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Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

December 1972

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ON OUR COVER

Bride and Groom, Marian and Ned Gault, dance Ecser Csardas in "Hungarian Wedding" to be presented at Federation Festival in San Jose, January 6-7, 1973 at San Jose Civic Auditorium.

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A NEW EDITOR; A NEW LOOK

1973 will bring to the readers of LET'S DANCE a new format and a new editor. We have found a young person who is eager to take over the task of producing a magazine that will be informative and interesting to all concerned. She is enthusiastic about the project and has many new ideas that will appeal to LET'S DANCE readers.

May I introduce you to your new editor, Leslie Pryne. She is married and has two children. At the University of California, in Berkeley, she majored in History of Art and minored in Music. She received her Bachelor's Degree in 1965. She has been a publications typist, a drawing control clerk and a district advisor for a circulation department of a local newspaper. She has studied ballet and



ballroom dancing and has instructed a number of groups in folk dancing. She was recently appointed Director of the Diablo Folk Dancers.

Leslie Pryne has so much talent to offer LET'S DANCE magazine and its readers that it would be regrettable if we did not give her an opportunity to demonstrate what she can do. I am sure, with your cooperation, her editorship will be very successful.

AN EDITOR'S SWAN SONG

Moving to the Napa "mountains" has changed my manner of living, and being editor of LET'S DANCE just doesn't fit into it anymore. Also, I believe it is about time LET'S DANCE assumed a new profile.

This is the last issue of LET'S DANCE with which your editor of the past 15 years will be associated as such. I will always stand by to assist in any way I can to make LET'S DANCE a magazine the Folk Dance Federation of California Inc. can be proud of supporting.

It makes me happy and very pleased to have found a young

person, Leslie Pryne, who is eager to assume the responsibility as editor of this magazine as of January 1973. She is an avid folk dancer and has many talents to offer in this capacity.

In turning the magazine over to very capable hands, I would like to thank the many contributors who have made my editorship a pleasant and rewarding experience. I shall always remember and appreciate the hundreds of friends who have supported me throughout my fifteen years as editor.

I would like to thank, in particular, Dorothy Tamburini,

for never failing to send me her researched dance descriptions long before deadline dates; to Hilda Sachs, whose sketches I have used throughout the years; to Henry Bloom, for providing me with photos, and for many other persons who have furnished photos for my use in the magazine - - - Ace Smith, Bob Chevalier, Fred Sweger, Nancy Linscott, Millie von Konsky and Bruce Mitchell; for costume research and beautiful sketches, Marian Gault, Audrey Fifield, Liesl Barnett, Rich Duree, Miki Byrnes and Eleanor Bacon; to Perle Bleadon, for her faithful coverage of the Southern section of California, "Echoes from the Southland"; to Council Clips editors - - Vera Jones, Cliff Nickell, James Rasella, Jean Mooers and Alice Needham (and those preceding her); for Calendar of Events, both North and South, Suzy Vails, Gail Clune, Albert Dobrinsky and Roy Johnson, to others in the South who have been so helpful when I have asked for assistance - - Valerie Staigh, Avis Tarvin, Elsa Miller, Ed Feldman, Alice Hauserman and Paul Pritchard - - - I could go on and on.

I am grateful for the cooperation the past presidents have given me during the past fifteen years. I wish to thank them and so many folk dancers in Council areas who have given me assistance when needed. In Fresno, Vera Jones, Ken Wight, Hill Adkins and Rafael Spring; in the Bay Area, Vern and Millie von Konsky, Bobby Stoneking (our Federation Office Secretary) and Dolly Barnes; in Marin County, Bill

and Ann D'Alvy, John Mooney, Frank Kane, Claire Tilden, Audrey Fifield, and many more; in the Peninsula, Marian and Ned Gault, Jules and Florence Di Cicco, Miriam Lidster, Gene Fuller, Liz and Ron Bueno, Deen and Edith Grant, Eleanor Bacon and Theda Mary Armentrout, and, again, many more; from the Redwood Council, Dee Rossi, June and Wendell Schaal and Frances and Eldon Kane; in the Sacramento area, Catherine and Lawrence Jerue (LET'S DANCE would not have survived, financially, if it had not been for the efforts of Lawrence Jerue in securing advertising for the magazine all these years), Cleo and Walt Baldwin and Millie Coburn; in San Francisco, Ruth Ruling, Grace Nicholes, Daudee Douglas, Leo Hammer, Bill and Carolyn Riedeman (who are now residing in Sonoma), and Bee and Ernest Drescher; in Lodi, Bee Mitchell and there is Ginny and Bev Wilder - I could go on and on!

And, last, but not least, I want to thank my husband Walt, for his untiring efforts in assisting me whenever he could and for his patience with me during many frustrations and precarious situations.

If I have omitted anyone's name, I'm sorry; there are just too many to list, but I do thank you all for your support.

After reading the above I realize I am a very fortunate person. Because of folk dancing and LET'S DANCE, I have so many wonderful friends.

Vi Desheimer

An Invitation

TO ALL FOLK DANCERS AND SPECTATORS:

MAGYAR LAKODALOM or "Hungarian Wedding" is the theme of the January Festival to be held in San Jose. A wedding celebration is a happy and festive occasion and a reason for a gathering of the townspeople. Won't you join the celebration and dance with us at MAGYAR LAKODALOM.

* Festivities begin Saturday, January 6, with an institute at 1:30, in McCabe Hall. The teachers will be Shlomo Bachar and Neal Sandler. Saturday evening, at 7:00, in the Main Auditorium, will start off with a Balkan Hour. A general folk and square dance program will begin at 8:00 P.M. Adding to the festivities will be the dances performed by exhibition groups at 9:30 P.M. To finish the evening off, come dance at the after party from 12:00 to 2:00 A.M., at the Y.W.C.A., 210 - 2nd Street.

Sunday, January 7, begins with a Council Presidents' meeting at 10:30, and the Federation Assembly meeting in Dunn Hall, at 11:45 A.M. We ask those attending the meetings to bring your lunch. We will serve dessert and beverages. Join the celebration in the Main Auditorium at 1:30, with general folk and square dancing and more beautiful exhibitions at 2:00 and 3:00 P.M.

All activities take place at the San Jose Civic Auditorium, 145 San Carlos Street, San Jose.

We look forward to seeing you at the festivities.

Edith Grant, President
Peninsula Folk Dance Council

*Refer to page 24 for dances to be taught in San Jose at the Federation-sponsored institute, chaired by Bill Landstra.

Federation Festival

JANUARY 6, 1973

Institute - 1:00 P.M.

Balkan Hour - 7:00 - 8:00 P.M.

Folk Dancing - 8:00 - 12:00 Midnight

Hungarian Wedding

Presented



SATURDAY EVENING PROGRAM

- | | |
|----------------------------|--------------------------------|
| 1. Corrido | 19. Doudlebska Polka |
| 2. Alexandrovska | 20. Denjovo Horo |
| 3. Tsiganotchka | 21. Hambo |
| 4. Milondita Tango | Squares |
| 5. Mairi's Wedding | 22. Čsardás Z Kosických Hámrov |
| 6. Ivanice | 23. Elizabeth Quadrille |
| 7. Schuhplattler Laendler | 24. Senftenberger |
| Squares | 25. Tzadik Katamar |
| 8. Swir, Swir | 26. Red Boots |
| 9. Sham Hareh Golan | 27. Couple Hasapiko |
| 10. Sauerlander Quadrille | 28. Brandiswalzer |
| 11. Tango Poquito | Squares |
| 12. 1314 | 29. Hopak |
| 13. Siesta in Seville | 30. Zillertaler Laendler |
| 14. La Bourrée Pastourelle | 31. Polharrow Burn |
| Squares | 32. Dodi Li |
| 15. Windmueller | 33. Neapolitan Tarantella |
| 16. Ship O' Grace | 34. Siamsa Beirte |
| 17. Russian Peasant | 35. Waltz |
| 18. Vo Sadu | |

SAN JOSE CIVIC AUDITORIUM

JANUARY 7, 1973

Federation Meeting, 11:45 A.M.

Folk Dancing, 1:30 - 5:30 P.M.

