



Las Sanmagenas "Dance of the Masks"
Circle Square Folk Dance Group
Sacramento -- Beverly Field, Director
Photo: Henry L. Bloom



Let's Dance



Let's Dance

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TABLE OF CONTENTS

Costumes of Czechoslovakia.....	1
Dancing - A Means of Expression (Part III).....	4
Who's Who: Bob Bowley.....	7
Ace & Marge Smith.....	8
Dances Published Since July 1965.....	9
Costume Descriptions Since July 1965.....	11
Viewpoint - President's Page.....	13
Associate Membership.....	14
Dance Descriptions: Hiotikos (Greece).....	15
Carlama.....	16
Pop Marinko.....	18
Sonoma Vintage Festival.....	19
Vintage Festival Program.....	20
In Memoriam Theodore J. Oxford.....	24
Popular Dancers at Santa Barbara Folk Dance Conference.....	27
Party Places.....	28
Record Shops.....	31
Echoes from the Southland.....	32
Council Clips.....	35
News From Alaska.....	37
Calendar of Events.....	38-39
Classified Ads.....	40

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Costumes of Czechoslovakia (Bohemia)
Sketched by Audrey Tiffield



Costumes of Czechoslovakia

By Audrey Fifield

(BOHEMIA)

Costumes of Czechoslovakia can be divided into three definite ethnic and geographical divisions - - Bohemia, Moravia and Slovakia. The country lies roughly east and west, and the most westerly part, Bohemia, has been through all history the cross-roads of cultural trends of Western civilization. Oddly enough the Chodsko region, lying along the border of Germany, has preserved its national character without much outside influence since the Renaissance, and even Medieval influences are still present, mainly in the headdresses.

The costumes of Lower and Upper Chodsko differ little except in cut of bodice, length of sleeve and method of tying the head scarfs. In Lower Chodsko the full puffed sleeves end just above the elbow in a tight band. The collar of the blouse is very narrow and the head scarf is tied over the long pointed end in a complicated knot at the back of the head.

In Upper Chodsko the two meter square scarf is tied under the center point of the triangularly folded scarf. The folding of the head scarf, or shape of cap, features large in Czechoslovakian costume and serves as identification of area, village and, even formerly, to which large estate of the aristocracy the wearer belonged.

In case of a bride leaving her home for a new one in another village, she will be treated as an outsider until all details of her costume conform to that of her new neighbors. The "re-dressing" of the bride sometimes is part of the wedding ceremony. Certainly the dressing of the bride's head in the scarf, by her bridesmaids, is an important part of the rites.

Unmarried girls show their hair, and often wear a headband, or "virgin's crown" of ribbon. These were formerly made of black velvet or white linen, embroidered with silk or wool, although there has always been a great deal of variation from village to village. Some embroidery is done with gold thread and glass beads across the forehead. The ends of silk or linen, elaborately embroidered, hang down the back of the wearer.

The illustration is of a young married couple of Postržekov, Upper Chodsko, and shows the method of folding the headscarf. A cord is first tied about the head, holding the scarf in place. The long, folded side is turned back, framing the face. The two short ends are tied in a single knot, wound twice for security.

Color is used symbolically. Blue and purple combined signify mourning, though blue alone with other colors does not. A skirt of blue, with a purple ribbon at the hem and waist, is worn for the death of a parent or child. A purple skirt with green ribbons means the death of a second degree relative, brother or sister. The brocade shoulder scarfs conform in coloring

COSTUMES OF CZECHOSLOVAKIA - Bohemia

although a black head scarf, embroidered with gay colors, not purple and blue, is a festival piece of dress. A brocade apron of white and green stripes is worn during mourning, but gay red stockings with black slippers are worn at all times.

The woman shown is wearing festival dress of a black head scarf with blue bands woven into the border, and embroidered in red, yellow, green and rose. The red is somewhat orange and often looks to be variegated thread (ombre). Her shoulder scarf is of the same red, as is her skirt. It is silk brocade and has red, white and yellow fringe and flowers woven into it. The flowered scarfs are called "Hundred Flowers". Older scarfs were printed on wool challis and were without fringe.

Her bodice is bright green wool, embroidered with white flat stitches, laced with a red ribbon of about six centimeters in width. The ribbon at her waist is green with a red border.

Her brocade apron is red, green, white and yellow. The first stripe is red with a green pattern. The second stripe is red with yellow; the third is pink with white; fourth is green with yellow, etc. Often these aprons show a cross stripe when a color change occurs in the pattern. This is common in brocades as a look at the back of a multicolored piece always has a definite cross striping. Blue is also used freely, but never purple.

The finely pleated skirt is of half-wool with a green and orange floral brocade ribbon at the hem.

The costume colors may vary, and I have one here with a deep rose head scarf, a henna shoulder scarf printed in yellow, with a green fringe, and a bright blue bodice, printed all over with rose flowers, with gold leaves and stems. It is laced with a pink ribbon embroidered or printed in many colors.

The blouses are always the same, with personal taste expressed only in the lace and embroidery of the large, gathered collars. The body of the collar is a straight strip of fine white linen or cotton, embroidered heavily in drawn work and is edged with lace of about 8 centimeters wide, and exactly 150 centimeters long. As the lace is gathered only on the front corners enough to allow it to lie flat the size of the collar is pretty well defined.

The blouse, itself, is gathered to a neck band which is embroidered only in front in black cross-stitch and is called "Mourning Patches." The neck opening is finished in black blanket-stitch, and secured with a large pewter or silver alloy pin set with many colored glass stones. The full, straight, sleeve is gathered at the drop-shoulder and wrist. A ruffle of heavy white pillow lace edged with red finishes the narrow wrist band. Various types of lace are used on the collar, according to one's own village. Pillow and bobbin laces were formerly used, but with the invention of tulle, a form of darned lace came into being in the mid-eighteenth century. Using

(continued on page 17)

DANCING: A Means of Expression

. Liesl Barnett

IN THREE PARTS (Part III)

Some dances are imitative in character. The *Polish Mazur* started out as dance of aristocrats and military men. Over the years it has become a folk dance which imitates, and often ridicules, the ways of the aristocracy. The *Russian Mazurka*, the *Swedish Masquerade* (a Danish dance) and a dance popular with the Austro-Hungarian Honved Hussars all ridicule the ways of the gentlefolk. All of them start out rather formal and courtly becoming noisy and faster, the movements finally becoming boisterous and completely peasant-like in character at the end, and always finishing with exaggerated bows and curtseys.

Other dances portray definite occupations. The Mexican bottle dance, *La Bottela*, or, in some areas, *Jarabe de la Botella*, while enjoying popularity at weddings, is a wineseller's dance. Austria, France, Hungary and Spain also have vintners' dances. Bottles are filled with water and set out according to a definite pattern, several centuries old. Only one bottle is filled with wine, usually in the center of the pattern. Musicians play and the non-dancers sing. One couple at a time begins to dance, weaving in and out among the bottles at an ever-accelerating tempo. Care must be taken not to touch, tip or (Horrors!) overturn any of the bottles, for this causes dancers to be immediately disqualified, and they must then make way for another couple.

