

NOVEMBER 1960



TREASURER'S BALL



Let's Dance

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Let's Dance

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TABLE OF CONTENTS

NOVEMBER, 1960

| |
|---|
| Folk Dancing in the Philippines . . . 1 |
| Costumes of the Philippines 4 |
| Introducing Ester Timbancaya . . . 6 |
| A Wonderful Assignment 8 |
| Festival Concert 10 |
| Food of All Nations - Philippines 12 |
| Dance Description |
| Polka Sa Nayon (Philippines) . . 16 |
| The TREASURER'S BALL 17 |
| Harvest Teen Festival 24 |
| The Record Finder 25 |
| Echoes from the Southland 26 |
| Party Places 28 |
| Letters from our Readers 30 |
| Council Clips 31 |
| Calendar of Events 36 |
| and Back Inside Cover |



ON OUR COVER

Carolyn Riedeman, Treasurer, Folk
Dance Federation of California, Inc.
cordially invites you to the TREAS-
URER'S BALL, at Kezar Pavilion,
November 20, 1960.

FOLK DANCING in the PHILIPPINES

By . . . Ester P. Timbancaya

Folk dancing has always been one of the favorite pastimes of the Filipinos even long before Magellan discovered the Philippines in 1521. At social gatherings such as wedding celebrations, fiestas, initiation ceremonies and other feast days, the early Filipinos sang and danced continuously, often for days and nights.

Dance is used by the Filipinos on practically every occasion; be it of war, thanksgiving, birth, death, courtship, or marriage. They dance to imitate the birds like the duck, tikling (a small rice bird), hawk, dove, and even the cock in a cock fight. The Christian Filipinos dance for their patron saints; the Mohammedans for their sultans and princesses; and the pagan primitive tribes dance for their gods, ancestors, spirits, and even for the moon and the stars. As a mode of expression, Filipinos reveal in their dances joy or sadness, exaltation or disappointment, gaiety, modesty, dignity of labor, bravery and many other modes of expression. They use dance as a means of communication from one group of people to another; as a vehicle to pass on customs, traditions, and attitudes that could not be expressed in words.

Folk dancing plays a very important part in the religious ceremonies of the people, with varying practices and beliefs depending on the religion and region where a particular dance is used. Among the pagan mountain province tribes in northern Luzon, their religious dances feature the offering of sacrificial pig by a priestess to the god, or a dance by the priestess asking ancestral spirits to furnish her the names of brave head hunters. Dancing to varying pitches of gong and drums and with increasing speed, the dancers dance until they think that the spirits have heard their messages and sometimes they dance until their bodies fall to the ground.

Religious dancing among the Christian Filipinos is very much different from the non-Christian tribes. The Philippines is predominantly Roman Catholic and every Christian village or town has an annual fiesta held in honor of its patron saint. An example of Christian Filipinos dancing at religious ceremonies is in the little town of Cuyo where two big fiestas are celebrated every year — St. John's day, on June 24, and St. Augustine's day, on August 28. After the mass on St. John's day, the people of the town form a long procession parading the graven image of St. John. From the church, the procession leads to the shore where several decorated sailboats await the whole crowd for a continued procession to the sea. Leading the procession is a group of male dancers dressed in skirts of stripped young cocoanut leaves. They wear masks and high headdresses made of cocoanut straw to conceal their identity. A clown or jester leads all the dancers and he makes all kinds of stunts like picking up a coin from the ground with his masked mouth. They dance all

throughout the procession to the lively accompaniment of bamboo flutes, drums and native string instruments. These dancers are supposed to entertain and gain the favor of the patron saint, hoping that there will be more rain to come, especially in June, when rice planting season is just starting. St. Augustine's fiesta is celebrated for about a week. About four days before the fiesta a group of male dancers, called the "Ates", dance from house to house in the town. They paint their faces with charcoal or with blue indigo, and they wear straw hats trimmed with flowers, colored ribbons and feathers. The dancers sing as they dance to the accompaniment of drums and bamboo flutes. They dance in exaltation and praise for St. Augustine. Another group of dancers that go around the town are the women dancers, called the "Pastoras". Their dances usually feature the love and adventure of their sweethearts who go to war or sail far across the seas, and with the help of the saints, finally go back to them, bringing back honor, victory, and sometimes precious jewels.

Town and barrio (village) fiestas are always fun to attend. There is dancing of all kinds all day long - religious or processional dances; dances for the fiesta queen and her court, or dances for the fun of everybody in the town. Revelry, singing, dancing, pageantry, processions, bountiful food, colorful costumes and gaiety characterize a Philippine town fiesta.

Folk dancing is present even in the most sophisticated and formal social gathering. During the inauguration ball in honor of the new President of the Philippines, the senators, and other high ranking public officials, it is traditional that the ball be formally opened with the famous Philippine quadrille, the Rigodon de Honor. The ladies wear the most beautiful "ternos" or "mestiza dresses" with butterfly sleeves, usually made of richly embroidered pineapple cloth, silk, satin, and brocade. The gentlemen wear black pants, black shoes and socks topped with the Philippine shirt, called the "barong tagalog", also made of fine linen or pineapple cloth and hand embroidered in the front. After the last figure of the stately and dignified Rigodon, which is a grand right and left, the couples dance the grand waltz and the ball is on. The same practice is done in the cities and provinces during the inauguration ball for the town, city, or provincial mayors and governors. At other social gatherings often times party enthusiasts set themes for their parties like "A night in Moroland", where everybody dresses in Mohammedan costumes and dance Muslim dances; another party may have a theme looking back to the dances of yesterday and set the mood to the rhythm of the jotás, mazurkas, habaneras, curachas, polkas, etc. Folk dancing is everywhere. Being a musical people the Filipinos love to dance, sing, and have a wonderful time.

There are many wedding and courtship dances in the Philippines and every region has different ways and practices of celebrating wedding feasts, as influenced by different customs, traditions, and religion. Regardless of all these differences, wedding dances are usually performed

by the newly-weds to collect gifts, in money or in kind, to start out the newly married couple in their early life together.

FOLK DANCING IN PHILIPPINE SCHOOLS

Philippine folk dancing is a part of the physical education program. The Filipinos, especially the school teachers, give full credit and honor to Mrs. Francisca R. Aquino, who, for the past thirty years has devoted most of her time in the research and collection of folk dances all over the Philippines. Through her untiring efforts and devotion to the folk dance movements, Mrs. Aquino has written and published several books on dances of the Philippines, which have been made available for the use of school teachers from the elementary grades to the college level. Folk dances are always performed in school programs and social gatherings. During the Junior-Senior proms in high schools, all the Juniors and Seniors start the prom with the Rigodon or the Lanceros. Folk dancing is one of the main features in intramural and interprovincial and literary-musical contests. It is also the main attraction in the playground mass demonstration during big interscholastic and national open athletic meets.

Lately many educational institutions have organized folk dance groups; among them are the Philippine Folk Dance Troupe, the Bayanihan of the Philippine Women's University that just completed a dance tour around the world, the Barangay of the Philippine Normal College which has toured several Asian countries, the Far Eastern University Dance Troupe, the Dance Troupe of the University of the East, and others.

The customs, traditions, music, art, and legend revealed in the Philippine folk dances give the Filipinos a feeling of national pride and vitality. In them are seen the common roots in the cultural heritage that every Filipino should be proud of. The scattered and numerous islands composing the Philippine archipelago (7,107 islands and islets) and the many different dialects (87 of them) that the Filipinos speak, have led to a wide divergence in customs, traditions, and beliefs among the people and often times misunderstanding between the different regions. To the Filipinos, folk dancing is a common language more understandable than any of the eighty-seven different dialects.

