DECEMBER 1962







DANCERS IN COSTUMES OF KRAKOW

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Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING

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Lets Dance

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EDITOR..... Vi Dexheimer
ASSOC. EDITOR... Liesl Barnett
BUSINESS MANAGER Walt Dexheimer
ART..... Hilda Sachs
PHOTOGRAPHY... Henry Bloom
RESEARCH... Dorothy Tamburini

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190 Country Club Dr., San Francisco 27
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OFFICES

EDITORIAL - Circulation, Subscription, Advertising and Promotion Vi Dexheimer - 1604 Felton Street San Francisco 24

GENERAL OFFICES

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ON OUR COVER



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POLISH FOLK CUSTOMS

By Liesle Barnett

Much has already been written in "Let's Dance" about the peasant customs of Poland and the various ways in which her people celebrate religious and seasonal festivals.

Being a country which has alternately been ruled by various other nations. with intervals of autonomous rule, it is not surprising that many celebrations may seem to bear the stamp of Germany, Austria, Russia and others, who have left their mark on the folk culture of this small, but storied European nation.

There are, however, some celebrations which are exclusively Polish and only in isolated instances have they been adopted by the peoples of other countries.

Take a typical Polish peasant wedding. Certainly, it follows some of the world-wide established traditions, but it also adds touches which are purely Polish in character, and are in some cases indigenous to a certain region of Poland.

Perhaps the most picturesque region of Poland can be found in the Zakopane Mountain region, near the Czech border, on the South-Eastern tip of the country. Here the scenery is spectacular during all seasons, and the customs and costumes of the Zakopane Mountaineers mirror the beauty of the landscape.

Fiercely proud, self-sufficient and religious people - a characteristic of mountain folk everywhere, the Polish mountaineer has an almost overpowering sense of obligation and respect for his parents. Not only does a young man ask for his intended bride's hand in marriage, but he also must give his prospective father-in-law an accounting of his ability to support a wife and raise a family and, if need be, support not only his own parents in their old age, but also the bride's, should she have no brothers.

On the day of the wedding another ritual clearly points up this filial esteem: the groom first goes to the bride's home, where the bridal couple again asks for a blessing of the union-about-to-be-consummated. They both kneel before the bride's parents, who bless the young couple, upon which both kiss the father's hand and the mother's right cheek. This ceremony is then repeated at the home of the groom's parents. Only then can the young couple continue on to the church for the actual wedding ceremony.

The church ceremony completed, the bridal couple returns to the home of the groom. Once more they kneel for a parental blessing. While on their knees, they are handed a beautifully decorated plate with several eggs and a sheaf of grain (wheat, barley or rye), tied with a red ribbon, upon which various symbols of fertility and good luck are embroidered in bright colors, accented by occasional gold threads. When the young couple arises, the father this time kisses the bridal pair and they, in turn, kiss the mother's left cheek. They repeat this ceremony, also, at the bride's home. The

POLISH FOLK CUSTOMS (continued)

only change here is in the token gifts the newly-weds receive from the bride's father. He hands them a loaf of bread and a small salver of salt. Although the bread is decorated, so it resembles a cake more than bread, it rests in a basket and is covered with a beautifully hand-embroidered cloth.

The foregoing customs are solmn rites, never accompanied by horseplay. The proverbial "Nick" breaks loose only after these time-honored customs have been observed. But when the merry-making does start, it makes the well-known American "Chivaree" seem like a grade school picnic by comparison.

DANCERS IN COSTUMES OF KRAKOW



Photo: Courtesy of Millie von Konsky From her Extensive Collection

Young men from the bride's family "steal" the groom's father and refuse to release him until he promises them a feast. He really does not fight too hard - after all, the meal has been under preparation for almost a week. In some communities, after the groom's father has been captured, a delegation sets out to request that his wife "ransom" him by way of a wedding feast. Meanwhile, the groom's relations, too, are busy; they abduct the bride's mother. She, too, must be ransomed or free herself by promising the wedding party wine, vodka or whatever drink is customary at weddings in the locality.

The bridal couple is by no means safe from the heckling of the merry relatives and friends. If they sit down to the wedding feast and hold hands, all the unmarried girls will surround the groom and he can only return to his bride after he has danced with them. But as he wearily returns to his new

wife, he must go through the whole dance routine with all the married women present. The bride endures a like fate at the hands of the male guests.

The length of a wedding festival is determined by the wealth of the couple's parents and can last from one day upwards to one week. That makes for a lot of dancing, feasting and fun.

As in many countries, where folk customs and traditions are fortunately observed, it is the bride's mother who signifies the end of a wedding celebration. She does this by appearing with a little basket or handpainted box into which she collects "farewell coins". The guests place a coin into the basket or box and take leave of the newlyweds, who at long last can be alone. The money in some areas is given to the bride as a starter for her nest egg, and in some communities is donated to the local church or some charitable cause chosen in advance by the bride's father.

Another charming folk custom finds an echo among many other nations, but has a touch that makes it purely Polish. That is the custom of celebrating the summer solstice on St. John's Day, June 24. It is known as "Polanie Sobotki Swietojanki". A loose translation is: "The People of the Fields (Peasants) Celebration of St. John". Polanie, incidentally, is the rootword of the terms "Pole" and "Poland". St. John's Day, for the Poles, at any rate, began as a pagan festival before Christianity came to Poland. It was a day devoted to the sun god, Kupala, or Kupiali, and was dedicated to worshipping nature, as well as honoring the dead. To avoid the jealous vengeance of the spirits of the departed, who might envy the living their merrymaking, huge bonfires were built, over which young men jumped to show that they feared nothing from the shadowy world of the dead. As a final show of defiance of the spirits they first thought to appease, the youths then pushed the glowing embers into whatever body of water was near - a river, brook, lake, or pond. With the coming of Christianity, the customs were somewhat altered, but they retain much of their ancient form. The bonfires still light up the skies on June 24 and the youths still leap over them in gay abandon. Only now they hold the hands of the girl they want to marry and this custom serves in some localities to announce the young couple's intentions to marry. The dead, too, are still honored on this night, but no longer in fear and/or defiance of their envy and vengeance. Now the young people of a community make wreaths of pineboughs, wrought with colorful ribbons. Singing the lovely Polish folk songs they make their way to the river (or other nearby body of water), where the wreaths are cast upon the waters to allow them to "float to heaven and gladden the departed".

The legends, customs, folk-fairy tales and festivals of Poland are legion. To try and make a complete collection of them would be a delightful task, but one that would take years, volumes and then might indeed be impossible to complete. But if the foregoing serves to add to someone's greater understanding, the job of compiling this information was well worth the effort.





A tribute to one of the best folk dance teachers is what the Kalico Kutters gave Bee Mitchell when they celebrated their tenth Anniversary last September.

Bee Mitchell was educated in an Omaha School and graduated from a Michigan College, with a Major in P.E. She taught in Omaha Public Schools; then came to California as a physiotherapist in 1928. Here she met and married Don Mitchell and settled down to raise a family.

As one of the early participants in the folk dance movement, Bee has been a teacher for over ten years in Stockton, first under Adult Education and now under the Recreation Department; also she teaches folk dancing in the Lodi Parochial Schools.

Besides teaching folk dancing she has found enough time to be Historian of the Federation since 1958; served on the Scholarship Committee for six years; has been House Mother for several hundred youths at the Folk Dance Camp at U.O.P. Bee was the coordinator of a Teachers' Training program in Lodi in 1960 that was very successful with 70 enrolled.

The teenagers have received a lot of attention from Bee. She raised over \$1500, for the teenage scholarship fund. This included making and selling 350 aprons; by spearheading fund raising projects for the Folk Dance Camp and the Stockton Area Council, plus the Kalico Kutters' Pancake Breakfasts that have been held for four years, enabling the Kutters to send

a scholarship student every year.

