

MARCH 1967

SACRAMENTO



13th ANNUAL CAMELLIA FESTIVAL
SACRAMENTO
March 11 - 12, 1967



Let's Dance



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TABLE OF CONTENTS

Rumanian Costumes	1
Springtime Customs	8
Classified Ads	10
Viewpoint (President's Page)	12
Council Presidents' Sounding Board	13
Dance Description Rumanian Medley (Rumania)	18
Seventh Heaven in Sacramento	19
Camellia Festival Program	20
Party Places	27
Record Shops	30
Echoes from the Southland	31
Statewide - 1967 - Long Beach International DANCE HORIZONS	33
Spring Festival (East Bay Woman's Dance Circle)	34
Council Clips	35
Guide to Advertisers	39
Calendar of Events	40-41

ON OUR COVER

13th ANNUAL CAMELLIA FESTIVAL
SACRAMENTO
March 11 - 12

RUMANIAN COSTUMES



Audrey Fifield

Costumes of Rumania



By Audrey Fifield

Roumania, Romania or Rumania, depending on the time of writing, still means Rome's Colony, and men and women of this land still dress as they did in the time of Trajan. Give or take a few details.

The man (Fig. 1, page 1) is wearing this ancient costume and except for his shoes, would have caused no comment in those early times.

His pants are heavy white wool, and are very tight and very long; that is, half again as long as his legs. The detail on page 5 (Fig. 2) shows their rather unusual construction. Another detail on page 5 (Fig.3) shows the usual cut of the shirt which is of linen or wool, according to the season. Wool embroidery on the collar, chest, etc., has always been used, the details of which are left to the maker.

In ancient times paillettes were used as decoration on the shirt. The making of paillettes from fish scales (pre-plastic) is an art reaching in to the pre-history of man. Now, as then, embroidered sleeveless leather jackets edged with fur, are worn in winter by both men and women.

Notice that the fullness of the shirttail is swept to the back and held by a woven sash or wide leather belt.

The man (Fig. 4, page 3) is dressed in his best, and has tucked some flowers in his hatband. This is customary. His clothing is fuller than the man on page 1 especially the pants. Also, they are just instep length. His belt is green and black to match his stockings in color. His black wool coat is solidly embroidered with silver. Some coats might have lapels to match the sashes and stockings in color.

The woman with him (Fig. 5, page 3) is from a village where the women have given up wearing colors and dress completely in black and white, except for a grosgrain ribbon of red, yellow, and blue (Rumania's national colors) about the waist. Her shift is of white linen, with knitted lace at the hem and wrists. Sometimes the skirt is accordion pleated. Black embroidery is worked wherever desired. The black wool of black sheep make the aprons and bodice, and are worked in black wool with silver or gold. Black wool fringe edges the bottom, and wool crochet is down the sides. Velvet is also used for the bodices, which may have a flat, scalloped collar, embroidered to match the aprons.

The double aprons, worn front and back, are called *castringa* and are peculiar to Rumania, as is the wrapped skirt of the woman (Fig. 6) on page 1. Her blouse is the usual Rumanian type

RUMANIAN COSTUMES



Fig. 5



Fig. 4

Audrey Fifield

COSTUMES OF RUMANIA (continued from page 2)

with raglan sleeves, and gathered or smocked tightly at the neck. They are very full for a blouse, but it affords plenty of walking room at the hem. The overskirt laps only about eight inches and tends to fall open when the wearer stoops or sits. For ease of movement, one or both bottom corners may be looped back into the belt.

In some areas vertical woven stripes are favored, of red, black and gray, or of other colors, too.

The embroidery on Rumanian blouses is extremely varied and of many colors. Some are embroidered in a small all-over design of one color, which actually looks like a print. Some have a false yoke line on the sleeves or across the chest. Some have bunches of natural looking flowers on the sleeves, and except for the black and white villages, no one style seems to be localized in any area.

The colors used in the overskirts are beautiful and complicated. The skirt shown is black, as are most of the embroidered ones, with a wide band of patterned rose silk. The silk shaded flowers are rose, lavender, blue and pink with light green foliage. Her stockings are pale blue.

One skirt of blue and tan looked like a Chinese brocade and another of gold, white and blue had the appearance of French tapestry, arabesques and runs. One skirt, embroidered solidly in brilliant wools, was done in stylized forms, usually developed in cross-stitch. However, only a flat running stitch was used.

The long, sheer silk headscarf shown indicates the wearer is married. Single girls wear large bright kerchiefs tied at the back of the neck. The scarf is also worn over the head and fastened at each side, it is then crossed on the chest and each end again draped over the head, allowing the points to fall down the back. It is all done very loosely and frames the face softly.

Rumanian women are always spinning. They even have social spinning bees, and it is no wonder when we consider that they not only spin wool from their own flocks and raise and weave their own flax, but also raise their own silkworms - usually in a spare bed - in order to weave their fine headscarves and have silk thread for their embroideries. The soft durable colors of their natural dyes are largely replaced by today's commercial dyes, but this is the story everywhere.

Our man on page 5 (Fig. 7) in a bright blue, although dark, suit, is a teamster from the Transylvanian Alps. His clothing does not indicate his calling, merely that it is winter and his suit is all wool. The pants are roomy and gathered at the waist. The jacket is buttoned to one side and is close fitting. His black fur hat is tall and pointed, and may be worn tucked down or not.

RUMANIAN COSTUMES

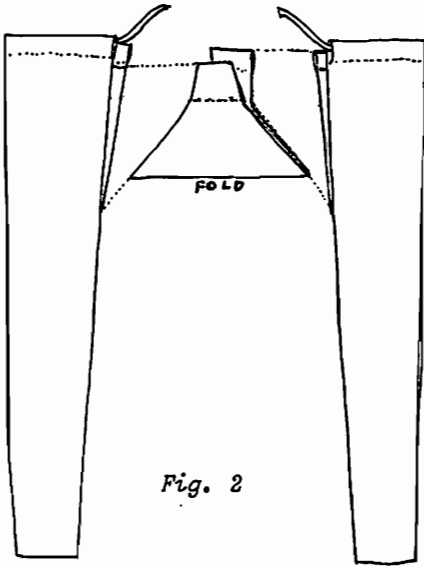


Fig. 2



Fig. 7

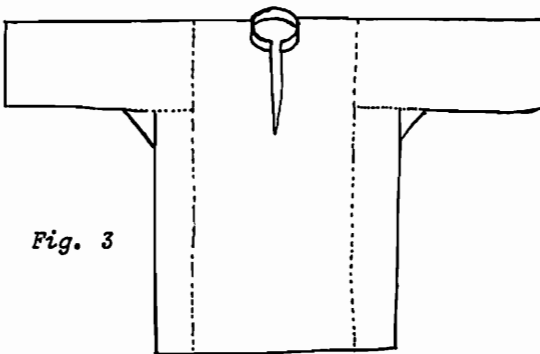


Fig. 3

Audrey Fifield

COSTUMES OF RUMANIA (continued from page 4)

When not wearing his greatcoat he may carry it over one shoulder just for show. The cut is the same as that worn by the Byelorussians (White Russians) (See February '67 issue of LET'S DANCE) and is full length to the ankles. The collar is much larger and made to fold down. A long pointed hood, like a Capuchin monk's, falls from under the collar and hangs down the back almost to the waist, where a jaunty wool tassel finishes the point. All is heavily embroidered. Colors vary. One coat of gray may be embroidered entirely in black, while another of crimson may be worked in gold and yellow.