By PENINSULA COUNCIL OF FOLK DANCE CLUBS



SUNDAY AFTERNOON PROGRAM

- | | |
|--|-----------------------------------|
| 1. Scandinavian Polka | 19. Morovac |
| 2. Caballito Blanco | 20. Hambo |
| 3. Markländer | 21. La Encantada Tango
Squares |
| 4. Bella Franca | 22. Kreuz Koenig |
| 5. Sweets of May | 23. Blue Pacific |
| 6. Kostursko Oro | 24. Waverley |
| 7. Farewell to Aughterarder
Squares | 25. Korobushka |
| 8. Orlovskaya | 26. Ikariotikos |
| 9. Dreisteyrer | 27. Kapuvári Verbunk |
| 10. Salty Dog Rag | 28. Døla Mazurka
Squares |
| 11. Šilovačko | 29. 5-Figure Krakowiak |
| 12. Polish Mazur | 30. St. John River |
| 13. Changier Quadrille | 31. Eleno Mome |
| 14. Apat Apat
Squares | 32. Vrtielka |
| 15. White Heather Jig | 33. Hofbrauhaus Laendler |
| 16. Livavteenee | 34. Country Two-Step |
| 17. Polyanka | 35. Waltz |
| 18. Körcsárdás | |

145 WEST SAN CARLOS

The Story of Magyar Lakodalom

We stood waiting on stage, as the narrator read the introduction of *MAGYAR LAKODALOM* (A Hungarian Wedding), everyone alert, fresh, crisp costumes carefully adjusted, make-up and hair just right, the stage set in place, all forty of us ready to do our part in the opening scene for the 1972 Statewide Concert. It was the moment we had spent hours and months of preparation for; it was exciting and all eyes were bright with anticipation. We only hoped our scene would not be lost in the vast auditorium, and that despite the distance between audience and performers, people would understand what we were trying to portray.

Thoughts raced back to six months ago when Ensemble International had been asked to open the 1972 concert, and Ned and Marian Gault, directors, had begun their plans and started the search for just the right music and dances to depict a Hungarian Wedding celebration in the shortest possible time. Then came the hours of taping, rearranging and choreography; the beginning of rehearsals, finding all the additional people and costumes needed; and building the stage set. Finally we put it all together. The result was great and we were all very pleased.

We had as many costumes as possible (the bride and groom had relatives from all over Hungary). Represented were Kazar, Rimoc, Paloc, Kalocsa, Ecsér, Pusztafalu, Kallo, Sio-

gard and Ersakcsanad. Many of the costumes were imported from Hungary; the others exact copies of the originals.



The bride's headpiece was a beautiful creation made by talented Florence Di Cicco, in minute detail, from research and sketches supplied by Marian, and even included real wheat heads. Many people had spent hours sewing, washing, starching, pressing, and the results showed.

The stage set - what a product of cooperative effort! Designed by Marian Gault and engineered and supervised by Al Lisin, it had to fill a large stage, yet it had to

come apart in small enough pieces to be transported in a panel truck 150 miles. Once assembled, it would have to be taken down in just six minutes - - quite an assignment! But it was done! The Lisins tolerated stage set all over their garage, house and yard for weeks, while members of E.I. built, figured and painted under Al's competent supervision, and Pat dispensed coffee and sandwiches. In between painting assignments, others made props from papier-mâché: sausages, a roast pig, cakes, loaves of bread; collected wine bottles; made floral wedding staffs. Finally it was all packed into Norman Oellerich's panel truck, every piece with its own exact place or it wouldn't fit, and carefully driven to Sacramento. We had practiced with parts of it and believed it would work, but couldn't be absolutely sure until it was all assembled on the stage (as we had no place big enough to set it up).

Three times that day it had been tried out, and it did

work; it could be taken down in six minutes with the help of many hands, and it did look nice when it was all in place, so Al's carefully calculated plans came through.

We had dressed and started the makeup early -- it takes a long time to put makeup on 40 people, including mustaches for men and wrinkles for grand mother. Supervised by Marian, the makeup was applied by La Donna Rowe (who had stayed to dance and help E.I. instead of leaving for Cedar Rapids, Iowa, where husband, Bill, had suddenly been transferred) and assisted by Norman Oellerich.

The narrator was finishing; the beautiful Hungarian music, so carefully selected and taped by Ned Gault, began, and we started to dance the story of *MAGYAR LAKODALOM*.

A Hungarian Wedding is a festive event, complete with customs, ceremonies and a celebration which may last for several days. Our brief scene tries to depict all of this, and takes place after the wedding ceremony at the church is



over. The bride has been quickly spirited away to her home. The groom, in his traditional search for his bride, has gone from house to house, gathering friends along the way. Finally the procession arrives at the bride's house. Our scene starts here. Various kinds and sizes of "brides" are brought out by the mother and father (Florence and Jules Di Cicco) from the door - the grandmother (Mary Kelly), a small girl (Kirsten MacKnight),

lively *verbunk* with the groom; then the finale with the bride and groom joining the rest of the village for a traditional *őszardás*. The music crashes to a finish; the curtains close; the stage set quickly disappears. We all wonder how long it will be before *MAGYAR LAKODALOM* will be celebrated again.

There was hope that a movie could be made of our suite while the people were still together and before the costumes were sorted out and hung



a relative (Nancy MacKnight). Each is rejected by the groom until the bride is led out and they are reunited. Then, follow various traditions depicted in dance: the bride and groom dance for one last time with the young men and women of the village, then dance a solo together; the young girls circle around the bride, bidding her a sorrowful farewell; next a ceremonial candle dance around the bride and groom; the symbolic rearranging of the bride's hair and putting on the married woman's headpiece, while the men dance a

away, but plans for this never materialized. So the set was carefully stored in the Gault's backyard, and *MAGYAR LAKODALOM* was set aside.

Then came a request from the Peninsula Council to use the set for their January Festival in San Jose, as they had decided on a Hungarian theme. The set is being freshened up and the Hungarian Wedding Suite will be danced as part of the Festival on Sunday afternoon. Come and celebrate *MAGYAR LAKODALOM* as it was celebrated in Old Hungary one hundred years ago!
Pat Lisin

ENSEMBLE INTERNACIONAL

By Pat Lisin

I guess you would say that Jules Di Cicco was responsible for the formation of ENSEMBLE INTERNACIONAL. Although he was not interested in exhibition dancing, he felt that the Gaults, Ned and Marian, should teach and direct a performing group, and finally convinced them that he could find enough qualified, interested people to start one. In January, 1966 he called a meeting, under the sponsorship of the Sunnyvale Parks and Recreation Department, and did, indeed, have enough people who were interested. The group was organized as a Recreation Department sponsored club, a name was chosen, and Friday evening was selected for weekly rehearsals. Since then, not many Friday evenings have been used for anything else, and the long list of performances, costume sessions and activities of ENSEMBLE INTERNACIONAL began.

By May, 1966, the group had mastered a suite of dances and secured costumes from the Scandinavian countries. The group was invited to open the Statewide Dance Concert at the Civic Auditorium, in San Jose, complete with a Midsummer Pole and a live fiddler. Gradually, other nationalities were added to their repertoire, until now they have costumes and suites of dances from Sweden,

Norway, Ireland, Scotland, Russia, Poland, Germany, Hungary, Croatia, and, of course, Argentine Tango. They are at present working on costumes and dances of Switzerland, and plan to add, in the near future, France and England.

While ENSEMBLE INTERNACIONAL dances quite often for folk dance festivals and parties, most of their performances are for civic functions, benefits, conventions, conferences, private groups, PTA's and social events. Since they began, they have given nearly 300 performances, varying in length from 3 minutes to 3 hours, for audiences ranging from 30 to 3000 and have traveled from Northern California to San Diego, and danced on stage, for TV, on grass and concrete, and many places in between. Recently, again with the help of Jules Di Cicco to man the camera, they made a 10-minute color-sound movie of their Scandinavian Suite, and as time permits, are in the process of making additional color-sound movies of other dances to be shown in schools, on TV, and for educational and publicity purposes.

The group has had its ups and downs, but has always managed to maintain a strong nucleus of loyal dedicated people



*Ensemble International Dancers, in Scandinavian Costumes,
Decorating a Maypole* *Photography by Ned Gault*

who are willing to donate a great deal of time, energy and money to learning, rehearsing, making costumes, traveling and rearranging their personal lives to fit in the dancing. They are proud of their beautiful, well-produced costumes and the teamwork and group spirit displayed whenever they dance. One of their more ambitious endeavors was a full concert of dances from many countries, given four times, as a benefit, and last October they gave a weekend series of seven half-hour performances of dances from six countries. This fall they have been in constant demand for numerous Oktoberfests, as the group does three different suites of German, Austrian and Bavarian dances, each suite 15 minutes long, and the girls have three

different costumes.

Although ENSEMBLE INTERNATIONAL's directors, Ned and Marian Gault, are full-time teachers -- Ned, a high school chemistry teacher, and Marian, a junior high school teacher, they still seem to find time to keep the group active and involved in the ever-present task of improving and perfecting their abilities and talents. They are responsible for the teaching, selection of music, taping, arranging, choreography, sound, costumes, photography, art, publicity, public relations, and general direction of the group's activities.