Bee has been instructor and leader of the Kalico Kutters for ten years. Under her guidance the club has maintained 80 to 100 members. The activities she has sponsored include two annual trips to Kennys Ranch, in Murphys; a chartered bus trip twice a year to Fresno for their festivities; a New Year's Party; trips to nearby festivals — all this, plus her teaching faithfully every Friday night throughout the year.

But Bee is not alone in her family in folk dance enthusiasm. Her mother danced until she was 77 and is still an honorary member of the Kalico Kutters. Her son, Bruce, and daughter, Cookie, started dancing in the grammar school. Bruce Mitchell started teaching folk dancing while still in high school. Married to a folk dancer, father of future folk dancer, Christopher, he is now teaching a group in Sacramento. Cookie Mitchell dances in her brother's group, and with the Kalico Kutters. She is engaged to marry Gordon Deeg (a folk dancer).

Don Mitchell has been Bee's partner in all folk dance activities. He designs and builds, and keeps the P.A. equipment in excellent condition. Bee says her teaching job couldn't be done without his indispensibel help and assistance.

Her hobbies and future plans are somewhat the same - teaching people to dance, cooking, sewing and enjoying her new gradson, Christopher.





POLISH COSTUMES FROM NOWY TARG

(Reprint from June 1951)

In the part of Poland near the Czech and Romanian borders, in the Carpathian mountain region, the peasants wear very colorful and beautiful costumes. The one for the women is from the village of Nowy Targ.

The skirt, very full and gathered to a waistband, is made of beautiful wool cashmere in a paisley pattern or a flowered design. For folk-dancing we can substitute any dull-finish material that is not too heavy, in the proper sort of design. The bodice is of black velveteen, made with tabs, either square (eight of these is a good number) or rounded. If the tabs are made rounded they usually overlap each other a little, so you'd use more than eight of these.

For trimming, the front of the bodice is embroidered with bright flowers in wool and sequins are used as part of the flower design, or down the front in rows. All the edges of the bodice are bound in red. This bodice is

hooked together in front, with hooks, frogs, or a concealed zipper.

The blouse is made with long sleeves, usually, and at the neck and wrist are eyelet ruffles. This is always white, of cotton or linen. An important part of this costume is the lovely shawl, of white or orange wool or wool-like material. This is a large triangle, fringed on two sides with long silk fringe, and in the corner is embroidered a flower design, in wool or cotton.

Boots can be worn with this outfit or a moccasin-type soft shoe. The head-dress usually is a scarf, in bright colors, but sometimes, especially for holidays or weddings, a wreath of flowers is worn, with some ribbons hanging down the back. Jewelry worn usually is amber beads, coral, a gold cross, glass beads, and gold beads.

The men of this region wear a distinctive costume and a very warm one. The most beautiful part of the costume is the sleeveless jacket, made of sheepskin with the fur worn inside. The outside of the jacket is decorated with embroidery in wool, braided leather, appliqued leather, or small metal ornaments. Strips of the fur trim the armholes, the bottom, and form a collar.

Three different kinds of trousers are worn in different villages of this region. One kind is made of white sheepskin, tightly fitted, embroidered in rose, green, and blue in a design on the front. Others are of heavy white wool, also tightly fitted to the leg, trimmed with red braid or ribbon on the front and down the leg seam, ending in a split from the ankle down. The third type is rather baggy trousers of dark heavy wool, usually blue, with dark braid trim on the thigh.

Boots are worn with the dark trousers and home-made moccasins with the

white ones.

They all wear a heavy wide leather belt, sometimes a foot wide, laced in back and trimmed with tooling, color, or bits of metal.

The hats are black felt, with wide drooping brims, and for trim they wear

flowers on the hats or strings of small shells.

The outer coat is also made of white sheepskin, with the fur inside, but these are not usually decorated, and in wet weather the fur side is worn outside.

The shirt is white linen made with rather full sleeves with cuffs and a small collar. Some regions wear the tail out, especially where they wear the dark trousers.

These costumes of the Carpathian region are truly beautiful, and while they do require a lot of work to make, you have something of which to be proud when you are finished.

By . . Marjorie Posner



TIPS ON HOW TO WRECK ORGANIZATION

Don't go to meetings.

If you go, be late.

If it is bad weather, don't even think of going.

When you do attend a meeting, find fault with the president and other officers.

Never accept an office; it is much easier to sit back and criticize.

If you should be appointed to a committee, don't go to the meetings. If you are not appointed, get peeved about it.

When your opinion is asked, reply you have nothing to say, but after the meeting tell everyone how things should be done.

Do nothing more than is absolutely necessary; but when others do the lion's share, tell everyone how the organization is run by a clique.

Don't worry about paying your dues; wait until you receive two or three notices from the secretary; that will keep him from running out of anything to do and getting lazy.

Don't bother about getting new members; let the ones who do all the other work do that too.

(Anonymous)

POLISH COSTUMES



SKETCHES:

Courtesy of Millie von Konsky From her Extensive Collection



INDEX OF TEN YEARS OF DANCES PUBLISHED IN "LET'S DANCE" MAGAZINE

DANCE	COUNTRY	ISSUE	YEAR
Agattanz A Ja Tzo Saritsa Almelose Kermisse Alunelul Armenian Miserlou A Trip to Paris Austrian Dreisteirer	Austria Moravia Netherlands Rumania Armenia England Austria	April November November December April May October	1961 1959 1962 1956 1962 1959
Baanopstekker Baile Da Camacha Baint an Fheir Ballos Bavno Oro Bela Rada Biddy the Basketwoman Bona Habanoth Bluebell Waltz Brandiswalzer Bridge of Athlone (The)	Dutch Portugal Ireland Greece Macedonia Serbia Ireland Israel Scotland Switzerland Ireland	March Aug./Sept. December July Nov ember April March July December April	1958 1958 1961 1957 1956 1956 1957 1956 1959 1955
Cacak Cardás Z Košických Hámrov Chilbitanz Clap and Turn Columbine Mazurka Congo Cumberland Reel	Serbia Slovakia Switzerland Slovenia Poland/America Haiti Scotland	January October May February June/July September December	1957 1957 1958 1957 1958 1954 1959
Daldans Dance Description Errata Dance Lightly Danish "Family Circle" Das Fenster Dodi Li Doudlebska Polka Dr Gsatzlig Drmes from Zdenčinz Dutch Foursome	Sweden (Volumes) Germany Denmark Germany Israel Czechoslovakia Switzerland Croatia England	August Aug./Sept. November June Aug./Sept. January October December November	1954 1961 1952 1957 1962 1953 1956 1956 1958
Eh Hatal Elizabeth Quadrille El Mas Bonita Pie Ersko Kolo Fallai Limnighe Fandango Arin-Arin	Israel America Spain Serbia Ireland Basque	April June August April March March	1958 1954 1957 1956 1952 1956
Fandango Espana Fascination Tango	Spain England	March September	1954 1952

TEN YEARS OF DANCES (continued)