COSTUMES of the PHILIPPINES

The "Maria Clara" is an old Spanish-influenced costume worn by Philippine maidens during the Spanish regime (1521-1898). The blouse is usually made of pineapple cloth, richly embroidered. With it is worn a stiff "panuelo" or collar of the same material. The skirt may be of silk, satin or brocade. Black and white stripes on the skirt are the classic colors in a Maria Clara costume.

Ladies usually comb their hair in a big chignon at the back. Necklaces, earrings and fans are added accessories.



The "Patadiong" is one of the most popular and colorful costumes, especially in the Visayan provinces.

The skirt, which is made in straight tube-like pattern, is hand-loomed in bright plaids of yellow, red, green, black and other bright colors. The matching blouse, with butterfly sleeves, is a combination of fine hemp and cotton.



Ester Timbancaya and Roberto Bernardo, posed for the candle dance "Pandango sa Ilam". Ester's dress is the Balintawak and is made of pineapple cloth.

INTRODUCING . . Ester Timbancaya

By . . *Miriam Lidster*

A delightfully charming young lady is Ester Timbancaya. Ester was born twenty-three years ago on the Island of Cayo, Palawan, one of the 7,107 islands of the Philippines. She is the eldest of nine children, and, according to Ester, when teasing, "the darling of her father". There are 87 spoken dialects in the Philippines. Ester speaks five dialects - Cuyono being the dialect spoken on her home island - a little Spanish, and English. They speak English in many of the schools in the Philippines, and the lectures in her undergraduate college courses were given in English. When Ester was four years old she moved with her father and mother to Puerto Princesa, which is the capital of Palawan province. There they lived until she had finished her high school education. During the war they were forced, for safety reasons, to return to the island of her birth. Her grandmother still lives in the heart of this island. "Here", Ester says, "the water is sweet and good, not brackish and salty as on the coast". Her father was in the Philippine army, and often he would slip away to see them and bring them goodies - powdered milk and chocolate from the GI rations of the U.S. Army. After the war they returned to Puerto Princesa, where Ester was enrolled for the first time in school. Her mother placed her in the third grade, and except for a break of teaching in her father's school before coming to Stanford, she has been studying ever since.

Ester came to Stanford University a year ago September 12, as one of the ten students who were chosen to receive an Associated Student Scholarship. In her one year in this country she has dissolved many hardened folk dancers into new born enthusiasts for the dance of the Philippines. Who but Ester could have Sally Harris, Ace Smith, Rafael Spring, Edith Thompson, Dick Crum, Al Pill, and chosen members of the San Joaquin Valley High School football teams dancing the bamboo dance, Tinikling, on a hot sultry August evening at Folk Dance Camp in Stockton?



Everybody enjoys dancing the "Tinakling"

DANCERS DANCE BETWEEN TWO LONG BAMBOO POLES, CLAPPED IN DEFINITE RHYTHM AND DANCERS SHOW THEIR SKILL AND GRACE BY NOT HAVING THEIR FEET CAUGHT BETWEEN THE POLES.

Yes, Ester, all 96 pounds of her, is a Physical Education major, but her first love is dance. After finishing her Master's degree last year, Ester received a School of Education Fellowship grant in order to con-

tinue her education. She is headed toward a PHD in Education. Education and teaching have always been a part of her background. Her father is a principal of a high school and her mother is a second grade teacher. Her brother, David, is an engineering student at Mapua University, in Manila, and the next in line, Tom, is studying medicine at the University of the Philippines. Filivsa, a sister, is a sophomore in Business Administration, at Silliman University. Just recently the youngest, Mary, announced to the family that she would wear her newest pink dress and visit Ester in the States. About 1978 we will have another Philippine dancer at Folk Dance Camp. Mary is two and a half years old.

During the summer months her mother dismisses the two maids who help during the school year and turns the household duties over to her children. In the Philippines the oldest is the "boss" of the other children and the younger ones MUST obey. Ester says that her mother and father often take summer school courses as do teachers here in the United States. When her mother, however, decides to spend the long, lovely summer months with her brood, Ester says that she, like American mothers, can hardly wait for school to begin in the fall.

Ester spent her undergraduate years at Silliman University, which is in Dumaguete City on the island of Negros. Here she was very active in the university choral group and was chosen by Dr. Pfeiffer, who is an outstanding folklorist and teacher in the Philippines, to join the choral group that toured the islands bringing songs and music to many isolated communities. Island people travelled often as far as ten miles, without car, to hear the concerts. The choral group brought songs with religious themes, musical comedy, light opera, jazz, and very often the very folk songs that were learned through research and then brought back to their own native villages.

Many of you know Ester through her singing and dancing, but did you know that she was graduated magna cum laude from Silliman University, and was also awarded a gold medal for services and as outstanding woman of her graduating class? "Our hats are off to you, Ester".

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A WONDERFUL ASSIGNMENT

By . . Frank Kane

The rapid staccato of the drums — large tribal tom-toms and small intricately carved slotted blocks of coconut wood, the first slapped with open palm or the fist, the latter with a short hard stick — and all this forming the accompaniment for the wild Tahitian hula. This is the scene before me, brightly illuminated by the large palm torches and a bright moon in the distance peering its head around a cloud which has been deftly stabbed by a jutting volcanic spire. All this is taking place on a balmy “winter” evening in August on a little dot in the Pacific, seventeen degrees below the equator. This is Moorea — the island which was the inspiration for Bali Hai, in Michner’s “South Pacific” — and once again I pinch myself, but it is true — I am here.

It is winter in Tahiti, and Moorea too, which is twelve miles across the turquoise waters of the South Pacific, but the warm sun by day, the wild array of colors at sundown, the exotic moon at night, make for a different winter than I am definitely accustomed to. It is just that line called the Equator that invents the seasons.

But why and how did one Frank Kane happen to be in these Dorothy Lamourish surroundings? Was he installing a new club into the Federation? Did he pull a Wrong Way Corrigan when he thought he was heading for Summer Folk Dance Camp?

No — true he was studying the dance (Wow!) but his reason was a truly wonderful assignment by the South Pacific Air Lines, which presently flies from Hawaii to Tahiti only. The task (task!) was to depict the loveliness of the dream isle of Tahiti with water color paintings. These to be used for exhibition purposes to convince *you* and *you* and *you* that Tahiti is the place to spend your tourist dollar.



Getting back to the first person singular, it was indeed a “wonderful assignment” and the water-colors and sketches exhibited at the recent Pacific Festival, I believe, truly show my appreciation for this beautiful country. There was a picture just waiting to be painted from every vista. I did my demd’sst to do just that — during the day — light hours, but who can paint at night!

A WONDERFUL ASSIGNMENT (continued)

Naturally a folk dancer goes where he hears music — and there was music to be heard everywhere. When a bus would pass — actually a truck with wooden benches, open sides and flat roof — it would be jammed with humanity, pigs, chickens, fruit, fish — but always a guitar player to accompany the mobile chorus. Yet it is a bit difficult dancing to music on the move. I'll admit some of the Kolos have us galloping, but not that fast. Ah, but behind those swinging doors, vibrating in that eerie light comes sounds of a tremendous shuffle — and music — that, too, is familiar — *o-o-b no* — “Tom Dooley” in Tahitian — and in hula tempo, too! But those are the wild waterfront night spots that are known throughout the South Pacific — the dance described at the onset of this tirade was altogether different.

