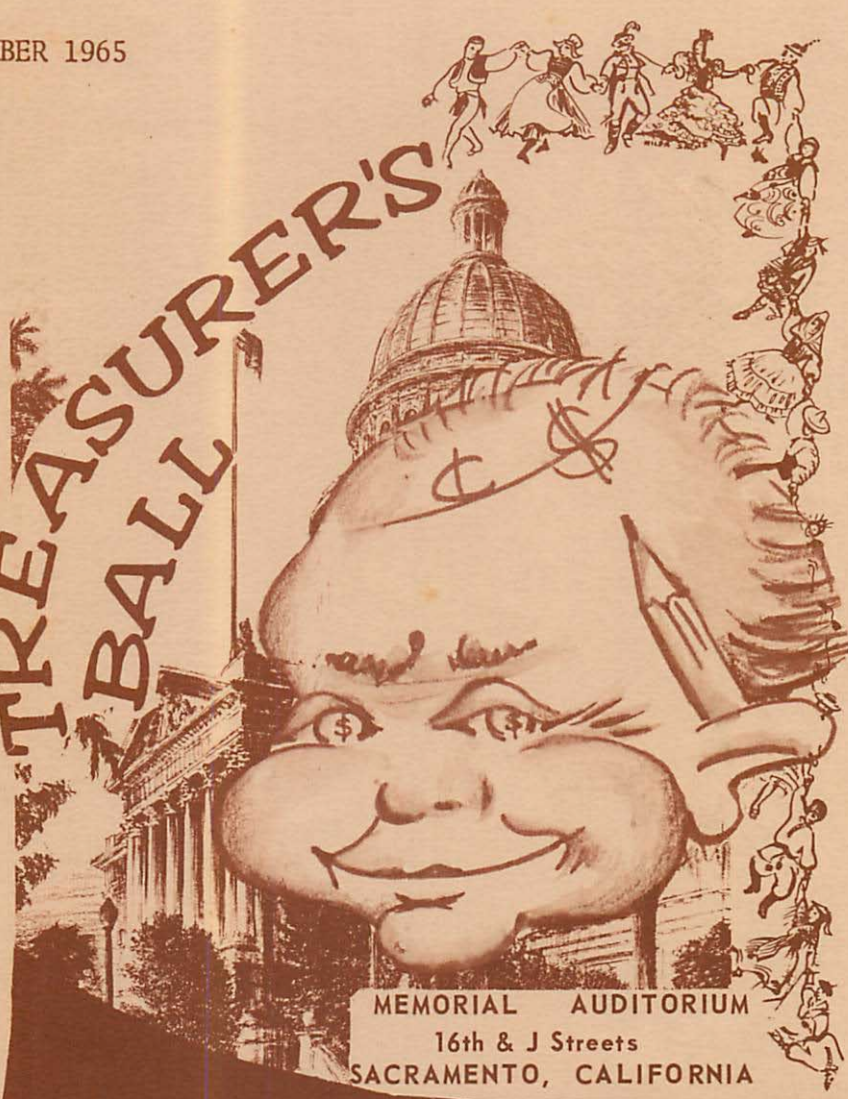


NOVEMBER 1965

TREASURER'S BALL



MEMORIAL AUDITORIUM
16th & J Streets
SACRAMENTO, CALIFORNIA

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

November 1965

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EDITOR Vi Dexheimer
BUSINESS MGR Walt Dexheimer

PHOTOGRAPHY

Henry Bloom, Bob Chevalier, A. C. Smith

RESEARCH COORDINATOR Dorothy Tamburini

COVER DESIGN Hilda Sachs

CONTRIBUTORS

Lucille Adkins Alice Hauserman
Liesl Barnett G. Cliff Nickell
Perle Bleaden Jesse Oser
Marjorie Blom Leonora R. Ponti
Ernest Drescher Jack Sankey
Judy Garner Lydia Strafelda
Ned Gault Claire Tilden

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OFFICES

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Advertising and Promotion
Vi Dexheimer, 1604 Felton Street
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ON OUR COVER



THE TREASURER'S BALL
MEMORIAL AUDITORIUM
SACRAMENTO
November 21, 1965

THE TWO-STEP WALTZ

AN AUTHENTIC FOLK DANCE FIGURE!

Harvey Lebrun

Madelynne Greene's article on THE WALTZ was well worth re-printing, if only for its valuable hints on progression in teaching this not-too-easy to teach dance form. Her *obiter dicta*, however, that "there's nothing wrong with a charming little two-step except that it is NOT a waltz!" needs a bit of qualification.

Austria is supposed to be the home of the waltz. From 1956 to 1961 I lived, studied, taught and danced there. I attended and participated in folk dance classes, institutes and festivals in every region of the country, in every major town and in numerous villages, in addition to being a member of four or five folk dance clubs in Vienna, and, along with Austrian folk dance teachers, conducted international folk dance courses at the University of Vienna and privately. In all that time I never saw the waltz taught or done in native folk dances other than as a step-close-step movement; i.e., as a "two-step waltz." The only places where I saw the step-step-close was at ballroom dance classes and in groups where English or American dances were being taught, including, of course, my own teaching of American dances at the University and elsewhere. This form of the waltz was generally known there as "the English waltz".

Herbert Lager, a long time Austrian folk dance teacher and leader, president of the Vienna and the Austrian Folk Dance Federations, in his book, *Unsere Taenze* (Our Dances), describes the waltz step as: left (or right) foot forward, close the right (or left) to it, then left (or right) foot forward again; in other words, a "two-step". (The Austrians and Germans call this *wechselschritt* change-step)

Karl Horak, noted Tyrolean folk dance researcher, teacher and leader, in his booklets *Tiroler Volkstaenze* (Folk Dances of the Tyrol), likewise describes the waltz step in his region as: left foot forward, draw the right foot to it, then the right foot forward again --- or the reverse, starting with the right foot and the official handbook of the Austrian National Folk Dance Federation, *Oesterreichische Taenze - Unsere Grundformen* (Austrian Dances - our Basic Forms), also describes the waltz-step as a step-close-step.

Gertrude Meyer, in her classic *Volkstaenze* (Folkdances of Germany and Austria) also describes the waltz step as a forward step, a step-together, and another forward step. (In all these descriptions, the term "forward" is used to denote either forward or backward movements, such as might be made in a circle dance calling for a waltz forward or back, and it is usually specified that a turning waltz is done as a series of forward

THE TWO-STEP WALTZ (concluded)

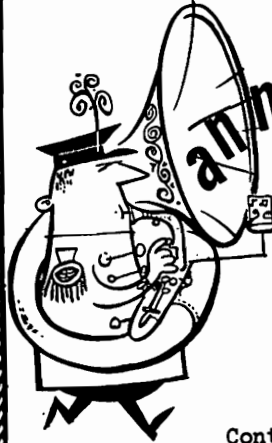
and backward waltz steps, as in our waltz routines.)

Other authoritative documents on German and Austrian national and regional folk dances do describe the waltz step the way we do it in America - as a step-step-close movement. I mention the above practice and descriptions merely to indicate that the step-step-close movement is not the only "authentic" waltz form.

One result of my observation of this wide-spread practice in Europe and of my study of authoritative documents on Austrian and German folk dances is that I no longer eat my heart out when I find American dancers doing a "two-step" to waltz music. I do insist, of course, that when doing a traditional American or English waltz, the proper movement is: step-step-close. But I likewise insist that, when doing an Austrian or German folk dance that calls for a step-close-step movement, one should not debase it by injecting into it the American step-step-close movement.

I emphasize the term "folk" dance, above, because the ballroom waltz in Europe, as in America, is based on the step-step-close movement. As indicated, it is distinguished from the folk dance waltz by being referred to, very often, as "the English waltz." I like to call it the English and American waltz step.





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Many Songs, IN TWO PARTS (PART II) Many Dances

Sarah Gertrude Knott

(Sarah Gertrude Knott, a native of Kentucky, is the founder and director of the National Folk Festivals discussed in this article)

Square Dance Standardization

During the first few years of the National Folk Festival there was regional diversity in the square dances it presented. There were, for instance, the Western square, the Southern Appalachian circle, the New England line and sectional variations. As time passed there was a quickening of interest in the square dance across the country which led to the formation of organized groups that, about 1950, were brought together in the American Square Dance Federation. City folk and country people alike were drawn to these gatherings, but city dancers predominated. They now dance to the same callers, to the same calls, often to recorded music, whether in California, New York, Florida or Michigan. To most of them, the square dance is not an inheritance, but has been learned from teachers. Standardization was inevitable, and in the competition among the various styles the Western prevailed, until among today's estimated two to four million square dancers in the United States, it is now danced in every section. The Western costume has even come to be the universal badge of the square dancer. The National Folk Festival strongly encourages retention of traditional regional styles and continues to bar the use of recorded music and calls.

Folk Song Revival

Following the first postwar National Folk Festival in Cleveland we returned to St. Louis, where the next nine annual festivals were held. During this period predominant general interest was in folk dancing, and the equal time given to the folk singers on our programs created some resentment on the part of the dancers.

Starting about 1955, however, there was a sudden development of interest in folk song that swept the country. It was especially centered on the college campuses, and continues today in the "hootenanny" and in "country" music which while usually not true "folk," does often arouse interest in authentic folk song, and in the traditional folk instruments, the fiddle, the guitar, the harmonica, and the banjo. The commercial entertainment industry capitalized on this development with its own brand of pseudo folk singer and make-believe folk song, usually a poor counterpart and often a burlesque of the real thing. These commercial products are altogether worthy entertainment, but they often create an entirely false image of genuine folklore in the minds of the uninitiated. The National Folk Festival program continues to give equal time to folk song and dance. Now the singers complain of the time we give the dancers!

