

NOVEMBER 1968



Atanas Kolarovski in Macedonian Costume
Stockton Folk Dance Camp 1968
Photo by A. C. Smith



Let's Dance



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Costumes of the Canary Islands

Spain's "Fortunate Islands" are off the west coast of Africa and south of the Madeiras. The original inhabitants, the Guanche, were a blond and very tall people. Some of them were seven feet tall. They have been completely absorbed by their Spanish conquerors, leaving only their cultural art, unusually happy dispositions and an occasional blond head. As an ethnic group the Canary Islanders are an exceptionally handsome people.

Two of the largest islands of this group are Tenerife and Grand Canary. The girls of Grand Canary boast that their handwork is the finest in the islands, and Tenerife has given its name to a distinctive type of embroidery known throughout the world. It is usually spelled 'Teneriffe'.

Plate I shows two men of Tenerife and one (center) of Grand Canary. The costumes are quite different. The man of Grand Canary wears white linen skirt-like pants forty to fifty inches around each leg, which are softly pleated to the waist and held with a black silk sash with fringed ends. The sash is knotted and hangs at the left side. (See Folk Dance Calendar of Costumes (April-May 1968). He wears split-socks, which are sometimes long enough to tuck into the rolled top of the footsocks. His footwear looks exactly like the "desert boots" of the south west United States. They are of natural color and "buck" or rough side out. His vest has a white back and red or black fronts, and is quite short, leaving most of the sash exposed. Guanche designs are sometimes embroidered on the fronts. His white linen shirt is softly gathered at the open neckline and has no neckband. The sleeves are unique, being flared, gathered top and bottom, and confined in a band above the elbow. (See Plate IV for construction.) His hat is a black felt, rather flat on top and perhaps dented in a bit. A cord hangs loosely under the chin and the hat is often allowed to hang on the wearer's back.

The men from Tenerife do not have a cord on their hats which are of an ordinary snap brim type in black felt.

The Tenerife men are wearing variations of their costume. Embroidered black velvet pantaloons are worn over straight legged linen trousers, which are cut short to the bottom of the calf and may be trimmed with colored bands.

The man on the left has on an all black velvet vest, bound with red silk braid. His socks are black with red or white vertical designs knitted into them. Sashes vary in color and may even be striped, but plain red or black predominate.

The man on the right is wearing white canvas gaiters over

COSTUMES OF THE CANARY ISLANDS
Sketched by Audrey Fifield



PLATE II

COSTUMES OF THE CANARY ISLANDS (continued)

sturdy work shoes and is probably a shepherd. His red vest is edged with black, gold or green braid, and the white back is embroidered in red and green silk. These vests are cut from an ordinary vest pattern, but are a little longer and always have lapels and a collar.

The shirts are ordinary white shirts with a sport collar, which is worn open.

Plate II shows a woman and a child of Grand Canary. Notice there has been no skimping of handwork on the child's costume, as compared to the adult's. Their underskirts of homespun are embroidered with Guanche patterns which are handed down through the generations. The white linen blouses and pleated aprons are decorated with drawn work embroidery of extreme delicacy, as is the lavishly worked overskirt. The overskirt is cut straight and bloused and pinned up over the hips, imparting a silhouette to the figure, as though panniers are being worn.

The little "bumper-brimmed" hats are of black velvet and trimmed with a silk cord around the crown and two wool pompoms to compliment the costume colors.

These people have a well-developed sense of color and combine intense and pastel colors with much skill to create unusually pleasing effects.

The woman's skirt is Canary yellow (what else!) embroidered with black cross stitched figures. Her fine head scarf is of the same yellow. They are square and folded triangularly. Her overskirt is of pale blue-gray. Pastel green over yellow or pink underskirts, embroidered in black or dark green, are also favored. With these, headscarfs of pink or yellow might be worn. White over a vermilion underskirt, embroidered with white and worn with a green headscarf is also effective. One particularly lovely costume had a pink head scarf and overskirt over a rose and black underskirt.

The colors of the child's dress are more intense. The skirt is dark green, embroidered in red, white, tan and black cross-stitch, in an intricate Guanche pattern reminiscent of Mexico. Over this she is wearing a bright orange-yellow overskirt with matching headscarf. The pompoms on her little hat are green and yellow.

The little white linen blouses may be cut from any princess style pattern, with the exception of the sleeves. (See Plate IV for construction.) The necklines may be high, low, round or vee'd, but always with some drawnwork trim, and never a collar.

Plate III shows three girls of Tenerife. Their skirts are heavy homespun wool and always striped. Predominant background colors are red, black or tan. Stripes are red, black, tan, yellow, green, blue, orange, rose; in fact, everything but purple. It, also, may be used, but I found none. Headscarfs are all



COSTUMES OF THE CANARY ISLANDS (continued)

colors also, but usually of softer hues. Even some figured and plaid scarfs are worn. Little flat hats of white or natural straw are tied on. The hat worn by the woman on the right has a Breton brim. These hats vary from four to eleven inches in diameter.

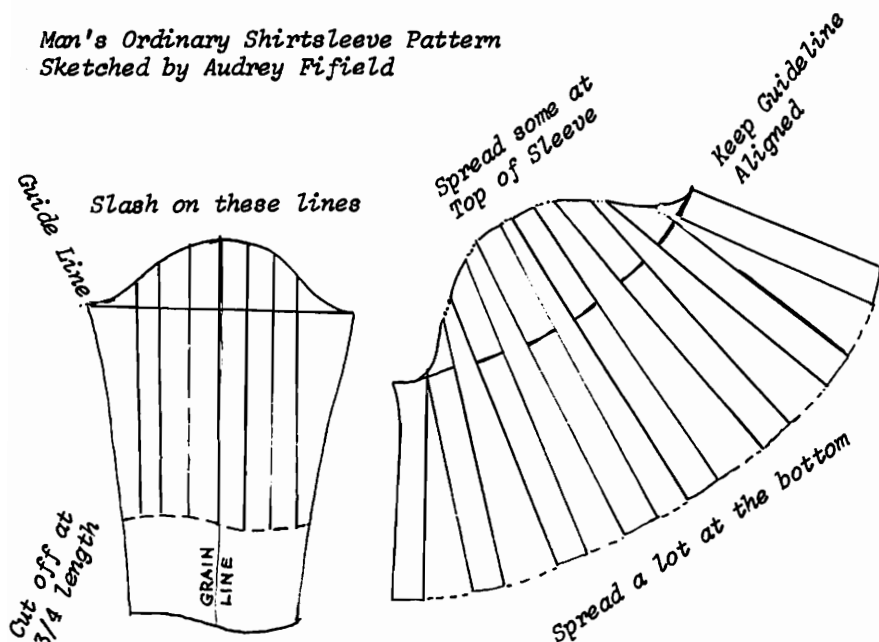
The cut and details of the velvet bodices vary greatly with the wearer, but the colors are either black or red. Those of black are bound with red or gold braid and embroidered with colored silk or metallic threads; while those of red are bound in silver or gold and worked with silver or gold thread. Notice especially the different shoulder strap treatments. The girl on the left is wearing a red velvet bodice with a square "bib" back. The bib in front rises only half as high as the back above the armseye and is narrowly vee'd and laced with red cords. The girl on the right has on a bodice of black velvet without embroidery, but it is bound in silver and tied up at the shoulder with red ribbons.

Sleeves and collars also vary with the wearer. Ribbons at the throat and sleeves are invariably red. Hatbands and brim edgings are red or black.

