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ENSEMBLE INTERNATIONAL  
Ned and Marian Gault - Directors  
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# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

December 1967

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## ON OUR COVER

ENSEMBLE INTERNATIONAL  
Ned and Marian Gault, Directors  
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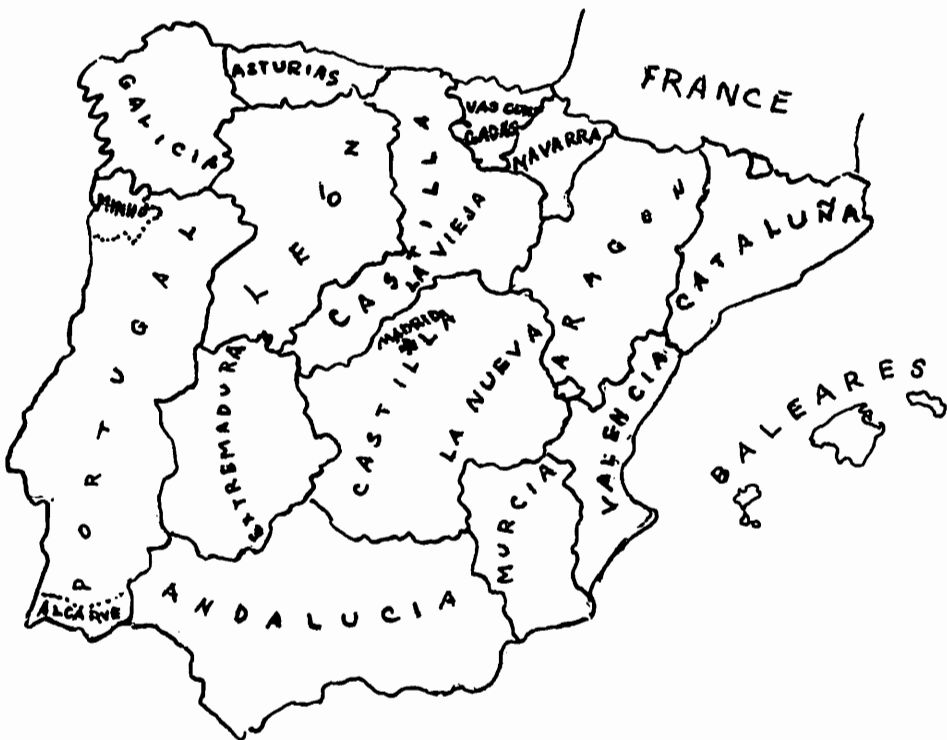
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# Costumes of Extremadura. SPAIN

Extremadura lies its entire length against the Eastern border of Portugal. The country is mainly mountainous, with short winters and hot summers. River basins divide the geographical areas. Of these, the Tajo, in Caceres province, and the Guadiana of Badajoz province, are the largest. There are many tributaries, each with its own valley and distinctly dressed people. Unlike other areas of Spain, such as Castile, Aragon, Leon, Murcia, Extremadura was never a kingdom or political entity until after the reconquest, and it wasn't until 1833 that it acquired its present form. Meanwhile, component districts, each dominated by its own town or city, had developed strong individuality which they retain to this day.

The costumes shown in this article are all from Montehermoso in Cacéres, some 25 miles from the border of León.



## COSTUMES OF EXTREMADURA - SPAIN (continued)

Figure #1 is wearing a modern *blusa* or *chambra*, which is worn over or under a checkered waistcoat or, as in this case, over a white shirt and black wool sash or cummerbund. His work-a-day trousers, of greenish brown corduroy, have long straight legs. They are covered by decorated leather coveralls such as our draymen wear.

A more usual pattern of the *blusa* of Montehermoso includes a yoke, cut straight across front and back. The neck is finished with a low band or a binding. The front is buttoned, in this case, with bone buttons such as is used in Mexico. The full sleeves end in a deep cuff or wrist band.

Colors are blue, black, dark grey, khaki yellow, or of light and dark shades of the same color. If the wearer prefers, he might wear the sash on the outside.

His hat may be brown or gray, as well as black, with a cord or ribbon trim, or with silk tassels.

The hat (Fig. 2) is new and used for dress. The crown is flat, but medium tall and tapered. The brim is bound with velvet to match the wide hatband. The tassels are silk, connected with a silk cord. This hat is of an older type and is largely disappearing. Flowers or feathers are also worn, and always on the right side.

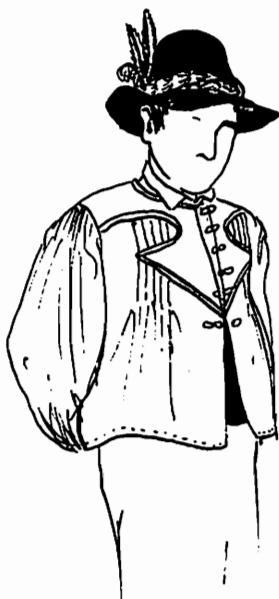


Fig. #1



Fig. #2

Sketches by Audrey Fifiield

## COSTUMES OF EXTREMADURA - SPAIN (continued)

The breaches, (Fig. 3) are the traditional wear, and are of black wool, but may also be of colored corduroy, including purple. The edge of the fall front may be trimmed with a pinking and rows of stitching. As many as eight buttons may be at the sides of the leg openings, which have a pinked tab, or fly, to fold smoothly under the buttoning. (Not always done.) The bottom of the leg has a cord running through the hem to tie as an adjustable closing. The fall front is held up by one centered button, the lowest of three on the waistband, and by a decorative cord which passes entirely across the back of the wearer and ties at each corner of the front.

The breaches are worn with white knitted or crocheted lace stockings, with or without feet, and with ornate tasseled garters, or with leggings made of two thicknesses of black cloth (Fig. 4) seamed over the instep and down to the toe where a round edge notch has been taken out. These are called *polaina* or *botin*.

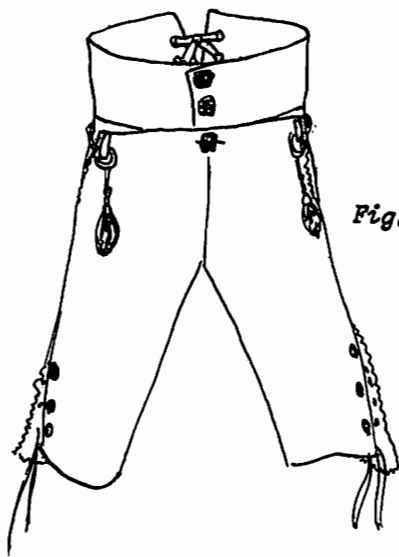


Fig. #3

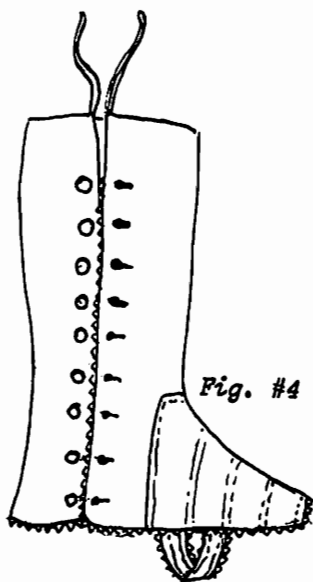


Fig. #4

Sketches by Audrey Fifield

COSTUMES OF EXTREMADURA - SPAIN (continued)



(Fig. #5)

*Sketched by  
Audrey Fifield*

The gala costume of the Montehermoseño has changed very little since it was first photographed in 1878. The costume is of rich black wool, with green or purple silken cords at hip and knee. The lapels of the waistcoat and jacket are black velvet or satin, and in the case of the waistcoat, embroidered with silk flowers and piped. The jacket is cut in the same lines as the waistcoat, but with sleeves, and slightly longer shirt; also it may have velvet cuffs. They are both double breasted with eighteen large silver buttons dangling down the front. They may be buttoned either to the right or left to equalize the wear on the jacket front. (Fig. 5)

The embroidered black cummerbund shown is especially fine and unusual. The black woolen sash, worn either under or over the waistcoat, is standard dress at all times. The waistcoat shown is also unusual, as it was made of a black brocade lined with red flannel. The lapels are of red velvet with metallic braid and colored silk embroidery.