MANY SONGS, MANY DANCES (Part II) (continued)

Interchange of Folk Music and Dance

Ever since there have been such art forms as the opera, the symphony and the ballet, composers, choreographers and producers have drawn upon folk expression for inspiration and for raw material. Yet even today there remain those who do not recognize folk music, song and dance as art forms in their own right. Years were to pass before folk expressions were to be referred to formally as "performing arts," even by their practitioners.

Then, in 1956, Dr. Maud Karpeles, Secretary of the International Folk Music Council, wrote in the INTERNATIONAL FOLK MUSIC JOURNAL:

While we recognize the importance of the influence of folk music on art music, we must guard against thinking that its chief purpose is to serve as raw material for art music. Folk music has its limitations, as indeed has all art, but within these limitations, it is complete in itself and has all the qualities of great art.

Finally, in 1963 and 1964, when the Congress of the United States was considering the so-called "Arts Bills" to provide recognition and assistance to the arts, several of us who are members of the National Folk Festival Association appeared as individuals before Senate and House subcommittees considering the bills, and succeeded in having them amended so as to name the folk arts expressly as one of the performing arts to be benefited. The recognition by the Congress of the United States of the status of folk expression as a performing art will have profound effects when, some day not too far off, the U.S. Government comes to offer a degree of financial subsidy to the arts, as do so many other countries.

Folk Expression As An Art Form

For several years those of us who took part in the national, state, or community folk festivals and watched the interchange of folk music and dances of different races and nationalities were conscious only of the enjoyment, color, variety and often the differences in the folk songs and dances presented. In time we came to recognize a general pattern, into which many of the folk expressions fell. We now discern more similarities than differences, and feel that a universality runs throughout the folk legacies of mankind, regardless of the color of the participants or the country from which they come. Language and dress may vary; differences in character and temperament are at times revealed; details of execution may be dissimilar; yet the basic likenesses in origin, pattern and subject matter reflect the same fundamental urges, and make us believe that our people of diverse cultural heritages are not as different as it has seemed on the surface.

How well the folk music and dances of the varied races and

MANY SONGS, MANY DANCES - PART II (continued)

nationalities found in the United States reflect the inherent spirit of good will of our people toward others, our honest striving toward complete democracy and our significant progress in the elimination of social prejudices! Above all in importance is the fact that folk legacies, if deeply rooted and true, do reflect the common denominators.

During World War II, when the National Festival moved to Philadelphia, the Order of the Sons of Italy sponsored the event at a time when Italy was an enemy nation. German dancers from Chicago took part in the Festival when Germany was our enemy. The American Negro was presented on the National Folk Festival stage in St. Louis, Chattanooga, and Dallas -- the first time Negroes and whites had been presented on the same stage in the southern states. The nature of the Festival made that logical, even at a time when the great Negro concert artiste, Marian Anderson, was prohibited from singing in the privately owned Constitution Hall in Washington, D.C. Jewish groups said that they felt more at home on National Folk Festival stages in St. Louis than they had in any other place outside of Israel. Japanese-Americans had an important place on a National Folk Festival program the year after our war with Japan ended.

Trinidad and Tobago and Haiti sent representatives to the twenty-seventh annual National Folk Festival in Covington, Kentucky, in 1964 and were welcomed with warmth as performing artists and (more significantly) as highly respected human beings, at a time when, to our sorrow, national and racial tensions have not been completely eased in some parts of our land. Participants have, over the years, developed friendship and respect for the individual performers, regardless of race, creed, color or nationality. That same respect and recognition is carried over to the group or race, making the Festival an important bridge to understanding among our various races and nationalities. The National Folk Festival has blazed many new trails in bettering race relations.

We do not pretend to have solved all the problems, but there can be little doubt that a foundation has been laid which our American nations might well use in the promotion of unity and solidarity at a time when understanding and common bonds and goals are much needed. To encourage such efforts, plans are being considered for an Inter-American Folk Festival demonstrating the common cultural ties among the nations that make up our hemisphere. An old Arab proverb says, "Let us keep our tents separate and bring our hearts together."

A Festival of the Americas

A Festival of the Americas is the dream of many, one that serves the countries of the Western Hemisphere as the first International Festival and Conference in London served Europe, especially, and even wider areas.

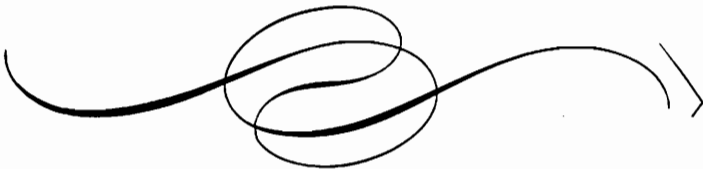
MANY SONGS, MANY DANCES - PART II (concluded)

The present widespread interest may be strong enough that the songs and dances, many of which are in the process of change in the United States and in the other American nations, may go down into the future, no matter what we may do or not do consciously to protect them into the future; but all evidence points to the fact that definite, long-range planning must be done without delay if many of the folk legacies are to last through these turbulent times.

The Americas have a great opportunity now, if they will awake, join forces and help to coordinate the talent and efforts of the scholars and the practitioners for the over-all preservation and continuation of the folk legacies they have in common - folk legacies that belong especially to the community of nations in the Western Hemisphere.

The United States is logically located for leadership in such an effort. It is in central North America, and has strong cultural ties with the Spanish-speaking peoples and with Canada (Anglo-Saxon, French, and Indian), as well as with other ethnic groups of diverse cultures. To the south lie Mexico and the many Central and South American countries, all of whom have living ties with the American Indians and the Spanish-American and Negro strains. There are the Caribbean Islands, with rich cultural veins which give us strong kinship with these countries. A Festival of the Americas would make better known these common bonds and show that they still exist as a potentially unifying force among the peoples of the Western Hemisphere.

(Note: Reprinted from the February 1965 issue of AMERICAS, monthly magazine about the American Republics, published by the Pan American Union, Washington, D.C. Yearly subscription: \$4.00.)



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A MEXICAN PROFILE

Mexico where everyone seems to want to visit for many reasons cultural attractions, art, history, language, dance, fishing, scenery, climate, costumes, handcraft, and vacations.

Most Mexicans speak the Spanish language; however, English has become widespread.

More than 50% of Mexico's population is composed of people of mixed Spanish and Indian blood (*mestizos*). The rest of the population is comprised of *gachupin* (Spanish born in Spain), creoles (Mexican born white Europeans) and pure-blooded *indios*, who are descendants of the original Indian tribes, and residents who have immigrated from other countries.

Tradition is important to the Mexican - - - in his habits, his folk arts and his crafts. He values his art and his religion. Courtesy and gallantry he has inherited from his ancestors.

Marriage is usually considered at an early age among the urban classes. Marriages are very often arranged by the youth's father. Occasionally, when there is opposition, a mock abduction is arranged. The youth and his future wife are, of course, in agreement, and seek aid from their mutual friends. In most cases the bride's parents reconcile and then the wedding and a fiesta follows in the traditional manner.

There are approximately 100 holidays a year in Mexico. Many of these holidays are celebrated with carefully prepared festivals which include food, decorations, costumes, singing and dancing.

New Year's holiday is celebrated between December 25 and January 6, at which time Mexican children are visited by the Three Magi bearing gifts. Families gather in the plaza to listen to a band concert and later in the evening to watch fireworks and then to attend a midnight Mass.

New Year's Day, itself, is celebrated by an exchange of gifts by merchants in the cities. In rural areas the passing of the old year is celebrated with fireworks, Midnight Mass and a feast of pork or venison.

A Carnival is celebrated sometime between the middle of February and the middle of March, depending on the date of the first day of Lent (Ash Wednesday). It is the last festivity before the 40-day period of Lent. The most famous Carnivals are celebrated in Veracruz, Mérida and Mazatlan. At this time young people, according to tradition, begin their courtships. In the rural areas folk customs are preserved. A mixture of dramatic and religious incidents are relived.

A MEXICAN PROFILE (continued)

Semana Santa (Holy Week) is regarded as the most important fiesta of the year and is celebrated solemnly all over the country. It begins on Palm Sunday and there are many performances of the Passion Play by amateur actors. This is portrayed very colorfully and with genuine feeling.

May 5 is celebrated as the day Mexicans were victorious over the French in 1862. This is only one of many civil holidays. The Independence of Mexico is celebrated throughout the country on September 16. September 30 is another day of celebration commemorating the struggle for national independence. November 20 is the anniversary of the day a revolution was begun in 1910 that overthrew the dictatorship of Porfirio Diaz, thus laying the foundation of a modern Mexico.

Christmas festivities begin on December 16 and continue until Christmas Eve. These celebrations are known as *posadas*, (inns) because they commemorate the journey of Mary and Joseph to Bethlehem in search of lodgings.

Mexico features many arts and crafts. Michoacan is known for its copper objects, ceramics and lacquers; Guadalajara for its glass and pottery; Oaxaca for its woolen and cotton goods and black pottery; Guerrero for its silver, masks and red pottery.