TEN TEAKS OF DANCES (COM	mued)		
DANCE	COUNTRY	ISSUE	YEAR
Firetur	Denmark	December	1958
Flachsernten	Germany	December	1954
Francaise-Die Allgemeine Franc			1962
Trancaise-one Angemente Tranc	aise - Germany/ Austr	la January	1902
Gerakina	Greese	June	1955
Geud Man of Ballingigh	England	May	1959
Grosser Actterrum	Germany	May	1958
Gypsy Polka	Germany	February	1955
Hakke - Tone Hassidic Sher	Netherlands	November	1962
	Israel	July	1956
Haymaker's Jig	Ireland	December	1961
High Cauled Cap	Ireland	August	1952
Hofbrau Haus Laendler	Germany	January	1957
Il Codiglione	Italy	July	1955
Im Hoopalnu	Israel	November	1954
Imperial Waltz	England	March	1952
International Waltz (The)	Composed	February	1952
In the Forest	Russia	October	1956
Iti M'Lvanon	Israel	November	1952
Jablochko	Russia	September	1955
Jagerquadrille	Germany	December	1952
Jarana Yucateca	Mexico	February	1952
Jo Estet Kivanok	'lungary	January	1954
Jonkelis	Lithuania	July	1954
Joropo	Venezuela	September	1954
Jota Mallorquina	Mallorca	May	1961
Jota Tapatia	Mexico	February	1956
Kaiserlaendler			
	Austria	February	1960
Kamarinskaya	Russia	Aug./Sept.	1959
Karagouna	Greece	April	1961
Kozachok Podilsky	Ukraine	Fe bruary	1962
Krakowiaczek	Poland	December	1962
Krakowiak	Poland	May	1954
Krakowiak Polesky	Poland	Febraary	1959
La Chilena	Mexico	September	1956
La Chulita	Argentine (Arranged)	November	1953
La Contradanza	Monterey, USA	December	1960
La Faira Da Strada	Switzerland	June	1956
La Furlana	Italy	October	1962
La Joaquinita	Mexico	June	1953
La Mesticita	Mexico	September	1952
La Mosca	Mexico	March	1957
Landskrona Kadrilj	Sweden	October	1958
Las Virginias	Mexico	June/July	1959
La Storta Da Crusch	Switzerland	December	1957
La Suriana	Mexico	February	1958

(continued)	ISSUE	YEAR
Israel Israel Germany Puerto Rica	August April December March	1955 1958 1957 1953
New Mexico, USA Hungary Israel Germany Serbia Composed Mexico Greece-America Serbia	May March April February April January February April May	1960 1959 1952 1957 1954 1958 1958 1962 1955
Serbia Austria/Bavaria	January January	1960 1960
Poland United States Russia England/Scotland Sweden	February January June/July November December	1955 1960 1961 1956 1952
Mallorca Dutch Poland Pollippines Philippines Poland Croatia Macedonia Serbia	May March January June November March November November November	1957 1958 1952 1952 1960 1961 1961 1957 1961
Italy Russia	October October	1962 1961
Bulgaria Estonia Hungary Brazil Roumania Roumania Russia	March April January February March March November	1962 1957 1961 1954 1952 1952 1955
Germany	January	1959
Germany/Bavaria Serbia Russia Scotland	January April December March	1954 1960 1953 1960 1955
	Israel Israel Israel Germany Puerto Rica New Mexico, USA Hungary Israel Germany Serbia Composed Mexico Greece-America Serbia Austria/Bavaria Poland United States Russia England/Scotland Sweden Mallorca Dutch Poland Philippines Philippines Philippines Poland Croatia Macedonia Serbia Italy Russia Bulgaria Estonia Hungary Brazil Roumania Roumania Roumania Roumania Roumania Roussia Germany/Bavaria Serbia Russia Serbia	Israel Israel Israel Germany Puerto Rica New Mexico, USA Hungary Israel Germany Serbia Composed Mexico Greece-America Serbia Serbia Austria/Bavaria Poland Sweden Mallorca May Dutch Poland Poland Sweden Mallorca May Dutch Poland Poland Sweden Mallorca May Dutch Poland Sweden Mallorca May Dutch Poland Sweden March Poland Croatia May Dutch Poland Sweden March Poland Croatia May Dutch Poland Sweden March Poland Croatia March Croatia Macedonia Serbia November March Croatia March November March Croatia March Croatia March Croatia March Serbia November March November January Brazil Russia March November March November

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TEN YEARS OF DANCES (concluded)

DANCE	COUNTRY	ISSUE	YEAR
Sjampa Dans Slavonski Drmes Slovenian Waltz Slovenian Wedding Dance & Polk Snoa Snurrebocken Sonderburger Doppel Quadrille Sonderhoning Spinnradel Staro Ratarsko Studentenpolka Sugarbush Sunrose Sustas Sweets of May	Denmark Slavonia Slovenia sa Yugoslavia Sweden Sweden Denmark Denmark Germany Serbia Austria So. Africa Germany Lithuania	February September April June/July December March August October June November January March October April December	1960 1957 1957 1960 1956 1952 1953 1955 1957 1958 1959 1952 1954 1959 1961
Tamborito Tancuj Tango Porque Tarantella Montevergine Tarantella Napoli Tarantella Per Cinque Tennessee Waltz Tokyo Dontaku To Ting Triple Schottische Trite Pati	Panama Czechoslovakia Composed Italy Italy Italy America Japan Denmark Scandinavian Bulgaria	Aug./Sept. May February October October April June June/July May December	1960 1956 1953 1953 1959 1952 1952 1952 1959 1952 1961
Unverdos	France	October	1960
Valamit Sugok Maganak Varsouvianna Progressive For Three Varsovienne Waltz Vranjanka Vrtielka	Hungary Tucson, USA America Serbia Slovakia	January May April December January	1954 1953 1953 1955 1956
Waltz Mazurka Waltz Mazurka Violetta Wrth Fynd Efo Deio I Dywn	Germany Poland/America Wales	May February July	1957 1958 1952
Yovano Yovanke	Macedonia	November	1959
Zabarka Zajecarka	Serbia Serbia	November April	1957 1960
			A



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COSTUME DESCRIPTIONS PUBLISHED IN "LET'S DANCE" MAGAZINE FROM 1952 THROUGH 1962 INDEX 1955 May 1960 Irish American Dec. 1961 Dec. 1953 Irish Argentina Oct. 1954 Armenian Feb. 1961 1955 Austrian Italian Jan. 1959 Italian (South) Oct. Oct. 1962 Basic Costumes Italian Man's Sept. 1953 Oct. 1953 Woman's Japanese June / July 1962 June 1952 Basque Mar. 1956 Latin American Sept. 1954 Basque July 1953 Bayarian Lithuanian Bayarian Dec. 1954 Apr. 1959 Blouse Patterns Dec. 1962 Apr. 1954 1961 Bodices Mallorquin May Mar. 1962 Bulgarian Mexican Jan. 1954 May 1953 Costume Nov. 1962 Peruvian Feb. 1958 Patterns Croatian Mar. 1953 Nov. 1953 Nov. 1960 Croatian Philippine Croatian June 1954 Nov. 1961 Croatian Peasant Costumes May 1954 Czechoslovakian July 1954 Czechoslovakian Nov. 1959 Polish (Krakow) July 1952 Polish Feb. 1955 Dalmatian Polish June/July Apr. 1954 1958 Danish Dec. 1958 Polish Mar. 1961 Danish Feb. 1960 Polish Dec. 1962 Dutch (Zeeland/Volendam) Mar. 1958 Portuguese Aug/Sept. 1958 Dutch (Friesland) Nov. 1962 Russian June/July 1961 Embroideries Mar. 1963 Russian (White) May 1962 Embroideries Apr. 1953 English (Morris) May 1959 Scottish Mar. 1952 Scottish Feb. 1953 French Oct. 1960 Scottish Nov. 1954 Scottish Dec. 1959 German (Black Forest) Jan. 1959 Aug./Sept. 1962 Serbian Apr. 1960 Greek June 1955 Swedish June 1953 Greek Apr. 1961 Swedish Aug. 1954 Swedish Oct. 1958 May 1958 Nov. 1955 Swiss Hungarian Mar. 1959 Hungarian (Men) Hungarian (Women) Nov. 1958 Ukrainian Sept. 1955 Ukrainian Aug/Sept. 1959 July 1955 Indian (American) Indian (Manipuri) Mar. 1960

DOROTHY TAMBURINI, RUTH RULING

KRAKOWIACZEK

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

POLAND

This is a simplified version of the Krakowiaczek (Krah koh ve ah' check) danced by Slask (Polish State Dance Group). It was presented by Anatol Joukowsky at the 1962 University of the Pacific Folk Dance Camp.