The boots, slippers, sandals called *opankin*, and shoes shown on various people are all interchangeable. Of course men don't wear slippers, but women sometimes wear boots. The *opankin* are worn with or without the knee length stockings. Also, all are worn inside or outside the pants leg.

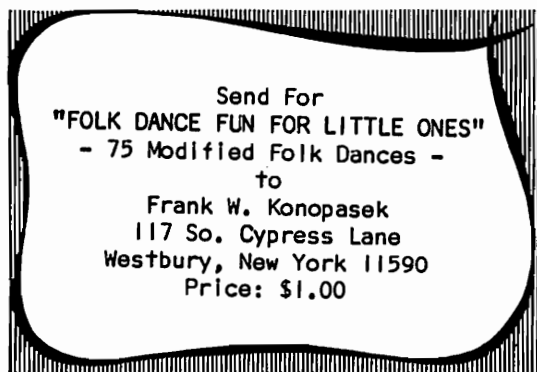
All of the people shown are from parts of Transylvania and are of Rumanian stock. There are also Saxons, Magyars and Slavs living in Rumania for some hundreds of years but all have tended to live apart with their own dress and customs "though Rumanians all.

The months of November and December of the 1967 Folk Dance Calendar show other variations of costume. Skirt lengths follow world trend within reason.

References: "People of the USSR" by Anna Louise Strong
"Kostumwerk" by Bruhn & Tilke
"Costume Patterns and Designs" by Tilke

Note: The greatcoats are too heavy for dancing, but would make a great show if anyone wants to make them. I'll be happy to respond to any inquiries)

Audrey Fifield



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SPRINGTIME CUSTOMS



By Liesl Barnett

Most folk festivals of our era are of a religious character. If they do not serve to commemorate a specific holiday, such as Easter, etc., they have religious connotation of some sort, by being occasions to celebrate a wedding; to celebrate planting of crops, the building of a home, and the myriad other activities which comprise daily living. How many folkdancers, however, are aware of the fact that most, though not all, folk festivals had their origin in the days of unwritten history and began as "pagan" customs?

Thus the ancient Romans celebrated a Festival of Spring and many of the activities now connected with the beginning and the end of Lent; the allegorical dance-dramas describing the triumph of good over evil originally were dramatizations of the triumph of spring over winter. The chants of Catholic priests, when they bless the fields, vineyards, forests or animals in the spring are not at all different in meaning or purpose from those used by ancient Druids, Roman or Teutonic priests - only the personality of the helpful personage (be it a saint, the Holy Trinity or the Almighty Himself) has been changed.

If we are sprinkled with so-called "Holy Water" during a baptism or other rite of consecration, it is, after all, not so different from the custom of pagan times, when such sprinkling was to induce fertility. Water, from time immemorial, has been a symbol, not only of cleanliness and purity, but of life itself.

Sun worship also is an integral part of springtime rituals. In Bosnia the people of a certain village rise before dawn and go to the hills which ring their town. If, after the sun has risen, they see no dancers on their town square, this denoted to them that the devil has taken hold of the town and crops will be poor and there is a bad year ahead. This dates back to the ancient belief that with the coming of spring even the sun dances for joy. Now, however, the dancing signifies the end of Lent and celebrates the resurrection of Christ.

The "Easter Bunny" and the Easter egg originally had nothing whatsoever to do with either meaning or the celebration of Easter. They were, for obvious reasons, symbols of fertility and used in various springtime rituals. The goddess of Spring,

SPRINGTIME CUSTOMS (continued)

known by a variety of names (Fricka, Freya, Flora, etc.) had as her symbol a sprig of wheat and a blue flower, or in some areas bean sprouts instead of the wheat. The pine cone and the pussy-willow branch also are ancient fertility symbols and harbingers of Spring. In more southerly climates the sprig of wheat was originally supplanted by either an olivebranch or a palm frond, depending on the area. With the coming of the Christian era, the palm frond has assumed a somewhat different role.

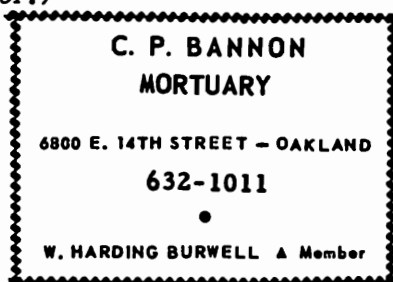
In a book on the customs of Mexican Indians, "Idols behind Altars", the author of this book describes how the Indians, while outwardly embracing Christianity, nevertheless continue their centuries-old religious practices, superstitions and continue to worship the various gods of their ancestors, often on the steps and altars of Catholic cathedrals. This also holds true of the peoples of other nationalities. The Jews in Spain became Christians during the days just prior, during and after the big, nefarious Inquisition. But they became Christians on the surface only, and many of them, one way or another, managed to continue their own ancient religious practices. One author stated that the "silent prayer" dates back to that time - it was one way to sit in a Christian church while quietly saying an old Hebrew prayer.

The decorating of church altars with spring flowers on Easter also began as a pagan custom, its actual beginnings hidden in the mists of time.

Many centuries ago the Israelite King Solomon said there was, even then, "nothing new under the sun". There are no new spring rites and celebrations - - even the Christian festivals are now almost two thousand years old. But there have been changes in practice, meaning, application, etc., and they make the continued study of folk lore such a field of never-ending interest and unfading fascination.

Liesl Barnett, 1967

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VIEWPOINT

PRESIDENT'S PAGE



Jesse Oser (South)

Eldon Kane (North)

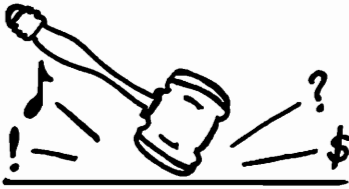
I think that people have heard more than enough about the subject of high prices and inflation. At the risk of boring you, I am going to say a few more words on the subject that I think should be said.

I will start by asking you to join me in counting our blessings. We are still enjoying international folk dancing either at no cost or at bargain prices. Festivals are still free and the "donation" asked for at parties is ridiculously low for the value received. It has been a struggle to maintain the very low prices of our classes, institutes and publications and still preserve a high standard of quality. Even the cost of tuitions at folk dance camps has risen only moderately in comparison with those of similar classes. This means that we are getting today's dancing at yesterday's prices.

Let us look at some of the facts behind the scenes that you may not be aware of. Many of our clubs have been faced with increased costs for places to hold classes and parties. Cities and Chambers of Commerce have had to bear higher costs for the facilities they often give to us for our festivals. Regional Councils have often been asked to share these increased costs in some areas. The Federation has been forced to contend with increased costs of materials, mailing and printing costs. Only recently our LET'S DANCE printer absorbed a small increase in cost rather than pass it on to us. While costs have been going up we, as individuals, have not yet had to bear much of this increased cost.