Singers and musicians (*Mariachis*) travel throughout the country, dressed in richly embroidered jackets and trousers, trimmed in gold braid. Their musical instruments consist of guitar, mandolins, and occasionally a violin, a drum, and a brass instrument. They perform at weddings and other celebrations.

The early folk dances were of a religious nature. These dances were performed in honor of the sun, the moon and stars, and as a ritual for harvesting and hunting. Masks were often used to conceal the identity of the performer and to lend mystery to his actions. The costumes were made of beautiful feathers, colorful material and precious ornaments.

The state of Chiapas is known for a dance performed on September 29, St. Michael's Day. Six men, three representing angels and three representing devils, participate.

The dance of the *listones*, or ribbon dance, is typical of Yucatan, but is also performed in other areas. This is similar to the Maypole dance which seems to be universal.

The dances of the *viejitos* (little old men) is characteristic of the state of Michoacan. These are little boys, in groups of four, dressed as old men. They wear grotesque wooden masks painted red, with blue eyes and a wig of white hair. They wear fringed *sarapes* and broad white cotton trousers, with embroidered cuffs, which are held up with a red belt.

The state of Guerrero is famous for its masked dances in

A MEXICAN PROFILE (continued)

which various animals are represented.

One of the liveliest of all folk dances is called *sonajeros* and belongs to the state of Jalisco. The performers consist of thirty men, carefully chosen, who belong to an exclusive society. They wear white trousers (*calzoneras*), which are buttoned on the outside seams from the hip to the ankle, and red sashes; their shirts are heavily embroidered and are decorated with brightly colored ribbons.

A spectacular dance performed at Papantla in the state of Veracruz is called *los negritos*. The dancers wear trousers of black velvet and vividly colored embroidered jackets over white shirts. Their wide brimmed hats are decorated with mirrors, feathers and ribbons. The chief figure in the dance is a woman represented by a man in women's clothing, who also wears a pink mask.

The national dance of Mexico is the *jarabe tapatio*, originally from Jalisco. It is performed by a man and a woman who move in a circle as they dance, keeping a certain distance away from each other. There are nine dance movements and the dance ends with the woman dancing around the man's *sombrero* lying on the ground as he follows her.

The *huapango* is a favorite wedding dance and is danced for many hours or as long as the family is financially able to continue the wedding feast.

A famous dance of the region of Tehuantepec is the *Sandringa*. It is performed at fiestas and special occasions. Its music is romantic and sentimental and is played on a marimba. The woman's dance steps are similar to a waltz, while the man moves around her with very fast steps and *zapateado* movements.

The *sones* of Veracruz are danced by couples, but the man and woman remain apart. The mood is boisterous and gaily aggressive. The women dance gracefully; the men dance with one hand behind them, and with their bodies rigid from the hips up.

The man's basic costume consists of cotton shirts and trousers of the same color, occasionally bright colored, but generally white. The cut of the shirt and trousers differs according to the region. Broad sashes of wool or cotton are worn around the waist. Sandals (*huarachis*) originating from the Aztecs, are worn. The costume is completed by the *sarape* or *jorongo* (a blanket of wool) and the *sombrero*.

The national costume for the women is known as the *China Poblana*. The original costume consisted of a full red cotton skirt, a green yoke, a white sleeveless blouse, a dark shawl (*rebozo*) worn over the shoulders and crossed on the breast, a headdress of colored ribbons, red or green high-heeled boots, and several strands of pearls. Over the centuries the costume has become more elaborate. The skirt today is heavily sequined and spangled, with a design of the national shield of the eagle

A MEXICAN PROFILE (concluded)

holding a serpent in its beak; the blouse is richly embroidered and the *rebozo* is made of fine silk.

The *charro* costume for the man has been developed since the 19th century. It consists of long tight pants tucked into narrow riding boots. A cotton or linen shirt, very simply embroidered, is worn either loosely or tucked into the trousers. The costume is completed by a short embroidered jacket and a loose tie or cravat. The *sombrero* has a high crown and a wide brim. The *charros* wear wide belts studded with silver and gold. A *sarape* is folded over one shoulder.

(Source: *The World and Its Peoples* - Greystone Press-New York)



Photography Ned Gault
Statewide 1964

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Treasurer's Ball

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Let's Dance



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(Signed) *Vi Dexheimer, Editor*

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VIEWPOINT

THE PRESIDENT'S PAGE



Jesse Oser (South)

Ned Gault (North)

No organization can remain for very long as a static group; it must regress or progress, and I think we can safely say that The Folk Dance Federation of California is making progress. In any event we have many new things to offer and a growing awareness of our responsibility to our dancers and to folk dancing in general. Newest volume in the "Folk Dances from Near and Far" series is the just-published collection of Intermediate Dances, Volume B-2, which is now on sale and should be very helpful for students and teachers alike. It contains descriptions of 29 good, current, usable dances and is one of the best we have done so far. Just off the press is the third costume Calendar - a very professional job with drawings by *Mary Vezie*, research by *Audrey Fifield and Claire Tilden*, layout and editing by *Frank Kane and Vi Dexheimer*. The new Federation Directory, completely revised and re-organized and combined with the "Where to Dance" booklet, is now available and is a very valuable reference source for anyone involved in folk dancing. The Annual Treasurer's Ball is new in every respect this year -- its location is Sacramento and plans are for a really different and exciting event. The Federation Office has a new secretary, *Genevieve Logue*, and office hours are from 10 a.m. to 2 p.m., Monday through Friday. (Many thanks to *Vi Dexheimer* who did the job so well for such a long time). The Federation Institute Committee has planned some excellent institutes for the coming year to introduce good new material, and intends to continue its SPECIAL WORKSHOPS series with well-known ethnic teachers, such as *Rivka Sturman* last month, and others whenever they are in this area.

These are some of the things your Federation is doing--there are many more -- and coming up of course is Statewide '66, "Our Wonderful World of Dance," for which plans are well under way with a number of new and exciting events on the agenda.

So we move along and keep working . . . Many thanks to all, and best wishes for a HAPPY THANKSGIVING!

Folk Dance Federation
of California, Inc.

Ned Gault
President

Our Wonderful World of Dance Statewide '66

One of the important functions of the Folk Dance Federations North and South, is to provide authentic, accurate, and precise instruction for those who teach folk dancing. This is done in several ways. One is the very fine summer camps that are available in different areas of the state. These include university sponsored camps at Idyllwild (USC), Santa Barbara (UC), and Stockton (UOP), the big one; there are also many other smaller private camps such as *MadeLynne Greene's* camp in Mendocino county. At these camps teachers from abroad present dances from their native countries with all the flavor and thrill campers learning something first-hand from experts expect. Unfortunately it is not possible for everyone to avail himself of these wonderful camps; many teachers must rely on Federation institutes for instruction in new dances and techniques. Both Federations provide regularly scheduled institutes of exceptionally high calibre at which dances which were presented at the camps - or elsewhere - and which seem to meet the requirements of everyone are presented by experts. Here it is possible for EVERY teacher to learn authentic International dances as they are done in the countries of their origin. Thus the whole folk dance movement benefits.

Where does STATEWIDE enter into the picture? Here once a year all the finest resources of both Federations, North and South, are pooled in one Institute to present folk dances that will appeal to and meet the needs of EVERYONE. When teachers in different areas learn dances from vastly different sources, however excellent they all may be, it is extremely difficult to standardize these dances so that everyone will interpret them in the same way. Thus STATEWIDE brings together at its Institute teachers from North and South to present to dancers North and South authentic dances which EVERYONE will execute in the same way, the right way. The end result is a much closer harmony between dancers, North and South, and a much broader, more substantial common meeting ground. As we learn together, we grow together.

STATEWIDE 1966 will be no exception to the rule. The Institute committee includes at present *Charles Emerson*, Chairman; *Ann Simmons*, Institute Committee Chairman, South; *June Schaal*, Institute Coordinator, North; and *Larry Miller*, Research Committee and Peninsula Council representative. These dedicated and capable folk dancers and teachers have already put in count-

(Continued on Page 39)

classified ads

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MILLIE and VERNON von KONSKY . invite you to dance with them, at Frick Jr. High School, 2845 - 64th Avenue, Oakland. Friday Nights, 8 to 10 P.M. Intermediate and Advanced Review and Workshop.

WESTWOOD CO-OP FOLK DANCERS meet every Thursday night at 8:00 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd., West Los Angeles.

BEGINNERS CLASS in International Folk Dancing - 75¢ Monday Evenings, 8 to 10:30 P.M. at Stoner Avenue Playground, Los Angeles. Teacher: Dave Slater.

C F U BALKAN DANCE CLASS - Tuesdays, Slovenian Hall, Vermont and Mariposa Streets, San Francisco, from 8 to 10 P.M. Instructor - Edith L. Cuthbert

DIAMOND 20-30 CLASS invites you to dance with them Fri.Nites. Beginners 8 to 8:45; Intermediate/Advanced 8:45 to 10:30 Diamond Recreation Center - Hanley Road off Fruitvale Av. Oakland. Instructor - Dolly Seale Schiwal.

DO YOU HAVE A COSTUME OR A SOUND SYSTEM TO SELL?

USE THE CLASSIFIED ADS!

WHAT DID HE SAY?