MUSIC:

Record: Bruno 50071 Side B, Band 7

FORMATION:

Cpls in double circle, M on inside, ptrs facing, inside hands (MR, VL) joined at shoulder height. W free hand on hip, fingers fwd. M free hand just behind hip, plam out.

Note: Whenever directed to put hands on hips, W have fingers fwd and M have palms out.

STEPS:

81

Pas de Basque*, Sliding Step*

minute water

Walk*: Take 2 steps to a meas (1 to a ct).

Click Step: Hop on R, clicking heels (ct 1). Step on L (ct &). Step on R (ct 2). Repeat of step starts again with hop on R.

Balance Step: Small step swd on R (ct 1). Step L next to R (ct &). Step R in place (ct 2). Hold (ct &). Next step would start with small step to L on L.

Turning Step: Small leap onto L, with bend of knee (ct 1). Step R (ct &). Step L beside R (ct 2). Hold (ct &). Next step would start with leap onto R, Two turning Steps are used to make 1 CW turn (as in waltz, polka, etc.).

* Described in volumes of Folk Dancés from Near and Far, published by Folk Dance Federation of California, Inc., 150 Powell Street, San Francisco 2, California.

MUSIC	2/4

Measures

PATTERN

ino as are s		
1-8	whe	FRODUCTION — To insure good spacing, all cpls join hands in a single circle (WonMR) en dance is announced. As introduction is played, assume starting pos as given in FORM-ION.
	I. BA	CK TO BACK - FACE TO FACE
1-2	to l	ginning M L, W R walk 3 steps in LOD (1 to a ct). Bringing inside hands fwd, end in back back pos with ptr. Click heel of free ft (M R, W L) to heel of supporting ft (meas 2, ct 2). tead of clicking heels, free ft can be touched on floor in LOD.
3–4		peat 3 walking steps beginning MR, WL and still moving in LOD. End facing ptr. Click side ft (ML, WR) to supporting ft.
5-6	Beg	ginning M L, W R dance 2 Pas de Basque steps in place, turning slightly away and twd ptr.
7–8	mal ct 2	h 3 walking steps drop hands and change places with ptr. W pass to LOD side of M. Both ke 1/2 turn R to face ptr. M step R beside L (meas 8, ct 2). W touch L beside R (meas 8, 2). Join hands straight across. Put R hips adj, extending R arm in front of ptr. Lelbow bent and arms are parallel to floor.
9-11		ginning with hop on R, dance 3 Click steps, moving in CW circle 1-1/2 turns to end M on ide and W on outside of circle (original places).
12	Ste	pping L, R in place, assume beginning hand pos of meas 1, W put on wton R.
13–96	Rep	peat action of me as 1 - 12 (Fig I) 7 times (8 in all).

Note: No need to ct how many times pattern is done. First time is danced to instruments only. Second through seventh is danced to vocal. Last time is again to just instruments.

II. MEN IN CENTER

- 1-4 Men: Beginning L ft and making 1/2 turn R, walk 8 steps twd center to join handsin a circle, Keep circle as large as possible.
- Hopping on R, click heels (ct 1). Step L to L side (ct 2).
- Step R across in front of L (ct 1). Hopping on R, click heels (ct 2). Circle moves to L(CW) during meas 5-6 (Fig II).
- 7-12 Repeat action of meas 5-6 (Fig II) 3 times.

Note: Repeating the action puts 2 clicks together.

13-14 Repeat action of meas 5-6 (Fig II). 1 more time but drop hands and make 1/2 turn to L to face W. Omit last hop and click on R (meas 14, ct 2). Instead close L to R (no wt).

Women: Meas 1-2 Beginning ? and facing a little L of LOD, walk 3 steps in LOD. Facing ctr, close L to R (no wt) (meas 2, ct 2). Hold skirts throughout this figure.

Meas 3-4: Moving in RLOD, walk 3 steps L, R, L, leading with L shoulder. Light stamp on R next to L (no wt) (meas 4, ct 2). On the 3 steps make an arc to L so that on stamp of R ft, R shoulder is two RLOD.

Meas 5-6: Continue walk in RLOD but start R and lead with R shoulder. Adjust length of step and degree of arc so as to keep behind ptr.

Meas 7-10: Repeat action of meas 3-6 (Fig II).

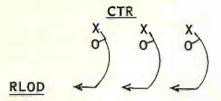
Meas 11-12 Repeat action of meas 3-4 (Fig II).

Meas 13-14: Beginning R, move to M with 4 walks. On last ct of meas 14 ptrs take ballroom pos, M back to ctr.

III. SLIDES IN CWCIRCLE

1-13

Beginning M L, W R take 26 Sliding Steps (2 to a meas). Each cpl make 1/2 of a CV circle (on about the first 4 slides) and then travel in RLOD, M face ctr. See diagram.



IV. WOMEN IN CENTER

- 1-2

 Men: With hands on hips and facing RLOD, walk L, R, L. Click R to L (meas 2, ct 2). M take modified shoulder lead (but not as much as W do in Fig II) so that clicking ft is nearer RLOD than supporting ft.
- 3-4 Repeat action of meas 1-2(Fig IV) but begin with R.
- 5-8 Repeat action of meas 1-4 (Fig IV). Adjust length of steps so as to keep behind ptr.
 - 9 Turning R to face ptr, step L(ct 1). Close R to L (no wt) (ct 2).

Women: Meas 1: Making 1/2 turn R to face ctr, step R (ct 1). Touch L to R (nowt) (ct 2).

Meas 2-9: Beg with hop on R, dance 8 Click Steps moving to L. If not close enough to neighbors to join hands, move diag in to L on Click Steps so hands may be joined as soon as possible. Hold skirts until hands are joined. On last Click Step drop hands and make 1/2 turn R to face ptr.

V. MAN LIFTS WOMAN

Beginning MR, WL dance 5 balance steps. On first two dance in place, hands on hips, If necessary, adjust pos so as to be close to and facing ptr. On 3rd and 4th join hands straight across. M pull W out of ctr so as to widen circle. On 5th Balance Step change to shoulderwaist pos,

20

- 6 M prepare to lift W (ct 1). M lift W up and to his R (ct 21.
- 7 M put W down on outside of circle. M now has back to ctr.
- In preparation for turn, W put R hand ou M L shoulder. W L hand hold skirt. M put R hand at W waist, M L arm out to side, just below shoulder height, palm down.

VI. TURN WITH PARTNER

1-13 Beginning M L, W R dance 13 Turning Steps to make 6-1/2 CW turns moving in LOD, ML, arm moves easily up and down as his body follows the accents of the Turning Steps. Do not exaggerate arm movement. M end on outside of circle, facing ctr.

VII. FINALE

- 1-2 Men: Passing to RLOD side of W, walk 4 steps twd ctr beginning R.
- 3-4 On meas 3, ct 1 stamp R ft and clap hands. On remaining 3 cts bring arms fwd, up, and over to rest on neighbor's shoulders.
- 5 Hop on L twice, clicking heels each time.
- 6 Leap to R side on R bending L knee so L leg crosses behind R knee (ct 1). L knee is turned out to L. L ankle is just about behind R knee. Step L across behind R (ct 2).
- 7-22 Repeat action of meas 5-6 (Fig VII) 8 more times (9 in all). During last repeat M will hear W stamp twice.
- 23-24 With 3 steps (R, L, R) turn R to face W circle. This may or may not be your ptr. With hands on hips, stamp L.

Women: Meas 1-2: With 3 steps (L, R, L) move fwd, away from ctr, making 1/2 turn R to face ctr. Touch R beside L (no wt) (meas 2, ct 2), hands hold skirts.