Let us face reality and admit that we will eventually reach the time when we will be forced to pay our share of the costs. Unfortunately, under our present system of financing the Federation and all its programs, every dancer doesn't share the burden equally. A way must be found to correct this, if possible. I invite you to join me in searching for ways to bring this about. Your ideas and efforts towards this end will always be welcome. The necessary changes will probably not come about during my administration but the future of this wonderful recreation of ours will always be my concern. Please consider this problem that inevitably must be solved.

*Eldon Kane, President
Folk Dance Federation
of California, Inc.*



Council Presidents'

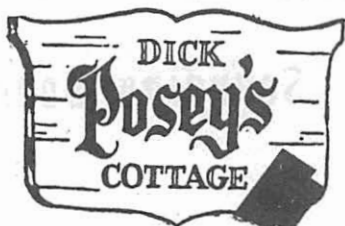
Sounding Board

Many dancers have expressed a need for published etiquette material for folk dancers (already existent in some square and kolo clubs). Sometimes these principles are stressed in our beginning classes, but our memories are short-lived and we find ourselves breaking up a square when it's too late for three other couples to reform a group, breaking into a kolo line, not adjusting our step to a slightly different one, not letting another couple ease into the circle or clinging to our own circle of friends. Differences in conduct are more noticeable at large festivals when it should be an opportunity for us to increase our sociability and broaden our friendships. What are some of the topics you would like to have discussed if such a guide book were to be published?

Publication Chairman, *Jim Rasella*, has devised a convenient, inexpensive means of getting Federation publications off the shelves on Market Street and into your hands. At the January festival in San Jose, a representative from each Council was supplied with lot sizes of the most used publications and, by a simple inventory method, these will be available to you locally to examine at your leisure and purchase. Ask your Club or Council President who your local publication distributor is, if you do not already know.

One of the things that makes folk dancing most unique is the colorful costumes we enjoy wearing. The costume descriptions in both LET'S DANCE and the COSTUME CALENDAR have been very helpful, yet we see too few costumes at our parties and festivals. *Mary Vesey* is anxious to have more comments on her costume descriptions in the calendar, both pro and con. She has received many specific inquiries. Won't you help by submitting your suggestions? There is considerable interest in establishing a costume research committee in the Federation to give more detailed help to those of us who are not as gifted as others in visualizing and creating costumes without specific patterns to follow. What would you like to see included in such an effort?

Dorothy Henney
Council Presidents' Secretary



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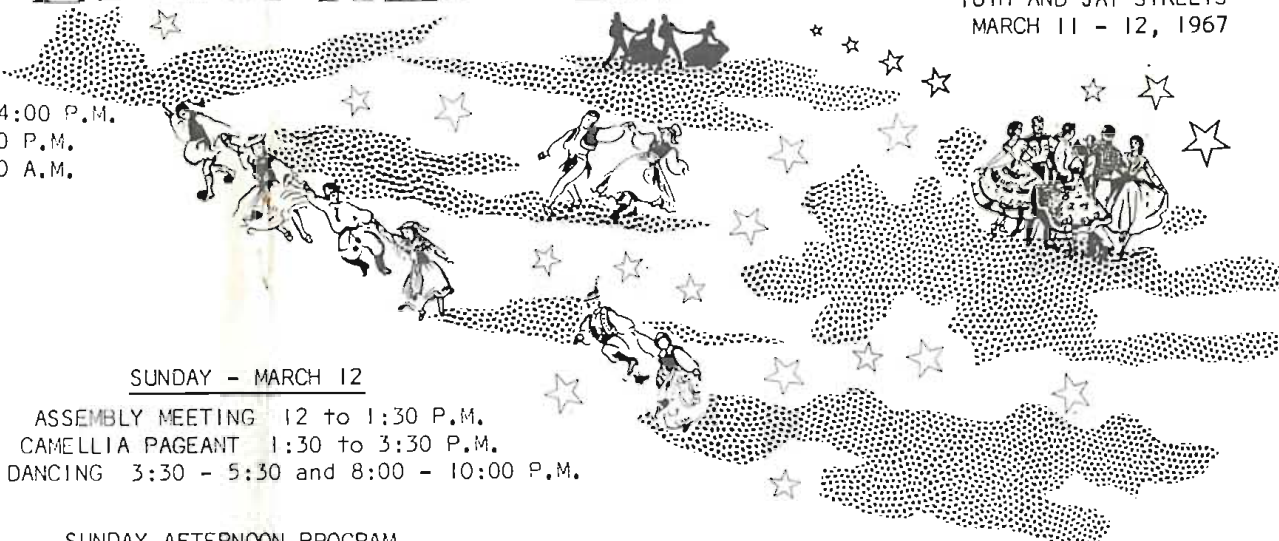
DANCERS' INSTITUTE 1:00 to 4:00 P.M.
FOLK DANCING - 8 to 11:30 P.M.
AFTER PARTY 11:30 to 2:00 A.M.

SATURDAY EVENING PROGRAM

1. Alexandrovská.....*Russian*
2. Vrtielka.....*Slovakian*
3. Ve David (P).....*Israeli*
4. Neapolitan Tarantella.....*Italian*
5. Yovano Yovanke.....*Macedonian*
6. El Shotis Viejo.....*Mexican*
Squares
7. El Gaucho Tango.....*Argentine*
8. Senftenberger.....*German*
9. Italian Quadrille.....*Italian*
10. Apat Apat (P).....*Philippine*
11. Cardáš Z Kösických
Hámrov.....*Slovakian*
12. Lesnoto Oro.....*Macedonian*
Squares

EXHIBITIONS

13. Das Fenster (P).....*German*
14. Gruzanka.....*Serbian*
15. Polish Mazur.....*Polish*
16. Numero Cinco.....*American*
17. Hambo.....*Swedish*
18. Dodi Li.....*Israeli*
Squares
19. Corrido.....*Mexican*
20. D'Hammerschmiedsg'selln.....*Dutch*
21. Orlovskaya.....*Russian*
22. Tango Poquito (P).....*Argentine*
23. Eleno Mome.....*Bulgarian*
24. Amanor Waltz...*Norwegian-American*
Squares
25. Kapuvári Verbunk.....*Hungarian*
26. Teton Mountain Stomp.....*American*
27. Vranjanka.....*Serbian*
28. Tarantella di Peppina.....*Italian*
29. Caballito Blanco.....*Mexican*
30. La Encantada Tango.....*Argentine*



SUNDAY - MARCH 12

ASSEMBLY MEETING 12 to 1:30 P.M.
CAMELLIA PAGEANT 1:30 to 3:30 P.M.
FOLK DANCING 3:30 - 5:30 and 8:00 - 10:00 P.M.