It is part of the human nature to fear death. The more primitive a people, the more pronounced are its fears of death and anything unknown, and the more elaborate and prevalent are its customs to circumvent fate and to lessen the supposed horrors of death. If one must die, it should be, according to the Latin peoples, with dignity; with one's family and close friends gathered about and ready to perform the prescribed dances as soon as the last breath has been drawn. Spaniards and Basques from the Spanish side of the Pyrenees dance a special *Jota* in honor of the recently departed; Neapolitans dance a special *Valsa* around a dead child and the *Tarantella Del Morte* (Tarantella, or dance of Death) around deceased adults. In some remote areas such dances are often performed around the grave of the deceased for the first ten years on the anniversary of his death. No music is used for any of these dances; only the chatter of castanets and the clicking of heels in the *Jota*, the clapping of hands in the *Valsa* and the snapping of fingers in the *Tarantella* provide rhythmic accompaniment for the dancers.

DANCING: A MEANS OF EXPRESSION (continued)

The Poles warn against grieving too much for their dead, and help death along by placing the not-yet-stiff corpse near an open window or door so as to allow the soul to fly heavenward without hindrance. After the priest has completed his prayers and intoned the *Requiescat in Pace*, he leaves the house, while family and friends of the person who has just died prepare to dance a "Funeral Polka". This dance, too, is performed without the benefit of musical accompaniment. However, if there are young children in the household, they, instead of dancing, will sing a rather monotonous, polka-time song, their wraith-like childish voices symbolizing the soul which has so recently departed.

All ages come into their own through the medium of the dance. Many nations pay tribute to age with special dances reserved for those no longer young and agile enough to participate in the more exuberant lively dances favored by the younger generation. Other countries poke good-natured fun at the oldsters, such as in the English *Old Men's Morris Dance*, or the Mexican *Los Viejitos* (dance of the little old men). Both of these show feeble old men performing a dance, and both of these exist in two versions. One of these has the old men make up for their lack of agility by displaying courtly grace and wisdom (letting the women do all the physically exerting parts of the dances). The other versions (both English and Mexican) ridicule those who will not grow old gracefully but try to keep up with youth and to do things their aging bodies are no longer capable of doing.

The wedding dances of Hungary and of Eastern Orthodox Jews also accord a special place of honor to the senior citizens. When "dancing the bride to bed" it is the oldest woman at the wedding who interrupts the festivities to remove the bridal crown and replace it with the wifely bonnet. Then, to the strains of a *Csardas* she dances the new bride to the door of her new home. The groom follows behind, feigning agitation at not being allowed to dance with his new wife.

War and peace also find their ways into the dances of the people. The *Kunverbunkos* is but one of many Hungarian recruiting dances. It, and others like it, originated in the days when soldiers would go to small, remote villages, there invite the healthiest and strongest of the young men to engage in a contest of strength with them, and then invite them to join them in the local *csarda*, or inn, over a drink. Once the hapless and unwary villager had accepted the recruiter's hospitality he was told that he now was a soldier, too. The various *Verbunkos* are danced only by the men. There are, however, other recruiting dances, such as the *Dance of the Heyducks* and the *Tartok*, in which the girls participate. The men start the slow parts of these dances with a partner, then continue on alone as the tempo increases. The men now dance alone in a large circle, the

DANCING: A MEANS OF EXPRESSION (continued)

women in "basket" formation dance in the center of the men's circle, thus symbolizing the separations which must inevitably take place when men go to war. The word *verbrink*, incidentally, is not Hungarian, but German, and was absorbed by the Magyar language during their centuries of rule by the Hapsburg dynasty. It, literally, means "acquisition", the spelling being archaic German.

War dances, however, are not limited to the Hungarians. The Hawaiians have a war *Hula*; Moroccans have wild, ritualistic war dances. There are African tribal dances to portray war; victory and/or defeat and the coming of peace. The Russians have Tartar and Cossack dances which show the men preparing for war, taking leave of home and family, as well as their ultimate - - always victorious - return. Resistance to oppressors finds its way into dances. Under the rule of the Turks all dancing was forbidden in what is now Yugoslavia, and music, too, was tabu. This gave birth to "silent" kolos, whereby resistance leaders used certain movements much like a code to get messages around the country right under the noses of their hated oppressors. But probably the best-known, though largely fictional, example of this type of dance is the Greek *Misirlou*. According to the legend (modern, to be sure!) the Turks decided that all the women of a certain village in Northern Greece were to be sent to Turkey as slaves. Before leaving their homes the women pleaded with their captors to allow them one last dance. The Turks relented, whereupon the women, singing *Misirlou*, danced off a cliff and drowned in the blue waters of the Aegaeian Sea below. Since *Misirlou* is a song of relatively recent origin, the story can lay claim to considerably more romance than credence.

In his *Weltgeschichte Des Tanzes* (World History of the Dance) author Kurt Sachs has this to say:

"The dance is the mother of all the arts. Music and poetry exist in time; painting and architecture in space. But the dance lives at once in time and space. The creator, and the thing created, the artist and the work are still one and the same thing. Rhythmical patterns of movement, the plastic sense of space, the vivid representation of a world seen and imagined, these things man creates in his own body in the dance before he uses substance and stone and word to give expression to his inner and outer experiences."

Liesl Barnett

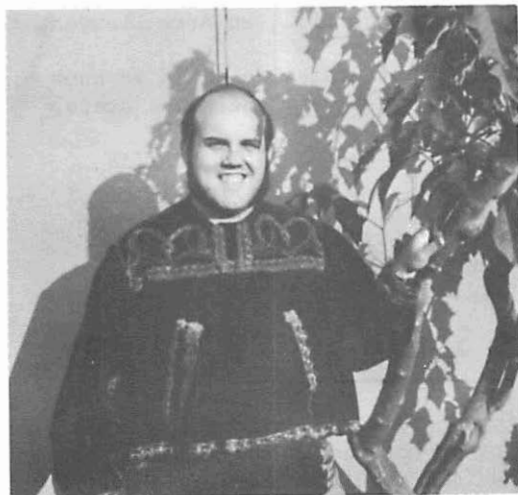
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Bob
Bowley



WHO'S WHO



May we introduce to you another in the ranks of hard working young people, doing their bit for the Folk Dance Movement, this time a "rebel" from the Southland, Bob Bowley.

Twenty-four year old Bob hails from Montebello, and boasts of being a third-generation Californian, a rare bird, indeed, in these days. His "bit" will be a large one -- he is our Costume Calendar artist for 1969 and, hopefully, will not stop there. Having seen

preliminary sketches, it's a sure bet that dancers everywhere will be more than pleased with the results, which go on sale at the Fresno Festival in October.

A major in Theatre Design, Bob received his art training at East Los Angeles College followed by attendance at Cal State in Long Beach. At present he is employed as a hairdresser in Whittier, and uses his artistic talents as part of his hobby, dress design being just one area of interest.

Bob's interest in folk dancing began with an introduction to same at East Los Angeles College in 1964. Through this channel, he moved on to the Pasadena Co-op and discovered the Federation. He represented this club as its delegate, and served as Vice-President.

As many dancers do, he discovered that one nation's dances held a special magic for him. In the spring of 1965 he became a member of the Los Angeles Scottish Country Dancers, now the southern branch of the Royal Scottish Country Dance Society.

The year 1966 saw Bob as the recipient of the Elizabeth Sanders Memorial Scholarship to Santa Barbara Camp and also as a new member of Southern California's own, the Gandy Dancers. He currently serves this group as Vice-President.

On the Federation level he was this year elected to serve as Historian for the South, plus his appointment to the Calendar spot; when word was out that an artist was needed, he hesitated not to volunteer his services, and was subsequently chosen.

Lest you say "When does he sleep?", may we mention a few com-

BOB BOWLEY (continued)

mittee activities thrown in for good measure, Federation Costume Committee, the Santa Barbara Committee and the Scholarship Committee.