Meas 3-4: Beginning R and facing a little L of LOD, walk 3 steps in LOD. Facing ctr, touch L beside R (no wt) (meas 4, ct 2).

Meas 5-6: Turning to face a little ? of RLOD, walk 3 steps L, R, L. Facing ctr, touch ? beside L (no wt) (meas 6, ct 2).

Meas 7-18: Repeat ₩ action of meas 3-6 (Fig VII) three times.

Meas 19-20: Repeat Waction of meas 3-4 (Fig VII).

Meas 21: Facing ctr, stamp L (no wt) and clap hands (ct 1). Hold (ct 2).

Meas 22-23: Repeat Waction of meas 21 (Fig VII) twice (3 times in all). Put wt on last stamp.

Meas 24: Holding skirts, step to R side on R (ct 1). Step L behind R and curtsy to M circle.



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INTERNATIONAL FOLK DANCE CONCERT

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S.J. Municipal Auditorium Saturday, January 26 10:30 P.M. - ? ? ? ?

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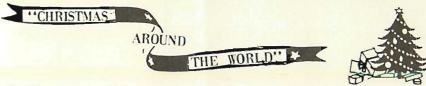
San Jose, January 26 - 27, 1963

THE INTERNATIONAL FOLK DANCERS OF BRIGHAM YOUNG UNIVERSITY

PROVO, UTAH Mary B. Jensen, Director



(Photo of about Two-Thirds of the Group)



The International Folk Dancers of the Brigham Young University, Provo, Utah, will present their Third Annual Concert "Christmas Around the World" on December 5 and 6, in the Smith Fieldhouse under the direction of Mary Bee Jensen. The concert is composed of all new material that has not been used before at the University. The narration gives the Christmas customs and background of the countries and the dance.

During the past summer the International Folk Dancers sent five scholar-ship winners to University of Pacific and two to University of California, Santa Barbara. These people are assisting in teaching the material learned at Camp. Gary Hopkinson, Club President, attended both camps. DeWayne Young, Susie Hinson, LeAnne Cagle and Darlene Uzelac were the additional scholarship winners.

Dances will be presented from Scotland, Ukraine, Poland, Russia, Hungary, Austria, Israel, Portugal, Spain and Mexico. The soloists for the group will be Jeannette Russell, from Glasgow, Scotland, Helen and Eugene Lysy, Ukrainian specialists from Canada, and LeAnne Cagle, with Span-

(continued on page 35)

BLOUSE PATTERNS YOU'LL LIKE

By Grace Perryman Nicholes (Reprinted by special request - February 1950)

Do you want to make a peasant blouse for your costume but are at a loss to find a pattern? If so, the answer to your problem is contained in a vardstick or tape measure. A peasant blouse is usually made of rectangular pieces of cloth, and, therefore, patterns are easy to make - for the novice as well as for the experienced seamstress.

Because the sleeve is made square, the shoulder seam is very low, and often the pattern requires a square inset under the armhole to prevent the upper shoulder seam from binding. The neck line is usually a slit in the in the cloth, or a square, gathered into the collar. This is why the neck line is sometimes "bunchy" but that is "peasant" style.

In making a peasant blouse, do not strive for the tailored effect; the blouse is the same width at the shoulder as at the waist. This can be compensated for bytaking tucks around the bottom of the blouse, or by a bodice (fitted and stayed) that will stress the natural lines which a peasant blouse certainly hides.

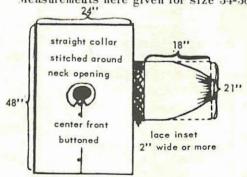
Study the accompanying sketches and see if one of them isn't what you've been looking for. Other nationalities than those shown have their specific blouse patterns, some very elaborate and some simple.

THE SCANDINAVIAN BLOUSE

(Women's)

Measurements here given for size 34-36

Sleeve is gathered into cuff, then underarm seam is joined. Lace inset - 2 inches wide or more.



The Man's Scandinavian blouse does not have the lace insert, or such a full sleeve. It is much more practical to use a regular man's shirt with red feather stitching around the collar and cuff for the Scandinavian costume than to use this peasant pattern.

THE RUSSIAN BLOUSE

(Women's)

Back - 27" long x 30" wide. Front - 27" long x 28" wide.

Shoulder piece - 16" x 7". Sleeve - 20" x 30" wide

Upper sleeve is gathered onto shoulder piece. Lower sleeve edge is gathered onto cuff.

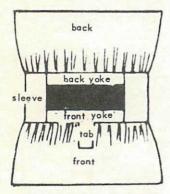
Neckline is gathered onto a narrow neck band. Opening at center front is 6 inches deep. Embroidery on shoulder pieces, cuffs, neck band and front opening. Inset - 4" x 4" Sew ABC to ABC.



Sleeve is gathered onto cuff. Neckline is finished with narrow upright band with placket at left front 12 inches deep.

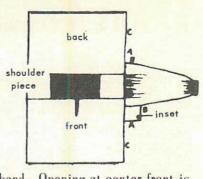
Embroidery on collar and front placket, cuffs, and sometomes on lower hem line and sleeves.

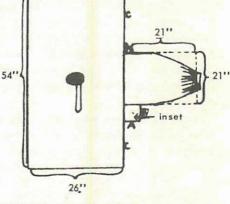
Inset - 4" x 4" sew ABC to ABC.



THE MEXICAN BLOUSE (Women's)

Back - 26" x 18"; front - 26" x 18" gathered into bottom edge of yoke. Back yoke - 9" x 3"; Sleeve - 14" x 5". Front yoke - 11" x 3". Tab is optional; may be omitted; may be lined and hanging loose or may be stitched down against the front. Size: 3½" x 6". Embroidery on yokes, sleeves and tab.



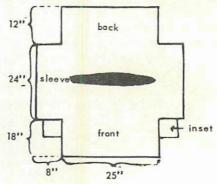


THE TYROL OR ITALIAN BLOUSE

(Women's)

Italian neckline-crosswise slit as drawn, hemmed and drawn up with draw string. May be slightly shaped.

Tyrol-smaller neckline with lace above drawstring or small round collar. Sleeve edged with lace and pulled up with a drawstring. Inset - 6" square.



ECHOES from the SOUTHLAND

By Liesl Barnett

BALKAN FESTIVAL - Things are progressing normally and plans are jelling for the Balkan festival to be held down here February 22, 24, 1963. Mark the dates on your calendars - there will be more about this later.

BERENDO FOLK DANCERS - Two weddings and a departure were causes for a small dinner party. Honored guests were the newly-wed Howard Deans (Miriam Samuelson) and the not-quite-so-newly-wed Bob Hunters (Dorothy Lemmon), who also received "Alohas". Both, the dinner and the aloha party took place at the home of Virginia Granger, but the hostessing chores were divided among a number of friends of the two couples. The first event took place on October 6th, the latter on October 21st. After an afternoon of dancing, dining, fun and reluctant farewells, many of the assembled friends accompanied Bob and Dorothy Hunter to the airport for a last aloha before they left for their new home in Hawaii. As a final note - my source tells me - that while Berendo has lost a dancer, "Let's Dance" may win new friends, for it will follow the Hunters to Hawaii.

CABRILLO FOLK DANCERS - I thought I had pretty well talked up the recent San Diego Festival - but a few more kudos are still due. Alice Hauserman sent me some more information - thank you and I wish everyone would follow your example! The committee who was responsible for the really grand festival was chairmanned by Vivian Woll. Viv was assisted by Lou Denow and Elizabeth Ullrich and all deserve a bouquet of thanks. That impressive opening ceremony was in the hands of the U.S. Marines, and the Houses of Pacific Relations, who headquarter in Balboa Park. Alice tells me that people came from San Francisco for the shindig: George Rosenthal and Beverly and Monty Niece and daughter, among them. The grand after-parties at Pericano's Pizzeria were in able hands of Don Jost and Alice Hauserman. The San Diego groups worked hard, but they all have the satisfaction of having been responsible for a most memorable festival.

