

OCTOBER 1967



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Photo: Henry Bloom

# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

October 1967

## Vol. 24 No. 8

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FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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# "Odds and Ends" of Costume Information

## THE EASY BLOUSE

IN THREE PARTS  
(Part No. II)

Audrey Fifield



Sketch (A) on page 2 shows a very easy and nice blouse which can be worn with a dirndl or Mexican skirt. Also, when the ribbons are out, it is nearly flat, and can be ironed on a mangle. (Size 14-16). There is no difference, front or back, so sketch (B) is the whole pattern.

This blouse and the German and Scandinavian bodices were drawn on quarter inch graph paper, with each square representing two inches. (2" to 1/4"). The easiest way to enlarge or make them smaller would be to lay a different size graph grid over them with a scale to represent the number of inches desired. Important: There are no seams allowed on any of these patterns. Add them later.

The Easy Blouse takes two and three fourths yards of beading and one and three fourths yards galloon. The galloon is sewn to the blouse under the beading. The sleeves have only beading on the edges; however, a yard of eyelet edging (flat, not ruffled) may be added as shown in sketch (C) on page 2.

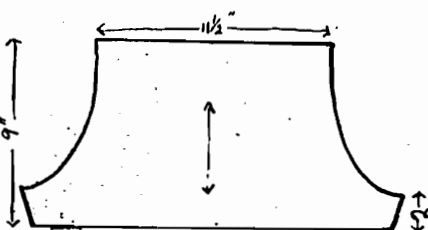
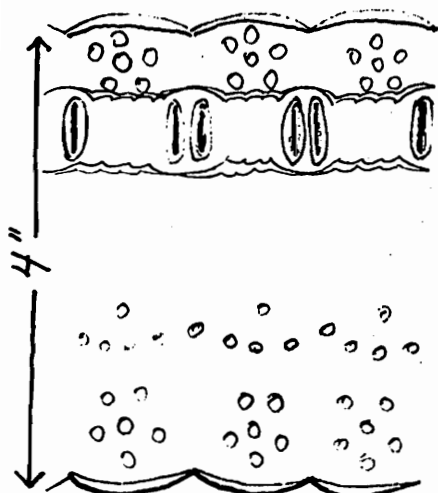
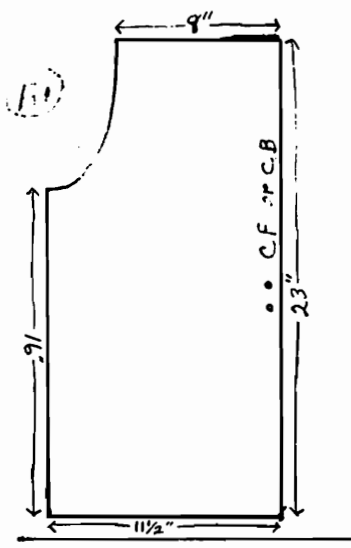
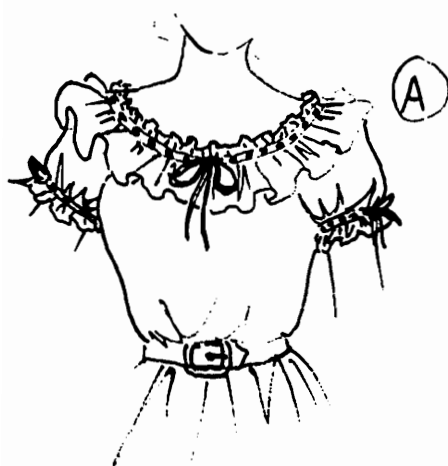
If a Scandinavian blouse has a dropped shoulder line it almost certainly is made like sketch (C) on page 3. The seams in the drawing have been over-emphasized to show construction.

Sketch (A), page 3, shows the pattern pieces (not to scale) in their relationship to each other. Cuffs and collars vary as to style and are not shown. The center front may be open (*i.e.* not cut on a fold) in which case it is worn wrapped like a kimono and held by a bodice and brooch at the neck.

The average peasant is a practical person, and the average folk dress lasts a lifetime or two, or three. Very few women remain girlish slim as they age so what to do about size is the question. The sketch on page 4 shows construction of most bodices. They are completely lined and finished, with all edges stitched. Notice the open seam in the center back of the lining. The garment is then turned right side out through the slit, which is then closed by hand. The side seams are then stitched at the line of dashes, which will leave about a three inch seam allowance (4 x 3 leaves about 12 inches to get fat in!)

*(continued on pages 2, 3 and 4)*

"ODDS AND ENDS" (continued)



GALLOON  
with  
BEADING  
SEWN ON

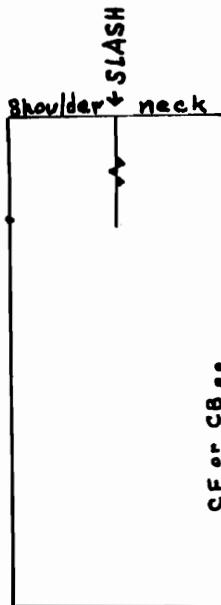
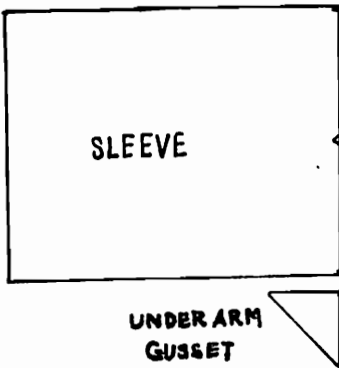
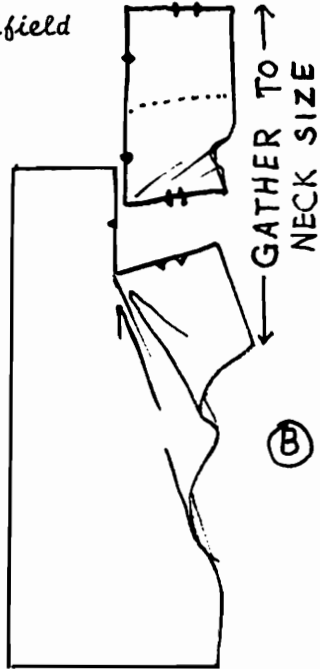
The Easy Blouse

Audrey Fifield

Audrey Fifield

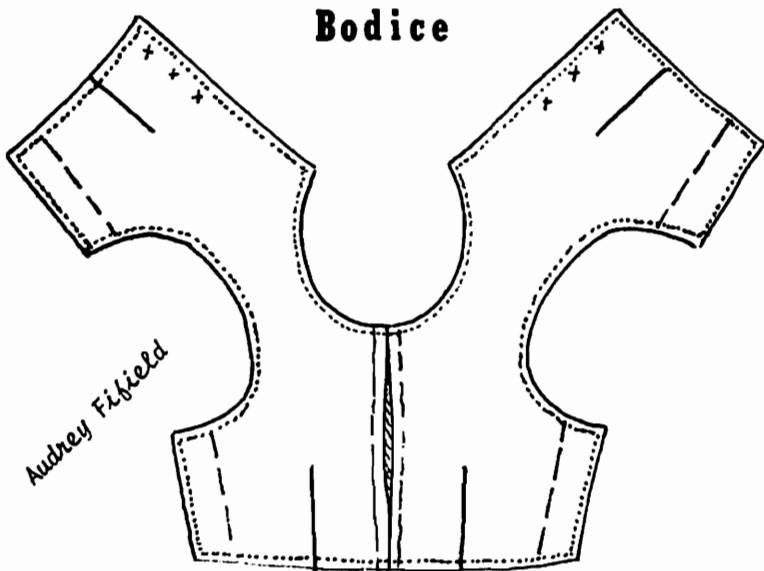


**Scandinavian Blouse**



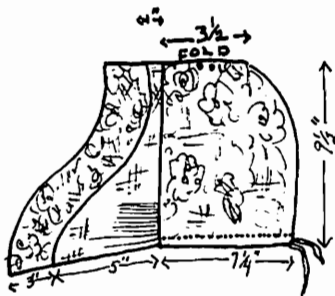
4 Pattern Pieces  
Wrist band and  
collar not shown

## Bodice



The sketch below is a "Dutch" cap. One came into my hands recently, and I had to include it. It was made of linen lace and linen cheesecloth, which is tucked six or seven times at the "wing-line". It was starched very stiff and pressed perfectly flat.