Whenever possible the group has dance specialists work with them, such as Andor Czompo, Gordon Tracy, Germain Hébert, Morley Leyton, and al-

most all members of the group attend Stockton Folk Dance Camp to absorb style and background for the dances performed by the group. ENSEMBLE INTERNATIONAL's occasional open parties are well-known for the elaborate food and decorations in keeping with the chosen



CHRISTMAS IN MEXICO

Susan Cashion

Religion has been the very heart of musical and dance expression in Mexico for generations. The major religious festivals are the *Dia de Los Muertos* and the *Dia de Los Santos* (Nov. 1 & 2), the *Dia de Guadalupe* (Dec. 12), *Navidad* (Dec. 25), and the *Dia de Los Santos Reyes* (Jan 6). The months of November, December and January are also the dry months of Mexico which is conducive to outdoor celebrations and the church creates the reasons for *Fiesta*.

Pastorales are shepherds' miracle and mystery plays to celebrate the birth of Christ. Brought by the friars to the new world, they were taught to the people as a way of expressing the fight between good and evil. They are performed during the Christmas season in the streets and in the plazas. Every pueblo has its own version of the songs and dances, but the main figures are generally the same: Lucifer (the devil, representative of evil and temptation), Jila (the beautiful child who is tempted by Lucifer), the Angel (who announces the birth of Christ), Hermitano (who is everything

theme.

Exhibition groups come and go, but we hope that ENSEMBLE INTERNATIONAL manages to stay around for a long time, as we feel that it has something worthwhile and very much needed in the folk dance movement.

Pat Lisin



but what his name says he is - he is the ironic figure who appears as the humble personage while he is playing tricks on the shepherds and eating their food), Bartolo (a man of the village who adds to the homespun philosophies.

The *Posada* is another Christmas ritual. A group of neighbors make a procession in the streets, carrying the nativity scene and going from house to house asking for shelter through verse and song. The people in the house answer in song that no space is available and the villagers must move on. Finally, one house allows them entry and a fiesta results. *Posadas* are performed for nine days before Christmas. In Oaxaca, the procession at Christmas is very simple; someone in the neighborhood decides to have the fiesta and invites his friends. If it is a larger gathering, the figure of the Christ child is first taken to the temple to be blessed. But large or small, rich or poor, the procession winds through the barrio with the Nativity scene accompanied by the band. When they arrive at the desig-

nated house, the doors are opened and a fiesta follows.

A *Piñata* is another festive symbol of the struggle between good and evil. The *Piñata* represents evil and temptation. The symbol of faith is the blind-folded child who breaks the *Piñata* and is rewarded with gifts of candy, fruits and nuts.



Susan Cashion's group, LOS LUPENOS, will give two performances (one at 2:00 p.m., and the second at 8:00 p.m. in the San Jose Civic Auditorium,

on December 9. Admission is \$1.50 for adults and 50¢ for children. This Mexican Folk Dance Group will entertain with music and dances from regions of Mexico.

The group, last year, in a similar performance, played to an estimated 3500 people and turned away several hundred more.

Besides the LOS LUPENOS group there will be two Mariachi groups performing native songs.

This group, organized in 1969, recently returned from a workshop at the University of Guadalajara, bringing back new dances and costumes. (*Editor*)



Los Sonajeros kneeling at altar in church before dancing for the public (Los Lupeños) Photo by Mike Soanes.

THOROUGHLY MODERN MILLIE

By A. S. ecret D. ancer

And thoroughly old-fashioned. That's MILLIE LIBAW

If anyone could be called a member of the "jet set" it is this seventh child of an eleven children family, born on the seventh day of the seventh month.

How can she lose, with all those sevens going for her?

At the drop of an air-line ticket, WHOOOSH, there goes Millie, again. Is it Jugoslavia, Greece, Hungary or Israel, again? In her twenty-five (25) years of travel she has logged over one half million miles, by air. Israel, alone, has seen her twentyone (21) times. That is roughly 190,000 miles.

Her greatest love is Hungary, especially Budapest. The Pest section of the city was her birthplace.

The first stop here, in these "Newnited States" (as Snuffy Smif' would say it) was, of all places, Newark, New Jersey, a next door neighbor of Jersey City, which makes Millie a neighbor of mine, since my origin was in Jersey City.

Anyone can be modern, thoroughly modern, and/or a "jet setter", but there are very few old-fashioned people still extant.

" 'Tis better to give than to receive". That's an old-fashioned saying, which is not practiced today as it was in the days of yore; that is, not by many people besides Millie.

Millie has given so many gift subscriptions to Viltis



that her name appears in each issue of that magazine almost as often as old Vyts' own. Drop a kind word and you are an almost instant subscriber to Viltis, on Millie.

Have you been to a folk dance party and unexpectedly snagged a bagel? Odds are Millie had donated a bag full of them, without any announcement. I have been working on her for several months; that she should bring along some butter or cream cheese to make the snack even tastier. Or, perhaps, you have enjoyed a whole or part of a "challa", which she also gives away, by the bag full. Santa Claus has nothing on her when it comes to giving things away.

Besides Millie, many others have fond and loving memories of Oscar, Millie's late husband. Oscar was not only a folk dancer but a teacher and a swinger; that is, a jitterbug enthusiast. While Millie would watch in awe, Oscar would whirl away into a Lindy or a double-Lindy with

one or more jivey partners.

The time has come again, and Millie is off on another European jaunt, having left Los Angeles on October 26.

So, in the future, whenever

you hear a jet go by, look up and wave. Chances are very good that Millie is on that flight and she will probably wave back.

C. P. BANNON

MORTUARY

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CHRISTMAS IN MEXICO
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December 15, 1972 9 - 12 P.M.

PRE-NEW YEAR'S EVE PARTY
Midnight Buffet
December 29, 1972 9 - 1 A.M.

Commodore Sloat School
Ocean Ave. and Junipero Serra



TRAVELING WITH THE DICICCOS VIA AIRSTREAM

As Related by Florence DiCicco

Our next stop was Quebec City, Quebec -- a very interesting city; more like two cities. There is the very old one, which has a stone wall all around it, and the section where they are tearing down the old buildings and replacing them with the highrise buildings. In certain areas the government is spending a lot of money restoring some of the old buildings, even though they are outside the wall. The very old Pictures Hotel, Chateau Frontines, stood out like an old French castle, high on a hill, with its many gables of copper and the building of grey stone overlooking the St. Lawrence river.

The city of Quebec has a ferry boat that takes you across the river (about a 15 minute ride) to a city called Leves; free of charge, if on foot; a slight charge for automobiles. It was a great thrill on the way back to look towards the city of Quebec.

Another thrill for me was the ride on the carriage pulled by a horse. Our guide was a young student from the University. He could speak English and was eager to practice his English on us. It was a perfect day to go trotting along old Quebec. The flowers were so beautiful everywhere. We were told of a good French restaurant; we tried it; we liked it!! We had the best French onion soup ever, along with other goodies. Along a very narrow short street were many young art students sell-

ing their paintings; few were actually painting, but it was all very interesting to passers-by. The little sidewalk cafes added to the French atmosphere.

Everything in Quebec is very French. The rumors were going around at that time that the Province of Quebec wants to be independent. It would surely cause a lot of turmoil.

On the outskirts of Quebec they have just completed a large shopping center; probably the largest in the world. There are two levels; everything opens into a mall.

After six days in Quebec we moved on to Montreal for four days. Sorry to say I didn't like it. I guess after living in our small quiet community of Watsonville the bustle and hustle of a large city was too much for me! It's a very busy and prosperous city. Highrise buildings are everywhere. The drivers were too much!! They drove like maniacs; also the pedestrians walked like maniacs. I refused to do any driving through Montreal and felt relieved when we left for Ottawa, in Ontario.

Now that is a beautiful, clean peaceful city. We enjoyed very much the nice wide streets with the old government buildings built of old grey stone, and again the beautiful copper roofs that have turned green. The Royal Mounted Police, in their colorful attire, looked very handsome. Their coats are a beautiful true red and their trousers and boots,

black, of course. We were a little late in the season for the "Changing of the Guards", but we saw slides, one night, of this performance.

Jules and I took a boat ride on the Ottawa River, and since tours were still being conducted through the Parliament Building, we took this trip. The House of Commons was very impressive, and the library in the Parliament Building was like something out of the English movies. The room was round, and from floor to ceiling, books were stored on the shelves. There were circular wrought iron stairways leading to the second level making the books reachable, just like in a Sherlock Holmes library.

On September 21 we drove across the border from Prescott into Ogdensburg, New York. It was a great feeling to be back in our country again. We do have a special country, and everyone should love and respect it. I know we do.

As we drove through New York the leaves were just beginning to turn color, and as we continued on, the colors seemed to become more vivid. The drive along Lake Champlain was another beautiful sight, and the closer we came to Vermont, the more colorful the trees appeared. We finally arrived at a pretty camp site along a river and parked for four days. The fall leaves in the background and the wild flowers still blooming, made a very pretty setting.

Now it's time for us to head for Sebec Lake, Maine.