□ □ □ □

Jack Sankey

He said, "CURL THRU", not Turn Thru, that was last time. This is another Ocean Wave type figure that ends like a slightly displaced Right and Left Thru. Let's define CURL THRU and you can see how nicely it flows. On the command CURL THRU, the two facing couples designated go forward to an Ocean Wave formation, and the center two people join inside hands and turn halfway around. At the same time the two on the outside of the line walk around the center two 180° or half way, to end facing the person they originally faced, only now they are facing the opposite direction from where they started. So you end approximately the same place you would if you did a Right and Left Thru with that facing couple. Let's take a couple of calls that use CURL THRU, and see how smooth they are.

Head couples forward and back
Forward again and Do Sa Do to an Ocean Wave
Balance forward and back and CURL THRU
Cross trails and find your corner,
Allemande Left

Sides forward and back
Forward again and Swing Thru
Balance forward and back
Spin the Top, and don't be slow
Balance to and balance fro
CURL THRU in the middle of the floor
Frontier Whirl and there's your corner,
Allemande Left

Head couples forward and Square Thru
CURL THRU with the outside two
Insides arch, outsides dive thru
CURL THRU in the middle
Pass thru and Allemande Left

HAVE FUN!



Treasurer's Ball

SACRAMENTO MEMORIAL AUDITORIUM

16th and Jay Streets

Sacramento, Calif.

SPONSORED BY THE FOLK DANCE

FEDERATION OF CALIFORNIA, INC.

NOVEMBER 21, 1965

1:30 to 6:30 P.M.

PROGRAM

Setnja
Bluebell Waltz
Scandinavian Polka
De Vlegerd
Cardas z Kosickych Hamrov
Bourrées Croisées

SQUARES

Adana
Corrido
Teton Mtn. Stomp
Lakodalmi Tanc
Gencsi Verbunk
Ta'am Haman

EXHIBITIONS

SQUARES

El Gaucho Tango
Sweets of May
Märklaender
Zwiefacher (Die Alte Kath)
Caballito Blanco
Margaret's Waltz

SQUARES

Ve' David
Hambo
Beautiful Ohio Waltz
Polish Mazur
Staicln Eornan (Stack of Barley)
El Shotis Viejo

EXHIBITIONS

SQUARES

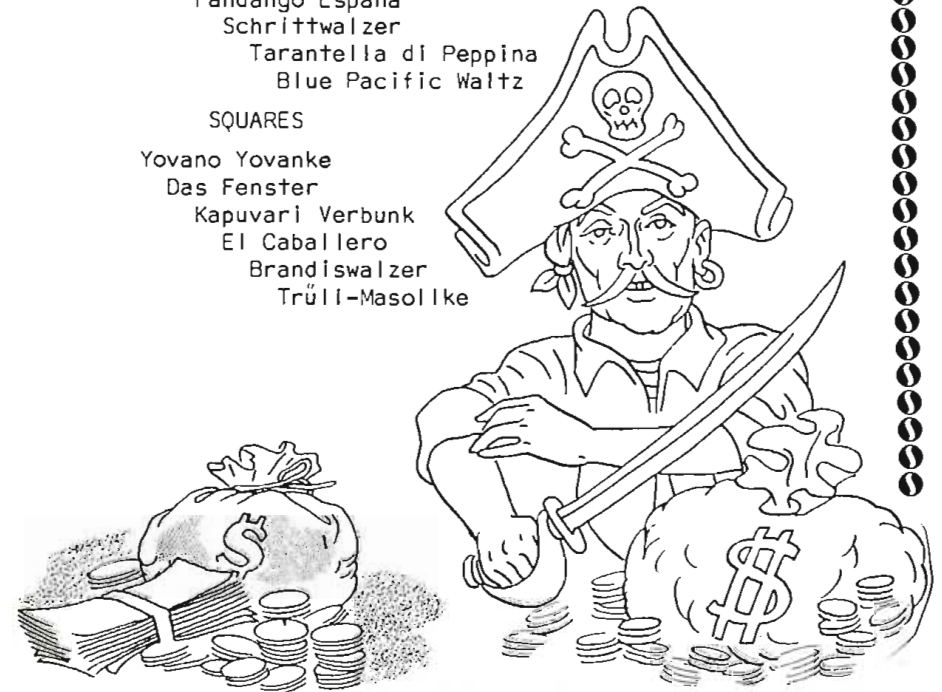
Zemer Atik
Neopolitan Tarantella
Maxina
Hopak
Snurrbocken
Oslo Waltz

SQUARES

Never on Sunday
Doudlebska Polka
Fandango Espana
Schrittwalzer
Tarantella di Peppina
Blue Pacific Waltz

SQUARES

Yovano Yovanke
Das Fenster
Kapuvari Verbunk
El Caballero
Brandiswalzer
Trüll-Masolike



NOW'S THE TIME!

It's November again and time for the annual TREASURER'S BALL. You are invited to attend the one big festival in which every folk dancer can help our Federation and at the same time have an enjoyable time. Put a big circle around the date on your Folk Dance Calendar November 21, 1965 1:30 P.M. to 6:30 P.M.

Many folk dancers have been clamoring for a new location for the Treasurer's Ball Well, this year we have changed to the beautiful Sacramento Memorial Auditorium.

Door prizes will be awarded as usual; everyone purchasing a ticket is eligible - whether attending or not - so, let's all buy tickets and donate those prizes. Clubs and individuals are urged to send their donations to Lawrence Jerue, 5968 Maleville Avenue, Carmichael, California.

Leo Hammer, Chairman



Tickets will cost \$1.00 and be available from member clubs and also sold at the door on November 21.

Although the Federation is a non-profit organization, it takes money to keep our various activities in the black. The profits derived from the Treasurer's Ball help maintain the Federation Office, publish LET'S DANCE, conduct institutes, and publish volumes of researched folk dances. These are just a few of the activities sponsored by your Folk Dance Federation.

So - LET'S BUY THOSE TICKETS
DONATE THOSE PRIZES

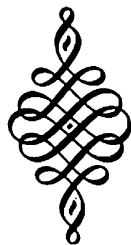
We'll see you at the TREASURER'S BALL

SACRAMENTO MEMORIAL AUDITORIUM
16th and J Streets
SACRAMENTO

ADMISSION \$1.00 1:30 to 6:30 P.M.



The Members
of the
Executive Board



Welcome You All
to the

TREASURER'S BALL
at Sacramento

November 21, 1965

FOLK DANCE FEDERATION
OF CALIFORNIA, INC.

LAS CHIAPANECAS

(Mexico)

This dance (Chee-AH-Pah-NAY-kahs) was arranged by Señor Mariano Tapia, of the Palace of Fine Arts, Mexico City and introduced by Millie and Vernon von Konsky at the 1964 Folk Dance Conference of the University of Southern California, Idyllwild.

MUSIC: Record: Falcon FEP-29, Mariachi Nacional de Arcadio Elias

FORMATION: Dancers in 2 lines about 8 ft apart, M in one line with L shoulders twd music, W in opp line facing ptr. M clasp hands behind back, and W hold skirt high at both sides throughout the dance. Keep rounded arms extended swd with elbows out, unless otherwise directed. Skirt-work is described with each Fig of the dance.

STEPS AND STYLING: Riding Step (2 meas): Step fwd with L ft, toe turned out (ct 1), hop on L (ct 2), step fwd R (ct 3); step L slightly fwd (ct 1), hop on L (ct 2), step bwd R, toe out (ct 3). This step may also begin with R ft. When moving fwd, most of the travelling is done on ct 1 of meas 1.

Riding Step Variation with Stamp (4 meas):

Meas 1: Stamp L across behind R (ct 1), hop on L raising R over L instep, knee turned out (ct 2), step R slightly to R in front (ct 3).

Meas 2: Repeat action of meas 1, continuing to move twd R.

Meas 3-4: Step L (ct 1), hold (ct 2), stamp R L (cts 3, 1), hold (cts 2, 3). M only, clap while stamping. This step may also be used turning R (CW).

Beginning with stamp R across behind L, this step pattern may be used moving to L or turning L (CCW).

Riding Step with Grapevine (4 meas): Moving to L:

Meas 1-2: Beginning with step-hop on R, dance one Riding Step pattern in place.

Meas 3-4: Step R across in front of L (ct 1), step swd L with L (ct 2), step R across in back (ct 3); step L to L (ct 1), step R across in front (ct 2), hold (ct 3). When moving to R, begin Riding Step with step-hop on L.

Hook Waltz and Turn (2 meas): Moving fwd, step R L R (cts 1, 2, 3); small leap fwd onto L (ct 1); bending knees, hook R ft across behind L and make a full turn R (CW), shifting wt from R to L ft during pivot. Next pattern repeats exactly. To face opp direction turn 1-1/2 turns.

Riding Step With Twist (2 meas): Step L (ct 1); hop L, turning R knee and toe twd R, R heel over L instep (ct 2); step R beside L (ct 3). Step L (ct 1); hop L turning R knee in, R heel out with knee bent and toe raised from floor (ct 2); step R beside L (ct 3). This step pattern may also begin with step-hop on R. It may be used turning or moving fwd.

Balance, Leap and Turn (4 meas): Small leap to L with L (ct 1), step R beside L (ct 2), step L in place (ct 3). Small leap to R with R (ct 1), step L beside R (ct 2), step R in place (ct 3). Step L to L (ct 1); leap and turn L (full turn CCW), completing turn with step on R (cts 2, 3); step L beside R (ct 1), hold (cts 2, 3). (M clap twice at end of pattern (cts 3, 1), hold (cts 2, 3). This action is taken on the balls of the ft. When pattern begins R to R, turn is to the R (CW).

