

FEBRUARY 1963



SWEDISH COSTUMES FROM PROVINCE OF DALARNA

Frances Johnsson and Virgil Morton

Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING

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Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING

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ON OUR COVER

SWEDISH COSTUMES FROM
PROVINCE OF DALARNA



Frances Johnsson and Virgil Morton

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A TRAVELOG OF SWEDEN AND SCANDINAVIAN TERRITORIES WITH GORDON TRACIE

By . . . Miriam Lidster

The Scandinavian folk arts — dance and music — surely got a lift on the west coast when a young man, Gordon Ekvall Tracie, a 1949 graduate of the University of Washington, decided that this was one of his main interests in life.

As a forerunner to this interest he attended the University of Oslo, Norway, and then in the ensuing year continued his studies at the University of Stockholm, Sweden. His first introduction to the real ethnic music of Sweden came during the Christmas holidays, when he fortunately had the opportunity to a "spelmansstämma" (fiddler's convention) in Rättvik, Dalarna, the "heart of Sweden", where he heard over 40 fiddlers playing together, and saw folks dancing the "polska" (hambó) every other dance all evening long! Determined to learn more about this fascinating tradition, he enrolled in an oldtime dance course in Stockholm and for the first time learned to dance. Previously his only association with dancing, other than some simple square dances, had been through playing for Grange dances in rural Puget Sound.

During the summer of 1948 Gordon traveled around Sweden on a bicycle, in youth hostel tradition, visiting fiddler's gatherings and folk dance clubs, and collecting music, records, and books, and folkloristic information. That fall he returned to Seattle to finish his B. A. With over 100 Scandinavian dance records brought back from Sweden, combined with an intense interest in the folk music and dance of the Northlands, Gordon gathered a number of his square dance friends and Skandia Folk Dance Club at the University of Washington. Operating under the auspices of the Scandinavian Department, the group soon outgrew its original quarters on the campus, and in Fall 1949 moved into the University YM-YWCA, where they have been meeting ever since.

Gordon was concerned with the misinformation about the United States reaching people abroad. Because of this concern he organized the "American-Scandinavian Cultural Exchange Project", a team of dancers whose purpose was to tour and present folk dances of our own country. With the backing of the National Swedish Cultural Society and the Washington State Folk Dance Federation the group practised for three months under the direction of Rev. Don Mills, a foremost square dance caller of Washington. They developed their own caller, and acquired Bill Holm, one of the foremost authorities on Indian dances of the Pacific northwest. With their hearts in their mouths and the old proverb, "Fools step in where angels fear to tread", ringing in their ears, a group of thirteen college students left Seattle in May 1950 by ship for Gothenburg. Booked as the "Western American Folkdancers" their first performance at the largest amusement park in all Sweden and Norway was far beyond their expectations.

In the next two months they toured more than 2000 miles giving 33 performances, visiting 24 towns and cities. In many instances this was the first time the people of a village had seen any American square dancing, or the dances of the American Indian "live". After these many performances the

college students were in agreement, "they had had a tremendous time and had discovered that the Swedish food was "plenty good", and "good and plenty"." The highlight of their tour was the Swedish bi-annual National Folkdance Festival, held at Leksand in Salarana, Sweden's "folklore province". Here 1700 folk dancers from Sweden, Denmark, Norway and Finland with, for the first time, some 250 fiddlers, gathered for a festival that lasted five days. It was the first time that the United States had ever been represented at such a festival.

The Seattle group finished its tour in Stockholm in August 1950, and from there the individual members went their separate ways before returning home. Gordon, however, remained in Sweden for 1½ years. During this time he worked for the Swedish Cooperative Movement in the translation of catalogues, bulletins, travel folders, etc. He also took classes at the Institute for Folk Life Research in Stockholm. Here he had the opportunity of studying under Dr. Sigurd Erixon, world renowned ethnologist. The archives of the Swedish Radio were made available to him and he was able to do research on many old Swedish folk tunes. With a portable tape recorder, provided by the Washington Folk Dance Federation, Gordon recorded folk music and folkdance music through Sweden and Norway and even in Finland. During this period he returned to many of the places visited by the group and was asked to teach American folk and square dances. This was often on a reciprocal arrangement whereby Gordon "traded" American folkdances for the nordic ones. Local groups brought out their best fiddlers and dancers and Gordon took pictures, recorded music, and gained much valuable folkloristic material. While in Sweden Gordon was requested by the American Embassy to start a square dance class for Americans in Stockholm. In order to keep the cultural exchange idea foremost, Gordon requested that Swedish people also be allowed to join the group. Actually, more Swedes showed up than Americans. Gordon worked with this group throughout the winter and spring and when in September 1951 Gordon returned to Seattle the Swedes organized to carry on, calling themselves the International Folk Dance Club. This group kept going and formed an exhibition team which over the years made many tours throughout the continent and British Isles. The club is still active, so if you wish to square dance in Stockholm just say "Gordon sent you".

Gordon's next return to Sweden and the Scandinavian countries was in 1955 with the formation of the first "Skandia Folklore Tour". Fourteen Skandia Folkdance Clubbers toured Norway and Sweden, attending as a highlight, the World Festival of Folk Music and Folk Dance, in Oslo, held under the auspices of the International Folk Music Council. Though many nations were represented at this festival the United States was conspicuous by its absence. Here the Seattle group saw for the first time "Tanec" from Macedonia. They and the Russian group were the only two who were professionally trained. At the closing festival in the big amphitheater in Oslo there were three mikes on the field - one for the public address system, one for Radio Norway and UNESCO, and the third for Skandia of Seattle! After a month in the Scandinavian countries the group travelled down into Germany, Austria, Yugoslavia and Switzerland.

TRAVELOG —GORDON TRACIE

(continued)

Their dancing experiences on the continent were rare occasions and very often the outgrowth of circumstances. One does not walk into a village and see each evening the folk dance of the country. For example, one Saturday evening in Bavaria, they were lucky and had the opportunity to see Schupplattlers performed on the only evening of the month in which they are danced. Everyone was feeling particularly jovial that evening, and one old Bavarian in Läderhosen, and with stein in hand, toasted the Americans by saying, "this is how it should be: eating and drinking together, singing and dancing together. We didn't want the war; we like Americans".