We had breakfast in Vermont, lunch in New Hampshire and dinner in Main. How's that for traveling in an Airstream. You can't beat it!

We met our Caravan leader and 45 other Airstreamers and started on our Fall Foliage Caravan. Incidentally, our leader was the same person who led us on the Summer Caravan through the New England States. We were pleasantly surprised when we found out three other couples were from our Northern California unit, one from the Santa Clara unit; others from various states. Color was all over--shades of reds, oranges, yellows and golds - - from the highest mountains to the roadsides. I would describe it as a thick colorful Persian rug as far as the eye could see, and here and there could be seen the white birch with their beautiful white bark and their leaves of gold. If I were an artist or a poet I'd be in seventh heaven capturing all this beauty in pictures or in words.

We had a most interesting tour through a woolen mill in Guilford, Maine, although most of the fabric they are weaving is Polyester. The Polyester comes in large bales and is dyed in many colors. It's fascinating to see how it's spun into thread, then on to string cones, then on looms, then to another machine to make the pattern and the material comes out in sixty yard pieces, 60" wide. They have checkers watching for flaws in the material. This is corrected by hand. Women sit and weave on strands of thread that break in the machine. Can you imag-

(Continued on page 19)

(Permission to publish this dance is granted by Andor Czompo. It is from his book
"HUNGARIAN FOLK DANCES" and was introduced to California folk dancers by Mr. Czompo in 1967)

SZÖKKENÓS

(Hungary)

(Pronounced Soo-keh-noosh)

This is a simple couple dance from Dévaványa in Eastern Hungary. Szökken is a general term for a leap or hop, from which the dance's name is derived.

SOURCE: Zs. Vágó and M. Szentpál. Published material by the Dance Department of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the United States by Andor Czompo, 1967.

MUSIC: "Esik eso" is the recommended melody. Record: Buccaneer #14431A.
The dance is described in 4/4/ meter.

STYLE: Light and playful.

FORMATION: Couples scattered around the room, facing CCW. M stands to L of W. W hands are placed on the hips. M escorts W with his R arm.

BASIC STEPS: Walk, run, leap and hop.

PATTERN

- | Meas | Ct | <u>PART I (MELODY I)</u> |
|------------------------------------|----------|---|
| 1-4 | | Introduction. No movement |
| 5-6 | | Beginning with R ft, walk forward 4 steps. Each step takes 2 counts. |
| 7 | 1-3
4 | Take 3 running steps fwd, R.L.R.
Hop on R ft. |
| 8 | | Repeat Meas 7 with opposite footwork. |
| 9-12 | | Do 4 of the run, run, run, hop combinations, alternating the leading ft, R.L.R.L.
Without changing the handhold, M acts as a pivot and leads the W forward around so that the couple turns together in place CCW. |
| 13-14 | | Partners release the handhold and turn away from each other, W R, M L, making a full turn in a small circle with four walking steps. Each step takes 2 counts. Return to the original position and resume handhold. |
| 15-20 | | Repeat 9-14, but at the end, instead of joining side-by-side, partners face each other and join hands low, R to L hand, L to R hand.
NOTE: At the end, the M actually takes 3 steps, and closes his L ft to his R without taking weight. This frees his L for the next figure. |
| <u>PART II (Melody I repeated)</u> | | |
| 1 | | Partners moving sideways, M L, W R, do a step, step, step, hop pattern, M starting with L, W with the R. Do the first 2 steps as stamps, bending forward slightly and turning to face the LOD. |
| 2 | | Facing each other, partners do 2 leap-hops in place, M starting with R and W with L. At the same time, swing joined hands to the same side as the Leap-hop. |
| 3-4 | | Repeat meas 1-2 with opposite footwork moving in the other direction. |
| 5-8 | | Repeat meas 1-4 |
| 9 | | Partners turn away from each other, M to the L, W to the R, with a run, run, run, hop pattern. |
| 10 | | Doing another run, run, run, hop figure, partners complete the turn and face each other |

again, resuming the simple two handhold,

- 11 1-2 Take 2 running steps in place.
3 Sharply close the feet together
4 Pause
- 12 Same as Meas 11, but this time, both partners begin with the R ft.
- 13 1-3 Partners do 3 small running steps, beginning with R ft and turning CCW as a couple,
but still facing each other.
4 Pause and sit on R.
- 14 Repeat Meas 13 with opposite footwork, moving CW
- 15-20 Repeat Meas 9-14, but at the end, instead of facing each other, W moves to the R side of the M with 3 running steps. Resume the handhold described at the beginning of the dance.

From here, repeat the whole dance from the beginning. Replace the Introduction with the same movements as Meas 5-8 of Part I and continue as before.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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JACK'S MAGGOT

(England)

This longways dance, for as many couples as will, was introduced at the 1972 University of the Pacific Folk Dance Camp, by Nibs Matthews. It is described in John Playford's Dancing Master 1650-1728. The word "Maggot" in the title refers to a tune which is persistent in one's mind. Such usage is delineated in Webster's 3rd International Dictionary.

MUSIC: Record: English Folk Dance and Song Society ED-104, Side 2, Band 2
HMV 7 EG-8599 (45 rpm-ep) "Playford Dances 2"

FORMATION: Cpls in longways formation, M L shoulder twd head of hall, ptr opp, numbered 1,2,1,2, etc. from top of set. Each cpl retains its number until reaching the top or bottom of the set when it is inactive for one sequence, then changes number and reverses direction of movement through the set.

STEPS AND STYLING: Hey (8 meas to complete): A pattern for three dancers each of whom is active and describes a figure of eight, consisting of 2 loops, one loop made CW and the other CCW. M #1 dances the Hey with his ptr and W #2 on the W side of the set by crossing over and passing W #2 by R shoulder as she faces up the set and dances in twd ctr. W #1 faces down and dances in twd ctr of set, while M #1 and W #2 pass R shoulders. M #1 loops CW and begins to follow W #2. The 2 W pass by L shoulders and W #1 follows path of M #1, while W #2 loops CCW at top of set and begins to follow W #1. Pattern is danced until each dancer has made both loops of the figure of eight and has returned to original pos. W #1 dances the Hey with M #2 and her ptr, but begins by passing L shoulder with M #2 and loops CCW. The 2 M dance mirror image of W action in previous description of Hey.

Star: Use handshake hold, joining hand of diag opp dancer at approximately shoulder height. It is not critical as to whose hands are on top.

Skip Change of Step: Lift on L (ct ah); step fwd R (ct 1); close L to R (ct &); step fwd R (ct 2). Next step begins with preliminary lift on R. Similar to the Scottish Skip Change of Step, but is done closer to the floor in a flatter style. Often referred to as a "flat three-some step".

Unless otherwise specified, the step used throughout the dance is a light, easy walk, two steps per meas. The dance is sprightly, smooth, and continually moving. Everyone must be alert and ready to dance.

MUSIC 2/4

PATTERN

Measures

Chord INTRODUCTION - Acknowledge ptr.

THE DANCE

1-8 M #1 dance Hey with W #1 and W #2, passing R shoulder with W #2 to begin.

9-16 W #1 dance Hey with M #1 and M #2, passing L shoulder with M #2 to begin.

17-20 Cpl #1 and cpl #2 form R hand star and turn CW.

21-24 Change to L hand star and return to original pos, turning CCW.
Skip Change of Step is preferred during the Star formation.

25-26 M #1 and W #2 change places, passing by R shoulders, but leading with L shoulders so as to face each other when passing, and curve into the other's place.

27-28 M #2 and W #1 change places in same manner.

29-30 Same 4 join hands and circle CW half way around to finish in original pos.

31-32 Release hands, cpl #1 turn up and away from ptr (M L, W R) and cast down the outside of the set one place, cpl #2 move up the ctr of set one place.

Repeat dance from the beginning.

(Continued from page 16)

ine going through sixty yards of material? All the material goes through a cleaning and pressing process; then it is shipped.

Another interesting tour was through a toothpick factory in Strong, Maine. The process of manufacturing a toothpick starts with a 24 inch log of birch, which is placed on a wood lathe and the bark is stripped off. I was drooling over the beautiful white bark that I couldn't take. After the stripping process, the log was placed on another lathe and thin sheets of wood rolled off this lathe, yards long and the width of a toothpick. The strips were fed into another machine which exuded thousands of toothpicks. These were washed and dried, then fed into little boxes to be packed for shipping. We met the owner. He is 82 years of age and still goes to the factory every day. These New Englanders are something special. I love them all. One of the couples who traveled with us during the Summer Caravan was (each one) 86 years old.

Our Caravan ended two days ago. We had a huge pot-luck dinner, chairmanned by, guess who? Me, of course! You know Florence and Food go hand in hand. Everyone contributed her best dish. My committee gathered fall leaves, apples and gourds for the table decor. After dinner we had our own talent show. Our emcee was a retired Methodist minister who did a great job recruiting talent; he also did a great job on Sundays at church services. Jules and I did "our thing", "The Schuhplattler"!!!

