

November 1977

*Polish Issue*



# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

65¢

Vol 34, No. 9

OFFICIAL PUBLICATION OF THE  
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

EDITOR.....Linda Horn  
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DANCE RESEARCH EDITOR...Dorothy Tamburini  
COSTUME RESEARCH EDITOR...Eleanor Bacon  
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Larry Miller	Vi Dexheimer

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EDITORIAL (Advertising, Articles and  
Circulation) . . . . . Linda Horn  
6200 Alhambra Ave., Martinez, CA 94553  
Telephone: (415) 228-8598

INFORMATION SERVICE (415) 441-3049

FOLK DANCE FEDERATION OF CALIFORNIA, INC.  
1275 "A" St, Rm. 111  
Hayward, CA 94541

Telephone: 581-6000

SUBSCRIPTION RATES: \$5.00 per year  
(Foreign & Canada) \$6.00 per year.



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## ON OUR COVER

Federation President, Ray Olson  
calls squares at an unusually  
successful festival. See the  
article on page 9.

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# Treasurer's Ball



Sunday, November 13, 1977  
1:30 PM

Skyline High School  
12250 Skyline Blvd., Oakland

Deninka  
Dodi Li  
Postie's Jig  
To Tur  
Cuileandra  
Polish Mazur  
International Waltz

## SQUARES

Karagouna  
La Bastringue  
Caballito Blanco  
Bees of Maggie Knockater  
Hambo  
Tino Mori  
de a Lungul

## SQUARES

Santa Rita  
Frev Ba  
Atta Man Engel  
Godecki Caçak  
Corrido  
Tango Poquito  
Michael's Csárdás

## EXHIBITIONS

Markläender  
Körcsárdás  
Livavteenee  
1314  
Azul Cielo  
Schuhplattler Laendler  
Misirlou

## SQUARES

Tarantella di Peppina  
Strumicka Petorka  
Doudlebska Polka  
Békési Páros  
Double Sixsome  
Ranchera (Uruguay)  
Ada's Kujawiak #1

## SQUARES

Dola Masurka  
English Fandango  
Eleno Mome  
Piastowski Mazur  
Dreisteयर  
Country Two Step  
Waltz, Austrian



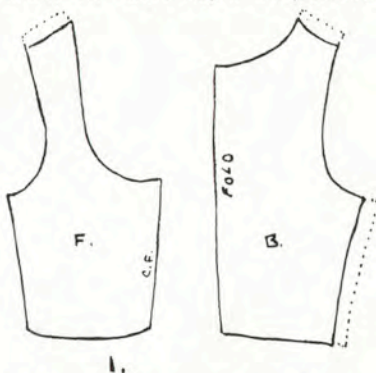
# Making a Polish Bodice

*Article and Drawings by Eleanor Bacon*

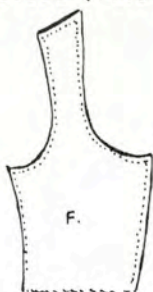
There are many Polish costumes for women that have tabs at the waistline and appear complicated to make. They really are not that difficult. The tabs are supposed to be extensions of the several bodice panels in most costumes, but putting the tabs on separately is easier, fitting and construction wise. There are several methods of construction, and how you go about it depends on whether you may want to alter the size or length of the bodice at a later date. (Great for dance groups that must share costumes, and for size changes that often occur as time goes by.)

The bodice that is not going to be altered may be made and finished except for the waistline seam, and then the tabs added. The bodice that is to be altered is made in three separate parts, two front pieces and the back.

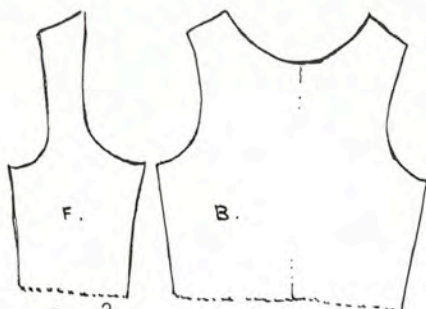
To make the changeable bodice you must add about one inch to the side seams of the back pattern piece and  $\frac{5}{8}$  to one inch to the shoulder seams of the pattern (illus. 1). If you don't, you will not be able to overlap the seams because the seams will already have been used up during the first sewing stages. If any embroidery or beading is to be done it is best to work on the fabric before it is sewn, but if the design goes over the darts, the darts must be sewn first. If you are not fussy about the appearance on the inside of your bodice, beading and floral appliqueing may be worked after the bodice is sewn. The lining fabric is sewn to the outer fabric, right sides together, around all the edges except the waistline seam (illus. 2), the seams are clipped and trimmed, the bodice part turned right side out and pressed (illus. 3).



1.



2.



3. 2



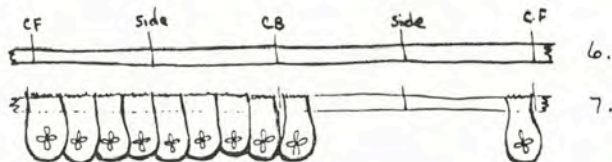
The tabs are sewn individually. If the tabs have embroidery do the work before the sewing. Some tabs have a binding around the edges and some do not; if not, sew the lining and the fabric right sides together, sew, trim, turn and press (4).



If a binding is used pin the lining to the outer fabric, right sides out, baste, and sew the binding over the cut edges. (5) Putting the binding over the tabs that have been turned, as mentioned earlier, makes the tabs bulky

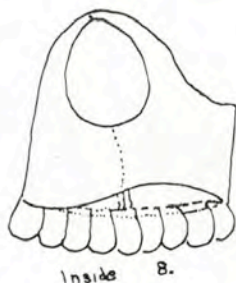
and stiff around the edges, as well as creating extra work. The size and the amount of tabs needed will depend on what the costume description calls for.

For placement of the tabs, measure your waist, over the skirt if possible. Lay a piece of seam tape on the table and mark the total measurement, the side seams and the center back. (6) (This total measurement will be the measurement of the finished bodice.) Pin the two center front tabs in place on the

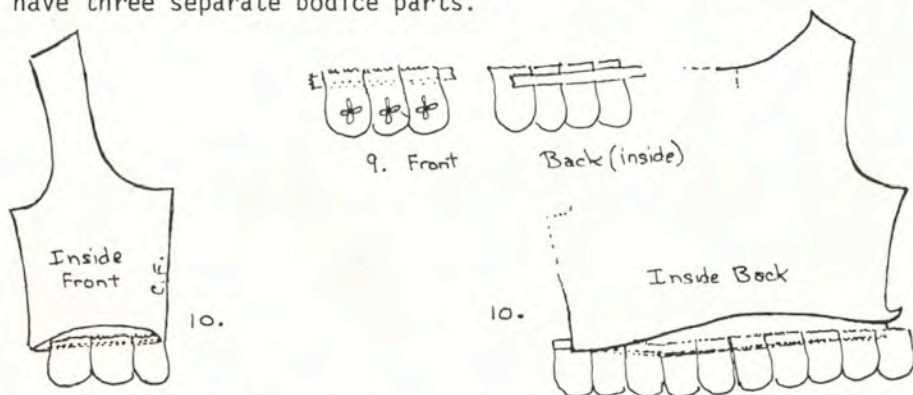


outer measurement mark which is the center front. Pin the center back tabs in place. From here arrange the tabs evenly on the tape (7). If the two tabs were to meet side by side, you most likely made them so they would come out evenly, size-wise, but a very slight overlap sometimes helps to keep them from pulling apart. The tabs that overlap usually lap towards the back or are spaced evenly. When all the tabs are arranged properly, baste them to the tape secure enough so they won't turn or twist. The tabs for the non-adjustable bodice are now sewn to the tape by machine and then the tabs and tape are sewn to the bodice. The tape will add strength to the lower edge. The lining is then sewn down, hiding the unfinished tab edges (8).

For the adjustable bodice, the tab strip must also be in three separate parts. At the side seam marks carefully cut the seam tape only. The tab at this seam will now extend past this cut edge. If the tab over the cut is mostly towards the back or is about half and half, then the tab will stay



with the back piece of tape (9), but if it is more towards the front it would be best if it went with the front piece of tape. Sew the tabs and tape to the bodice parts, having the center front at the center front, and the center back at the center back of the bodice, letting the extending half of the tabs extend past the side seams. Sew seam binding or some self fabric binding over the top edge of the extended tab (10). The side seam most likely will have to be opened up a ways in order to let the tab pass through but can be re-stitched by hand later. Sew the lining down along the lower edge by hand (10). You now have three separate bodice parts.



To assemble the bodice, pin the side seams together, lapping the front over the back. The shoulder seams may be overlapped or sewn right sides together in the regular manner. Try the bodice on and adjust for a good fit. Securely hand sew the shoulder seams if you are overlapping them or machine stitch them if done in the regular manner. Securely hand sew the side seams, having the inside area the most secure and the outside just enough to keep it from coming undone, being careful not to make permanent marks on the fabric. Tack the top edge of the extended tab to the bodice. This side area should look as if the tabs are all one row, and they will if they are spaced evenly and sewn carefully (11).