Bob performs with both exhibition groups previously mentioned, and makes all his own costumes.

There's another Bowley - - brother Bill, an Army Lieutenant, stationed at Fort Hood, Texas.

It was a pleasure to meet Bob at Statewide, and we know his talents and enthusiasm will add greatly to the dance scene.

Buy a calendar and see!!!

SUZY MARTINE



Ace and Marge Smith Leave Salinas

After 20 years of living in Salinas, California, raising a family, getting a series of promotions in the Pacific Gas and Electric Company, teaching folk dancing, earning a rating of one of the best square dance callers in Northern California, attending Stockton Folk Dance Camp each year as a staff member and Camp photographer, Ace Smith, and his wife, Marge, have moved to San Luis Obispo. This move was the result of an appointment as manager of the San Luis Obispo district of Pacific Gas and Electric Company.

One of their daughters lives in Bakersfield, so they will be a little closer to her. Their youngest daughter, Janice, was married June 8, in Salinas, at a big church wedding, followed by a reception. This was just two days before the scheduled move to San Luis Obispo, which made the timing rather close. A son, "Chip" is a sophomore at California Institute of Technology.

The Monterey Bay Regional Council honored Ace and Marge Smith on Saturday, May 11, 1968, at the annual Lettuce Festival, with a wonderful party at which time they were presented with a head of lettuce cleverly made of one dollar bills. The program was dedicated to them, with grateful thanks from hundreds of people for over twenty years of pleasure in folk dancing, recreation, relaxation, fun, fellowship and lasting friendships due to their leadership.

Although Ace and Marge will miss their classes and dancing friends in Salinas, it won't be too long before they will probably form new classes in San Luis Obispo and create many more friends, and introduce others to the wonderful activity of folk dancing. We wish them much happiness in their new home.

Dances Published Since July 1965

(Refer to listings in LET'S DANCE issues of December 1962 and June/July 1965 for a complete index of dances published.)

Anniversary Progressive

	<i>Two-Step</i>	England	Jan 1968
<i>Arap</i>		Bulgaria	Mar 1968
<i>Azul Cielo</i>		Mexico	Aug/Sept 1967

<i>Bella Franca</i>		Catalonia	Nov 1966
<i>Böhmischer Landler</i>		Austria	Feb 1968
<i>Bourrées Croisées</i>		France	Feb 1966
<i>Boyfriend Oberek</i>		Poland	Oct 1965

<i>Četvorka</i>		Macedonia	May 1967
<i>Changier Quadrille</i>		Germany	Dec 1966
<i>Ciganka</i>		Yugoslavia	Feb 1967
<i>Čiro</i>		Croatia (Slavonia)	Aug-Sept 1967

<i>Écossaise</i>		Germany	Dec 1966
<i>El Tranchette</i>		Mexico	Jun/July 1968
<i>Erev Ba I</i>		Israel	May 1966
<i>Erev Ba II</i>		Israel	May 1966

<i>Fandango, The</i>		England	Jan 1966
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<i>Gort Met Stroop</i>		Netherlands	Aug/Sept 1965
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<i>Hora Din Cigani</i>		Romania	Aug/Sept 1965
<i>Horehronsky Chardas</i>		Slovakia	Jan 1968

<i>Janet's Delight</i>		Scotland	Dec 1967
<i>Jarabe de la Botella</i>		Mexico	May 1968
<i>Jota de Badajoz</i>		Spain	Nov 1967

<i>Kerry Reel</i>		Ireland	Mar 1966
<i>Koftos</i>		Greece	Mar 1968
<i>Kukułeczka</i>		Poland	Aug/Sept 1966

<i>Lakodalmi Tans</i>		Hungary	Dec 1965
<i>La Marieta</i>		Mexico	Oct 1966
<i>La Mazurca Mexicana</i>		Mexico	Oct 1966
<i>Las Chiapanecas</i>		Mexico	Nov 1965
<i>La Tempete</i>		Scotland	Dec 1966
<i>Lauderdale Lads</i>		Scotland	Oct 1967
<i>Le Quadrille Des Lanciers</i>		France	Apr 1967
<i>Liki</i>		Philippines	Apr 1968

DANCES PUBLISHED IN LET'S DANCE MAGAZINE SINCE AUG/SEPT 1965
(continued)

<i>Mac Donald of Sleat</i>	Scotland	Apr 1966
<i>Marfuta</i>	Byelorussia	Feb 1967
<i>Margaret's Waltz</i>	England	Jan 1966
<i>Menousis</i>	Greece	May 1966
<i>Moja Diridika</i>	Yugoslavia	Aug/Sept 1966
<i>Palamakia</i>	Greece	Mar 1968
<i>Plevensko Paidushko</i>	Bulgaria	Aug/Sept 1967
<i>Politiko Hassapiko</i>	Greece	Jan 1967
<i>Rumanian medley</i>	Rumania	Mar 1967
<i>Savila Se Bela Loza</i>	Serbia	Oct 1966
<i>Silver Tassie, The</i>	Scotland	Jun/July 1968
<i>Slavjanka</i>	Yugoslavia	Feb 1967
<i>Tiklos</i>	Philippines	Apr 1968
<i>Tino Mori</i>	Macedonia	Dec 1967
<i>Trampelpolka</i>	Germany	Dec 1966
<i>Tresenica</i>	Serbia	Nov 1966
<i>Trull-Masollke</i>	Switzerland	Jun/July 1966
<i>Urai Kőrosardás</i>	Hungary	Jun/July 1967
<i>Waverley</i>	Scotland	Oct 1967
<i>Wechselpolka</i>	Germany/Poland	Feb 1968
<i>Western Trio Mixer</i>	United States	Nov 1966








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Costume Descriptions in "Let's Dance" Since July 1965

	Austria	February 1968	
	Byelorussia	February 1968	
	Catalonia	November 1966	
	France	February 1966 April 1967	
	Germany (North)	December 1966	
	Greece	January 1967	
	Holland (Marken)	August/September 1965	
	Hungary	June/July 1967	
	Ireland	March 1966	
	Israel	May 1966	
	Macedonia	May 1967	
	Mexico	November 1965 October 1966 June/July 1968	
	Philippines	May 1968	
	Poland	August/September 1966	
	Rumania	March 1967	
	Sardinia	March 1968 April 1968	
	Scotland	April 1966	
	Spain	December 1967 January 1968	
	Switzerland	June/July 1966	
	"Odds and Ends"	<i>(continued on next page)</i>	

COSTUME DESCRIPTIONS PUBLISHED IN LET'S DANCE MAGAZINE

"Odds and Ends"



French Caps	August/September 1967
Men's Baggy Trousers	" " "
The Easy Blouse	October 1967
Bodices	November 1967
Peasant Skirts	November 1967

(Refer to listings in LET'S DANCE issues of December 1962 and June/July 1965 for a complete index of costumes published.)



What Kind Are You?

Are you an active member, the kind
that would be missed,
Or are you just contented that your name
is on the list?
Do you attend the meetings and
mingle with the flock,
Or do you stay at home and
merely criticize and knock?

— Hunsinger Services, Flat Rock, Ohio

Neighborhood Clubs PICNIC

Annual Picnic, Sunday, September 8, Linda Vista Park, in Mission San Jose. Folk dancing from 12 noon until 3:30 pm; social dancing, 3:30 to 6:30 pm. Help the Federation Scholarship Fund! For every ticket sold a percentage goes into the fund, but tickets must be purchased in advance.