Audrey Fifiield

Source: *National Geographic Magazine*

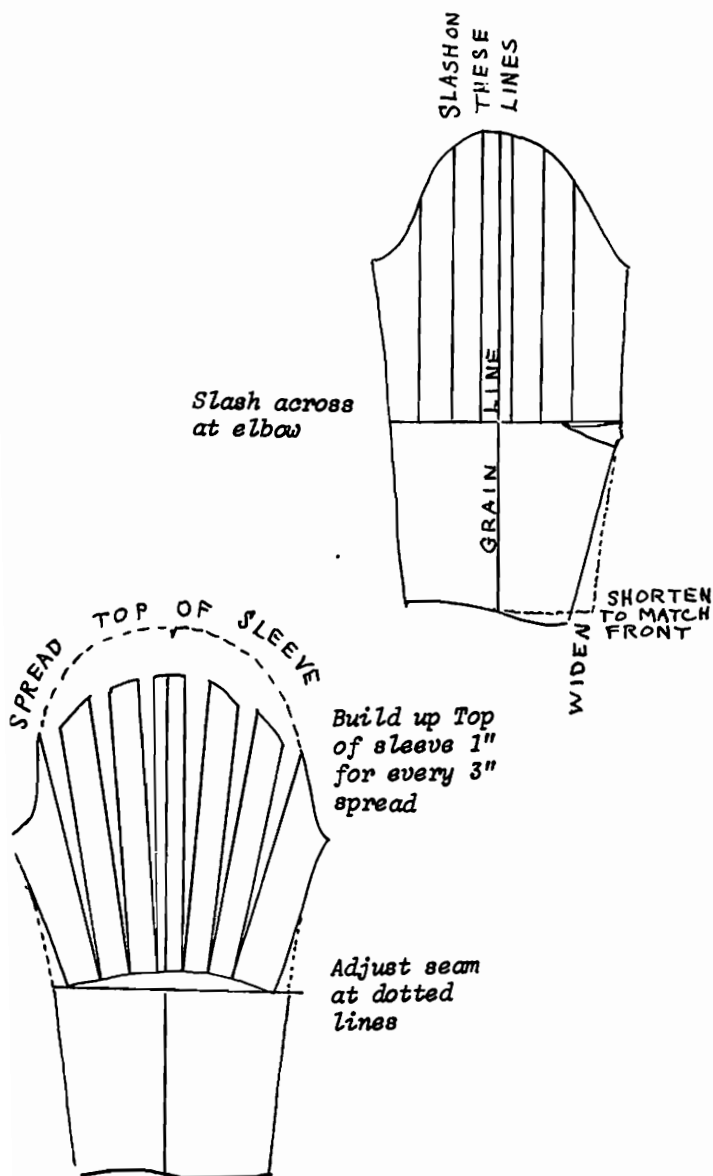
Man's Ordinary Shirtsleeve Pattern
Sketched by Audrey Fifiield



SLEEVES OF THE GRAND CANARY

PLATE IV

Woman's Narrow Dress Sleeve Pattern
 Sketched by Audrey Fifield



BON DANCING IN HAWAII

. . . . Omega Andreola

The Bon is intended for the welcome and entertainment of the spirits of the dead which are supposed to visit their loved survivors during mid summer (July and August).

The preparations are elaborate but the rites and observances are simple. The chief duty is to prepare the spirit altar. There are cakes of welcome and cakes of farewell, rice balls wrapped in lotus leaves and humble dishes of seasoned boiled potatoes, and many fruits.

During the Obon season certain traditions are observed. Lanterns are hung in cemeteries and in the door ways of each house. Buddhists visit and tidy graves. Many religious services are held in Temples and cemeteries. Incense is burned in Temples and homes. The lanterns are lighted as a welcome gesture to the departed spirits.

Bon Odori originally was an annual event celebrated by the court and noble people, but it soon became popular among all classes; so popular that it is now considered a native folk dance.

All Japanese dance movements are smooth and flowing. Hand, head and body movements are more interesting than the foot work which is restrained. In Japanese folk dancing there is a dance for every village and a song for every dance. However, the dance records very seldom have the singing. The dance figures are illustrations of what the song is saying.

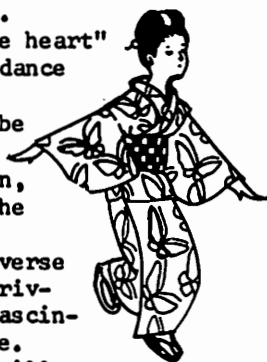
As the Buddhists dance "joy comes from the heart" and is expressed in the movements. The Bon dance is performed to entertain the spirits.

The music accompaniment to the dance can be a harp, drum, flute or samisen.

Many different accessories are used: a fan, Japanese towel, two flags or an umbrella. The most common, the towel, which is worn around the neck can represent many things - the universe and all that is in it, waves, rain, or the driving away of the evil spirits. It is quite fascinating when one knows the meaning of the dance. There are many things I don't know yet, but will try to learn more in time. I am always full of questions, but many of the people don't know the meanings.

There are many Buddhist Temples in Hawaii. During the Obon season the dances are held on Friday and Saturday nights all through the Island.

The dances are performed outside on the Temple grounds which may be on grass, cement, dirt, black top, or just gravel. It isn't always easy to dance on this kind of "platform", and, of



BON DANCING IN HAWAII (continued)

course, it always rains. We just tie the towel on our head and go right on dancing. It takes on a carnival atmosphere with concessions where food and soft drinks are sold. Saimin, Sushi, corn on the cob, shaved ice, and, would you believe, hot dogs and hamburgers? A bandstand is built in the center of the dancing area. This is quite high and requires climbing a ladder to get into it. It is covered and has lighted Japanese lanterns all around it; also strings of lighted lanterns are hung from the bandstand to the edge of the dancing area. It is really very colorful.

All ages, from children just large enough to walk to senior citizens participate. Every one is dressed in the colorful yukata (summer kimono). There are hundreds of spectators of all nationalities sitting on mats, steps of the Temple, or on chairs or benches that have been set up. At times one is lucky to find standing room.



The dance opens with the priest climbing into the band stand. The dancers walk onto the dance area. He blesses the dancers and offers prayers to the spirits. At some Temples they also offer prayers close to the end of the evening.

The dancers perform in large circles around the band stand. There are no couple dances; everyone is on his own. It's like follow the leaders, one behind the other. All the dances actually move in a clockwise direction; however, they may reverse the circle for one dance to break the monotony. Dancers drop in and out at will.

The thing I find so fascinating is the drummers, singers and musicians. They climb into the bandstand (I call it a tower) and they always play the same two numbers--one is a towel dance and the other a very simple one pattern dance. These dances may last from 15 to 30 minutes. They usually have several singers, and one will sing until his or her voice breaks; then the other will take over. Also, there is a place where the dancers sing a few words. The singers, whether it is a man or woman, have an umbrella held over them while they are singing. I asked several people in our club what the umbrella signified, and again no one knew. I didn't have quite enough nerve to walk up and ask one of the singers. I'll find out and let you know. It is real fun to watch the antics the singers and musicians go thru. The evening ends with this dance, and they really jazz it up the last time. On the ground, on one side of the tower, they have the big drum set up. They may have from two to four drummers who go in a circle and in turn each beats a certain drum pattern. Here, again, they always play the same rhythm; a very simple dance is performed; again this one will last 15 to 20 minutes. Usually the orchestra and drum playing will take place about twice a night; in between they use records.

BON DANCING IN HAWAII (continued)

I was invited to a class at the University by Carl Woltz, Professor of Drama and Dance, last winter. A woman professor, Mrs. Smith, was teaching the drum pattern for Japanese dance. It was most interesting, and I've been dying to try it.

I am told that the three dances mentioned above are the real Bon dances. The ones they use records for are called modern dances.