This way of putting a bodice together may be used for any bodice, with or without tabs. If there are no tabs extra alteration width may be had by adding the one inch to the front pattern piece also, and then the seams may be sewn like the shoulder seams, right sides together.

SEWING NOTE: Do not use tiny stitches as they are hard to remove and leave marks that are hard, if not impossible to remove. Satin, shiny brocades, velvet and velveteen need the overlap method as they show needle marks and pressing lines easily.

For more sewing help when making costumes see the "Costume Basics" book available from the Folk Dance Federation Office.



# Folk Arts of Poland

The demand for Polish artifacts has lessened since the war, due to the growth of mass production industries. However, in recent years steps have been taken toward the rehabilitation of traditional crafts. It is thought that folk products can provide inspiration for the designers of industrial products.

## WEAVING

Weaving by the peasants of Poland was part of their every day life. Looms were every where in the more spacious homes, as well as in cabins and factories for weaving linens, materials for clothing, tapestries for walls, carpets for church and rugs for interiors of homes. The Polish term for rugs, carpets and tapestries is *kilims*. It has been said that Poland's type of "Oriental" rug is almost as beautiful as the Bokharas, Kurdistans and Ispahans carpets of the East. Their tapestries are on par with those of France.

Primitive looms were made of two upright sticks, or poles, stuck into the ground, with a connecting horizontal pole fastened across the top. Sometimes trees growing naturally in the yard would be used for this setup. To the cross bar at the top the weaver attached the threads or yarn running lengthwise (the warp). If she wished a closely woven textile the strands were attached close together. So that the vertical yarns would hang straight, small stones or weights made of baked clay were attached to the ends. The weights were later abandoned when someone thought of making another cross-bar for the bottom of the loom to which the ends could be attached. The most beautiful *kilims* were woven with the same technique as darning, crossing the threads, inter-lacing the weft over one strand of warp and under the next and drawing them through. The weaver began at the bottom, working upward and pressing down the weft with a small implement like a comb.

Wool went through a special process. Sheep were sheared only once a year so wool would be long. No soap or hot water was used so that the natural oil which gave the wool lustre would remain, but it was washed in cold water by hand. Peasants made their own dyes from plants and vegetables, which gained beauty in aging.

Woolen material, called *pasiaki* is used in making various items of the national costume. Dyed woolen material made in strips of various widths is popular in the area of Lowicz, in central Poland, where it is used to make skirts and aprons worn by women at festivals.

Rugs or tapestries went through three stages: The folk origin, the designs being of leaves and foliage; the folk *kilim*, which brought into their design the Eastern influence of using conventionalized flowers, rosettes and medallions; and the manor *kilim*, which designs were more elaborate, suit-



able for use in the Polish noblemen's homes.

Subjects of tapestries ranged from fairy tales to short stories in the nation's history. Legends from nature or animal life were also subjects of these tapestries.

The weaving of linen for interior decoration and clothing became an important activity among the peasants. After the rye was harvested in the fall and stacked, the flax was cut. It was then soaked in the river and spread on the river banks to dry. The stalks were then beat over a hollow log or handled in a rough manner so that the pulp could be extracted. This soft pulp was then spun into thread. Motifs for linen weaving were of symmetrical design, taking the forms of squares, stars and circles, crosses, hexagons and octagons.

The revival of the craft of hand-woven bedspreads, for which the area around Sokalka, in Bialystok province, is particularly famous, has produced bold, varied colored and simple designed bed covers, replacing cheap, mass-produced covers in many parts of Poland.

### EMBROIDERY

Embroidery was a fascinating art in Poland. The girls of Kurpie used a circle as their symbol in embroidery. They filled in the large circle with other designs, such as smaller circles, zig-zag patterns and stylized plants. They preferred to work with a red color.

The girls of Lowicz had their own conventional motifs, such as the sun, moon and trees. They used forms of plants and animals. These folk preferred the colors of yellow, orange and black, or blue, cherry and green.

Carpathian embroidery was composed of geometrical sequences and these people preferred colors red, black and rusty brown.

The fisher-folk, who lived on the Baltic Coast, preferred sober colors - a dark blue background, on which patterns of pale green and yellow were embroidered.

The village women of Poznan were the best dressed folk in Poland. Their costumes were not quite so gaudy as those of the Lowicz or Kurpie girls, but the details of their dress were exquisitely fashioned. Before the war the Poznan girls had as many as 14 costumes for every activity in their daily life, and they were so well made that despite their bulkiness, they could be folded neatly together in one chest without crumpling.

### PAPER DECORATION

The peasant folk of Lowicz, Kurpie and Lubliner were artists in paper decoration. In a freehand style they used glossy, colored paper from which they cut out intricate designs, with which they decorated their walls, cupboards, chests, beds and shelves. The secret, of course, was in folding the paper, but only the creative artist knew how. These cut-outs originated in the Kurpie district. The decorations inspired designs



used for material, curtains, carpets, lace and pottery.

#### POTTERY

Polish pottery is well known. According to historians the first pots in Poland were made by lining baskets with clay and baking them. When the basket burned away, a perfect clay pot remained with the imprint of the textile on its surface.

The primitive potter in Poland shaped his vessel by resting it on a plank. His materials consisted of two containers, one for water and one for clay. His tools were his hands and a few rounded or pointed sticks with which to press in the decoration. He would make a flat round patty of clay for the base and roll a thick lump of clay between his palms, coiling it around the edge of the base. Height was given to the pot or bowl by rolling additional lumps of clay between his palms and adding tier upon tier to the existing form. With wet hands he would smooth the surface, adding handles, adornments, or scorings before the pottery was set in the sun to dry. The process was improved later by dipping the whole pot into a solution of delicate clay to give it a more polished appearance, and a kiln was used for firing the pot.

The traditional products of the Polish potter include decorated plates, painted majolica ware, candlesticks and chandeliers. Pots and jars are often modeled on the shape of the Greek amphora, or wine jar, and decorated with geometric or floral designs of great antiquity.

*Vi Dexheimer*

*Source: "Made in Poland" by Louise Llewellyn Jarecka*

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Circulation and advertising:

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Los Angeles, CA 90065

For Southern California Folk Dance information

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# EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE  
courtesy of Berkeley Folk Dancers



You are instructed to join hands in a circle, facing the center. You are going to move clockwise, still facing the center. Your right foot goes in front of your left. Now if the toe of the right foot leads in the direction of movement, you will have to turn the body slightly. This is wrong. Let the HEEL of the right foot lead. (The right foot is slightly diagonal to the center of the circle.) This kind of movement occurs in a Hungarian Rida step and in some Kolos, such as the Drmes.

Now reverse the process. You are going to move in a circle in a counterclockwise direction by placing the left foot in front of the right. As before, place the foot in front in a slightly diagonal position with the HEEL leading in the direction of movement. Step R, L, R, L in the rhythm of the music as before.

One or two dancers in a circle, who have their feet and body positioned improperly, can slow down or impede the movement noticeably.

So often, when a dance calls for "Hop-Step-Step" in the rhythm of QUICK-QUICK-SLOW, there will be some dancers who do not get the rhythm and how the step fits into it. The step they substitute puts them on the wrong foot for the next sequence of the dance. This sometimes causes considerable trouble. The "Hop-Step-Step" occurs quite often in line dances, but we also find it in some couple dances, notably Polish. If you once get the "feel" of the rhythm, QUICK-QUICK-SLOW, you then anticipate the "Hop-Step-Step" just before the end of the previous sequence. After a good presentation by your teachers, it just takes practice to feel easy in the step.





# Fiesta De Sonoma

...an editorial review

It was a good sized hall with an excellent wood floor. Everyone danced. What made this festival such a success? Good organization, an interesting location, lots of friends, good weather -- all this and a little more, a good program.



A good strong, intermediate program with a scattering of advanced and intermediate dances always gets good crowds on the floor. The benches were cleaned time after time.

Yes, we heard disparaging remarks about the "Mickey Mouse" program from a few die-hard advanced dancers but if we had wanted to be exhibition dancers we would have joined with Millie von Konsky's DANCE ARTS OF OAKLAND in one of their well-



executed plattles or playing on the rock chisels in their now familiar Salt Miner's dance.

Is it possible that we are missing the point by having a program for a festival that is mostly advanced dances, or new dances, thereby excluding many dancers from the floor? Would it be better to do as they did in Sonoma and have a good intermediate program and include everyone. Who knows, maybe we could even resurrect the Folk Dance movement as we know it just a little.

Perhaps we should save our advanced dances for our club parties where we can practice the finer art of dancing and share our dancing pleasures with all levels of dancers at the festivals.



# FOOD in the **POLISH** Manner

By Vi Dexheimer



Poland has a national cookery, which dates back hundreds of years over the turbulent and chaotic history, which characterizes the entire course of the Polish people. They are among the most gifted and intelligent peoples of Europe, and their culture is decidedly that of Western Europe.

There is a tradition with some of the older Polish housewives that enough food must always be kept on hand for the unknown or unexpected guest.

A festive Polish table is usually dominated by a loin of pork, embellished with pickled plums, and the salad is usually a combination of sauerkraut, diced apples, grated carrots and caraway seed.