We didn't have our costumes, but I managed to make us look like German dancers. It was great fun. I made little corsages of acorns for all the ladies. During one of our stops in Maine I picked a large bagful of acorns, knowing full well I would have use for them at some later date. I had to wrap each acorn in seran wrap, added a few straw flowers, fall leaves and a satin bow.

After the program it was time to say good-bye. When we woke the next morning to hitch up and go, we found it had snowed. It was so beautiful, with the trees, cars and trailers all covered with fresh, soft, light snow. I felt like a child on Christmas morning. Jules had looked outside the window, but wouldn't tell me about the snow until I was completely dressed. I was ecstatic!! I ran, jumped, squealed, laughed, o-o-ooed and a-a-ahed. We Californians were thrilled; but not the natives. This means an early cold winter just around the corner for them. What an ending for our Fall Caravan -- to have a touch of snow!

Our Caravan ended October 18 in No. Egremont, Massachusetts. Seven of us from California are now traveling together, headed for Sturbridge, Mass. I'm very excited about this spot. It's a village with many stores, shops and museums of Early American artifacts.

Since I know this article will appear in the December issue, Jules and I wish you all a Merry Christmas and a Very Healthy, Happy, and Prosperous New Year.

Florence DiCicco

SILVER SPURS 1972 PERFORMING TOUR OF EUROPEAN COUNTRIES

By Virginia Wakefield

Spokane's Dancing Silver Spurs completed a triumphant performing tour of European countries during a six weeks period last summer.

Director, E. S. "Red" Henderson, proudly proclaims that his youthful goodwill ambassadors were welcomed with open arms by audiences in Scotland, England, France, Germany, Czechoslovakia, Austria and the Netherlands. Often a performance closed with those in attendance calling out "Come back next year - - come back next year".

Silver Spurs programs consisted of North American Folk Dances, including a variety of dances from Mexico, square dances, waltzes, contras and quadrilles, Philippine and Hawaiian dances, and show numbers such as the Cakewalk, the Old Soft Shoe, the Charleston and Varsity Drag, the Jitterbug and the Fox Trot, and authentic American Indian dances.

Silver Spurs programs were printed in French and German, as well as in English, and colored postcards of the dancers in costumes were distributed to the delighted spectators wherever the young people performed.

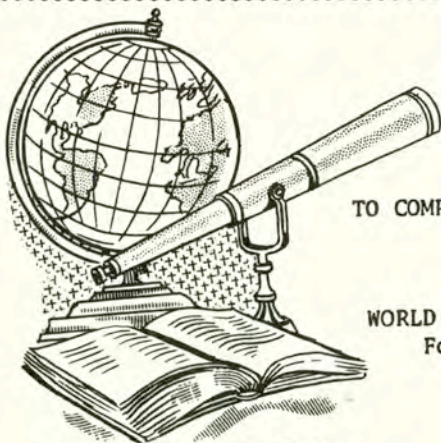
24 high school students, along with Director Henderson and advisors, Virginia Wakefield, and Gail Stolp, and equipment director, Don Baggaley, flew from Portland, Oregon, on June 12, with Prestwick, Scotland as their destination. After traveling thru Europe and visiting historical

sites and making the most of every cultural event, the happy, but exhausted group, flew home from Amsterdam, on July twenty-second.

This tour was scheduled by the American Heritage Association of Lake Oswego, Oregon, who also arranged performing tours for a number of other musical groups from the Pacific Northwest. These groups joined together in a chartered flight - - 250 individuals in all - - and parted upon their arrival in Europe, and only occasionally crossed paths before their flight back home.

Homestays were arranged for the Silver Spurs in Largs, Scotland, Petworth in West Sussex, England and Schweinfurt, Germany. The latter homestay included a luncheon and tour of the SKF Ball Bearing Factory, a sit-down high tea with the Lord Mayor of Schweinfurt and participation in a 50th anniversary peasant parade and show in the neighboring town of Senfeld.

A truly interesting experience for the group was a few days spent behind the Iron Curtain. The Silver Spurs performance therewas greeted with cheers by the audience and with the director receiving a gift of two dozen long stemmed red roses at the conclusion of the show. Nevertheless, the young people were delighted to return to the free world. They noted the contrast of smiles by the people, the great difference in window displays and flower gardens and fountains.



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SAN JOSE INSTITUTE - 1:30 PM
January 6, 1973 - McCabe Hall
Registration at 1:00 PM

Shlomo Bachar, from Los
Angeles will teach

- Israeli dances - - - - -
1. Bat Yistach
 2. Bien Nehar Prat
 3. Hora Chesser
 4. Debka Bedouit
 5. Lamenatseach

Neal Sandler, from Westwind
and Mandala, San Francisco
will teach the Hungarian
dances of Csaba Palsi - - -

1. Magyar Csardas I
2. Lasso Sergio (Ladies' Dance





KOLO KALENDAR

Bob Shinn Reporting

SAN FRANCISCO (Turn to page 40 for Special Announcement)

KOLO OF SAN FRANCISCO - Every Third Saturday - Live Music
At Mandala, 603 Taraval Street - 8:00 p.m.

MANDALA FOLK DANCE CENTER - 603 Taraval Street - 8:00 p.m.
C. Stewart Smith teaching Scottish Country Dance
Mondays - All levels.

Neal Sandler teaching Balkan - Tuesdays, Advanced;
Wednesdays, Intermediate

"Nakish" teaching Belly Dance on Thursdays - 6:30 to 8:00 p.m.

followed by Neal Sandler teaching Elementary Balkan

Special Events and Party Night - Saturdays with
Derek MacCormack as teacher/host.

ZITSA COFFEE HOUSE - 1650 Market - Leo and Joe (Tasos) Hammer
Sunday thru Thursday - Balkan and General Folk - 7:30 p.m.
Saturdays - Rotating Teachers - Folk and Balkan

MINERVA CAFE - 136 Eddy Street - Anna Efstathiou.

RIKUDOM - Commodore Sloat School, Ocean Ave. & Junipero Serra.
Israeli Dancing - Sundays - 8:00 p.m.

FIRST UNITARIAN CHURCH, Geary & Franklin - 8:00 - 10:30 p.m.
Tuesdays - Gary Kirschner, Instructor

JEWISH COMMUNITY CENTER, 3200 California St. 8 - 10:00 p.m.
Wednesdays - Gary Kirschner, Instructor

BERKELEY

INTERNATIONAL HOUSE - Fridays - Walter Grothe teaching.

AITOX - A Folk Dance Taverna, 1920 San Pablo Avenue
Monday thru Saturday - various teachers.

Fridays - Greek, followed by general dancing with
Meraklides Orchestra

OAKLAND

TAVERNA ATHENA - 2nd and Broadway - Tuesday Evenings
Anna Efstathiou teaching Greek dancing.

MONTCLAIR RECREATION CENTER, 6300 Moraga (Greek)
Wednesday mornings, 9 - 10:00 a.m. (Beginners)

10 - 11:00 a.m. (Advanced) Anna Efstathiou, instructor.

SAN RAFAEL

SAN RAFAEL RECREATION CENTER (Old Court House)

Claire Tilden teaching Balkan - Thursdays

Beg. 7:30 p.m. - Int. and Adv. 9:30 p.m.

KOLO KALENDAR (continued)

MILL VALLEY

KOPACHKA DANCERS - Mill Valley Recreation Center,
Camino Alto, off Sycamore.
Wednesdays with Nick and Norma Lagos (Beg.-Int.) 7:30 p.m.

PENINSULA

Mondays Palo Alto - Mitchell Park Community Center
3800 Middlefield Road, 7:30 - 10:00
Beg. & Int., with Kathy Kerr
Mt. View - Greek Dancing. Beg. - 7:30-8:30;
Int., 8:30-9:30; Requests from 9:30-10:30
Schwarz Ballet Studio, cor. Escuello
and Latham. One Block from El Camino
Real. Shirley Eastman teaching.
Los Altos - Foothill College, Moody Road, Los Altos
Hills - Aux. Gym 7:30-10:00 p.m.
Marcel Vinokur teaching.
Tuesdays Menlo Park- Menlo Park Rec. Center, Mielke & Alma.
Marcel Vinokur (Beg-Int) 7:15 - 10:15

Wednesdays

Menlo Park- Menlo Park Rec. Center, Mielke & Alma.
Marcel Vinokur (Int-Adv) 7:15 - 10:15

Thursdays

Palo Alto - All Saints Episcopal Church, Waverly
and Hamilton - 7:30 - 11:00 p.m.
Ruth Browns teaching Balkan & Israeli
San Jose - Y.W.C.A., 210 South Second Street 7:30
Kathy Kerr (Beg-Int) Balkan & Israeli

Fridays Santa Cruz- Univ. of Cal., Stephenson College Stage
Advanced Class 3:30-5:30 Marcel Vinokur

Saturdays - PARTIES

San Jose - 2nd Saturdays - YWCA, 210 South 2nd St.
8:00 p.m. - Kathy Kerr, Leader
Menlo Park- 3rd Saturdays - Menlo Park Rec. Ctr.
8:00 p.m. - Marcel Vinokur, Leader

SACRAMENTO

BENEVOLENT BROTHERHOOD OF KOLO MANIACS meet the 1st Friday
of each month. For more information regarding BBKM,
contact Bill and Barbara Pompei, Route 2, Box 2299K,
Elk Grove, California 95624 or phone 682-2241.



