

Old dance description

NOVEMBER 1957



Let's Dance

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THE MAGAZINE OF FOLK AND SQUARE DANCING

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ON OUR COVER

Anatol Joukowsky

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THE TREASURER OF THE
FEDERATION
CORDIALLY INVITES ALL
FOLK DANCERS AND FRIENDS
OF FOLK DANCING TO
THE
TREASURER'S BALL

SUNDAY, NOVEMBER 10, 1957
KEZAR PAVILLION
WALLER AND STANYAN STREETS
SAN FRANCISCO

1:30 - 5:30 P.M. 7:30 - 10:30 P.M.

KOLOS — 6:45 - 7:30 P.M.

R.S.V.P.*

Your November Host

Red circle the date and buy your tickets now as you must not miss this major dance of fun and frolic. A Federation Council meeting of Clubs, at 12:30 p.m., will start the Ball rolling.

Most of you recall last year's wonderful Treasurer's Ball. How just

being there gave you such a sense of satisfaction. How it added so much to the spirit of the day. And the grand time, the friendliness on every side which made you say to yourself, "This is grand! This is swell! We must continue the Treasurer's Ball as an annual event!"

Here it is again this year. Willing workers volunteered from all sides to work and soon organized into a well-coordinated committee. Sam Haas, member of Berkeley Folk Dancers and of other groups, again performs the Herculean job of printing all posters, notices, tickets, badges, programs, letters, and letterheads. Carolyn and Bill Reiderman, San Francisco Merry-makers, again graciously volunteered their magnificent sound equipment and the man power to run it. Ed Kremers, Past President of the Federation and John Filcich, Oakland, mailed out publicity from their record shops. Vi Dexheimer, holder of many Federation posts in the past, has arranged for the M.C.'s and the Callers, and husband Walt has taken care of the Radio and Television publicity, (other than our 7:30 p.m. Sunday night Federation *Let's Dance* program over Station KWBR, Dial 1310, which is handled so faithfully and splendidly by our Veep Millie von Kinsky and Past President Bev Wilder). Grace Perryman, San Francisco Terpsichoreans, and Jim Knudsen, Carrousel, had all the ideas for decorations. Daudée Douglas, also of Carrousel, arranged all the fine exhibitions you are going to see. Hilda Sachs, Art Contributor to *Let's Dance* Magazine, again lent her wonderful talents for the poster and program art work. (Recognize the Treasurer and spouse?)

The distribution of prizes to lucky ticket holders created such interest and spirit of fun last year that this feature is being continued. Don Spier, our White Father who heads the prize donation and award distribution committee, will be glad to have your prize donations. Many others are assisting with details of the festival.

The mention of prizes leads to the serious side of the Treasurer's Ball. At present, John Mooney, our perennial Treasurer (four years), is constantly faced with the usual financial difficulties of a non-profit organization. While your Executive Board has a program to eventually ease the situation, the financial success of the Treasurer's Ball counts heavily in their plans.

Every dancer should support this Ball by purchasing one or more tickets and also selling tickets to non-dancing friends! Those who cannot attend will still share in the drawings of prizes if their name stubs are placed in the drawing box. Spectators will share equally in the prize awards for their tickets entitles them to this.

While you are urged to purchase tickets now, tickets will be available at the Door for those who do not have them.

John will be looking for you at the Treasurer's Ball — in fact, so will we all. So let's make a date to see each other Sunday, November 10, at the Treasurer's Ball, Kezar Pavillion. *Let's Dance!*

"A Show Is Born"

BY CHARLES BLUM

The auditorium lights dim slowly as the curtain rises revealing a street scene in Kurdistan, applause sweeps over the audience as the 1957 edition of the "The Joukowsky Recital" gets under way.

As scene after scene unfolds—Yugoslavian—Greek—Russian—Bulgarian—a question comes to mind; how is such a show conceived and put together? What are some of the problems that arise—how are the dances selected and how are they choreographed?

The planning stage of the recital usually starts almost a year prior to the performance. The first problem is to determine what countries shall be represented. This is no small matter as many questions arise such as, how can the dances be coordinated between the various participating groups—is good music available—can research material be found for the making of costumes? These and many more problems are overcome one by one until the general form of the show is determined.

A format followed by many of the European ensembles is used. Generally such a performance is composed of a number of village or street scenes; three or four dances being used in each set. Back drops and other stage props are employed to complete the illusion desired. An announcer explains the background behind the dances, music and costumes between the various scenes. While Mr. Joukowsky uses a pattern as outlined above, his recitals differ from the European counterpart in that dances from many countries are used in his performances. The European ensembles employ dance material only from their own particular ethnic origins.

Anatol Joukowsky directs the entire production and choreographs all of the dances. Mr. J. and his wife Yania have traveled all over and lived with the natives of the hinterlands of eastern Europe. (See "The Remarkable Career of Mr. J."—Feb., 1955, *Let's Dance*). In this way he has compiled a vast knowledge of ethnic dances. Not only are the dance steps authentic, the flavor and style are also truly representative of the region which they portray.

The various groups under direction of Mr. Joukowsky are all amateur dancers such as Changs' International Folk Dancers, The Dance Guild, Choral Dance Group, The Petite Ensemble, Slavic Group and the Folklorique Francaise. The dances taught are used by the individual groups from presentation at folk dance festivals and various club activities. The best of these dances are used for the recital.

Mr. J. usually starts teaching a new dance by just working on steps. When the group "gets the feeling" of the music and timing of the steps he begins to put the dance together. It is interesting that many



Slavic Ethnic Group.

Yania Wassillieva (Mrs. Joukowsky) with the Dance Guild.

changes are made during his formative period. Experiments in various steps and formations are made and finally a complete dance is attained. Many things must be kept in mind at this time, not the least of which is—how will it look from the point of view of the audience? It is to be remembered that the performance is to be done on a stage or an auditorium floor and must conform to strict stage and exhibition rules and at the same time lose none of its ethnic flavor. After the dance has been perfected and learned by the performers, the entrance, and exit is worked out. Slight changes are made in the dance and in its entrance and exit depending on whether it is to be performed on a stage or an auditorium floor.

About six months prior to the recital performance thought is given to the problem of stage scenery. Mr. Joukowsky is a firm believer in the use of scenery to complete the illusion that he wishes to attain in his recitals. Backdrops as well as stage props are used and their design and preparation take months of painstaking work. Scenery is one of the principal expenses incurred in the preparation of the production. Incidentally the entire show is produced on a non commercial basis. All income from the sale of tickets is used for the betterment of successive shows. There are many other expenses such as printing, rental of the auditorium, sound, lighting and many other incidentals.