There are several Japanese folk dance groups here, and each group does different dances, except the three Bon dances. It was very confusing at first. They use the same music but the dance pattern is different. You simply watch and dance the dance like the group from the Temple that is giving the dance. I will say that my teacher, Miss Mabel Yamada, seems to be the number one Japanese teacher here, and most of the Temples use her dances.

To be honest I can't say I find the dancing as exciting as folk dancing, but it is interesting and I am enjoying it more all the time. It would seem that by dancing a simple dance from 15 to 30 minutes one would become bored, but there is something about it I really can't explain. It's like one becomes hypnotized; also we talk and visit on these dances.



I thought it was so strange when I first came here and inquired among the folk dancers about the ethnic groups and they knew so little about them. Some of the folk dancers attend the Bon dances sometimes, but show little interest. When I was asked to join the Japanese club, everyone kept telling me it was an honor to be asked. Many people wanted to know how I managed to get in. The most fun I have at the dances is in hearing the comments people make to me. The *haoles* walk up and ask if I'm married to a Japanese, or how I happen to be dancing with them. The Japanese people seem so pleased to learn that I love doing their dances. They always comment on how easily I learn them. Then, of course, they always tell me how nice I look in the kimono, and they always call me "little *haole* gal".

Before ending this article I must tell you what happens at the close of Bon Dance season. Out in the country, usually at Hale'iwa, a small town on the leeward side of the island, they have a ceremony for the departing spirits. The Temple is located on the bay and lighted candles are placed on small ships and placed in the water. With many prayers the spirits depart until another year. This is a very touching ceremony as one watches the lights slowly floating out of sight.

Omega Andreola



COME TO RENO



Long-time members of Near and Far Folk Dance Club of Reno, Doris and John Cerveri are busy with preparations for the Reno Harvest Festival, November 9 and 10, 1968.

Pictured in her Czechoslovakian costume, Doris is Publicity Chairman this year, and has kept dancers of the Folk Dance Federation of California, Inc., well supplied with data about the festival plans.

John, who is shown in his Yugoslav costume, is a member of the exhibition committee which will be on hand to assist visiting groups who will perform on the program.

Another hobby of this busy couple is searching out information about early day Nevada. They spend many weekends on exploration trips for photos and story material. Doris has had articles published in newspapers and magazines in a wide area of the western states.

(Photo Credit: Audio Visual Communications, Univ. of Nevada)





Bruce Mitchell (North)

VIEWPOINT

PRESIDENT'S PAGE



Alice Hauserman (South)

The young folk dancer It is gratifying when one sees the young folks getting into folk dancing. How young? Well... when a youngster can learn and enjoy the dances, he is already to become a folk dancer.

The "young'uns" may prefer to do their folk dancing in their own special group. (Has your club thought of starting an afternoon or Saturday morning class for children?)

Or - there are clubs where folk dancing is a "family affair" and the parents and kids dance in the same group. Of course, a shoulder hold or a buzz turn between a six footer and a three footer is tough, so separate "junior circles" are advisable for mixers and line dances.

Find some method to get the kids interested but see that they have proper instruction so that they can do the dances correctly and have a knowledge of folk lore, costumes and dance etiquette.

Parents who dance may be the inspiration for their children to start dancing, but it is also true that young dancers sometimes inspire their parents to start dancing.

We need the young people -- they will be our future dancers, teachers, and leaders in the folk dance movement. We provide opportunities for potential young leaders through the scholarship and teacher training programs. Be on the lookout for promising young people, and see that they are encouraged to take an active part in folk dance activities. In the South, a new teen age Federation club recently put on a fine festival; we are proud of them.

*Alice Hauserman, President
Folk Dance Federation
of California, South*

E MBROIDERY FOR P EASANT C OSTUMES

- - SATIN STITCH

Czechoslovakians use silk and gold threads in solid or satin-stitch, which is a basic type stitch, but has many variations. This stitch consists of parallel stitches done so close together that they touch but do not overlap, thus producing a smooth, unbroken surface, resembling satin. It may be done in colored or white thread and is usually padded. The size of the thread should conform to the character of the design. For very fine work a single strand is appropriate. For a heavier design, up to six strands may be used.

For the satin-stitch, use just enough padding* to raise the surface the amount desired. Then secure the embroidery thread by taking a few running-stitches in the padding, and bring the needle out at the extreme end of a leaf or design, exactly on the stamped line. Insert the needle on the opposite side of the motif, carry it under the motif on the wrong side, and bring it up very close to the point where it first came out, continuing in this way until the entire surface of the motif is covered with parallel stitches. Practice will enable you to keep the edges very straight and the surface smooth. To fasten, bring the needle to the wrong side, insert it under the stitches just made, and cut the thread close.

*Padding: Padding consists of stitches that are made on the surface of the material between the outlines of a stamped motif for the purpose of forming a raised foundation or ground work over which the satin-stitch may be worked, so that the finished work will appear heavier than if it were perfectly flat. Although a chain-stitch, being wider fills in a space more quickly, the outline-stitch is more desirable. Always take the stitches so they will be as nearly as possible at right angles to the stitches that will cover them, for they will be less likely to show than if made parallel to the covering stitches.

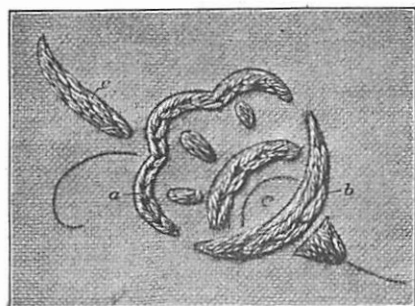
In developing a design or pattern it is well to make a number of rough sketches of flowers, leaves, etc., to be embroidered, then arrange them on a full-size sketch of the item to be worked on. After an exact idea of the pattern has been arrived at it is necessary to make a careful drawing of your pattern.

When the drawing has been completed, iron the base material flat so that there are no wrinkles in it. Then (1) lay the material flat upon a table. (2) Place typing carbon paper face down upon the cloth. (3) Place the drawing face up upon the carbon paper and cloth. (4) Carefully place weights upon the edges so that there is no chance of the drawing slipping out of place over the cloth. (5) Trace over the pattern with a hard pencil so that carbon lines will be transferred to the cloth. (6) When the pattern has been transferred, iron the cloth with

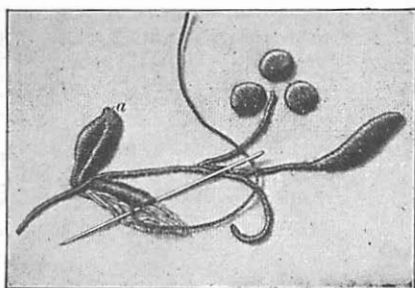
EMBROIDERY FOR PEASANT COSTUMES - SATIN STITCH (continued)

as much heat as the material will stand; this will set the carbon lines into the cloth so that the color in the lines will not run after washing. Now you are ready to start embroidering your material. Place the cloth in a hoop or frame, drawing the material as tightly as possible.

(Excerpts of this article were taken from one written by Charles Blum, which appeared in the April 1953 issue of LET'S DANCE.)



(Illustration of Padding)



(Illustration of Satin-Stitch)

LEGAL NOTICE

STATEMENT OF THE OWNERSHIP AND MANAGEMENT required by the Act of Congress, (October 23, 1962: Section 4369, Title 39, United States Code) of LET'S DANCE magazine, published monthly, at San Francisco, California.

- (1) "Let's Dance" is published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.
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- (3) The Owner is the Folk Dance Federation of California, Inc.
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(Signed) *Vi Dexheimer, Editor*

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TREASURER'S CHRISTMAS COSTUME BALL



Elmer Riba, Federation Treasurer, extends a special invitation to all dancers to attend the Treasurer's Christmas Costume Ball, on Sunday, December 8, 1968. Everyone is urged to wear their most beautiful and authentic costume and help make this a really regal Ball.