PARTY PLACES

CHULA VISTA

Every Friday Night - 7:30 to 10:00 p.m. The Folklaenders.
Youth Center, 373 Parkway, 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

Last Monday each month. 8:00 p.m. Monday-Niters.
Einstein Playground, Dakota, between First & Cedar.
2nd Friday each month. 7:00 p.m. Pot Luck (June through
September) Danish Brotherhood Hall. Yosemite & Voorman.
Fresno Square Rounders.
1st Saturday each month (October through May) Pot Luck 7:00.
Following Saturdays - 8:00 to 12:00 p.m.
Danish Brotherhood Hall. Fresno Square Rounders.

INGLEWOOD

3rd Saturday each month - 8 to 12. Rogers Park Rec. Ctr.
400 West Beach Ave. More The Merrier Folk Dancers.

LONG BEACH

Last Tuesday each month - 8:00 p.m. Silverado Folk Dancers.
Silverado Recreation Park Bldg., 31st & Santa Fe Ave.
Last Thursday each month - 8:00 p.m. Long Beach Co-op.
Girls' Gym, Millikan High, 2800 Snowden Ave., Long Beach

LOS ANGELES

Every Tuesday from 8 to 11:00 p.m. Virgil Jr. High School.
1st & 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 11. 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.
2nd Wednesday each month - 8:15 to 12. Marin Whirlaways.
Carpenters' Hall, San Rafael, Calif.

NAPA

3rd Tuesday each month - 8:00 to 12. Napa Valley Folk
Dancers. Kennedy Park Rec. Bldg. on Strebblow Drive.

OAKLAND

Every Thursday Morning - 9:30 to 11:30. East Bay Women's
Dance Circle, Eagles Hall, 1228 - 36th Ave., Oakland.
4th Friday each month - 8 to 11:30. Seminary Swingers.
Webster School, 8000 Birch Street, Oakland.
Every 5th Thursday - 8 to 10:30 p.m. Oakland Folk Dancers.
Hawthorne School, E. 17th & 28th Ave., Oakland

PARTY PLACES

OJAI

1st Saturday each month - 8 to 12 p.m. Ojai Community Art Center, South Montgomery Street, Ojai.

PALO ALTO

1st Saturday each month - 8:30 to 12:30. Barronaders. Power School, Independence & Leghorn Sts. Mountain View.
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.)

PASADENA

Every Friday evening - 8 to 11:15. Pasadena Folk Dance Co-op. Pasadena Y.W.C.A., 78 N. Morengo, Pasadena.

PENINSULA FOLK DANCE COUNCIL

5th Saturday Parties - Hosted by members of the Peninsula Council. Various locations announced.

PENNGROVE

2nd Saturday (each month except August) 8:00 til ??
Petaluma International Folk Dancers. Penngrove Clubhouse.

POMONA

Every Friday evening - 7:30 to 11:00 p.m. Pomona Folkartees Ganesha Park. White Ave. near McKinley Avenue

REDWOOD CITY

4th Saturday each month - 8:30 to 12. Docey Doe Club. Hoover School, Redwood City.
2nd Friday each month - 8:30 to 12:00 Redwood City Folk Dancers. Veterans Mem. Bldg., 1455 Madison Ave., R.C.
Classes: Thursdays, 7:30-10:00 (Mary & Bruce Wyckoff)

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 11:30. Whirl-A-Jigs Folk Dance Club. Coloma School, 4623 T St., Sacramento.
3rd Saturday each month - 8 to 11:30. Pairs & Spares Folk Dance Club. Sierra School, 24th St. & 4th Ave.
4th Saturday each month - 8 to 11:00. Triple S Folk Dance Club. Theodore Judah School, Sacramento.

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 (Advanced) Recital Hall, Balboa Park
Every Wednesday night - 7:30 to 10:00 - San Diego Folk

PARTY PLACES

SAN DIEGO (continued)

Dancers (Beginners) Recital Hall, Balboa Park.
Every Thursday night - 7:30 to 10:00 - Cabrillo Folk Dancers
Recital Hall, Balboa Park (Beginners)

SAN FERNANDO VALLEY

Last Friday each month - 8 to 11. West Valley Dancers.
Canoa Park Elementary School, 7438 Topanga Canyon Blvd.

SAN FRANCISCO

2nd Saturday each month - 8 to 12. Cayuga Twirlers.
Genova Hall, 1074 Valencia Street, San Francisco.
3rd Saturday each month - 8:30 to 11:30. The Fun Club.
362 Capp Street, San Francisco.
3rd Friday each month - 9:00 to 11:45. Changs Int'l Folk
Dancers, Commodore Sloat School, Ocean & Junipero Serra.

SAN JOSE

2nd Saturday each month - 8:00 to 11:30 p.m. Gay Nighters.
Hoover Jr. High School, Park and Naglee Streets.

SAN LEANDRO

3rd Saturday each month - 8:00 to 11:30 p.m. San Leandro
Circle Up Club. Bancroft Jr. High. Estudillo & Bancroft.

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 ROSA

Every Third Sat. Nite at Schaal Hall, Napa Road, Vineburg,
except Jan., Apr., July, Oct., when party is held in
Santa Rosa Jr. High School Caf., College Ave. 8:00-12 p.m.

SONOMA

1st Saturday each month - 8:00 to 12. Valley of the Moon
Folk Dancers. 1035 Napa Road, Vineburg, California

STOCKTON

Last Friday each month - 8:00 p.m. Kalico Kutters. Le Ray
Nicals School, S. Crescent and Kettleman Lane.

VALLEJO

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.

Echoes *from the* Southland

By Perle Bleadon

NEWS FROM THE SAN DIEGO AREA

The San Diego Folk Dance Club's 25th Anniversary Party was a great success! The mood was festive, the food great, and the people at their dancing! We thank DEE BRADSHAW, S.D.F.D. vice president, for doing an outstanding job of organizing the party. She had the marvelous cooperation of the whole board and special thanks to MAUDE SYKES, who arranged a moment of nostalgia with colored slides. Maude also commented on costumes and the men who made their costumes, as well as the women. It is a satisfying task. She says if anyone needs help, please call her, and she'll do what she can in showing you how or giving you information.

Thanks, also, to DOROTHY Starr for many hours of phoning, and MARY EMERICH for her part. FLORA CANNAU started the dance program with an excellent line up of dances. Dee says to be sure to thank JOAQUIN SANTOLO and me, RONNI, for helping with the program and dances. RAY and THELMA GARCIA finished off the program beautifully. There were two dozen or more dancers attending who had been dancing since before 1950, two of whom were JOAN RONDA and AL VINCENT, who was president -- about 18 years ago.

ELIZABETH ULLRICH thanks everyone who helped make the Oktoberfest an enjoyable event. Also, she says thank you one and all for attending. WALT KENDALL asked me to publicly

thank all those who helped him with the decorations for the festival.

It's time to spread the word: FOLK DANCING IS FUN!!

Remember - STATEWIDE IN SAN DIEGO - May 25 thru 28, 1973!!

The San Diego Folk Dance Club was invited to perform at Southwestern College for the United Nations Day program. ALICE STIRLING thanks BOB, NORMA, SHERRY and PAM TUTTO-BENE, JOHN and FLORA CANNAU, YETTA EDELSTEIN and JOHN HOLMES, ANDY MOFFITT and DORIS DODGE. KITTY RASSO, of Chula Vista was chairman of the program and recently returned from the Culinary Olympics in Germany. She showed slides of the competition.

(Courtesy of Ronni Santalo)

ROYAL SCOTTISH COUNTRY DANCE SOCIETY, LOS ANGELES BRANCH

Kilts are being cleaned and pressed, dress jackets are being dusted off, new ballgowns are being made or bought, hair appointments are being set -- as everyone gets ready for the major social event of the year and the kick-off to the Holiday Season -- our Branch's St. Andrews Ball. The Ball is December 9, from 8:30 to 1:00, at the beautiful Riviera Country Club, 1250 Capri Drive, Pacific Palisades. Tickets are now available at \$3.50 per person.