Contact Leo Hammer, 469 Harkness Avenue (ph. 585-5131) or Tom Taylor, 381 Wilde Avenue (ph. 587-4027) both in S.F.

Admission - \$1.00

DANCING

GAMES

SWIMMING

RACES

PRIZES



Bruce Mitchell (North)

VIEWPOINT

PRESIDENT'S PAGE



Alice Hauserman (South)

We really have a great thing in this folk dancing. But do we let others in on it, too? . . . as much as we ought?

There are countless numbers of people looking for a healthful activity - some way to lose weight or to gain weight; something to tone the muscles or to build up the muscles; something that will get out the kinks or improve the circulation. Folk dancing is the prescription for these folks....they can run and bend and jump and hop, and enjoy doing it.

There are many more people who want to find a cultural, uplifting hobby that will improve the mind; one that not only adds refinement and knowledge, but at the same time develops poise and charm, self-confidence, balance and rhythm. Isn't this folk dancing?

There are numerous people searching for a social activity to foster friendship and personal relationships, to pleasantly communicate with other people, and, sometimes, to combat loneliness. Folk dancing could be the answer for these people.

So, all these people are just waiting for you to tell them about folk dancing. They are available to share this folk dance experience with you. Tell them, invite them, welcome them. Show them that folk dancing fills the bill.

Alice Hauserman, President
Folk Dance Federation
of California, South

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Are you an Associate Member of the Folk Dance Federation of California, Inc.?

Membership in the Folk Dance Federation of California, Inc. is open to individuals. This Associate Membership carries with it full membership privileges, except that of voting, a privilege reserved for member clubs only.

In addition to receiving LET'S DANCE magazine, you will receive minutes of the Federation Assembly meetings, detailed notices of major festivals, special events, and dance programs. Your name will be placed on our mailing list, and you will be listed in our Federation Directory.

You will be better informed on Federation activities. You will be kept abreast of important festivals and special events. Teachers and dancers alike, in displaying Associate Membership cards, will, in effect, be saying "We are honored to possess this card. We are proud to do our duty to the organization that promotes and sustains our wonderful folk dance activity."

Associate Membership dues are \$5.00 per year. Dolly Schiwal, our Director of Extension, will be happy to accept your application for membership. She is present at all festivals and Assembly meetings; however, you may contact her, requesting an application, and mailing your \$5.00 directly to her, at 2641 School Street, Oakland, California, 94602, or you may request membership directly to the office of the Folk Dance Federation of California, Inc., 1095 Market Street, Room 213, San Francisco, California 94103.

If you are already a subscriber to LET'S DANCE Magazine, you may become an Associate Member by sending in \$2.00 with your application, and an adjustment will be made at the next annual renewal of the membership, which will include the magazine.

YOU should be a member of the greatest of all folk dance organizations, the FOLK DANCE FEDERATION OF CALIFORNIA, INC.
JOIN NOW!!!!

IMPORTANT!! This article is directed primarily to the folk dancers north of Bakersfield. For dancers who wish to become Associate Members of the Folk Dance Federation of California, (continued on page 17)

POP MARINKO

(Serbia and Bosnia)

Pop Marinko (POPE-mah-REEN-koh), meaning Father Marinko (a priest) or Pope of Village, was learned by Dennis Boxell in Yugoslavia, and was presented by him at the University of the Pacific Folk Dance Camp in 1964.

MUSIC: Record: Folkraft 1490

FORMATION: Open Circle, M leader at R end of line, hands joined held straight down. Face ctr of circle.

STEPS AND STYLING: The Serbian variation is danced with small bouncy steps using shoulder movement; the Bosnia variation is danced with larger steps. The variations are danced at the will of the leader but he should always start and end the dance with the Serbian variation. When he wants to change variations he simply calls Serbia or Bosnia.

MUSIC: 5/8, 7/8

PATTERN

Measures

5/8 meter

I. VARIATION I - Serbia

- 1 Begin R, step diag fwd to R (ct 1), step L beside R (ct 2), step R directly bwd (ct 3), step L beside R (ct 4), Hold (ct 5).
- 2-3 Repeat action of meas 1, twice (3 times in all)

7/8 meter

- 4 Face ctr, ft together pivot on balls of both ft moving heels to R (cts 1-2). Pivot on balls of both ft moving heels to L (cts 3-4). Pivot moving heels quickly to R (ct 5). Pivot moving heels L to end with toes pointing to ctr of circle (cts 6-7).

5/8 meter

- 5 Repeat action of meas 1 (step-close).

7/8 meter

- 6 Repeat action of meas 4 (Pivot).

5/8, 7/8 meter

- 7-8 Repeat action of meas 5-6 (step-close and Pivot).

II. VARIATION II - Bosnia

5/8 meter

- 1 Face slightly R, begin R run 4 quick steps LOD (RLRL) (cts 1-4) Hold (ct 5).
- 2-3 Repeat action of meas 1 (Variation II) twice (3 times in all).

7/8 meter

- 4 Face ctr, take a small leap on R in place, bringing L to R ankle, turn hips (not body) slightly to L (cts 1-2), leap L bringing R to L ankle, turn hips slightly to R (cts 3-4). Leap R, turn hips slightly to L (ct 5), quickly leap L, turn hips slightly R (cts 6-7). Note: Hips turn from side to side following the leaps. The action is quick. Although the shoulders turn slightly, the body remains facing almost center.

5/8 meter

- 5 Repeat action of meas 1 (Variation II) (4 runs).

7/8 meter

- 6 Repeat action of meas 4 (Variation II) (leap steps).

5/8, 7/8 meter

- 7-8 Repeat action of meas 5-6 (Variation II) (4 runs and leap steps).

CARLAMA
(Serbia)

Carlama (Char-lah-mah) was presented by Dennis Boxell at the University of the Pacific Folk Dance Camp, 1966.

MUSIC: Record: Folkraft 1498 x 45

FORMATION: Broken circle of dancers with hands joined low, facing ctr, with man leader at each end of line.

STEPS AND STYLING: Sumadija-Step: Wt on L, hop L (ct 1), step R (ct &), step L (ct 2), step R (ct 1), hop R (ct 2). The steps are small and very bouncy and danced almost in place with very little movement from side to side. The repeat of step begins with Hop R.

Heel-Clicks: Wt on L, hop L, click R heel to L heel (ct 1), hop L, click R heel to L heel (ct 2). Moving to L, reverse ftwork.

Hop-Step-Step: Wt on L, hop L (ct 1), step R to R side (ct &), step L next to R (ct 2). Moving to L reverse ftwork.

Body is held erect, hands relaxed, feet remain close to floor.

MUSIC 2/4

PATTERN

NO INTRODUCTION

I. SUMADIJA-STEP

1-16 Dance 8 Sumadija-steps in place, alternating L and R.

II. HEEL-CLICKS

1 Dance 1 Hop-Step-Step moving slightly swd R.

2 Dance 1 Heel-Click Step.

3-6 Repeat action Meas 1-2 (Fig II) 2 times (3 times in all).

7 Repeat action of Meas 1 (Fig II) (Hop-Step-Step).

8 Hop L, Click R heel to L heel (ct 1), Step R in place (ct 2).

9-16 Repeat action of Meas 1-8 (Fig II), reversing direction and ftwork.

NOTE: For variation in Fig II, when moving swd R, the Leader at R end of line may wind up by leading the line of dancers in a CCW direction. When moving swd L, the Leader at the L end of line may repeat same action.