The DUTCH CAP



The final instalment of this article on "Odds and Ends" will appear in the November issue of LET'S DANCE and will include illustrations and instructions for a group of Norwegian bodices and a German dirndle with variations.

Audrey Fifield



# THE DUALITY OF THE WALTZ

. . . . William M. Duerst

"The Two-Step Waltz - An authentic Folk Dance Figure!", "The English-American Waltz", "The German Waltz". How can we say that something is two things?! How can a certain group of persons say that this is authentic when another group, which is just as prominent, as authentic, if not more so, says that it is NOT authentic? What makes anything authentic? The *two-step-waltz* no doubt was authentic a hundred years ago when the waltz tempo became popular as dance music and they knew only the walking and change-step pattern and did not know how to fit a better step to the waltz music. It soon, however, became the " - - - - dangerously sterile monotony of the *two-step-waltz*, which is neither beautiful nor enjoyable and has been CORRECTED down through the last hundred years, authenticated as the *Step-side-close waltz* pattern of today.

Austria may be the home of the waltz music, but not necessarily of the waltz step. After a while there was rebellion towards this "dangerously sterile monotony of the two-step waltz" in America, and, no doubt, in Europe as well. Although there were others, Vernon and Irene Castle received most of the credit for correcting and popularizing the *waltz*, and, no doubt a great many people just naturally LET their feet fall into the correct *waltz* pattern! The *two-step-waltz* had all but died until it was revived in the last 18 years by the upsurge of folk dancing. Even if all Europe were teaching the *two-step-waltz* it would not make it authentic to me or anyone else who has enjoyed the *waltz* of the last few generations all his life.

The statement in LET'S DANCE, November 1965, by Lebrun, that Madelynne Greene's article (LET'S DANCE, March 1956 and September 1965) on the *waltz* is worth reprinting, if only for its valuable hints, and then to refute that it is NOT a *waltz* is an assertion which should demand a polite retraction! Her whole article was well worth reprinting and the "Ignoramous two-step-waltz" is NOT a *waltz* and the *waltz* is not a change-step figure either! It is too bad that her article had to be torn apart and again have the century old ERROR amplified and perpetuated! Furthermore, the *waltz* is NOT difficult to teach. It is the two-step habit that makes it difficult for many to break, and makes it seem to be difficult to teach the *waltz*.

Anyone who wants to discuss or learn the *waltz* should first read Lloyd Shaw's "Round Dance Book" on the *waltz* with an open mind.

Folk dancing has been a great disappointment to many good folk dancers, and ONE big reason is just this fact. Too many folk dancers in the past eighteen years have not only refused to learn the *waltz* correctly, but have REVIVED the *two-step-waltz* so much so that we are now in a bigger mess than we have

## THE DUALITY OF THE WALTZ (continued)

been for a hundred years! Many think that the *waltz* is unimportant in folk dancing. Yet Lloyd Shaw says, "The *waltz* is the most perfect and the most enjoyable dance we have." And so it is to those who know it and do it correctly. It is also the most basic dance step of all. Watch anyone do a *waltz* well and correctly, or any group do a *waltz* pattern in correct *waltz* form.

When people first danced, as we generally know dancing today they, no doubt, did a lot of working or, like in the *minuet* or *gavotte*, when they would walk three steps and point. Then some one did a "change-step", and the *two-step* was born! Every conceivable dance has been done to the two-step, change-step basic pattern; even when someone dared to introduce waltz-time to dancing they two-stepped the *waltz*. They knew no better step, THEN.

The first dance we all do, whether we dance later in life or not, is when we are babies just able to sit up in the crib and bounce up and down and shout "Ooh ooh, I'm having a good time." Many of those babies really learn to dance when they grow up, even learn to waltz correctly. They certainly do not stay in the crib all their life and bounce up and down and say that this is the way to do the waltz, the two-step, et cetera.

The dangerous thing is when anything gets into print. Then there is always someone who will read it or even translate it or reprint it, and say that it is authentic because it said so IN PRINT! No doubt in those days instructions were also printed BEFORE they learned to do the *waltz* correctly, only to have it come down through the years to haunt us again today. Surely as we grow older we learn to do things better, more beautifully and more correctly, more enjoyably. The correct way to do anything surely is to do it the best way, the most beautiful and enjoyable way. Just because they did not know how to do the *waltz* correctly a hundred years ago certainly does not demand that we continue to do it incorrectly, awkwardly, today. If the *two-step waltz* could be completely wiped off the face of the earth there would be an upsurge of enjoyment in ALL dancing, barely short of phenomenal!

If we would all work together, constructively, open-mindedly and harmoniously, we could paint a really beautiful picture of folk dancing and folk dancing could be far more enjoyable to a far greater number of people than it has been these last eighteen years, and even today, instead of the DUALITY, confusion, and argument on the one side and progressive, corrective and harmonious association on the other --- the awkward "Ignoramous Two-step Waltz" versus the " -- most perfect and most enjoyable dance we have" the CORRECT basic, *Step-side-close waltz*.

Let's get out of the crib! Let's learn to WALTZ and let new horizons of dancing enjoyment open up to everyone.

William M. Duerst



# Folk Dancing on Stamps



Folk Dancers pictured in their colorful national costumes are becoming increasingly popular subjects on the world's postage stamps. Modern multicolor printing methods have turned the stamp into a work of art, and both dance and costume stamps are favorite items among stamp collectors. More than 400 dancer stamps have been issued by some 125 countries since the year 1887 when India selected the Apsaras dancing figure for a stamp design.

During the hundred years which followed the issue of the world's first postage stamp, on May 6, 1840, only about 25 stamps picturing native dancers were issued over the world. Now an average of 30 dancer stamps appear each year. A single stamp may be issued to commemorate a national festival, or sets of four, six or ten stamps will portray the folk dances of a country's provinces or geographical regions. The Danzas Populares series of twelve stamps, issued by Venezuela, is typical of the sets of regional dance stamps.

Postage stamps have assumed functions never anticipated when they were introduced in 1840, because a lot of people saw stamps as something more than labels to place on letters to show that postal has been paid. In many countries where postal activity was limited, revenue from sale



of stamps to collectors came to be significant in the country's economy. During 1966 there were 108 topical subjects shown on 4,966 stamps issued by the governments of the world. And for each of these issues the number of copies printed varied from something less than a million to more than 200 million copies.