Stamp and Shake Step (4 meas): Stamp L slightly behind R (ct 1), raise R ft fwd with a quick shake (modified mazurka) while hopping on L (ct 2), step R ft in front of L (ct 3). Meas 2-3: Repeat action of meas 1 two more times. Meas. 4: Step L (ct 1), Leap R to R (ct 2), step L in front of R (ct 3). Next pattern begins with stamp R behind L.

LA CHIAPANECAS (continued)

Stamp Ending (2 meas): Stamp L (ct 1), hold (ct 2), stamp R L (cts 3, 1) hold (cts 2, 3).

Running Waltz: Three light running steps per meas (cts 1, 2, 3) with slight accent on ct 1 of each meas.

Hop* Leap*

Throughout the dance, footwork is identical for M and W except in Figs III and VI.

*Described in volumes of "Folk Dances From Near and Far", published by the Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, California.

MUSIC 3/4

PATTERN

Measures

INTRODUCTION

Upbeat

Hold (cts 2, 3).

1-4

Both beginning R, stroll twd ptr with 4 steps (one step per meas) and make 1/2 turn R (CW) on last meas.

5-8

Return to own place with 2 steps (R L) and step R, turning R to face ptr (ct 1), hold (ct 2), stamp L R (cts 3, 1), hold (cts 2, 3).
(Skirt: Both hands move skirt twd active ft.)

I. RIDING STEP

1-6

Both beginning L, dance 3 riding steps to exchange places with ptr. Pass R shoulders.

7-8

Turn 1/2 CW with 4 quick steps, LRLR (cts 1, 2, 3, 1); hold (cts 2, 3). No wt on last step.

9-16

Beginning R, repeat action of meas 1-8 (Fig I), returning to own place.

17-32

Repeat action of meas 1-16 (Fig I), except that on meas 31-32 dancers finish with Stamp Ending as they turn to face ptr.
(Skirt: When step is fwd hands move fwd; when step is bwd, hands return to place.)

II. RIDING STEP VARIATION WITH STAMP AND TURN

1-4

Beginning with stamp L behind R and moving to own R, dance one pattern of Riding Step Variation With Stamp.

5-8

Beginning with stamp R behind L and moving to own L, dance one Riding Step Variation with Stamp.

9-14

Repeat action of meas 1-4 (Fig II) turning once CW in place.

13-16

Repeat action of meas 5-8 (Fig II), turning once CCW in place.
(Skirt: On ct 1 move skirt to L; on ct 3, to R. Begin away from direction of travel.)

III. RIDING STEP WITH GRAPEVINE

This pattern is performed changing places with ptr, beginning with M L shoulder near W R shoulder, both with backs twd music.

1-4

Both move swd to exchange places with ptr with one Riding Step With Grapevine pattern; M begin step-hop with R, W with L ft. W cross in front of M.

5-8

Beginning step-hop with M L, W R, repeat action of meas 1-4 (Fig III) returning to own place, with M crossing in front.

LAS CHIAPANECAS (continued)

9-16 Repeat action of meas 1-8 (Fig III), except that on last meas M turn 1/2 R stamping L R (cts 1, 2), no wt on R; hold (ct 3), to finish with R shoulder twd ptr. (Skirt: On Riding Step use skirt as in Fig I; on grapevine hold skirt with no movement.)

IV. HOOK-WALTZ AND TURN

1-4 Face ptr and both beginning R, change places with 2 Hook-Waltz and Turn patterns, passing R shoulders. Finish facing ptr.

5-8 Repeat action of meas 1-4 (Fig IV), returning to own place.

9-16 Repeat action of meas 1-8 (Fig IV), except that on meas 15-16 ptrs dance Stamp Ending, RLR. (Skirt: Out to sides on fwd waltz; both hands in to chest on Hook Turn.)

V. RIDING STEP WITH TWIST AND TURN

1-6 Both beginning L, dance 3 Riding Step With Twist patterns to exchange places with ptr, passing R shoulders.

7-8 Turn in place to own R (CW) with 4 stamps, LRLR (cts 1, 2, 3, 1) hold, no wt on last stamp (cts 2, 3).

9-16 Repeat action of meas 1-8 (Fig V) again passing R shoulders and turning R to face ptr.

17-24 Repeat action of meas 1-8 (Fig V), turning once to own R (CW).

25-32 Repeat action of meas 17-24 (Fig V), beginning R behind L and turning to own L (CCW). Both finish with back twd music. (Skirt: Keep skirt quiet.)

VI. BALANCE, LEAP, TURN AND STAMP

1-2 Beginning ML-WR, balance swd twd ptr and away from ptr.

3-4 With Leap and Turn pattern, ptrs exchange places, W crossing in front.

5-8 Beginning MR-WL, repeat action of meas 1-4 (Fig VI), returning to place. M cross in front.

9-16 Repeat action of meas 1-8 (Fig VI). (Skirt: Move skirt in direction of balance; quiet on turn.)

VII. STAMP AND SHAKE STEP

1-8 Face ptr and exchange places with 2 Stamp and Shake Step patterns, passing R shoulders. Finish turning R to face ptr on last leap.

9-16 Repeat action of meas 1-8 (Fig VII), returning to own place. Pass R shoulders. Finish with stamps RL. (Skirt: When R ft leads, hold R skirt fwd; L bwd. Change skirt pos on leap.)

VIII. WALTZ, TURN AND POSE

1-4 Beginning R, change places with 2 Hook-waltz and Turn patterns, passing R shoulders. Finish facing own place.

5-8 Repeat action of meas 1-4 (Fig VIII), returning to own place. Finish facing ptr.

9-12 Ptrs exchange places with 4 running waltz steps. Begin R and pass R shoulders. Finish facing ptr on last waltz (turn R).

13-14 Return to own side with 2 running waltz steps.

15-16 Stamp R (ct 1); hook L over R ft, turning R to finish beside ptr with back to music (M make 3/4 turn, W 1/4 turn), M L arm around W waist (ct 2); stamp L R (cts 3, 1), hold in pose (cts 2, 3). (Skirt: In meas 1-8, same as in Fig IV; on running waltz, skirt follows leading ft.)



New Record Releases

. By Jack Sankey

FOLK DANCES

(Note: This is a continuing list of popular dances from University of Pacific Folk Dance Camp.)

- AUSTRIA: Das Eisenkeilnest (Zweifacher) - EP 56906
ENGLAND: Cottagers - HMV 7EG8718
Dorset Four Hand Reel - HMV 7EG8398
FRANCE: Le Branle de Cosnay - BAM 266
GREECE: Ais Giorgis - Folkraft LP 6
HUNGARY: Szentistvani Csardas - B & F 428
Sarkozi Tanc - B & F 427
ISRAEL: Hashual - Tikva LP 98
Eten Bamidbar - Tikva LP 100
ITALY: Tarantella di Peppina - Folk Dancer 2012
SWITZERLAND: Zwei Reihe Polka - Tell 1018

SQUARES

- BLUE STAR 1768 You Can't Take It With You - Flip
Caller: Marshall Flippo
1769 Maybe - Flip
Caller: Andy Andrus
BOGAN 1185 Blowin' In The Wind - Flip
Caller: Cal Lambert
1186 Idaho - Flip
Caller: Bob Wickers
LORE 1082 Red Roses For a Blue Lady - Flip
Caller: Bob Augustin
MAC GREGOR 1076 Tick-A-Tack - Flip
Caller: Wayne West
1077 Trouble and Me - Flip
Caller: Don Stewart
SETS IN ORDER 158 Too Late - Flip
Caller: Ed Gilmore

ROUNDS

- GRENN 14078 Heavenly Night
Tango Mannita
SETS IN ORDER 3152 Tammy
Blue Monday

PARTY PLACES

Editor's Note: Requirements for securing a listing in PARTY PLACES are 5 NEW subscriptions with a request for a listing, and a follow up each year with a minimum of six subscriptions, one of which is to be NEW.

BAKERSFIELD

Every Tuesday - 8 to 10:30. Circle 8 Folk Dance Club.
Gardiner Annex, 14th & F Streets, Bakersfield.

BERKELEY

3rd Saturday each month - 8 to 12. Garfield Folk Dancers.
Le Conte School, Russell & Ellsworth, Berkeley.

BURLINGAME

Alternate 1st Saturdays - 8:30 to 12. Rambling Circle
Burlingame Recreation Center, Burlingame.

CHULA VISTA

Every Friday Night - 7:30 to 10. The Folklaenders.
Mueller School, 715 I Street, Chula Vista.

COMPTON

Tuesdays (nearest a Holiday) 7 to 10. Compton Co-op.
Lueder's Park, Rosecrans & Temple Streets, Compton.

EL SERENO

Every Wednesday night - 7:30 to 10. El Sereno Folk Dcrs.
4721 Klamath Street, Los Angeles.

FRESNO

October through May - Every Sunday from 7:30 to 11.
Central Valley Folk Dancers. Danish Brotherhood Hall,
Yosemite and Voorman Streets, Fresno.
June through September - Every Sunday, 7:30 to 11.
Old Pavilion in Roeding Park, Fresno.

INGLEWOOD

3rd Saturday each month - 8 to 12. Rogers Park Rec. Ctr.
621 North La Brea Avenue, Inglewood.

LONG BEACH

Last Tuesday each month - 8 p.m. Silverado Folk Dancers.
Silverado Recreation Park Bldg., 31st & Santa Fe Ave.
2nd Thursday each month - 7:30 to 10:30. Long Beach Coop.
Women's Gym, L. B. C. C., 4901 E. Carson St., L. B.