This was a serious presentation by a group that lives as a unit on this tiny isle that makes a spectacular backdrop across the water to the West of Tahiti. This group is one group of many, because each island — each district on some islands — all have their own group of dancers. The biggest event of the year on Tahiti, since it is a French possession, is the Fete Nationale.

This is marked by four days of competition amongst the various islands for the best dancers, drummers and singers. Prizes are awarded in all events. Native costumes dating back through the centuries add color to the scene.

As the Hawaiian dance tells a story, so does the much more active Tahitian dance. Some resemble the Portuguese Chamarita, where a caller shouts movements which establish the various rhythms for their Oteas (fast dances). Others combine the story-telling with a seated dance in a circle with one couple after another following the pulsating drumbeats and chants. All this — by firelight, and moonlight. All this on “an assignment” in Tahiti where there is no time — no tomorrow — just today — to sing, to dance, to laugh and love — that is what life is for — that IS TAHITI!



FESTIVAL CONCERT

By . . . Bee Drescher



All folk dancers have one time or another attended a festival, either on the green, in a large hall or at a recreation park. But now we may attend the Festival Concert at the Nourse Auditorium, on Sunday, November 27, at 2:30 P.M.

Mayor George Christopher has proclaimed the week of November 20 - 27 as festival of song and dance to be known as "Balkan Kolo Week" with John Filcich at the helm. The week is climaxed by the Festival Concert and is the highlight of the 9th Annual Kolo Festivities.

Mr. Anatol Joukowsky has worked long and hard amongst the dancers and has created folk dancing for each of us as an artistic endeavor. In the beginning folk dancing may have started as a recreation, but it soon developed into an expression of achievements. You can't be exposed to Mr. Joukowsky's teachings for long without catching his enthusiasm for the dance. His long years of training and research and constant study are a delight to all who know him. And again he directs and produces his annual show of selected scenes, dances and songs in Festival Concert.

This cosmopolitan city, San Francisco, is proud of its many cultures. Far away lands have given us people who bring with them language, customs and ideals. These are blended with our traditions, and so we have a delightful combination.

Many visitors as far south as San Diego and as far north as Portland attend classes. It is rather wonderful to think working people and families all gather in the evening to further their knowledge.

Almost nowhere in the world today is there a finer medley of authentic dances and costumes than in our own California groups.

Come, join the week's festivities and interest a friend or neighbor who has as yet not seen or heard our FESTIVAL CONCERT.



Dancers who will
take part in Festival
Concert
See Pages 11, 14, 23



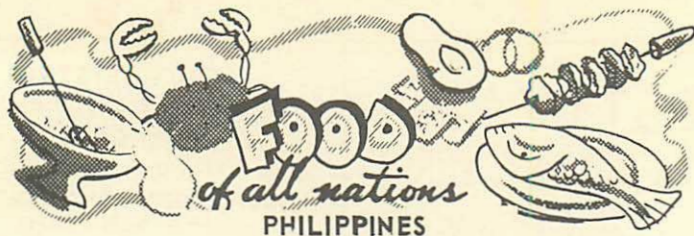
Photographer: Robert Toren

Dancers: Betty Garies

Jerry Garies

Tina Drescher

Costumes: Bulgarian



ARROZ A LA LUZONIA (Rice, Luzon Fashion)

1/4 cup oil
3 cloves garlic, minced
1 onion, chopped
1/2 pound pork, cut into strips
the size of matchsticks
8 shrimp, peeled and cut in half
2 teaspoons salt
1 teaspoon pepper

1 teaspoon Spanish Paprika
2 cups boiled rice
4 eggs, beaten
3 pimientos, sliced thin
2 hard-cooked eggs,
sliced thin
3 tablespoons butter
6 bananas, sliced

Heat the oil in a frying pan. Add the garlic, onion and pork and saute for 20 min. stirring frequently. Add the shrimp and saute for 5 minutes. Add the salt, pepper, paprika, and rice and mix well. Cook for 15 minutes. Add the eggs and stir. Correct seasoning.

Butter or oil a mold or casserole generously. Arrange pimientos and egg slices on the bottom. Place the rice mixture on top. Cover with a piece of aluminum foil and tie it securely around the edges. Place the mold or casserole in a pan of water. Cook for 40 minutes.

Meanwhile, melt the butter in a skillet. Saute the banana slices in it until lightly browned. Unmold the rice carefully onto a platter. Arrange the banana slices around it. Serve at once.

LECHE FLAN (Filipino Custard)

| | |
|--------------------------------------|-------------------------------|
| 2 cups fresh or dried grated coconut | 4 eggs |
| 2 cups light cream | 2 egg yolks |
| 1 cup dark brown sugar | 1 cup white sugar |
| 3 tablespoons water | 2 teaspoons grated lemon rind |

Combine the coconut and cream in a saucepan. Bring to a boil, remove from the heat, and soak for 30 minutes. Press all the liquid from the coconut and discard the pulp.

Combine the brown sugar and water in a saucepan. Cook over medium heat until a thick syrup is formed. Spread three fourths of the mixture on the bottom of a buttered mold, or cake tin. Mix the remaining syrup with the coconut cream. Cook over low heat, stirring constantly, until the syrup is dissolved. Beat the eggs and egg yolks in a bowl. Add the sugar and lemon rind, beating well. Gradually add the cream mixture, beating constantly. Pour into the mold. Place mold in a pan of water. Cook over low heat for 1½ hours, or until custard is firm. Do not allow the water in the pan to boil. Place the custard under the broiler for 1 minute to brown the top. Serve hot or cold.

(Credit: "Round-The-World Cookbook by Myra Waldo)

FESTIVAL CONCERT

presented by

ANATOL JOUKOWSKY
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2:30 P.M.

Selected Scenes, Dances and Songs in
Festival Concert

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Photo by . . . Robert Toren

Tina Drescher - - Costume: Rajputana, North India

Treasurer's Ball

Kezar Pavilion • San Francisco

AFTERNOON PROGRAM
1:30 to 5:30 P.M.

M.C. — Herbert W. Work, Greater East Bay Council President

1. Marklander
2. Corrido
3. Italian Quadrille
4. Milanova Kolo
5. Senftenberger
SQUARES: Bill D'Alvy
Glen Ward
6. Grasser Achterrum

M.C. — Edna Colville, Sierra Nevada Council President

7. Cumberland Reel
8. Slavenian Waltz
9. Lech Lamidbar
10. Polyanka
SQUARES: Stan Valentine
Jack Sankey
11. Korobushka
12. Las Dulcitas Tango

M.C. — Arthur L. Bailey, Fresno Council President

13. Karagouna
14. Kreuz Koenig
15. Shepherds Craak
SQUARES: Harlan Beard
Reva Ward
16. Oslo Waltz
17. Red Boots
18. Tsiganotchka

EXHIBITIONS

Master of Ceremonies — Millie von Kinsky

CHINESE DANCE GROUP
CHINESE HUNTER'S DANCE

Director Parker Wong

SAN FRANCISCO SCHOOL OF SCOTTISH DANCING
KING OF SWEDEN
REEL AND STRATHSPEY DEMONSTRATION TEAM

MAC LEAN OF LOCKBUIE

Director Stewart Smith

DANCE GUILD
POLISH KRAKOWIAK

Director Grace San Filippa

M.C. — Donald Thome, Monterey Council President

19. Kosturska Oro
20. Scandinavian Polka
SQUARES: Ed Kremers
Edith Thompson
21. Ta-am Haman
22. Doudlebska Polka
23. Czardas Z. Kosickych Hamrov
24. Yovano Yovanke

EXHIBITIONS

Master of Ceremonies — Millie von Kinsky

EAST BAY WOMEN'S DANCE CIRCLE
MEXICAN SAN DUNGA

Director Millie von Kinsky

INTERNATIONAL DANCE THEATER
ENGLISH SCENE

Director Madelynne Greene

CHINESE DANCE GROUP
PICKING TEA

Director Parker Wong

M.C. — Edna Rose, San Francisco Council President

25. Hambo
26. Blue Bell Waltz
27. Vrtielka
28. Po Zelenoj Trati
29. Zillertaler Laendler
30. Viennese Waltz

EVENING PROGRAM
7:30 to 10:30 P.M.