My interest in stamps started when my wife and I were teaching folk dances to a group of girl scouts, and we offered to help them in other scouting activities. One young lady thought she should have more stamps of ballet dancing (about 25 have been issued so far). We visited local stamp dealers, read some stamp journals and magazines, and found a variety of colorful stamps from several countries all showing folk and native dancers performing their country's popular dances. Some of the stamps we collected are pictured with this article. (*It is unfortunate you cannot see them in their original colors. Ed.*) It

## FOLK DANCING ON STAMPS (continued)

turned out that three of the girl scouts each assembled a fascinating display of stamps; one included folk dancing, another showing musical instruments, and the other showing native costumes. All this helped to increase their knowledge of a number of countries around the world and with some additional information about stamps they earned their "stamp collector" badges.



In talking to some of our dancing friends who collect stamps we found that their interests covered a variety of topics or subjects. One interesting and very colorful collection was made up entirely of the primitive masks of several countries. Masks for ritual dances, tribal masks of African dances and ceremonials, Indian dance masks and many others. Another folk dancer is collecting costume stamps, a subject which is popular with several stamp issuing countries. Spain has been issuing one or more stamps each month to picture the native dress of her many villages and provinces. Others are collecting horses, flowers, butterflies, birds, animals and famous paintings. In some cases it was the children who were most enthusiastic about assembling such collections.

Most of the folk dancer stamps come from countries where aesthetic values still have a deep meaning to the rank and file of the populace, where dance still has meaning in everyday living, and these stamps seem to relate to their cultural heritage and portray a way of life that reflects an insight to their folk art and history. The USSR, Poland, Roumania, Czechoslovakia, Indonesia and Africa are particularly dance-minded. Among other recent contributors to the dance stamp album are Ceylon, China, Germany, Venezuela and Japan. The United States numbers among the few countries that have never issued a dancer stamp. Should this country put out a dance stamp today, the minimum printing would have to be over 200 million copies in order to accommodate all interested collectors. In fact, many square dancers have asked our Post Office Department for a stamp to commemorate American Square Dancing. Perhaps the thing to do, and keep all dancers happy, is to ask the postal service to issue a block of four stamps and include folk dancing, ballet and ballroom dancing, as well as square dancing.



Currently the U.S. postal service brings out about 25 spec-

## FOLK DANCING ON STAMPS (continued)

ial issues each year and these must be selected from 150 worthy subjects for commemorative issues proposed for a given year. To ease the load on the Bureau of Engraving and Printing, the Stamp Advisory Committee has recommended photogravure printing by commercial concerns.



Photogravure printing is widely used for stamp production over the world and should make possible a more attractive multicolor stamp. So we may yet have a series of colorful dancer stamps that will compare favorably with those of other countries.

Of the estimated 50 million people of the world who collect stamps, over half of them are in the United States. Since the early 1930's the growth of stamp collecting has been steady, but in the last few years it has been phenomenal. Perhaps the attractive colors and larger sizes, and better quality of printing, is what catches the eye. One New York department store has a stamp counter which sells more than a million dollars worth of stamps each year. And the boys and girls, men and women, who buy them feel that stamp collecting is a good hobby and most of them are confident that a stamp purchased today for pennies will be worth dollars later on.

-Gene Fuller-



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# CLUB PROFILE

## *Berkeley Folk Dancers*

The largest and most active folk dance group in the East Bay area is the BERKELEY FOLK DANCERS. In fact we know of no other folk dance club in northern California with 204 members; or one that publishes a monthly bulletin that makes the large membership one big, happy, busy family. The editor of BERKELEY FOLK DANCERS, Marjorie Simic, makes its six pages of news, announcements and personals very interesting reading.

Ted Adams is president of the big club, which has folk dance class nights on Monday, Advanced Beginners; Tuesday, Intermediate class; Wednesday, Advanced Intermediates; and Thursday, Advanced dancing. Teachers of these classes, whom you have met and danced with at Federation Festivals, are Arleen and Henry Krentz, Pat and Hugo Pressnall, Eve and Bill Landstra, and Reva and Glenn Ward. All classes are at 8 p.m. in John Hinkel Clubhouse, San Diego Road, Berkeley. Dances to be taught or reviewed are announced each month. Not every club does this.

On the first Monday night of each month some Berkeley Folk Dancers dance with the patients of Herrick Hospital. Many members have been interested in helping Mrs. John Vidulich in her work in the Napa Hospital. The club has also had "Sophia", a little Greek girl, as a protege.

Biggest Berkeley Folk Dancers' event this year was their 26th Birthday Ball. "A Night at the Opera" was the theme that inspired a parade of costumes rarely seen at folk dance affairs. Beauty and hilarity went arm-in-arm as they dined and danced at Frere Jacques Restaurant.

Fun nights are also held each month.

Cliff Nickell





*Bill D'Alvy (North)*

## VIEWPOINT

PRESIDENT'S PAGE



*Alice Hauserman (South)*

THE FIRST 10 YEARS - - Yes, as I look back I have covered 10 years as a folk dancer, going through the ranks as a beginner, a dancer, a sometimes exhibitor, then a teacher, and widening my activities to include Federation participation as delegate, committee worker, officer, and now president.

The very first time I stepped into a folk dance group I was not a folk dancer. I was a curiosity seeker wondering what this folk dancing was all about and if it was something I could do.

What prompted me to become curious enough to walk in that first time? Perhaps it was that little notice in the newspaper giving the time and place of a folk dance class.

I don't know at what point a person actually becomes a folk dancer. For me, I suppose I started to think of myself as a folk dancer when I reached the step where I gained some feeling of accomplishment and success and real interest.

What prompted me to stay? I think the challenge of learning dances and the opportunity to transfer oneself to the culture of some other land for a few moments and to acquire the feeling of that culture; these make it indeed a worthwhile undertaking.

Seeing enjoyment in the faces of those who watch us dance, whether they be hospital patients, club or church people, the elderly, servicemen, or other folk dancers -- this also adds to that feeling of achievement.

Cultivating loyal and sincere friendships with other folk dancers, working cooperatively on folk dance affairs and events, meeting the responsibility of officership -- these are satisfying.

A continuing campaign to arouse the awareness and interest of those who don't yet know about folk dancing--this is a challenge, too.

Remember . . . . "that little notice in the newspaper giving the time and place of a folk dance class?" That's how it all started for me. I urge you to keep informing others and inviting other to join us in the FUN.

*Alice Hauserman, President*

# **Impressions of a Green Badge Camper**

## **FOLK DANCE CAMP IS FUN!**

After parties - All-request programs until the wee small hours; the man that "flew"; a hambo demonstration!  
End Zone - Blessed relief for the famished; chocolate birthday cake for Bob Harris; Greek cheese and bread shared fortunate few  
Assemblies - group singing; psychology test; monkey puppet; cream pies!!; old-timer slides; jokes  
Weekly banquets and parties - Garrett's snuff; Mariachi band; pinata scramble; rummage sales and auction  
Plus - Talent!!! shows; drippy watermelon feed; midnight swim; "exploding" squares; and FOOD.....consistent high quality at all meals!

## **FOLK DANCE CAMP IS HARD WORK!**

Lugging innumerable hangers of clothes to top floor of hot dorm  
Trudging long corridors seeking private shower at 2:00 a.m.  
Trudging longer distance to 8:00 (ho hum) a.m. class  
Complete concentration for mental and physical coordination required for learning a new dance  
Satisfaction of remembering and participating in new dance at Once Over Lightly  
Daily practice of castanets--both, left, roll, both, left, roll.....  
Never-ending amazement at high caliber and unlimited talents exhibited by all instructors (uno, dos, tres, cuatro....)  
Research member at each class checking accuracy of syllabus notes  
Long hours of editing notes for errata  
Endless clerical and scheduling duties by office staff  
Reporting, editing and printing daily Headlines and Footnotes (beautiful masthead!)