Burn's Night will be celebrated this year with a formal dance at Cantwell Auditorium

in Santa Monica, on January 27. The Thistle Band will play, the traditional ceremonies will be retained, decorations will make the Hall a festive place, a bar will be provided, and a Buffet Table, with typically Scottish fare, will take the place of the expensive sit-down dinner of former years.

A very successful Branch meeting was held September 10 at MADELINE HAZZARD's lovely home. 33 people attended, with many coming early to enjoy a barbecue and swimming. Many thanks to you, Madeline, for opening your home to us for a very relaxing and enjoyable afternoon and evening.

At the Branch meeting, approval was voted for the application of the San Diego Scottish Country Dancers for affiliation with the Society. The group has formalized and elected officers, headed by President ALEX SANDIE. The application now goes to Edinburgh for formal acceptance, which we hope will be coming soon, now that our Branch has expressed its approval. Guid Luck to our new dance group in San Diego, which perhaps some day will become a sister Branch. Contact with the group may be made through of-ficers or teachers: Pres., ALEX SANDIE, 7442 Conestoga Way, San Diego 92120, or Sec. MAIRI WILSON, 5144 Cape May Ave., San Diego 92107. Other officers elected include BETTY CRAIG, V.P.; MARGARET MacDON-ALD, Treas.; SHANNON HARPER, Historian; MARGARET McCORMAK, Social Chrmn. Teachers: EL-LEN DANIELL, ENID FOWLER, ART LEE, BRUCE HAMILTON and ROBIN

PICHEL, (Courtesy, Judi Buford)

WESTWOOD CO-OP FOLK DANCERS

We had a wonderful evening with BORA OZKOK, recently. Bora taught us some exciting new Turkish dances and reviewed the ones he had already taught at San Diego Folk Dance Camp. He played his Zurna and TOM BOZIGIAN accompanied him on the drum. Turkish??? Halloween goodies were served - - donuts, Halvah, licorice sticks and coffee and punch. The gym was decorated with Turkish flags and scenes, and Bora was very pleased. Many of us danced with Bora again a week later, at GANDYS.

Westwood welcomes ISAAC HASSON, MARGARET LOCKE, DON PETERS and DUDLEY SIMBORG as new members this month.

CAMP HESS KRAMER INSTITUTE

CAROL BRAND planned and executed a fantastic weekend institute. The weather was beautiful, the food delicious and plentiful, including your choice of wine, punch, etc.

MARY JUDSON and ANTHONY IVANCICH had us going all week end - - over and over such fun dances - Mary's *Jack's Maggot*, *Nonesuch*, *Picking Up Sticks*, and the *Rifleman* - - to name a few, with LIVE music by GENE MURROW. Anthony's Philippine dance was lively and fun. The Yugoslav *Licko Kolo*, Spanish *Quita Y Pon* and Transylvanian *Szeki Lassu* provided a very interesting and varied dance program.

Carol has already secured a date in October 1973 for the next Camp Hess Kramer Instit-

ute.

POMONA FOLKARTEERS

The Pomona Folkarteers' Winter Holiday Festival will take place Saturday, December 9, at Taylor Hall, in Claremont, at 7:30 P.M. Taylor Hall is on Indian Hill Blvd., between Scripps Drive and Foot-hill Blvd. There is no admission fee; free parking and light refreshments can be had. Plan to dance with us in Claremont.

SANTA MONICA FOLK DANCERS

The Santa Monica Folk Dancers will have their annual Christmas party Sunday afternoon, December 10, at Miles Playhouse in Santa Monica. Come celebrate with us!!!

NEW YEAR'S EVE PARTIES

The Hollywood Peasants will have theirs at Laguna Beach. Contact Irv - - 874-9996 - for reservations.

Garden Grove Folk Dancers will have theirs at Hillcrest Park, in Fullerton. Contact Mikki Revenaugh, 714-PR 2-2547.

Pasadena Co-op will celebrate at Farnsworth Park, in Altadena.

THIS AND THAT

Mihai David's new GYPSY CAMP will present international folk dancing every night, beginning November 15, 1972. The Camp offers free coffee, ethnic atmosphere, food and pastries. Membership for six months - - \$25.00. Offer expires December 31. Folkdance

supplies can be had at discount prices. Local exhibition groups will perform on special dates. Keep in touch for future schedules of the GYPSY CAMP, 5201 W. Sunset Blvd., Hollywood (enter on Kingsley) Phone 661-0507.

STATEWIDE 1973 IN SAN DIEGO LIGHTS OF SAN DIEGO

Your Statewide Committee is planning many delightful and interesting things for next Statewide. Chairman VIVIAN WOLL reminds you to set aside Friday, May 25, through Monday May 28. Headquarters will again be the U.S. Grant Hotel, which has been completely refurbished through the ninth floor.

The Installation Dinner will take place Saturday evening.

ELIZABETH ULLRICH and JOHN HANCOCK are planning the concert, which will be held, in all its glory, Sunday evening.



COUNCIL CLIPS

GREATER EAST BAY COUNCIL OF FOLK DANCE CLUBS

The annual installation breakfast of the East Bay Women's Dance Circle was held November 2. Co-hostesses were MILLIE von KONSKY and GWEN HEISLER.

The new officers are:
VIRGINIA JENKINS, president;
CLAIRE ROTKO, vice president;
JANE DANG, secretary; GWEN HEISLER, treasurer; BEE THOMAS, assistant treasurer; ANNE DIGGELMAN, historian; MARGARET DORMEYER, Sunshine chairman; KATHLEEN MILAT, publicity; JERRY WASHBURN, costume chairman.

"A White Christmas" will be the theme for the December 14 Christmas Party. CLAIRE ROTKO is the chairman who will work with her co-chairman, MARGARET MITCHELL. (*Kathleen Milat*)

PENINSULA COUNCIL OF FOLK DANCE CLUBS

We are looking forward to seeing you all in January at our January Festival.

On October 1 the Palomanians celebrated their 30th anniversary. Started in Palo Alto, they were one of the first exhibition groups in the Federation. LEE OWENS was their first teacher and later ROY ZELICK lead the group. Now both RUTH RULING and LILLIAN COHEN share teaching respons-

ibilities in the club.

The Docey Doe club is limiting their teaching to the intermediate level this year. Instructor Jack Sankey has been reviewing many of the older dances. (*Jean Mooers*)

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

The Pairs and Spares Club voted to relinquish their Thursday class night of intermediate dancing to help their instructors, CLEO and WALT BALDWIN, teach the beginning folk dance class at Clunie Clubhouse for the Sacramento City Parks and Recreation Department. They are being rewarded with a large group of beginners eager to learn.

Have you seen JIM OXFORD's new shirt? The Kaleidoscopes, whom he teaches on Wednesday nights, presented it to him for his birthday, September 27. It is white, with the club name embroidered across the back in multicolor and "Jim" on the front pocket.

EVELYN PREWETT is teaching the Circle Squares this year, while BEVERLEY and DON FIELD took a leave of absence. This next year's Camellia Festival in Sacramento (March 10 and 11 1973) will honor Poland, so during Circle Square's party on December 2 there will be a mini-institute to review one or two good Polish dances so

we can all participate during the Festival.

On the 5th Saturday of September, the children of the Kaleidoscopes' president, BILL TRICKLER and his wife, IOLA, invited all the members of the Kaleidoscopes to an evening of food and dancing to celebrate their 25th wedding anniversary. Up to three squares or quadrilles were going at one time in their recreation room and on the patio, while the overflow watched and cheered them on for a memorable evening.

Another couple, who celebrated a 25th anniversary, were GEORGE and IDA PLENERT, members of the Kaleidoscopes and Left Footers. They spent 10 days at the end of October in Hawaii. TOM and LAUREL SHELLEY, who also belong to the Kaleidoscopes, celebrated their 25th anniversary, which fell in November, by taking their boat to the San Juan Islands for a cruise.

Triple S had their share of travellers, also. BOB and CARMEN SCHWEERS spent 35 days touring the Orient, including Japan, the Philippines, Thailand, Taiwan, Hong Kong and Hawaii, and they even experienced Typhoon Helen. MORRIE and DOROTHY JEROME, members of Triple S and Left Footers, spent two weeks in Hawaii.

"Operation Santa Claus", the Council's annual donation party to help the needy at Christmas time, will take place on December 9 at Coloma School. All who wish to participate can take canned food items to the Whirl-A-Jigs' Party on the 2nd Saturday of December each year. The cans are then given to the Sacram-

ento Army Depot for distribution along with their Christmas collection of food, toys and items to spread happiness at this time of year.

Our annual New Year's Dinner Dance will be in Clunie Clubhouse on Saturday evening, December 30. This is our yearly affair to benefit the council. The tables and diners groan from all the good food every year, as it's always pot-luck and Sacramento is blessed with good cooks. However, the food is soon forgotten when the music and dancing start.