Emeryville High School, 49th and San Pablo, in Emeryville, is the chosen site, and the Greater East Bay Folk Dance Council is in charge of turning the gym into a Christmas wonderland.

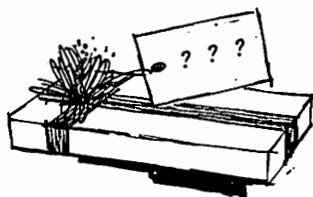
The treasurer's Ball is the Federation's only money making event held during the year, and so even if you can't attend, won't you buy a ticket for a dollar, and help support your Federation? Although the Federation is a non-profit organization, it takes money to maintain the Federation office, conduct institutes, publish volumes and give scholarships. Everyone buying a ticket is eligible to win a prize.

Festivities will begin at 1:30 and continue until 6:00.

Highlights of the day will include:



An added attraction!!



Outstanding Exhibitions!!



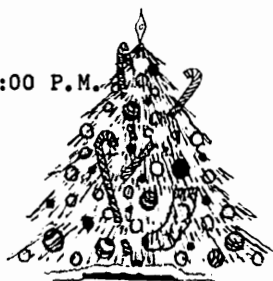
PRIZES!!!!

Several dances just for the children!

DECEMBER 8, 1968 1:30 - 6:00 P.M.
EMERYVILLE HIGH SCHOOL
49th & San Pablo
Admission \$1.00



See you there!!



Lanya Pavliger
Director of Publicity

WHO'S WHO

EDITH CUTHBERT



Have you ever met a "walking library" of folklore, costumes, dances and, most of all, records?? I have, and it can be most interesting.

November is traditionally Kolo Festival month in San Francisco, and I am honoring in this article a person who, like many of our leaders, has been on the folk dance scene, doing her own thing, for quite a while. Edith Cuthbert (Junior, if you please (mother is also Edith)) has danced since first grade - no, we won't say when! She attended her first festival in Alameda with brother John and joined the Alameda Island Turners. Her mother and sister Vera have also been active in dancing, and Edith, Sr., is now secretary of the Greater East Bay Folk Dance Council. Vera held this position several years ago. Sister Lois is the only "maverick" in the family! Her first experience at a folk dance camp was at Mills College in 1952. She has been with several exhibition groups--among them, Mr. "J"'s "Petite Ensemble", and has attended various folk dance camps for a number of years. She is on the

staff of Madelynne Greene's Mendocino Camp and also the University of the Pacific Camp at Stockton. Each year for those two weeks Edith is the "after-party" hostess, playing her records far into the wee hours of the morning, and then getting up to attend classes each day. This is a vacation??

Lest you think that folk dancing is her only interest, Edith states that she "likes to learn about anything that I don't know about yet." And here is some of what she didn't know, but does now -- embroidering, crocheting (100 dolls in crocheted dresses in her collection), making Polish paper cut-outs, gardening, sewing, dyeing Easter eggs Ukrainian style (if you've ever attended her sessions on this art, you know how beautiful it can be), and polishing her VW! She has had dramatic lessons, and

lessons in various musical instruments -- piano, flute, guitar, and music theory and harmony. Greek, Roman and Norse mythology are among her reading interests and she has read parts in plays on Radio Station KLX.

All this activity is, of course, crowded into evenings and weekends -- five days a week finds Edith working at Brill Electronics, in Oakland, in the capacity of Inventory Clerk.

Edith serves on the Kolo Festival Committee, and will be found hard at work during this event later this month.

She is also something of a collector and boasts the entire LET'S DANCE collection back to February, 1950, along with many issues of VILTIS and NORTHERN JUNKET. She has forty-two costumes, ten of them imported, and is currently awaiting the arrival of two more.

Her biggest collection is her records, numbering over a thousand. If she doesn't have it, it probably isn't being cut.

Although she is of Dutch-English-Scottish-Irish descent, she has a deep interest in things Balkan. So we chose November to tell you a bit about Edith.

Remember the forty-two costumes, the thousand records, etc.? Each year Edith manages to take large portions of all this to Stockton and Mendocino Camps, "just in case" anyone needs anything. How does she do it? Well, she takes equal parts of each, mixes them gently with one red Volkswagen, and

Suzy Martine



TREPAK

(Central Russia)

Trepak (Treh-pahk) is a typical central Russian dance performed by the Piatnitsky Song and Dance Ensemble of Russia. This simplified arrangement was done by Anatol Joukowsky who introduced it at the 1968 Statewide Institute in Oakland. It was also presented by him at the 1968 University of the Pacific Folk Dance Camp.

MUSIC: Record: Bruno BR 50158 Side A, Band 1 - Molodiozhnaya Pliaska

FORMATION: Inner circle of M facing an outer circle of W. No ptrs needed so the number in the two circles need not be even, but one circle should not be too much larger than the other.

STEPS and STYLING: Triplet Ending: Many patterns end with 3 light stamps always R,L,R (no wt). Since the timing varies it will be given each time.

Flat Buzz: 4 to a meas. W only do this step. Step flat on R ft, bending knee (ct 1). Step flat on L ft next to R, knee straight (ct &). Repeat action for cts 2,3,4. Step is done in place and has the feel of a buzz step because of the down-up motion produced by the knee action. On ct 1 slightly raise R shoulder as L shoulder is dropped a little. On ct 2 slightly raise L shoulder as R shoulder is dropped. Repeat action for cts 3,4. Do not deliberately swing hips.

MUSIC 4/4

PATTERN

Measures

INTRODUCTION

2 meas M hook thumbs in belt front about 6 to 8 inches apart. W place back of hands on hips. Unless otherwise stated, this is the hand pos used throughout the dance.

I. WALK AND SLOW STAMPS

- 1 M circle RLOD, W LOD (each to own R). Walk R,L,R (cts 1-3). Touch L heel fwd, knee straight and toe turned out (ct 4). Body turns twd extended ft.
- 2 Continuing in same direction, repeat action of meas 1, beginning L ft.
- 3-8 Repeat action of meas 1-2 three more times.
- 9 All take 1/4 turn L to face opp circle. Circles move twd each other. Step R (ct 1). Stamp L next to R (no wt) (ct 2). Step L (ct 3). Stamp R next to L (no wt) (ct 4).
- 10-11 Repeat action of meas 9 two more times.
- 12 Triplet Ending (cts 1,2,3). Hold ct 4.
- 13-16 Repeat action of meas 9-12 but back away from opp circle to orig place. Circles are still facing.

II. M STAMPS, HEEL SLAPS, W FLAT BUZZ

- 1 M stamp R,L,R (cts 1,2,3). Hold ct 4. W stand still and watch M.
- 2 W turn CW once in place stepping R,L,R (cts 1,2,3). Step L beside R (no wt) (ct 4). M watch W.
- 3-4 Repeat action of meas 1-2 (Fig II) except that W turn CCW once in place beginning L ft.
- 5-8 M: Meas 5: Step R in place (ct 1). Bending L knee, raise lower L leg so as to slap outside of L ft with L hand (ct &). Step on L and slap R ft with R hand (cts 2,&). Repeat action for cts 3,&,4,&. Do not hop when slapping ft.
Meas 6: Repeat action of meas 5, cts 1,&,2,&. Do Triplet Ending (cts 3,&,4). Altogether this makes 6 heel-slaps and a Triplet Ending.
Meas 7-8: Repeat action of meas 5-6.
Note: Instead of dancing on the spot, it is permissible to move slightly fwd twd W on meas 5-6 and bkwd away on meas 7-8.

W: Meas 5-8: Dance 14 Flat Buzz steps in place and do Triplet Ending same as M.