The various groups participating in the recital work independently of each other while the dances are in preparation. About one week prior to the recital all of the performers meet so that any "bugs" can be ironed out as the groups work together on the stage at the same time. A stage rehearsal is scheduled the night before the recital and it is at this time that the final decisions are made as to entrances and exits. The problems of lighting, scenery changes and other technical questions incident to the staging of the production are worked out at this time.

There is a strange lack of excitement and confusion as the performers arrive "on stage" several hours before curtain time. Time passes quickly as makeup and costumes are put on—then the magic call, "on stage everyone for the opening number"—the curtain rises on "The Joukowsky Recital."

Our introduction to Anatol Joukowsky's and Yanya Wassilieva's artistry was at a two person recital given at the Legion of Honor auditorium in the fall of 1951.

In 1953 Mr. J. decided to expand his recital from a duo to a full fledged show comprised of members of the various classes that he was teaching. By a happy coincidence the date of the recital coincided with the closing of "Kolo Week." Since that time "The Joukowsky Recital" has been one of the high points of that week. The recital has been presented every year since and has grown in popularity year by year. "The Joukowsky Recital" will be presented this year on Friday evening, November 29th at the Nourse Auditorium on Hayes street between Franklin and Van Ness avenue, in San Francisco from eight to ten P.M.



Kolo John

BY MILLIE VON KONSKY

We folk dancers thank the Croatian Littoral of Yugoslavia for Ivan Petar Filcich. We hasten to ask forgiveness for affectionately changing his name to "Kolo John."

John came to the United States when he was eight years old, his family settling in Gary, Indiana, later moving to Arizona, and finally to California in 1946. In 1947 John found himself folk dancing every night in the week. Although he remembered his native kolo even as a child, it was not until the International Institute of Oakland in planning their first pageant now the bi-annual "Festival of Nations," consulted him regarding the culture of the Slavic people, that he dug in with a singlemindedness that became a simple dedication to the study of the origin, history, dance, music and language of his people. As a result John organized a Yugoslavian ethnic exhibition group and followed this effort by pioneering the now famous California Kolo Festival. In fact, it seems most appropriate that kolo dancers will come from all directions

on the west coast to celebrate the sixth festival year of kolo fun during Thanksgiving week.

What has been his gift to the dancer kolo-wise? He will say the kolo of the old school, the traditional, such as his favorite, Seljancica, Kokonjeste, Milanovo Kolo, Malo Kolo, Zikino Kolo and Srbijanka to name a few. He has recently introduced such popular Macedonian and Bulgarian favorites as Kosturko Oro and Eleno Mome. For the most part, John's dances come from northeastern Yugoslavia where the tamburitza music is used.

John is unobtrusive and modest to say the least. He credits his Yugoslavian friends for his accomplishments in dance research, and is grateful to the College of the Pacific Folk Dance Camp for having been given the opportunity as a staff member to introduce the kolo to folk dancers over a period of the last six years. He brushes off the fact that he speaks five languages, but proudly admits having for sale at his Slav-Art Music Center in Oakland one of the largest selection of Slavic records in the world.

We folk dancers appreciate John's contribution to the folk dance movement in California. We respect his sincerity of purpose and we like the humility that seems to go along with his accomplishments. We wish him continued success and are always happy to see him at the head of the kolo line.



"Kolo" at the April S.F. Festival

photo by Warren Carver



SIXTH ANNUAL

CALIFORNIA KOLO FESTIVAL

NOV. 27th TO DEC. 1st, 1957 — SAN FRANCISCO, CALIF.

WEDNESDAY, NOVEMBER 27TH:

"Pre-Kolo Festival Party" hosted by
MADELYNNE GREENE at her new Studio at
1521 Stockton Street (8:30 P.M. on).

THURSDAY, NOVEMBER 28TH:

"OPENING PARTY" at the Yugoslav Sokol Hal,
580 Eddy Street (8:00 to 12:30). LIVE ORCHESTRA.
Admission, 90c.

FRIDAY, NOVEMBER 29TH:

ANNUAL ANATOL JOUKOWSKY "CONCERT OF ETH-
NIC DANCES OF SLAVIC AND BALKAN COUNTRIES."
NOURSE AUDITORIUM, CIVIC CENTER, 8:30 P.M.
KOLO PARTIES following hosted by CHANGS,
1630 Stockton, and CARROUSEL, 1748 Clay St. at Van Ness.

SATURDAY, NOVEMBER 30TH:

All-day Kolo Festival Institute featuring top Balkan teachers
new dances, language and song lessons, special lunch, singing,
films, folklore studies.

Time: from 9:00 A.M. to 5:00 P.M.

Place: DOVRE HALL, 3543 - 18th Street.

8:00 P.M. KOLO FESTIVAL DANCE featuring two top
tamburitza orchestras. Dovre Hal, 3543 - 18th Street.

SUNDAY, DECEMBER 1ST:

REUNION BREAKFAST (10:00 A.M.—place to be anounced)
FOLK DANCE FEDERATION OF CALIFORNIA COUNCIL
MEETING (12:30) — Eureka Valley Playground Gym.
FOLK DANCE FESTIVAL (1:30 - 5:30), hosted by the
"ANSAMBL NARODNIH IGRACA SOKOLI",
Eureka Valley Playground Gym.

CLOSING KOLO FESTIVAL PARTY (8:00 P.M.) at
the YUGOSLAV SOKOL HALL, 530 Eddy Street.



A costume of Serbia.



November Folklore

According to the Catholic calendar, November 1 is dedicated to all saints, known and unknown. November 2 is All Souls' Day, known popularly as the Day of the Dead. The people remember the departed souls not with mourning, but with a spirit of friendliness and good humor.

In Mexico during the last days of October gay placards in all the bakeries announce a good supply of Dead Men's bread. The round loaves surmounted by well-baked skulls are relished by the living. Children beg their mothers for the tinsel decorated sugar skulls that peer enticingly from the candy stores and market stands. Dapper skeletons with plumed hats beckon with friendly gestures. And as a fascinated youngster winds the handle of a little box, a toy funeral passes in and out of a cardboard cathedral. Improvised altars are set up in the homes, and the favorite foods of the departed ones are set out for them. The cemeteries are visited by picnic parties who decorate the graves with bright yellow calendulas, the flower that the Indians believe cheer up the dead.

The most exotic and beautiful of the ceremonies for the dead takes place in the Tarascan island village of Janitzio on Lake Patzcuaro. Here, as elsewhere, ofrendas are set up and decorated. Early in the evening of the first of November, contrary to custom, women and children go to sleep; the head of the house stays up to receive the groups of singers. Everything is perfectly quiet in the village until just before midnight, when the women get up to dress themselves and their children



The cemetery on the island of Janitzio, Mexico, after midnight on All Saints' Day.

in their fiesta clothes. Soon one sees shadows with soft lights climbing the hill to the cemetery, which is in the church yard above the houses.