The Sacramento Council was well represented at the annual Fresno Fall Festival with over 32 members making the trek to Fresno. The concensus of opinion of those who were present was that losing the Areen for the Festival was a blessing in disguise, as the atmosphere was much more friendly and intimate, instead of impersonal and so barnlike, resulting from the enormity of the Arena. Those wood floors at Holmes were most welcome to all.

Merry Christmas



BAKERSFIELD NEWS

All folk dance classes are in full swing in Bakersfield. On Monday nights the Kern City group is led by the LINSOTTs, and a class at the Junior College is taught by BARBARA LYNCH. The Kern Kolo Dancers meet at Franklin School on Wednesday nights. Thursday mornings find LORA ANDERSON's Ladies' Group hard at work. Circle Eight still sponsors the monthly party the first Saturday of each month, at Heritage Park.

For more specific information, call HELEN HICKS, LORA ANDERSON, BARBARA LYNCH or DEL MANSFIELD -- all listed in the local phone book.

The past year has seen the growth of several ethnic

groups in Bakersfield. The Greek Orthodox Church sponsors a Greek group led by HARRY CHICKLENIS. Non-Greeks have joined this group and they perform frequently around town, most recently at our Medieval Fair.

JEAN SALAS teaches a Basque class. This group performs mostly at Basque social events.

ROD VASQUEZ' Mexican group performs also, at our Children's Festival, for Cinco de Mayo, etc. This group's youngest dancer steals all the shows - at age three, yet.

Square dancing is very much alive here, as is Round dancing, led by LOUIE and LILA LEON. Louie has just retired from his job with the County Schools and can now do much more traveling and dancing.

(Barbara Lynch)



From

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

MISCELLANEOUS PUBLICATIONS AVAILABLE

The Folk Dance Costume Calendars for 1973 are now available from many persons in Clubs and Councils, or from the office of the Folk Dance Federation of California, Inc. The price per calendar is \$1.25, which includes tax.

Also available from the Federation Office or at Festivals:

<u>Item</u>	<u>Price</u>	<u>Tax</u>	<u>Postage</u>
Decals (Federation Insignia)	.25	.02	
Federation Directories	.50	.03	.18
Festival Procedure Manual	\$1.00	.06	.18
Folk Dance Dictionary (Dance List w/ Pronunciation)	.25	.02	
Simple Costume Brochure	\$1.00	.06	.18
Dance Instructions			
Volumes A-1 & A-2 (Beginners)			
Volumes B-1 & B-2 (Intermediate)			
Volume D-1 (No Partner)			
Each Volume	\$2.95	.18	.18
Badges (Shape of state of Calif.)			
Badge with Insignia only	\$1.00		
Badge w/ name added	1.50		
Badge w/ name, city and/or Club	2.00		
LET'S DANCE Magazine	.35 per copy		
\$3.00 per year (\$4.00 per year - Foreign Rate)			

Ed. B. Hussey
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FRIDAYS - 8:00 P.M.

MERCED HALL LOUNGE - Font & Lake Merced Blvd.
California State University, San Francisco

Graham has just returned from a research trip to Europe. He spent much of the time in Yugoslavia collecting new dances.

Graham is Dance Director of Khadra Ethnic Music and Dance Ensemble, Assistant Choreographer of San Francisco's Russian Dance Ensemble, and a former soloist with the Don Cossack Chorus and Dancers.



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13	14	15	16	17	18	19
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27	28	29	30	31		

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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.


ROY JOHNSON, 1615 AMBERWOOD DR., SO. PASADENA, CA 91030

FEDERATION FESTIVALS	SPECIAL EVENTS
	<p>JAN 13 - Sat - IDYLLWILD Idyllwild Partytute Begins at 7:00 p.m.</p>
<p>DEC 9 - Sat - CLAREMONT Festival 7:30 - 11:30 p.m. Taylor Hall Host: Pomona Folkarteers</p>	<p>FEB 10 - Sat - LAGUNA BEACH Valentine Dance 7:30-11:30 Elizabeth Saunders Schol- arship Fund</p>
<p>1973</p>	<p>MAR 3 - Sat - LOS ANGELES 26th Annual International Folk Dance Festival Music Center Irwin Parnes, Director</p>
<p>JAN 21 - Sun - GLENDALE Festival 1:30 - 5:00 p.m. Civic Auditorium Host: Pasadena Co-op</p>	<p>MAR 24-25 - Sat-Sun SAN PEDRO Borino Kolo Folk Ensemble, Institute, Concert and Party Yugoslav-American Hall</p>
<p>FEB 10-11 Sat-Sun -LAGUNA BEACH Saturday - Institute Sunday - Festival Laguna Beach High School Host: Laguna Folk Dancers</p>	<p>APR 15 - Sun - LOS ANGELES Festival hosted by Dept. of Recreation & Parks of City of Los Angeles, Peppertree Lane Area of Griffith Park. 12:00 Noon thru Afternoon.</p>
<p>MAR 18 - Sun - LOS ANGELES Festival - 1:30 p.m. International Institute 435 S. Boyle Avenue Host: Gandy Dancers</p>	<p>MAY 5 - Sat - IDYLLWILD Annual Institute & Bachanal</p> <p>MAY 25 thru 28 - SAN DIEGO Statewide Festival Community Concourse</p>
<p>MAR 31 and APR 1 Sat-Sun - SANTA MARIA Veterans Memorial Bldg. Tunnell & Pine Sts. Host: Santa Maria Folkdancers</p>	<p>JUN 8 - CAMP HESS KRAMER Weekend Hosted by Westwood Co-op</p>
<p>APR 29 - Sun - CULVER CITY Veterans Memorial Aud. Host: Westwood Co-op.</p>	<p>JUL 6-8 - IDYLLWILD Weekend JUL 9-13 Folk Dance Camp</p> <p>AUG 10-12 - SAN DIEGO Teacher Training Camp AUG 12-19 - FOLK DANCE CAMP</p>

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

GAIL CLUNE, 85 OAKVUE ROAD, PLEASANT HILL, CA 94523

FEDERATION FESTIVALS	REGIONAL FESTIVALS
<p>DEC 3 - Sunday - NAPA TREASURER'S BALL 1:30-5:30 Napa Town & Country Fairgrounds Pavilion 3rd St. off Soscal Avenue Host: John Mooney</p>	<p>1973</p>
<p>1973</p>	<p>FEB 4 - Sunday - NAPA "Sweetheart Festival" 1:30 Napa Town & Country Fairgrounds Pavilion 3rd St. off Soscal Avenue Host: Napa Valley Folk Dancers and Women's Napa Valley Folk Dancers</p>
<p>JAN 6-7 - Sat-Sun - SAN JOSE "Magyar Lakodalom" Sat - Institute, 1:00 p.m. Balkan Hour - 7-8 p.m. Folk Dancing- 8-12 M. Sun - Federation Meeting-12 N. Folk Dancing 1:30-5:30 San Jose Civic Auditorium 145 West San Carlos Host: Peninsula Folk Dance Council</p>	<p>FEB 11 - Sun - SAN FRANCISCO "Warm Up Festival" Host: San Francisco Council of Folk Dance Groups and S.F. Rec. & Park Dept.</p>
	<p>SPECIAL EVENTS</p>
<p>FEB 18 - Sun - OAKLAND "Festival of the Oaks" Federation Meeting, 11:30 a.m. General Folk Dancing - 1:30 - 5:30 and 7:30 - 10:30 Host: Greater East Bay Folk Dance Council</p>	<p>1972</p> 
<p>MAR 10-11 - Sat-Sun - SACRAMENTO "Camellia Festival" Host: Sacramento Council of Folk Dance Clubs</p>	<p>DEC 30 - Sat - OAKLAND "Fifth Saturday Party" Folk Dancing - 8 to 11 p.m. Frick Jr. High School Foothill Blvd at 64th Ave. Host: Greater East Bay FDC</p>
<p>APR 15 - Sun - SAN FRANCISCO "Blossom Festival" Host: San Francisco Council of Folk Dance Groups and S.F. Rec. & Park Dept.</p>	<p>DEC 30 - Sat - SACRAMENTO Potluck Dinner Dance Contact George Marks</p>
	<p>1973</p>
	<p>FEB 4 - Sun - OAKLAND (Oakland Children's Festival (Rec. Dept)</p>

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Instructor - Dolly Barnes

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DIABLO FOLK DANCERS meet Thursdays, 7:45 to 10 p.m. at
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PENINSULA

JO BUTTITTA Invites dancers to join the Y.W. Twirlers at the
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Saturday/Sunday - Requests. Phone: 864-9113 or 467-7551

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights at
8:00 p.m., Emerson Jr. High School, Selby, near Santa
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WESTWOOD'S BEGINNERS CLASS - in International Folk Dancing.
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