EL SERENO FOLK DANCERS – Jo Civello, director of the group, launched it into the new fall season with a folk dance party at her home. Guests from many groups were present, including Millie Libaw, who belongs to so many groups, it is hard to say which one she calls "home". El Sereno members also held a going-away party for Carl and Minnie Sager, who left for a tour of Europe. Eighteen members, in Basque costumes, participated in the Pomona U.N. Week celebrations with an exhibition of "Unverdos". Some of the El Sereno members are making a mark in the art world – when they can spare the time from folk dancing. Louise Anderson and Marilyn Sage participated in a presentation of "Electra" at Ucla's Greek Festival. Marilyn also is a student in Indonesian dance, taught by the popular and terrific Hazel Chung. Sylvia Gaurin is a painter of some note; Donna Lack is becoming known for her work with ceramic and sculpture and Harry Cimring, for the interesting things he does in plastic assemblage.

ECHOES FROM THE SOUTHLAND



GANDY DANCERS - Hallowe'en parties are a dime a dozen, but any group that can come up with costumes like the Gandy Dancers deserves special note. There were Bill and Doris Bein, complete with their medieval halbard, dressed as Mr. and Mrs. Executioner; there were two girls, whose names, unfortunately, I don't know, dressed as a flapper (wearing 2 pairs of shoes) and a little girl playing "dressing up"; there was a boy, here by New York only two months. He came as a girl, and was so convincing, he scared some of the fellows when he walked into the men's room! There were many others, but the most fantastic was without a doubt Al Vincent's getup as a creature from outer space - far outer space. He defies description and I only hope someone got a really good snapshot - it should appear in "Let's Dance" so others can enjoy it, too.

GARDEN GROVE FOLK DANCERS - Garden Grove recently combined business and pleasure by holding a combination party and class night and "importing" Millie Libaw as guest teacher. (How that Millie does get around! Doesn't stay home, even when she isn't traveling - must be a party gypsy!).

GREEK DANCERS IN SANTA MONICA - How many dancers in Southern California went to the Santa Monica Civic Auditorium to see the Greek Dance Troupe, brought here by Hurok Enterprises, in their "Pan-Hellennic Festival"? It was beautiful and even people who don't care much for line dances were impressed with the gorgeous costumes and the performance.

NEW ISRAEL DANCE GROUP - A new cooperative Israel Folk Dance group is now meeting every Sunday night at the University Synagogue, 11960 Sunset Blvd., Brentwood. Interested people may contact Bill Rosenthal at GR 2-0152 for further details.

LONG BEACH FESTIVAL - The recent Long Beach Festival, a joint venture of Long Beach Folk Dance Co-op and Silverado Folk Dancers, could have been a great success. The program was fine; the exhibitions excellent and not too many nor too long; the hospitality was fine; attendance was great. But, in spite of a special policeman on duty, many purses were stolen, coats and sweaters and other belongings stolen. There was a circus in progress in a new addition to the auditorium and people were wondering in and out all the time. Folk dancers are notoriously sloppy about watching their possessions at a festival, but an unusually large number of items disappeared. While this is unfortunate, it is NOT a reflection on the group in charge. But it does point to one question, which has long been on my mind: all auditoriums have check rooms. Would it not be a simple matter to staff one, so dancers can check their belongings and avoid such losses? People who would avail themselves of a checkroom thus would be protected and those who don't, would have no one to blame for loss of property but themselves.

ECHOES FROM THE SOUTHLAND

SAN DIEGO FOLK DANCERS - Hail and Farewell Department... Ray Kane and his bride, the former Suzy Martine, dropped in recently on Ray's last night home to say good-bye to friends. Ray has since gone overseas-followed by everyone's wishes for best luck. In last month's column I gave all the credit for the San Diego Festival to just one group. I hasten to correct this unintentional error. The S.D. Folk Dancers had charge of the Saturday night dance and refreshments. Myapologies, Kids, butyou should have let me know!

SANTA MONICA FOLK DANCERS - S.M. got party happy! October 29th saw them having one whale of a 'lallowe'en party, with participants from all over the L.A. area having fun and coming up with some really great and way-out costumes. November 10th saw them having a successful ball at their Harvest Dance. Cornucopias spilling out Indian corn and gourds, etc., provided the decorating scheme.

SATURDAY MIX-ERS - After holding one of their as-usual-successful parties (Hallowe'en, natch), Director Lorna Gonzales announced that the group would take a night off and close its doors to give members a chance to participate in the Treasurer's Ball.

WESTWOOD FOLK DANCE CO-OP - The teaching chores for W.W. will be taken care of by Millie Libaw during the month of December. Among the dances to be taught are Dodi Le, Tarantella Napoli and Zillertaler Laendler. Westwood's workshop now meets at Webster J. High School, 11330 Graham



Photo: Courtesy of Millie von Konsky
From her Extensive Collection



- 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 1st Saturdays 8:30 to 12:00. Big Circle Folk Dancers, Burlingame Recreation Center. Alternate 2nd Saturdays - 8:00 to 12:00. Bustle and Beaux Club, Burlingame Recreation Center.
- CHULA VISTA Every Friday Night 7:00 to 10:30 p.m. The Folklanders, Mueller School, 715 I Street.
- COMPTON Tuesdays (nearest a Holiday) 7:00 to 10:00 p.m. Compton Co-op Folk Dancers, Lueder's Park, Rosecrans & Temple.
- 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 & Voorman Streets
- Every Sat. 8:30, Square Rounders, The Danish Hall, Voorman & Yosemite.
- HUNTINGTON PARK Every Thursday 7:30 to 10:00. Huntington Park Folk Dancers, Huntington Pk. Recrea. Bldg., 3401 E. Florence Ave., H. P. Calif.
- LONG BEACH Last Tuesday each month 8:00 p.m. Silverado Folk Dance Club, Silverado Rec. Pk. Bldg., 31st & Santa Fe Ave. - 2nd Thursday each month -7:30 to 10:30. Long Beach Folk Dance Co-op., 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, Boy's Gym, Berendo Jr. High School, 1157 S. Berendo Street, Los Angeles.
 - Every Wednesday Night 7:30 to 10:00. El Sereno Folk Dancers, El Sereno.
 - Fifth Thursdays of the month-8:00 to 11:00 p.m. Westwood Co-op Folk Dancers Emerson Jr. High School Gym, 1670 Selby Ave., 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 and El Estero.
- OAKLAND Every Thursday 9:30 to 11:30 a.m. East Bay Women's Dance Circle, Eagles Hall, 1228 - 36th Avenue, Oakland.
 - Every Thursday 8:00 to 10:30. Oakland Folk Dancers (Formerly 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.
 - Four parties a year 8:00 to 11:00 Dancers Internationale, Laurel School, 3820 Kansas, Oakland.