M.C. — Norman Scott, Diabla Council President

1. Alexandrovskia
2. Mexican Schottis
3. Las Virginias
4. Raksi Jaak
5. Kohanotchka (Prog.)
SQUARES: Vic Wintheiser
Walt Baldwin
6. Setnja

M.C. — Eldan Kane, Sonoma-Redwood Council President

7. Neapolitan Tarantella
8. Ajatxo Saritsa
9. Caballito Blanco
10. Hofbrauhaus Laendler
SQUARES: Ken Stendal
Gary Kirschner
11. Ve Dovid
12. Polish Mazur

M.C. — Ned Gault, Peninsula Council President

13. Makacize — Bella Rada
14. Landskrana Kadrilj
15. Hambo

EXHIBITIONS

Master of Ceremonies — Millie von Kinsky

TSIGNASKIE TANTSORIE
HUNGARIAN SCENE

Director Pat Swenson

LOS HUARACHEPOS GROUP
MEXICAN AIRES NACIONALES

Directors Jack and Lorraine Pinto

CHANGS INTERNATIONAL FOLK DANCERS
CZECHOSLOVAKIAN POLKA

Director Anatol Jaukowsky
Chairman Albert Talbot

SQUARES: Bill Caroli
Ursula Mooney

16. Sprinnradl
17. Palca Mexicana-Jesusita
18. Samsa Beirte

M.C. — Scott Tilden, Marin Council President

19. Russian Peasant Dance
20. Milondita Tango
21. Zajecarka
22. Baile do Camache
23. Marshchier Polka
24. Dodi Li
25. Viennese Waltz

POLKA SA NAYON

(Philippines)

Note: For easy reading, open staples,
remove description, close staples.

Polka Sa Nayon (POHL-kah Sah NAH-yohn) means Polka in the Village. This dance comes from the province of Batangas in the Tagalog Region of the Philippine Islands. In the old days it was very popular and was usually danced at all the big social affairs and at the town fiestas. Ester Timbancaya learned it in her native Philippines from Mrs. Sofia Ravello, at Silliman University. She presented it at College of the Pacific Folk Dance Camp, 1960.

The costume for the man is the barong tagalog (tah-GAH-lohg) and black or white pants. The Maria Clara or balintawak (bah-leen-tah-WAHK) costume is correct for the woman.

MUSIC: Record: Mico MX-342 (45); MICO-TM 006, Side 1, Band 1

Piano: "Philippine Folk Dances" Vol III, Francisca Reyes Aquino, Manila, Philippines, 1956

FORMATION: Four cpls in square formation (rather large), facing ctr, W on M R. Throughout the dance, M place back of free hand at waist, W hold skirt, unless otherwise indicated.

STEPS AND STYLING: Polka: Step L ft fwd (ct 1); close R instep to heel of L ft (ct &); step fwd L (ct 2); hold (ct &). Bend body slightly twd side of leading ft. This step may also begin with R ft and may be executed in any direction.

Heel-toe Polka: (2 meas) Touch L heel diag fwd on floor, toe up (ct 1), hold (ct &); touch L toe diag bwd, heel in, knee slightly relaxed, leg almost straight (ct 2); hold (ct &). (Look over shoulder at pointing toe.) Beginning L, take one polka step (cts 1, &, 2, &). The Heel-toe polka may begin with either ft and may be danced fwd or bwd.

Gallop*

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 150 Powell St., San Francisco, California.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

1-4 Ptrs assume closed pos, M facing CCW, joined hands extended twd ctr.

5-12 Tap ML-WR ft on cts 1, 2 of every meas (16 taps in all).

I. POLKA AND POINT

1-4 Beginning ML-WR, dance 4 polka steps turning CW and progressing CCW 1/4 around the square. Finish with joined hands (ML-WR) extended twd ctr.

5 Point ML-WR ft swd twd ctr (ct 1); point ML-WR near supporting ft (ct 2).

6 Dance one polka step swd twd ctr.

7-8 Beginning MR-WL, repeat action of meas 5-6 (Fig I) moving away from ctr.

9-32 Repeat action of meas 1-8 (Fig I) three more times.

II. HEEL-TOE POLKA

Face ctr of square, W on M R, inside hands joined.

- 1-4 Beginning outside ft (ML-WR), dance 2 heel-toe polka steps fwd twd ctr.
- 5-6 Move directly swd with one polka step away from ptr and one polka step twd ptr.
- 7-8 Release joined inside hands, and with 2 polka steps turn away from ptr (ML-WR) to face out of square, backs twd ctr. Join ML-WR.
- 9-12 Beginning inside ft (ML-WR), dance 2 heel-toe polka steps fwd away from ctr.
- 13-14 Move directly swd with one polka step twd ptr and one away from ptr.
- 15-16 With 2 polka steps turn twd ptr to again face ctr, changing to MR-WL hands joined.
- 17-32 Repeat action of meas 1-16 (Fig II). Finish in closed pos, M facing CCW, joined hands extended twd ctr of square.

15

III. POLKA AND GALLOP

- 1-4 Repeat action of Fig I, meas 1-4.
- 5-6 With 3 gallop steps move swd twd ctr of square (cts 1, 2, 1).
Pause without taking wt on last closing step (ct 2).
- 7-8 Beginning MR-WL, repeat action of meas 5-6 (Fig III) moving away from ctr.
- 9-32 Repeat action of meas 1-8 (Fig III) three more times. Finish facing ctr, inside hands joined.

IV. POINT AND CIRCLE CW

- 1-2 Both beginning R, dance one polka step swd R and one polka step swd L.
- 3-4 Point R diag fwd R (ct 1); point R in front of L, R heel raised over L ft, knee turned somewhat outward (ct 2); point R diag fwd R (ct 1); step R beside L (ct 2).
- 5-8 Beginning L, repeat action of meas 1-4 (Fig IV). Finish with both hands at own waist, R elbows adjacent.
- 9-16 Circling with ptr, dance fwd (CW) with 8 polka steps (4 polkas for each time round). Finish both facing ctr, inside hands joined.
- 17-32 Repeat action of meas 1-16 (Fig IV).

FINALE V. SALUDO

- 1-3 Both beginning R, dance fwd twd ctr with 3 small polka steps.
- 4-7 M follow W with small steps while she whirls CCW under raised joined hands (MR-WL) as many times as possible. Finish W on inside, back to ctr, M on outside facing ptr. Release joined hands.
- 8 Bow to ptr, M hands at waist, W holding skirt.