## COSTUMES OF EXTREMADURA - SPAIN (continued)

Jackets are also made of heavy black sateen. Chino cloth would serve this purpose admirably.

The shirt is white linen homespun (Fig. 6), tucked and embroidered with a fretwork of darned drawn work, and the edges finished with a needle lace in buttonhole stitch.

The buttons are made of buttonhole stitch over a circle of padding.

The design of the stockings shown in Fig. 5 is knitted entirely in a popcorn stitch.

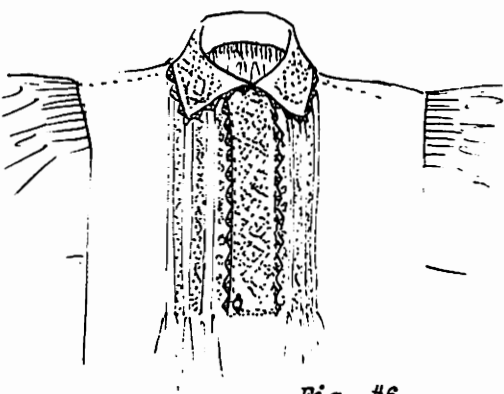


Fig. #6

Youths who lack the traditional dress wear the cotton *blusa* in colors or of white striped in colors with horizontally tucked yokes and hems and large slit pockets with embroidered edges in contrasting colors. A flowered kerchief may be worn around the neck, especially if it is a sweetheart's gift.

The work day dress of the Montehermoseña consists of a black sateen blouse (Fig. 7), which is clearly a holdover of the 1890 era. Front fullness is tucked to a deep yoke, freed over the bust and taken up again in tucks running to the waistline. The back might be tucked for the full length. A long tie-string is attached at the waistback, crossed in front and tied behind releasing a peplum effect all around, which in this area is worn under the skirt. The bottom of the sleeves may be finished in small, lapping pleats instead of a cuff. They are held with crosswise machine stitching in two double rows an inch and a half apart. The bottom is allowed to flair free, forming a narrow ruche.

The festival bodice worn is identical to the one shown in the November 1966 issue of LET'S DANCE, (Fig. 7) but with deep cuffs of white ruching from wrist to elbow.

The skirt of black sateen, protected under an enormous apron of printed or striped cotton, is strictly for everyday. However, it is always constructed the same way, with many fine pleats stitched down with a fancy stitch such as herringbone or feather, and from six to twenty-four tucks around the bottom, ending just above the knee. (See Fig. 8, page 6). For a festival skirt there may be a wide velvet band below the tucks. Construction details are shown in Fig. 8, page 5, of the November 1966 issue of LET'S DANCE.

*Fig. #7*



*Fig. #8*

*Sketches by Audrey Fifield*



## COSTUMES OF EXTREMADURA - SPAIN (continued)

Festival skirts are made of mulberry colored flannel in most cases. A full skirt requires as many as seven widths of material 32" x 49". The hem is faced with a contrasting color - red for orange skirt or green for mulberry or black. Orange or mulberry skirts are stitched with black embroidery thread; green skirts with red and yellow. The center front panel is about 15" wide and is not tucked or top-stitched.

The cape or *esclavina* is of mulberry felt and is unlined. The outer edge has a narrow hem; the inner edge is bound with a narrow silk ribbon of bright blue or other color. The ruched trimming is of satin ribbon, at least one inch wide, in colors of red or yellow. (Fig. 9). The cape may also be untrimmed. The proportions are such to hang over the arms halfway to the elbows and over the back, almost to the waist. Both it and the alternate hack woolen shawl (Fig. 10) are worn crossed from right to left, the ends passing at back and the tapes coming around to tie in front.

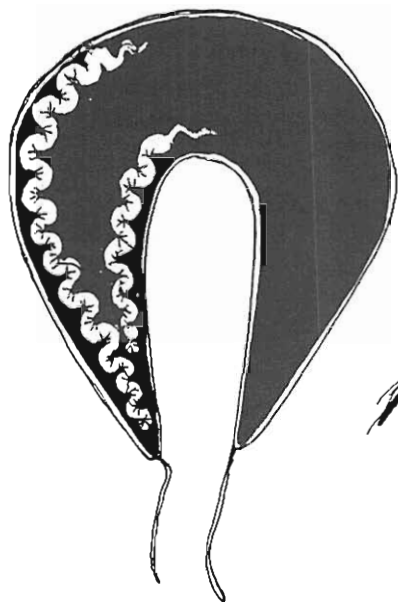


Fig. #9



Fig. #10

Sketches by Audrey Fifield

## COSTUMES OF EXTREMADURA - SPAIN (continued)

The gala apron (Fig. 11) is the *mandil*. It is a rectangle of black woolen homespun with a border of three stripes, generally blue, red, blue. The top is folded down about five inches and stitched across. A bright tape is attached a few inches from the edge for tying about the waist. It is stored folded once, vertically, which gives it the characteristic crease down the center. A pocket of cut-loop wool embroidery on a cross-stitch-ground is worn partly under the apron. (Refer to Fig. 8).

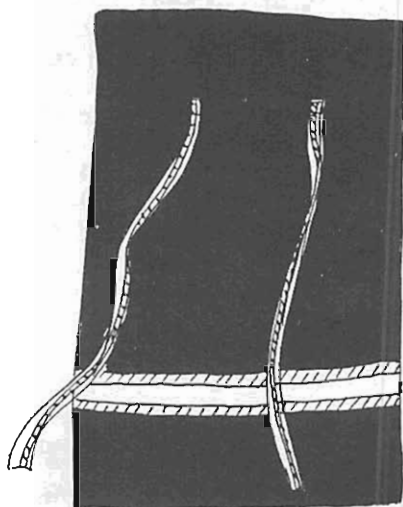


Fig. #11

The stockings are white with lacy clocks at the ankles. The shoes, or oxfords, are a combination of black velveteen and of leather, usually elaborately embroidered.

The bonnets (*gorras*) of the Montehermosa are workaday dress and are never worn for fiestas. (See Fig. 12). A girl, dancing, would wear nothing on her head save a triangular, folded "kerchief", and usually, with one end folded up and laid over the top of the head. (See Fig. 10). This 'kerchief may be of various styles, from plain black to striped or floral borders, and of many colors. Mulberry wool, with a deep border of flowers, is a favorite; the light colors are also worn. The *gorra* is worn in the fields and when washing clothes; it is worn mule-back or marketing.