The crowning glory of any festive Polish dinner is its pastry. Their assumed to be "national" cake is called *Babka* and their favorite drink is Mead, made, basically, of honey.

## PIECZONY SCHAB

(Roast Loin of Pork with Applesauce Glaze)

A 5 to 5-1/2 pound pork loin, with backbone sawed through lengthwise and tied to loin

1 teaspoon salt

8 whole cloves

Freshly ground black pepper 1 cup thick applesauce

Preheat oven to 350°. Rub the pork loin on all sides with the salt and pepper. Stud the loin with cloves. Place the pork loin fat side up in a shallow roasting pan. Insert meat thermometer horizontally at least 2 inches into one side of the loin. Roast the loin in the middle of the oven for 1 hour. Remove the pan from the oven, and, with a spatula, spread the applesauce evenly over the top of the loin. Roast for about 30 minutes longer, or until the applesauce has become a golden brown glaze and the meat thermometer indicates a temperature of 165°.

Transfer the roast pork to a heated platter and let it stand for about 10 minutes before carving. (Serves 6 to 8)

## SUROWSKAZ KISZONEJ KAPUSTY

(Sauerkraut Salad with Carrots and Apples)

1/4 cup vegetable oil

1 pound fresh sauerkraut

1 teaspoon caraway seeds

1 medium-sized tart cooking

1 teaspoon sugar

apple, peeled, cored and

1/2 teaspoon salt

diced (1 cup)

2 carrots, scraped and grated (1 cup)

In a large serving bowl, combine the vegetable oil, caraway seeds, sugar and salt. Beat briskly with a fork until the sugar and salt are completely dissolved.



Drain the sauerkraut, wash it thoroughly under cold running water, and let it soak in a bowl of cold water for 10 to 20 minutes, depending upon its acidity. Squeeze the sauerkraut until it is dry; then chop it as fine as possible.

Add the sauerkraut, apple and carrots to the oil mixture and toss together lightly with a fork. Taste for seasoning and refrigerate until ready to serve.

*BABKA*  
(Polish Coffeecake)

<i>1/4 pound butter</i>	<i>1/2 cup seedless raisins</i>
<i>1/2 cup sugar</i>	<i>or candied fruit</i>
<i>1 teaspoon salt</i>	<i>2 cups sifted flour</i>
<i>3 egg yolks, beaten</i>	<i>1/2 cup milk</i>
<i>1 cake or package of yeast</i>	<i>3 tablespoons crushed</i>
<i>1/4 cup milk, scalded &amp; cooled</i>	<i>zwieback crumbs</i>
<i>2 tablespoons grated lemon</i>	<i>1 tablespoon cinnamon</i>
<i>rind</i>	<i>3 tablespoons chopped almonds</i>

Cream the butter, then add the sugar. Continue creaming until well blended. Add the salt and egg yolks and beat. Place the yeast in the 1/4 cup cooled milk and stir until dissolved. Add to the previous mixture. Add the lemon rind and raisins (or candied fruit) and stir well. Gradually add the flour and the 1/2 cup milk alternately, beating well after each addition. Turn out onto a lightly floured surface and knead the dough until it becomes elastic and does not stick to the fingers. Place it in a bowl, cover, and put in a warm place to rise for 1 hour. At the end of this time punch the dough down firmly, re-cover, and allow to rise for 2 hours longer.

Butter a 12-inch loaf pan and dust with the zweiback crumbs. Place the dough in the pan, brush with a little milk, and sprinkle with the cinnamon and almonds. Bake in a 350° oven for 30 minutes.

*MAZUREK*  
(Rich Polish Pastry)

<i>2 cups all-purpose flour</i>	<i>3 tablespoons milk</i>
<i>1-1/2 cups sugar</i>	<i>1 egg</i>
<i>1/2 cup butter</i>	<i>3 tablespoons lemon juice</i>
<i>1 beaten egg</i>	<i>1/2 cup sliced almonds</i>

Stir together flour, 1 cup sugar and 1/4 teaspoon salt. Cut in butter until mixture resembles coarse crumbs. Mix beaten egg and milk. Add to flour mixture; stir till moistened. Pat evenly into greased 13x9x2 inch baking pan. Bake at 350° for 35 minutes.

Beat 1 egg; stir in lemon juice and remaining sugar. Add almonds. Remove pastry from oven; spread with lemon mixture. Return to oven. Bake 10 to 12 minutes more. Cool. (24 bars)



# Let's Do Squares!

by Bruce Wyckoff

## HISTORY OF SQUARE DANCING IN THE FOLK DANCE MOVEMENT

When the Folk Dance craze burst upon the scene in the early and middle forties, square dancing was an integral part of the movement. The movement really got under way during the war years when transportation was limited and there was a need for recreation for people close to home. All cultures were included. Naturally, American dances were included along with those of other nationalities. That meant Squares were involved from the earliest times. American round dances were also included.

In those early days Square Dancers were Folk Dancers --- there was no difference. Squares became very popular and many clubs began to specialize in them. Publications dealing exclusively in Squares made their appearance. Gradually, the Folk and Square Dance movements drifted apart until a complete separation occurred.

LET'S DANCE originally had much square dance material with lists of records, a caller of the month, square dance clothing features, and other square dance material. In the early 1950's a regular column "Around the Square Set" by Peg Allmond appeared. Many will remember Peg who is still active on the staff of the Stockton Folk Dance Camp. Among the callers listed in that column and still active in calling were Bill Castner, Edith Thompson, Vera Holleuffer, Ed Kremers, Jack McKay and A.C. "Ace" Smith.

Also appearing in the early 1950's was a series of articles titled "Let's Dance Squares" by Mildred Buhler. Jack Mc Kay authored a series which appeared for a long period about 1956 and was titled "Square Dancing has Changed." In 1963 "Fresco" Cain wrote under the title "Square View." Another series was written by Jack Sankey in 1965 and was called "What Did He Say?" In fact, until 1965 LET'S DANCE had listed under its name on



the cover, "Magazine of Folk and Square Dancing." The present series of articles started in September of 1976.

The Federation has often included squares in its teacher training programs. Most recently, square dancing was included with one day out of a four day program in Oakland in January & February of this year with Jack McKay and Vera Holleuffer doing the honors. A one-day seminar was held in San Francisco in January of 1976, also with Jack McKay and Vera Holleuffer. Square Dancing was one-half of a two day seminar at Jones Gulch in 1972 with Jim and Irene Oxford. Jack McKay also led squares as part of a teacher training program at San Jose in 1961. There may well have been many other such programs in earlier years.

Today squares continue to be an important part of the Folk Dance movement. Although many clubs do no squares at all, most Folk Dancers do some squares and a few clubs even specialize in them. Squares continue to be included as an integral part of festival programs. Earlier articles in this series have dealt with how Square Dancing has changed and how squares done by folk dancers and square dancers differ.



#### LEGAL NOTICE

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION, required by Act of August 12, 1970: Section 3685, Title 39. United States Code, of LET'S DANCE Magazine, published ten times per year at Hayward, California.

1. LET'S DANCE is published by the Folk Dance Federation of California, Inc., 1275 "A" St., Room 111, Hayward, California, 94541.
2. The Editor is Linda Horn, 6200 Alhambra Ave., Martinez, California, 94553.
3. The Owner is the Folk Dance Federation of California, Inc.
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(Signed) Linda Horn, Editor

(Legal Notice filed September 28, 1977, at the United States Post Office, Hayward, California.)



## KUJAWIAK No. 3

### THE SONG

Coraz krótsze są dni, pola srebrne od mgły,  
lato chyli się ku jesieni, jarzębiną się las czerwieni.  
To robota w sam raz, na wesele już czas,  
będę szukał, do serca pukał, może zechesz mnie.

Nie bogaty ja, wiesz, ale jeśli mnie chcesz,  
na gościniec dla mojej żony koralików dam sznur czerwony.  
Spójrz, wystroił się las na jesienny ten czas,  
tys się, miła też przystrożyła w koralików mych sznur.

### TRANSLATION

(with thanks to Linda Adams)

The days are getting shorter, the fields are all silvery mist,  
summer is leaning toward the autumn, and the forest is blushing  
from the rowanberries.

The work is done and it's time for the wedding. I will search,  
I will knock on the door of your heart, maybe you'll have me.

I am not rich, you know, but if you'll have me  
as a present for my wife I will give a string of corals.  
Look, the forest got all dressed up for that autumn season,  
and you, my darling, also got dressed up in my string of corals.



## KOLO FESTIVAL

It is fast becoming a San Francisco Tradition. Each Thanksgiving Kolo or Line Dance enthusiasts from all around the Bay, the state and even across the nation gather in San Francisco to learn new steps, enjoy fine dancing and see great exhibitions of the dances from all corners of the world.

The dances presented at this festival are predominately the non-partner dances. very few dances requiring two people to work together are presented. The floor is almost always crowded and all seem to be enjoying themselves.

If you haven't been to a Kolo Festival, try it. There will be live music and fully costumed exhibitions, so if you don't do line dances yourself, you certainly will enjoy the live music or the exhibitions.