22



BIG EVENT

of the



FOLK DANCE FEDERATION OF CALIFORNIA

is

Treasurer's Ball

Kezar Pavilion

GOLDEN GATE PARK, SAN FRANCISCO

NOVEMBER 20, 1960

1:30 - 5:30



7:30 - 10:30

The Treasurer's Ball, the Federation's only money raising festival, offers folk dancers an opportunity to support the folk dance movement in northern California with their dollars. The money raised helps to maintain the Federation office; to publish "Let's Dance", the official magazine of the Federation; to publish volumes of authentic folk dance descriptions which are sold all over the United States; to provide teacher training courses with full college credit; to conduct teacher training institutes four times a year, where dances, carefully checked for accuracy and authenticity, are taught to Federation teachers by the finest instructors in the area; to provide scholarships for promising and deserving teen-agers to study dancing at the Folk Dance Camp held annually at the College of the Pacific.

Folk Dancers throughout the State may support the Treasurer's Ball in two ways; by buying and selling tickets and by donating door prizes.

Tickets cost \$1.00. This year we are asking everyone to buy tickets through the member clubs as far as is possible, although tickets will be sold at the door on November 20. As an added inducement, two trophies will be awarded on the afternoon of the Ball, one to the club selling the greatest number of tickets in proportion to its membership, and one to the club turning in the greatest amount of money. These are perpetual fifteen-inch golden trophies, which will be engraved each year with the name of the winning club.

(continued on page 20)

THE TREASURER'S BALL

(continued from page 17)

There will be drawings for prizes during both the afternoon and evening sessions. We are asking the clubs, associate members and others who would like to help donate prizes. Bill Carroll, of San Francisco, is in charge, and would like as many prizes as possible to be turned in before November 20. Bill's address is 70 Borica Street, San Francisco. The more prizes we have, the more fun it will be for everyone.

Give the Treasurer's Ball your wholehearted support. As usual you will enjoy the best entertainment the Federation has to offer, excellent exhibitions arranged by Millie von Kinsky, program by Walter Grothe, our own Council Presidents as Masters of Ceremony, and the most popular callers. You will have a wonderful time dancing; your friends who are not yet folk dancers will find the colorful exhibitions and the impressive spectacle well worth the price of admission. Also, any ticket holder, present or not, may win a valuable prize.

The following committee assures you that this will be the biggest and most enjoyable Treasurer's Ball we have had.

| | |
|---------------------------|---------------------|
| Program | Walter Grothe |
| Exhibitions | Millie von Kinsky |
| Masters of Ceremony . . . | Edna Rose |
| Callers | John Mooney |
| Publicity | Vi Dexheimer |
| | Daudie Douglas |
| Ticket Control | Olga Carroll |
| Reception | Margaret Jackson |
| Decorations | Jim and Adele Smith |
| Prizes | Bill Carroll |
| Art Work | Frank Kane |
| Sound and Records | Bill Riedeman |

HAPPY DANCING ON NOVEMBER 20, 1960

- - - Carolyn Riedeman, Treasurer



Photo by . . . Robert Toren

Bee and Ernest Drescher - - - Greek Costume

HARVEST TEEN FESTIVAL

By . . . *Beverly Field*

The cry "Come to Sacramento" can be heard echoing all up and down the Valley, as our teenagers, exuberant with energy, advertise their fourth annual Harvest Teen Festival. The excitement runs high as preparations are completed.

Clunie Club House, Alhambra Blvd., and F Street, Sacramento, will be the location of the pre-festival party, November 19, from 8 til' 11 P.M.

Harvest Teen Festival will begin at 1:00 P.M. and end at 5:30, Sunday afternoon, November 20, in the Memorial Auditorium, 16th and J Streets, Sacramento.

A highlight of the event will be the enthroning of the Queen and King, which is to take place Sunday afternoon. Teens are requested to register upon entrance to the auditorium, so they can participate in the Queen and King drawing.

A gift will be presented to the regnant couple from the Sacramento Council of Folk Dance Clubs.

Randy Decker, our 1960 Federation Scholarship recipient from Sacramento, is General Chairman of this event.

A very danceable program is being planned for your enjoyment. So do plan to "Come to Sacramento", November 20th, as we present our Harvest Teen Festival, 1960 Edition.



BUTTONS AND BOWS

Director Omega Graham



The Record Finder

By . John Filcich and Ed Kremers

The most important Philippine folk dance records to appear within the past few years are those on the native Philippine "Mico" label. The following 45 rpm discs are currently available #342 POLKA SA NAYON (definitely a "hit" dance) / TINIKLING (usable for the traditional bamboo pole dance); #423 BAO DANCE (the famous cocoanut shell dance) / HAP-LIK (already a favorite); #516 POLKA SALA (a new record for a dance introduced in California some years ago) - LUBI-LUBI (said to be good, unknown here as yet); #517 ITIK-ITIK (the "duck" dance) / POLKA BAL (a "polka-waltz").

The first four of the above dances are also available on a 12-inch long play disc, TM-006 Philippine Folk Dances, Volume I, together with Pandango Sallaw, Estudiantina, Bakya, Gayong-Gayong, Kuratsa, and La Jota Moncadena. Another Long play, TMS-008 Philippine Folk Dances, Volume II, has Polka Taybas, Ti Liday, Biniganbigat, Pantomina (2 parts), Basuto, Kandingan, Sua Sua, and Los Bailes de Ayer (2 parts).

The following eight folk dances have been available at times on Imperial: Mazurka, Esperanza, Carinosa, La Jota, Aetana, Polka Sala, Boa, and Chotis.

Other labels have offered one or two Philippine folk dances from time to time, such as: Baruray (Folk Dancer 1045 and Kismet 141), Zapateado (Folkraft 1424), Carinosa (Kismet 138), Carinosa and Tiniking - short versions (Victor EPA-4126 & LPM-1619). A few folk dances are included on Capitol and Monitor LP's.

ROUNDS keep rolling off the assembly line! Have you sampled the excellent products of the newish Greyn Company? Their first big hit was "Bye Bye Blues" (14002, "Sophia on reverse). They followed this up with a series of goodies, including "Mack's Round" (14009, with "Waltz Duet"), "Manning's Mixer" (14010, with "Moonlight Waltz"), "Dream Walk" (14013, with "Waltz in June"), "Mickey" (14014, with "Stumbling"), "Tu Tu" (14015, with "Lady Be Good"), and the latest, "Very Chic" (14016, with "Lady of Spain"). All are on 45 rpm.

The newest square dance label is Top, with these initial offerings, also on 45's; "Go Star Thru" (25001), "Star Prowl" - Waltzing Matilda (25002). Both are flip-type records. Ed Michl does the called side on the first, Lloyd Litman on the second. Music is played by Russal's Men.

ECHOES from the SOUTHLAND

By . . Liesl Barnett

From Sally Rueth, of Berendo Folk Dancers, comes this bit of news: The President of Berendo, Dorothy Lemmon, and Robert A. Hunter "tied the knot" without telling anyone. Wedding bells for them rang on August 31. Congratulations to the happy couple.

On October 12 the same group enjoyed seeing films and slides, shown by members Florence Marlowe and Lenore Young. They took them on their various trips abroad.

Westwood Co-op had another busy month, starting with a hay ride on October 8th. They enjoyed a barbeque, folk dances and folk singing and an evening of good fellowship.

Incidentally, they have a new recording secretary. Dina Greco fills that office and it is nice to see a new member pitch in and take an active part in club affairs. In the same election Fran Slater and Perle Bleadon were chosen as program co-chairmen.

Westwood plans a Hallowe'en party, complete with prizes, for October 27th.

Santa Monica Folk Dancers are busy as beavers, too. Plans for the December Federation Festival, in the beautiful new Auditorium, are well under way. Santa Monica always puts on a humdinger of a festival. This year will not only *not* be an exception, it promises to be better than ever before.