In Austria a tremendous rain storm drove Gordon and three companions to shelter in an inn and unexpectedly brought about a wonderful evening of spontaneous country dancing. It was a wedding party, and they were asked to join in the festivities. The boys even danced with the bride. From Austria the Seattleites went to Yugoslavia, traveling by "Mopeds" (motor bikes) which they had purchased in Salzburg. In Zagreb they were fortunate in being treated to an excellent program of folksong and dance by a group of college students in costume and with tamburitza orchestra. From them they learned several kolos, including Seljancica (the "simple" one.) From Yugoslavia they returned to Austria — Innsbruck — where many fine "tourist programs" of yodeling and plattling were enjoyed. Then by moped through Liechtenstein to Switzerland where they attended a real Swiss "schwingenfest" near Zurich and recorded the local dance orchestra, "landler-kapell". In doing the local dances they were pleasantly surprised to find them virtually identical to those done by the Swiss in Tacoma, Washington. Thereafter they returned north, touring the Black Forest, and up the Rhine. Enroute they saw the famed Mayerhofer Kapell Zillertal with a 40 piece brass band, schupplattler dancers, and yodelers, and were able to record it, even before this music was available in the United States.

Back in Sweden, Gordon and his friend, Art Nation, last remaining member of the summer tour, joined two Seattle girls, one of whom was studying weaving in Sweden, the other attending the University of Copenhagen, to again visit the folklore-rich district of Dalarna. While here they managed an invitation to a country wedding at which there were 300 guests and no less than 13 fiddlers; they ate and danced, danced and ate. During the entire party, which was still going strong when they left at 6:00 a.m., there was not a drop of liquor served as part of the festivities.

Before returning home, Gordon arranged with his friend, Gunnar Hahn, prominent Swedish pianist and foremost arranger of Scandinavian folk music, for the recording of several Swedish folk dances needed for the American market. A special series was initiated on the RCA label, and an unawaited result was their immediate popularity on the domestic Scandinavian market. As a result, a three-year series of programs of folk dance music was inaugurated by Swedish Radio, many of the old dance tunes being played by a professional orchestra for the first time. On the other side of the cultural ex-

change coin, the Swedish Broadcasting Corporation had requested a series of programs of American folk dance music, and "Tracie's Square Dance Band" was formed with Gunnar Hahn's musicians and tasteful arrangements; the show was called "Barn Dance in the Wild West".

Back in Seattle, Gordon spent a few quarters teaching Swedish at the University of Washington, while working on his M.A. But the "call of Europe" continued to beckon, and so in 1960 another Skandia Folklore Tour was organized, this time with twenty members, to Scotland, Norway and Sweden. While in Scotland they were feted with a special Gaelic Ceilidh in Fort William, heart of the highlands. The Scots brought out outstanding local talent which included pipers, fiddlers, singers and dancers. The following evening the Seattle people were guests of the Scottish Country Dance Society where there was an exchange of dances. During their travel in Norway the Seattleites were to discover in Bergen, up in the mountains in midsummer time (St. John's Eve), and in Oslo, that they were the only ones doing Norwegian dances; the Norwegians were doing contemporary American dances - foxtrot swing, tango, etc. So it is, it seems, throughout the world these days.

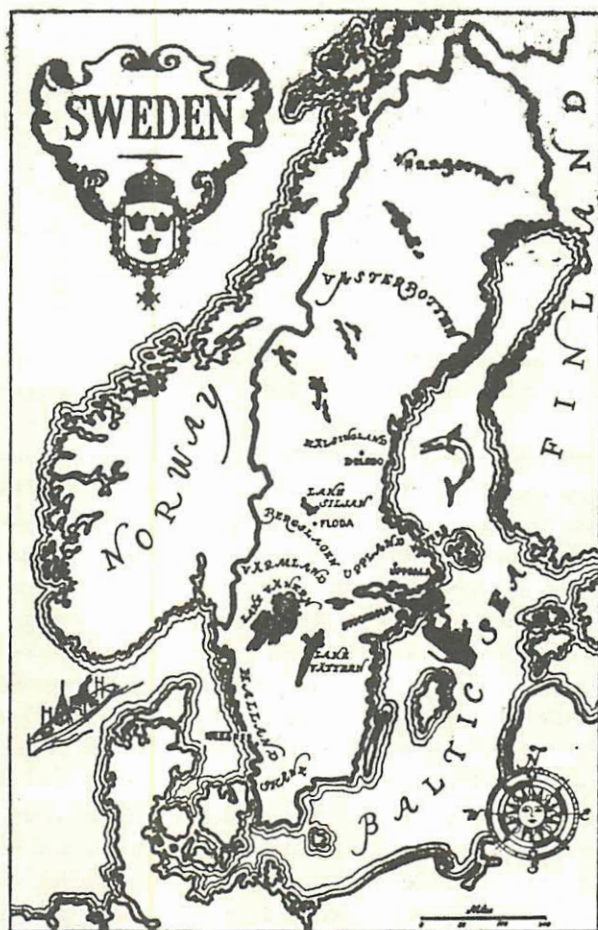
GORDON EKVALL TRACIE



Photo by . . A. C. Smith

After the tour's conclusion in Sweden, Gordon again stayed on for some months. He was commissioned by the Swedish Broadcasting Corporation to prepare a booklet in English, "The Folk Music of Sweden", to be used in conjunction with their series of recordings of Swedish fiddle music. Here

MAP OF SWEDEN AND SCANDINAVIAN AREA



he wrote from personal experiences and research. He was also doing translation work, but had time to attend folk dance classes regularly.

He briefly returned to Seattle, spring 1961, to pick up a small tour group to Norway and Sweden, attending two festivals, one a three-day fiddling and trade dance contest, the other the bi-annual Swedish folk festival which was being held at Östersund in northern Sweden. Gordon and his dance partner, Beth Macdonald of Seattle, found this event to truly be a folk dancer's dream.

(continued on page 10)

People Worth Knowing

JAMES A. DE PAOLI

By . . . Millie von Konsky

If the Folk Dance Federation of California had a diplomatic corp, James De Paoli would, without doubt, be a top contender. He is knowledgeable, dignified and a man with high moral courage and a deep sense of responsibility. Unrelentingly, he has assisted in the guidance of the Folk Dance movement; openly when necessary, yet always unobtrusively. In all Federation matters, whether regional or state-wide, he has advised his associates with a thought toward a future folk dance movement of continuity and growth.

With great enthusiasm, James De Paoli will tell you his one and only hobby is folkdancing; however, time and again during the past twenty years he has accepted Federation administrative responsibility by counseling in the areas of budget, parliamentary law, and the managing of Oakland Woodminister productions. And speaking of Oakland, he has served the Greater East Bay Folk Dance Council as their president for two terms and takes pride in the fact that during this time the Council-Sponsored Beginner Classes were started. He is an active member and past president of Dancers Internationale, Swing 'n Circle, and the Merry Macs of Oakland. Yet we wonder if those who have asked for his assistance are aware of the fact that he has had extensive experience in civic activities and government. James De Paoli has held elective office of City Councilman for twelve years, Vice-Mayor of the City of Oakland for four years, and continues in his twenty-first year as manager of the Oakland Housing Authority, where the results of a University of California degree in law is put to daily use.