LOS BANOS

Every Wednesday Night - 8 to 10. The Pacheco Promenaders.
Los Banos Recreation Hall, Los Banos.

LOS ANGELES

Every Saturday Night - 8 to 11. Saturday Mix-ers.
Boys' Gym, Berendo Jr. High School, 1157 S. Berendo St.
3rd Wednesday each month - 8 to 10:45 p.m. Far West Folk
Dancers. Horace Mann Jr. High, 7100 So. St. Andrews
Place. 1 Block North of Florence Ave., Los Angeles.
5th Thursdays of the month - 8 to 11 p.m. Westwood Co-op.
Emerson Jr. High School Gym, 1670 Selby Ave., L. A.

PARTY PLACES

MARIN

3rd Saturday each month - 8:30 to 12. Hardly Ables Folk Dance Club. Almonte Hall, Mill Valley.

4th Saturday each month - 8:30 to 12. Step-Togethers of Marin. Brown's Hall, Miller Avenue, Mill Valley.

2nd Wednesday each month - 8:15 to 12. Marin Whirlaways. Carpenters' Hall, San Rafael, Calif.

OAKLAND

Every Thursday Morning - 9:30 to 11:30. East Bay Women's Dance Circle, Eagles Hall, 1228-36th Ave., Oakland.

Every Thursday - 8 to 10:30 p.m. Oakland Folk Dancers. Hawthorne School, E. 17th & 28th Avenue, Oakland.

4th Friday each month - 8 to 11:30. Seminary Swingers. Webster School, 8000 Birch St., Oakland.

OJAI

1st Saturday each month - 8 to 12 p.m. Ojai Community Art Center, South Montgomery Street, Ojai.

PALO ALTO

1st and 5th Saturdays - 8:30 to 12:30. Barronaders.

Barron Park School, Barron Avenue, So. Palo Alto.

3rd Saturday each month - 8 to 12 p.m. Palo Alto Folk Dancers, 1305 Middlefield Road, Palo Alto.

PALOS VERDES ESTATES

Every Friday night - 8 to 12 p.m. South Bay Folk Dance Association. 3801 via La Selva, Palos Verdes Estates.

Mailing address: 432 Camino de Encanto, Redondo Beach.

PENNGROVE

2nd Saturday (each month except Aug.) 8:00 til ?

Petaluma International Folk Dancers. Penngrove Club House, Penngrove.

POMONA

2nd Friday each month - 8 to 11 p.m. Pomona Folkartees.

Ganesha Park. White Ave. near McKinley Ave., Pomona.

REDWOOD CITY

4th Saturday each month - 8:30 to 12. Docey Doe Club.

Hoover School, Redwood City.

RICHMOND

1st Saturday each month - 8 to 12. Richmond-San Pablo

Folk Dancers. Downer Jr. High School, 18th & Wilcox.

RIVERSIDE

4th Friday each month - 8 to 11. Riverside Folk Dancers.

Grant School Auditorium, 14th & Brockton Streets.

SACRAMENTO

2nd Saturday each month - 8 to 12. Whirl-a-Jigs Folk Dance

Club. Donner School, 8th Avenue & Stockton Blvd.

3rd Saturday each month - 8 to 11:30. Pairs & Spares Folk

Dance Club. Donner School, 8th Ave. & Stockton Blvd.

PARTY PLACES

SACRAMENTO (continued)

4th Saturday each month - 8 to 11. Triple S Folk Dance Club. Theodore Judah School, Sacramento.

SAN DIEGO

Every Sunday afternoon - 2 to 5 - Food & Beverage Bldg., Balboa Park.

Every Monday night - 7:30 to 10:00 - San Diego Folk Dancers. Food & Beverage Bldg., Balboa Park.

Every Tuesday night - 7:30 to 10:00 - Cabrillo Folk Dancers. (Beginners) Food & Beverage Bldg., Balboa Park.

Every Thursday night - 7:30 to 10:00 - Cabrillo Folk Dancers. Food & Beverage Building, Balboa Park (Advanced)

SAN FERNANDO VALLEY

Last Friday each month - 8 to 11. West Valley Dancers. Canoga Park Elementary School, 7438 Topanga Canyon Blvd., Canoga Park.

SAN FRANCISCO

1st Saturday each month - 8:30 to 12. Sunsetters Folk Dance Club. 603 Taraval St. (Corner 16th Ave.)

2nd Saturday each month - 8 to 12. Mission Dolores Belles and Beaux. Genova Hall, 1062 Valencia Street.

3rd Saturday each month - 8:30 to 11:30. The Fun Club. 362 Capp Street, San Francisco.

4th Saturday each month - 8 to 12. Cayuga Twirlers. Genova Hall, 1074 Valencia Street, San Francisco.

Last Wednesday each month - 8 to 12. Scandinavian Folk Dance Club, 362 Capp Street, San Francisco.

1st Friday each month - 8:30 to 12. San Francisco Carousel. 1748 Clay Street, San Francisco.

SAN JOSE

2nd Saturday each month - 8:30 to 11:30 p.m. Gay Nighters. Hoover Jr. High School, Park and Naglee Streets.

SAN MATEO

Alternate 2nd Saturdays - 8:30 to 12. Beresford Park Folk Dancers. Beresford Park School, 28th Ave., San Mateo.

SANTA BARBARA

"End of the Month Festival" - Last Saturday each month. Santa Barbara Folk Dance Club. Recreation Center, 100 E. Carrillo Street.

SANTA MONICA

2nd Tuesday every month (except December) 8:00 to 11 p.m. Santa Monica Folk Dancers. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd. Special Party Night - 4th Sat. each month, except December - 11:15 p.m.

SANTA ROSA

4th Saturday each month - 8:00 to 12:00. Redwood Folk Dancers. Monroe Club House, College Ave., Santa Rosa.

PARTY PLACES

SONOMA

1st Saturday each month - 8:00 to 12. Valley of the Moon Swingers. Community Center, 276 Napa St., Sonoma.

STOCKTON

Last Friday each month - 8:00. Kalico Cutters. Growers Hall, North Wilson Way, Stockton.

VALLEJO

2nd Tuesday each month - 8:00 to 11:00. Vallejo Folk Dancers. Vallejo Community Center, 225 Amador St.

WHITTIER

Every 5th Saturday - 8:00 to 12. Whittier Co-op Folk Dancers. West Whittier School, Norwalk Blvd., Whittier.

(Additional Directory information can be obtained by sending 50¢ to the Federation Office with a request for a Federation Directory.)

Record Shops

SAN FRANCISCO

FESTIVAL FOLKSHOP

(John Filcich & Ed Kremers)
161 Turk Street
Phone: 775-3434

MODERN RADIO

(Dot and Jack Sankey)

*Square & Folk Dance Records
& Accessories*

1475 Haight Street
Phone: 861-4751



OAKLAND

PHIL MARON'S FOLK SHOP

1531 Clay Street

Phone: 893-7541



FRUITVALE RECORD SHOP

3511 East 14th Street

Phone: 534-4246

LOS ANGELES

DANCER'S SHOP

CHILDREN'S MUSIC CENTER, INC.

5373 W. PICO BLVD., LOS ANGELES 19, CALIF. / WEBster 7-1825



Echoes *from the* Southland

By *Perle Bleadon*

SATURDAY MIX-ERS

The SATURDAY MIX-ERS are now meeting in the Bancroft Junior High School, 925 N. Las Palmas, Los Angeles. This location is more centrally located and is easier to reach. *Lydia Seitz* is feeling much better after recent surgery; *Vid Charette* is back to dancing after a stay in the hospital; *Leo Stowers* is recuperating from a double hernia operation. *Sallee Rueth* is back from a trip to Detroit; *Millie Libaw* is back from Europe and the Mediterranean area, and *Harry Paley* is off on another long trip. (Submitted by *Sallee Rueth and Lorna Gonzales*)

HOLLYWOOD PEASANTS

As has been the regular custom for many years, the HOLLYWOOD PEASANTS were again hosts to a Fifth Wednesday Party. This time the theme was "International Night" and the gay costumes and colorful posters lent a festive air to the West Hollywood Playground where the group meets. The theme was carried out in the refreshments - cookies and pastries from various countries were served. A beautiful exhibition of *El Gaucho Tango* was presented by *Arthur Marcus and Ida Kulchin*. (Submitted by *Rose Posell*)

EL SERENO FOLK DANCERS

A surprise birthday party was held for popular *Harry Cimring*. Harry has been a faithful and steady dancer, as well as occasional teacher with this group for many years. Good luck and best wishes. (Submitted by *Josephine Civello*)

SOON-TO-BE WEDDING BELLS

Two of our very popular folk dancers who met at the Mt. Center workshop and then again at Statewide, San Diego, have announced their engagement. *Josephine Carney* of Solana Beach, Scripps Institute of Oceanography, Cygany Dancers and many other groups, and *Richard Goss*, Los Angeles Scottish Country Dancers, Pasadena Co-op, and history instructor, plan to be married in June, 1966.

Sally Anderson and *Craig Asmundsen*, who met at the Riverside Folk Dancers, plan to be married in January. Both of these popular dancers are employed by University of California at Riverside.

Best wishes and good luck to both the happy couples.

THIS AND THAT

IRWIN PARNES' INTERNATIONAL FOLK DANCE FESTIVAL will be held February 26, 1966. Mark your calendar and DON'T MISS THIS!