SUNDAY AFTERNOON PROGRAM

1. Blue Pacific Waltz.....*American*
2. Polka Mazurka.....*Polish*
3. Zillertaler Laendler.....*Austrian*
4. Angus Macleod.....*Scottish*
5. La Mazurca Mexicana.....*Mexican*
6. Our Katla.....*Russian*
Squares
7. Zwiefacher(Die Alte Kath) *Bavarian*
8. Kohanochka (P) *Russian*
9. Erev Ba II *Israeli*
10. St. Bernard Waltz *Scottish*
11. Hambo *Swedish*
12. Tubarozsa Csardás *Hungarian*
Squares
13. Vienna Two Step (P).....*English*
14. Shp O' Grace.....*Scottish*
15. Square Tango.....*English*
16. Polyanka.....*Russian*
17. Ta'am Haman.....*Israeli*
18. Rumanian Medley.....*Rumanian*
Squares
19. Ural Korcsardás.....*Hungarian*
20. Fandango Española.....*Spanish*
21. Bella Franca.....*Catalonia*
22. De Vlegard.....*Dutch*
23. Margaret's Waltz (P).....*English*
24. Siamsa Belrte.....*Irish*

SUNDAY EVENING PROGRAM

1. Marschierpolka.....*German*
2. Elizabeth Quadrille.....*American*
3. Scandinavian Polka...*Scandinavian*
4. Never On Sunday...*Greek-American*
5. Hopak.....*Ukrainian*
6. Milondita Tango.....*Argentine*
Squares
7. Korobushka (P).....*Russian*
8. Las Altenitas.....*Mexican*
9. Hofbrauhaus Laendler.....*German*
10. Gerakina.....*Greek*
11. Sweets of May.....*Irish*
12. Las Dulcitas Tango.....*Argentine*
Squares
13. Laces and Graces.....*American*
14. Siesta in Sevilla.....*American*
15. Sauerlander Quadrille.....*German*
16. Haroa Haktana.....*Israeli*
17. Totur.....*Danish*
18. Good Night Waltz.....*German*

RUMANIAN MEDLEY

(Rumania)

Rumanian Medley was arranged from source material provided to Gordon Engler by the Rumanian Folk Ensemble on their 1966 United States tour. He introduced the dance at a young adults' class in San Francisco in 1966, and subsequently presented it at Mendocino Camp, Idyllwild, Northwestern, and San Francisco Kolo Festival. It was presented by Madelynn Greene at University of the Pacific Folk Dance Camp and Santa Barbara Conference, 1966.

MUSIC: Record: Artia 106, Side 2, Band 1 "Love Song." Suggested speed, slightly under 33-1/3 rpm.

FORMATION: Closed circle of dancers, hands held shoulder height at beginning of action and through Parts I and II. Shoulder hold assumed at beginning of Part III.

STEPS AND STYLING: Step Hop *

"Lilt" - "a springy movement." Rise off the heel, from the ft bearing the full wt, with slight elevation of body before taking step on opposite ft.

Shoulder Hold - Hands of dancer should rest lightly, flat on top of shoulders of person to R and L. No wt should be placed on shoulders and hands should not be allowed to slip down onto forearms.

To assume pos, first place R hand on top of shoulder to R. Bring L arm underneath arm to L, place hand quickly on top of shoulder. If arms are outstretched and all R hands are placed immediately on shoulder of persons to R, placement of L hand follows smoothly.

*Described in volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc.

MUSIC 3/4, 2/4

PATTERN

Measures

3/4

PART I - "LOVE SONG"

4 meas INTRODUCTION - Dancers wait in place, wt on R, body erect.

a. GRAPEVINE

Movement is continuously CCW.

1-2 Step L across R, face diag R (CCW) (cts 1-2) (S), step swd R on ball of R ft (ct 3) (Q); step L behind R and face diag L (CW) (cts 1-2) (S), step swd R on ball of R ft (ct 3) (Q).

This completes one grapevine step. After each step with L there is a lift of L heel in preparation for step R to give a smooth flowing movement.

3-22 Repeat action of meas 1-2 ten more times (11 in all). Complete pattern with full wt on R, facing ctr of circle.

b. TO CENTER

1-2 Take a long, reaching step fwd on L (cts 1-2), close R to L (ct 3); step fwd L (cts 1-2), "lilt" on L, swinging R easily fwd (ct 3).

3-4 Repeat action of meas 1-2, but reverse ftwork. Steps are not so large as circle closes.

5 With slight bend of knees, step L (slight stride pos), sway to L keeping R toe in place (cts 1-2), straighten knees slowly (ct 3).

6 Shift wt to R ft, sway R keeping L toe in place (cts 1-2), straighten knees slowly (ct 3).

7 Repeat action of meas 6, but reverse direction and ftwork.

8-9 Move bwd away from ctr, step R (cts 1-2), close L (ct 3); step R (cts 1-2) "lilt" on R and easily swing L twd ctr (ct 3).

10-18 Repeat action of meas 1-2(a), Grapevine, four times, and complete action by crossing L in front of R (cts 1-2), step R beside L (ct 3). (Four and one half grapevine steps).

1-17 Repeat action of meas 1-17 (b) (to ctr, out, and 4 grapevine steps).

18 Step L beside R, no wt.

18

23

PART II - THREE HORAS

Meas
2/4

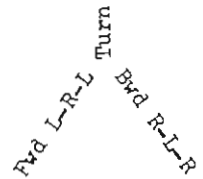
a. DIAGONALS

Movement is continuously CCW

- 1-4 Step fwd diag R twd ctr on L-R-L, with slight lift on L - as ft is raised, turn body diag twd L (cts 1-2, 1-2). Step bwd away from ctr (still facing diag L) on R-L-R, with slight lift on R - as ft is raised, turn body diag twd R (cts 1-2, 1-2). The step has spring and the knees bend.
- 5-16 Repeat action of meas 1-4 (Part II (a) three times (4 in all), but on last repeat finish by taking wt on L.

b. STEP SWINGS, SIDE, BEHIND, STEP SWING

- 1-4 Step in place on R (ct 1), swing L across R (ct 2); step in place on L (ct 1), swing R across L (ct 2); step swd on R (ct 1), step L behind R (ct 2); step swd R (ct 1), swing L across R (ct 2).
- 5-8 Repeat action of meas 1-4 (b), but reverse direction and ftwork.
- 9-16 Repeat action of meas 1-8 (Part II (b)).



17

c. BACK-UP AND TURN

- 1-8 Quickly turn 1/4 to face CW. On each meas, step on ct 1, lift heel on ct 2. Step bwd on R, lift R heel (meas 1); step bwd on L, lift L heel (meas 2); turn 1/2 to face CCW and step fwd R, lift R heel (meas 3); step fwd L, lift L heel (meas 4). Do not turn. Step bwd R, lift R heel (meas 5); step bwd L, lift L heel (meas 6); turn 1/2 to face CW and step fwd R, lift R heel (meas 7); step fwd L, lift L heel (meas 8). Do not turn.
- 9-16 Repeat action of meas 1-8 (c). On last step turn 1/4 to face ctr.