Those of us who know James see in him, along with a dignity fitting his position in public life, a delightful sense of humor and a warmth and spontaneity typical of his Italian background. He enjoys conversing in Italian, French, Portuguese and Spanish, and understands and speaks Shoshone Indian. James was born in Eureka, Nevada, one of five children, where his father operated a cattle and sheep ranch, forty miles from the Indian Reservation. He was reared among the Indian children and each year his Indian friends make a great preparation for his annual visit during the hunting season.



JAMES AND LILLIAN DE PAOLI

Photo: Lamb's Studio, Oakland

It is said "behind every successful man is a woman". You have but to meet Lillian De Paoli, James' wife, to realize that this statement is again substantiated. Lillian complements James in every detail as well as being perfect hostess and lovely to look at as his dancing partner. She is an active member of the East Bay Women's Dance Circle and has a perfect understanding of James' activities.

And so it is with gratitude that we thank James and Lillian De Paoli for enhancing the folk dance movement in several directions as good-will ambassadors wherever they go.

SWEDISH COSTUMES

(From October 1950 Issue of L.D.)

... by Claire Kawalkowski



The costume from *Smaland*, as illustrated, is not common, yet is very attractive.

Like all Scandinavian costumes the original is made from beautiful, warm materials, with long sleeves and high neck designed to keep the wearer warm in the cold climate of these countries.

The woman's costume starts with a bright red skirt, about four yards around. This can be made of wool, rayon and wool, or spun rayon, and should be gathered tightly at the waist to a waistband. In the original skirts the material was finely pleated by hand and sewed to the band. Then the skirt was pleated several times, at spaced intervals, and the whole thing tied up with ribbons, dampened, and "baked" in the oven to steam in the pleats.

At the bottom of the skirt there should be a two inch green ribbon for decoration.

The blouse is of white linen or cotton and is made with the drop-shoulder line. No arm hole is cut out of the material, but rather the blouse is made of a straight piece, with the sleeve gathered on from the shoulder seam to about ten inches down. The gathers (sometimes fine pleats) are kept to the top of the sleeve, and the bottom of the sleeve ends in a cuff. Where the sleeve is joined to the body of the blouse there is sometimes a strip of one-inch lace set in. At the neck is a pointed collar and down the front opening on both sides is sewn more of the lace, about six inches down. The collar is fastened with a silver pin in a traditional style - a heart with a crown on top and little round *dangles* around it. These pins are family heirlooms and very hard to duplicate, so a simple silver pin will do for folk dancing.

The bodice is made of striped material in red and other bright colors – blue, green, yellow. Striped upholstery material can be used here, or you can use plain red and sew ribbon or bias tape on to make the stripes. The front is made with a tab and the back with a typical rippled peplum. The bodice should be well-fitted, since this is the only part of the costume that does fit the body of the wearer.

The apron is made of flowered material, in an old-fashioned type of pattern. At the bottom it is trimmed with three rows of ribbon, close together, as in the drawing. For the ribbons use three of the colors from the print.

Red stockings are a must with this costume, and lowheeled black shoes.

The hat is a starched white affair, tied over a stiff form. Sometimes a simpler white cap is worn, made of lace or of white material edged with lace.

A shawl may be worn, a square at least 24 inches square. It is worn under the bodice, with the ends hanging down in front, after being folded in a triangle. These shawls were either silk in a woven pattern or white and edged with white lace.

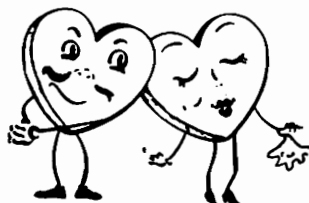
The MAN's costume has the yellow trousers, made with a fly like the sailors' pants, which come to the knee. These are trimmed with silver buttons at the waistline and also at the knee.

The sleeveless vest is of striped material in bright color – yellow and red is typical – and it is made double-breasted style, with lots of small silver buttons. The small collar is worn standing up, and around the neck is a striped scarf, knotted in front. This scarf should be around two feet long and about eight inches wide.

The man's shirt is made of white linen or cotton and has the same drop-shoulder line as the woman's, with no lace. It has a small band collar, which doesn't show.

The stockings in *Smaland* are dark blue, with garters of red and white braid. Shoes should be black.

The coat worn with this costume is of dark blue wool, made also with a stand-up collar, silver buttons, and a flared "skirt". It is usually about knee-length. The hat is an odd-shaped beaver, hard to duplicate, or a stocking-cap.

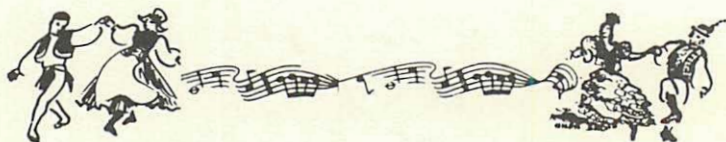


mingling with some 1300 folk dancers and 300 fiddlers. The only two times that the folk fiddlers had held their convention with the folk dancers was in 1960 and 1961 and Gordon was fortunate in being able to attend both times. The evening folk and oldtime dancing was late and rarely did the music stop before 4:00 – 5:00 a.m. Beth and Gordon also had an unusual opportunity to travel by bus to Finland with a team of folk dancers and fiddlers from Gagnef in Dalarna. During the Finnish Winter War various Municipalities in Sweden adopted "sister cities" in Finland for the purpose of providing food and money to build hospitals, schools and the like. The Gagnef group had been invited to its sister town, Rautjärvi, in eastern Karalia, but a kilometer from the Soviet boundry. The towns-people feted the Sweds in good home style – dancing and eating. Their gratefulness could not be matched. One elderly gentleman, obviously the patriarch of the village, had studied Swedish especially so that he would be able to thank them for their kindness. But it really was not necessary; it showed in their every move.

Before leaving Sweden, Gordon firmed up Recording contracts and tape leases for a long hoped-for series of authentic Scandinavian dance recordings. On his own "VIKING" label, manufactured by the Aqua Record Co., square dance record producers of Seattle, the catalog has already expanded to 17 records with more to follow shortly. All of the music is of course recorded in land of origin. Much dance music has thus become available for the first time in the USA. In addition, Gordon's company, Folklore Imports, is importing a considerable number of recordings directly from Europe, for the American folk dance market, including several exciting selections especially produced in cooperation with Gunnar Hahn and Swedish RCA—a project by the Seattle folk dance club, "Skandia".

Gordon returned again to Seattle in the fall of 1961, and it is now a question as to who is more grateful for all of Gordon's trips and experience in study: Sweden who gained from his translations and friendship, or we, the many folk dancers who will have the opportunity to dance with him and use his recordings. Surely no one would be better prepared for teaching – even if he were a Swede himself.

Gordon, we wish you well, and will see you dancing!!