The recent Autumn Festival presented by FOLKLANDERS and CABRILLO FOLK DANCERS in Chula Vista, was a great success - well-

ECHOES (concluded)

attended by dancers from all around. Prior to the festival was a very interesting institute, taught by *John Hancock, Elizabeth Ullrich and Vivian Woll*. The institute was followed in the evening by a folk dance party and dancing at the after-party until the wee small hours. The dance program was excellent and the fine exhibitions were presented by the SAN DIEGO HIGHLAND DANCERS, ANN and BILL FARRELL, PHILIPPINE DANCERS OF SAN DIEGO, and CYGANY DANCERS.



*Elena and Al Pill, who were married September 6, 1965
in Oaxaca, Mexico*

10th Annual Santa Barbara Conference

It is always a challenge to write about a folk dance camp that is past, but the 10th anniversary of the Santa Barbara Folk Dance Conference is really impossible to describe accurately.

For those who were not at the conference, you really missed a great thrill in Gordon Tracie's classes. How exciting to turn a relatively uncomplicated pivot into *Snoa*. Even relearning the *Hambo* and *Snurrbocken* from Gordon was fascinating when the proper steps and styling were taught.

Elsie Dunin had a most unusual class: *Labanotion* - For you absentees this is not a new dance, but a form in which to write the description. Her dance classes contained the usual captivating and frustrating styling, captivating to those watching and frustrating to those trying.

Rest and Be Thankful became the theme of the camp, not only for obvious reasons, but because it was one of Stewart Smith's most popular reels. Judging by the number of kilts and lovely ball gowns seen throughout the week, reels and strathspeys are here to stay.

Besides teaching Leadership Skills to the conferees, Alma Hawkins' Movement classes in the early morning helped us get off to a good start daily by warmups and explaining basic fundamentals of the body in motion.

Madelynne Greene had a varied schedule of dances, representing Greece, Ukraine, Croatia, Macedonia and a Rachenitsa from Bulgaria. Besides her material, what else can be said about the woman we've all loved at camp these past 10 years.

Then we come to Bruce Johnson's "Swinging Squares". This man is really a gem in his field, and gives generously of his time and of himself, as does his great wife, Shirley. To people who normally exist on a steady diet of folk dancing, he really makes square dancing a living necessity.

Bill Pillich offered not only his usual classes in Tango, Samba, Rhumba and Waltz, but one evening he had eye-openers doing the Frug, Jerk, Swim and other "contemporary" dancing. In other words, a wild time was had by all.

Then we arrive at the land of the Czardas and Andor Czompo. All of Southern California has never seen the number and variety of Hungarian costumes represented at Santa Barbara and many of them were authentic. Keeping with the standard he set three years ago, Andor presented very wonderful and danceable material. Incidentally, by conference time next year there will be a third Czompo in the folk dance scene.

Besides the teaching staff there is a group of people that all the conferees must thank. These are the ones who wore "ASK

10th ANNUAL SANTA BARBARA FOLK DANCE CONFERENCE (concluded)

ME'' badges. The Santa Barbara Committee works all year, in conjunction with UCLA, to determine the staff, schedule, and hundreds of small things that fortunately we never know about.

We hope that all of you will be able to return to the 11th Annual Santa Barbara Folk Dance Conference from August 14-20, 1966, and we'll have the pleasure of seeing old and meeting new friends.

Melinda Martin

DEADLINES for LET'S DANCE copy and advertising:-

November 19 for January Issue; December 20 for February issue; January 20 for March issue; February 18 for April issue; March 19 for May issue; May 10 for June/July issue; July 15 for August/September issue; August 19 for October issue; September 20 for November issue; October 19 for December issue.

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FRESNO FOLK DANCE COUNCIL

Another fun-filled festival has passed and we value our memories of renewed friendships as we always do. We thank all of you for coming and hope that you had as much fun as we in Fresno did, for you are a very important part of our festivals.

Since the first of October the CENTRAL VALLEY FOLK DANCERS have been dancing in the club rooms at Yosemite and Voorman Streets on Sunday nights. The class session is from 7:30 to 8:30 with a party following. They would be happy to have any of you join them whenever you are in Fresno.

The SQUARE ROUNDERS are now back in their club rooms at Voorman and Yosemite Streets on Saturday nights after a busy summer. *José and Connie Andersen* and family will soon return from a visit to Denmark and other countries on the continent. *Joe and Celia Dorris* had a delightful trip to the north, which included Canada. *Mace and Sara Magarian* have just returned from New York and Boston where they met their daughter as she returned from a summer in Europe. *Bill and Alice Eickholt* spent a pleasant time in the Middle West.

It's good to have everyone back with us again.

Lucille Adkins, 1617 N. Delno, Fresno, Cal.

GREATER EAST BAY FOLK DANCE COUNCIL

SEMINARY SWINGERS will dine and dance at a Gravy Train (Real Doggy) party in Sanborn Park Clubhouse, Oakland, Saturday evening, November 27. Reservations for dinner should be made in advance. Plotting the party are *George Cash, Ed Hubbard and Florence Edwards*, East Bay Council Historian.

Another November event will be the dinner and dance in Alameda, celebrating the 19th Anniversary of the JOLLY JEFFS. Club teachers are *Eleanor and Wes Huntze*.

GARFIELD FOLK DANCERS' party in Le Conte School, Berkeley, Saturday night, November 20, will again have *Stan Valentine* calling the squares, sez *Bob Shafer*.

SAN LEANDRO CIRCLE UP DANCERS enjoyed a dinner dance at Lake Merritt Hotel, Oakland, October 2.

DANCERS INTERNATIONALE Christmas Party, December 18, is being planned by *Claire and Will Harrison*. Claire's friends are happy to see her back in action again after a summer of convalescence and recovery from a back ailment.

Members of DANCE ARTS, directed by *Millie von Konsky*, demonstrated folk dancing in a special exhibition for the P.T.A. of E. Morris Cox School of Oakland, October 20, *Jerry Washburn* tells us.

Ray Kane got out of the U. S. Navy July 30, after four years of battling the freeways between San Diego and Oakland. Ray is

COUNCIL CLIPS (continued)

now selling insurance. He and Suzy have moved into a new home at 2412 - 35th Avenue, #4, Oakland 94601. As Vice President of the GREATER EAST BAY FOLK DANCE COUNCIL Ray has been appointed chairman in charge of the FESTIVAL OF THE OAKS, Sunday, February 20, when the City of Oakland will be host to all folk dancers.

SWING 'N CIRCLE DANCERS held an overnight party at the Alpine Club on Mount Tamalpais, October 23.

Winnie Faria's friends among the CHANGS and GARFIELD FOLK-DANCERS will be happy to know that she received her Master's Degree from Middlebury College, in Vermont this summer. She teaches French in Exeter High School, 12 miles east of Visalia. Tabby, her 15 year old cat, accompanied her on the round trip to New England in her VW camper.

Cliff Nickell, 3914 Agua Vista St., Oakland

MARIN DANCE COUNCIL

Where to dance in Marin as of RIGHT NOW!

Monday Nites: 8:00 P.M. Mill Valley Recreation Center
Exhibition and Int. & Adv. - Nancy & Dean Linscott

Tuesday Nites: 8:00 P.M. Bel Air School, Tiburon
Workshop. Int. & Adv. Ann & Bill D'Alvy

Wednesday Nites: 8:00 P.M. Carpenters Hall, San Rafael
Whirlaways. Instruction.

Thursday Nites: 8:00 P.M. San Rafael Recreation Center
Marie & Joe Angeli, Instructors

Friday Nites: 8:30 P.M. Larkspur American Legion Hall
Sandy Clemmer, Instructor

Saturday Nites: 3rd - Hardly Ables, Almonte Hall, Mill Valley;
4th - Step Together, Brown's Hall, Mill Valley

On a recent trip to the Eel River we visited the camp of *Edith and Neil Thompson*. SUPERB! Edith's gifts now run to chain saw, cement mixer, etc. She also knows how to use them.

A luau, given by the WHIRLWAYS was a real smashing evening. Aside from the tropical decor and food, there was *Rose Scholz* executing a wondrous dance as Hilo Hattie. *June Lyons, Gladys Brajkovich and Skip Clippenger* did a scintillating bit of Tahitian hip swinging. Beach boys orchestrated and also performed in a comly manner!. You missed the Halloween gala, but Pie Nite is in November and Angels Egg Nog is in December.

Would anyone care to express an opinion on our having our Festival in June rather than July?

Don't forget our Karlstad Ball, New Year's Eve, Masonic Hall.
Claire Tilden, #9 San Pedro Road, San Rafael

PENINSULA COUNCIL OF FOLK DANCE GROUPS

There is a new teen age group on the Peninsula. They meet

COUNCIL CLIPS (continued)

on Fridays from 8 to 10:15 p.m., at the Menlo Park Recreation Center. Anyone interested, call DA 2-4016.

GAY NIGHTERS OF SAN JOSE will hold the PARTY OF THE MONTH on December 11.