HIOTIKOS

(Greece)

Hiótikos (Hee-OH-tee-kohse) takes its name from the island of Híos, off the coast of Asia Minor. The dance was presented by John Pappas at the 1967 University of the Pacific Folk Dance Camp at Stockton.

MUSIC: Records: Discphon LPM-5 "Demotika" Side A, Band 1, "A Boat from Chios"
Capitol T10-219 "Island Songs"

FORMATION: Broken single circle of dancers facing ctr, with arms raised and hands on shoulders of next dancers to R and L.

STEPS AND Like many island dances, the feeling is a happy one, and the steps are bouncy. There
STYLING: should be a spring in the legs, but the movements are all small. The M are more energetic with the dance than the W.

15

MUSIC 2/4

PATTERN

Measures

3 quick notes

I. BASIC

- 1 Step sdwd R to R (ct 1). Step L across in front of R (ct 2).
- 2 Step sdwd R to R (ct 1). Swing L slightly across in front of R (ct &). Bounce twice on R heel (cts 2,&).
- 3 Step sdwd L to L (ct 1). Swing R slightly across in front of L (ct &). Bounce twice on L heel (cts 2,&).
- 4-18 Repeat action of meas 1-3 five more times (six in all).

II. BASIC WITH LEAP

- 19 Step sdwd R to R (ct 1). Step L across in front of R (ct 2).
- 20 Leap R, raising L behind R ankle, and bending body fwd slightly twd ctr of circle (ct 1). Step sdwd L to L (ct 2). Step R across in front of L (ct &). Resume upright pos.
- 21 Step sdwd L to L (ct 1). Swing R slightly across in front of L (ct &).
- 22-24 Repeat action of meas 19-21 (Fig. II)
- 25 Repeat action of meas 19 (Fig. II)
- 26 Leap R, raising L behind R ankle, and bending body fwd slightly (ct 1). Leap L to L (ct 2). Resume upright pos.

Repeat dance from beginning.

VARIATION (TURNING)

May be danced during the Basic Step. After dancing Fig. I as described four times, start the fifth and sixth times with R 3-step turn on meas 1 (cts 1,2) and meas 2 (ct 1 only).

Continue with swing and bounces (cts 2,&). During turn to R, hands may be clapped on cts 1,2 of meas 1.

26

COSTUMES OF CZECHOSLOVAKIA - Bohemia

both fine and heavy threads the design was darned into the netting. This form of lace making was not new, as hand knotted grounds had long been made, but was a long and tedious process.

The man is wearing a black felt hat, probably decorated with a feather or two, and a black cloth jacket, decorated with leather applique and twelve pewter buttons. The beautifully embroidered ribbon pinned to his chest was given him by his wife, and is as fine as she could make it. It will be cherished by him all his life, and worn as his only ornament. His yellow chamois pants have trapunto work decorations at the sides and across the front. His stockings are white, and his shoes are black.

His elaborate, full sleeves, shirt is a type borrowed from Lower Chod, as is shown by the turn-down collar instead of a plain neckband. The bosoms of these shirts are heavily embroidered in white, using cutwork, eyelet, punch-work, spider web cut work, flat and padded stitches, tucks and drawn work. Three panels are usual, although as many as five are often seen.

Czechoslovakian men seldom wear festival dress now-a-days, but these shirts may be seen any Sunday in the cities, worn with ordinary modern suits.

Audrey Fifield

*Source: National Costumes of Czechoslovakia
Karel Smirous and Blozena Sotkava*

COME DANCE WITH US AT THE VINTAGE FESTIVAL

**Petaluma
International Folk Dancers**

And remember - Our Party Night at Penngrove is
the Second Saturday each Month

(continued from page 14)

*South, your contact would be Virginia Saar, 2224 Brier Avenue,
Los Angeles, California 90039. Membership in the Southern area
does not include a subscription to LET'S DANCE magazine.*



Sonoma Vintage Festival

Once again the grapes are ripening and must be crushed. Nature doesn't wait for time but follows the seasons.

The Redwood Folk Dance Council follows nature in the seasons and time, and is pleased to again bring you the Vintage Festival at Sonoma, on Sunday, September 29.

The festival will be held indoors, in the Veteran's Memorial Building, both afternoon and evening, with the dancing starting at 1:30 and 7:30. The Council Presidents' and the Federation Assembly meetings will both be held at the same location.


Remember Sonoma is located in the center of the wine country and many wineries are nearby that have open house and guided tours and offer tasting of their delectable products.

As for supper or dinner, following your afternoon of dancing, you have your choice of picnicing in the Plaza or visiting one of the many eating places in the Valley.

So, again this year, the Redwood Council invites you to an afternoon and evening of folk dancing, complete with squares and exhibitions.

REDWOOD FOLK DANCE COUNCIL





SEPTEMBER 29, 1968
VETERAN'S MEMORIAL BUILDING

AFTERNOON PROGRAM
1:30 to 5:30

1. Setnja
2. Caballito Blanco
3. Doudlebska Polka (P)
4. Couple Hasapiko
5. Polyanka
6. Brandiswalzer
Squares
7. Yovano Yovanke
8. Azul Cielo
9. Scandinavian Polka
10. Ship O' Grace
11. Schuhplattler Laendler
12. Milondita Tango
Squares
13. Prekid Kolo
14. Hambo
15. Apat Apat (P)
16. Italian Quadrille
17. Jota de Badajos
18. Margaret's Waltz
Squares
19. Rumanian Medley
20. Hofbrauhaus Laendler
21. To Tur (P)
22. The Silver Tassie
23. Polish Mazur
24. Milondita Tango



E X H I B I T I O N S

25. Karagouna
26. Tarantella Di Peppina
27. Cumberland Square
28. La Encantada Tango
29. Čardáš Z Kösických Hámrov
30. Ta'am Haman
Squares
31. Tino Mori
32. Das Fenster (P)
33. Square Tango
34. Lights of Vienna
35. Dodi Li
36. Blue Pacific Waltz

EVENING PROGRAM
7:30 to 10:30

1. Makedonka
2. Corrido
3. Korobushka (P)
4. Dr Gzatslig
5. Russian Peasant Dance
6. La Joaquinita
Squares
7. Bella Franca
8. El Gaucho Tango
9. Ranchera
10. Hambo
11. Angus Macleod
12. Marklander
Squares

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13. Lech Lamidbar
14. Slovenian Waltz
15. Tango Poquito (P)
16. Shuddel Bux
17. Neapolitan Tarantella
18. El Caballero
19. Erev Ba II
20. Zillertaler Laendler
21. Ve' David (P)
22. El Shotis Viejo
23. Kapuvári Verbunk
24. Viennese Waltz



Welcome to the



Sonoma Vintage Festival

September 29, 1968

REDWOOD FOLK DANCERS



AUTUMN DAZE

FOLK DANCING FOR ALL
SUNDAY - OCTOBER 6, 1968

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

225 Amador St., Vallejo
SUNNYSIDE FOLK DANCERS



ATTENTION!! FOLK DANCERS

Vintage Festival

September 29, 1968

VETERANS MEMORIAL BUILDING = SONOMA

Sponsored by the

Redwood Folk Dance Council



In Memoriam

THEODORE J. OXFORD

When he lost his life, he was on his way home from Robertson's Square Dance Studio, having just purchased a number of square dance records. On the Monday evening following his death he was to have taken over his first "professional" assignment as Square Dance Caller for the Gay Goofers, a local teen-age square dance group. He was going to Santa Barbara on a Sacramento Council tuition scholarship, and was working in a service station, owned and operated by a folk dancer, to earn enough money to handle the balance of his expenses.