2/4

PART III - SARBA

a. STEP HOPS TO CENTER

- 1-2 Take 4 step hops to ctr, R-L-R-L (cts 1-2, 1-2) assuming shoulder hold pos.

b. SIDE, BEHIND, SIDE, SWING

- 1 Step swd R (ct 1), step L behind R (ct &), step swd R (ct 2), swing L across R (ct &).
- 2 Repeat action of meas 1, but reverse direction and ftwork.

c. SEVENS

- 3-4 Step swd R (ct 1), step L behind R (ct &), step swd R (ct 2), step L behind R (ct &); step swd R (ct 1), step L behind R (ct &), step swd R (ct 2), swing L across R (with small hop on R) (ct &).
Perform steps on toes - heels do not touch floor. Keep ft directly under body, body straight, slight lean bwd.
- 5-6 Repeat action of meas 3-4, but reverse direction and ftwork.

d. STEP STAMPS

- 7-8 Small leap to R on R turning slightly to R (ct 1), bend sharply from waist, bend knees, stamp L in front of R (ct 2) (no wt on L); leap swd L turning slightly to L (ct 1), stamp R in front of L (ct 2) (no wt on R).
- 9 With body erect and facing ctr, step swd R on R (ct 1), step L behind R (ct &), step swd R (ct 2), swing L across R (ct &). Steps are small and directly under body.
- 10-12 Repeat action of meas 7-9, but reverse ftwork.

e. SIDE, BEHIND, SIDE, SWING

- 13-20 Repeat action of meas 1-2 (Part III (b) four times.

f. SIRBA or SARBA (Sir bah)

Movement is continuously CCW. Dancers stand erect and look across circle.

- 1-3 Step swd R (ct 1), swing L across R (ct 2); step swd L (ct 1), swing R across L (ct 2);

24

RUMANIAN MEDLEY (continued)

- step swd R (ct 1), step L behind R (ct 2).
- 4-18 Repeat action of meas 1-3 five times (6 in all), ALWAYS moving CCW.
- 19-20 Step swd R (ct 1), swing L across R (ct 2); step swd L (ct 1), swing R across L (ct 2).
- g. BRIUL NO. 1 (Bree-oo)
- 1-4 Leap onto R (ct 1) (Q), stamp L heel twice beside R, no wt (cts & 2) (QS)
Leap onto L (ct 1) (Q), stamp R heel twice beside L, no wt (cts & 2) (QS)
Leap onto R (ct 1) (Q), stamp L heel once beside R, no wt (ct &) (Q)
Leap onto L (ct 2) (Q), stamp R heel once beside L, no wt (ct &) (Q)
Leap onto R (ct 1) (Q), stamp L heel twice beside R, no wt (cts & 2) (QS).
- 5-8 Repeat action of meas 1-4 (g), but reverse ftwork.
- h, SEVENS
- 9-12 Repeat action of meas 3-6 (c) (Part III)
- i. STEP STAMPS
- 13-16 Repeat action of meas 7-12 (d).
- j. BRIUL NO. 2 (Bree-oo)
- Bend knees during action following. Dancers stand erect, almost leaning bwd; look across circle.
- 1-2 Step R in front of L, with accent (ct 1), step L in place (ct 2); step R beside L (ct 1), hop R (ct 2).
- 3-4 Step L in front of R, with accent (ct 1), step R in place (ct 2); step L beside R (ct 1), hop L (ct 2). Do not over emphasize accent.
- In executing the steps following, keep wt on toes:
- 5 Step R in front of L (ct 1), step L in place (ct &), step R beside L, with R toe about at L instep (ct 2), step L in place (ct &).
- 6 Repeat action of meas 5 above exactly, except hop on R on ct & of last step (instead of step L in place).
- 7-12 Repeat action of meas 1-6 (j), but reverse ftwork.
- SEVENS
- 13-16 k. Repeat action of meas 3-6 (c) (Part III).
- l. FINALE
- 1 With slight bend of body and turning shoulders, leap swd R (ct 1), stamp L heel in front of R (ct 2).
- 2 Leap swd L (ct 1), stamp R heel in front of L (ct 2)
- 3 Repeat action of meas 1 (R, stamp L)
- 4 Starting to move twd ctr, repeat action of meas 2 (L, stamp R).
- 5-6 Repeat action of meas 1-2 (l), still moving fwd.
- 7-8 Continue twd ctr with 3 stamping steps, R-L-R (cts 1, &, 2), raise arms and shout "HEY!" (ct &).

19

25

CAMTIA DANCE ENSEMBLE
Bruce Mitchell, Dir.

Photo: Henry Bloom



The group is posed in reproductions of Rumanian Costumes

Seventh Heaven in Sacramento



Music fills the auditorium, skirts whirl and petticoats play peek-a-boo as folk dancers from all over the state of California help bring the 13th Annual Camellia Festival to an end. The folk dance festival is an event long planned for by Sacramento dancers and we hope, eagerly awaited by those from out of town, who attend. It is, however, just one event in a ten day festival containing many more attractions and participated in by people all over the world!

The 13th Annual Camellia Festival will begin on Friday March 3, as the queen is named at the Presentation Breakfast. The queen will reign for a year, representing Sacramento and the lovely Camellia. She is crowned the following night at the Camellia Ball. During this week end the Camellia Show is held, thousands of blooms will be displayed. This show is so large and attracts so many it is held in the Sacramento Memorial auditorium and overflows into several of the meeting rooms.

Other events crowd the week. A concert, an evening of ballet and a fashion show are all part of the celebration. All are based on the Camellia theme, and carry it out as much as possible. Camellias are taken to hospitals and rest homes as part of a Cheer-up Day. International Friendship has a place, with a luncheon. Each year a different nation is honored on this day. This year the nation will be Free China. The children will have their opportunity to participate in the Children's Parade, featuring floats made of Camellias. The prize winning floats are left on display in front of the auditorium.

Even the sportsman is not left out. The golf fan may attend the Camellia Golf Invitational, March 3. Those who enjoy races can watch the Camellia Cup Regatta at Folsom Lake.

New events appear from time to time, and this year the Art and Photographic Exhibition has been added. This show is designed to encourage the use of the Camellia in art. Entries have been made in this exhibit from as far away as Africa. The pictures will be shown from March 5 to 12, in various places throughout the city.

You can see how proud we are to be a part of this festival, and how well we fit in. We feel we truly are in Seventh Heaven, the theme for this year. We know you will agree that is a most delightful place to be, so won't you join us there? March 11 and 12, at the Sacramento Memorial Auditorium!

Ann Jerue

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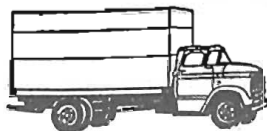
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PARTY PLACES

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,

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

Every 2nd Friday each month from 8:30 to 11:00

June through September. Fresno Square Rounders

Old Pavilion, Roeding Park, Fresno

Every Saturday Night - First Saturday, 7 to 11 p.m.;

Following Saturdays 7:30 to 11 p.m.

October through May - Fresno Square Rounders

Danish Brotherhood Hall, Yosemite & Voorman, Fresno

Every Sunday from 7:30 to 11 - October through May

Central Valley Folk Dancers, Danish Brotherhood Hall,
Yosemite and Voorman Streets, Fresno.

Every Sunday from 7:30 to 11 - June through September,

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 Co-op.

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

3rd Wednesday each month - 8 to 10:45 p.m. Far West Folk
Dancers. Horace Mann Jr. High, 7100 South St. Andrews
Place. 1 Block No. 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. Almonte Hall, Mill Valley, California

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.