## **FOLK DANCE CAMP IS SERIOUS!**

Impressive candlelight initiation ceremony for green badgers  
Special recognition of 20-year campers - Peg Allmond, Larry Getchel, Walter Grothe, Sally Harris, Ed Kremers, Pearl Preston, Mr. and Mrs. Thor Romer, Ace Smith  
A stirring memorial tribute and dance interpretation of the 23rd Psalm for Lawton Harris--forever in our hearts and minds  
Birth of Scott Mathew Deeg at 8:45 a.m. August 1, after a full evening of dancing by both parents

## **FOLK DANCE CAMP IS INTERESTING!**

Numerous showings of ethnic movies and slides  
Availability of dance records for browsing, listening and

IMPRESSIONS OF A GREEN BADGE CAMPER (continued)

*leisurely selection*

*Assemblies featuring personal and ethnic information by distinguished faculty*

*Learning something new, after all these years, regarding care and feeding of P.A. systems*

*Instruction in inspiring variety of hand crafts for leisure hours*

*First hand inspection and study of authentic costumes both at Assembly and picture night*

*Approximately 175 campers, staff and faculty participated in each week of Folk Dance Camp, University of the Pacific, this summer, 1967. Dancers from all over the country, with a common interest in dance, assembled to live, work and dance together. The unique spirit and fraternal relationship of these people is what brought the nine 20-year campers back each year-- and many more will be added to this distinguished group each successive year. See you all in Fresno!*

*Ann D'Alvy*



# The TEACHING of POPULAR DANCE

by Virgil L. Morton

*Illustrated by Hilda Sachs*

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# An Invitation



To All Folk Dancers:

The Fresno Folk Dance Council, Inc., invites you to its 19th Annual Fall Folk Dance Festival, *TIME FOR HAPPY DANCING*, and the University of the Pacific Folk Dance Camp Reunion, on November 4 and 5 in Selland's Arena, 700 "M" Street, in the Fresno Convention Center complex.

Saturday afternoon the Reunion Institute will teach a group of selected dances which were introduced at Folk Dance Camp this summer. An interesting dance program has been prepared for you for Saturday night and Sunday afternoon, and exhilarating exhibitions will be presented. The fun-filled After and Kolo parties are planned and again there will be the famous Old World Food Market to tempt you - - all in the Arena, with the exception of the After and Kolo parties, which will be announced later.

Fresno has the welcome mat out for you; plan to visit our tram-serviced down-town Fulton Mall, with its many art pieces, shrubs, flowers, running pools and fountains; and see Fresno at Fall Harvest Time.

Remember the dates. Come dance with us! Come join the fun! A week-end you will long remember.

Happy Dancing,

Mary Paolini

**The Time For HAPPY DANCING**

# The Time For HAPPY DANCING



## SATURDAY NIGHT 20TH ANNUAL FOLK DANCE CAMP REUNION

Marklander.....Germany  
To Tur (P).....Denmark  
Corrido.....Mexico  
Hofbrau Haus Laendler.....Germany  
Lech Lamidbar.....Israel  
Las Dulcitas Tango.....United States

Agattanz.....Austria  
Beautiful Ohio.....United States  
Eleno Mome.....Bulgaria  
Einfacher Dreher.....Austria  
Ship of Grace.....Scotland  
Danish Family Circle (P).....Denmark

Neapolitan Tarantella.....Italy  
Tino Mori.....Macedonia  
California Schottische....United States  
Blue Bell Waltz (P).....Scotland  
Changier Quadrille.....Germany  
Alunelul.....Rumania

Hambo.....Sweden  
Couple Hasapico.....Greece  
Shepherd's Crook.....Scotland  
Numero Cinco (P).....Composed  
Boehmischer Laendler.....Austria  
Meitschi Putz Di.....Switzerland

Bialy Mazur.....Poland  
Zillertaler Laendler.....Austria  
Ta'am Haman.....Israel  
Tiklos.....Philippines  
Tango Poquito (P).....United States  
Siesta in Seville.....United States

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## EXHIBITIONS:

### 19th Annual Fall Folk Dance Festival

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## SUNDAY AFTERNOON 19TH ANNUAL FOLK DANCE FESTIVAL

Western Trio Mixer (P).....United States  
Vrtielka.....Slovakia  
Mexican Schottis.....Mexico  
La Encantada Tango.....United States  
Never on Sunday.....Greece  
Siamsa Beirte.....Ireland

Garry Strathspey.....Scotland  
Korobushka (P).....Russia  
Las Virginias.....Mexico  
Zoccolitanz.....Switzerland  
Bella Franca.....Catalonia  
Hambo.....Sweden

El Schotis Viejo.....Mexico  
Rumanian Medley.....Rumania  
Doudlebska Polka (P).....Czechoslovakia  
That Happy Feeling.....United States  
Schuhplattler Laendler.....Germany  
El Gaucho Tango.....United States

English Fandango.....England  
Setnja.....Serbia  
Italian Quadrille.....Italy  
Azul Cielo.....Mexico  
Russian Peasant.....Russia  
Caballito Blanco.....Mexico

Square Tango.....United States  
Anniversary Two Step (P)....United States  
Syrto.....Greece  
Csardas Z Kosickyh Hamrov.....Slovakia  
Angus McLeod.....Scotland  
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# WAVERLEY

(Scotland)

Waverley (sometimes called Fergus McIver) is a reel in jig time. This old-time traditional Scottish country dance was introduced by C. Stewart Smith at the 1967 University of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Record: Parlophone PMC 1144 "Jimmy's Fancy", Side 2, Band 4.  
Piano: Book XV, No. 12, of the Royal Scottish Country Dance Society.

FORMATION: Longways set for 4 cpls, M in one line with L shoulder twd music; W in opp line, facing ptr. Free hands at sides.

STEPS: Skip Change of Step, Pas de Basque, Set, Side Step

Skip Change of Step is used throughout the dance unless otherwise specified. All figures begin R unless otherwise directed.

MUSIC 6/8

PATTERN

Measures

Chord INTRODUCTION Bow or curtsey to ptr.

I. LEAD AROUND

1-8 W 1, followed by W 2 and W 3, dance across the top of the set, behind the first three M, across the set and back to places. (See diagram I)

9-16 M 1 followed by M 2 and M 3 dance across the set, behind the first three W, across the set and back to places. Finish with cpl 1 facing down the set and cpl 2 facing up.

II. SET AND CHANGE PLACES

17-20 Two M set to each other, while two W set to each other. Join R hands, W with W and M with M, and exchange places with 2 skip change of step. Finish with cpl 1 facing up the set and cpl 2 facing down.

21-24 Release hands and set again. Join L hands, W with W and M with M, and return to places with 2 skip change of step, finishing by dancing into the ctr and joining both hands with ptr, shoulder high. On meas 24, M take only 2 steps, LR, to have L ft free for next fig.

III. POUSSETTE

25-32 Beginning ML-WR, cpls 1 and 2 dance poussette to change places with 8 Pas de Basque. Cpl 1 move down on M side of the dance, and cpl 2 move up on W side as follows:

Meas 25: Take a step away from the ctr (M 1 pulling ptr as he dances bwd and M 2 pushing ptr as he dances fwd).