# POLISH FOLK DANCE

*by Miriam Lidster*

Polonaise (polonez), Mazur, Oberek, Kujawiak and Krakowiak are considered to be the national dances of Poland. Each dance form has its own character and style. The Polonaise, thought to be the oldest dance form in Poland, was a stately promenade in 3/4 meter and gave the nobility an opportunity to display the rich and elaborate costumes of the 16th and 17th centuries. According to Ada Dziewanowski, "The Polonez is derived from the peasant wailing dance, the Chodzony" which was a slow, simple dance in even rhythm. The dance was first written in 2/4 meter and later changed to a 4/4 meter. "The peasant Chodzony, sometimes also called Wolny (slow), Okragly (round), or Polski, (Polish) was usually danced with singing. It was always part of wedding and other family rituals, as well as communal ceremonies." When the Polonaise first invaded the court it was a dance of knights and it was not until the coronation of King Henry Valois that it was danced with ladies. As an opener for the stately balls the 3/4 metered music became more elaborate, livelier, and a favorite theme for the composers and choreographers of the time. With the compositions of Chopin the Polonaise spread to all of the courts of Europe.

Polish people who were attacked and suppressed so many times, cherished their last frontier of freedom -- freedom of thought and ideas, freedom in music and dance. Dances were the way the musicians liked to play it. It is common among Polish people that whenever the question arises, "What kind of dance is being played?" someone will get up and dance. If it feels like Oberek, it is Oberek, but played lighter it will be Mazurek, or if the musician is from Krakow, he will play it in 2/4 meter, which will make the dance a Krakowiak. So what is a Mazurek? It is a small Mazur (male gender) and also a pastry made in Mazury region in Central Poland. Mazur, therefore, is the man from Mazowsze (geographical) or Mazury (popular), and name for the dance from central Poland, while the Mazurka is also a small Mazur (female gender). Like the Polonaise the Mazur is danced in 3/4 meter (sometimes written in 3/8 meter) and at the end of the 16th and beginning of the 17th century became popular as a court dance. In the court the Mazur lost its robust and quick running style which characterized the folk dance. With this change of character the dance became polished and by the end of the 18th and early 19th centuries had invaded all countries in Europe and was being danced in the White House after being introduced by Dolly Madison. It is said that the Mazur was often performed in boots, and often with spurs. It was similar to Polonaise in its promenading, except faster in tempo. The pride of the good dancer is to dance the Mazur smoothly--



the lady should be able to carry a glass of water on her head. At the same time the dance steps included hopping, strutting, stamping and holupce, bending at the waist line and balancing.

Oberek, written in 3/8 meter, had its origin in Mazorsze in central Poland. From there it spread to all areas of Poland being danced not only by the peasants but also by the town people. It is a lively, spectacular dance with movements much less dignified than the Mazur. The pride of the dance is to dance it on the verge of falling down due to the speed and daring figures. The falling of couples was common and not discriminating. Mrs. Dziewanowski in her 1976 Folk Dance Camp notes says that in olden times the Oberek was called the obertas, wyrwas, drygant, zwijacz, drobny, or okragly. "The name Oberek is derived from the very "obracac sie" (to turn, to spin)." Oberek is danced in a group, but each couple may perform the figures in their own way with the leader calling, for example, the change of direction, "Na lewo!" (to the left). It is a dance of skill with the men trying to outdo each other--a dance for those who wish to show their individual abilities. The syncopation and rhythm of the Oberek is particularly interesting. Accent is placed on count 1 and count 3, but the accent on count 3 being as strong as or even stronger than on count 1.

Slower than the Oberek with an accent sometimes on count 2, or sometimes on count 3 is the Kujawiak, a couple dance with origination in the Kuawy region, northwest of Warsaw. As a slow dance in 3/4 meter it became popular throughout Poland as a folk dance and alter as a ballroom dance. As a ballroom dance it was polished with a smooth, flowing style. Some melodies will alternate between a slow tempo and a faster tempo retaining the essence of both the folk and the ballroom styles. Often the girl dances alone while the man does a balance step. The smooth style may be climaxed at the end of a phrase by jumping on two feet on count 1-2 of the last measure. The music of the Krakowiak sets this dance apart from the other national dances. The melodies being written in 2/4 meter are bouncy, gay and joyful with an accent on count 2, measure (1 & 2) and on the & count (1 & 2 &) measure 2, or the measures may be reversed as (1 & 2 &) measure 1 and (1 & 2) measure 2.

Undoubtedly the Krakowiak had its origin in the Krakow region of southern Poland, and was probably danced as early as the middle of the 14th century. Like other Polish folk dances it was gradually taken over by the nobility, who polished, shaped and embellished the dance form. It was popularized in the 19th century by the Viennese ballerina, Fanny Elssler, and performed in her repertoire in both Europe and America. Mrs. Dziewanowski indicates that Polish sentiment for the horse may have inspired the music and steps of the Krakowiak. "The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps, done almost in place."

These national dances described here in no way complete the types and styles of Polish dance. Two of the better known are



the Goralski, a dance of the Tatra mountain people, and Trojak, a dance for three from the coal mining district of Slask (Silesia) in southwestern Poland. These belong to a story for another time.



## THE 26TH ANNUAL KOLO FESTIVAL

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## WALC RZESZOWSKI

(Poland)

Walc Rzeszowski (pronounced VAHLTS zhe-SHOF-skee) is from the area of Łańcut in the Rzeszów region in southeastern Poland. The name means just that: "a waltz from the Rzeszów region". The tune has 2 parts; each is 6 measures long. The second part is repeated, resulting in a stanza 18 measures long. The dance was taught at the 1977 University of the Pacific Folk Dance Camp by Ada and Jaś Dziewanowski, who learned it from Leokadia Magdziarz, the noted Rzeszów folklorist.

MUSIC: Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), Side A, Band 3.

FORMATION: Cpls in closed pos, M facing LOD--randomly spaced around the floor.

STEPS AND STYLING: Waltz-Pivot (2 meas): The first meas is a waltz step\* done turning 1/2CW, beg M fwd R, W bkwd L, and progressing in LOD. The waltz is flat-footed, but bouncy because knees are slightly bent. Both M and W keep R ft between ptr ft and remain face to face. The second meas is a pivot\* continuing the turn another 1/2CW. M step bk d L, W fwd R (ct 1). M swing R ft slightly out to R side in a CW circular motion and then raise it in back with the shin parallel to the floor. This gives the turn more momentum. WL ft is also raised in back to the same parallel-to-the floor pos, but she does not circle it like the M. Both M and W lift ML, WR heel off the floor (cts 2, 3). Keep knees close together also.

Rest Step: (Described for the M, W opp) Step or small leap sdwd R on R, bending knee slightly and bending body slightly to the L in opposition (ct 1). Stamp L heel lightly beside R twice, no wt. (cts 2, 3). Step alternates.

\*Described in STEPS AND STYLING published 1977 by the Folk Dance Federation of California, Inc., Hayward, CA.

MUSIC 3/4

PATTERN

Measures

1-6 INTRODUCTION. No action.

### I. WALTZ-PIVOT

A 1-6 Dance 6 waltz-pivot steps turning CW and progressing in LOD.  
and  
B 7-12 Finish M facing LOD.

### II. REST STEP

B 7-12 rpt Dance 6 rest steps in place.  
Repeat dance from beginning. Music is repeated 5 more times. Any combination of waltz-pivot or rest steps may be danced as long as you switch from one step to the other at the beginning of the 6 meas phrases of music A or B.





## KUJAWIAK No.3

(Poland)

20 Kujawiak (koo-YAHV-yahk) is a couple dance which originated in the villages of the Kujawy region in central Poland. Its melodies, in three-quarter time, are romantic, lyrical, and slightly sad. Generally speaking, there are three styles in which it can be done: the disappearing style of the peasants and country folk; the more polished style as done at elegant parties and balls by the gentry; and the stylized version as done by performing ensembles on stage. The three styles often mesh, as they do in this arrangement. The same applies to the way the music is played. Kujawiak has a number of steps and figures. Ada Dziwanowska choreographed this arrangement of steps and patterns and introduced it in 1970. The following description is as the dance was taught at the 1977 University of the Pacific Folk Dance Camp by Ada and her son, Jaś. (For more information on Kujawiak see Let's Dance, December 1974 issue.)

MUSIC: Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell To My Country), side B, band 6, "Czerwone korale" (Red Corals).

FORMATION: Cpls at random but oriented so that W have back to ctr, ptrs facing. Fists on own waist just in front of hip bones, elbows slightly fwd.

STEPS AND STYLING: Waltz\*: Shldr-shldr blade pos\*.  
Side Balance Step: step on L to L side (ct 1): step on ball of R ft back of L heel (ct 2): step on L in place (ct 3). Step alternates.

\*Described in volume Steps & Styling, published by Folk Dance Federation of California, Inc. 1275 "A" St., Room 111, Hayward, CA. 94541.

### MUSIC 3/4

### PATTERN

#### Measures

1-4 INTRODUCTION. Sway slightly in place.