Ted started dancing with Omega Graham Andreola's "Buttons and Bows" children's exhibition group, when he was 8 years old. He was taken into the Dionysians when they thought he was old enough, although his ability far exceeded theirs at the time. He later became a member of their exhibition group. Until he went to Folk Dance Camp, almost all of his International folk dance training came through Omega. He danced with his parents at Whirl-A-Jigs, Family Circle, and Pairs and Spares.

Ted was extremely pleasant, reliable, gay and considerate, and even at his age of 17, a good teacher. During his father's illness, a year or so ago, he assisted his mother in instructing a beginning class in square dancing. He was clear, concise and patient in his instruction.

He was awarded a Council tuition scholarship in 1965 and attended University of the Pacific Folk Dance Camp. In 1966 he attended evening and weekend sessions at Camp. He was one of the Scholarship winners who taught at Sacramento's first Council Institute in September 1966. Each year he was a member of Jerry Helt's square dance techniques class at UOP.

He had an excellent singing voice, was a member of the Washington High School capella choir and the Men's Chorus. In 1966 he had the lead in a school production, requiring that he be on stage during the entire performance in a rather difficult singing and speaking role. He was awarded a ballet studio scholarship in 1966. He was a member of the Dionysians exhibition group since 1963.

This wonderful, talented young person, at the age of 17, was killed when his foreign-made compact car rolled over as the vehicle entered a freeway ramp. It is difficult to understand why someone who was so talented and so young should be taken from his parents, Irene and Jim Oxford, and his many friends. Our condolences go to Jim and Irene.





Gene Ciejka, Polish dance expert, and partner, Mikki Revenaugh, popular teacher on the staff of the Santa Barbara Folk Dance Conference. (Photography - William Duke, Santa Barbara, Calif.)

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 Pot Luck - 7:00 p.m.
June through September. Fresno Square Rounders.
Old Pavilion, Roeding Park, Fresno
Every Saturday Night - First Saturday, 7 to 11 p.m. Pot Luck
Following Saturdays - 8:00 to 12:00 p.m.
October through May - Fresno Square Rounders.
Danish Brotherhood Hall, Yosemite & Voorhman, Fresno
Every Sunday from 7:30 to 11 - October through May
Central Valley Folk Dancers. Danish Brotherhood Hall,
Yosemite and Voorhman 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 11 p.m. South Bay Folk Dance Association. 3801 via La Selva, Palos Verdes Estates.

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. Penngrove Club House, Penngrove.
- 3rd Saturday each month - 8:00 to ????? Redwood Folk Dancers. Penngrove Club House, Penngrove.

POMONA

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

REDWOOD CITY

- 4th Saturday each month - 8:30 to 12. Dacey 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.

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. Sierra School, 24th St. & 4th Ave. Sacramento
- 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 - Balboa Park Club

Every Monday night - 7:30 to 10:00 - San Diego Folk Dancers
Recital Hall, Balboa Park

Every Tuesday night - 7:30 to 10:00 - Cabrillo Folk Dancers
(Beginners) Recital Hall, 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
Recital Hall, 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 - 8:00 to ?? . Sunsetters Folk Dance
Club. Jefferson School, 19th Ave & Irving St., S.F.

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 Friday 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

FESTIVAL FOLK SHOP

(John Filcich)
161 Turk Street
San Francisco, CA 94102
Phone: 775-3434

(Ed Kremers)
2769 West Pico Blvd.
Los Angeles, CA 90006
Phone: 737-3500



3511 East 14th Street
Oakland, CA 94601
Phone: 534-4246



MODERN RADIO
(Dot and Jack Sankey)
1556 Haight Street
San Francisco, CA 94117
Phone: 861-4751

PHIL MARON'S FOLK SHOP
(Phil Maron)
1531 Clay Street
Oakland, CA 94612
Phone: 893-7541

JOHN'S RECORDS
(John Skow)
427 S. Van Ness Ave.
San Francisco, CA 94103
Phone: (415) 431-6200



CHILDREN'S MUSIC CENTER, INC.
Dancers' Shop
5373 W. Pico Blvd.
Los Angeles, CA 90019
Phone: 937-1825



Echoes *from the* Perle Bleadon Southland

HOLLYWOOD PEASANTS

The Hollywood Peasants had their Fifth Wednesday party recently. Refreshments were served; it was a real fun evening. IRVING GOLDMAN and TOMMY MARLOWE are in charge of social activities. We are planning a big weekend in San Diego, starting on August 24, to see "As You Like It" with our own president, SAM SCHATZ, who is one of the performers. Then on to a Folk Dance Party with the San Diego Folk Dancers at Balboa Park. We dance every Wednesday, with a party every Fifth Wednesday, at West Hollywood Playground, 647 North San Vicente Blvd., in West Hollywood.
(submitted by Lily Castro)

SANTA BARBARA FOLK DANCE CLUB

By the time this article has gone to press Santa Barbara Folk Dancers will have had their usual wonderful festival; this year - "It's a Small World". The annual festival takes on all the color and glamour of the Old Spanish Days in Santa Barbara. The Santa Barbara Club is well known for its warmth and hospitality. Viva La Fiesta!!

ALICE DE BERNARDI has returned home to Santa Barbara after a 23-day vacation in the Orient and Asia. Highlights of her trip included Hong Kong and motoring through the New Territories for a look over the Bamboo Curtain into Red China, and watching Mah Jongg games on the floating restaurants, early morning rides on the klongs or canals of Bangkok to the floating markets. She went to Singapore, Malaysia, Formosa - Kyoto Nikko Highlands, National Park, Lake Chuzenji and the Kegon Waterfall, Mt. Fuji and Nara. Alice is a very active folk dancer with the Santa Barbara Club.

VIRGILEERS

Things are really cooking with the Virgileers these days. Starting with JO CIVELLO's chili con carne (none like it) served at her CINCO DE MAYO party, a colorful and flavorful event, every year. The following week she decorated a cake and we celebrated the Civello's anniversary. Another week - another cake, Hawaiian style, for a Bon Voyage party for LYDIA SEITZ and GUS KRUPKA, who accompanied their folk dancing senior citizens' group to Hawaii. If we had all worn red shoes we couldn't have danced more. It was great to see so many familiar faces. ED FELDMAN has been teaching *Vari Hasapikos* and JO and RALPH MILLER, *Czardas Z*. Virgileers will be closed from August 20 through

ECHOES FROM THE SOUTHLAND (continued)

September 10, and will reopen with a bangup party on September 17. Won't you join us in the fun? (*Virginia Graeber*)

WHAT'S DOING AT SILVERADO

The Silverado Folk Dancers are having a very busy summer season. AL VINCENT has been teaching *Three Bourrees*, and according to RUTH GRAEBER, teaching chairman, a full schedule of new and review dances will be taught. DOROTHY SINGLETON received an Elizabeth Sanders scholarship to the Santa Barbara Folk Dance Convergence. President HARMON MAYO has left on a five week tour of Europe. After landing in Scotland he will tour the British Isles, the continent, and down into Greece and Turkey. Harmon hopes to see some folk dancing. The Silverado exhibition group, directed by CARRIE DEAN, performed a number of dances at Long Beach Memorial Hospital for a very appreciative audience. They also took part in the Long Beach Recreation Department's annual Spring Festival. RUTH and MART GRAEBER attended a most enjoyable weekend session at Madelynne Greene's Folk Dance Camp in Mendocino. There was excellent teaching, relaxing entertainment and wonderful food. (*submitted by Mart Graeber*)