"When girls of Calzadilla  
Are going to wash their clothes,  
They first get out their hats  
And fresh bouquets compose."

("Translated from the Spanish, but not by me", says Audrey. Ed)

# FLAMENCO

. . . . . Nancy Smith

Flamenco, as an internationally acclaimed art, has continued without so much as an English speaking guide and little more to be found in Spanish. As a result of this paucity of information several misconceptions have grown up around flamenco and consequently there has occurred a general acceptance of a popular commercial brand that bears little resemblance to the authentic form in the classical traditional school. These two types are, in reality, opposites: the classical traditional school keeps within the definite limits and rules of flamenco, whereas the popular commercial variety caters to the whims of the public with an overuse of catchy tunes which are worthless as true flamenco. In the following I hope to reveal exactly what the elements of true flamenco are, its rules, forms and its emotion as well as a bit of its background and origin.

Contrary to popular belief, the gypsies are not the sole creators of flamenco. The sources of this art have been traced by various means and methods to such places as Morocco, Egypt, Rumania, and various other countries of the East. I think that the most discernable influences, however, are those that played an important part in the history and development of Spain itself. Listening carefully to the music one can clearly detect the Byzantine and Arabic influences. Despite the theories, however, the gypsies and the Andaluces (people of Andalucia, Southern Spain) are still given credit, for they have remained flamenco's main perpetuators and innovators throughout the centuries.

Around the middle of the fifteenth century a number of gypsy bands had found their way to Southern Spain where they lived in their customary manner for several decades. In the year 1500, however, the Christians of Spain decided to rid their country of its so-called "undesirable elements". As a result, several laws were passed ordering the expulsion of Moors and gypsies. Consequently, these culturally different peoples found themselves united against a common enemy, Christianity. Many of them banded together, and inhabited the mountain regions, often raiding or making forays into the Christian community. Shortly after the expulsion of these peoples, a fourth, and new influence, was added, with the arrival of Christian dissenters and fugitives. The music which grew out of the common life of these outlawed peoples was varied and rich in its mixture of Christian, Arabic, and Moorish religious and folk music with the characteristic gypsy pride and genius for improvisation.

At this time the main form which this music took was the *cante jondo*, a song of great passion and despair bewailing the suffering and hardship which the exiled peoples were forced to

## FLAMENCO (continued)

undergo. To clarify better a parallel can be drawn here between the development of this early flamenco and that of blues and jazz in the United States which grew up in the South as the only means of expression the Negroes possessed to demonstrate their anguish and sorrow in bondage. The *cante jondo* then was the original form of flamenco from which grew and developed all other forms.

The origin of the word *flamenco* is very vague. Some say it means *Flemish* while others say the word comes from a mispronunciation of two Arabic words, *felag* and *mengu*. *Felag-mengu* means fugitive peasant, and was used to apply to the outlawed people and eventually to their music.

I would like to point out those elements which are common to all forms, and without which a piece of music cannot be true flamenco. Most important is the *duende*, or sound of flamenco. An artist who possesses this elusive quality has the ability to identify with his emotions, as well as the ability to express and transmit these same emotions to his audience. Without the *duende* an artist "dice niente", he says nothing. Likewise important are improvisation and *compas*. Flamenco has become adapted to a certain basic set of chord structures which are given names, such as, *Soleares*, *Seguiriyas*, *Petenera*, *Alegrias*, to name just a few. Within these chord structures and within the rhythm improvisation is encouraged. Often, however, it is very hard for an artist to improvise spontaneously, and so many will first improvise on their own, and recall them at will when performing. There occasionally is an artist who will bring a new element or new style within the traditional which, if it is a good one, will become associated with the artist's name or the region in which he lives. The keeping of *compas* or rhythm is also very important and, for the beginner, very difficult to learn. Rhythmically, flamenco is divided into two parts: those *cantes* and *toques* (guitar pieces) which have a set *compas*, all of which are danceable and those which have a free and undetermined *compas*, which are not danceable by lack of set rhythm.

Flamenco consists of four main forms: the *cante* (song), the *toque* (guitar playing), *baile* (dancing), and *jaleo* (a rhythmic accentuation). These main forms can, in turn, be divided into various types. First, there is the flamenco *jondo* or *grande* which is characterized by its deep emotional feeling and expresses despair, sorrow, suffering, or anguish. Mr. Pohren, in his book, *The Art of Flamenco*, calls this form "the means by which a manic-depressive society expresses its black moods." This flamenco is the most difficult to understand as well as to interpret. From the *grande* stems the *intermedio*, which is not as difficult to perform nor as emotionally moving as the *jondo*. In the *chico*, the third form, gaiety and vivacity replace the melancholy of the *jondo*. It can be any number of things, such as amorous, poetic, frivolous, or fleetingly sad.

## FLAMENCO (continued)

To the public the dancer, or *bailaor*, is the show stopper of flamenco, and non-*aficionados* often believe that the dancing is the main attraction while the rest serves only as accompaniment. This is easily understandable, because a person who knows nothing of flamenco can find it easier to understand the dancing as well as to appreciate the skill and polished movements of the dancer.

The male and female dances were traditionally different. The male emphasized his footwork, as a symbol of his strength and virility, while the female relied on the movements of the upper torso to symbolize her femininity and passion. Nowadays, however, there is more of a trend towards the bisexuality of the dance. Also, too often these days there is an emphasis on technique and a lack of feeling in the dancer's movements. A study of technique and arrangements by which to practice the technique is necessary, but to the good *bailaor* these techniques and arrangements become second nature and the only vehicle by which he expresses his feelings and emotions.

The female *baile grande* is primarily a dance of the arms, hands, and shoulders. The movement is usually very slow and fluid, although a rapid turn or quick stop is often used and can be very effective. The carriage is very important, for the back must be tilted from the waist at no more than a forty-five degree angle - more than that would be considered acrobatics. The *bailaora* tries to remain as stationary as possible in order to allow her to concentrate on the *jondo* elements of her dance. Very little *zapateado* (footwork) is used, as it frequently detracts from the mood of the dance. *Pitos*, or finger snapping, adds to the dance and is used frequently.

The man's *baile grande* expresses his virility and arrogance as well as despair. Again the carriage is important, for the body must be held very straight, with or without a slightly tilting back. The footwork is strong, clear and pronounced, and the *pitos*, too, is strong, for a good *pitos* can prove a great asset for a *bailaor*. There is not set pattern of movement so the dancer moves as he feels within the limits of good taste and the desired effect.

The technique in the *baile chico* does not vary in many respects from the *jondo*, except that this dance is extremely gay and vivacious, while accompanied by much more noise in the form of clapping and shouting.

The most popular flamenco form in Spain is the *cante* (song). The most effective *cantes* are sung by those artists who possess the rare voice *afillado* which has a rough, coarse sound and can be broken or cracked at will. For the *cante jondo* this type of voice is particularly beautiful, especially in the long plaintive cries which characterize that *cante* form. The *cante* is composed of, basically, three vocal types and manners of delivery. The first two, *cante gitano* and *cante con rajo* are the



## FLAMENCO (continued)

same in that they demand the voice *afillado*. The *cante gitano* is sung exclusively by gypsies, while the *cante con rajo* is sung by those non-gypsies who, fortunately, possess the special voice. The third type is the *cante bien*, which comprises those singers who are excellent *jondo* singers but do not possess the voice *afillado*.