26: Ptrs turn 1/4 CW so that M have their backs to top of the set.

27: Take one step -- cpl 1 moving down and cpl 2 up

28: Ptrs turn 1/4 CW so that M have their backs to W side of the dance.

29: Take a step into the ctr.

30: Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.

31-32: Release hands and cpl 2 dance individually 2 steps bwd to place, while cpl 1 turns individually 1/2 CW to finish back to back in the ctr, W1 facing W line and M 1 facing M line. On last meas M take 2 steps only, RL, to have R ft free for next figure.

IV. DOUBLE TRIANGLES

33-34 M 1 join hands with M, giving R hand to M 2 and L hand to M 3. W 1 join hands with W, giving R to W 3 and L to W 2. (Diagram 2) All six set.

35-36 Cpl 1 turn 1/2 CW around each other to face opp side with 2 pas de Basque, keeping as close as possible and staying back to back in ctr.

37-38 M 1 now join nearer hands with W 2 and W 3, while W 1 joins with M 2 and M 3. All set again.

39-40 M 1 dance one full turn CW, while W 1 turns 1/2 CW with 2 pas de Basque to finish at ptr L side, both facing W line.

WAVERLEY (continued)

V. LEAD THROUGH AND CAST OFF

- 41-44 Cpl 1 join inside hands momentarily and dance between W 2 and W 3. Then release hands and separate, M 1 dancing around W 3, W 1 around W 2.
- 45-48 Cpl 1 meet in the middle of the set, join hands momentarily and dance between the two M. Then release hands and separate, M 1 dancing around M 3 into second place in M line, and W 1 dancing around M 2 and then crossing over into second place in W line.

Cpl 1, in second place, repeat dance from beginning with cpls 3 and 4, finishing at the bottom of the set, as cpl 4 moves up one place with 1 side step. Cpl 2 now becomes active and dances twice; then cpls 3 and 4 in turn.

Chord

Bow and curtsy to ptr.

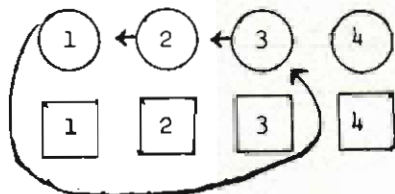


Diagram No. 1

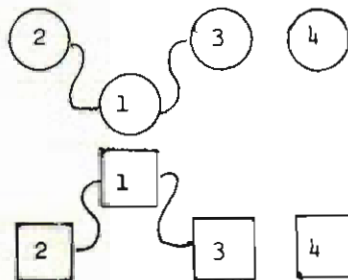


Diagram No. 2

# LAUDERDALE LADS

(Scotland)

Lauderdale Lads is one of the contemporary reels which has been popular among Scottish country dancers for about fifteen years. It was introduced at the 1967 University of the Pacific Folk Dance Camp by C. Stewart Smith.

**MUSIC:** Record: Parlophone PMC 1144 "Jimmy's Fancy" Side 1, Band 1 - "The White Cockade"

**FORMATION:** Longways set for 4 cpls, M in one line with L shoulder twd music; W in opp line, facing ptr. Free hands naturally at sides.

**STEPS:** Skip Change of Step, Pas de Basque, Set, Side Step

Use skip change of step throughout, unless otherwise specified.

All figures begin R.

W = ○

M = □

MUSIC 2/4

PATTERN

Measures

Chord INTRODUCTION Bow or curtesy to ptr.

I. TURNS

- 1-4 Cpl 1 join R hands at head height and rotate arms 1/2 CCW so that own palm is twd you and forearms are close together. In this pos turn 1-1/2 CW to finish in ptr place.
- 5-8 M1 and M2 join L hands in the same manner and turn once CCW and finish back to back in the ctr, each facing own ptr. During meas 7-8, W2 move up into first place with 1 side step.

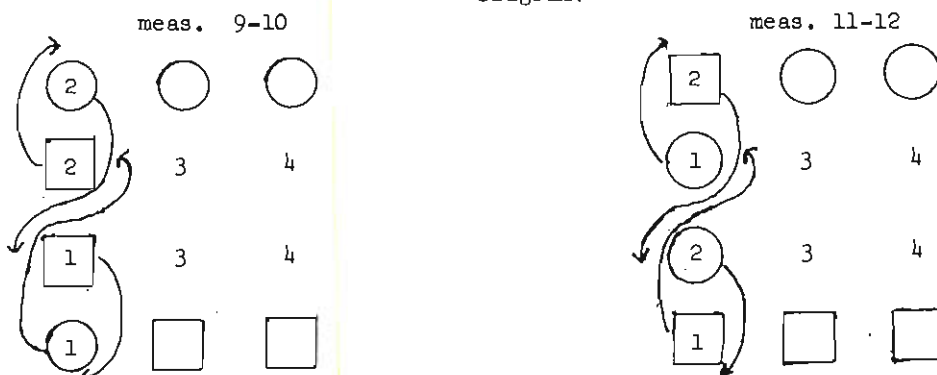
II. REEL OF FOUR

- 9-16 Cpls 1 and 2 dance reel of 4 as follows: (See Diagram)

Meas	For M	For W
9	Pass R shoulders with ptr	Pass R shoulders with ptr
10	Turn 1/2 CW	Pass L shoulders in ctr
11	Pass R shoulders with opp W	Pass R shoulders with opp M
12	Pass L shoulders in ctr	Turn 1/2 CW
13	Pass R shoulders with ptr	Pass R shoulders with ptr
14	Turn 1/2 CW	Pass L shoulders in ctr
15	Pass R shoulders with opp W	Pass R shoulders with opp M
16	Pass L shoulders giving L hands	Turn into place to finish W1 facing up, W2 facing down

On last meas M give L hands on passing each other and retaining this hold they give R hands to ptr to finish in a line of 4, M1 and W2 facing down the set and M2 and W1 facing up the set. The above action is continuous. The turns are not sharp but should be made as circles.

Diagram:



During meas 13-16 repeat action of diagram back to place.

LAUDERDALE LADS (continued)

III. SET AND TURN

- 17-18 All active cpls set.
- 19-20 M release hands in the ctr and turn with ptr 1/2 CW with 2 pas de Basque to finish in a line of 4 with W joining L hands in ctr.
- 21-22 All active cpls set.
- 23-24 W release hands and turn CW with ptr (W 3/4, M 1/4) with 2 Pas de Basque, W ending in lines at ptr R.

IV. DOWN THE CENTER

- 25-28 Cpls 1 and 2 join inside hands with ptr and dance down the ctr, cpl 1 leading. During meas 28 ptrs change sides, turning halfway around (W CCW, M CW), W passing under joined hands.
- 29-32 Cpls 1 and 2 dance up the ctr, cpl 2 leading. On meas 31 separate from ptr and dance out to the sides.

Cpl 1, in second place, repeat the dance from beginning with cpl 3 and then again with cpl 4. As cpl 1 begins with cpl 4, cpl 2 at the top of the set also begins with cpl 3. Cpl 2 is active for 3 times, cpls 3 and 4 becoming active in turn.

Chord Bow or curtesy to ptr.