September 24 saw another successful "extra" party in Santa Monica. A Hallowe'en party, with refreshments and prizes for the most original and most unrecognizable costumes is on the agenda for November 1st. Also, in the formulate stages are the plans for the annual Christmas dinner and dance.

Incidentally, there are more new subscriptions from that Southland group than from any other. How about it, dancers???

DATES FOR SOUTHERN CALIFORNIA DANCERS TO PLAN ON:

NOVEMBER 12 — *Treasurer's Ball* at Sportsman's Park. Details will be sent to clubs soon.

NOVEMBER 13 — *Federation Festival* — Hosts: Huntington Park Folk Dancers.

This is not news *from* but *for* the Southland. In a letter from San Francisco's most ardent "Kolophile" the news comes to me of a 4-day Kolo festival to be held around Thanksgiving. Something worthwhile to plan for everyone who loves Kolos.

Bon voyage is wished to ex-prexy of the Southern section, Val Staigh, who is on an extended tour of South America.



GLENDAL FOLK DANCERS
dancing at a
PASADENA FESTIVAL

Photo by . . John Chesluk

Party Places

- ALAMO:** *2nd Saturday each month* - 8:00 to 12:00. Alcalanes Folk Dancers, Women's Club, South Side of Alamo - Danville High.
- BAKERSFIELD:** *Every Tuesday* - 8:00 to 10:30. Circle 8 Folk Dance Club, Gardiner Annex, 14th & F Streets.
- BERKELEY:** *3rd Saturday each month* - 8:00 to 12:00. Garfield Folk Dancers Le Conte School, Russell & Ellsworth.
- BURLINGAME:** *Alternate 2nd Saturday* - 8:00 to 12:00. Bustle and Beaux Club, Burlingame Recreation Center.
- CHULA VISTA:** *Every Friday Night* - 7 to 10:30. The Folklanders. Mueller School, 715 J Street.
- EL CERRITO:** *4th Saturday each month* - 8:00 to 12:00. Folk Dance Guild, El Cerrito High School Cafetorium.
- FRESNO:** *Every Sunday* - 8:30 to 12:00. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite and Voorman Streets.
- Every Saturday Night:* 8:30 to ? SQUARE ROUNDERS, The Danish Hall, Voorman and Yosemite.
- HUNTINGTON PARK:** *Every Thursday* - 7:30 to 10:00. Huntington Park Folk Dancers. Huntington Pk. Recreation Bldg., 3401 E. Florence Ave., Huntington Park, California
- LONG BEACH:** *Last Tuesday each month* - 8:00 P.M. Silverado Folk Dance Club, Silverado Recreation Park Bldg., 31st & Santa Fe Avenues.
- 2nd Thursday each month* - 7:30 to 10:30. Long Beach Folk Dance Co-operative, Women's Gym. L.B.C.C. - 4901 E. Carson Street.
- LOS BANOS:** *Every Wednesday Night* - 8:00 to 10:00. The Pacheco Promenaders. Los Banos Recreation Hall.
- LOS ANGELES:** *Every Saturday Night* - 8:00 to 11:00. Saturday Mix-ers, Boys' Gym., Berendo Jr. High School, 1157 S. Berendo St., Los Angeles.
- MARIN:** *4th Wednesday each month* - 8:15 to 12:00. Marin-Whirlaways. Carpenters' Hall, San Rafael, California.
- MONTEREY:** *Every Friday* - 8:00 to 11:00. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O., Webster & El Estero.
- OAKLAND:** *5th Thursdays* - 9:30 to 11:30. East Bay Women's Dance Club. Diamond Roller Rink, 3245 Fruitvale Ave.
- Every Thursday* - 8:00 to 10:30. Fruitvale Folk Dancers, Hawthorne School, E. 17th and 28th Avenue.
- 4th Friday each month* - 8:00 to 11:30. Seminary Swingers, Webster School, 8000 Birch Street
- PALO ALTO:** *1st Saturday each month* - 8:15 to 12:00. Barronaders. Barron Park School, Barron Avenue, South Palo Alto.
- PENGROVE:** *2nd Saturday - each month except August.* 8:00 til ?? Petaluma International Folk Dancers, Pengrove Club House.
- POMONA:** *1st Friday each month* - 8:00 to 11:00. Pomona Folkateers, Washington Park Clubhouse, Grand and Towne Avenue.
- REDDING:** *1st Saturday each month* - 8:00. Redding Recreation Folk Dance Club, Sequoia School.

Party Places

- REDWOOD CITY:** *4th Saturday each month* - 8:30 to 12:00. Docey Doe Club, Hoover School.
- RICHMOND:** *1st Saturday each month* - 8:00 to 12:00. Richmond-San Pablo Folk Dancers, Downer Junior High School, 18th and Wilcox.
2nd Saturday each month - 8:00 to 12 p.m. Fairmont Folk Dancers, Mira Vista School Auditorium.
- RIVERSIDE:** *1st Friday each month* - 8:00 to 11:00. Riverside Folk Dancers, Grant School Auditorium, Corner of 14th and Brockton Streets, Riverside.
- SACRAMENTO:** *2nd Saturday each month* - 8:00 to 12:00. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Avenue and Stockton Blvd.
- SAN FRANCISCO:** *4th Saturday each month* - 8:00 to 12:00. Cayuga Twirlers, Genova Hall, 1074 Valencia Street.
Last Wednesday each month - 8:00 to 12:00. Scandinavian Folk Dance Club, 362 Capp Street.
Alternate 3rd Saturday - 8:00 to 12:00. San Francisco Merry Mixers, Mission YMCA, 4030 Mission Street.
4th Saturday each month - 8:30 to 12:00. Swingsters Folk Dance Club, Lakeshore School, 220 Middlefield.
2nd Saturday each month - 8:00 to 12:00. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.
2nd Friday each month - 8:30 to 12:00. San Francisco Carrousel, 1748 Clay Street, San Francisco.
- SAN LEANDRO:** *3rd Saturday each month* - 8:00 to 11:00. San Leandro Folk Dancers Bancroft Junior High School, 1150 Bancroft Avenue.
- SAN JOSE:** *2nd Saturday each month* - 8:30 to 12:30. So N' So's, Burbank School on West San Carlos.
- SAN MATEO:** *Alternate 2nd Saturday* - 8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue.
- SANTA CRUZ:** *2nd Saturday each month* - 8:00 to 11:00. Mission Hill Junior High School, 425 King Street. Santa Cruz Breakers.
- SANTA MONICA:** *2nd Tuesday every month, except December.* 8:00 to 11:00. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd., Santa Monica.
- SONOMA:** *1st Saturday each month* - 8:00 to 12:00. Valley of the Moon Swingers, Community Center, 276 Napa Street.
- STOCKTON:** *Last Friday each month* - 8:00. Kalico Cutters, Growers Hall, North Wilson Way.
2nd Saturday each month - 8:00 to 12:00. Stockton Steppers, YMCA Stockton.
- VENTURA:** *Last Thursday each month* - 8:00. Buena Folk Dancers Recreation Center, 1266 East Main Street.
- WHITTIER:** *Every 5th Saturday* - 8:00 to 12:00. Whittier Co-op Folk Dancers, West Whittier School, Norwalk Boulevard.
- (Editor's Note: If you want to see your Club's Party Place appear on this page, without charge for one year, assist your Club in securing five (5) new subscriptions to "LET'S DANCE" Magazine.)



LETTERS

FROM
OUR READERS

Dear Editor:

A friend of mine always says I am a "kolomaniac", but before anything I like to be called a folk dancer. I guess the Kolobug is getting me more and more. And why not? It is a form of folk dancing like the rest of our dances!