Over the years many strong personalities of great talent and inventive genius have left their mark on the various *cante* forms. Certain regions of Andalucia also have developed a particular presentation of certain songs. For these two reasons there are innumerable ways of singing each *cante*, each of which has its own particular personality and emotional quality.

Mr. Pohren calls the guitarist the "unsung hero" of flamenco for he works the hardest, gets the smallest pay, and the least acclaim. The guitarist has the multiple task of gaining mastery over his instrument, as well as knowing the *cante* and *baile* well enough to almost get up and sing or dance them, himself. Traditionally, the guitar was meant solely for accompaniment to the *cantaors* and *bailaors*, and the technical skill which is required nowadays was neither possessed by nor expected of the guitarist. The late Ramon Montoya, with his innovations in guitar playing and composing, was the main influence in the trend toward a greater emphasis on technical skill. Montoya greatly admired classical guitar, and consequently incorporated many of the classical skills into traditional flamenco. There are two practices which distinguish flamenco guitar from classical. These are the way of holding the guitar and the use of the capo. In flamenco, guitarists hold their instruments on the right thigh which produces a very awkward position for the artist, and holds the finger board out of sight. This position is very frustrating for the beginner, and puts him at a disadvantage at the start. The capo is a small instrument which enables the player to raise or lower the pitch of the guitar by placing it across one of the frets of the guitar. This is especially useful for the accompaniment of the *cante*, for without it, each string would have to be retuned for each *cante*.

The *jaleo* takes several forms in flamenco. It can be shouting or clapping (*palmas*) or stamping of the feet. The shouts that one hears during a performance express either approval or encouragement for the performance of a dancer, singer, or guitarist. They are always spontaneous, and quite often amusing. There are two types of clapping, one which has a sharp clear sound, and the other which has a hollow sound and is most often used in flamenco *jondo*. Three good *jaleodores* can sound like ten; one will take the rhythm, another the counter rhythm, and the third will weave in and out of the *jaleo* of the other two.

Regarding the origins and background of flamenco I mentioned that the gypsies were the main perpetuators and interpreters of

## FLAMENCO (continued)

this great art form. For these people flamenco has become a way of life which influences their daily activities. To understand these people is to understand flamenco, which only comes from long association. Since I am unable to give an account of these fascinating people to whom flamenco means so much, I can only say that flamenco is more than an art form. It is a philosophy, a way of life.



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# IN MEMORY - ADA HARRIS

"A little lady long an aficionado of Changs has been a loyal member and has served in many capacities. Long as a trustee, and again holding many various offices, most recent, an authority of costume research. Her collection of costume books and costumes is quite costly, and provide us with much needed information.

"This little lady we have come to regard as gentle, refined and very much part of our organization. She shrinks from public recognition and is easily embarrassed when you speak about her. But, Ada is one of our favorite people.

"Ada will always help you with a problem of costume making or shopping for suitable material, even if it means running on her luncheon hour or after work. She will never turn you down.

"Ada's perfectionism is one of her little idiosyncracies, and we all enjoy her. Her blood pressure rises if your costume is not pressed or is not made correctly. But we know Ada takes pride in her Club and wants everyone to do credit to Changs. We salute Ada's fastidiousness and her love of Changs."

\* \* \* \* \*

Ada joined Changs in 1941, served on the Membership Committee that same year. The next year she became Recording Secretary; later she served on the Floor Committee. Ada became Research Chairman in 1952. She held costume clinics at her home, making available samples of her large collection materials to interest members in costuming and for those who needed help.

In 1955 the costuming of the Exhibition Group, the Czech costume, both the men's and the women's, became a major project with her. It was an exacting and time taking task to determine the stitching and the authenticity. Changs' Czech costumes are masters of authenticity, and, perhaps the most beautiful of all the costumes of the group. The pleated sleeves, the choice of colors, and of course, the dance, itself, sets off the costume.

In 1956 Ada was elected Historian and Librarian, a job she had held off and on for the last several years. In addition to working for Changs, she assisted Marvin Hartfield while he was chairmaning many events throughout the years, doing much of the secretarial and reminding tasks.

In June 1965, for recognition of all the hours and devotion spent in Changs' behalf, Ada was made an Honorary Life Member of Changs International Folk Dancers.

Ada's passing, on October 26, will leave a void in her Club, Changs International Folk Dancers.

Bob Chevalier

# JANET'S DELIGHT

(Scotland)

Janet's Delight was introduced to California dancers by C. Stewart Smith.

MUSIC: Record: Waverly 45 RPM, ELP 117, Side 2, Band 2, or any other suitably phrased Scottish waltz.

FORMATION: 4 cpls in square formation, W to M R, inside hands joined with ptr at shoulder height, outside hands held freely at sides.

STEPS: Waltz\*, Waltz Balance\*

\*Described in volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., San Francisco, California

MUSIC 3/4

PATTERN

Measures

Chord INTRODUCTION M bow, W curtsy.

## I. FORWARD, BACK AND DOS-A-DOS

- A 1-2 Beginning R, all dance 2 waltz steps fwd twd ctr of square.  
3-4 Dance 2 waltz steps backing up into place.  
5-8 Release hands, face ptr and dance a R shoulder dos-a-dos around ptr with 4 waltz steps.  
A 1-4 Turn individually to face corner and dance 2 waltz steps fwd twd corner and 2 more backing up into place.  
5-8 Dance a R shoulder dos-a-dos around corner with 4 waltz steps.

## II. WOMEN TO CENTER AND VISIT

- B 9-10 W go to ctr and form a R hand star or wheel by joining R hands with opp in a normal handshake hold at about shoulder height with an easy tension in the arms. In this formation turn the star 1/4 CW with 2 waltz steps. Simultaneously M dance individually in place turning 1/4 CW and then moving very slightly fwd.  
11-12 M join L hands in handshake hold at shoulder height with original R hand W coming out of ctr and turn 3/4 CCW with 2 waltz steps.  
13-16 Repeat action of meas 9-12 (Fig II). M make individual circular pattern 1/4 CCW during first 2 meas and then turn original opp with L hand 3/4 CCW.  
B 9-16 Repeat action of meas 13-16 (Fig II) twice, finishing with original ptr. Release hands and M turn 1/2 CCW.

## III. BALANCE IN, OUT, AND WOMEN PROGRESS

- C 17-18 All join hands and dance 1 waltz balance fwd twd ctr and another bwd out of ctr.  
19-20 M dance in place and lead ptr across in front of him to finish at his L side as W turns once CCW with 2 waltz steps.  
21-24 Repeat action of meas 17-20 (Fig III), to finish with W in opp place, having progressed halfway around the square.  
C 17-24 Repeat action of meas 17-24 to finish in original places.  
D 25-32 Repeat action of meas C 17-24 and C 17-24, but this time W progress to R (CCW) around the square by crossing in front of corner M as they turn once CW.  
D 25-32

JANET'S DELIGHT (continued)

IV. WALTZ PROMENADE

- E 1-4 In promenade pos, facing CCW around the square, promenade fwd  $1/4$  of the way around to finish in next place with 3 waltz steps. On the 4th waltz step M cross in front of ptr to finish on W R, cpls facing ctr to "square the set."
- 5-8 With W on inside, cpls face CCW again and promenade fwd another quarter of the way around with 3 waltz steps. On 4th waltz W cross over in front of ptr to finish to M R, cpls facing ctr to "square the set."
- E 1-8 Repeat action of meas 1-8 (Fig IV) to finish in original place.