IT'S ALWAYS FUN TO DANCE IN FRESNO

Photos . . Henry L. Bloom



DANCE ARTS OF OAKLAND

Millie von Konsky, Director

Photo by Henry L. Bloom



OJAI FOLK DANCERS

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Beautiful Lake Merritt is the largest natural body of salt water wholly within any city in the world. Surrounding the Lake are many places of interest to visit and enjoy throughout the year. There is a band concourse in Lakeside Park which is the scene of Sunday afternoon band concerts. Sailboats and canoes can be rented for excursions around the lake. The wild life refuge provides winter sanctuary for thousands of migratory birds from Alaska, Canada and Siberia. "To feed the ducks" is a must for youngsters. The Garden Center boasts of beautiful gardens specializing in begonias, dahlias and chrysanthemums, providing continuous bloom from April to December. Children's Fairyland is a world-famous land of childhood make-believe bringing over 50 nursery rhymes to life. The Snow museum houses an extensive collection of birds, mammals and reptiles from Africa and the Arctic.

The Oakland Municipal Auditorium, which overlooks this beautiful lake, and which is the setting for all types of spectator and participant sports, for the 14th year has provided for folk and square dancers throughout California. Both the afternoon and evening of February 17th, will be devoted to general folk dancing, square dancing and exhibitions. This annual event is made possible by interested leaders of dance in the Bay Area with the co-operation of officials of the City and the Oakland Chamber of Commerce. Harry Ahlborn and his Committee cordially invite all folk and square dancers to "come join the fun".

. . . Genevieve Pereira

FOLK and SQUARE DANCE CARNIVAL**AFTERNOON PROGRAM**

1:30 — 5:30

1. SCANDINAVIAN POLKA
2. AMANOR WALTZ
3. MEXICAN SCHOTTISCHE
4. MARKLANDER
5. APAT APAT (Prog.)
6. BAILE DA CAMACHA
7. SIESTA IN SEVILLA
SQUARES
8. CORRIDO
9. BLUE BELL WALTZ (Prog.)
10. SCHUHPLATTNER LAENDLER
11. MILONDITA TANGO
12. KOZACHOK PODILSKY
13. MISIRLOU
14. KARAGOUNA
SQUARES
15. EL MAR CARIBE (Prog.)
16. BEAUTIFUL OHIO
17. POLISH MAZUR
18. CABALLITO BLANCO

EXHIBITIONS

19. POLYANKA
20. ELENO MOME
21. PREKID KOLO
22. LAS DULCITAS TANGO
23. NEAPOLITAN TARANTELLA
SQUARES
24. HAMBO
25. TA'AM HAMAN
26. DOUDLEBSKA POLKA (Prog.)
27. TERRY THEME
28. HOFBRAU HAUS LAENDLER
29. NEVER ON SUNDAY
30. LESNOTO
SQUARES
31. RUSSIAN PEASANT DANCE
32. TANT HESSIE (Prog.)
33. BLUE PACIFIC WALTZ
34. MOSAICO MEXICANO
35. SHEPHERD'S CROOK
36. SQUARE TANGO
37. SENFTENBERGER
38. LA GOLONDRINA



• • • Presented by
The Greater East Bay Folk Dance Council

**EXHIBITION GROUPS AND THEIR DIRECTORS**

Chang International Folk Dancers..... Bee Drescher, Director
 Scottish Country Dance Society..... C. Stewart Smith, Director
 San Jose Folk Dancers Marian & Ned Gault, Directors
 Dance Arts of Oakland..... Millie von Konsky, Director
 Choral Dance Group..... Bee Drescher, Director
 Rusali . . . Co-Directors - Dick Minson and Rick Tejada-Flores
 Oakland Pantalettes..... Dolly Seale Schiwal, Director
 Terpsichoreans..... Grace Nicholes, Director
 Reel & Strathspey..... Fred Macondray, Director
 Huichica Folk Dancers..... June Schaal, Director
 Polynesian Group..... Marge Bronson, Director
 International Dance Theatre..... Madelynne Greene, Director

EVENING PROGRAM

7:00 — 10:30 P.M.

1. LACES AND GRACES
2. TSIGANOTCHKA
3. ZILLERTALER LAENDLER
4. SIAMSA BEIRTE
5. SILENCIO TANGO
6. ORLOVSKAYA
7. VE DAVID (Prog.)

SQUARES

8. MELOSO TANGO
9. HOPAK
10. SARAJENKA KOLO
11. GERAKINA
13. TO TUR (Prog.)
14. AGATTANZ

SQUARES**EXHIBITIONS**

15. HAMBO
16. DAS FENSTER (Prog.)
17. WALTZ MAZURKA VIOLETTA
18. FASCINATION TANGO
19. SANTA BARBARA CONTRA DANCE
20. LAS ALTENITAS
21. KOROBUSHKA (Prog.)
22. ROAD TO THE ISLE
23. LA CUMPARSITA TANGO
24. SQUARES
24. RAINIER WALTZ
25. RUSSIAN PEASANT DANCE
26. MAYIM MAYIM (Prog.)
27. BAILE DA CAMACHA
28. OSLO WALTZ





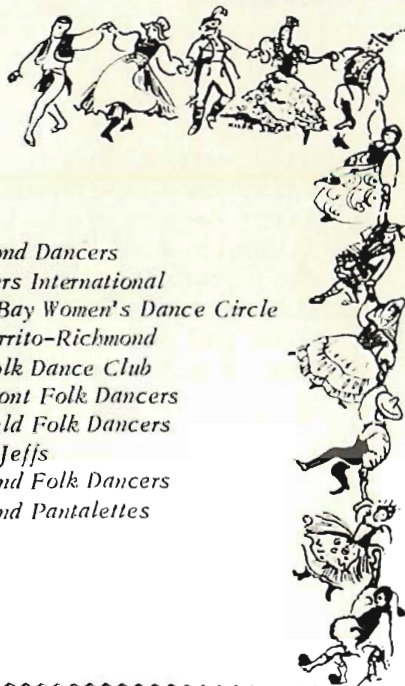
The Greater East Bay Folk Dance Council

Welcome

The Folk Dance Federation of California, Inc.,
 Their Guests and all Spectators
 TO
 Our Annual Winter Festival in the
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FEBRUARY 17, 1963

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Garfield Folk Dancers
Jolly Jeffs
Oakland Folk Dancers
Oakland Pantalettes

Oakland Recreation
Dance Arta
Pantalooners
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Dancers
San Leandro Circle Up Club
Seminary Swingers
Senior Folk Dancers
Skirts 'N Shirts
Square Steppers
Swing 'N Circle

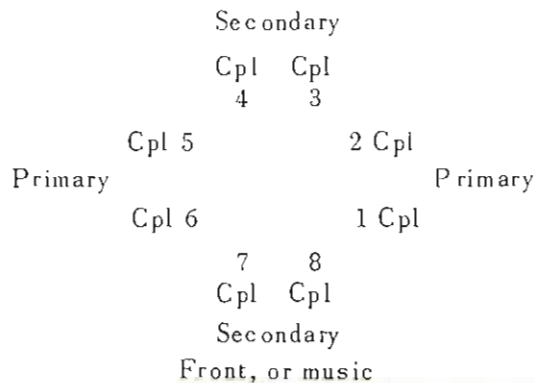
ÖVRABY KADRILJ

SWEDEN

Övraby kadrilj (Oe-v-ra-bee kah-dreel-y), or Quadrille from Övraby, is a formal set-dance from Övraby parish in the province of Halland, in south western Sweden. Influence of the aristocracy is seen in the polished figures, curtsies and "compliments". Gordon E. Tracie introduced the dance at the 1962 University of the Pacific Folk Dance Camp.