PARAMOUNT

Every Wednesday night - 8 to 10 p.m. Paramount Community Ctr 14410 Paramount Blvd., Paramount. (Party every 3rd Wed.)

PENNGROVE

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

Petaluma International Folk Dancers. Penngrove Club House, Penngrove.

3rd Saturday each month - 8:00 to ????? Redwood Folk Dancers. Penngrove Club House, Penngrove.

POMONA

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

PARTY PLACES

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.
- 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 Wednesday night - 7:30 to 10:00 - San Diego Folk Dancers (Beginners) Recital Hall, 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. Jefferson School, 1725 Irving Street, S.F.
- 2nd Saturday each month - 8 to 12. Mission Dolores Belles and Beaux. Genova Hall, 1074 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 Carrousel 1748 Clay Street, San Francisco.
- 3rd Friday each month - 9 to 12. Changs International Folk Dancers. Genova Hall, 1074 Valencia Street.

SAN JOSE

- 2nd Saturday each month - 8:00 to 11:30 p.m. Gay Nighters. Hoover Jr. High School, Park and Naglee Streets.

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 to 11 p.m. Santa Monica Folk Dancers. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd.

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 Kutters. 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.

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.

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Echoes *from the* Southland

Perle Bleadon

WHAT'S DOING AT SILVERADO

Our January Party Night welcomed our new slate of officers for 1967. TOM DAW, president; FRANK ALMEIDA, vice president; ELEANOR GILCHRIST, secretary and CARRIE DEAN, treasurer. An active season is anticipated, with review teaching of the popular dances; also a full evening of Norwegian dances to be taught by AUDUN TOVEN, a Norwegian exchange student is scheduled for March. During January MARIAN WILSON taught the very popular *Red Boots*. We are anticipating DOROTHY SINGLETON's return to dancing.

Our spacious hall has been newly decorated by the Long Beach Recreation Department. We have purchased a new record player. S-O-O-O, let's all come out and dance. (*Mart Graeber*)

PASADENA CO-OP

Dancers from all over southern California joined the members of PASADENA CO-OP for an afternoon of delightful dancing at their recent festival, January 29. Starting with a half hour of kolos, the Festival program was especially danceable.

The GANDY DANCERS presented the exciting and spirited *Legenyes es Csardas* directed by JOHN TIFFANY. Under the direction of JAMES LOMATH, the SCOTTISH DANCE ENSEMBLE exhibited their newly composed dance *Edinburgh Castle*. Exhibitions add so much to any festival and these two were exceptional. (*Boo Rowley*)

VIRGILEERS FOLK DANCERS

The VIRGILEERS are still party-minded. After their Christmas party, hosted by VIRGINIA SAAR, where they forgot their Christmas cares and everyone enjoyed the dancing and wonderful buffet supper, they launched into a series of birthday celebrations. First it was JOE DOBIN, then JIM KENNEDY, followed by ELLEN CORKERRY, RUTH BATES and TONY CIVELLO. Naturally JOSEPHINE CIVELLO's Valentine birthday was celebrated with a Valentine party, with special exhibitions and food. (*Virginia Saar*)

SAN DIEGO AREA

SAN DIEGO FOLK DANCERS celebrated the marriage of two of their long time members - ART LEE and EMILY LOOMIS. There was a party, a cake and a gift. Congratulations!!!

The wedding of a former CABRILLO folk dancer is to take place on April 8, when COZETTE WINEGAR, daughter of Mrs. Judi Winegar will marry LEE BALDWIN, son of Mr. and Mrs. Robert Brent, Santa Monica.

ECHOES from the SOUTHLAND (continued)

SAN DIEGO FOLK DANCE CLUB sponsors a lively Wednesday night beginners' class in the Recital Hall, Balboa Park, San Diego, from 7:30 to 10:00 p.m. Teacher: Alice Hauserman.

(Alice Hauserman)

THIS AND THAT

Wonderful testimonial and 25th anniversary party given for VYTS BELIAJUS and VILTIS by the Lithuanian community and attended by many folk dancers of Los Angeles and San Diego. Very interesting exhibit of Lithuanian Folk Art at U.C.L.A.

Best wishes to ANITA WINTHEISER on her recent operation!! Hurry up and get out of that hospital!!!!

WEST VALLEY FOLK DANCERS celebrated New Year's Eve with a wonderful party. Don't forget to visit with them at Canoga Park Elementary School, Friday nights, from 8:30 to 11 p.m.

Poor MONICA JOHNSON -- she and her husband, ROY -- came home from a fantastic trip through Europe -- only to fall down and break her hip after she returned home!!

WESTWOOD CO-OP's RUBY and NORM PLOTKIN's years of hard work and study finally paid off - Norm is now a math teacher. WESTWOOD awarded a Teacher Training Workshop scholarship to LAURA LIPPETT. If you want to go to WESTWOOD's weekend at Calamigos Star C Ranch please contact GERRY GORDON, 279-1428, or ED FELDMAN, treasurer, VE 9-6719, or President AL BECKERMAN, 672-5477.

Classes in Scottish Country Dancing are being given each Wednesday evening from 7:30 to 9:45 p.m. at the John Muir Elementary School Auditorium, 721 Ocean Park Blvd., Santa Monica. The instructor for this section of the Royal Scottish Country Dance Society is MARY SHOOLBRAID BRANDON. For information contact JACK RENNIE, 393-3890, 1033-C Ocean Ave., Santa Monica, 90403.

Two excellent new lecture series coming up at UCLA. The Legacy of Greece and Rome and Folk Art Around the World. Contact: UC Extension Office, 10851 Le Conte Ave., Los Angeles, 90024 or phone 478-9711 or 272-8911.

Don't forget Santa Monica Folk Dancers' party at the Schlitz Brewery, March 7. Audun Toven, Norwegian teacher will be at Westwood, March 16. Hollywood Peasants' Greek party with VILMA MATCHETTE, March 29.

Watch for the very unusual Century City Festival to be held Saturday afternoon, 1:30 p.m., June 10. This is going to be different - EVERYBODY COME!!!!

DANCE FOR JOY, STATEWIDE, 1967, LONG BEACH, International DANCE HORIZONS (See next page for further information)



Dance for JOY!



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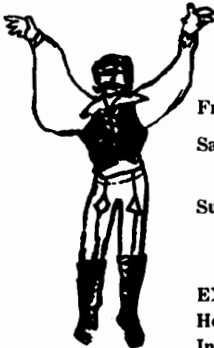
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FRIDAY, SATURDAY & SUNDAY, MAY 26, 27 & 28, 1967

at the LONG BEACH MUNICIPAL AUDITORIUM

LONG BEACH, CALIFORNIA



PROGRAM OF EVENTS

- Friday, May 26: Pre-Party at place to be announced.
- Saturday, May 27: Festival at Auditorium, 1-5:30 & 8-12 pm.
Afterparties, Hotel at midnight.
- Sunday, May 28: Installation Brunch at Hotel, 10:30 am.
Festival at Auditorium, 1:30-5:30 pm.
Afterparty, at Hotel 5:30 pm.