III. M STEP-CLOSE, W ZIG-ZAG

- 1 M move in RLOD with R thumb still in belt and L arm extended about chest height twd W, palm up. Step on R heel in RLOD, toe pointed in RLOD (ct 1). Close L instep to R heel, bending knees (ct 2). Repeat action for cts 3,4.

Measures

2-8 M repeat action of meas 1 (Fig III) seven times (16 step-close in all).

W: Meas 1: Moving diag R fwd twd M circle, walk R,L,R,L (cts 1-4). Hands move fwd twd M ending with palms up, hands about waist height.

Meas 2: Moving fwd diag R away from M circle, walk 4 more steps beginning R. Retrace path of hands to return them to hips, palms out.

Meas 3-8: Repeat action of meas 1-2 (Fig III) three times. Actually this is a zig-zag pattern in and out 4 times.

IV. M STAMPS, HEEL SLAPS, W FLAT BUZZ

1-8 Repeat action of Fig II.

V. WALK AND FAST STAMPS

1-8 Repeat action of Fig I, meas 1-8.

9 All take 1/4 turn L to face opp circle. Circles move twd each other. Step R (ct 1). Stamp L next to R (no wt) (ct &). Step L (ct 2). Stamp R next to L (no wt) (ct &). Repeat all for cts 3,&,4,&.

10 Repeat action of meas 9, cts 1,&,2,& (Fig V). Do Triplet Ending (cts 3,&,4). Meas 9-10 together become 6 "step & stamps" plus a Triplet Ending. Action is same as Fig I, meas 9-12 but done twice as fast.

11-12 Repeat action of meas 9-10 (Fig V) but back away from opp circle to orig place.

VI. WALK, WALK, STEP IN PLACE

1 M circle RLOD, W LOD. Walk fwd R,L (cts 1,2). Step fwd small step on R (ct 3). Step L next to R (ct &). Step R next to L (no wt) (ct 4).

2-7 Repeat action of meas 1 (Fig VI) six times (7 in all). Step does not alternate.

8 Step R (ct 1). Stamp L next to R (no wt) (ct &). Step L (ct 2). Stamp R next to L (no wt) (ct &). Hold ct 3. Beginning with a small leap, stamp R (ct &). Stamp L next to R (ct 4).

VII. WALK AND UNEVEN STAMPS

1-8 Repeat action of Fig I, meas 1-8.

9-10 Making a sharp 1/2 turn L (CCW), stamp R (ct 1). R shoulder now points twd opp circle. Hold cts 2,3,4. Stamp L (ct &). Repeat action for meas 10 (no 1/2 turn necessary).

11 Stamp R (ct 1). No action for rest of meas.

12 Turn once CW in place with 4 steps, R,L,R,L (cts 1,2,3,4). End with R shoulder twd opp circle.

13-16 Repeat action of meas 9-12 (Fig VII) but omit 1/2 turn L.

VIII. WALK, WALK STEP IN PLACE

1-8 Repeat action of Fig VI.

IX. M STEP-CLOSE, W ZIG-ZAG

1-8 Repeat action of Fig III.

X. WALK WITH HEEL BRUSH

1-8 Repeat action of Fig I, meas 1-8 but brush the ft fwd instead of putting the heel on the floor. M retain the hand pos of Fig IX (R thumb in belt, L arm extended diag fwd). W join hands in a circle at the start of this Fig.

XI. M STAMPS, HEEL SLAPS, W FLAT BUZZ

1-8 Repeat action of Fig II.

XII. ONE BIG CIRCLE

1-8 W join hands in a circle. M keep R thumb in belt and extend L arm as before. All repeat action of Fig X (Walk with Heel Brush). On meas 1, M make 1/4 turn L to face LOD. On meas 2-6 M widen circle so as to be next to W circle. On meas 7-8 M join into W circle (circle widens to accept them).

Measures

XIII. FINALE

- 1-12 Step is same as Fig XII (Walk with Heel Brush) but done twice as fast. Walk R,L,R (cts 1,&,2). Brush L heel fwd (ct &).
Repeat action but begin L and brush R ft fwd (cts 3,&,4,&).
Continue circling in LOD until end of music (24 in all but omit very last brush).

Note: Since large circles are apt to move slowly, the circle may be broken at one spot and the leader at the R end leads the line in CCW spiral until the end of the music.

STUDENTS HONOR "MAMA"

By Virgil L. Morton



Mama Gravander

More than a hundred former students of Scandinavian folk dancing, weaving, and folk crafts met at Ekbacken, the Mill Valley, California home of "Mama" Valborg Gravander, on September 22, to honor Mrs. Gravander on her 80th birthday.

It was at the Swedish Applied Arts (established in 1923) and later at Sveagard (established in 1930) that the study of folk dancing and ethnic folk lore made its first impact upon the general San Francisco public who were not necessarily members of an ethnic national group. Eleanor Ely Wakefield, in her book *Folk Dancing in America* (Charles E. Merrill, publisher) states, ".....while in college a group of us went to San Francisco to partake of "Mama" Gravander's famous smorgasbord and to participate in the folk dancing afterwards. We were enthralled by the authentic Swedish costumes worn by her students of weaving, and were wide-eyed at the beautiful old furniture. "Mama's" participation in the *Ox Dance* with one of the young male students convulsed us with laughter. There was no pretending to box his ears; it happened! Most of us left with the fervent desire to master the *Hambo Polska* and eventually we all did. Today, a number of years later, the *Hambo* is always danced at least once if not twice, at festivals arranged by the Folk Dance Federation of California. "Mama" Gravander's students introduced many of the Scandinavian dances, which she taught them, to the burgeoning folk dance groups in the area; and we owe her and them a gratitude for the stimulation we received."

(continued on Page 25)

AMERICA'S FOLK HERITAGE

(Quoted from article in November 1967 RETAIL CLERKS ADVOCATE)

Even if the United States had no recorded history, much of its past could still be traced in its folk music, dance, stories, games and other lore.

Throughout the continent there are songs, dances and customs which became a part of our culture as the pioneers and the later colonists worked and played together in the early days when they had to draw upon their own resources for artistic and recreational expression - religious and secular.

Frequently poor in material things, the people who colonized our nation often possessed cultural riches which they poured into the treasure house of our common heritage.

Our oldest folk legacies are the American Indian rituals and ceremonies. The sounds of their drums, launching the feathered and beaded dancers into spirited action, were ancient when the white man first set foot upon the continent.

The deeply-rooted heritages of older Americans -- Spanish, French, English, German -- perpetuated by their descendants for generations, having become rooted in the cultural soil of this country.

The oldest European folk cultures survive from the Spanish conquistadores and missionaries. An old Spanish nativity play, *Los Pastores*, has been a part of Christmas festivities in New Mexico for more than 300 years.

In Canada and in many parts of the United States, the traditions of the French explorers, trappers, and voyageurs are carried on. In Louisiana, the Acadians, the descendants of Evangeline, carried this French culture with them on their long trek South.

The great colonization of the United States and Canada, of course, came from the British Isles. So the most important elements of American folklore follow the ancient cultures of England, Scotland, Ireland, and Wales.

This mainstream encompasses the square dance, other country dances, Mother Goose rhymes, English ballads, singing games and fiddle tunes.

The newer Americans have embroidered this tradition with swirling dances and vibrant songs that show the world how the promise of democracy is realized in action. Italian, Greek, Hebrew, Hungarian, Russian and Polish immigrants brought some of the most colorful elements of our diversified culture.

Folk culture is oral, unwritten, handed down from dancer to dancer, from generation to generation. Folk dances are of two types: 1) social, danced by all who choose for their own amusement at any time, such as square dances; and 2) ceremonial and spectacular, danced in connection with seasonal festivals, and having apparently a magico-religious function, such as Navajo

AMERICA'S FOLK HERITAGE (continued)

rain dances.