V. CLOSED WALTZ

- F 16 meas In closed pos, cpls dance 16 waltz steps once around the square, turning CW and progressing CCW.
- Chord M bow, W curtsey.





# VIEWPOINT

PRESIDENT'S PAGE



Bill D'Alvy (North)

Alice Hauserman (South)

This is the halfway point in our current year - - time for a look back and time to look forward.

A look back to the beginning of this folk dance year focuses on Statewide '67 at Long Beach. Statewide was a memorable milestone, and in looking back even farther, I see the results of the efforts of our dedicated and enthusiastic Federation predecessors, climaxed by two years under the able leadership of our immediate past president, Jesse Oser.

The 1967 summer workshops and conferences at Idyllwild and Santa Barbara were outstanding events in this half year as were the Federation festivals held in several areas. The host groups were Westwood Co-op in Los Angeles, Santa Barbara Folk Dancers in Santa Barbara, Cabrillo Folk Dancers in San Diego, and Compton Co-op in Compton. Their festivals represented a great deal of effort and planning which resulted in fun-filled weekends for many, many folk dancers.

In September and October we were busy with two fine institutes and a very successful Treasurer's Ball. Our numerous beginner classes are indicative of the widening interest in folk dancing. We are especially proud of a new teen beginner class (we already have a member club of teenagers.) To insure the growth of the folk dance movement it is essential to reach the young people.

We are looking ahead enthusiastically to the next six months with high hopes for continued success and fun.

This month brings another institute and the Santa Monica festival. Future festivals planned for the next six months will be hosted by Pasadena Folk Dance Co-op, Ojai Folk Dancers, Westwood Co-op, and the Garden Grove Folk Dancers. There will be institutes and parties planned by the Santa Barbara and Idyllwild committees.

Our teacher training seminar will be along in February and March; plans for this are well under way. Our Federation directory is being distributed and our handy monthly newsletter is proving its worth - it has passed the 300 subscription mark.

It's time to start thinking about worthy applicants for the scholarships -- be on the lookout for someone you can sincerely

# classified ads

NEWCOMERS FOLK DANCE CLASS. Have fun at 1850 W. Silverlake Drive Recreation Center, Los Angeles. (Ph. 225-0429) Tuesdays - 8 to 10:00 p.m. Ralph Miller, teacher

## 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.

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.

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*(Editor's Note: This poem was first seen by me in the National Capital Area Square Dance News Letter MIKE AND MONITOR - Autumn 1967 issue, and it apparently has been reprinted many times in Square Dance publications since the November 1965 issue of LISTEN TO THE CALLER, of Memphis, Tennessee, under the credit line of Beverly Moore. Since it can well apply to folk dancers, I am taking the liberty of reprinting it with a minor change.)*

*from the*



## ARE YOU AN ACTIVE MEMBER?

Are you an active member,  
One that would be missed;  
Or are you just content to have  
Your name upon the list?  
Do you attend the dances  
And mingle with the guests;  
Or do you dance with just your friends  
And never mind the rest?

Do you push the cause along  
And really make things tick;  
Or leave the work to just a few  
And criticize the "clique"?  
Do you gladly bring refreshments  
When it's time to do your share;  
Or do you make excuses  
And claim it's all unfair?

Have you introduced a neighbor  
To the joys of dancing feet?  
Do you say "folk dancing is more fun"  
To everyone you meet?  
It takes many willing hands  
To make a club grow strong  
Are you an active member  
Or do you just belong?



# Council Presidents'

## Sounding Board

Expansion of the age limit on Federation scholarships has exposed many of the areas of scholarship program evaluation discussed by the Council Presidents as a group, since this subject was opened in the Spring of 1966. Raising the upper age limit to 40 confirms the findings of several Councils that they have realized greatest return on scholarship dollars from older experienced teachers and dancers who are stable in their communities, some of whom started dancing and teaching after the upper scholarship age limit. The other side of the coin speculates on the value to be gained by beginning early in the training of young people to supplement and eventually replace older teachers. It is agreed that adequate background for teaching cannot be attained from one session at folk dance camp but must be fostered through institute and teacher training participation. If these people are to secure enough background to make a significant contribution, they must begin their development early and be used as they acquire the skills to teach. Approximately 70% of the scholarship winners evaluated are presently active and teaching or working in promotional activities. Many of them feel that they could be used more effectively and that they could have benefited more from camp with more preparation for that experience in the form of counseling. Camps are apparently trying to answer a variety of needs --- supplying basic theory and techniques to new or prospective teachers, teaching advanced exhibition dancers, supplying the needs of elementary school and general recreation teachers. How is an effective balance determined?

Because of the amount of money the Federation, Councils, and Clubs are investing in camp scholarships the Council Presidents have recommended that:

1. The Federation set up standards and spell out requirements to scholarship committees.
2. Scholarship committees give instructions and rulings to scholars, recommending commitments at camp.
3. The Federation should offer assistance to camps in setting up courses to meet the standards and requirements set.

(Continued on page 39)

# PARTY PLACES

## CHULA VISTA

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

## COMPTON

2nd Tuesday each month - 6:30 p.m. Compton Co-op.  
Pot-Luck Supper and Folk Dance  
Lueder's Park, Rosecrans & Temple Streets, Compton

## FRESNO

Every 2nd Friday each month from 8:30 to 11:00  
June through September. Fresno Square Rounders.  
Old Pavilion, Roeding Park, 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 & Voorman, 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 Co-op.  
Women's Gym, L.B.C.C., 4901 E. Carson St., L.B.

## LOS ANGELES

Every Tuesday from 8 to 11. Virgil Jr. High School,  
1st and Vermont Ave., L.A. Virgileers Folk Dancers.  
5th Thursdays of the month - 8 to 11 p.m. Westwood Co-op.  
Emerson Jr. High School Gym, 1670 Selby Ave., L.A.

## LOS BANOS

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

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

# PARTY PLACES

## 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.

## PARAMOUNT

Every Wednesday night - 8 to 10 p.m. Paramount Community Center. 14410 Paramount Blvd. (Party every 3rd Wed.)

## PENNGROVE

2nd Saturday (each month except Aug.) 8:00 til ?  
 Petaluma International Folk Dancers. Pennngrove Club House, Pennngrove.  
 3rd Saturday each month - 8:00 to ????? Redwood Folk Dancers. Pennngrove Club House, Pennngrove.

## 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.  
 4th Saturday each month - 8 to 11. Triple S Folk Dance Club. Theodore Judah School, Sacramento.



# PARTY PLACES

## 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 Wednesday night - 7:30 to 10:00 - San Diego Folk Dancers (Beginners) Recital Hall, 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.

## SAN FRANCISCO

1st Saturday each month - 8:30 to 12. Sunsetters Folk Dance Club. 603 Taraval Street, San Francisco.

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 Thursday each month - 8 to 12. Scandinavian Folk Dance Club. Douglas School, 19th & Collingwood, S.F.

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.

## SANTA BARBARA

"End of the Month Festival" - Last Saturday of each month. Santa Barbara Folk Dance Club, Garfield School, 310 West Padre Street, Santa Barbara.

## SANTA MONICA

2nd Tuesday every month (except December) 8 to 11 p.m. Santa Monica Folk Dancers. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd.