Reservations for the BARRONADERS' New Year's Eve Party are being taken by calling 968-5317, or write to *Lydia Strafelda, 734 Sunshine Court, Los Altos.*

REDWOOD CITY DOCEY DOE CLUB's new officers are: President, *Jim Thompson*; Vice President, *Bruce Wyckoff*; Treasurer, *Richard Riley*; Secretary, *Lou Hart.*

Our latest newlyweds from the Peninsula are Mr. and Mrs. Tony Ban. She's the former *Jeri Morrison.* We wish them many happy years of dancing together

Lydia Strafelda, 734 Sunshine Court, Los Altos

SACRAMENTO COUNCIL OF FOLK DANCE GROUPS

Well, here it is November, the month of the TREASURER'S BALL! This means lots of folk dancing and square dancing, and fun for all. *Leo Hammer*, the Federation's Treasurer is your host. Don't miss it!

The Sacramento City Recreation Department's square and folk dancing classes for beginners are held at the Clunie Clubhouse on Alhambra Boulevard and F Street. Square dancing instruction is held on Tuesdays from 7:30 to 10, with *Jim and Irene Oxford* as instructors. Folk dancing class meets on Thursday evening from 7:30 to 10. Be sure your non-folkdancing friends have been informed of these classes and can enjoy dancing.

The DIONYSIANS celebrated their 5th anniversary on the 16th of October with a banquet.

Congratulations to two ardent folk dancers, *Chris Borland* and *Josette Puech*, who were married in August.

Saturday evening parties have been resumed. All folk dancers are invited to attend.

Marjorie Blom, 2512 O Street, Sacramento

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

In conformance with the goal set by the Council's new President, *Ernest Drescher*, members are expected to cooperate with any folk dance group needing support and promotion, such as the teachers and class members of the San Francisco Recreation Department.

The next event you should put over as a Go-Go to raise money for next year's Scholarship Fund of the Council will be the sensational creation of the 1965 graduates. Support them by attendance in overwhelming numbers and volunteering to help find a hall, decorate, furnish refreshments to be sold, et cetera. Those of you who attended the Carnival last year will remember how happy the helpers seemed at the door, booths, stage, games

COUNCIL CLIPS (continued)

and so on. Watch for further announcements!

CHANGS INTERNATIONAL FOLK DANCERS will hold their annual Christmas Party on Friday evening, December 17, at 1074 Valencia. CHANGS EXHIBITION GROUP is putting on the party. It is rumored that we will again see the remarkable "Dance of the Reindeer" which was choreographed by *Bee Drescher* for last year's party and created such a sensation. Folk dancers are invited to attend this Christmas festivity.

Member *Helen Herrick* drove from Auburn, New York for an August visit. She brought with her two tons of clothing collected by her kindergarten children for an Indian tribe living near Red Bluff, in whose welfare Helen has been greatly interested.

Carlos Carvajal is touring the Western States with the San Francisco Ballet Company, which began its tour on September 27. Carlos, who was director of Changs Exhibition Group prior to his distinguished career with the ballet in Europe and South America, is now doing choreography for the San Francisco Ballet in addition to dancing with the troupe.

SAN FRANCISCO CARROUSEL is hosting a Russian Party for November 5. *Ralph Bowman* is MC and *Mickey McGowan* is Caller.

For December 3 there will be a SPANISH PARTY with *Grace Nicholes* supplying Spanish touches for celebrating holiday customs.

IN MEMORIAM: William Merle Johnson - Bill died suddenly of a heart attach August 24, 1965. He had been folk dancing for fifteen years and attended many clubs but with Carrousel the longest. Other club members join in mourning a fine gentleman devoted to folk dancing.

The SUNSETTERS' FOLK DANCE CLUB members recommend that other clubs have a "White Elephant Sale" as a means of raising money. You will need lots of cooperation from members' donations of articles and a chairman as efficient as our *Nellie Gorlin*. Add an auctioneer to boost items left over and you'll make money!

The VALLEY TWIRLERS consist of teenagers or young adults living in Visitation Valley and sometimes "over the hill." Their classes contain no adults except *Tom Taylor*. His teaching is not limited to step-close, forward-backward, circle, etc. He analyzes the music and its interpretive flavor. Acting as hosts and hostesses at festivals has been a fine experience for his pupils. Couples are urged to stay together and work to become the best couples. These will comprise the Exhibition Group, at present numbering about six couples who are still in Junior High School. Class is held every Thursday from 7:30 to 9 p.m. at the Visitation Valley School.

Leonora R. Ponti, 580 McAllister St., #211, San Francisco 2

STOCKTON AREA COUNCIL

HAPPY 25TH TO ACE AND MARGE SMITH! Nearly 200 dancers, past and present, gathered in the band room at Salinas High School on

COUNCIL CLIPS (concluded)

September 18 for a surprise celebration of *Ace and Marge's* 25th Wedding Anniversary. *Al Mignola* was general chairman. *Chuck Reid, Bill Barnhill and Thyra Edwards* handled some really spectacular decorations. *Marie Barnhill* contacted the old timers, and collected not only the "silver" tree but a nice gift in addition. *Phil Pierce*, president of the LARIAT SWINGERS, was Master of Ceremony.

The DOTS of STOCKTON will celebrate a real milestone on November 6, with a big Dinner Dance at the Stockton Y. All but one of the past presidents and many charter members are expected to attend. *George Winges*, President, is in general charge with *Grace Frye, Marge Raitz and Mary Halsey* in charge of invitations. All former members are invited to reserve a place with *Lawton Harris at 1236 W. Elm, Stockton*, even if you haven't been contacted. The *Jacobs, Harrises, Burkes, and Griffiths* are doing the decorating. The dances are being selected from past programs and by request. The DOTS have had but one couple as regular teachers in the 20 years - *Lawton and Sally Harris*.



STATEWIDE 1966 (Continued from Page 13)

less hours of thought and planning to present the finest institute yet on Saturday afternoon, May 28, 1966. Plans include at least one instructor who will bring us fresh new dances from his native land. Watch LET'S DANCE Magazine for the list of teachers and the dances they will teach. We DO know, however, that the institute will be held in the large Men's gymnasium at San Jose State College, where there will be plenty of room for all those who wish to avail themselves of this outstanding opportunity. Those who dance will be required to wear clean tennis shoes or the like, or dance in stocking feet. Since this is a standard requirement in college gymnasias, it is a small concession on our part, especially when the facilities are excellent.

One does not have to be a teacher to attend and enjoy an institute (and benefit from one). If he is able to keep up with the teacher, he is welcome to dance. If he is just an enthusiastic beginner, he may watch to pick up many little pointers that will make him a truly international folk dancer. The Institute has something for everyone; it is a highlight of STATEWIDE. Remember that the institute on Saturday afternoon is a vital and unique part of your STATEWIDE weekend. DON'T MISS IT!

Carolyn B. Riedeman, Chairman
STATEWIDE, 1966



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH, INC

Alice Hauserman, 647 W. Manor Drive, Chula Vista, Calif.

1965 FESTIVALS

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1965 SPECIAL EVENTS

NOVEMBER 1 - Monday - CENTURY CITY
Regional Festival - 8:00 P.M.
Hosted by Westwood Co-op

NOVEMBER 14 - Sunday - SANTA MONICA
Regional Festival - 5:30 - 10 P.M.
Dancing on the new Mall on 3rd St.
from Wilshire to Broadway

DECEMBER 12 - Sunday - SANTA MONICA
Regional Festival - 1:30 P.M.
Hosted by Santa Monica
Folk Dancers

1966 FESTIVALS

JANUARY 23 - Sunday - GLENDALE
Regional Festival - 1:30-5:30 P.M.
Hosted by Pasadena Folk Dance Co-op
Glendale Civic Auditorium
Balkan Dancing 1:30-2:30 P.M.

FEBRUARY 26 - Saturday - LOS ANGELES
International Folk Dance Festival
Shrine Auditorium

APRIL 30 - Saturday - CULVER CITY
Institute and Spring Rites Festival
Culver City Memorial Auditorium
Hosted by Idyllwild Committee

JUNE 26 - Sunday - LOS ANGELES
Regional Festival
Hosted by Westwood Co-op

NOVEMBER 13 - Saturday - LOS ANGELES
Institute - 1:30 P.M.
Sportsmans Park

TREASURER'S BALL - 8:00 P.M.
Sportsmans Park

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1966 SPECIAL EVENTS

FEBRUARY 12 - Saturday - LOS ANGELES
Santa Barbara Fund Raising Party
Sportsmans Park - 8:30 P.M.

FEBRUARY - MARCH - 6 Consecutive
Saturdays
Teacher Training Seminar at
California State in Los Angeles

MAY 27 - 30 - Memorial Day Week End
SAN JOSE - STATEWIDE 1966



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1965 FEDERATION FESTIVALS * 1965 REGIONAL FESTIVALS

NOVEMBER 21 - Sunday - Sacramento
Treasurer's Ball 1:30 to 6:30 P.M.
Memorial Auditorium - 16th & J Streets
Hosted by Leo Hammer, Treasurer
(Lawrence Coulter)
(Lawrence Jerue) Co-Chairmen

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EXHIBITIONS PRIZES

NOVEMBER 25 - 28 - San Francisco
KOLO FESTIVAL

For information contact:
John Filcich, Festival Folk Shop
161 Turk Street, San Francisco

DECEMBER 5 - Sunday - San Francisco
Portola Recreation Center
Felton & Holyoke Streets
1:30 - 5:30 - General Dancing
Hosts: Sunsetters

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(Kaleš Dončo & Nedo Le Nedo)

1553x45 Tri Godini//Nevestinsko

Atanas KOLAROVSKI of Skopje will be back in
the U.S. on tour next summer --1966--write for
information and bookings.

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