Each woman takes with her a basket of food, covered with an attractively embroidered napkin; an arch adorned with zempasuchitl and strung with bread in animal forms; and candles for all the dead of the family. They put everything on the grave and light their candles, after which they and their children sit around it for the rest of the night, giving warmth and companionship to their dead. They look lovely sitting there in the golden candle-light. Before dawn so many candles are lit that it is possible to take pictures.

In Central Europe the devout spent the day in church praying for dead members of their family. They took special bread, called "souls," to the cemeteries and placed it on the graves. People ate "soulcakes" and drank milk because these were thought to be potent against any penitential flames that might be invoked by returning ghosts.

At dusk the festival changed from All Saints' day to All Souls' Eve. Lighted candles were placed on graves and in windows, to guide the dead back home. Italians left bread, water and a lighted lamp on the table when they went to bed. Austrians did likewise and tossed the food into the fire next morning. In the Tyrol doughnuts and milk were set out. In Bohemia chairs were drawn to the fireside in a ring—one chair for each member of the family and one for each family ghost.

In Brittany everyone wore black on All Souls' Eve and hurried home after Vespers to gather by the fire, speak of the dead in hushed tones, set the table with the best white cloth, place cheese, pancakes and cider on it and go to bed. At midnight, when the benches creaked and stalthy footsteps crossed the floor, it was the ghosts. The homeless dead, those with no families to celebrate their festival and pray for them, prowled the countryside.

In lands where food is scarce, possessions are few and life proves dangerous and uncomfortable, certain taboos have grown around the amassing of wealth. Among some Eskimo tribes it is not considered good for the community if anyone has too many possessions. Custom demands that he hold a festival and give them away!!

In this tradition is "The Asking Festival," held generally among the Eskimos from Bering Strait to the mouth of the Yukon, at the middle of November. On the first night of the holiday the young people "go around" in masquerade. Their faces blackened and their bodies painted in designs of dots and stripes, they stop at every house, collecting food, then bring it back to the great ceremonial hall where the men of the community hold a feast.

On the second night one man who acts as "Master of the Feast" stands in the center of the room and asks each of the men in turn what he wishes and from what women he wished to receive it. As each answers, the Master of the Feast notifies the lady, who in turn must tell what she wants from the "asker." It is considered a serious breach of social regulations not to hand over the object requested—be it a gift of food, a fur, a boat or anything else.

All the requests having been made and answered, it is not surprising if half the village property has changed hands. The men leave the ceremonial hall and return laden with furs or puffing under the weight of a whale-boat which they are giving away. The women arrive bringing the gifts they have been asked for. The Master of the Feast, his face blackened and his costume tattered and torn to indicate his poverty, makes the actual exchanges. The festival ends with a dance, leaving each member of the satisfied community happy in his new possessions and planning, probably, what he will ask for next year at the Asking Festival.

On November 25th, all over France unmarried girls of twenty-five don little white paper caps in honor of Sainte Catherine and pay gay tribute to the patron saint of old maids. The girls choose a queen, who also wears a cap, and ceremoniously escort her through the city streets. Coiffer Sainte Catherine, "to don Saint Catherine's bonnet," is an expression used to warn girls that they are likely to become spinsters. In Paris the midinettes, or sewing girls, hold an annual procession along the Rue de la Paix. Sometimes there are contests for the most fantastic hats and the dressmaker's apprentices turn out in marvelous creations of their own designing. Young men watching this procesion are privileged to kiss the girls who attract them—perhaps thus beginning romances that will do away with the wearing of the Catherine caps.

And last but not least our own American folklore would not be complete without a mention of Thanksgiving Day, a time for giving thanks for the bounties we have received during the year.



Costume of Serbia.

RESEARCH COMMITTEE: Virginia Wilder, Sue Lemmon.

PRAVO MAKEDONSKO ORO

(Oro moving to the right)

MACEDONIAN

This dance was taught to John Filcich, Oakland, California, by members of "Tanec—Macedonian National Folk Ensemble" during their United States tour in the spring of 1956. It was presented by John at the College of the Pacific Folk Dance Camp, 1956.

- MUSIC:** Record: Sperry 6141 "Kako Shito E Taja Chasha."
Sperry 6134 "Prishtevka."
Kolo Festival 809 "Oj Ti Pile"
Piano: Narodne Pesme I Igre Narodna Jugoslavije (National Songs and Dances of the Yugoslavs) by Djordje Karaklajic. Published by "Narodna Knjiga," Beograd, 1953—page 51.
- FORMATION:** Open circle, leader at R end. Hands joined at shoulder level and extended slightly fwd, elbows bent. If M only are dancing they may rest hands on nearest shoulder of adjacent M.
- STEPS:** Step; Lift (rise and fall on ball of supporting ft). Steps are slow and controlled. Body is held erect, head high. The pose on the & of ct 1 of each meas reflects the essence of Macedonian styling.

MUSIC 2/4	PATTERN
Measures	No introduction.
1	Facing ctr of circle, step R to R (ct 1); raise L in front of R, knee bent, ft at R angle to leg, toes fwd ctr of circle (ct &); hold (ct 2); step L across and in front of R (ct &).
2	Step R to R (ct 1); raise L in front of R, as in meas 1 (ct &); holding pos of L, rise and fall slightly on ball of R (ct 2); repeat rise and fall on ball of R (ct &).
3	Repeat action of meas 2 with opp footwork.
	Repeat dance from beginning.
VOCAL:	The vocal on Sperry No. 6141 is as follows:
	Ka Ko Sto Je / Ta Ja Ca Sa / Pol Na So Vi / No o o o /
	1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

RESEARCH COMMITTEE: Ruby Prichard and Marion Wilson.

ZABARKA

SERBIAN

Zabarka (zhah'-bar-kah) is a typically Serbian kolo that was learned in Yugoslavia by Anatol Joukowsky. It was presented by him at the 1957 College of the Pacific Folk Dance Camp. Zabarka is one of a family of kolos known as U Sest Koraka (in 6 steps). Another in this same family is Moravac kolo. Zabarka may be described as a salivo (shah'-lee-vo) kolo (translated as "joking" or "kidding") because the last step is supposed to be imitative of a frog. From the word "zaba" (frog) the dance takes its name.

- MUSIC:** Record: Jugoton C6210 Zabarka No introduction.
This orchestration is in modern Yugoslavian style as it uses four guitars instead of traditional instruments.
- FORMATION:** Open kolo (broken circle). Hands joined and down. Face in LOD (CCW).
- STEPS:** Every step is done with a plie' or bend of knee. Wt is on balls of ft with heels close to floor.
Hop—Hops are rarely very far off the floor. Usually are modified into just a heel lift.
Tuck—used to describe the action of placing or tucking one ft behind and almost under the heel of the other ft.