PARTY PLACES

- OJAI 1st Saturday each month 8:00 to 12:00 p.m. Ojai Community Art Center, South Montgomery Street, Ojai, California.
- 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 2nd Friday each month 8:00 to 11:00. Pomona Folkarteers, Gymnasium, Trinity Methodist Church, 676 No. Gibbs Street, Pomona
- REDDING 1st Saturday each month 8:00. Redding Recreation Folk Dance Club, Sequoia School.
- 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 & Wilcox.
 - 2nd Saturday each month 8:00 to 12 p.m. Fairmont Folk Dancers, Mira Vista Auditorium.
- RIVERSIDE 4th Friday each month 8:00 to 11:00. Riverside Folk Dancers, Grant School Auditorium, cr. 14th & Brockton Streets, Riverside, California.
- SACRAMENTO 2nd Saturday each month 8:00 to 12. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Ave. & Stockton Blvd. - 4th Saturday each month -8:00 to 11:00. Triple S Folk Dance Club, Theodore Judah School.
- SAN FERNANDO VALLEY Last Friday each month 8:00 to 11:00. West Valley Dancers, Canoga Park Elem. School, 7438 Topanga Canyon Blvd., Canoga Pk.
- 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.
 - 3rd Saturday in March 1963. (Once a Year Party) San Francisco Merry Mixers.
 - 1st Saturday each month 8:30 to Midnight. Sunsetters Folk Dance Club, 1641 Taraval Street, San Francisco.
 - 2nd Saturday each month 8:00 to 12. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.
 - 1st Friday each month 8:30 to 12:00. San Francisco Carrousel, 1748 Clay Street, San Francisco.
- SAN MATEO Alternate 2nd Saturday 8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue.

PARTY PLACES

- SANTA BARBARA "End of the Month Festival" Last Saturday each month.
 Santa Barbara Folk Dance Club Recreation Center, 100 E. Carrillo Street.
- 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 Kutters, Growers Hall, North Wilson Way. - 2nd Saturday each month - 8:00 to 12:00. Stockton Steppers, Lincoln Community Hall, Lincoln Center, Stockton.
- VALLEJO 2nd Friday each month 8:00 to 12:00. Vallejo Folk Dancers, Vallejo Community Center, 225 Amador Street.
- VENTURA Last Thursday each month 8:00. Buena Folk Dancers, Recreation Center, 1266 East Main Street.
- WHITTIER Every Fifth Saturday 8:00 to 12:00. Whittier Co-op Folk Dancers, West Whittier School, Norwalk Boulevard.

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GREATER EAST BAY FOLK DANCE COUNCIL - Christmas parties will be the order for December. Some clubs will be having theirs on their meeting nights for members only; others will be having parties open to general public. The Pantalooners will enjoy theirs on the 15th of December at the Driftwood in Alameda, which will be for members only. Dancers Internationale, however, will have an open affair on the same date. It will be at the Laurel School in Oakland. The Seminary Swingers will have their traditional Mexican celebration with the "Pinata". This year they will be as authentic as the Kieslich's can make it. On hand to provide the music will be the "Seminary Swingeroos", George Kieslich, Director and Trombone; Tom Wealand, Guitar; Al Moris, Accordian; Les Clark, Fiddle; Neil Williams, Clarinet and Sax; Lillian Kieslich, Drums; and the newest acquisition, Esther Ahlborn, Vocalist, wife of our hard-working President. The date is December 21st, on Friday evening at 8:00 P.M.

Don't forget to phone Jack and Lorraine Pinto for reservations if you want to attend the Richmond San Pablo's Gala New Year's Eve Party at the Dover School.

Larry Getchell is now teaching for the El Cerrito Richmond Folk Dancer's Guild on Monday evenings, from 7:30 to 10:30, at the El Cerrito Cafetorium at Ashbury and Eureka Avenues.

Have you ever seen the GEBFDC's SCRAPBOOK? Florence Edwards, of Dancers Internationale and Seminary Swingers, has really, I'm sure, surpassed her own goal. She has not a book of clippings of various activities pasted here and there, but an actual history of the Council from its very beginning. She has been taking it to various Club activities; and, as each person views it, he or she has a contribution. There are now two books, in chronological order, artistically prepared. If the books are at the next party you attend, don't fail to look through them; they are really a contribution to the folk dance movement.

. . . Genevieve Pereira, 1811 Cornell Drive, Alameda

MARIN COUNTY COUNCIL CLIPS - Our New Year's Eve program will enclude 14 Beginner dances, 21 intermediate, 14 advanced, 2 sets of squares, and each tip includes one line dance. We hope you will peruse the program printed in full on the fly sheet sent to your Club and give us a whirl. Tickets are \$3.00 per person. They include a mid-night feast. The party starts at

MARIN COUNTY COUNCIL CLIPS -

9:00 p.m., December 31st at J. B. John, 684 Las Colindas, San Rafael, 479-0238; J. Fifield, 7 Mercury Ave., Tiburon, 435-1611; L. Sullivan, 21 Mercury Ave., Tiburon, 435-0332; S. Tilden, 9 San Pedro Road, San Rafael 453-8521.

Plans are underway to offer an intermediate class as a follow-up to our two beginner groups. The Council finds that many beginners drop folk dancing entirely after their initial indoctrination, and we hope to offer instruction to those who do not join a Club. The Whirlaways honored the neophytes with a party in November, and the Council will host an integration Christmas party.

Personal Glimpses - The Frank Kanes boated to Hawaii, in November. Vi Hennessey weathered a serious operation and was given a lovely gold bracelet by the Hardly Ables. June McGowan broke her wrist. The Charles

Hardys returned from a three month tour of Europe.

Reviewing the beginners class are old timers, the Jim Davidsons, Lee Ingrams, Joe Lamperti, John Evans, Art Furnace and Helga Stack. Diggins John and Skip Clippinger have been sneaking off to a class in modern dance and in turn, sometimes, bring their teacher to the Whirlaways.

DON'T FORGET OUR KARLSTAD BALL!!!

... Claire Tilden, 9 San Pedro Rd., San Rafael

MONTEREY BAY AREA REGIONAL COUNCIL - The Salinas Lariat Swingers had a real swinging Installation party in October. The affair was held at the Portuguese Hall in Salinas. While seated at beautifully decorated tables, the guests and Lariats feasted on the most luscious barbecued steaks and all the trimmings, all prepared by those wonderful Portuguese chefs. How they managed to barbecue steaks for about ninety people in the rain, I'll never know. Lawton Harris installed the new officers, presenting each with a symbol of his office. For instance, New President, Chuck Reed, received a rocking chair, almost like the one used by "you know who". Thyrma Edwards made ceramic place cards for all. Her kiln must have operated night and day for weeks.

. . . Bertha Thome, 131 S. Hanna Street, Gilroy

REDWOOD FOLK AND SQUARE DANCE COUNCIL CLIPS -

SONOMA - The theme of the November folk dance party was "Toast the King". Wendell Schaal was crowned King of the group due to his untiring efforts on behalf of folk dancers. A hilarious stunt called "This is your Life" was performed for King Wendell. Featured in this rib-tickling stunt was Les Malz, Joye and Bob Mund, Gen Fink, Rochelle and George Gray, Benny Foss, and Jo Gray.

PENNGROVE - Two important Holiday parties will be held at Women's

City Clubhouse in Penngrove.

On December 8th, Bernice Schram and the Petaluma Folk Dancers will present their colorful Christmas Party. On December 29th, the Redwood Council will present their big Holiday Party. Chairman Buck Bailey says, the party will be a humdinger!

SANTA ROSA - The Monte Rio Reelers will present their Christmas Party on December 15th at Monroe Hall on College Avenue, Eddie Barnes will be in charge of the dance.

VALLEJO - Here is your chance to go Folk Dancing on New Year's Eve. On December 31st, the Sunnyside Folk Dancers of Vallejo will present a New Year's Eve Party at Eagles Hall on Ryder Street. (Near Sonoma Blvd. in downtown Vallejo.). The great "Stan the Man" Valentine will be there to spice up the evening. The cost, only 75¢. Terrific Refreshments!! Merry Christmas!!! . . . Bill Burch 410 Jefferson Street, Napa

SACRAMENTO COUNCIL CLIPS - Busy! Busy! That's us. It's really been hectic with all the extra-curricular activities of the past month and a half: Parisi's International Festival, Fresno Festival, Gordon Tracy's Institute, Harvest Festival, Treasurer's Ball. Here is a month you can relax in. By that I mean that you'll only have to dance about twice a week-with - your Club and then at the Saturday night shindig besides all the usual hustle and bustle of the Christmas holidays.