## 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. Kallico Kutters. Growers Hall, North Wilson Way, Stockton.

# PARTY PLACES

## VALLEJO

2nd Tuesday each month - 8:00 to 11:00. Vallejo Folk Dancers. Vallejo Community Center, 225 Amador Street  
4th Friday each month - 8:00 to 11:00. Sunnyside Folk Dancers. Vallejo Community Center, 225 Amador Street.

## 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

### SAN FRANCISCO

**FESTIVAL FOLKSHOP**  
(John Filcich & Ed Kremers)  
161 Turk Street  
Phone: 775-3434  
ZIP CODE 94102



**MODERN RADIO**  
(Dot and Jack Sankey)  
Square & Folk Dance Records  
& Accessories

1556 Haight Street  
Phone: 861-4751  
ZIP CODE 94117

### OAKLAND

**PHIL MARON'S FOLK SHOP**  
1531 Clay Street  
Phone: 893-7541  
ZIP CODE 94612



**FRUITVALE RECORD SHOP**  
3511 East 14th Street  
Phone: 534-4246  
ZIP CODE 94601

### LOS ANGELES

**DANCER'S SHOP**  
CHILDREN'S MUSIC CENTER, INC.  
5373 W. PICO BLVD., L.A., CALIF. 90019/WE 7-1825



## ECHOES FROM THE SOUTHLAND (Continued)

regular meeting place, Emerson Jr. High, Girls' Gym. MARIA REISCH has promised that the UCLA dancers will present an exhibition. There will be delicious refreshments, Santa Claus and a Pinata. Do come, wear a costume, and please bring a gift for the grab bag.

Westwood members ELAINE KANIM and MIKE KAMEN were married November 5, 1967, at St. Stevens Serbian Orthodox Cathedral. The very beautiful ceremony, in the interesting and unusual Cathedral, will be remembered with great pleasure. Michael and Elaine were on their honeymoon, in Washington, D.C. and Montreal, Canada, and unable to attend the fun weekend at Hillbilly Lodge, Idyllwild. Westwood is planning another weekend at Hillbilly - this one to be April 5, 6 and 7. Make your plans to attend. You'll have great fun. We always enjoy Hillbilly Lodge, and our last outing was no exception. BOB BEGGS, our host, was very generous with his helpings of delicious food, snacks, etc. The weather was beautiful and we hiked and danced and ate and danced and hiked some more.

April will be a busy month for Westwood, what with Hillbilly weekend and our annual Festival - the date for this year - - - April 21, 1968.

## PASADENA FOLK DANCE CO-OP

Pasadena wishes to invite you to its annual New Year's Eve Party, to be held this year at Farnsworth Park, Mountain Curve Road and Lake Avenue, Altadena. The party will feature International folk dancing from 8:00 p.m. to midnight, and a delicious buffet dinner for only \$1.95; children under 12 only \$1.00. For the ultimate bargain, send a check for your tickets before December 20, 1967, to: Pasadena Co-op, P.O. Box 732, Pasadena, Calif. 91102, and pay only \$1.65 for adults and 75¢ for children.

Pasadena's Annual Festival is to take place Sunday, January 14, 1968, from 1:30 to 5:30 p.m., at Glendale Civic Auditorium, 1401 N. Verdugo Road, Glendale. Donation: 50¢.

You are invited to dance with us each Friday evening, from 7:30 to 11:00 p.m., in the gym of the Pasadena YWCA, 78 N. Marengo Ave., Pasadena.

## SANTA MONICA FOLK DANCERS

Santa Monica Folk Dancers present their annual Christmas activities. This gala weekend is to begin with a Teachers' and Dancers' Institute Saturday afternoon, December 9 at Santa Monica Civic Auditorium, with two members of the U.C.L.A. faculty, EMILIO PULIDO, specialist in Mexican dances and VILMA MATCHETTE teaching Greek and Armenian dances. Donation to this institute is \$1.00.

## ECHOES FROM THE SOUTHLAND (Continued)

Folk Dance Party at Miles Playhouse, Saturday evening starting at 8:00 p.m.

The BIG event of the weekend will be the Folk Dance Festival co-sponsored by the Santa Monica Chamber of Commerce and the Folk Dance Federation of California, South. This is to take place at the Santa Monica Civic Auditorium, Sunday, December 10 from 1:30 to 5:30. There will be fantastic exhibitions featuring several California Ethnic groups, folk dance music of many nations and all the dancers will be in costumes from around the World. The Festival is open to everyone and it is free. Plenty of seats for spectators and ample parking. Plan to spend your weekend with us at the Santa Monica Civic Auditorium.

## SAN DIEGO AREA NEWS

Folk dancers love parties...(if they include folk dancing).. The Wednesday beginner class held a surprise birthday celebration in October for their teacher, ALICE HAUSERMAN. The teacher was certainly surprised and very grateful, too, for the party, complete with cake, punch, lovely gifts, and lots of dancing. The same group is sponsoring monthly Saturday parties (watch for the dates). The Halloween party was a barrel of fun; eerie sounds, costumes, ghosts and spiders, and lots of good food and dancing.

The SAN DIEGO FOLK DANCERS have had a busy schedule of exhibitions and demonstrations of folk dancing -- recently performing at the Jewish Community Center, the Chula Vista Fiesta de la Luna, the United Nations program of the Houses of Pacific Relations, and the San Diego Old Town Christmas celebration.

San Diego recently enjoyed a visit by LOUELLA and RORY THOMPSON, former San Diego folk dancers. Rory is doing graduate work at M.I.T. in Boston; it was great to see them again.



## PRESIDENT'S PAGE (Continued from page 22)

recommend as potential material for leadership or teaching.

It's not too early to start thinking and planning for a trip to Statewide '68, in Oakland, May 30, 31 and June 1 and 2, the biggest event in the folk dance year. We start and end our year with Statewide - don't miss it!

And now for this Holiday Season, greetings to folk dancers everywhere, and may the coming year be a happy folk dance year for all of you.

Alice Hauserman, President  
Folk Dance Federation  
of California, South

GREATER EAST BAY FOLK DANCE COUNCIL

GREATER EAST BAY COUNCIL Folk Dancers wish you a Happy New Year and enthusiastically invite you to STATEWIDE in Oakland, May 30, 31 and June 1 and 2. Remember those dates. Four days of dancing FUN and FROLIC when "THE SOUND OF DANCE" is heard in our land. Your BIGGEST DANCE DATE in '68!

In deference to expediting STATEWIDE preparations the 1968 Greater East Bay February Festival has been cancelled. So you will be twice as welcome when you come to Oakland in May.

Best known of this month's Christmas parties is the buffet supper party planned by the OAKLAND FOLK DANCERS, in Hawthorne School, Oakland, Thursday night, December 14, according to the club president, LOUISE SCHILLARE.

At the PANTALOONERS' Hallowe'en party, October 25, STAN VAL-ENTINE spooked the squares with his newest routine, "Graveyard Blues", based on the old New Orleans Dixieland jazz favorite, "St. James Infirmary".

BOB BEIGHLER, who is an OAKLAND FOLK DANCER and a PANTALONER, his father, CHARLES K. BEIGHLER, and their housekeeper, DELLA MARION, flew to Hawaii in October for a week's vacation. Their first visit - - - and what a lovely sample of the weather they brought back with them!