MUSIC 4/4

PATTERN

Measures

- I. PROMENADE**
- 1 Step R in LOD (cts 1-2). Step L in LOD (cts 3-4).
2 Repeat action of meas 1.
3 Step R in LOD (cts 1-2). Touch L in LOD, toe turned twd ctr of circle (cts 3-4).
4 Step bwd L, diag R of RLOD (ct 1). Step bwd R, diag R of RLOD (ct 2). Step L next to R (ct 3). Hold (ct 4).
5-16 Repeat action of meas 1-4 three times (4 in all).
- II. FRONT AND BACK**
- 1 Face ctr, progress slightly to R. Step R, bending knee (cts 1-2). Hop R (ct 3). Step L in front of R (ct 4).
2 Step R, bending knee (cts 1-2). Hop R (ct 3). Step L in back of R (ct 4).
3 Repeat action of meas 1 (Fig II).
4 Step R, bending knee (cts 1-2). Step L next to R (ct 3). Step R in place (ct 4).
5-8 Repeat action of meas 1-4 (Fig II), starting L and progressing slightly to L.
- III. TUCKS AND SIDE STEPS**
- 1 Facing ctr, small step R on R (ct 1). Bend R knee and bring L ft in front of R so L heel is over R instep (ct 2). Straightening R knee, lift R heel, bringing L ft around behind R (ct 3). Step L behind R (tuck) (ct 4). During step knees are close together and L ft is close to R leg.
2 Step to R on R (ct 1). Step L behind R (ct 2). Step to R on R (ct 3). Step L behind R (ct 4).
3-6 Repeat action of meas 1-2 (Fig III) twice.
7 Repeat action of meas 1 (Fig III).
8 Step to R on R (ct 1). Step L behind R (ct 2). Step to R on R (ct 3). Hold (ct 4).
9-16 Variation: Repeat action of Fig II, meas 4.
Repeat action of meas 1-8 (Fig III), starting L and moving L.
- IV. TUCKS**
- 1-3 Repeat action of Fig III, meas 1 three times.
4 Repeat action of Fig II, meas 4.
5-8 Repeat action of meas 1-4 (Fig IV), starting to L with L.
9-16 Repeat action of meas 1-8 (Fig IV).
- V. PROMENADE**
- 1-8 Repeat action of Fig I, meas 1-4 twice. Omit hold on ct 4 of meas 8.
- VI. ZABA (FROG) STEP**
- 1 Facing ctr, reach to R side with R (ct 4 of meas before). Close L to R (ct 1). Reach to R with R (ct 2). Close L to R (ct 3). Reach to R with R (ct 4). Wt is predominantly on L during this pattern. Keep steps small while learning.
2 Close L to R (ct 1). In place, leap onto R (ct 2). Step L next to R (ct 3). Stamp R in place (no wt) (ct 4). Reach to R with R (ct 4).
3-16 Repeat action of meas 1-2 (Fig VI) seven times (8 in all). On meas 16, hold ct 4. Repeat whole dance from beginning but omit Fig V. Go directly from the TUCKS (Fig IV) to the Zaba Step (Fig VI). In order to do this, an adjustment must be made in Fig IV, meas 16: Step L, bending knee (cts 1-2). Hold (ct 3). Reach to R with R (start of Fig VI) (ct 4).

SLAVONSKO KOLO

(Croatia)

Slavonsko Kolo means "Kolo from Slavonia" and is native to that region of Croatia. This dance was introduced by John Filcich at University of the Pacific Folk Dance Camp in 1956.

MUSIC: Record: Woodlands 45-6805; Jugoton J6003-B'; Corona C-401A
"Mi Cigani"; Kolo K-49-B

FORMATION: Closed circle, no ptrs necessary, M together in one portion of circle, W together in other portion. Join hands in front by locking middle fingers with the second person on either side; L arm under and R arm over the arms of the persons adjacent.

STEPS: Basic Step: 2 meas to complete

Meas 1: Step on R, flexing knee (ct 1); lift on ball of R ft and straighten R knee, placing L on floor about 10 inches to L (ct &); wt still on R, lower and raise R heel twice- "bounce" (cts 2, &).

Meas 2: Transfer wt to L, flexing L knee (ct 1); rise on ball of L ft and straighten L knee, closing R to L (ct &); wt still on L, lower and raise L heel twice - "bounce" (ct 2, &).

NOTE: There should be a relaxed lean of upper portion of body twd ctr of circle. Entire body should vibrate during bounces.

Walking-Rest Step: 4 meas to complete. Face ctr throughout.

Meas 1: Step R across in front of L.

Meas 2: Step on L to L, flexing knee slightly to emphasize step.

Meas 3: Step R across behind L.

Meas 4: Step on L to L.

Vrtanje Step: Step R across in front of L, flexing R knee ct (1); step on L to L (ct 2).

NOTE: During this step, point R ft twd ctr; lean upper body twd ctr; keep knees flexible throughout.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION

I. BASIC STEP

A 24 With 12 Basic Steps, circle to L (CW)

SLAVONSKO KOLO (Continued)

II. WALKING-REST STEP

B 12 With three complete Walking-Rest Steps, circle to L (CW)

III. VRTANJE STEP

C 16 With sixteen Vrtanje Steps, circle to L (CW). During the first 8 meas keep steps short; during the last 8 meas, lengthen steps to revolve circle more rapidly.

Repeat dance three times more.

IV. FINALE

A 28 With fourteen Basic Steps, circle to L (CW).

SONG TEXT

Hej ni momka kad naših seljaka
// Nit curica kad naših sokica //

Hej kad za igra pusta Slavonija
// Podnjima se zemlica uvija //

Hej gospodine i gospodski sine
// Čini mi se da ćeš čuvat svinje //

Hej u moj dike porcelanski zube
// Kad me ljubi sve selo probudi //
Bolji me nego vi vi ste malo šašavi
Vidi se po ogama da ne znate igrat znama
Bolji naši nego vaši, naši vaši nad igraše

Uza baba vriću maka da
Metnula kraj didaka
Kad se kikod probudio
Vriću maka zagrlio
Tud su rukse tud je glava
Kom je brasu mege dala



Dancers from "Slavonic Rhapsody" doing the Serbian Bunjevachko Momachko Kolo.

Report from Southern California

PAUL PRITCHARD

This is the month of autumn parties, and it seems that several of our local groups have them in the planning. Autumn harvest and Thanksgiving seem to be the themes. Of course, we have just concluded some at which we managed to get lots of people out in costumes for a change, although I must say that they weren't exactly what one considers the usual folk dance type—for the Hallowe'en season has just departed. One right on Hallowe'en itself at Westwood, and there were also two more the following night—at the Gandy's and at the Fiesta Folk Dancers.