Today, all over the world the old folk customs are in peril. The National Folk Festival Association has been working for more than 30 years to assure their survival. Under the leadership of Sarah Gertrude Knott, folk festivals, equally divided between song and dance, have been held. In addition, every festival includes a search for new material and new talent. Workshops in folk dancing and folk music are also sponsored. As a result of her urging Congress included folk arts in its bills of 1963 and 1964 to provide recognition and assistance to the arts. Let's hope her efforts succeed. Our national life would be much poorer if these cultural heritages passed into limbo.

STUDENTS HONOR "MAMA" (Continued from page 23)

Among the other dances adopted by folk dance groups were: *Tantoli*, *Triple Schottische*, *Figure (Fancy) Schottische*, *Gustaf's Skoal*, *Seven Jumps*, *Crested Hen*, and the so-called *Scandinavian Polka*, which had evolved at Sveagard from the slower *Norwegian Polka*.

Valborg and her husband, Axel Gravander, came to San Francisco from their native Sweden in 1922. Shortly afterwards they opened a school of weaving and folk crafts known as the Swedish Applied Arts School. In 1930, they moved to a larger home at 2016 Pacific Avenue where students from out of town could live. The new house was termed Sveagard, the House of Svea, the Swedish goddess of liberty and freedom.

Eventually Sveagard was opened on two evenings a week to the general public, who were entertained with a lavish smorgasbord dinner and folk dancing by the "family", the students who lived or studied there. Swedish holidays, such as Midsummer day, Easter and Christmas were occasions for special ethnic celebrations. Frequent guests included the famous motion picture actor, the late Charles Lawton, and "Lum and Abner", personalities of a national radio program of the 1940's.

Special treats for the "family" of students were trips to Glen Ellen to visit Charmain London, the wife of the author Jack London, and excursions to Golden Gate Park to gather vines and flowers with the special personal assistance of the late "Uncle John" McLaren.

During World War II, the Gravanders closed Sveagard and moved to Mill Valley. The house which nestles among beautiful trees in the Marin County hills was appropriately named Ekbacken -- Oak House. Alex Gravander passed away several years ago, but "Mama" has maintained a vigorous schedule of teaching, lecturing and exhibiting in art shows and festivals. In 1964, King Gustav Adolf VI, of Sweden, presented "Mama" with the Order of Vasa. This is a special and rare award given to persons of Swedish birth who have been active in promoting their native
(continued on page 27)

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STUDENTS HONOR "MAMA" (continued from page 25)

culture and folk lore.

"Mama's" daughter, Kikki Gravander Fields, says of her mother, "She has had, and will continue to have, a very full, rich life. She had only two legitimate children - - but was truly a "Mama" to hundreds of others".

Virgil L. Morton

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NOVEMBER

S	M	T	W	T	F	S
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6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

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.
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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 till ?
 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. 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.

SACRAMENTO

2nd Saturday ea. month - 8 to 11:30. Whirl-a-Jigs Folk Dance Club. Coloma School, 4623 T Street, Sacramento
 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. 603 Taraval Street at 16th Ave., S.F.

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. Kalico 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.



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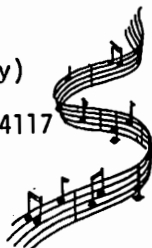
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Echoes *from the* Southland

Perle Bleadon

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Miss JANA DRAPER, Computer Programmer at Litton, Advance Marine Technology Division, dances with Royal Scottish Country Dance Society in her spare time, and also designs costumes for Gilbert & Sullivan and the Greek Theater. JOHN CLIFFORD, Claremont School of Theology, who also dances with Royal Scottish Country Dance Society, advises there is a very active Scottish Group in Tucson, of which he was one of the founders. BOB BOWLEY, who also dances with the Royal Scottish Country Dance Society, is the artist who has done the costume pictures for the new 1969 Folk Dance Claendar. MARY BRANDON is the director.

WHAT'S DOING AT SILVERADO

An enthusiastic group of folk dancers have started on the fall season with a bang. DOROTHY SINGLETON is teaching some of the new dances from the Santa Barbara summer session while RUTH GRAEBER is teaching beginners. We welcomed the following new members to the Club: DON and DORIS MATLAND, CARL and MARY PILSECHER. President HARMON MAYO has just returned from his six weeks' tour of Europe. He visited most of the European countries and went as far east as Greece and Turkey. He was happy to see some folk dancing in Austria. Silverado celebrated their 22nd birthday with a pot-luck dinner and dancing, October 29. Silverado will host a bang-up party to start off the New Year. Plan to be with us New Year's Eve, Tuesday, December 31, at the Clubhouse, 31st and Santa Fe, Long Beach.

(Submitted by Marty Graeber)

VALLEY FOLK DANCERS

MANNIE LEVINE passed away very suddenly in September. He was a very popular member of Valley Folk Dancers and Hollywood Peasants. Both groups were closed the following week in his memory. We send our condolences to Gretchen. Mannie was a former president of Valley Folk Dancers.

MANNY and HELEN GERST have gone to Mexico and points south and expect to return in a year. They are now studying Spanish and French in Cuernavaca. Lucky people!!!

(Submitted by Ruth Oser)

FOLKLAENDERS

We had a wonderful time, as usual, at the Folklaenders weekend of dancing, starting off with an institute taught by CHRIS

ECHOES FROM THE SOUTHLAND (continued)

TASULIS and AL VINCENT. Saturday night's party was fun and continued at the after-party. Sunday afternoon at the Festival there were some interesting exhibitions: The San Diego Highland Dancers, directed by Mrs. ELIZABETH SUTORIUS are always a joy to watch. NATE and LILA MOORE, and BOB BROWN presented their spirited *Matchette Dance* - - - sparks flying, and all. Gypsy Dancers, directed by JOHN HANCOCK entertained with their *Morris Dances* and Polish *Krakowiak*.

WESTWOOD CO-OP FOLK DANCERS

We were happy to have with us CLAIRE and SCOTT TILDEN, who were down in this area for a conference. They also visited our Beginners' class, which is taught by DAVE SLATER. Westwood's annual participating members' dinner party will take place at the Santa Ynez Inn, 17310 Sunset Blvd., Pacific Palisades. A participating member is anyone who has served the Club three times or more during the preceding year. Participating members: \$1.65; guests \$3.30. Cocktails from 7 to 8. Dinner at 8:30. Make reservations with MARY LA ROUCHE, 294-4665 or EVELYN LANE, 939-0450. (Submitted by Louise Schonberg)

PASADENA FOLK DANCE CO-OP

Pasadena Folk Dance Co-op is one of the oldest Federation Clubs, having been in continuous service for over twenty-five years. We feel that one of our primary purposes for being, in addition to the enjoyment of folk dancing, is service to the community. Everyone, of all ages, sex, background and ability, is welcome. We usually have at least three or four newcomers each evening. Our level of dance proficiency may be somewhat lower than if we had a closed group, but we feel that the community involvement takes precedence.

One of our community-sponsored events each year is the Pasadena Art Fair, where local painters, sculptors and craftsmen exhibit. For years, an exhibition by the Pasadena Folk Dance Co-op has been a featured part of the Art Fair. We also danced, just for our own pleasure, all during the Fair. This year's exhibition, we felt, was particularly successful. Each week since, a number of new people have joined the Co-op, attracted by our participation in the Fair.

At the recent wedding of JUDY GRAMMEL and EDWARD EVANS (both of the Claremont International Dance Group) both were attired more or less traditionally. The wedding guests, folk dancers, wore costumes from every country. Their attendants wore Russian costumes, and the processional was the Hungarian Wedding March, traditionally performed in the village of Dedari near Budapest.