SEAN MICHAEL FITZPATRICK was born to VERA and ART FITZPATRICK, September 24. He arrived early Sunday morning, so his grandmother, EDITH CUTHBERT, and her EAST BAY WOMEN'S DANCE CIRCLE partner, BESSIE MIKULAS could go to the Sonoma Festival.

Coincidentally it was October 12 when PAT and HUGO PRESSNALL of BERKELEY FOLK DANCERS discovered they were grandparents. Their grandson is Eric Matthew Shaffer, born to their daughter, LYNDY, and her husband, LEWIS SHAFFER. So PAT and HUGO took a big box of bonbons to their Thursday night class.

More than two busloads of BERKELEY FOLK DANCERS converged on Occidental and its Union Hotel for their annual "Night on the Town" dinner and dance, in September.

Oakland's INTERNATIONAL DANCE ARTS represented Germany at the 11th Biennial Festival of Nations, in Oakland, in October. MILLIE von KONSKY is director of the exhibition group, assisted by JERRY WASHBURN. DANCE ARTS also appeared on the "I Am An American" day program.

Another Fall wedding saw RICHARD von KONSKY and SALLY ANN ROBLE united in marriage in the Little Chapel of the Flowers, Berkeley.

A Christmas SHINDIG will be held by the social and folk dance classes of the Oakland Recreation Department in Frick School, at 8:00 p.m., the night before the TREASURER'S BALL, in Vallejo



## COUNCIL CLIPS (continued)

Sunday afternoon, December 3.

Dances of Japan and Scottish bagpipes lent international flavor to the United Nations birthday party in Kaiser Center, Oakland (what a grand place for a STATEWIDE after party!), October 24. The Hanayagi Japanese Dancers presented folk dance, and the San Francisco Caledonian Pipe Band gave the party a stirring finale. PHIL MARON and CLIFF NICKELL represented the Greater East Bay Council at the affair.

Of interest to folk dancers is the new set of UNICEF greeting cards showing folk dancing in Europe, North America, Asia, Africa and Latin America, by the Norwegian illustrator, Reidar Johan Berle.

*Cliff Nickell, 3914 Agua Vista, Oakland, CA 94601*

## MARIN COUNTY COUNCIL

A funny thing happened at the STEP-TOGETHERS' Halloween Party when two Irish lads, Finbar O'Driscoll and Neal Kelly, turned out to be two bonny Irish lassies. There were problems with falling skirts and bras, dressing rooms (which?); shall I dance with this guy; is my lipstick smeared, etc. These two, plus their wives, are a shining example of the engaging dancers one finds at a beginner class.

Memory File: Jan Sejda, sponsored by our Council, was an experience. The Kopachkas enjoyed Jan at a weekend retreat in the Valley of the Moon, where he also taught Polish paper cutting. Our thanks to NANCY and DEAN LINSOTT for arranging these dates and for extending their personal hospitality to the gifted teacher.

Events to yet happen: New Year's Eve we spend at the Masonic Hall, San Rafael, and for three bucks a dancer you can get six hours of dancing and a midnight supper. The theme is Polish. Balkan Hour, with JACK HILL, starts at 8, and at 9 p.m. the Polonaise opens the folk dance program. Tickets are now available from ERIC HICKS, 56 South Knoll Road, Mill Valley, 388-6014. Too bad if you missed the WHIRLAWAYS' Pie-Night (a culinary shabui).....but try for Angels' Egg Nog, December 13. About \$1.25, and what that buys is more of the same, cookies of utmost delicacy, and an abundance of hush-hush to wash them down.

Speaking of club happenings - - the H.A.'s are considering a revision of their by-laws so that their membership can include non-marrieds and outside Mariners.

WORKSHOP is sponsoring an evening with MADELYNNE GREENE, who will teach castanets. Castanets are BIG in Marin, and we need more dancers for which to play them. KOPACHKAS represented Marin at Fresno with a suite of English dances, including a dramatic sword dance.

The Balkan class continues to meet on Friday nights, with

## COUNCIL CLIPS (continued)

party night being the last Friday of the month. The afterparty usually lasts longer than the instruction period. There is so much to say!

Cached in a bank are several hundred fat little dollars, waiting to be transformed, again, into an outdoor dance platform. We have big ears and tall antennas alerted to note any halfway sensible opportunity to construct such a floor. In fact, we have an *ad hoc* committee for just this purpose. Whatever the "in" trend is, we can supply the personnel for the movement. "Happy Holidays".

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

## PENINSULA FOLK DANCE COUNCIL

Benjamin B. Armentrout, former scholarship winner, now serving in the U. S. Army, near Darmstadt in Germany, was recently promoted to Specialist 5. He is a radio, relay, and carrier repairman with the 93rd Signal Corps. He just returned from a two-week leave in Sweden. He passed all tests and requirements of the International Experiment, so lived with a family while in Sweden. He spends his free time doing leather work and learning German dances with the Adelbert Stiffner Gruppe (an exhibition group) and teaching them International dances from the Federation Volume C-1. He has another year yet to serve.

The yearly Y.W. Twirlers Open House Dance Party will be held on December 27, from 8:00 p.m. to 12:00, at the Y.W.C.A., on 2nd Street, in San Jose. There will be all levels of dancing, good refreshments and exhibitions. Jo Buttitta extends an invitation to all dancers to attend.

*Lydia Strafelda, 734 Sunshine Court, Los Altos 94022*

## SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Going to a folk dance festival brings to us from all areas a great deal of pleasure and enjoyment which is as it should be. For any of us who have been involved in the mechanics of planning such an event (and that takes in most of us) a smooth running festival remains a miracle, and such a satisfaction as we look around and see friends meeting, greeting and dancing together. Many responsibilities are ours, though, as we trip the light fantastic. This takes in the host council as well as each one of us present.

The pamphlet recently published, "Where to Dance in the West", covers very adequately the points of common knowledge that were brought to our attention by most of our instructors. That doesn't mean, though, that they no longer apply. All of us would do well to open the little publication to the last page, read carefully, thoughtfully, and most of all, objectively, each rule; then post it for a while in a strategic spot.

## COUNCIL CLIPS (continued)

These "Golden Rules" of good etiquette were not meant to embarrass anyone, but to avoid exactly that - embarrassment. It is well to remember if you're offended, it's probably that you have already been guilty of offense. Often it's too warm; we are more than usually active; we seem to be too busy for details; just efforts to rationalize an oversight on our part. All of us are candidates for improvement, so let's add a few more now that we are on the subject.

When acoustics are not ideal, do we help by being very quiet instead of saying to the nearest person, "I can't hear a thing, why don't they.....", and so insure that person's discomfort and displeasure (mostly with us). Do we properly show respect for that symbol of freedom, our flag (and here we are watching you M.C.'s especially--we've seen some poor examples recently)? The basic reason for our success in the preservation of folk dance of various countries is that very flag waving so proudly as we proceed in our most prized heritage -- the right to work and play as we want. Let's then not ruin it, but continue to earn this privilege.

Our hats are off to those fine examples of ladies and gentlemen who are gracious, friendly, and so well liked. By our encouragement may they stay around spreading the "good word". Do we remember to thank some member of the host council for their efforts for our enjoyment? Do we make strangers feel "that's for me", so that everyone attending, doing their part as a good citizen, promoter of our favorite hobby, folk dancing, can come away from a festival saying "It's been good to be together."

See you all at the next Federation Meeting, at 12, noon!