It was nice to see a brand new club take an interest to the extent of hosting a festival without having to have years of preliminary prompting. Such was the case of the Huntington Park Folk Dancers who scheduled a nice regional festival on the last week-end of October. We certainly seem to be keeping an interest up with these newer clubs. A last minute change also was the decision of the Hemet International Folk Dancers to put on a festival in November. As of this writing, the definite date was not assured, but it was for early in the month, so watch close upon the receipt of this issue of "Let's Dance"—the calendar will probably have it as a last minute flash. This festival replaces the one originally scheduled for West Hollywood, which was cancelled.

There will undoubtedly be many Southern Californians heading to the Bay Area for the Kolo Festival on Thanksgiving. We have heard also that Lani Papadol will be timing her trip home from Jugoslavija to be there also, just under the wire so to speak.

A recent wedding to hit the ranks of the Village and Gandy dancers was that of Tom Pappademos and Sue Kahlstrom. A real nice couple, and we wish them a real big heap of luck and good wishes.

If you are wandering around the various folk dance groups and happen to see a fellow sitting by the table at the entrance with a lot of literature by him, take a close look—you'll probably see that this guy is our Vice-president, Ted Walker and the literature is "Let's Dance" and material pertaining to same. Ted hasn't been doing too much dancing, lately, but he has sure been around promoting our mag. If you, mine reader, are at this moment reading someone else's copy and are not a subscriber yourself, why not pick up a subscription blank from Ted and sign up for a year? As you can see, there's a lot of extremely interesting information as well as fine dances included in every issue.

As I write this, the Santa Monica and the Yosemite beginning classes are doing excellently, and the Federation sponsored beginning group has just started at John Burroughs High School in Hollywood. So if you have friends you'd like to inoculate with the fever, head them out somewhere

along those directions, or to any of the other groups now working on their autumn series. The Westwood Co-op also has an excellent beginning program—rotating so that one can come in at almost any time and learn some new dances. I have myself been having a lot of fun over there lately working on the Westwood teaching staff, for it seems that after one has been around the cycle, there is much enjoyment derived from teaching the beginning students. They thoroughly enjoy themselves and bless them, they don't sass you back! One is brought to mind of the bygone days when you too were out there learning the rudiments—and having a world of fun. See you all anon.

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The Record Finder

Reviewed by PAUL ERFER

The Fall season starts out with a nice big batch of new recordings for the square dancer and caller. By and large, the quality, fidelity and musical ensembles of these square dance aggregates have improved tremendously in the past few years. With good equipment, any number may enjoy to the fullest a variety of callers and/or dance bands. Among the newcomers to the scene is Bob Johnston calling for Dash Records. another contender in the square dance recording field. Johnston's initial effort is *Sweet Jennie Lee* with some harmonious singing on Dash 2501 (flip, instrumental); his second one makes with *Corner Hash* and *Find Your Man* on 2503. Another young caller to win popularity on records is Bub Ables who sings with personality *Because, Just Because* on Black Mountain 186 and *I Never Knew* on No. 187; both of these have flip instrumentals. Balance 105 presents Ed Gilmore singing *Changes* and *By and By*; No. 205 is for the caller Joe Lewis does in his individualistic style *Rambling Rose* and *Too Young to Marry* on J-Bar-L III; instrumental, No. 116. Robby Robertson is heard to good advantage in *Be Happy* and *That Old Black Magic* on Windsor 7460; no calls, No. 7160. From Arizona way come Johnny Schultz winning you over with *Dream On* (Old Timer 8126; flip, no calls) and Marvin Shilling pattering *Steppin' High* and *Allemande Breaks* No. 3 (Western Jubilee 578). A couple of very able singing Californians are heard with *Ace in the Hole* and *Sitting On Top of the World* by Glen Story on Sunny Hills 128 (instrumental, No. 129) and *Chicken Plucker* and *Square Thru Ques* by Lee Helsel on Sets in Order 1102. After a long absence, Cal Golden is heard once more on Hoedown Records with *Yonder Comes a Sucker* on No. 710; flipside, instrumental. And on long - play you can have almost a whole evening's dancing to Arnie Kronenberger doing a variety program of squares, *A Night at the Rinkydinks* on Sets in Order LP-4003.

There are plenty of straight hoedowns also. For the caller, try a fresh discing of *Sally Goodin* and *Old Joe Clark* on Western Jubilee 614; or *Hashin' Up a Hoedown* and *The Maverick* on Hoedown 509; or *Durang Hoedown* and *Polka County Hoedown* on Sets in Order 2105; or some special plucking by Jack Barbour's boys named *Close Shave Rachel* or *Barbour Itch/Up Jumped the Devil* on Sunny Hills 126 and 127 respectively; or *Chuck's Capers/Beale's Breakdown* on Black Mountain 185; or *Sally Johnson/Old Joe Clark* on Dash 2502. This group should satisfy all customers.

ROUND-UP. A few possible hits for winter round dancing are *Why Ask for the Moon* on Decca 30334; *Sweetheart Waltz* and *Dixie* on Windsor 7644; and *Tennessee Two-Step* and *Make Believe Two-Step* on Dash 2504.

Council Clips

DIABLO COUNCIL

All ten clubs in the Diablo Council are functioning at full speed this fall. The new delegates from each Club attended the September Council meeting and helped elect the current Council Officers, who are: President, BEV WILDER, from Walnut Whirlers; Vice President and Treasurer, JOHN TULLY, for Pleasant Hill Folk Dancers; and Secretary, REVA WARD, from Do-Ce-Do. New representatives on the Council are BILL MILLER, from Acalanes Folk Dancers; ERNIE COLEMAN from Circle Four; JACQUE WILCOX, from Dancin' Dudes; JOE JESUS, from Diablo Promenaders (He's their new President, too.); REVA WARD from Do-Ce-Do; JOHN TULLY from Pleasant Hill Folk Dancers; KINGSLEY SHAW, from Reel Weavers; and AL LAVEN from Suburban Swingers. These people, together with the hold over delegates from each club, will be working all through the coming year to promote folk dancing in the Diablo area and to put on the annual Spring Warm-up Party and the September Federation Festival.