# SCOTTISH STEPS

STEP	METER AND COUNT		STEP DESCRIPTION
Skip Change of Step	2/4	6/8	
	&	6	Hop L lifting R fwd with toe pointed down, knee turned out.
	1	1	Step fwd (bwd) R
	&	3	Closing step L behind R, L instep close to R heel.
	2	4	Step fwd (bwd) R.
	&	6	Next step begins hop R.
Pas de Basque	2/4	6/8	
	1	1	Leap onto R, knee and toe turned out.
	&	3	Step L beside R with L heel close to R instep and L toe turned out.
	2	4	Step R extending L fwd, toe pointing down an inch or two off floor, knee straight and turned out.
			Next step begin leap onto L.
Set (2 meas)			Pas de Basque R and L.
Side Step (2 meas)	2/4	6/8	
	1	1	Step swd R (May also start L)
	2	4	Step L across in front of R.
	1	1	Step swd R
	2	4	Closing step L beside R.





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### OAKLAND RECREATION CLASSES

Folk Dance, Friday nights at Frick Junior High School, 64th Avenue at Foothill, Oakland  
Beginning class 7:30 p.m.  
Intermediate-Advanced 8:30 p.m.  
Instructor - Millie von Konsky

Dimond Center, 3860 Hanly Road, Oakland  
Friday nights. Beginning, Intermediate, Advanced 8:30.  
Instructor - Dolly Schiwal

### Los Angeles

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Monday Evenings, 8 to 10:30 p.m. at Stoner Avenue Play-  
ground, LOS ANGELES. Teacher: Dave Slater.

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.

### Peninsula

JO BUTTITTA . . . invites all dancers to join the Y.W. Twirl-  
ers, Y.W.C.A., 2nd Street, San Jose. Wednesdays, 7:30 to  
10:30 p.m., Beginners; Friday, 7:45 to 10:30 p.m. Inter-  
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## 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

2nd Tuesday each month - 6:30 p.m. Compton Co-op.  
Pot-Luck Supper and Folk Dance  
Lueder's Park, Rosecrans & Temple Streets, Compton

## 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 ANGELES

Every Tuesday from 8 to 11. Virgil Jr. High School,  
1st and Vermont Ave., L.A. Virgileers Folk Dancers.  
5th Thursdays of the month - 8 to 11 p.m. Westwood Co-op.  
Emerson Jr. High School Gym, 1670 Selby Ave., L.A.

## LOS BANOS

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

# 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 Center. 14410 Paramount Blvd. (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 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.

# 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.

## 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 of each month. Santa Barbara Folk Dance Club, Garfield School, 310 West Padre Street, Santa Barbara.

## 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.  
4th Friday each month - 8:00 to 11:00. Sunnyside 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* Perle Bleadon Southland

## CABRILLO FOLK DANCE CLUB

The Cabrillo Club had a wonderful time in late July at the annual beach picnic at Santa Clara Point on Mission Bay. Some enjoyed the water and some just enjoyed the sun, and all the good food available. VIVIAN WOLL and her records supplied the music for the dancing on the grass. Early in August there was a dancing good time in the Organ Pavilion in Balboa Park; again with Vivian and her records. Next thing coming up: San Diego Folk Dance Festival - end of September.

*(Submitted by Virginia Lewis)*

## SAN DIEGO FOLK DANCERS

The San Diego Folk Dancers have enjoyed the summer visits of folk dancers from many places. Among those we have met were dancers from Philadelphia, Buffalo, Stockton and Berkeley. Nice to know that people from widespread areas can get together and enjoy doing the same dances.

Two more folk dance weddings: DEANNA LAYNE and IVAN SCHREIBER and ELEANOR HIATT and VICTOR RICHMOND. Best wishes to the newlyweds!

*(Submitted by Alice Hauserman)*

## GANDY DANCERS

Quite a few members are shorter in height due to a very vigorous and exciting week at Santa Barbara Folk Dance Camp. Some of us never realized how much Mexican zapateados and Polish heel clicks could slow us down. As usual, much fun and laughter was had at all hours by members, relatives, friends and pets. Gandy Dancers are now meeting at the International Institute, 435 So. Boyle Avenue, Los Angeles. Happy Dancing!

*(Submitted by Melinda Martin)*

## WESTWOOD CO-OP

Westwood's Costume Workshop will hold its first meeting at the home of Gerry Gordon, 1944-1/2 S. Holmby Ave., Los Angeles. The purpose of this workshop is to research, plan and construct your own folk dance costumes. Open to both men and women, Monday, September 18. Further meetings will be publicized.

Westwood extends deepest sympathy and condolence to the family of Charles Silverstone who passed away in July. He will be sorely missed by all who knew him.

Plan ahead for Westwood Autumn Weekend at Hillbilly Lodge in Idyllwild. \$14.00 for members; \$15.00 for non-members. Contact Fala Diamond, 221-6012. The dates: November 10, 11 and 12th.

*(Submitted by Louise Schonberg)*

ECHOES from the SOUTHLAND (continued)

THIS AND THAT

MARIA REISCH is teaching International Folk Dancing at Cafe Danssa on Wednesday evenings. New Folk Dance Cafe, "LITTLE GREECE", 5509 Laurel Canyon Blvd., North Hollywood..good floor, nice atmosphere. Bulgarian Suite to be performed by the Aman Dance Ensemble, at Wilshire Ebell Theatre, Saturday, October 7, at 8:30. RUBI VUCETA teaching at Balkan Co-op during October. The INTERSECTION has moved! It is now located at 2735 W.Temple. Lots more space; many things happening. Good luck to Lil and Bill Rosenthal in their lovely new home. MILLIE LIBAW is off again, October 1, for Paris, Budapest and Jordan, Israel, Coming soon -- an international Folk Dance Group for TEENS, sponsored by Folk Dance Federation of California, South. For details contact DAVE and FRAN SLATER, CR 33791. Beginner's Class, 8 to 9 p.m., with teaching by AL PILL, at Valmonte Elementary School in Palos Verdes Estates, on Fridays.....South Bay Folk Dancers. For information: Phone 372-2774.

WEDDING BELLS!

MARGIE TAPIA is now Margie Gajicki. When Margie visited Yugoslavia recently, she met this exciting member of the Ensemble Kolo, and married him in the village of Gospodjinci, Serbia, on August 31. He is to come to California in November. We wish much happiness to both of them.

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WEEK END EVENTS

Oct. 27 - Pre-Festival Party - 8:00 p.m.  
International Institute  
435 S. Boyle Ave., Los Angeles  
Hosted by Gandy Dancers

Oct. 28 - Dancers' Institute - 1:30 p.m.  
Leuders Park, Compton  
Treasurer's Ball - 8:00 p.m.

Oct. 29 - Federation Council Meeting - A.M.  
Compton Co-op Folk Dancers  
Festival - P.M.  
Leuders Park, Compton





## WHO'S WHO

### LANYA PAVLIGER

We would like to welcome to the ranks of new and very enthusiastic folk dancers, LANYA PAVLIGER, director of publicity for the 1967-68 Federation year. Lanya is a new face to many old timers, having been active in Federation affairs only this year.

Lanya was born in Salt Lake City, Utah, and began folk dancing as a member of the Junior class at James Lick High School in San Jose, California. There was a folk dance club at the school, which she joined.

Attendance and graduation from San Francisco State College followed high school, and it was at this institution that she met her future husband, Duke. Both were attending Anatol Jouksky's folk dance class.

Lanya's accomplishments are varied and many. She and Duke are the proud parents of a very charming little boy, Phillip. Lanya teaches first grade at the Wren Avenue School in Concord, and makes Walnut Creek her home. She incorporates folk dancing in her classes, and instructs the 4th, 5th, and 6th grades in dance, also. Lanya was the recipient of a Federation Scholarship from the Greater East Bay Folk Dance Council in 1966, and has since used many dances learned at that camp in her school work.