MUSIC: Record: Aqua Viking V 110; RCA LPM 9837 (import) (this record omits the finale of gallop and polka).

FORMATION: 8 cpls in square formation, with 2 cpls to a side. Ptrs stand side by side, W to R of M, facing ctr of set, with inside hands joined at shoulder height. (May, if necessary, be done with any number of cpls, 4 or more, in which case, Arch figure must be adjusted accordingly).



STEPS AND Walk*, Gallop*; Polka*; Figuré Step.

STYLING: Figure Step: Touch R toe on floor in front of L (ct 1), then step on R alongside of spot touched (ct 2). Next figure step would be "touch L, and step L", etc.

Note: Each "touch" step is placed directly in front of supporting ft, so that progress is in a straight line fwd. Free hands are at sides, or M may hook thumb in vest arm-hole or pocket, and W may hold skirt lightly. The dance is done with light, springy steps in a manner of grace and dignity.

* Described in Volumes of Folk Dances From Near and Far, published by The Folk Dance Federation of California, Inc., 150 Powell Street, San Francisco 2, Calif.

MUSIC

PATTERN

Measures

4 meas

INTRODUCTION

On last of Introduction, ptrs drop hands, M steps fwd on R, at same time making 1/2 turn CW to face outward. He now joins L hand, with L hand of ptr (on his L), and R hand, with R of corner W (on his R). Arms are well extended fwd, so that floor pattern shows inner circle of M, and an outer circle of W.

1. CIRCLE CW AND REVERSE

A 1-8

All move CW with 16 walking steps (to MR, WL).

1-8
(repeated)

All move back to place (CCW) with 16 walking steps. On last step, all drop hands, and M turns 1/2 CCW to face ctr, and joins inside hand with ptr. Original square is now reestablished.

(continued on page 15)

CHORUS

a) "Compliment"

- B 1-2 Primary cpls walk 3 steps fwd (begin ML, WR) and "compliment" opp person (slight bow for M, small curtsey for W).
- 3-4 Without changing handhold, same cpls turn in twd ptr, and walk 4 steps back to place, turning on last step to face ctr.
- 1-4 Secondary cpls repeat action of Chorus, a).
(repeated)

b) Figure Step

- C 1-6 Primary cpls, M with arms folded in front of and resting on chest, and W holding skirt, dance 6 Figure steps fwd (begin with touch R toe).
- 7-8 In ctr, each joins R hand with opp person (palm to palm, elbows bent and forearms touching), and with 4 walking steps, each makes quick 1/2 turn CW, backing up into opp place.
- 1-8 Primary cpls repeat action of Chorus, b), returning to own places.
(repeated)
- C 1-16 Secondaries dance action of Chorus, b).

c) Ladies Chain

- D 1-4 With 8 walking steps (begR), W of primary cpls chain across set as follows: W turns a bit twd own ptr and both clap own hands once on first ct. W proceeds on across set touching R hands with opp W in ctr, then on to opp M who takes her L hand in his L, places his R arm around her waist, and turns her once around (CCW) in place (courtesy turn).
- 5-8 Primarys repeat action of Chorus, c), meas 1-4, returning to own ptrs.
- 1-8 Secondaries dance action of Chorus, c), meas 1-8.
(repeated)

d) Arches

- E 1-4 Uneven numbered cpls (1,3,5,7) raise joined hands high to form arches while even numbered cpls pass under arches as follows: cpls divide, M going under nearest arch to his L, and W going under nearest arch to her R, reaching home pos again in 8 walking steps.
- 5-8 When ptrs meet, they join both hands at shoulder height (R hips adjacent, R arms straight, L elbows bent), and turn one time (CW) with 8 walking steps.
- 1-8 Repeat action of Chorus, d), meas 1-8, with even numbered cpls forming the arches, and odd numbered cpls passing under arches, and turning ptrs in home places.
(repeated)

II. DOUBLE CIRCLES AND PROMENADE

- A 1-8 W join hands to form inner circle, and walk 16 steps CW. At same time, M form outer ring (M need not join hands; let arms swing freely), and walk 16 steps CCW.
- 1-8 When ptrs meet, M reverse their direction (turn CCW), W link their L arm in MR arm, and cpls promenade 16 steps CW to original place.
(repeated)
- Note: Promenade may start either the first or second time ptrs meet, according to speed with which circles move.

CHORUS

- 1-72 Repeat action of Chorus a), b), c), d).

III. FINALE: GALLOP AND POLKA

- A 1-8 Ptrs take regular waltz pos, and move one time around set CCW, with 16 gallop steps (M back to ctr, and ML, WR joined hands are outstretched, leading in LOD).
- 1-8 Cpls continue around the set once more with 8 turning polka steps. Conclude dance with bow (W cutsey) to ptr, inside hands joined.
(repeated)



SWEDEN

KOTTBULLER (Swedish Meatballs)

- | | |
|-------------------------|---------------------------------|
| 1/4 Pound Butter | 2 teaspoons salt |
| 1 Onion, chopped | 3/4 teaspoon pepper |
| 1 cup bread crumbs | 2 eggs, beaten |
| 1 cup light cream | 2 tablespoons chopped parsley |
| 1 Pound beef, chopped | 1 tablespoon flour |
| 1/2 pound veal, chopped | 1-1/2 cups heavy cream, scalded |

Melt 3 tablespoons of the butter in a skillet. Add the onions and sauté for 10 minutes, stirring occasionally. Soak the bread crumbs in the cream. Combine the beef, pork and veal in a bowl. Add the sautéed onions, the bread crumbs, salt, pepper, eggs, and parsley. Mix well. Shape into 1-inch balls. Melt 3 tablespoons of the butter in a skillet and fry the balls in it until very brown, shaking the pan frequently. Be careful not to break the balls, and add butter as necessary. Remove the meat balls and keep warm.

Add the flour to the remaining butter in the skillet. Mix to a smooth paste. Gradually add the heavy cream, stirring constantly until the boiling point is reached. Cook over low heat for 5 minutes. Correct seasoning. Pour over the meat balls and serve.