#### I. HEEL TOUCH

A 1 Both beg R, with 3 small steps turn 1/4 CW so that L shldrs are twd each other (cts 1, 2, 3).

2 With small preliminary knee flex, place L heel diag fwd L and look at ptr over L shldr, M tilt chin up slightly (ct 1); hold (cts 2, 3).

3-4 Repeat action of meas 1-2 with opp ftwk and direction but make a 1/2 turn during meas 3.

5-6 Repeat action of meas 3-4 with opp ftwk and direction.

7 Both beg L, with 3 steps turn 3/4 CCW to end back-to-back (cts 1, 2, 3).

8 Stamp R, L (cts 1, 2); hold (ct 3). W keep wt on rt ft.

9-14 Repeat action of meas 1-6, but move sdwd with the 3 steps, M beg R, W beg L. Turn body to look over shldr at ptr on meas 10, 12, and 14.

15 With 3 steps M make a small CW arc to end facing LOD, W turn CCW to end facing ptr (cts 1, 2, 3).

16 Take shldr-shldr blade pos and stamp twice (M R, L; W L, R) (cts 1, 2); hold (ct 3).

#### II. SWAYS; WALTZ

Ftwk described for M. W use opp ftwk.

B 1 Step on R to R side, bending knees deeply (ct 1); straighten knees, leave free ft touching floor, body leaning over supporting ft (ct 2); hold (ct 3).

2 Shift wt onto L ft (W R ft) to repeat action of meas 1 (Fig II).

- 3-4 Repeat action of meas 1-2 (Fig II), shifting wt on ct 1.
- 5-7 Moving fwd in LOD, with 3 waltz steps complete one CW turn. M beg stepping diag fwd on R ft, W diag bkwd on L ft. Ct 2 of each meas is preceded by a semi-circular sweep of the free ft close to the floor.
- 8 M again facing LOD, stamp L, R (no wt) (cts 1, 2); hold (ct 3).
- 9-16 Repeat action of meas 1-8 (fig II), but take wt on final stamp.

### III. CROSS THROUGH; MOVE FWD

Ftwk described for M. W use opp ftwk.

- A 1 Step L across in front of R (W also cross in front), bending knees, to move away from ctr of dance area (ct 1); step R to R side (ct 2); step L beside R (ct 3).
- 2 Move fwd in LOD with 3 steps, M beg R: the first step is longer with a slight bending of the knees (cts 1, 2, 3).
- 3-6 Repeat action of meas 1-2 (Fig III) two more times.
- 7 With R sides adjacent and maintaining shldr-shldr blade pos, turn once CW with 3 steps.
- 8 Resume face-to-face pos, M facing LOD, and do 2 stamps in place R, L (no wt) (cts 1, 2); hold (ct 3).
- 9-15 Repeat action of meas 1-7 (Fig III).
- 16 Release shldr-shldr blade pos. With 2 stamps W turn 1/2 CW to end facing LOD slightly fwd of ptr at his R side. R hands joined over W R shldr. M stamps in place.

### IV. SIDE BALANCE (very little fwd movement in this Fig.)

Ftwk described for M. W use opp ftwk.

- C 1-3 With 3 side Balance Steps (M beg L, W R), maintaining eye contact, move away from ptr on meas 1; change places with ptr (W passing in front of M) on meas 2; return to orig pos on meas 3, W again passing in front of M.
- 4 M take 3 steps in place while W, with knees bent, make one complete CCW turn under joined R hands with 3 steps.
- 5-7 Repeat action of meas 1-3 (Fig IV).
- 8 Facing LOD, stamp R, L (no wt) (cts 1, 2); hold (ct 3).
- 9-16 Repeat action of meas 1-8 (Fig IV).

Repeat dance from beginning, using introductory music to resume orig pos, i.e. M turns to face ctr with small walking steps as W walks in a small CCW arc to face ptr. At end of the repeat of dance, use introductory music to assume shldr-shldrblade pos, M facing LOD, and repeat action of Fig II, meas 1-8.

NOTE: For words and translation to song, please turn to Pg.14





The constant "bombardment" from political and cultural invasions led to the development of extremely strong nationalism. Foreign cultural influences came in the form of an "introduction to Christianity" by the friendly Czecks; the "invasion of Christianity" by the German order of Black Cross Knights who were neither knightly or Christian and were thus rejected by the Polish people; and finally from those people and beliefs left over from the military invasions of the Germans, Russians, Swedes, Turks and Tartars.

Poland being on the cross roads of Europe maintained western culture, inviting the artistic leadership of Italians, and savoir vivre of France. French language became a "must" for the nobility, hence, "Polonaise"--a court dance could not have a Polish name, for then it would not be a dance of the upper class.

Dance to many Polish people is as natural as Polish language. As one dancer from Poland said, "the more one tries to analyze the techniques and the dance patterns and form a theory, the harder it is to try to draw a definite conclusion in regard to the rhythm and steps." No wonder authors like H. A. Schimmerling in his book "Folk Dance Music of the Slavic Nations" writes "...the Polka-Mazurka is a variety of the mazurka...the steps are those of the Polka, danced to the music of Mazurka with the accompaniment played in Waltz style."

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ANNUAL FALL BAZAAR

Friday, November 4, 1977

10 a.m. to 3 p.m.

# Poland, A Land of Changing Boundaries

by Miriam Lidster

Today's Poland, its present borders established by the Allied Powers, occupies approximately the same territory it did at its birth more than a millennium ago. Poland is bordered on the north by the Baltic Sea and the U.S.S.R. with approximately 100 miles of sea between Poland's north shore and the southwest tip of Sweden. On the west Poland is bordered by East Germany (German Democratic Republic), and on the south by Czechoslovakia. Poland, an area of 120,359 miles compares in size to our New Mexico with its 121,666 square miles.

Most everyone thinks of Poland as being in eastern Europe. This is not so. If one draws a line on a globe from easternmost Europe, in the central Urals, to Lisbon in the extreme west; and another line from the northernmost point in Norway to the southernmost Greece, one would find that Poland is in the heart of the Continent and the line intersects near Warsaw.

Poland is a country of delightful scenic beauty. Although 90% of Poland is monotonously flat or modestly hilly, the northern area is dotted in the Mazury area with hundreds of sparkling lakes, and to the north on the Baltic sea lies hundreds of miles of surf and sandy beaches. The high Tatra mountains of the southern area are as jagged and spectacular as the Alps. The plains of the northeast shelter an untouched forest with a lovely preserved area in the Bialowieza National Park.

The boundaries of Poland have been, since 1000, in a constant state of change. Successful wars, treaties and dynastic unions expanded Poland's borders so that in 1492 Lithuania, Hungary, Prussia, Bohemia and Pomerania came under its influence and at that time gave it the largest square mile area that it was ever to have. By 1667 wars and civil strife dropped Poland from its 16th-century zenith of power to where in 1795 Poland had been completely taken over by Russia, Prussia and Austria. Poland as a country was completely erased from the maps of Europe. The revival of Poland came in 1807 and 1809 when Napoleon conquered Prussia and Austria. However, it was not until after Napoleon's defeat that Poland was reestablished. In 1815 the Russia-ruled Kingdom of Poland emerged as a parliamentary republic. Poland remained free until its invasion in 1939 by Nazi Germany.

With this constant border change over almost 1000 years the cultural background of Poland has been influenced by many countries and this in turn has in some measure influenced the dance and music of Poland. Today Polish music and dance like the rest of Polish culture, are extremely nation oriented and show a definite reflection of national feelings. Over the centuries Polish culture developed characteristics which are responsible for its survival.





# PARTY PLACES

## NORTH

### ALAMO

4th SAT, 8:30 PM, Alamo Women's Clubhouse, WALNUT WHIRLERS.

### BERKELEY

3rd FRI, 8 PM, John Hinkel Clubhouse, San Diego Road,  
BERKELEY FOLK DANCERS.

### FRESNO

1st SAT, 8 PM, to be announced  
SQUARE ROUNDERS.

1st FRI, 7:30 PM, Einstein Playground, Dakota at Millbrook,  
SCOTTISH PARTY

1st SUN, Potluck, to be announced , CENTRAL VALLEY FOLK DAN.

Last MON, 8 PM, Einstein Playground, MONDAY-NITERS.

### MENLO PARK

Alt 1st SAT, 8 PM, Redwood City Women's Club, Clinton St.,  
Redwood City, PALOMANIANS.

4th SAT, 8 PM, Menlo Park Rec Ctr., Alma St. & Mielke Dr.,  
MENLO PARK FOLK DANCERS.

### MILL VALLEY

3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FDC.

4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.

### MOUNTAIN VIEW

1st SAT, 8:30 PM, Barron Park School, Barron Road, Palo Alto.  
BARRONADERS

### OAKLAND

4th WED, 8 PM, John Swett School, 4551 Steel St. (Couples  
only) SWING 'N CIRCLE FOLK DANCERS.

2nd FRI, 8 PM, Webster School, 81st Ave. & Birch Street,  
SEMINARY SWINGERS.

5th THUR, 8 PM, Hawthorne School, 1700 28th Avenue, OAKLAND  
FOLK DANCERS.