She assists Dolly Schiwal in instructing the O.R.D. International Folk Dancers, formerly the 20-30 Club and has been vice-president of the club for two years. In addition to her job as publicity director for the Federation Lanya is the current secretary of the Greater East Bay Folk Dance Council, publicity advisor on the Festival Advisory Board, and a member of the International Dance Theater Exhibition Group.

Would you believe more??? Lanya was decorations chairman of the 1966 Treasurer's Christmas Party, and will be in charge of the Costume Calendar show for that event this year.

As a part of her desire to use the knowledge gained at Stockton Camp, Lanya taught two dances at the September institute, which some of you may have attended.

*(continued on page 39)*



# COUNCIL CLIPS

## FRESNOTES

The summer days tend to reach high up the thermometer here in the San Joaquin Valley, and all but the most avid of our folk dancers slow down and seek less strenuous activities to pursue. One such person found the perfect solution this summer. MARY PAOLINI of Fresno Square Rounders, returned home after enjoying a forty-three day South Pacific cruise on Matson's S.S. Mariposa. The ship was hotel-night club-restaurant resort for the entire cruise, with the usual numerous shipboard activities and entertainment. Islands and places included were Bora Bora, Tahiti, Moorea, Rarotonga, New Zealand, Australia, Noumea, Suva, Hawaii, Tin Can Island, and Pago Pago. Native dancers performed at each stop. One dance group performed on shipboard while the ship was docked in Auckland, and another group came to the ship in boats at an off port call and gave a performance of their dances. Other shipboard presentations were a native choir, band concert, and in Sydney, Australia, a fashion show featuring kangaroo fur coats and garments. A real luxury cruise, with the finest of cuisine, and a vacation long to be remembered!

Preparations for Fresno's annual Fall Festival, to be held November 4 and 5, are in full swing. This year's festival will be held in Selland Arena, a part of our beautiful convention center. There will be plenty of room for both dancers and spectators, and there isn't a bad seat in the house. Those in attendance should be glad to hear that there is ample parking in the lot adjacent to the arena. We are looking forward to seeing all our friends who always help us achieve success in the presentation of our Fall Festival.

*Bob Frost, 4103 E. Buckingham Way, Fresno 93726*

## GREATER EAST BAY FOLK DANCE COUNCIL

East Bay folk dancers, BOB WILLIAMS and ALICE WATSON of the O.R.D. INTERNATIONAL FOLK DANCERS, were married in August at the St. Phillip Neri Roman Catholic Church in Alameda. A reception followed in Piedmont Community Center.

Danya Lee Seale, third granddaughter for DOLLY SCHIWAL, president of the Greater East Bay Council, was born July 16 to Bob and Janet Seale, former members of the Pantalettes.

IN MEMORIAM. It is with sorrow that we announce the death of Chris Klitgaard, who, with his wife, had been involved with the folk dance movement for many years. Chris had been ill with leukemia for a year. We extend our deepest sympathy to his wife, Pat.

*Cliff Nickell, 3914 Agua Vista, Oakland 94601*

## COUNCIL CLIPS (continued)

### MARIN DANCE COUNCIL, INC.

Extend your hand and heart and have a delightful new experience. MONA and JOHN VERZI invited the RIBAS, of Sacramento Council, to be their guests for the week-end of our Festival. Four almost-strangers had so much pleasure from this hospitable gesture that the idea is expected to blossom and "infect" others to do the same come next July. And thanks, all of you who came and all of you who exhibited; you made it a wonderful weekend.

Our next Council happening comes in the form of a picnic at Asti, October 22, 10:00 a.m. to 5:00 p.m. Aside from wine tasting, eating, dancing there is excellent swimming in the Russian River, which happily flows nearby. Remember, beach shoes if you are a tenderfoot.

STEP-TOGETHERS have a new crew: ERIC HICKS, pres; BOB RALSTON, v.p., CLARA KUHNE, sec. and EDNA PIXLEY, treas. Likewise, the HARDLY ABLES: RALPH DOUGLAS, pres; FRANK KANE, v.p. & M.C. ALTHEA LUBERSKY, sec.; and BOB CHEVALIER, treas. Both clubs now have party nights at Almonte Hall, Mill Valley, 3rd and 4th Saturdays.

WORKSHOP is again meeting on Tuesday nights, at the Bel Air School, with ANN and BILL continuing to review old favorites as requested, as well as popular new dances. Beginners and Balkan dancing are Friday nights, and the LINSKOTTS have a refresher class on Thursday nights. The WHIRLWAYS are partying again, complete with themes and unpredictable nonsense from JOE ANGELI. KOPACHKAS had JOHN HANCOCK from CYGANY DANCERS, South, as a guest teacher and they had another fine birthday party in September.

At a meeting of all local dance leaders some ideas were presented for the dancers' consideration. Suggested were: (1) A review of folk dancer-square-type calls. This has already been instigated by BILL D'ALVY. (2) The importation of an expert to give us proper styling in tango dances. (3) Review of protocol in Balkan dancing. (4) Teachers exchange of dances. (5) Elimination of admission charge when experienced dancers help with a beginner class.

Be thinking about New Year's Eve in Marin. Now that summer lassitude has given way to "organized Fall", we are ready for you to come on over and dance with us anytime.

Our own scholarship representative, CLARA KUHNE reports that she (a) had a good time, (b) thinks that there should be more time available for a potential teacher to take courses in the basics. Stockton provided the classes, but most scholarship winners were learning new dances and were by-passing the fundamentals classes. Are you listening?

*Claire Tilden, #9 San Pedro Road, San Rafael, Calif.*

## COUNCIL CLIPS (continued)

### SACRAMENTO COUNCIL OF FOLK DANCE GROUPS

"Is Patriotism Dying" was the headline recently of an editorial that startled us with our morning coffee and got us to thinking, "It's too bad, but it's probably true too often."

As we attend festivals it has repeatedly seemed necessary to remind others that the National Anthem was being played and our response would be delayed. As that beautiful symbol of Freedom, Our Flag, is displayed, it should mean a great deal to us, but then to have a reminder like the STAR SPANGLED BANNER having difficulty in claiming our attention is sad, indeed.

Possibly because we have had a career in the military service of our country, and because we have both had overseas duty and lived in areas where our safety was threatened, the freedom of our country is so valuable to us and we feel it is our responsibility to remind people we know and like not to take it for granted; we, too, could lose it!

The preservation of traditions, authentic costumes, and many dances is important to us, as we strive to hold onto these ethnic cultures that are our heritage. We, as folk dancers, display this with great and sincere enthusiasm. Why, then, would we disregard one of our most vital privileges, Our Flag and our open respect for it? Let us urge our officers and those especially who perform as masters of ceremony how they present the program will do much to cause the audience to appreciate the solemnity of the moment . . . that no sashes need to be tied, no vests buttoned; that it well behooves each of us to stand quickly, very straight, very tall, place our hand over our heart and thank God we have the protection of a free country as we enjoy our time together.

*Milli Riba, Box 555, Pine Grove, California 95665*

### SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Secretary ELSIE MACLAREN represented the Council's vacationing President ERNIE DRESCHER at the Presidents' Committee meeting in Kentfield, July 9. It was interesting to learn that of 30 scholarship winners for Folk Dance Camp training during the past five years only nine had been dropouts. It was recommended that teaching techniques be considered for folk dance camp.