The schedule of classes being held in the Diablo area was available at the Walnut Festival and all classes are now under way. Pleasant Hill Recreation Department, with HERB and JO SHELLY teaching, have two classes for beginners; one for intermediate level dancers and one for advanced. Square dancing is included with each of the classes. REVA and GLENN WARD are teaching the intermediate and advanced classes in the Walnut Creek area, while GEORGE and KAY KIMBALL have the beginner's continuation class at Walnut Heights School on Wednesdays. Their Intermediate-advanced class meets Tuesday evenings at Stone Valley School in Alamo. MARIE and BILL BOCK are holding forth on Wednesday evenings at the Pittsburg Community Gym with an intermediate class. BEV and GINNY WILDER are teaching high school and junior college age students at the Walnut Creek Recreation Department on Wednesday evenings from 7:30 to 9. The Walnut Creek Recreation Department sponsoring a square dance class at the Walnut Creek School on Tuesday evenings—FRANK BROWN, instructor. Everyone is busy—and that keeps us all happy, too.

VIRGINIA WILDER

✓ ✓ ✓

SACRAMENTO NOTES

BY FLOSSIE B. VANDERPOOL

The Sacramento Council and Recreation Department will sponsor the Teenage Festival to be held on November 17th in the Memorial Auditorium in Sacramento. Exhibitions will be by local and out-of-town Teenage Clubs. Eight Teenage groups will handle the Festival, and only teenagers will be allowed to dance. Spectators will be seated in the

balcony. Another Teenage Club is now dancing in the Newton Booth School. MRS. OMEGA GRAHAM (Los Amigos) is their instructor.

The LAWRENCE JERUE's (President of Sacramento Council and member of Circle Squares) celebrated their 35th Wedding Anniversary at their home in Carmichael. 150 friends and relatives attended the party, including guests from New Zealand, Santa Rosa, Marin and San Francisco. The Honorees were married September 6, 1922, in Mankato, Minnesota. Folk dancing, as well as Ballroom dancing, and lots of good eats, made a successful party.



MAITLAND ROUGH (Tango Waltz) has just returned from a vacation trip through Wyoming, Idaho, and the Yosemite National Park. The Tango Waltz Club have feted the just married Mr. and Mrs. DAVID HENDERSON* with a party. Congratulations!

The Sacramento Council Membership party will be held November 16th, with the Host Clubs, Woodland Villager's, Centennial Swingers, and Let's Dance heading the hard working Committees.

The first Council Teachers Institute had a good attendance, with WEE STEUBER and FRANCIS THOMPSON (Tahoe Swingers) teaching Al Tiruni, El Barretero, Baanopstekker, and Black Earth Circle.

The Centennial Swingers have been working hard to get more people interested in Folk Dancing by sponsoring a beginners class in Roseville—ADEN REAK is their instructor; an intermediate dancing class in Citrus Heights, BOB and CARMEN SCHWEERS, teaching.

Members of the Triple S class had as their guests, the newly wedded Mr. and Mrs. NEIL GENE MOORE, son of the JOHN S. MOORE's. Neil was a member of the Tambourine Exhibition group and has always been interested in Folk Dancing. While in the service in Japan he participated in several Festivals. The newly weds are making their home in San Luis Obispo, as Neil is a Senior at California Polytechnic College.

If you will notice by these reports, prospects have been very good in Sacramento for the single girls. My advice is: "Join a Folk Dance Club."

SAN FRANCISCO TIDBITS

GEORGIA LANDERS, Secretary of the Dance Guild, says, "It looks as if DAN and GENNY GAREIS are following the seemingly current tradition of the Dance Guild in raising a second generation of members. The baby is expected on New Year's Day, so the doctor says, and so far "Mamma" is doing fine. Make it a boy, hugh, Genny? We already have a good crop of girls."

CINDY ROSE, all 7 pounds and 11 ounces of her, was welcomed by the proud and happy parents, ETHEL and GARY KIRSCHNER, on September 10th. If you don't make a Square Dance Caller out of her, Gary (Reports are that she has a loud voice), be sure she takes up folk dancing.

If you are tired of eating Turkey during the latter part of this month, why not join the members of the FUN CLUB, at the Precita Valley Community Hall, for their post Thanksgiving Dinner, on November 30th. The price for adults is \$1.50 and for children, 35 cents. Contact GLORIA EBERLING for reservations.

We are happy to see SOPHIE HOFMEISTER back at the reception desk at CHANGS after her long stay at the hospital. During her absence EDNA ROSE took over Sophie's responsibilities.

Latest letter from the BILL SORESENSEN'S in England indicate they plan to arrive in California in Mid January or sooner, for a six weeks visit before returning to England for two more years.

Cupid has been busy around Changs International Folk Dancers. ELEANOR HAUSER changed her name to Mrs. DAVID MISSE, and NAOMI POWER is now known as Mrs. BOB DRUDE.

We were sorry to learn of the passing of TED PIEPER during a

heart attack. In his memory Changs is arranging a Scholarship Fund.

Any profits derived from Changs' October 25th Party will go into a Musical Scholarship Fund for Raoul Silva, who is a brother of ED SILVA, a member of Changs.

We are happy to see CHARLIE BLUM is dancing again, after his "vacation" in the hospital.

ELISABETH FULLER would like to announce that Changs "Old Time Party Nite" has been changed from the third to the second Friday.

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The San Francisco Council hopes folk and square dancers and their friends will help support the Scholarship Fund project, headed by GRACE PERRYMAN, to enable young people to attend Folk Dance Camp at the College of Pacific, by purchasing Evergreen Home Decorator Kits from a member of a Folk Dance Club. Orders for these Christmas Kits will be taken during October and the early part of November, and the kits, themselves, will be distributed at a free folk dance party on December 8th.

VI DEXHEIMER

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SONOMA COUNTY NOTES

Whenever there are community activities in full swing in Sonoma, you can find the Valley of the Moon Swingers right in the midst of things. During the month of August they took part in the opening ceremonies of Sonoma's new Bank of America, furnishing music and dancing to the huge crowd that attended. On September 8th, the Sonoma Chamber of Commerce held a Western Style Barbecue and the folk dancers were called upon to furnish entertainment.

An important part of the Annual Valley of the Moon Vintage Festival on September 28-29th was the folk dance festival, hosted by the Swingers, which drew large crowds of dancers from all of Northern California.

On October 5th, at Sonoma Mission Inn, the Pacific Railway Club, a national organization, held their Annual Outing, and who do you suppose entertained? Right — the "Moon Swingers" again.

VIRGINIA SPENCER

✓ ✓ ✓

STOCKTON AREA COUNCIL NEWS

On Saturday, September 14, the Stockton YMCA gym was the setting for the Polk-Y-Dots' first-of-the-season party. JACK McKAY was present, calling his good squares and being welcomed by his many Stockton Area Council friends. The Calypso theme used for the party was expressed in West Indies decorations, including a banana boat, the Marianne, complete with real banana bunches and a life-like figure of a boatman. Bamboo was used in abundance and articles of West Indian arts and crafts were on display. Dancers sat at small tables along one wall to

rest between dances while drinking coffee or punch. A memorable party, quite up to the Dots' reputation for good ones.