5th SAT, 8 PM, Frick Jr High School, GEBFDC.

### NAPA

3rd TUES, Kennedy Park, NAPA VALLEY FOLK DANCERS.

### PALO ALTO

3rd SAT, 8:30 PM, Lucie Stern Comm. Ctr., 1305 Middlefield  
Road, PALO ALTO FOLK DANCERS.

### PENINSULA

5th SAT, 8 PM, Various locations as announced. PENINSULA  
FOLK DANCE COUNCIL.



# PARTY PLACES

## PETALUMA

2nd SAT, 8 PM, Kenilworth School, PETALUMA INTERNATIONAL FOLK DANCERS.

## REDWOOD CITY

2nd FRI, 8 PM, Veteran's Memorial Bldg., 1455 Madison Ave., REDWOOD CITY FOLK DANCERS.

4th SAT, 8:30 PM, Hoover School, Charter & Stanbaugh, DOCEY DOE FOLK DANCERS.

## RICHMOND

1st SAT, 8 PM, Downer Jr High School, 18th & Wilcox Ave., RICHMOND-SAN PABLO FOLK DANCERS.

## SACRAMENTO

1st SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd., Alternating CIRCLE SQUARES and LEFT FOOTERS.

2nd SAT, 8 PM, Colma School, 46th & T Sts. Alternating PAIRS & SPARES and WHIRL-A-JIGS.

3rd SAT, 8 PM, El Dorado School, 52nd & J Sts., KALEIDO-SCOPES.

4th FRI, 8 PM, Fremont School, 24th & N Sts., FAMILY CIRCLE.

4th SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd., TRIPLE S FOLK DANCE CLUB.

## SAN FRANCISCO

1st SAT, 8:15 PM, 321 Taraval, Portalhurst Pres. Ch. FUN CLUB

1st SAT, 7:30 PM, Robert Louis Stevenson Sch. 35th & Quintara, ROYAL SCOTTISH COUNTRY DANCERS.

2nd SAT, 8:30 PM, Lakeshore Sch, 220 Middlefield, CAYUGA TW.

3rd FRI, 8 PM, Temple Un Meth Ch. 1111 Junipero Serra. CHANGS

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

5th WED, 8 PM, 50 Scott St., SAN FRANCISCO MERRY MIXERS.

## SAN JOSE

2nd SAT, 8 PM, Hoover Jr HS, Naglee at Park, GAY NIGHTERS.

## SAN LEANDRO

3rd SAT, 8 PM, Bancroft Hr HS, 1150 Bancroft, CIRCLE UP CLUB

## SANTA ROSA

3rd SAT, 8:00 PM, Santa Rosa Jr HS, SANTA ROSA FOLK DANCERS.

## VALLEJO

4th FRI, 8 PM, Vallejo Comm Ctr., 225 Amador Street, SUNNYSIDE FOLK DANCERS.

## VINEBURG

1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FOLK DANCERS.

4th SAT, 8 PM, Schaal Hall, REDWOOD FOLK DANCERS.

5th SAT, 8 PM, Schaal Hall, VINEBURG FOLK DANCERS.

# PARTY PLACES

## SOUTH

### INGLEWOOD

3rd SAT, 8 PM, Rogers Park Auditorium, 400 W. Beach St.,  
MORE THE MERRIER FOLK DANCERS.

### LONG BEACH

Last TUES, 8 PM, The Hutch, Willow & Pine, SILVERADO FOLK  
DANCERS.

Last THURS, 8 PM, Millikan HS Girls' Gym, 2800 Snowden,  
LONG BEACH CO-OP

### LOS ANGELES

5th THURS, 8 PM, Emerson Jr HS Gym, Selby near Santa Monica  
Blvd., WESTWOOD CO-OP.

### OJAI

1st SAT, 8 PM, Ojai Community Art Center.

### PALOS VERDES ESTATES

Last FRI, 8 PM, Valmonte School, 3801 Via La Selva, SOUTH  
BAY FOLK DANCERS.

### SAN FERNANDO VALLEY

Last FRI, 8 PM, Canoga Park Elem School, WEST VALLEY FOLK  
DANCERS.

### SANTA BARBARA

Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB.

### WHITTIER

5th SAT, 8 PM, W. Whittier School, WHITTIER CO-OP FD.

## TREASURER'S BALL

Again it is time for the Treasurer's Ball. This is the one fund raising event for the Federation. This year it will be held at Skyline High School in Oakland, where the Beginner's Festival was held last year. The floor is good, accessibility to freeways is good and there is plenty of parking. You will need to walk a short distance to the hall but we hope it will be a good day for that.

As usual there will be door prizes and raffle prizes and if it turns out anything like last year and the years before there will be a few more dollars in the treasury for operations during the next year.

If you or your club has prizes to donate bring them to the door wrapped and marked for easy identification by the raffle control crew.

All Federation officers and Council officers have tickets. If you buy your ticket in advance and then can't make it, your ticket will still be honored for a door prize which will be delivered to you if you win, whether you are there or not.



# COUNCIL CLIPS

## REDWOOD FOLK DANCE COUNCIL

Is there Folkdancing in Lake County? Is there ever? At Burns Valley School in Clearlake Highlands, every Tuesday evening at 7:30, Evelyn Bogart and Vernon Kirk have a beginning class which will continue through the winter and spring. Also, at the same school they teach 3 half-hour classes for school children ages ten to twelve on Thursday afternoons. For more information phone Vern at (707) 998-1397; and if you are in that area on a Tuesday, surprise them by dancing with them! It is always good to hear of dancers extending their dancing skills and enthusiasms in "virgin areas."

Dee Rossi and Mae Black had interesting dancing experiences during their recent European travels. We knew they could not just sightsee; one can never resist the "postman's holiday". We do thank you girls for telling us about your enjoyable dancing; but we are also happy to have you back home and dancing with us.

The errant honeymooners, Lu and Lewis Parke, finally surfaced! In their cozy motor-home they took a contingent of costumed Marin dancers to dance Sunday afternoon at the Sonoma Vintage Festival; June Schaal, who had been asked to have this entertainment, was very grateful for their coming the considerable distance to make the sizable crowd of dancers. Evelyn and Vern also made the hour-and-a-half drive to help "put on the show."

*Mona Verzi, 30 Corte Precita, Greenbrae, CA 94904*

## FRESNO FOLK DANCE COUNCIL

Fresno folk dancers were dealt a heavy blow when the Danish Brotherhood Hall, where we have met for so many years, was sold, and is no longer available to us. A mad search for new locations ensued. Central Valleys Sunday night parties will be held in the new social hall of Romain Playground. Square Rounders will meet on Saturday nights in Quigley Playground Social Hall, Dakota Ave, between Fruit and West Aves. They have moved their monthly potluck to the 1st Saturday of each month. Merry Mixer class will be held in Retired Teachers Hall at 3930 E Saginaw Ave on Tuesday evenings. Recreation Dept sponsored classes including Beginners on Mondays, Einstein Playground Social Hall on Dakota between 1st and Cedar; Advanced on Thursdays, Romain Playground Social Hall, 3030 E Harvey, with Teeners on Wed and Family class on Fri, location not yet determined.

September began delightfully for the seventeen of us who were

guests of the Gateswingers at their annual Labor Day bash at Jones Gulch. The hours filled with swimming, nature hikes, dancing, singing and learning dances were great, and the good fellowship will long be remembered. The Teeners got much applause for their performance of Sakuting at the campfire talent show.

There was little rest for the Teeners, tho. At 9:30 the following morning, they were dancing for Nazareth House residents, and that same evening, they danced for the Quigley Playground talent show. Debby Wilson and her parents were hosts at the annual Awards Dinner of the Teen Exchange with which our folkdancing Teeners are affiliated. In addition to the potluck meal, the lovely swimming pool was a well appreciated attraction on a hot day. Plaques and certificates representing hours spent presenting these dance programs, were presented to the Teeners. Additional dividends included free circus tickets and a weekend at Camp Fresno in the Sierras.

A large group of us attended the Workshop taught by Tom Bozigian at City College where we learned a number of nice Armenian dances. The Workshop was followed by an evening concert featuring the Nayree Band from Los Angeles and and Armenian Ethnic dancers. Later, we danced to the music of this band. The whole day was a presentation of the City Community Services and the Armenian Studies Program and was free of charge. A salute to them for a most enjoyable day.

*Vera Jones, 4649 N. Wilson Ave., Fresno, CA 93704*

#### SAN FRANCISCO FOLK DANCE COUNCIL

Since the middle of July 1977, there has been the "New" Cafe Shalom at the Jewish Community Center, 3200 California St. This folk dancing is scheduled from 8 PM - 12 midnight. The first hour had instruction provided in beginning and intermediate Israeli Folk Dancing. The instruction is provided by a staff of four people; folk dances of other nationalities are not done. After the first hour entertainment is scheduled to be done, approximately once a month. Following the instruction, which includes a review of previously taught dances by the same or a different teacher, you can request any dance either Israeli or International, although the emphasis is on Israeli dances. The requests are taken after the second dance that is taught. The reason for the latter is to be able to find the cassette tapes (nearly all are on cassettes).