EXHIBITIONS AT ALL FESTIVALS!

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547-15th Street, Santa Monica (90402)

18th ANNUAL SPRING FESTIVAL
 FOR THE
East Bay Women's Dance Circle

The EAST BAY WOMEN'S DANCE CIRCLE presents its Eighteenth Annual Spring Festival, Thursday morning, March 30, from 9:30 to 11:30 a.m. This festival is tentatively planned to be held at the Eagles Hall, 1228 - 36th Avenue, Oakland but due to adjoining and disrupting BART construction, please be alert to possible change of address.

The theme for this year's Spring Festival will be "Fiesta de La Primavera!" Mrs. FLOYD BOYLE, Junior Past-President and Festival Chairman, is working with her committee on plans for special dances and decorations for the occasion. The public is invited to come to the festivities and there will be no admission charge.

The EAST BAY WOMEN'S DANCE CIRCLE is under the experienced direction of MILLIE von KONSKY, assisted by GWEN HEISLER, and meets every Thursday morning. Both folk and round dances are taught with special emphasis on style and detail. ANNE ASTON, President, would like to extend an invitation to intermediate and advanced dancers to join this group. For further information, call 261-4381.

Anne Diggelman, Publicity Chairman

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The Leading Publication in the Folk Dance Field



FRESNOTES

Fresno's "Little Festival" will be held on March 18, 1967 at the Danish Brotherhood Hall, at 8:00 p.m., sponsored by the Fresno Folk Dance Council. In charge of the program will be LOIS MILSAP - FROLICKERS, VIRGINIA FOX - SQUARE ROUNDERS, and FRANCES BRUGGIERS - CENTRAL VALLEY FOLKDANCERS. Decorations chairman is HATTIE HILL from CENTRAL VALLEY.

MAUREEN HALL's IRISH DANCE CLASS will exhibit the dances they have been learning. VERA JONES of SQUARE ROUNDERS will assist her. Since this will be on Saturday night, we hope to have some of our dancing friends from out of town join us for the occasion.

MARIN COUNTY

Now that it has really happened, we can take a look at the Karlstad Ball. To those of you who came, we loved having you, because you are such delightful guests, because you wear your colorful costumes, because without you it would be a flop. We were pleased to have that spare dance, listed as "Surprise Dance" because we did GRAND SQUARE in that spot. This was the choice of NEVA and DAVE KENDALL, of KENDALL's Cache, Valdez, Alaska (don't miss it when you go there), who, after four years away joined us. Ex-Hardly Ables, they did a noble job on *Hopak* and *Kamarinskaya*, and many others.

To continue our discussion of dance manners, guests go first, especially in the food line. Sometimes we forget. Clorets are a handy safeguard, as our deodorants. Clubs, teachers, leaders have a tactful way of handling this; it can drive people away from folk dancing. These same people may have to remind people periodically that the leader of the Kolo line is leading the dance. He should not be there if he is unsure of the steps. It is no loss of prestige to be at the end of the line. Some dances are ruined for some people by being broken into. (This writer hopes her own halo is on straight!)

In February, the Step-Togethers, with a change of pace (also a change of place) produced a "Chicken with Cherry Pie" dinner, which replaced a former Corned Beef and Cabbage Spread. The club parties have been moved to Almonte Hall for the balance of the year. Phone for information at 388-2170.

In April there will be the always-anticipated Scallopini dinner given by the Whirlways. Call the Reichards at 924-3984 for details and reservations.

Our Beginners' Class is sneaking into doing intermediate dances. Soon a new class will start with our own JIM RASALLA

COUNCIL CLIPS (continued)

teaching. Jim left classroom teaching some years ago to work with plants and gardens, and here he is back again with still another hat. We also have KRIEG VEZIE being pushed into "MORE, MORE" by a group of high school boys and girls. A group of about 15 visited SANDY CLEMMER at the Kolo Class, and they were real nice kids and very enthusiastic. By George! We have growing pains again; how exciting it all was in the 50's; maybe it will be again in the 60's!

While thinking of the good people who quietly go about promoting folk dancing - like MARIE ANGELI, ANN D'ALVY, NANCY LINSCOTT and GWEN RASELLA. There is ole ERIC HICKS - reliable ole Eric - sending to the newspaper all that information about F.D. LOIS KIRKENDALL was his predecessor. Did we ever acknowledge your help and kindness, Lois??

See you at the President's Ball, April 8, Mill Valley. Bal-kan Hour - 7:30 to 8:30. More later!

Claire Tilden, #9 San Pedro Road, San Rafael

SACRAMENTO COUNCIL OF FOLK DANCE GROUPS

Not so many flowers blooming these days, so it seems this is a good time to toss some bouquets, and with things moving as fast as they are, it's best we smell the roses as we pass.

There probably isn't a folk dancer in the Sacramento area who doesn't know who CLEO and WALT BALDWIN are. They have the unique quality of introducing a new dance that pleases you and you're sure it's out of your reach, but you're willing to try. A little concentrated work on it and, presto!, you're doing it; not well perhaps, but well enough so you want to really conquer it.

Those of us who have known them for several years have seen them outgrow one house, build another that just fits a folk dance crowd, who find themselves gravitating to their address for fun and relaxation. They are capable of maintaining a fresh and interested attitude toward dancing, so interested, in fact, that a sprout from their project in Sacramento is showing signs of coming into healthy growth sixty miles away. They teach a class on Thursday nights; then send their equipment and records with a couple of members to be used on Friday nights, to be returned Saturday night for Party Night use. You can tell the records barely have time to cool off in transit. This saves the new group the necessity of the initial financial outlay. Volunteering all this assistance should be recognized as real friendship and true loyalty to the folk dance movement.

Many of us who like to think we are doing a good bit dance two or three nights a week. Well, the BALDWINs have stepped it up to five nights . . . and what does Cleo do on the off nights? She designs and sews matching costumes for themselves and those adorable grandchildren, Sheila and Barney. We're taking our

COUNCIL CLIPS (continued)

hats off to them and are grateful for their example.

Watch for more bouquets in the future!

Millie Riba - Box 555 Pine Grove, Calif. 95665

STOCKTON AREA FOLK AND SQUARE DANCE COUNCIL

The KALICO KUTTERS welcomed in the New Year with a New Year's party, December 31. A total of fifty-six people met in the Pygghian Castle for the festivities. They had a catered dinner of turkey, salisbury steak, and everything that goes with it.

A group of the Kutters went to Antioch to celebrate the birthday of MERVIN JONES. The surprise party began at 6 o'clock in a local restaurant. Everyone had a good time, especially Mervin.

On the same day, Saturday, January 21, some other Kutters went to San Jose for the festival.

The KALICO KUTTERS are also planning a trip to Tahoe, but they have not decided on the day.

The MURPHYS QUADRILLE CLUB installed new officers on January 2, in Murphys. The outgoing president, MRS. MARVIN GAARDE, stepped aside for the new president, MRS. JAMES ALLEN. The other officers are vice-president, GORDON ESTEY; secretary-treasurer, MRS. PAUL QUYLE, Sr.; Honorary directors, MRS. FRED WILDER, MISS BERTHA KENNEY, and FRED KENNEY; directors, MRS. HOMER HANENKRATT, TOM NOLAN, and MRS. GAARDE.