The Stockton Prom-Y-Naders had their regular monthly party on September 25th, welcoming back their president, CARLTON SHANKS, who had been in the hospital recently for surgery. New officers were elected that evening. They are: President, GEORGE WINGES; Vice-President, FORREST LANDEEN; Secretary, VERA ROSE; Treasurer, AL SCHNEIDER. A welcome guest from Fresno was RAFAEL SPRING, who invited everyone to the Fresno Folk Dance Camp Reunion and Festival. Also back dancing with the Prom-Y-Naders is ART ZUNIGA, who was severely injured in an accident last December while at work.

ISABEL T. REYNOLDS

NORTH BAY NOTES

It is a healthy sign that we welcome several new members to our Vallejo Folk Dancers and surely the wonderful parties scheduled by other clubs in the area will also invite new members to them.

The "GAMBOLEERS" of St. Helena, thru their wonderful Harvest Festival, entertained royally all the folk dancers of the area. There was the usual country fare in their refreshments, such as Ham Sandwiches and homemade pies.

The Napa Silverado Folk Dancers are deeply engrossed in learning the new dances and showing real enthusiasm while visiting other clubs as well as their own.

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(Signed) BILL POWERS,
Business Manager

(Signed) DONALD P. SPIER,
President.

Sworn to and subscribed before me this 23rd day of September, 1957.

(Signed) HOLLIS D. GRIFFIN.
My commission expires July 7, 1960.

FRESNOTES BY MARY SPRING

Our summer beginners class has now moved indoors to the Chester Rowell School, 3798 E. Lewis Ave. It continues to meet every Monday evening and the teachers are THOMAS and HAZEL NORTHRUP. This class has shown real initiative in running its own affairs, so a committee from the class was selected for this purpose. It consists of MARGARET and LEO HANSON, chairmen; JACKIE and CHARLES GARDNER; EUGENIA and FRANK WYANDT.

During the last three months some of the dancers who attended C.O.P. Folk Dance Camp this summer have been meeting weekly to go over the dances learned there, to iron out discrepancies in interpretation, and above all to re-enjoy them. These meetings have been very stimulating and will insure that this folk dance material will be used quickly and well.

The Raisin Harvest Festival of 1957 is a memory, to be added to all the other bright memories of our fall festivals of the past nine years. The Camp Reunion institute was most successful; the exhibitions showed notable versatility; and above all, the spirit which should be a part of all festivals was there, as bright and strong as ever. The after parties featured general folk dancing and a kolo session. And we think a special tribute should be paid to the callers whose efforts made the squares so enjoyable. It was an all around good festival, made possible by the dancers who came from far and near, some of them traveling many miles to dance with us. Our efforts were well rewarded by your enthusiastic participation.

GREATER EAST BAY COUNCIL BITS BY GEORGE N. CASH

President JIM CRANK commended JACK PINTO and his committee for the very successful Woodminster After-Party held at the Sail Boat House. It was the general concensus of opinion of those present that this party added greatly to the Woodminster program. A report from the beginners class showed that the attendance had held up during the summer and that a very successful party was held on August 29th, concluding the first six months of the class. HARRY AHLBORN, as chairman of the Rules Committee, is gathering data for future classes.

The Council joined with the Native Sons and Daughters of the Golden West in celebrating the anniversary of California's Admission to Statehood. This program of general folk dancing and exhibitions in Jack London Square was chairmaned by MARK BATES of the Folk Dance Guild of El Cerrito.

Vice President of the Council, ROI PARTRIDGE, has been appointed

general chairman of the Federation Festival to be held in the Oakland Civic Auditorium on February 23, 1958.

Oakland Recreation Dance Arts is back into full swing of winter activities. SONNIE VON KONSKY has returned to her studies at Oakland J.C., and BERNICE LEE is back at S. F. State, working on her teaching credentials. CHARLES RUSS competed in the Alameda City swim meet and placed first in the 100 yard and the 50 yard breast stroke and won honors in three other events. Again DANCE ARTS' members enjoyed getting together with CHANGS, this time at Changs' October Party in honor of the Hungarian Revolution. Dance Arts presented Hungarian Dances. JERRY WASHBURN did the outstanding work on the Hungarian costumes.

Twenty-four members of the SKIRTS 'N SHIRTS Dance Club of Oakland, after attending the "Folk Dancers Showcase" at Woodminster amphitheater, topped off the evening with refreshments at LILLIAN and HARRIS HUNTER'S. After the dancing at the Walnut Creek Festival, the group was invited to the Lafayette home of ELIZABETH and JIM BERRY. The Skirts 'N Shirts are instructed in intermediate dancing every Wednesday evening at the Chabot School by SAM and ELIZABETH FLINT. Elected to lead the Club during the '57-58 Season were CAROLINE and DICK GOSLINE, Presidents; CARLEEN and WALT OTTO, Vice Presidents; FRANCES and HARRY MORGAN, Secretaries; and BOBBIE RUTLEDGE and AL FOURNIER, Treasurers.

MARIN COUNCIL AREA COMMENTS

BY WILMA YOUNG

The Marin Dance Council is going to have its traditional New Year's Eve Party, THE KARLSTAD BALL, at the Masonic Building in San Rafael, California. Folk Dancers and Square Dancers who are looking for a good time and fun, plus a superb buffet dinner, should plan for this gala event. There will be dances for everyone. There are only a limited amount of tickets available, so make your reservations early and enjoy a happy evening of entertainment and celebration dancing the Old Year into the New Year. The Sausalito Step-Together Dance Club, under the guidance of its President, LEO C. PARACHINI, is taking an active part in the plans.

GEORGE and MABEL CATEY of the Mill Valley Folk Dancers are the sponsors of the "Folk Dance Jamboree" program on radio station KTIM—1510 on the Dial. The program is broadcast each Saturday at 9:30 and the Federation Clubs in the Bay Area are urged to send SHORT notices of coming events to JOE ANGELI, 132 Dominga Ave., Fairfax, who is the M.C., NOT LATER THAN THE TUESDAY PRECEDING the broadcast. Requests for your favorite records are welcome. So make a note

of the address, deadline and most of all the spot on the dial for your folk dance listening pleasure.

URSULA and JOHN MOONEY hope to see their many folk dance friends at "The Laendlers" beautiful new I.D.E.S. (Portuguese) Hall, on Caledonia Street, in Sausalito. John says the dance floor is terrific. Their first party will be on Saturday, November 30th, and future parties will be planned for every fifth Saturday.