The teachers teach on a rotating basis, the teachers are the following: Jill Breslauer, Shoshana Stein, Ben Ron, and Shira Osarchuk (she also makes the food that is served).

The people handling the cassettes, they call them "engineers" are Bonnie, Andrea, and Rich (the latter transferred the records to the cassettes). They and sometimes the teachers announce the



names of the dances on a public address system.

The cost to be admitted is \$2 for non-members of the Jewish Community Center, \$1.50 for members of the Center, and \$1 for students (to qualify means you are basically a full-time student.) This supercedes the previous Cafe Shalom, which operated for many years.

The Mandala Folk Dance Center, which has folk dancing several nights a week, does not have any folk dancing on Saturday nights any more.

What the Mandala Folk Dance Center has on every Saturday night is 1950's Jitterbugging with a starting time of 8:30 PM with one hour of instruction followed by a dance party. There is also Swing, Cha-Cha, etc. For information on this program you may call 415/681-0217 between 2 PM and 7 PM.

The Mandala Folk Dance Center is located at 603 Taraval Street in San Francisco.

*Berle Woolf*

On a perfect sunny day about a hundred folk dancers enjoyed an afternoon of dancing in Sigmund Stern Grove on August 25. The largest groups from out of town were from the Redwood and Santa Rosa groups. Harlan Beard provided one of his popular dance programs.

Folk Dancing keeps you young, is the motto of Anna Peters who celebrated her 80th birthday on October 1 at her club, the Fun Club. She has been a member since the club began 36 years ago. She provided the delicious sandwiches, potato and macaroni salads for the members and guests. Virginia Hardenbrook, the club's professional cake maker and decorator, made the beautiful and tasty birthday cake. Anna blew out a candle for each of her eight decades. The Octoberfest theme was carried out in favorite German dances, and festoons of colorful flowers which decorated the hall, and candles and flowers which brightened the tables. There were about 45 present.

November 5 the Fun Club invites dancers to an evening in Guatemala. Hostess Stella Alvarado will provide authentic food. Many enjoyed this taste treat at the previous party with this theme. Members will model authentic Guatemalan costumes.

Many dancers enjoyed the Labor Day weekend at Jones Gulch. This delightful tradition sponsored by the Gateswingers makes a great way to have a mini-vacation close to home for members and friends.

Changs always has fine parties and we hope to have a full report

on the good times they have planned for the future for the December LET'S DANCE.

*Lee Fifer*

#### GREATER EAST BAY FOLK DANCE COUNCIL

At our September Council meeting we had a spirited discussion on -- BEGINNER DANCERS - How to attract them - how to keep them! This could almost be translated into -- how to keep the Folk Dance movement growing and healthy, and hence of concern to all of us.

Instead to first things first, let us assume for a moment that we CAN attract new dancers. Is there a sufficient number of beginner classes in each area to receive them? Are there sufficient teachers for beginner groups? Is sufficient time planned for their instruction? Will the content of the teaching be geared to the beginner needs and desires?

There are two levels of beginners to which we must address these questions -- one is the "younger" adult dancers, and the other, "older" or more mature adults. One of our newer "young adults" made a report on this subject and here are his thoughts based upon his own experience and the thinking of other "young adult" dancers with whom he has discussed this subject. Young people today do not generally have the experience of couple dancing. They enjoy vigorous dancing, kolo or line dances in particular. They do accept partner dances but they feel that in FOLK dancing, the dances they are taught should have the proper "ethnic" quality. Assuming these are representative thoughts, can our beginner classes accepting "young adult" dancers, fill these needs? The "older" beginners have different needs and can probably fit our traditional pattern of beginner classes--(or is there a traditional pattern?). We recognize that the situation is not the same in all area councils -- that there are classes set up especially to cater to the needs of the "young adult" beginner.

One other problem worthy of mention in regard to beginners--that is -- the number of single women that are attracted to beginner classes. Many a female beginner has dropped out of folk dance classes for lack of a partner, frustrated by "sitting out" many an evening. It is not enough to say, "take the leader role with another woman partner." There must be other answers!

Perhaps we are opening a "Pandora's Box" with these lines, but it would be most interesting to get some feedback from other Councils and individuals. After all, we are all interested in the "good and welfare" of the Folk Dance movement. We are not offering answers, just raising questions which require serious thought. To this writer it seems that if the merchandise is attractive, there will be buyers. If we really offer what today's



generation needs and desires, the folk dance movement will grow. In the next issue, perhaps we can enlarge on the first part of the question -- how to attract new folk dancers!

Millie von Kinsky's "Dance Arts" and "Junior Dancers Internationale" have performed at 13 various Octoberfest programs in the area. Quite a record of exhibitions!

Greater East Bay Council is planning another NEW YEAR'S EVE PARTY at Spenger's. These tickets go fast, so get your tickets early, from Phyllis Olson (351-7338).

Other events coming up: Wed Nov 9, 8 PM Pantalooners' "Harvest" party Laurel School, Oakland; Sat. Nov. 19th, Circle Up party, Bancroft Jr. Hi, San Leandro: Sat, Nov. 26th, Walnut Whirlers' party, Alamo Women's Club in Alamo: Sat, Dec. 3, Richmond-San Pablo party, Downer Jr Hi in Richmond and Fri Dec 9th, Seminary Swingers party -- Webster School in Oakland.

*Ray Sakalay, 1475 167th Ave., #18, San Leandro CA*



# ECHOES

FROM THE

# SOUTHLAND

By Perle Bleadon

## THE VIRGILEERS

On Sunday, September 11th, Tony & Josephine Civello once again extended their warm hospitality to the Virgileers for their annual folk dance party in the cool patio of their lovely home. During both the afternoon and evening, Leo Stowers did an outstanding job with the program, which kept the folk dancers "on their toes" dancing all their favorites --- both the oldies and the new ones.

An outdoor buffet supper of so many delicious dishes prepared by the "Virgileer cooks" was enjoyed in the early evening and, as usual, Josephine served her delicious Italian hors d'oeuvres for the occasion.

Following the supper, we were delightfully entertained by Nina Firestone's talented sister, Lubov Nusser, visiting here from New York. She sang for us three charming songs.

Approximately 70 Virgileers and guests enjoyed this annual event. We were happy to have with us as our guests -- immediate past president of the Federation, South, Sheila Ruby and husband Henry, President Ed Feldman and Perle Bleadon, Director of Publicity, and past president Valerie Staigh.

In October, the Virgileers had two more fun-filled evenings-- the first one on October 4th to celebrate our 17 years of folk dancing under the capable instruction of our popular instructor, Josephine Civello, and again on October 25th, when we enjoyed our annual colorful Halloween party.

Josephine is a busy gal, but not too busy to teach a dance from the recent San Diego Folk Dance Conference --- Hora Mare Moldoveneasca -- a couple dance taught by Sunni Bloland, to the Hollywood Peasants.

*(Inez Taylor)*

## WHAT'S DOING AT SILVERADO

The Silverado Folk Dance Club has moved to their beautiful new location in the Seal Beach Recreation Center. An appreciable increase in new members and folk dance interest has been noted by the move.

Tom and Dorothy Daw attended the San Diego Folk Dance Camp in August and are now teaching some of the dances taught at the camp.

Ralph and Sylvia Surlage have returned from an exciting trip to the British Isles. They visited many historical spots and saw some Highland dancing in Scotland.

Carl Pilsecker hiked up Mt. Whitney and highly recommends folk dancing for that extra energy to go over the top.



## IDYLLWILD FOLK DANCE WORKSHOP

The first Workshop held this past June at the Workshop's new location in the beautiful surroundings at the Desert Sun School in Idyllwild was so successful that you are advised to hurry and make your reservations for the next sessions. Dates are June 23rd to 30th, 1978 & weekend June 23rd to 25th, 1978. There is a limited registration and registration opens November 1, 1977. Chairman Vivian Woll will be pleased to accept your reservation. Vivian's address is: 7908-70 Rancho Fanita Drive, Santee, CA 92071.

## LAGUNA FOLK DANCERS

Laguna Folk Dancers have a busy schedule with some very interesting events scheduled. By the time you have received this issue of LET'S DANCE, Bora Ozkok will have taught some Turkish dances. On November 6th Atanas Kolorovski will be presented in an Institute. Both events are to take place at Laguna High School Girl's Gym, Park Ave. at St. Ann's St., Laguna Beach.

Save February 10, 11, and 12, 1978 for the annual Laguna Beach Festival -- institutes with Andor Czompo and Dick Crum, Elizabeth Sanders Memorial Party, Dance Concert, After-parties, Federation Council meeting and more.

Laguna Folkdancers meet regularly on Wednesdays, from 7:30 to 10:30. Teaching class meets Sundays, from 7 to 10:30. All classes meet at the High School.

## WESTWOOD CO-OPERATIVE FOLK DANCERS

From our Good and Welfare department --- announcing a new granddaughter to the lucky grandparents, Esther & Sol Gura. Atara Meiden was born July 13, 1977 in Israel at Kibbutz Bar Kai. The Guras are now in Israel visiting their daughter, son-in-law and grandchildren.