*Milli Riba, Box 555, Pine Grove, Calif. 95665*

## SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

The October meeting discussed the fund raising Warm-up Party scheduled for February 11, 1968. There was a review of the successful dance held at Funston Field Club House on October 22. The Terpsichoreans' Exhibition Group were gorgeous in Polish costumes, and, what vigor they exhibited in their dancing! The colorful travel posters on the walls, furnished by Sunsetters hostess, were so striking that non-dancers toured the display, with dreams of foreign travel and folk dances.

Bee Drescher has accepted the appointment as the San Francisco Council representative on the Federation Costume Research Committee.

CHANGS INTERNATIONAL FOLK DANCERS will celebrate Christmas in the traditions of several countries. Finland will be the featured country on December 1. On the 8th a special program presenting the Saint Nicholases of different countries will be held. The party on the 15th honors the Swedish Santa Lucia. On the Fourth Friday, Balkan Night, December 22, the theme will be

## COUNCIL CLIPS (continued)

a Croatian Christmas. The 29th will be Swap Shop Nite -- Bring the gifts you'd like to exchange. Entertainment Chairman EDITH CUTHBERT, and all CHANGS' members, invite all folk dancers to join us in our celebration. (*Submitted by Marge Parsons*)

The passing of Changs' ADA HARRIS, on October 26, 1967, was an irretrievable loss, not only to the Club but to all of us who had known her for many years. My first impressions date from seeing her in an all-girl Russian dance exhibition. At a Changs Fair I became acquainted with her by admiring her collection of costume materials and source books. Ada served her Club in many capacities: Trustee, member of the Membership Committee, Recording Secretary, Chairman of Research, Historian and Librarian, Assistant to various chairmen in secretarial and reminding tasks for them. Ada was confined to the same hospital as my husband in 1966, and we always found her petite and charming. She was made an Honorary Life Member of Changs International Folk Dancers in June 1965.

Want something different for a winter vacation? Like seeing birds square dancing? I'm not using the vernacular meaning of "birds"!

The jacana - also known as the "lily trotter" or "lotus bird" is found near tropical waters, and, in this country, around the Louisiana and Texas Gulf Coasts. When jacanas gather to feed, they often suddenly stop and rush to a cleared area where they form circles or squares of eight birds. Then they pair off to dance a number of fancy steps--moving in, moving out, and round and round - like people do-si-do-ing in a square dance.

*Leonora R. Ponti, 580 McAllister St., San Francisco 94102*

## COUNCIL PRESIDENTS' SOUNDING BOARD (Continued from page 26)

In summary the volume of effort evolving from the evaluation of scholarship programs over the past several months seems to point to the fact that we should be establishing an advisory committee within the Federation concerning itself not only with camp activities and requirements but also with the broader field of teacher and leadership training. This committee should probably include members from the scholarship committee, the institute committee, camp faculty, and a scholarship winner now active in teaching and Federation work, as well as a representative from each Council area, probably the chairman of the Council scholarship committee. The result should be a better balanced training effort, with more clearly defined goals.

Dorothy J. Henney, Secretary  
Council Presidents' Group

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

AL VINCENT, 5327 MULLEN AVENUE, LOS ANGELES, CA. 90043

## Festivals

DEC. 10 - Sun. - SANTA MONICA  
Santa Monica Civic Aud.  
1:30 - 5:30 p.m.  
Hosts: Santa Monica Folk Dcrs.

JAN 14 - Sun. - GLENDALE  
Glendale Civic Auditorium  
1:30 to 5:30 p.m.  
Hosts: Pasadena Folk Dance  
Co-op.

MAR. 30 & 31 (Sat & Sun) OJAI  
High School Aud. & Civic  
Center Park, respectively  
Sun. begins at 1:00 p.m.  
Hosts: Ojai Folk Dancers

JUNE 23 - Sun. - GARDEN GROVE  
Hosts: Garden Grove  
Folk Dancers

AUG. 1968 - SANTA BARBARA  
Festival hosted by Santa  
Barbara Folk Dancers.  
Exact date to coincide  
with "Fiesta Days".

## Special Events

DEC. 9 - Sat. - SANTA MONICA  
Institute - 1:30 to 5:30 p.m.  
Santa Monica Civic Aud.

FEB. 10, 1968 - Saturday  
Elizabeth Sanders Memorial  
Scholarship Fund Raising  
(Valentine) Party

MAY 4, 1968 - Sat. LOS ANGELES  
Institute: 2 to 5 p.m. plus  
Idyllwild Bacchanal, Town &  
Gown Hall, U.S.C. Campus,  
L.A., 8:30 to 11:30 p.m.

JULY 12-14 Idyllwild Weekend

JULY 12 to 19 - IDYLLWILD  
WORKSHOP WEEK

AUG. 9 to 11 - Teachers'  
Workshop Weekend, Univ. of  
California, Santa Barbara  
(Goleta)

AUG. 11 to 18 - SANTA BARBARA  
CONFERENCE  
Univ. of Calif., Santa Barbara



# CALENDAR OF EVENTS

## FOLK DANCE FEDERATION OF CALIFORNIA, INC.

SUZIE KANE - 1824 CLINTON AVE., ALAMEDA, CA. 94501

### Federation Festivals



For a Sure-Fire Xmas Gift..

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LET'S DANCE MAGAZINE

DECEMBER 3 - Sunday - VALLEJO  
Treasurer's Christmas Ball  
Vallejo Memorial Hall  
444 Alabama St., Vallejo  
(1 block off Tennessee Street)  
Hosts: Bruce Mitchell & Committee

JANUARY 20 & 21 - Sat. & Sun. - SAN JOSE  
Theme to be announced  
Hosts: Peninsula Folk Dance Council

MARCH 9 & 10 - Sat. & Sun - SACRAMENTO  
Annual CAMELLIA PAGEANT & FESTIVAL  
Hosts: Sacramento Council of  
Folk Dance Clubs

APRIL 21 - Sunday - SAN FRANCISCO  
"Blossom Festival"  
Hosts: San Francisco Council of  
Folk Dance Groups

MAY 11 & 12 - Sat. & Sun - STOCKTON  
"Polynesian Paradise"  
Stockton Civic Auditorium  
Hosts: Stockton Folk Dance Council

MAY 30, 31, JUNE 1 & 2 - STATEWIDE 1968  
Oakland Civic Auditorium  
Festival and Dance Concert  
More information in later issues

### Institute Dates

Jan. 20 - SAN JOSE  
Civic Auditorium  
Feb. 18 - OAKLAND - Eagles Hall  
April 28 1228 - 38th Avenue

### Regional Festivals



FEBRUARY 11 - Sunday - SAN FRANCISCO  
Warm-up Party for April Festival  
Hosts: San Francisco Council of  
Folk Dance Groups

### Special Events

DECEMBER 31, 1967 (New Year's Eve)  
KARLSTAD BALL.  
Hosts: Marin Dance Council, Inc.

JANUARY 28 - Sunday - OAKLAND  
"TALLY-HO FESTIVAL"  
(For Children)  
Oakland Civic Auditorium

C. P. BANNON  
MORTUARY

5800 E. 14TH STREET - OAKLAND  
632-1011

W. HARDING BURWELL - A Member

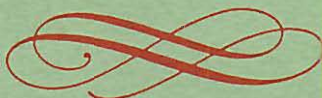


DOROTHY H TAMBURINI  
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\* \* \* \* \*

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and ethnic groups.

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