We cordially invite all folk dancers to join Co-op at their New Year's Eve party and buffet supper, December 31, at Farnsworth Park, North Lake Avenue, at Mount Curve Drive, Altadena,

ECHOES FROM THE SOUTHLAND (continued)

from 8:00 p.m. to 12. Each year, some of us have continued our dancing on Colorado Street while waiting for the Pasadena Rose Parade.

Our yearly Federation Festival will take place January 26, 1969, from 1:30 to 5:30, at Glendale Civic Auditorium. MILT LEVY, our program chairman, asks that clubs to whom his dance survey has been sent, please reply in ample time for us to compile our program to your liking. (Submitted by Ruth Langford)

OPANKI DANCERS

The Opanki Dancers' Festiparty was their very first festival and it was very well attended. We were royally entertained by the Royal Scottish Country Dance Society directed by MARY BRANDON, Maori Dancers, Rekanui and Tui, and Mexican Dances, presented by SUSAN FRIEDMAN and JEAN-PIERRE GENDRON. The Opanki Dancers are a 'teen age folk dance club. Membership is open to anyone aged 13 to 19. We meet every Saturday afternoon at the Cheviot Hills Recreation Center, Motor Avenue, just south of Pico Blvd., Los Angeles, from 1:45 to 4:45. DAVE and FRAN SLATER are the instructors.

VIRGILEERS

Many dancers from many groups attended the Virgileers' fall reopening. After much dancing and many greetings we enjoyed an exhibition by DOROTHY GIROU, MILDRED WALTERS and TONY REYES, which included Mildred and Tony doing *La Bamba* and Tony's imaginary bull fight; Dorothy and Tony dancing an exciting *La Flamenco*; climaxed by Dorothy's beautiful rendition of *Alegries*, a classical flamenco from Cadiz, Spain.

Josephine will be teaching *Jota de Badajoz* and *St. John's River Schottisch* this month. (Submitted by Virginia Granger)

STATEWIDE - 1969 - PREVIEW ! ! !

A STATEWIDE Preview party will be held January 11, 1969, at the San Diego Community Concourse. A big weekend in San Diego at the start of its 200th Anniversary Year!!!! A chance to see the facilities where FIESTA 2001 will be held. We will see the auditorium, after-party rooms, the hotel, etc. There will be an afternoon Statewide Committee meeting, Saturday, and an evening full of fun, dancing, kolos, after-parties, exhibitions, etc. The next day, Sunday, January 12, there will be dancing in Balboa Park. EVERYONE IS WELCOME!!!

STATEWIDE 1969

SAN DIEGO

GREATER EAST BAY FOLK DANCE COUNCIL

The Greater East Bay Council members are enjoying their new meeting place at the home of President DOLLY SCHIWAL. It is quite pleasant to be able to look out of the sliding doors at the lovely garden and pool. After meetings, refreshments are always served. Dolly has just purchased a two bedroom home in the Seacliff area of Aptos. She promises not to move yet, but is preparing for several years from now. She would like to continue her teaching in the Santa Cruz area. Remember the wonderful festivals that we used to have there?

Many folk dancers attended the wedding of THERESA MIRIZZI and WARREN AVERY, on Saturday, September 7, 1968, in Oakland. A beautiful reception followed at Eagles Hall. Theresa is a well known young folk dancer in Oakland. She began dancing with the PANTELETTES Exhibition group when she was six years old. She was a scholarship winner from the East Bay in 1967. We are looking forward to seeing Theresa and Warren at many folk dance activities in the future.

DORENE MOOTHART, a member of OAKLAND DANCE ARTS EXHIBITION GROUP was selected "Miss San Mateo Octoberfest" when her group danced there October 14, 1968.

The Greater East Bay Folk Dance Council is holding a Scholarship Ball on Saturday evening, February 22, 1969. It is hoped that dancers attending the Teachers Training Program will spend the weekend in Oakland and dance with us on Saturday and Sunday. Sunday, February 23, 1969, is the regular Federation Festival and also the Council's 21st Birthday Party.

The Greater East Bay Council is selling Christmas cards to raise money for a Ted Oxford Memorial Scholarship. Please contact DOLLY SCHIWAL if you are interested in purchasing any.

Lanya Pavliger, 1164 Alfred Ave., Walnut Creek 94596

MARIN COUNCIL CLIPS

The fine festival in Sonoma this year was made even brighter for some of us by the efforts of Marin Council member BERNICE SCHRAM and FRANK BACHER. When the afternoon program was finished and most people left for dinner, Bernice and Frank put on a kolo record. One led to another, and before you could say "yiasou", a full-fledged, but impromptu Balkan hour was in progress. It was enjoyed by a great number of dancers from Federation President BRUCE MITCHELL to the teen-ager members of the KOPACHKA DANCERS.

A group of HARDLY ABLES and STEP-TOGETHERS did some exhibition dancing for the Santa Rosa JC's Octoberfest on October 11. The couples who danced were SULLIVANS, FIELDS, RASELLAS, DOUGLASES, HEINRICHS, FRANK KANE and daughter (Miriam has been ill), BOB ROELOFSON, and EDNA PIXLEY. They all claim to have

COUNCIL CLIPS (continued)

had a rollicking good time.

The day picked a year ago for the Marin Council-sponsored dance-picnic at Juanita's in El Verano turned out to be a rainy one. But all the really brave dancers turned out. There were only threatening clouds at first, and we had many lively dances on the lawn, jumping up from our picnic lunches to dance our favorites. Some of the bravest went swimming, and not a single complaint was heard about sunburn. When a shower began to fall about 3 o'clock, we were invited by Juanita to move into one of her big rooms, where dancing continued until 5:00. Our thanks to CLAIRE TILDEN, who made all the advance arrangements for this event, and to the HARDLY ABLES, who provided records and the sound system.

The KOPACHKA DANCERS had another folk dance weekend on October 4-5-6. They lease a church conference grounds in the Redwoods near Glen Ellen, which has a staff to provide meals, and all the KOPACHKAS do is dance, play volleyball, swim, play soccer, hike, and dance some more. This time the teacher was MAD-ELYNNE GREENE, just off the plane from Europe. At the two previous camps the teachers were JAN SEJDA and JOHN PAPPAS.

BILL D'ALVY suffered a heart "irregularity" on October 6 and spent eight days in the hospital for close observations and tests. A week later he started back to work half time. We are all happy to hear that he should be able to continue with his dance activity just as before. His doctor should know just what that activity is, because he is folk dancer Dr. DAVE STRANGE. SCOTT TILDEN had another back operation on October 16. We certainly hope that this will fix him up completely and will bring him back to full time dancing.

Tickets have gone on sale for the Marin Dance Council's New Year Party, the Karlstad Ball. A limited number will be sold; so buy yours early. Your \$3 ticket will entitle you to a Balkan Hour from 8 to 9; then dancing until we welcome 1969 at midnight; next a full dinner is served, and then more dancing until 2 a.m. The theme is a Mexican New Year.

Fred Swager, 10 Claire Way, Tiburon, CA 94920

SACRAMENTO FOLK DANCE COUNCIL

Being as it hasn't already been announced, we would like to announce our current slate of officers. They are president, KEN WHITESIDE; vice president, JOHN BRAKEBILL; secretary, KAY COMBS; treasurer, POM POMEROY; and director of extension, DAVE RICCI.

The Sacramento Council is proud to announce that we have two new clubs in our area. They are the LEFT FOOTERS, under the direction of LAWRENCE and VERA COULTER, and the SOUTHERN BELLES and BEAUX, under the direction of PHYLLIS ENOS.

The Sacramento area has cancelled its Saturday night party on November 9 in order to attend the HARVEST FESTIVAL in RENO.