Everywhere we go we hear strong pros and cons about this form of dancing; perhaps, in the town I live, even a bit more so, than in some of the others. Most of my co-dancers simply refuse to get up when we put on a kolo, and I suppose in their way, they are as much a maniac as we, the kolo dancers.

Now, to get to the purpose of this letter. Everywhere we go we hear arguments and defenses on behalf on the kolos. Your April issue, for instance, carried an article on the subject by Latrelle Hastings. Many people enjoy the separte kolo-after-parties at the different festivals. Why, then, when one attends one of these parties do the "stars" or really advanced kolo dancers behave as if they were a holy society, privileged and untouchable. I, for one, am really anxious to learn some of the more advanced kolos, which are not always possible to learn in my town. But how can one, if the "privileged" few will not even let you join the line or the circle? A flat "no" is usually what one gets, or they simply refuse to let you join, by ignoring one's existence. I have talked this over with many people. Also, at the last festival I attended in San Francisco I discussed the subject with people I met, and I heard the same general complaint. Another thing which is very disturbing, is that at these parties, when the program director puts on some simpler records, (after all the simpler people have to dance a few times, too) the "stars" drop out completely, because this seems to be so far beneath them.

Up til now I always thought, and was of the opinion, that folk dancing, including kolos, was done for fun and for relaxation, and not simply to show off. If you, the real advanced kolo dancers, really think as much of this side of folk dancing and really want to popularize it, give the "young in love with it" a chance to develop this love and become the real good kolo dancers you expect them to be. You advanced kolosers had to start somewhere, too, and were not always as advanced and good at it as you are now.

I hope this letter will help, at least a little but, to correct the existing situation.

(signed)

Maurice Bamberger

815½ E. Pedregosa Street, Santa Barbara, California



Greater East Bay Folk Dance Council

At their first September meeting the GEBFDC voted to have New Year's party on December 31, the regular fifth Saturday. Details are still being arranged, but your host clubs will be the Fruitvale Folk Dancers, Pantalettes, Pantalooners, San Leandro Circle Up, and Whirling Skirts. Plan now to attend. Details as to time and place will be sent to each club by the council secretary and will also be in December issue of "Let's Dance". Watch for it!!

All those attending the Teachers' Training Program will be glad that the GEBFDC is in charge of serving "coffee and----" at the Saturday sessions. We know that all the students appreciate this.

The Diamond Dancers have been active as this will show you - a wine-tasting junket to Napa Valley. 52 thirsty people visited Christian Bros. and Charles Krug and then picniced at St. Helena. Interesting and educational, so I'm told. They also went on a picnic in Crow Canyon, in September, and to Alpine Lodge, in Marin - an annual affair for them. Some of the tales I've heard-- Diamond Dancers meet on Thursday evenings, at Fruitvale School.

San Leandro Circle Up recently extended congratulations to Wes Simpson on his marriage. We hope that he and Grace will be very happy. San Leandro Circle Up also wishes to remind their friends of their second Saturday parties, at Bancroft Jr. High School.

Good news for all those appointed to committees in the future - the GEBFDC is starting a "Procedures Book" covering everything from the annual February Festival to the fifth Saturday parties. Now everyone will know whom to see about what, and when.

There is still time to register your friends for the Council Beginners' class, every Tuesday, Laurel School, 8 P.M.

Adelaide Hack, 2147 - 51st Avenue, Oakland, Calif.

The Garfield Folk Dancers have elected the following new officers for the coming year: President, Ralph Melin; Vice President, Dorothy Moen; Secretary, Elizabeth Perry; Treasurer, John Castel; Editor, Virginia Haven; Circulation, Hazel Eggett, and Federation Representative, Nancy Croly and Jean Ramstein.

The Beginners' class, held on Monday nights, is conducted by a most excellent teacher, Edna Spalding, with Mr. Jean Ramstein as Chairman.

Council Clips

The advanced class is held on Thursday nights, conducted by the well-known Madelynne Greene. Grayce Siladi is Chairman.

The success of the Garfield Folk Dancers is due to the many volunteers. A few of the members of the Board deserve special thanks. They are Harry Waterbury, Pat and Buckley Robertson, Virginia Haven, Fran Taber and Hazel Eggett. They have devoted many hours of their time and worked very hard for the enjoyment of the Garfield Folk Dancers. We love them all.

Jean Ramstein, 914 Mountain Boulevard, Oakland, California

MARIN COUNTY COUNCIL CLIPS

Our Council is planning its annual Karlstad Ball, to be held New Year's Eve at the Masonic Hall, in San Rafael. Edna Pixley is program chairman, and she promises that each tip will include two dances from each level. Tickets will be available in December.

The Workshop, Tuesday nights, is starting to learn "Red Boots" and continues to review old dances. Southern Marin is also sponsoring a review program on Friday nights, with Mickey McGowan as teacher. Our Beginners' class has moved indoors to E Street School in San Rafael, and is progressing nicely, learning Federation dances, only.

Joe and Marie Angeli's youngsters did some exhibition dancing at the Grape Festival, an annual October event. Merle Schlumberger, daughter of Neva Kendall, was married at a lovely church ceremony on October 16th. Sausalito Step-to-gether's are again hosting a party every fourth Saturday night of the month, at Brown's Hall, in Mill Valley.

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

The folk dancers of Sacramento participated in the annual Citizenship Day Celebration, September 18. This celebration honors those who have become naturalized citizens. A number of ethnic groups showed some colorful exhibitions and a dance program, sponsored by the Sacramento Council of Folk Dance Clubs was given. A very enjoyable time was had by all who attended.

ALL TEENAGERS: You are invited to the fourth annual Harvest Teen Festival being held in Sacramento on Sunday, November 20, at the Memorial Auditorium, from 1:00 to 5:30 P.M. A pre-party is also being held on Saturday, November 19, at the Clunie Club House. Randy Decker is Festival Chairman, with Don Jerue, Carol Baker, Danny Carleton, John Brakebill, Finetta Hutson, and the local teenage clubs assisting.

A new group for young adults has started meeting each Thursday night at the Theodore Judah School, under the able direction of Omega Graham. Their aim is to give exhibitions and have fun, and so far the group is small, but enthusiastic. All young adults are cordially invited to visit.

Miss Keats Henderson, 1421 W Street, Sacramento, California

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Grace West, who so ably led the Rikudom group for the past years, has retired to Mendocino, where she now operates a restaurant and lodge, at which folk dancers are especially welcome.

Rikudom is fortunate to balance this great loss by the gain of Ruth Browns as its new teacher and leader. Ruth, who studied dancing in Canada and New York, as well as Israel, is already known throughout the Bay Area for her Israeli dance group, in Berkeley, as well as her Kolo group, in San Francisco, the Folkliners.

New exhibition dances, choreographed by Ruth Browns, are already being presented by Rikudom at folk dance festivals throughout Northern California.

John Skow will be teaching Balkan Dances on the first Thursday of November and December, at Changs International Folk Dancers, 1630 Stockton Street, San Francisco. John Skow has made an intensive study of Balkan Dancing and has become one of our local authorities.

Gary Kirschner, 1655 - 43rd Avenue, San Francisco

STOCKTON AREA NEWS

The Folk Dance Council of the Stockton Area has decided to sponsor a one-week scholarship for a Teen-ager at the next folk dance camp. A committee will be selected at the next meeting to get the ball rolling.

Under the leadership of Helen Gill, the Council will sponsor dancing at the Blind Center. These dances will be held once a month. Various local organizations will see that the Center members are there and the Council will help Mrs. Gill with enough dancers for a partner for each blind person.