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MONTEREY BAY AREA NEWS

BY ELSIE PUCCINELLI

Los Bailadores de Monterey were very active in participating in the "Kick-off" celebration in September and the German Oktoberfest, October 11, 12 and 13th, at which time German Clubs from all over the United States danced German dances in their colorful costumes. Representatives from Life Magazine snapped pictures of the Bailadores, and the group appeared on TV Coast to Coast in an effort to interest people to come to the Festival.

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PENINSULA NOTES

BY JEAN ALOISE

The Peninsula Recreation Departments and the Folk and Square Dance Groups in that area were given a wonderful writeup in the "Peninsula Living" section of a recent issue of the Burlingame "Advance-Star." Folk and Square Dancers featured in the article were MR. and MRS. HUGH SIMS, YVONNE and ED STUBBE, RALPH McNAIR, DON NEWPORT, BEVERLY and ROY SCHLICHTMANN, TOM and ELS-PETH FOX, CHIC BURGESS, BILL CASTER, JACK WEIDEMAN, and JANE and ALDO MOLINARI. "Granddaddy" of all the groups, so the article read, seems to be the Big Circle of Burlingame, which has started its eighth year of dancing. MR. and MRS. MILTON FLOWERS are leaders in this group, as well as in the Wagon Wheelers.

The many friends of DOROTHY STEVENS, Peninsula Folk Dance Council Secretary, will be very happy to learn that a long needed operation is now in the past. It is good to know Dorothy has completely convalesced and is back dancing again, as active as ever. Keep well, Dorothy!

ALICE and ELMER DE GRAF were hosts to the entire Los Altenitas class, Thursday evening, September 19th, at their beautiful Los Altos home. Liquid refreshments were available during the entire evening. When the dancing was over, barbecued frankfurters, with all the trimmings, were served to a hungry gang. To our hosts, ALICE and ELMER, a hearty "Thank you!"

Editor's Corner

In reading the Peninsula Notes under "Council Clips" for this month, mention is made of the recent issue of the Burlingame "Advance-Star," stating that the "Granddaddy" of all the Peninsula groups in FOLK and SQUARE DANCING, seems to be the Big Circle of Burlingame. May we also mention that the PALOMANIANS, also a Peninsula Folk Dance Group, have been FOLK DANCING on the Peninsula for SEVENTEEN years, first under the direction of LEE OWENS, followed by ROY ZELICK.

A note from BETTY and MICHAEL EHRLICH telling us of a Folk Dance Institute to be conducted by MICHAEL and MARY ANN HERMAN, on November 8th and 9th, at the Gage Park Auditorium, 2415 West 55th St., Chicago, Illinois. For tickets or further information write or call the Ehrlichs at 6450 North Christiana Ave., Lincolnwood 45, Illinois. Phone Orchard 5-3449.

A word from the City of Phoenix, Arizona, Parks and Recreation Department, tells us that the second year of weekly Wednesday evening Folk Dance classes, will begin October 9 in the Emerson School auditorium 1817 North 7th Street. These classes coordinated by Mr. and Mrs. Glover Whittaker, are offered FREE by the City of Phoenix!!! Classes run from 8:00 to 10:30 P.M.

Of interest to all folk dancers will be the presentation by the Mexican Players of "FESTIVALES," a concert of music, dances and songs of the Mexican countryside to be held Oct. 2 to Nov. 16, at the PADUA HILLS THEATRE, Claremont, California. Matinees will be held on Wednesday and Saturday at 2:30 p.m. Wednesday, Thursday and Friday evening performances will be at 8:30 p.m. Admission \$1.80. We know that all our dancers from the South are looking forward to this interesting event.

Don't forget the Treasurer's Ball, November 10, at Kezar Pavillion.

Plan to visit the "Golden Gate in '58" and attend the Festival of the Golden Gate, May 29, 30, 31 and June 1.

SIXTH ANNUAL

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Federation Festivals

NOV. 3—SUNDAY Hemet
Time: 1-5 p.m.

NOV. 10—SUNDAY West Hollywood
West Hollywood Festival
CANCELLED

NOV. 10—SUNDAY San Francisco
Treasurer's Ball
Kear Pavilion
Council Meeting: 12:30
Chairman: John Mooney,
Admission charge:

DEC. 1—SUNDAY San Francisco
Eureka Valley Recreation Center,
18th and Collingwood
Hosts: Ansambli Narodnik Igrac's
Sokol

Chairman: Jack Mona
Council Meeting: 12:30

DEC. 8—SUNDAY Santa Monica
Folk Dance Festival
Theme: "Christmas Away from Home."
Place: Sportsman Park Auditorium,
Western and Century Blvds.,
Los Angeles.

JAN. 12—SUNDAY San Jose
San Jose Civic Auditorium
Theme: "Around the World in Eight
Hours."

Chairman: Dorothy and Kenneth
Stevens
Hosts: Peninsula Council
Council Meeting: 12 Noon
Dancing: 1:30-5:30 and 7:30-10:30.

Regional Festivals

NOV. 17—SUNDAY Sacramento
Teenage Festival 1:30 p.m.
Sacramento Auditorium

JAN. 19—SUNDAY San Francisco
Terpsichoreans

FEBRUARY 23 Oakland
MARCH 16 Sacramento
Pageant
APRIL 26-27 Fresno
MAY Santa Rosa
JUNE Salinas
Lettuce Festival
JULY 13 Kentfield
OCTOBER Fresno
AUGUST, SEPTEMBER, NOVEMBER,
DECEMBER, 1958 — OPEN

Special Events

NOV. 10—SUNDAY West Hollywood
Federation Institute, South
Chairman: Vivian Wolf

(the place may be changed if the
auditorium is not available . . .
call Ed Feldman for confirmation if
you are coming from out of town.)

NOVEMBER Oakland
Teachers Institute
Oakland High School

Federation Festivals

DECEMBER, '57 Santa Monica
JANUARY 12, '58 San Jose
JANUARY, '58 Pasadena
FEBRUARY 23, '58 Oakland
FEBRUARY, '58 Bakersfield & Holtville
MARCH, '58 Sacramento
MARCH, '58 Ojai
APRIL 26-27, '58 Fresno
APRIL, '58 Riverside
MAY, '58 Santa Rosa
MAY, '58 Long Beach
MAY, '58 Statewide San Francisco
JULY 13, '58 Kentfield
OCTOBER, '58 Fresno

3 LINES, \$1.00—Send in your Party Announcement. Copy must be in by 5th of month
to appear in current month.

SAN LEANDRO FOLK DANCERS, Mon.
Eve. Laurel School, Oakland St. and
Patterson. von Konskys, Instructors.

GARFIELD FOLK DANCERS, Berkeley
W. Th. Jr. HS, Ward & Telegraph.
(P) 3rd Sat. School, Russel & Ellsworth.