COUNCIL CLIPS (continued)

We plan to have a large crowd from Sacramento in Reno, so it should be a big, gay festival.

From the beginning of October, Sacramento Folk Dance Council has been involved in another session at the Clunie Clubhouse teaching beginning folk dancing and square dancing to the public. Square dancing is being taught on Tuesday night by JIM and IRENE OXFORD. Beginning folk dancing is being taught on Thursday night by WALT and CLEO BALDWIN, with the help of the PAIRS and SPARES FOLK DANCE CLUB. The object of having the club help is a trial to see if we can absorb these new Clunie people into our present Sacramento clubs. If this plan works, in future sessions, other clubs will have their chance to recruit new members through helping the beginners at Clunie.

Judy and Jane Coulter, 5410 - 71st Street, Sacramento 95820

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

CHANGS INTERNATIONAL FOLK DANCERS: After a lapse of about four years, CHANGS is again having beginner classes. EDITH CUTHBERT is the new instructor. Come and join the fun. Donation is \$1.00.

CHANGS has lost another of its dedicated, friendly, hard-working members. Tuesday night, September 24, after a very lengthy illness, during which she put up a valiant fight, EDNA ROSE passed away. Her funeral was held on Friday, with her many friends from Changs in attendance. Edna joined Changs in 1948. Pitching in almost immediately, she served on the Membership Committee and the Bulletin Staff in 1950. She became Membership Chairman in 1951. While Chairman, her Committee took in many members that are still on the rolls today. Edna served three separate terms as Changs' Vice-President and Federation Delegate, during which time she was active in Council and Federation affairs. Edna became President of Changs in 1959 and the San Francisco Council's President in 1960.

(Submitted by Robert Chevalier)

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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

Federation Festivals

NOV 2 - Sat - LOS ANGELES
TREASURER'S BALL
Sportsman's Park
Century at Western

DEC 7-8 - Sat & Sun
Festival and
Institute hosted by
Santa Monica
Folk Dancers

1969

JAN 26 - Sun - GLENDALE
Civic Auditorium (1 to 5:30)
Hosts: Pasadena Co-op

MAR 16 - Sun - LOS ANGELES
International Institute
4th & Boyle (2 til 6 pm)
Hosts: Gandy Dancers

APR 20 - Sun - CULVER CITY
Memorial Auditorium - 1:30
Hosts: Westwood Co-op

MAY 29 to JUNE 1 STATEWIDE 1969
SAN DIEGO

AUG - 1969 - SANTA BARBARA
Hosts: Santa Barbara
Folk Dancers

Special Events

1969

FEB 15 - Sat - LOS ANGELES
Valentine Party
Sportsman's Park
Sponsored by Santa Barbara
Conference Committee for
Elizabeth Sanders
Scholarship Fund.

FEB 8 & 22 - California State
Teachers Training Seminar

MAR 1, 8 - California State
15,22
Teachers Training Seminar

MAR 15 - Sat - LOS ANGELES
The Irwin International
Folk Concert
Music Center, L.A.
(Ask your scholarship com-
mittee about special
tickets.)

JUL 4 - Fri - LOS ANGELES
Annual Fourth of July Party
Hosted by the Santa Monica
Folk Dancers on the Slab at
7th & California.

JUL 4-6 - Idyllwild Weekend
7-11 - Idyllwild Workshop

AUG 14-16 - SANTA BARBARA
Teachers' Weekend
University of California

AUG 16-23 - Santa Barbara Folk
Dance Conference - UCSB



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

Federation Festivals

NOV 9, 10 - Sat-Sun - RENO
Harvest Festival
Sat: Institute, Dancing
Reno Recreation Ctr
Sun: Dancing - Calif. Bldg.
Idlewild Park
Hosts: Near & Far Folk Dcrs.

DEC 8 - Sun - EMERYVILLE
Treasurer's Christmas Ball
Emeryville High School
49th & San Pablo 1:30-6:00
Hosts: Elmer Riba & Committee

1969

JAN 25,26 - Sat-Sun-SAN JOSE
Tulip Festival
Sat: Institute, Dancing
Sun: Dance, Exhibitions
Hosts: Peninsula F.D. Council

FEB 23 - Sun - OAKLAND
21st Birthday Party
1:30-5:30 - 7:30-10:30
Oakland Civic Auditorium
Hosts: Greater East Bay Ccl.

MAR 8, 9 - Sat-Sun-SACRAMENTO
Camellia Festival
Memorial Aud. 16th & J
Hosts: Sacramento Council

APR 20 - Sun - SAN FRANCISCO
Blossom Festival
Kezar Pavilion
Hosts: San Francisco Council

Regional Festivals

FEB 9 - Sun - SAN FRANCISCO
Warmup Party for Apr Fest.
Kezar Pavilion 1:30-5:30
Hosts: San Francisco Council

Special Events

NOV 28,29,30 - SAN FRANCISCO
17th Annual Kolo Festival
Russian Center, 2450 Sutter

DEC 29 - Sun - SACRAMENTO
New Years Dinner Dance
Clunie Club House
Hosts: Sacramento Folk Dance Co

DEC 31 - Tues - SAN RAFAEL
Karlstad Ball
Masonic Hall - \$3.00
Hosts: Marin Dance Council

1969

FEB 2 - Sun - OAKLAND
Children's Festival
Civic Auditorium 1:30-3:30
By Invitation Only - Contact
Millie von Kinsky
Hosts: Oakland Recreation Dept.

APR 12 - Sat - SAN RAFAEL
President's Ball - \$1.00
(To finance July Festival)
Hosts: Marin Dance Council

APR 26 - Sat - SACRAMENTO
Scholarship Party
Hosts: Sacramento F.D. Council

TEACHER TRAINING PROGRAM

6 Saturdays - 9:00 to 3:00
Eagles Hall - OAKLAND
Feb 15, 22; Mar 1, 15, 22, 29
Pre-Registration: Leo Hammer,
469 Harkness, S.F. 94134 \$5.00

Institute Dates

November 9 - Reno
November 24 - Oakland
January 25 - San Jose
March 8 - Sacramento

Scholarships

TO FOLK DANCE CAMPS

Forms (consisting of four pages - Procedure Check-Off Sheet, Policies and Rules of Eligibility and Application Blank and Agreement) were mailed to each club belonging to the Federation on October 1, 1968. Applicants should contact their club president or scholarship chairman if they wish to apply for a scholarship to Folk Dance Camp. They should read the forms carefully and comply with all the requirements, then turn their file in to the regional council scholarship committee for screening, and after approval by that committee, send it to the Federation Scholarship Committee in care of the undersigned chairman.

If an application cannot be obtained locally, please write me for one, or contact the member of our committee nearest to you (Vernon Kirk, Sunnyvale; Gil Kundert, Stockton; John Brakebill, Sacramento; or Virginia Fox, Fresno) or write to the Federation office. I would suggest that each applicant start right away to get the necessary letters and other requirements so their file will be complete and their application eligible for consideration by the committee. It must be remembered that others are busy and cannot prepare letters of recommendation immediately, so sufficient time should be given when requesting said letters.

Be sure your complete file of letters, application and check-off sheet reach me not later than February 1, 1969, as that is the absolute deadline.

(Miss) Theda Mary Armentrout, Chairman
Federation Scholarship Committee
726 Brewster Avenue
Redwood City, California 94063

Telephone: 366-6321 (Home)
366-8411 (Office)



(1st Week) Louise Schillaire,
Lila Chaville and Rich Duree.
(2nd Week) Cassie Prader
Photos: A. C. Smith

1968 Federation Scholarship Winners pictured with Jack McKay, Director, and Bee Mitchell, House Mother and FDC Schol. Coord.

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