WESTWOOD CO-OP FOLK DANCERS

Westwood's recent Festival in Culver City was such a huge success that we have already reserved next April 20, 1969 for our next festival. Westwood's next activity, however, will be a beach party, at Playa del Rey (look for the Club's flag) on August 25, and a regional festival to be held October 20 at the West Los Angeles Mall. Please do come and join us; we'll have a great program and wonderful exhibitions; remember --- Sunday afternoon, October 20. TOM MARINO, Membership Chairman and chairman of our Host and Hostess Committee, is suffering from a back ailment, at Veterans Memorial Hospital. Hurry up and get well, Tom; we all miss you! EVELYN LANE, BOBBIE BOSCHAN and SHEILA RUBY received scholarships and they have chosen to go to Santa Barbara Folk Dance Camp. Westwood's Israeli night will feature RIVKA STURMAN. This is to take place on the Fourth Thursday of August, the 22nd. President FRAN SLATER (who is doing a fine job) reminds everyone that Westwood will be meeting at Paul Revere School in Santa Monica, August 29, September 5 and 12 while Emerson floor is having its annual beauty treatment.

THE OPANKI DANCERS

The Opanki teenage dance group is having its first Festival, September 21, from 8 to 12 p.m., at Leuders Park, in Compton. This is a fund-raising festival. An afternoon institute is be-

ECHOES FROM THE SOUTHLAND (continued)

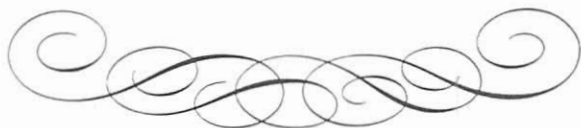
ing planned. More about that later. Teachers for this very lively group are DAVE and FRAN SLATER. Many of the teenagers are children of Westwood Folk Dancers. They really have a ball!

THIS AND THAT

Wonderful memories of GARDEN GROVE's most successful festival held in June. We all had a great time. There were exhibitions presented by the Claremont dancers, El Monte Dancers and Betyarok Dancers. Irwin Parnes' next International Folk Dance Festival will take place on March 15, 1969, at the Music Center. The Mr. and Mrs. Walter Reisch collection of paintings is on exhibition at the Long Beach museum. Lisl and Maria Reisch are two of the Southland's favorite folk dancers, Westwood, U.C.L.A. Maria is a member of the Santa Barbara Folk Dance Conference Faculty. Oh, Maria - that early morning wake-up class!!!! Maria and Lisl are both on the Santa Barbara Conference Committee.



Royal Scottish Country Dance Society Mary Brandon, Director
(From L to R: Mary Brandon, Mag Martinez, Tom Slaven, Ruth Garber, David Brandon and Wayne Gunderson)



GREATER EAST BAY FOLK DANCE COUNCIL

KEN PEDEN, President of O.R.D. International Folk Dancers, didn't do much dancing at Oakland's 4th of July Festival. As a member of the Hospitality Committee he spent most of his time rescuing children from strollers and vests from under the bleachers. KAY PEDEN, Ken's wife, left August 3, for a trip through Yellowstone Park, with a group of Senior Citizens from El Cerrito. She will return August 10.

The O.R.D. International Folk Dancers held their summer Hawaiian Swim Party on July 19. A great time was had by all, including some excitement when a fire broke out behind Dimond Recreation Center and all the dancers took a break to watch the fire engines try to figure out how to reach the blaze. Fortunately it was a small fire and everyone was soon back to dancing.

LOUISE SCHILLARE, Federation Scholarship winner from the East Bay, is home after a week at Stockton Folk Dance Camp. She had a wonderful time; just ask her, and is looking forward to teaching some new dances to her folk dance classes. She teaches the Women's Folk Dance Class at Allendale Recreation Center, and a Beginners Class in Emeryville.

PHYLLIS and Roland Strehlow, SUZY MARTINE's parents and members of Swing N' Circle, will leave on September 3, for a three month tour by auto. They will visit 30 states and Eastern Canada. They plan to return in early December.

The Greater East Bay Folk Dance Council's next party will be on Saturday night, September 28. BOB WILLIAMS, Vice-president of the Council, and PAUL and MARGARET HOLTZ, are co-chairmen. This is the Council's first party in several months and some exciting surprises are planned.

Lanya Pavliger, 1164 Alfred Ave., Walnut Creek 94596

MARIN COUNTY COUNCIL

Dateline: South Fork of Eel River, French's, The Barn, made famous by EDITH THOMPSON, still rocks with music, flying feet, dancers of all ages. SAMMY McCUSH calling the squares just like RANDY RANDOLPH used to do. We shared a champagne evening with Edith Thompson on her birthday. A visit to the camp grounds she and Neal have created is food for the soul and a reminder of the panaceas ever present in Mother Nature.

A recent visit from JACK and JUDY MONA, now of Walnut Creek, assures us that these two fine dancers still have a foot in the dancing door. Our hearts and kind thoughts go to the Oxford family in their recent tragedy. VI HENNESSEY TALBERT has come

COUNCIL CLIPS (continued)

"outside" from Alaska, and with her new husband's job, will be traveling all over the world. PEGGY and BERYL LEWIS of Ledway, are both nursing physical ailments, but they are still flying about the state to round and square dances.

About the July Festival - - That extra good sound was engineered by our own BILL D'ALVY, and he taped all the recordings for the evening's dances. The afternoon workshop (institute) was again a successful venture, with the suggestion that a fee be charged next year. (Start saving). We hope you noticed the beautiful Hungarian costumes premiered by MINNIE and MANNY, two of our long time dancers from San Rafael. The Federation luncheon, for more than 70, was prepared for less than \$20.00, by EDNA, ANN, GWEN and RUTH.

Because of popular demand, I'll relinquish my recipe for "Festival Apple Pie." "Prepare as usual, place in 400° oven at 12:30 p.m.; to to Festival; return at 5:15; remove pie. Then announce to guests 'there will be no dessert today.'"

SANDY "Kolo" CLEMMER, now of Sebastopol, did some highly commendable choreographing for the Gravenstein Mothers Club's production entitled "Picadilly Panic." Sandy was the originator of our Friday Balkan group, now so ably run by JACK HILL. Little notes of appreciation, gentlemen!

During the summer the HARDLY ABLES week-ended at the Russian River and the STEP TOGETHERS picniced at Morton Springs. AUDREY FIFIELD is the new HA prexy and JACK presides over the STs. V.P.s are AL HEINRICH and BOB ROELFSON; secretaries, ETHEL SULLIVAN and RUTH MELVILLE; treasurers are NANCY DOUGLAS and EDNA PIXLEY. The WHIRLWAYS will be having their annual Hawaiian luau come September, with ethnic entertainment provided by the natives, and a solo by GLADYS BROJKOVICH. (Gladys does a mean, lowdown hula!).

On October 13 we will move our cars toward El Verano, Sonoma County, to Juanita's Galley, where we will have our annual picnic. This replaces Asti, and you will bring all of your own refreshments. There will be a barbeque pit, tables, a swimming pool and dancing on the lawn, from 10:00 a.m., and there is a charge of \$1.00 per adult. Juanita says there will be a real pressing of the grapes if the grapes are ripe.