KLENATER (Crullers)

- | | |
|------------------------|---------------------|
| 4 egg yolks | 1 tablespoon brandy |
| 1/4 cup powdered sugar | 1 tablespoon lemon |
| 3 tablespoons butter | rind, grated |
| 1-1/2 cups flour | To fry in deep fat |

Mix ingredients and stir until well blended. Chill. Turn dough onto floured baking board. Roll out thin. With pastry wheel cut strips 3/4" wide and 3" long. Cut gash in center and twist end through. Fry in deep fat (375°) until light brown. Drain on absorbent paper. Makes 50 pieces. Serve with coffee.

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ECHOES from the SOUTHLAND

By Liesl Barnett

This is a new year and a time for resolutions. Why not make at least ONE resolution that will be kept?

The new year is the time for bills; for income tax and car license payments; for plans for the coming year; for at least a temporary feeling of good will and friendship towards our fellow man. Make it also a time for sending club news regularly to your reporter - it has to come from somewhere, if it is to appear in your magazine. Make it a time of increased support for "Let's Dance" with many more ads, and, if possible, a 100% subscriber rate from all Federation clubs throughout California. So, please, please send me your club news and activity calendars and send it in time. Remember my deadline is six weeks prior to publication! As TV's most popular Sheriff puts it: "I'd 'preciate it heaps"!

A RELUCTANT FAREWELL - The Southern section of the Federation bids a most reluctant farewell to one of its most capable and charming couples: Dick and Patti Oakes have withdrawn from all folk dance activities for a period of approximately 5 years. They have moved and while both will hold down jobs, Dick will also attend college. When he has attained the goal he has set for himself, he and Patti will once more join the dancing ranks. Until then . . Bonne Chance!

BERENDO FOLK DANCERS - A "Bon Voyage" party was given for one of this groups most active members, Irving Tenenblatt, who left for an extended trip to Israel and a visit with his brother, whom he has not seen in over 32 years.

GANDY DANCERS - January 4th saw another of their successful "White Elephant" Parties. Such elephants you never saw - anywhere! And the furious trading that goes on after everyone has seen his or her new treasure, Oh, Brother!! It is great fun and while the so-called prizes may not be much, the wrappings are usually gorgeous and quite clever.

SANTA MONICA FOLK DANCERS - On December 30, this group closed out the old year by holding its annual holiday dinner dance. There were many lovely door prizes and a great program, directed, as every year, by Morris Gurse. Everyone present had a marvelous time, and the hardworking committee deserves a vote of thanks from the club. As a follow-up to last month's notice of the marriage of member Barbara Contratto, she is now Mrs. Jim Erickson.

From the Bay Area comes the news that former Santa Monica members Barbara (Sirkovsky) and Lawrence Perry are the proud parents of a brand-

ECHOES FROM THE SOUTHLAND

new set of twins. What some people won't do to keep the folk dance movement going! But congratulations and best wishes to Mom, Pop and the babies.

ISRAELI DANCERS—The young adult league of the University Synagogue in Brentwood invites everyone interested in Israeli dances to join them every Sunday at 11960 Sunset Blvd., in Brentwood. Teaching is from 7:30 to 8:30 p.m., followed by requests until 10 p.m.

WESTWOOD FOLK DANCE CO-OP—The club will hold its annual mountain outing again at Hillbilly Lodge in beautiful Idyllwild. February 23rd and 24th are the dates to remember. On the agenda are: hiking, dancing, good company (them), dancing, snow—they hope, more dancing, midnight snack and dancing. They suggest, however, that there should be no dancing on the bus trip to and from Idyllwild. Now, why NOT?? For more information contact Ed Feldman, 2026 S. La Cienega Ave., Los Angeles 34, or Perle Bleadon, 8720 W. Olympic Blvd., Los Angeles 35.

SATURDAY MIX-ERS—This group has started a lovely tradition, one that others would do well to adopt. Admission to their again very successful Christmas party was a new toy for underprivileged children or a gift for the Orthopedic section of the General Hospital. This marks the third Christmas that the group has collected gifts for shut-ins or those who are less fortunate. What made this year's party doubly successful was the unexpected appearance of Vyts Beliajus and of Carolyn Mitchell. Vyts contributed the teaching of two simple but charming dances. One of them was most appropriate for the season — a mixer, danced to the tune of "Jingle Bells".

Saturday Mix-Ers will continue its practice of having a guest teacher for one night each month. In February the honors will be done by Millie Libaw, who will, by popular demand, teach "Skeikhani". Vyts taught this same dance recently at Westwood, where it became an immediate hit.

MORE THE MERRIER FOLK DANCERS—Another lovely Christmas Party. This group puts on the loviest parties and their Christmas party was no exception. The program was good, as always; the decorations were delightful, and the refreshments, consisting this time of holiday specialties from all parts of the globe, were a real treat. And the hospitality of the members in general, and the leaders, Hans and Norma Zander, is unequalled by ANY group in the Federation.

BALKAN FESTIVAL—It won't be long now — the end of this month will bring us the first Balkan Festival in 8 years for the Southland. Mark February 22 and 24 on your calendar — you won't want to miss either the fine institutes or the fun. For more information contact: Balkan Festival, c/o 314 S. Amalfi Drive, Santa Monica, California.

ALPHABET DANCERS — Gordon Engler has returned to his flock and has started a new Beginners' Class on his Wednesday night Kolo windings. The group is bursting at the seams! Gordon, find a larger hall or get one with rubber walls! We need room!!!

SCHOLARSHIP FUNDRAISING PARTY — The annual Valentine's Day Party, the traditional fund-raising event for the benefit of the Elizabeth Sanders Memorial Scholarship for the Santa Barbara Conference, will again be held at Sportsman Park on Saturday, February 16, 1963, from 8:30 p.m. until Midnight. There may also be an institute during the afternoon at the same location, Clubs will receive more definite details through the mails.

SPRINGTIME WORKSHOP — The Folk Dance Federation, South, Inc., announces its first Weekend Workshop-Institute, to be held at Hillbilly Lodge in Idyllwild, the weekend of April 6 and 7, 1963. Reservations will be absolutely necessary! For further details contact the workshop chairman, Perle Bleadon, 8720 W. Olympic Blvd., Los Angeles 35, California.

SANTA BARBARA CONFERENCE — Valerie Staigh, Chairman of the 8th Annual Santa Barbara Folk Dance Conference, wants everyone to save their green stuff and change! The camp dates are August 18-24, 1963. The committee has many exciting surprises up its sleeves, not the least of which is the really fine staff.