If you find your energy mounting because you are used to dancing more often, you can always spout off a little more steam at the Tuesday Kolo Club. Bob Steuber invites all you ambitious "athletes" to Bret Harte High School, from 7:30 to 10:30, to join in the dancing, which is largely Balkan and Greek.

The Thursday night Clunie Beginner's Class is still holding its own with an average of 70 people each week. December 13th is the final night for this particular session, and will be marked by a graduation party. The area clubs are invited to join in the fun that night and also it's your chance to introduce yourself and your club to these folks. Be sure to attend and show how friendly folk dancers are. Help the Sacramento Council Grow!!!

Attention Past and Present Circle Squares. Bev and Don Field invite you to a Christmas open house at their home - 5704 Layton Drive, North Highlands - December 16, from 3 to 5 p.m. BEV! Put your apron on and get those cookies baking!

The Dionysians have the perfect arrangement for your last minute Christmas shopping - A Rummage Sale on December 22nd! It will be held in downtown Sacramento at 614 - 12th Street. Be sure to comedown and look around. Support this ambitious young club.

Looking back over this article it seems that instead of resting, Decem-

ber will also be Busy! Busy! Busy!

. . . Barbara Grace, 3668 A Street, North Highlands

SAN FRANCISCO COUNCIL NOTES - On Tuesday night, December 11th, the First Unitarian Folk Dance Group, at the First Unitarian Church, corner of Geary and Franklin Streets, will celebrate its Ninth Anniversary in the form of a gigantic folk dance party. Spectacular exhibition dances will be performed by Magana and her dancers, with Walt Gurudev Baptiste and guest callers will be Sylvia Papen and Joe and Pee Wee Angeli. Refreshments will be served during intermission. By all means, don't miss this party!!

COUNCIL CLIPS

(continued)

CHANGS INTERNATIONAL FOLK DANCERS invite you to join them in their Annual Christmas Party on Friday, December 21st. The tree, furnished each year by the Athletic Club, is something special, and Changs' members have the pleasure of decorating it. So please come and enjoy it with us!

Note: If anyone wants to review or learn the Fandango Magdalena, it will be taught on December 5th.

Merry Christmas to all . . Hillma Lenshaw

FRESNO FESTIVAL - October marked another Fresno Festival, and in spite of the fact that this is one of the biggest and best, the attendance of the folk dancers was rather poor in comparison to former years. Are people getting tired of dancing or what? I think that one of the groups which stood out was the Terpsichoreans, directed by Grace Nicholes. Grace also presented a delightful duet with her husband.

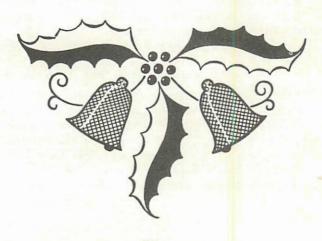
KOLO - Kolo, one of the newest San Francisco groups, has had the privilege of having Steven Rodojicic, formerly of the Yugoslav State Company, teach a few workshops in Balkan dance and styling. Although he has a little trouble with his English, his demonstrations are very well understood as well as being thorough.

SUNSETTERS - This group has been enjoying a variety of atmospheres in their folk dancing. In September they spent the weekend at Forest Farms dancing, swapping food, swimming, and sleeping in cabins. Some thirty members went.

They had six carloads drive to Sonoma for the annual Vintage Festival. In addition to dancing under the trees, they also went on tours of the wine cellars.

Everyone is invited to dance with the group directed by Gary Kirschner, at their parties the first Saturday of each month, at 1641 Taraval.

... Trelle Hastings, 1830 Roosevelt Avenue, Redwood City



"CHRISTMAS AROUND THE WORLD"

(concluded)

ish and Mexican dance. Helene spent the summer in USSR as an exchange student.

A major and exciting role for the dancers is costuming. The goal they strive for is authenticity. Lorie Nicholes is in charge of design and is working with hundreds of yards of material! Membership on a tryout basis reached an all time high of 120 members. The organization is sponsored by the Department of Physical Education and the Student Body. The group averages 90 shows per year.

TO ALL OUR FRIENDS





FOLK DANCE FEDERATION OF CALIFORNIA, INC.

CALENDAR OF EVENTS

Folk Dance Federation of California - South, Inc.

AVIS TARVIN A 31

314 Amalfi

Santa Monica, California

December 2, 1962 - SANTA MONICA
1:00 to 5:30
Festival hosted by the Santa
Monica Folk Dancers
Santa Monica Civic Auditorium

Pico & Main Streets

January 6, 1963 - PASADENA FESTIVAL

Hosts: Pasadena Folk Dance Co-op.

Glendale Civic Auditorium

February 9-10, 1963 - Bakersfield
Hosts: Circle Eight Folk Dance Club
EXHIBITIONS Saturday Eve
Harvey Auditorium
Sunday Dancing - High School Cafeteria

FEB. 17, 1963 - SANTA BARBARA Conference Committee Valentine March, 1963 - LONG BEACH Hosts: Long Beach Co-op and the Silverado Folk Dancers

April, 1963 - OPEN

May 30, 31 and June 1 & 2, 1963 SANTA MONICA STATEWIDE Headquarters: Hotel Monica Festival at Santa Monica Aud.

SPECIAL EVENTS

February 22, 25, 1963 SANTA MONICA KOLO

FESTIVAL

Hotel Monica, Santa Monica

AFTER THE DANCE

Zucky's

"Famous for Corned Beef"

5th & Wilshire Santa Manica, Calif.





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NEW DIRECTION
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1962 - FEDERATION FESTIVALS

DEC. 1 - Saturday 8 to 12 P.M.

San Luis Obispo - Veteran's Memorial
Bldg., 801 Grand Avenue
- SNOW MAN'S HOLIDAY
Hosts: Santa Lucia Folk Dancers
AFTER PARTY - 12 to ??

Council Breakfast Meeting - 9 A.M.
December 2 - All Dancers Welcome!

1963

January 26 & 27 San Jose
February 17 . . . Oakland
March 9 & 10 . . . Sacramento
April San Francisco
May 30,31 - June 1, 2. Santa Monica
STATEWIDE

1964 - March 13, 14, 15, Sacramento 10th Annual Camellia International Pageant & Festival

1963

TEACHERS' & DANCERS' INSTITUTES

November 4 - Sunday - 1 to 5:30 p.m. OAKLAND - Sailboat House Club Room, 568 Bellevue, Lakeside Park

Jan. 6 & March 3.

TENTATIVE DATES FOR SAME LOCATION - April 28, Sept. 22, and November 17.

1962 - REGIONAL FESTIVALS

December 9 - Sunday - 1:30 to 5:30 p.m. SAN FRANCISCO - Portola Playground Gym, Felton & Holyoke Sts. Hosts: Mission Dolores Belles & Beaux

SPECIAL EVENTS

February 2, 1963 - Saturday 8 p.m. 75¢

SAN FRANCISCO - Kezar Pavilion
"Warm-up Party"

Hosts: San Francisco Council of Folk Dance Groups

SOMETHING NEW!!

*****FIVE STAR FOLK DANCE

WEEKEND ****

January 26-27, 1963

SAN JOSE, CALIFORNIA

INTERNATIONAL FOLK DANCE

CONCERT January 26, 1963 - 8:00 p.m. San Jose Municipal Auditorium

AFTER PARTY * S.J.M.A.

KOLO PARTY - San Jose State College Institute - San Jose State College

January 27, 1963 1:30 to 5:30 p.m. FESTIVAL - MUNICIPAL AUDITORIUM



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NE. 2-1011

W. HARDING BURWELL Member