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



REGIONAL FESTIVAL - Sunday - October 6, 1968
Funston Field Club House
Chestnut Street, foot of Buchanan Street in the Marina
Hosted by the San Francisco Council of Folk Dance Clubs

NEWS FROM ALASKA



From L to R: Deena Longdon, Lisa Barrington, Barbara Sue Topolski, Christy Nielson and Jennie Nichols.

The above is a photograph of my first Junior Instructors for our ten year old Junior Merry Mixer Club for schoolagers, from kindergarten through high school, sponsored by Anchorage City Parks and Recreation. Through them we were able to introduce over 1500 young people into active folk dancing this year, and through our 30-member demonstration team, broken up into groups of approximately ten, we did twenty-seven one-half hour shows of dances from ten different countries (they do dances from over twenty-five different countries) during Cultural Arts week in the area schools, reaching the interest of many hundreds more young people by their viewing our activity.

Deena Longdon, 6th grade, assisted her P.E. teacher at Fort Richardson Army Post schools, and had a class in her basement after becoming a Junior Instructor in our club and becoming a member of two adult groups. (She has since moved to Pennsylvania.) Lisa Barrington, 6th grade, assisted by her mother, introduced folk dancing in her school in Chester Valley and hopes to do the same method to introduce it in Junior High this fall. Barbara Sue Topolski, my 3rd grader, assisted me in introducing folk dancing to 600 students, 1st through 6th grade, every other week at our Mt. View school -- one half hour for each grade. Christy Neilsen, assisted her P.E. teacher, on Elmendorf Air Force Base, and with the help of still another Junior Instructor and Junior Leader and their families, assisted in getting a Wednesday Night Youth Class going at the Youth Activity Center on Elmendorf, where twenty-five to thirty-five Elementary and Junior High students are dancing two hours a week this summer. All the Elmendorf Junior Leaders have since rotated to North Dakota, Oklahoma and Massachusetts, where they hope to carry on their folk dance activity.

Mary Topolski

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

AVIS TARVIN, 314 AMALFI DR., SANTA MONICA, CA. 90402

Federation Festivals

AUG. 10 - Sat - SANTA BARBARA
Hosts: Santa Barbara Folk Dcrs
Santa Barbara Hi Sch Gym
700 East Anapamu St., S.B.
Kolo Hours - 2 to 4 pm
Festival - 8 to midnight

SEPT. 21 - Sat - COMPTON
Hosts: Opanki Dancers
Leuders Park, Compton
8 to Midnight
(Fund-raising Festival)

OCT. 5-6 - CHULA VISTA
Hosts: Folklaenders
Municipal Rec. Ctr.
Parkway at 4th.
Sat. Nite - Pre-party
Kolo Hour 7-8
Program 8 to 11:30 pm
Sun. Festival - 1:30 pm

NOV. 22 - Sat - LOS ANGELES
TREASURER'S BALL
Sportsmans Park
Western at Century

DEC. 7-8 - SANTA MONICA
Hosts: Santa Monica Folk Dcrs

1969

JAN. 26 - Sun - GLENDALE
Hosts: Pasadena F.D. Co-Op
1:30 to 5:30 pm
Glendale Civic Auditorium

APR. 20 - Sun - CULVER CITY
Hosts: Westwood Co-Op F.D.
1:30 - 5:00 pm
Culver City Memorial Aud.
Overland at Washington, L.A.

Special Events

AUG. 9 to 11 (Fri to Sun)
Teachers Workshop Weekend
U.C. Campus, Goleta
(Santa Barbara)

AUG. 11 to 18 (Sun to Sun)
SANTA BARBARA CONFERENCE
U.C. Campus, Goleta

OCT. 19 - Sat - POMONA
Festivities & Dancing
On the Mall

OCT. 20 - Sun - WEST L.A.
Regional Festival sponsored
by Westwood Co-Op F.D. on
West Los Angeles Mall

1969

FEB. 15 - Sat - LOS ANGELES
Valentine Party sponsored
by the Elizabeth Sanders
Memorial Scholarship
(Santa Barbara Committee)
Sportsmans Park, Western at
Century, Los Angeles

MAR. 15 - Sat - LOS ANGELES
Irwin Parness International
Folk Dance Festival - 8:00
Music Center-Downtown L.A.

MAY 30-31 and JUNE 1

STATEWIDE 1969

SAN DIEGO



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

DOROTHY HENNEY, 2034 JOHNSTON AVE., SAN JOSE, CA 95125

Federation Festivals

SEP 29 - Sun - SONOMA
 Vintage Festival
 Veterans' Memorial Bldg.
 1:30-5:30 Dancing
 Exhibitions at 3:00
 7:30-10:30 Dancing
 Hosts: Redwood Council of
 Folk Dance Groups

OCT 26,27 - Sat-Sun - FRESNO
 Harvest Festival - Folk Dance
 Camp Reunion - Institute -
 International Food Market

NOV 9, 10 - Sat, Sun - RENO
 Harvest Festival
Sat: Institute - Dancing -
 After Party
 Reno Recreation Center
 Sinclair & Liberty Streets
Sun: Dancing
 California Building,
 Idlewild Park
 Exhibitions both days -
 Regular Friday night dancing
 for early arrivals at
 Reno Recreation Center -
 Motel arrangements being
 made - Note: Nov. 11 is Vet-
 erans' Day
 Hosts: Near & Far Folk
 Dancers, Reno

DEC 8 - Treasurer's Christmas
 Party
 Emeryville

Special Events

AUG 31 - Sat - BURLINGAME
 Scholarship Ball - 8:00 p.m.
 Burlingame Ave. at Anita
 Hosts: Peninsula Council

SEP 8 - Sun - MISSION SAN JOSE
 San Francisco Neighborhoods'
 Annual Picnic, Linda Vista
 Park, Mission Blvd.
 12:00-3:30 Folk Dancing
 3:30-6:30 Social Dancing
 (Tickets: \$1.00 in advance
 from Leo Hammer, 469 Hark-
 ness Ave, or Tom Taylor,
 381 Wilde Ave., SF for Fed-
 eration to receive scholar-
 ship benefit)

OCT 13 - Sunday
 Council Picnic
 Hosts: Marine Dance Council

NOV 28, 29, 30 - Thurs to Sat
 17th Annual Kolo Festival
 Russian Center, 2450 Sutter
 San Francisco

Institute Dates

September 15 - Oakland*
 October 26 - Fresno
 November 9 - Reno
 November 24 - Oakland*

*Eagles Hall
 1228 - 36th Avenue

Regional Festivals

OCT 6 - Sun - VALLEJO
 Autumn Daze Festival
 225 Amador Street
 Community Center
 Hosts: Sunnyside Folk Dancers



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Intermediate-Advanced, 8:30 p.m.

Instructor - Millie von Kinsky

Diamond Center, 3860 Hanly Road, Oakland

Friday nights. Beginning, Intermediate, Advanced. 8:30.

Instructor - Dolly Schwal

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Kinsey 323-0504; Cliff Porter 457-2229; Jean Sanford

921-8346; or Stewart Smith 346-6775.

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SOUTHLAND FOLK DANCE CLASSES

Beginners Classes - Sponsored by Folk Dance Federation of Calif., South. Evening classes - 8 to 10:30 p.m.

Afternoon class - 2 to 5 p.m. Donation - 75¢.

Wednesday night - Lindberg Park, 5041 Rhoda Way, Culver City. Alice & Al Beckerman, teachers.

Saturday afternoon - For Teen-agers 13 to 19. Cheviot Hills Recreation Center on Motor Ave., south of Pico Bl.

Dave Slater, teacher.

Los Angeles

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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