On October 22 the Polka-Y-Dots held their Hallowe'en Party. The committee for the party was Flo and Bud Griffin, Sharon and Rod Hinez, and Ruth and Ed Hyman. The Polk-Y-Dots have a new policy on parties. Parties will be held the fourth Saturday in October and March only, and the other monthly parties will be on the fourth Thursday of each month.

The Stockton Steppers opened their Fall dancing with a "Western Fall Round Up", on October 8th, at the Y.M.C.A. Elna Jensen and Ken Cedegren were the Chairmen, with doughnuts and coffee as refreshments. Western attire prevailed. George Wings was Master of Ceremony.

Kalico Kutters started their fall activities with an October 9th outing at Murphys, at the Kenny Ranch. They also shared a bus trip to the Fresno Festival with the Kountry Kousins, who exhibited. The Kountry Kousins will also do an Exhibition at the Teen-age Festival, in Sacramento, on November 20th.

The Kalico Kutter's Hallowe'en Party was guided by George and Georgia Sorrells, Frank and Gertrude Poetker, and Frank and Rose Rogers. It was a costume party, with apple and pumpkin pie for refreshments.

Judy Garner, 66 West Sonoma, Stockton, California

As you can see by picture the Jolly Jumpers, of Eureka, have had a lot of fun this summer. The Scandinavian Midsummer Festival, held at Fortuna each summer, is always an enjoyable event.

We also participated in the Redwood Acres Fair Variety Program, and the Humboldt County Fair at Ferndale, California. Our next party night is to be a Hawaiian Mumu party, and we expect to have loads of fun.

Some of our members would like to attend your festivals. However, living so far away they are usually over by the time we receive your posters. We would especially like to attend a festival at Santa Rosa sometime, provided we receive notice far enough in advance to be able to plan the trip.

Lynne A. Head, Secretary, 3123 Summer St., Eureka, Calif.



LEFT TO RIGHT, Front Row: Lena Christie, Agnes Albonico, Helen McMahon, Jane Gaedicke, Berwyn Dahl, Frances Cookson, Donna Roberts, Lynne Head.

Second Row: Ernest Christie, Carlo Albonico, Chas. Cline, Ralph Gaedicke, Melvin Dahl, William Cookson, Dave Roberts and Chas. Bullard.

The PETIT ENSEMBLE of San Francisco is not so petit anymore. The group has increased to a grand number of eleven. The two new additions are Barbara Cohen and Cathy Duke. New Delegate to the San Francisco Council is Latrelle Hastings.

The South recently gave Petit a warm reception and their approval when the group performed its lovely, colorful Hindu Temple dance. Anatol Joukowsky is their Director.



A SHIEK AND HIS HARUM (the Petit Ensemble) at State-wide, in Long Beach.



KEEP IN MIND

SAN FRANCISCO 1960 KOLO FESTIVAL

DATES: NOVEMBER 23 to 27, Inclusive
For more information contact:

Festival Folkshop

161 TURK STREET

SAN FRANCISCO 2, CALIFORNIA

PROSPECT 5-3434

CALENDAR OF EVENTS

Folk Dance Federation of California - South, Inc.

ED. FELDMAN - 2026 SO. LA CIENEGA BLVD., APT. 2, LOS ANGELES

| <i>FEDERATION FESTIVALS - 1960</i> | <i>FEDERATION FESTIVALS - 1961</i> |
|--|--|
| <p>NOVEMBER 13</p> <p>Huntington Park</p> <p>Hosts: Huntington Park Folk Dancers</p> <p>Huntington Park Municipal Recreation Bldg., 3401 East Florence</p> <p>1:30 - 5:30 P.M.</p> | <p>JANUARY</p> <p>Pasadena</p> <p>Hosts: Pasadena Folk Dancers Co-op</p> |
| <p>DECEMBER 4</p> <p>Santa Monica</p> <p>Hosts: Santa Monica Folk Dancers</p> <p>Santa Monica Civic Auditorium</p> <p>Pico at Main</p> | <p>MARCH</p> <p>Long Beach</p> <p>Hosts: Long Beach Co-op</p> |
| <i>SPECIAL EVENTS</i> | <p>APRIL</p> <p>Glendale</p> <p>Hosts: Glendale Folk Dancers</p> |
| <p>NOVEMBER 12, 1960</p> <p>TREASURER'S BALL</p> <p>Sponsored by the Folk Dance Federation of California, South, Inc. . . 99th & Western, Los Angeles</p> <p>Avis Tarvin, Chairman</p> | |

The 1961 National Director of Instruction Groups is now in preparation. Groups and Classes may obtain free listing by sending in the complete information.

Paul Schwartz, Editor and Publisher

FOLK DANCE GUIDE

P. O. Box 342, COOPER STATION
93 FOURTH AVENUE
NEW YORK 3, NEW YORK

CALENDAR OF EVENTS

Folk Dance Federation of California, Inc.

DAUDEE DOUGLAS, ROOM 502, 821 MARKET STREET, SAN FRANCISCO

FEDERATION FESTIVALS - 1960

NOV. 20 - 1:30-5:30 & 7:30-10:30 P.M.
 SAN FRANCISCO - Kezar Pavilion
 "Treasurer's Ball"
 (11:30 A.M. - Brunch and
 Council Meeting)

1961

JAN. 22 SAN JOSE
 FEB. 19 OAKLAND
 MAR. 11-12 SACRAMENTO
 APR. 15-16 SAN FRANCISCO
 MAY - - - SANTA ROSA
 MAY 26-27-28 SAN JOSE-
 STATEWIDE
 JUNE - - - - SALINAS
 JULY 9 KENTFIELD
 SEPT. - - DIABLO COUNCIL
 OCT. - - - FRESNO
 DEC. - tentative - SAN LUIS OBISPO

1962 - MAY - FRESNO - STATEWIDE

TEACHERS' AND DANCERS' INSTITUTE

SUNDAYS - 1:30 - 5:30

November 13, 1960
 Oakland High School Auditorium
 MacArthur & Park, Oakland, Calif.

JAN. 15, 1961
 APR. 23, 1961
 SEP. 17, 1961
 (All 1961 institutes presented
 in . . .
 OAKLAND - Sailboat House Club
 Room, 568 Bellevue, Lakeside Pk.

REGIONAL FESTIVALS - 1960

NOVEMBER 12 - Saturday - 8:30 P.M.
 GILROY - Wheeler Auditorium
 West Sixth Street
 Hosts: Gilroy Gliders
 AFTER PARTY!

NOVEMBER 20 - Sunday 1:30 to 5:30
 SACRAMENTO - Municipal Auditorium
 Teen Harvest Festival

DECEMBER 4 - Sunday 1:30-5:30
 SAN FRANCISCO - Eureka Valley Gym
 Collingwood & 18th Streets
 Hosts: Mission Dolores
 Belles & Beaux

FEDERATION TEACHER TRAINING PROGRAM - 1960

SATURDAYS - 9:00 A.M. to 3:00 P.M.
 OAKLAND CITY COLLEGE GYM
 Merrit Campus, 5714 Grove, Oakland
 CO-SPONSORED BY
 ALAMEDA COUNTY STATE COLLEGE

November 5 and December 3, 1960
 November 5 and 19
 December 3

Square Dance Teaching
 by . . Jack McKay, Instructor

Open to previously un-enrolled students.

(\$5.00 per person)
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CONTACT THE
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OF CALIFORNIA

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San Francisco 2, California

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WATCH FOR THE DATE