We are sad to announce the death in August of Leonora Young. Leonora played piano in a combo and they played for many square dance groups -- Ray Shaw's and Carl Myles are two -- at Plummer Park and other locations during the 1940's and early 50's. She also played for the Hollywood Peasants. Besides square dancing she was active in many of the Folk Dance groups. She was an honorary member of Westwood and has kept up with the activities of the group and has even sent donations to the Westwood Scholarship fund. She will be missed.

## AMERICAN BARN DANCE -- November 19th

This should be a very interesting day -- with clogging by Fred Vajda, Squares by John Savage, Contra by Ed Goller, Schottishes and Mazurkas by Stephen Foster, Waltzes and two-steps by Scott Joplin. Other dances will be Cotton-Eyed Joe, Varsouvienne, Hot Pretzels, Laces & Graces, Black Hawk Waltz and more. There will be clogging lessons from 4:30 to 5:30, barbecue potluck at 5:30 and dancing at 7:30. Barbecue is: cook on fire -- your own main dish and call Bob, Norma or Dan - about potluck - beans, corn, salad, etc. (Bob & Norma Korechoff: 838-6479, Dan Matrisciano, 343-5425.) \$2 includes cost of hall and evening

refreshments. All this will take place at Miles Playhouse, Lincoln and Wilshire, Santa Monica.

### SCANDINAVIAN EVENTS

Put these 1978 dates on your calendar. On January 14th there is to be a Scandinavian Day at Veselo Selo. The Workshop by Ed & Carol Goller and Dan Matrisciano is to take place from 4 to 6 PM. There will be dinner at 6:30 at Veselo -- call for reservations and at 7:30 will be the evening dance party. For further information call Ed & Carol Goller, 714/892-2579, Bob & Norma Korechoff, 213/838-6479, Dan Matrisciano, 213/343-5425 and for dinner reservations at Veselo, call 714/635-SELO or 213/439-7380.

The Skandia Christmas Party is on Sat, Dec 3rd, 1977.

On January 21st, Saturday, there will be a workshop from 3 to 6 PM and Skandia dance from 8 to 11 PM at Miles Playhouse, Lincoln & Wilshire, Santa Monica.

There is to be a workshop on Saturday, November 5th, 1977 from 4:30 to 6 PM. Ted Martin will be teaching Springleik, Ed and Carol Goller, Mellparing - Swedish and Dan Matrisciano will be teaching Bakmes Polka, Finnish. From 8 to 12 the same evening there is to be a Skandia dance. This will all take place at Miles Playhouse, Lincoln & Wilshire in Santa Monica.



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## HELP!!

We have been trying to get the Library of Congress up-to-date on their back issues of LET'S DANCE AND its predecessor, "THE FEDERATION FOLK DANCER."

What we need are the complete Volumes #1 & #2, and 8 thru 16. They are also short several from 1961, 1962, December 1960 and the August/September issue of 1963. If anyone has an extra copy of any of these, forward it to the publications office for packing and shipping to the Library of Congress. We may find that we will have to Xerox these copies from our own library and bind them.

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### ERRATA

The performances by the Khadra Ethnic Music and Dance Ensemble in San Anselmo will be Fri & Sat, Dec 2 & 3, instead of 3 & 4 given earlier. For more information:

P.O. Box 6800, San Francisco, CA  
94101

(415) 549-3444





# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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Louise Flannery 218 E. 1st St., Napa, CA 94558

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- NOV 13, Sun, OAKLAND. "Treasurer's Ball." Skyline High School, 12250 Skyline Blvd.
- DEC 31, Sat, SONOMA. "New Year's Eve Party" 7 PM Dinner, 8:30 to 1 AM Dancing, Sonoma Mission Inn, 18140 Sonoma Hwy, Boyes Hot Springs. Hosts: Valley of the Moon Folk Dancers
- DEC 31, Sat, SAN RAFAEL. Marin Dance Council. "Karlstad Ball" 7:30 PM - 2 AM, Masonic Hall, Fourth & Loutens Place, San Rafael. Costumes and reservations requested. Albert Heinrich 28 Acacia St., Larkspur, CA 94939
- DEC 31, Sat, GEBFDC: "New Year's Party", Spenger's Restaurant, 1919 Fourth Ave., Berkeley.
- DEC 31, Sat, VALLEJO. "30th New Year's Party", Community Center, Amador & Georgia Sts. Bring finger foods for potluck. Hosts: Sunnyside Folk Dancers.
- JAN 7, Sat, SACRAMENTO. "New Year's Dinner Dance." Clunie Clubhouse. Hosts: Sacramento Folk Dance Council
- JAN 28-29, Sat-Sun, SAN JOSE. Peninsula Council "January Festival." Institute (Federation) - 2 PM Sat, Kolo Hour 7:30-8:30 Sat, General Dancing 8:30-12 Sat and 1-4:30 Sunday. San Jose Civic Auditorium, San Carlos St., San Jose. Hosts: Peninsula Council.
- FEB 5, Sun, NAPA. "Sweetheart Festival"
- FEB 11, Sat, MARIN. "Mendocino Memories."
- FEB 26, Sun, OAKLAND. "Festival of the Oaks."
- MAR 5, Sun, REDWOOD CITY. "Officer's Ball"
- MAR 11-12, SACRAMENTO. "Camellia Festival."
- MAR 19, Sun, OAKLAND. "Children's Festival."
- APR 2, Sun, SEBASTOPOL. "Apple Blossom Festival."
- APR 8, Sat, MILL VALLEY. "President's Ball."
- APR 9, Sun, EAST BAY. "Beginners' Festival."
- APR 16, Sun, SAN FRANCISCO. "Blossom Festival."
- APR 29, Sat, SACRAMENTO. "Scholarship Ball."
- APR 29, Sat, PENINSULA, OAKLAND. "Fifth Sat Parties."



# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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Alice Stirling, 647 W. Manor Dr., Chula Vista, CA 92010

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- NOV 12, Sat "Treasurer's Ball."  
JAN 8, Sun, CULVER CITY. "Beginners' Festival", Memorial Aud.  
JAN 22, Sun, GLENDALE. "Festival", Civic Auditorium. Host:  
Pasadena Co-op.  
FEB 10-12, Fri-Sun. "Festival" Host: Laguna Folk Dancers.  
FEB 11, Sat. "Valentine Party." Host: San Diego S.U.F.D.C.  
APR 30, Sun, "Festival", Culver City Veterans' Memorial Audit-  
orium. Host: Westwood Co-op Folk Dancers. 1:30-5:30 PM.  
JUN 23-25 "Idyllwild Folk Dance Weekend."  
JUN 26-30 "Idyllwild Folk Dance Workshop."  
AUG 4-6 "San Diego S.U.F.D.C. Teacher/Leader Weekend."  
AUG 6-13 "San Diego S.U.F.D.C."  
OCT 7-8, SAN DIEGO. "Festival". Balboa Park Club, Balboa Park,  
Host: Cabrillo International Folk Dancers.



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For information concerning folk dance activities in Southern California, contact the

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH  
13250 Ida Avenue, Los Angeles, CA 90066  
Telephone: (213) 398-9398

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# CLASSIFIED ADS

(\$1 per issue for one (1) line)

EL CERRITO FOLK DANCERS: Wednesdays, 7-10 PM, Del Mar Sch; Moer-ser @ Avis, El Cerrito, Beg & Int. Intern. F.D., Eve Landstra  
DANCERS INTERNATIONALE -- OAKLAND RECREATION CLASS -- WELCOME!

Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th Ave., Oakland. Millie and "Von" Instructors.

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap, Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and Adults, 5316 Fulton St., San Francisco. 751-5468.

JOSETTA TWIRLERS meet at Josetta Dance Studio, 3280 El Camino, Santa Clara. Folkdancing, Wed. 7:30 PM; Latin-Ballroom, Mon & Fri 7:30 PM; Studio Party, Tues, 8:30 PM. Jo Buttitta

RICHMOND-SAN PABLO FOLK DANCERS: Wed. 8-10 PM, Dover School 21st & Market, San Pablo. Int. Intern. F.D., Jack Pinto

SWEDISH FOLK DANCE GROUP: Thursdays, 7:30-10:30 PM, Terman Jr. High School, 655 Arastradero Rd., Palo Alto. Exclusively Scandinavian. Kenneth Seeman, instructor, 327-3200.

## LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM Emerson Jr High School, Selby near Santa Monica Blvd., West Los Angeles.

## Folk Dance Record Shops

### **SAN FRANCISCO**

#### FESTIVAL RECORDS

(Ed Kremers & John Fillich)  
161 Turk Street  
San Francisco, CA 94102  
Phone: 775-3434

### **LOS ANGELES**

#### FESTIVAL RECORDS

(John Fillich)  
2769 West Pico (Near Normandie)  
Los Angeles, CA 90006  
Phone: 737-3500

### **OAKLAND**

#### PHIL MARON'S FOLK SHOP

(Phil Maron)  
1531 Clay Street  
Oakland, CA 94612  
Phone: 893-7541