IDYLLWILD INSTITUTE — ISOMATA is no longer ISOMATA! It's now the *University of Southern California-Idyllwild Campus*, and they announce that the dates for the 13th Annual Folk Dance Workshop are as follows: July 8-12, 1963; Workshop-Institute Weekend — July 12 to 14, ending with the now-traditional Sunday afternoon festival. The staff will consist of old favorites like Vyts Beliajus, Gordon Engler, Madelynne Greene, Millie von Kinsky and Grace Nicholes. A newcomer will be Israeli expert Yo van Zwel. Nate Moore, who is chairman of the Idyllwild Camp Committee for the Federation, Elma McFarland and Vivian Woll will be in charge of Folk Dances from Near and Far — and 2 college credit units are available if proper application is made.

FEDERATION-SPONSORED BEGINNERS' CLASS — With popular and capable Carolyn Mitchell as the instructor the Federation announces the first of a proposed 5 Beginners' classes. The 20-week course will take dancers from basic steps and patterns on through intermediate dances. It is hoped that these classes will lead to the eventual forming of new clubs in areas where there are as yet none.

Support your Federation and Federation Activities!

AND support your magazine . . LET'S DANCE!!!!

PARTY PLACES

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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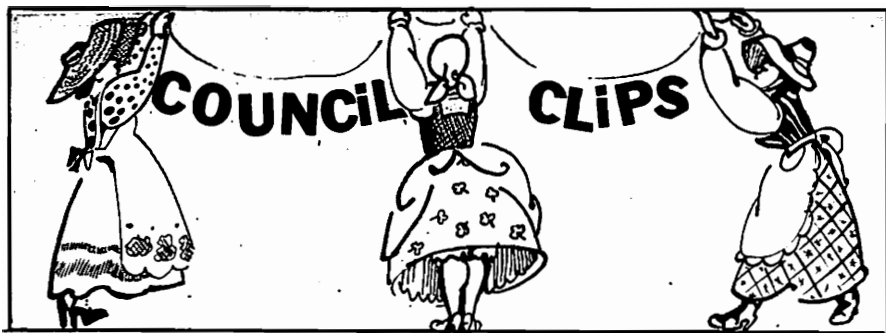
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GREATER EAST BAY FOLK DANCE COUNCIL — Dancers Internationale, one of the East Bay's oldest folk dance clubs, announced a change in the group's format. The new system is designed to bring about renewed interest in the popular dances performed and enjoyed at festivals and parties. Margaret McKinstry, of Oakland, President of the Club, said the club is opening its membership to young and old, intermediate and advanced dancers, who are interested in getting the most enjoyment out of their dancing hours. The first group of dances to be re-taught are Swedish Mazurka, Tuljak, La Cumparsita, Neapolitan Tarantella, Vrtielka and La Golandrina with the membership voicing choices in future material. Further information is available by calling KE 3-5805 or NE 8-7501 after 6:00 p.m.

Garfield Folk Dancers are planning to invite representative members of the Folk Dance Federation and also of the GEBFDC to their party nights to create more friendship between the organizations and give them an opportunity to speak on current matters.

In February, the Seminary Swingers will have their annual "Ozark" night. Refreshments, dances and music will all carry out the theme. For a good time, don't miss this party.

The San Leandro Circle-Up, to be sure you get those favorite dances, have two requests for every four dances on their party program. Set aside the second Saturday of the month — dancing for all, beginners, intermediate, and advanced. Stan Valentine, always a favorite, will call for the February (Valentine) party.

<p style="text-align: center;">IN MEMORIAM <i>"Bill" Jackson and Rudy Jaeck</i></p>

... Genevieve Pereira, 1811 Cornell Drive, Alameda

MARIN COUNTY COUNCIL CLIPS — Such a letdown as of January 1st, after all the partying and excitement of the past month. Many of us scarcely recognized one another in our glamour clothes and a glass in the hand!!!!

As we are recovering from our Karlstad Ball, we are not plunging into any big plans at the moment. It was a great party — almost everyone in costume, a well-balanced program, a ceiling of snowflakes and colorful balloons, delicious supper at midnight.

COUNCIL CLIPS

THE WHIRLWAYS, spearheaded by J. B. John, outdid their past performances with a 100% club participating in the decorating. Edna Pixley, of the Step-Togethers, was the head chef, and she served the guests quickly and abundantly with homemade delicacies. As always, our guests were cooperative, pitching in to help, and showing us they enjoy our country hospitality. Our Council would like to thank the guests for being such wonderful people and for coming to share our fun.

Had a newsletter from Mary Scott, in Honolulu, full of names of dancers from the mainland, who drop in to dance. It is easy to see how our Hawaiian compatriots keep up with us over here. They celebrated New Year's eve with a pot-luck supper and fireworks.

The Workshop group is trying to master the Mexican Hat Dance, taught to us by Grace Nicholes. We are hopeful that other groups will revive this dance, along with our current favorite, Bold Merchant.

Happy dancing to our readers!!

Claire Tilden, 9 San Pedro Road, San Rafael

PENINSULA NOTES — Miriam Lidster informs us that they have a Korean Dancer on the Stanford campus. They will present him in a workshop of Korean folk dances on Monday evening, February 4, at 7:30 to 10:00 p.m. (registration at 7:30), Women's Gym, Stanford University. He is WON-KYUNG CHO, Korean Dancer and professor from the Ewha Women's University, Seoul, Korea. He has written a book of notations. He will be on the Stanford campus from February 1 through February 4.

SAN FRANCISCO COUNCIL NOTES — The San Francisco Council is having its warm-up party in Kezar Stadium, on February 2, 1963 at 8:00 p.m. All of the Council Clubs host this one. It will be fun for all dancers, as well as spectators. Since this party is held for the main purpose of earning money to help defray expenses of the April Federation Festival, all dancers are urged to secure their tickets, at a price of 75 cents, from either their Club President or Council delegate.

THE SAN FRANCISCO MERRY MIXERS — never seem to have a dull moment. Their Christmas party was tremendous, and the decorations delightful, due to the efforts of Rosette Erickson and Violet Briel. Shortly before the New Year, the Chris Peters flew to Montreal, Canada, for the wedding of their son to a Canadian girl. On January 14th, Helene Eltist and Joe Calahorrudo became Mr. and Mrs. On January 25th the Merry Mixers, en masse, attended a dinner dance at the Sons of Italy Hall, hosted by the Chris Peters, and preceded by a Cocktail party at the home of the Al Ballatis. In February a costume party has been planned, to be held at Lake Merced Boathouse. The theme this year will be Western, and the party is chairmanned by the Charles Trillings. The Merry Mixers plan to hold their Invitational Anniversary Party on March 16th, and the chairmen for this occasion are Jim and Adele Smith.

‡	IN MEMORIAM	‡
‡	Roy Grant	‡

COUNCIL CLIPS

We are happy to know that Brian Foley has recovered from his bout with acute appendicitis, which resulted in an emergency operation, much to the surprise of all of the Merry Mixers.