The two folk dance classes, started for a ten week period, have completed the ten weeks and have begun another term. The classes are sponsored by the Stockton Parks and Recreation Department. CARLOS FERRER (beginning and intermediate dances) and JAN WRIGHT (beginning dances) are the instructors. We hope to cultivate a wider interest in dancing in the Stockton area.

The June "Aloha" festival is coming along at a steady pace. We are working hard to make this a great festival. So, don't be left out. Remember, June 10 and 11!

Aletha Smith, 2319 Oxford Way, Stockton, Calif. 95204

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Members attending the February 4, 1967 meeting of the Council were apprised of an article on Folk Dancing that will be published shortly in Sunset Magazine. Its editors have requested a complete listing of all places to folk dance in Northern California. This information must be on file at the office of the FOLK DANCE FEDERATION OF CALIFORNIA, INC., 1095 Market Street, Room 213, San Francisco, California 94103, by March 12, 1967.

San Francisco has its own list now being brought up to date by HELEN PELL. The Federation Office contains other directories such as Club Rosters, arranged by location and alphabetized by club names. PARTY PLACES in every issue of LET'S DANCE is invaluable for its listing.

COUNCIL CLIPS (continued)

If your group is not listed in any of the above sources, be prompt in sending your information, nicely coded, to our FEDERATION OFFICE -- and be sure you appreciate we have such a helpful office!

The Council is hosting the "Blossom Festival" on Sunday, April 16, at Kezar Pavilion. It is hoped that everyone will blossom forth in costumes for dancing from 1:30 to 5:30, join EDITH CUTHBERT for a Kolo Hour, 6:30 to 7:30 and continue dancing until 10:30 p.m.

CHANGS INTERNATIONAL FOLK DANCERS. What else could it be but an Irish Party -- and so it is -- on Friday, March 17, at CHANGS' usual spot, Genova Hall, 1074 Valencia Street at 9 p.m. ANN HUGHES will be hostess. The IRISH MC TAGGART DANCERS, headed by MAUREEN HALL, will entertain -- and even the refreshments will be Irish.

A fresh start for CHANGS' Monday night class will be at 8:30 at Genova Hall. Beginners' group - with both line and couple dances.
(Madeline Alverson)

SAN FRANCISCO MERRY MIXERS. In February the MERRY MIXERS received invitations cut in the form of domino masks to attend a masked Mardi Gras to be held at Falstaff's Hospitality Room. Dinner was catered and folk dancing followed.

RIKUDOM ISRAELI FOLK DANCE GROUP will exhibit at the Sacramento Festival their medley entitled "An Evening at Rikudom." YO VON ZWOL prepared this choreography to present just what the title indicates. It begins, as every Sunday evening at Rikudom begins, with *Mayim*. Midway through the evening they sing. The last dance is always the one known as "The Goodnight Hora."

At this performance Rikudom will be missing a sweet-voiced guitar player named SANDI LAUGHLIN. She is on a trip through Europe. The group wished her a good trip and speedy return at a "Bon Voyage Party" on January 29. It was held at DICK and BRUN LIESES' home in Mill Valley, following a morning hike.

Leonora R. Ponti, 580 McAllister St., Apt. 211, S.F. 2

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1095 Market Street, Room 213
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17	18	19	20	21	22	23
24	25	26	27	28	29	30

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Guide To Advertisers

	Page		Page
Al & Myrle's Platter	22	Mansion Inn	Back Cover
C. P. Bannon Mortuary	9	Optometrists	15
California Apparel Shop	15	Palomino Room	22
Cocoa-Cola Bottling Co.	14	Posey's Cottage	14
Coral Reef	15	Refrigeration Engr. Co.	11
Desert Sand Motel	26	Robertson Dance Supplies	22
Douglas Oil Co.	11	Rosemount Grill	26
Epple's Coffee Shop	7	Sacramento Inn	Back Cover
Folkraft	39	Sambo's Pancakes	7
Frank Konopasek	6	Scheldel's Bavaria	15
Lawrence's Dept. Store	14	Sky Ranch Motel	26
Len Taylor, Gen. Contr.	26	Vic Cristoni's Truck Stop	26
Macchiavelli's	26		

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH, INC

ALICE HAUSERMAN, 647 W. MANOR DRIVE, CHULA VISTA, CALIF.

Festivals 1967

MAY 26, 27, 28 - Friday, Saturday, Sunday - LONG BEACH

STATEWIDE -- 1967

International
DANCE HORIZONS

JUNE 25 - Sunday - CULVER CITY

Hosts: Westwood Co-op
Culver City Veterans Auditorium

SEPTEMBER 24 - Sunday - SAN DIEGO

Hosts: Cabrillo Folk Dancers

OCTOBER

Hosts: Compton Co-op

Special Events

APRIL 1 - Saturday

International Folk Dance Festival Program
Shrine Auditorium - Los Angeles

APRIL 29 - Saturday - Culver City

Spring Rites Bacchanal & Institute
Idyllwild Committee
Culver City Veterans Memorial Auditorium

JULY 7, 8, 9 - Idyllwild Weekend Workshop

9 to 14 - Idyllwild Workshop

AUGUST 11-13

Teachers and Leaders Weekend Workshop
University of California, Santa Barbara

AUGUST 13-20

Santa Barbara Folk Dance Conference

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC

SUZY KANE - 4046 AGUA VISTA - OAKLAND, CALIFORNIA 94601

Federation Festivals

MARCH 11 & 12 - Saturday & Sunday
"Camellia Pageant and Festival"
"Seventh Heaven"
Sacramento Memorial Auditorium
16th & Jay Streets, Sacramento
Hosts: Sacramento Council of
Folk Dance Groups

APRIL 16 - Sunday
"Blossom Festival"
Kezar Pavilion - San Francisco
Stanyan & Waller Streets
Hosts: San Francisco Council
of Folk Dance Groups

MAY 26, 27, 28 - Friday, Saturday
and Sunday - LONG BEACH

STATEWIDE - 1967
International
DANCE HORIZONS

Hosts: Folk Dance Federation of
California, South, Inc.

JUNE 10 & 11 - Saturday & Sunday
"Aloha Festival"
Stockton Civic Auditorium
Stockton, California
Hosts: Stockton Area Council
of Folk Dance Groups



Regional Festivals

MAY 21 - Sunday - SANTA ROSA
"Rose Festival"
Veteran's Memorial Bldg.
(Opposite Fairgrounds)
Hosts: Redwood Folk Dancers and
Junior Chamber of Commerce
1:00 to 5:00 (Afternoon only)
After Party at the Green Mill Inn
(Old Redwood Hwy South) 6:30 to ??

JUNE 11 - Sunday - DALY CITY
Daly City Municipal Auditorium
1:30 - 5:30 p.m.
Hosts: El Camino Reelers



Special Events

INSTITUTE DATES

April 2
May 7
September 17
November 12

More details in later issues

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For further information write Lawton Harris,
Folk Dance Camp, U. O. P. . Stockton.



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