OJAI NOTES—The Ojai group in Southern California had a little excitement over the holidays. I went down to their New Year's Party, and who should show up but Richard (Dr. Kildare) Chamberlain. He was visiting with a folk dancer and seemed to watch on with interest. The short time he was there resulted in the dance floor being temporarily vacated of the younger set. I even saw some of the old-timers waiting for an autograph.

Note: the following changes in address for those of you who enjoy line dancing.

Rikudom Israeli Dance Group now meet at 2121 Market Street, Sundays, at 8:00 p.m. Same address for the Folkliners Balkan Dance Group, but on Friday nights. Director for both groups is Ruth Browns. Please keep in mind the date of March 1st, Friday evening, for an interesting Bulgarian Workshop given by Dennis Boxell, at 8:30 p.m., same address.

The mad holiday rush seems to be over, and things are back to normal. If you have special parties planned, be sure to send me your information.

. . . Trelle Hastings, 1928 Cooley Avenue, Palo Alto

REDWOOD FOLK AND SQUARE DANCE COUNCIL CLIPS —

PENNGROVE — The Redwood Council Holiday Party brought many compliments to chairmen Buck and Betty Bailey. Included in the evening's fun were good dances, excellent food, and a charming exhibition of two French dances by June Schaal's group.

SONOMA — Those traveling Schaal's! Now it is Wendell's turn to hit the hula trail for a month in Hawaii. He has been told to watch the (folk) dancers carefully and report when he returns.

VALLEJO — The annual New Year's Eve Party of the Sunnyside Folk Dancers was a huge success. The group outdid themselves as usual on the refreshments. Stan Valentine and Pat Polson had the crowd in an upraor with their humorous antics. Thank you, Sunnyside, for another wonderful eve!

. . . Bill Burch, 410 Jefferson Street, Napa

SACRAMENTO COUNCIL CLIPS — Gee, the first page of the calendar has been discarded and we are already into February. It seems only a couple of weeks ago that we welcomed in the New Year of 1963.

Things have been comparatively quiet since then, but as the month of March approaches activity increases with Camellia Festival preparations. This is an occasion everyone looks forward to—not just folk dancers—and we are really glad to have such healthy support, but I guess we are rather greedy 'cause we are still after more and more folks to join the fun.

COUNCIL CLIPS

on March 9th and 10th. How about it? President Tom McCue is Chairman, and Catherine Jerue is arranging the exhibitions.

Sacramento is doing its part in promoting the folk dance movement by continuing the Clunie Clubhouse beginner classes on Thursday night. The present session began January 3, under the capable instructions of Joe and Lil Davis, of Woodland. Good luck for continued success!!

. . . Barbara Grace, 3668 A Street, No. Highlands, Calif.



EL SERRENO FOLK DANCERS

Fourteen of the eighteen dancers in their red, white and black costumes, having performed the Basque Dance of "Un Vir Dieux" at the United Nations and World Peace Day in Pomona.

GROUP'S DIRECTOR, JOSEPHINE CIVELLO AND HER HUSBAND, TONY - 4th and 5th from left, front.

MORE THE MERRIER FOLK DANCERS IN SWISS COSTUMES

The group's leaders, Hans and Norma Zander are on the extreme right - standing.



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SLIPPERY
DANCE FLOOR
USE
SLO-DOWN
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CALENDAR OF EVENTS

Folk Dance Federation of California - South, Inc.

AVIS TARVIN - 314 Amalfi

Santa Monica, California

1963 - FESTIVALS

FEBRUARY 9, 10 - BAKERSFIELD

Hosts: Circle Eight Folk Dancers

Exhibitions Saturday Evening

Harvey Auditorium

Dancing - Sunday afternoon

High School Cafeteria

MARCH - OPEN

APRIL 27 - COMPTON FESTIVAL

Hosts: Compton Co-op

MAY 30, 31, June 1, 2 - STATEWIDE

Headquarters - Miramar Hotel

Santa Monica Civic Auditorium

DANCING

AUGUST - Santa Barbara Folk Dancers

SEPTEMBER -

Hosts: Long Beach Co-op and

Silverado Folk Dancers

OCTOBER - CHULA VISTA

Hosts: Folklaenders

1963 - FESTIVALS

DECEMBER 8 - Santa Monica Folk

Dancers

1963 - SPECIAL EVENTS

FEBRUARY 17 - SANTA BARBARA

Conference Committee Valentine Party

Sportsman's Park

FEBRUARY 22, 25 - KOLO FESTIVAL

LOS ANGELES - Polish Hall

APRIL 6, 7 - IDYLLWILD

Federation Weekend Institute

Hillbilly Lodge

MAY 18 - IDYLLWILD WORKSHOP

PARTY & INSTITUTE

AUGUST 18 through 24 -

SANTA BARBARA FOLK DANCE
CONFERENCE

University of California,

Goleta Campus

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2ND & 4TH SUNDAYS . . 5 P.M.

BY

THE POLKA KINGS

Information - Call 442-6849

CALENDAR OF EVENTS

Folk Dance Federation of California, Inc.

DEADLINE FOR DETAIL OF March Events - February 25th.

DAUDEE DOUGLAS, ROOM 502, 821 MARKET STREET, SAN FRANCISCO 3

1963 - FEDERATION FESTIVALS

FEBRUARY 17.....OAKLAND
MARCH, 9, 10.....SACRAMENTO
APRIL 21.....SAN FRANCISCO
MAY 30, 31.....SANTA MONICA
JUNE 1, 2.....STATEWIDE
JULY....."FUN IN MARIN"

1964 - MARCH 13, 14, 15 - SACRAMENTO
10TH ANNUAL CAMELLIA INTERNATIONAL
PAGEANT & FESTIVAL

1963

TEACHERS' & DANCERS' INSTITUTE

OAKLAND - Sailboat House Club Room
Sunday - 1:00 - 5:30 p.m. Lakeside Park
568 Bellevue

JAN 6th to MARCH 3rd

Tentative Dates for same location
April 28 - Sept. 22 - Nov. 17

1963 - SPECIAL EVENTS

FEB. 2, 1963 - Saturday - 8 p.m..... 75¢
SAN FRANCISCO - Kezar Pavilion
"WARM-UP PARTY"
Hosts: San Francisco Council of Folk
Dance Groups

1963 REGIONAL FESTIVALS

SAN FRANCISCO - Sundays
Kezar Pavilion - 1:30 p.m.

FEB. 10....Folkliners and Rikudom
MAR. 24....Cayuga Twirlers
MAY 19....First Unitarian Folk Dancers
and The Fun Club
JUNE 9....San Francisco Folk Dance
Carrousel

OAKLAND

FOLK & SQUARE
DANCE CARNIVAL

let's
go!



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