Vice-President JIM WRIGHT promoted an idea to the Council to use the hall at 603 Taraval Street for an institute with scholarship winners graduated from the Folk Dance Camp acting as instructors. This hall is already being run by two Balkan dancers, at a reasonable rent to folk dancers, and for other purposes. JERRY GARIES, one of the leasees, was present and told of all the advantages of the hall.

The CAYUGA TWIRLERS, a group fostered by the San Francisco Park-Recreation Department and taught by PEARL PRESTON, are of-

## COUNCIL CLIPS (continued)

ten called upon for exhibition dances. Your reporter was pleased to find them "dancing on the green" at the Bernal Heights Street Fair on Sunday, August 27. The eight couples wore gayly colorful costumes suitable for so many international dances.

Interested teen-agers are invited to attend a free Folk Dance Class every Friday at 4:00 p.m. in the Recreational Arts Building, 50 Scott Street, San Francisco.

CHANGS INTERNATIONAL FOLK DANCERS holds dances every Friday night that are going to be "special" according to Entertainment Chairman EDITH CUTHBERT. October 6 will be Latin American Night and on October 13, Columbus Day, a spaghetti dinner will be served at 7:00 p.m. The annual Halloween Costume Party will be held on October 20. The monthly 4th Friday "Balkan Night", October 27, will have a Rumanian theme.

Due to circumstances beyond their control, members of the FUN CLUB cannot move to Jefferson School on Irving Street. So please continue to appear at 362 Capp St., San Francisco. Party Night is the third Saturday, from 8:30 to 11:30 p.m.

The SUNSETTERS no longer meet at Jefferson School, but go to 603 Taraval Street (upstairs). Their intermediate folk dance class night also meets there, Tuesday, at 8:00 p.m.

The San Francisco Council of Folk Dance Groups' festival will be hosted by the Sunsetters, Sunday, October 22, from 1:30 to 5:30, at Kezar Stadium. JIM WRIGHT has been working hard to draw together top callers like JACK MCKAY, HARLAN BEARD, STAN VALENTINE and others. LUCIA EDWARDS will be in charge of decorations, and the exhibition dancers will be supplied by GRACIE NICHOLAS.

The SUNSETTERS FOLK DANCE JAMBOREE at Forest Farm, September 9 and 10, 1967, was a huge success, not only because of the dances taught by stimulating teachers, but everybody enjoyed swimming, hiking, ball playing, and other activities, plus the beautiful weather. Next year the Jamboree will be even bigger and better during the weekend after the Labor Day holiday. Already reservations for the folk dance classes have been made.

The WOMEN'S RECREATIONAL ARTS GROUP is a folk dance group of women. They have been attending since 1960 and are quite advanced in their dancing. They are planning a costume party for Halloween and at Christmas time they have a Christmas party and luncheon at a restaurant followed by dancing. It is a very gay group of ladies.

The present officers are: President, MAGDELENE WILSON; vice president, GENEVIEVE PEZZOLO; treasurer, SALLY DAWSON; secretary FLORENCE ROBERTS; hospitality and special events, ROSE SCHWARTZ; sunshine chairman, ALICE TOLOSKI.

*Leonora R. Ponti, 580 McAllister St., San Francisco, 94102*



Add to all this, the fact that Lanya designs and makes all her folk dance clothes which are lovely to look at, and you can see that her interest and enthusiasm run very deep.

We will be seeing a lot more of her on the scene in the future, and will be treated to more of her capabilities.

Suzy Kane



## The Tartan and the Kilt

The word TARTAN described a checked, colored cloth that was used by the people of Scotland before the 13th century. In the early days in Scotland the chief colors were blue, red, green, black, yellow and brown. The number of different colors on a garment indicated the wearer's rank or position. A servant had one color, a chieftan, five, and a king, seven.

There were two kinds of cloth, a fine and a coarse. The fine cloth was used for special occasions; the coarse cloth was used for every day wear and was woven by hand. Vegetable dyes were obtained in the surrounding areas, and were available from lichens - berries, myrtle, heather, water-lily roots, broom, bark from trees and mignonette.

Skilled workers of the clachan (a hamlet or village consisting of a number of houses) gathered the materials together, the wool was spun and dyed by women, the weaver of the clachan wove it, and each man fashioned his own garment. The blacksmith was called in for any metal work required. The weaver followed certain patterns, and in time each clan developed a special one of its own.

The kilt is made of tartan. Although at one time there was a long kilt, through the years it became a short kilt called a *philabeg*. The kilt was warm, comfortable and convenient in walking, climbing and camping.

Most of the working people wear suits and jackets and trousers, but anyone who prefers a kilt wears it. It appears that the traditional and well-loved dress of the Highlander has come to stay.

(Source: *The Land and People of Scotland* by Freda M. Buchanan)

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

AL VINCENT, 5327 MULLEN AVENUE, LOS ANGELES, CA. 90043

OCT. 29 - Sun. - COMPTON  
Leuders Park, Compton  
Hosts: Compton Co-op

DEC. 10 - Sun. - SANTA MONICA  
Santa Monica Civic Auditorium  
1:30 - 5:30 p.m.  
Hosts: Santa Monica  
Folk Dancers

## Festivals 1968

JAN. 14 - Sun. - GLENDALE  
Glendale Civic Auditorium  
1:30 - 5:30 p.m.  
Hosts: Pasadena Folk  
Dance Co-op.

AUGUST - SANTA BARBARA  
Hosts: Santa Barbara  
Folk Dance Club



OCT. 21 - POMONA  
"Folk Dance on the Mall"  
After-party at Palomares  
Park Rec. Bldg.  
Hosts: Pomona Folkarteers

OCT. 27 - LOS ANGELES  
Pre-party to Treas. Ball  
and Festival  
International Institute  
Boyle Avenue - 8:30 p.m.  
Hosts: Gandy Dancers

FEB. 10, '68  
Elizabeth Sanders Memorial  
Scholarship Fund VALENTINE  
Party  
Hosts: Santa Barbara Com.

### INSTITUTES

OCT. 28 - Sat. - COMPTON  
Leuders Park, 1 - 5:00 p.m.

DEC. 9 - Sat. - SANTA MONICA  
Santa Monica Civic Aud.  
1:30 to 5:30 p.m.



# CALENDAR OF EVENTS

## FOLK DANCE FEDERATION OF CALIFORNIA, INC.

SUZY KANE - 4046 AGUA VISTA - OAKLAND, CALIFORNIA 94601

### Federation Festivals

NOVEMBER 4 & 5 - Sat. & Sun. - FRESNO  
Selland Arena - 700 "M" Street  
Saturday, the 4th  
Institute - 1:30 to 5:30  
Camp Reunion Festival - 8 to 12  
After Party - 12:00 to ??  
Sunday, the 5th  
Assembly Meeting - 12 Noon  
Federation Festival - 1:30 to 5:30  
Hosts: Fresno Council of Folk Dance Clubs

DECEMBER 3 - Sunday - VALLEJO  
Treasurer's Christmas Party  
Vallejo Memorial Auditorium  
444 Alabama St., Vallejo  
Hosts: Bruce Mitchell & Committee

FEBRUARY 18, 1968 - Sunday - OAKLAND  
Hosts: Greater East Bay Folk Dance Council

MARCH 9 & 10, 1968 - SACRAMENTO  
Annual Camellia Pageant and Festival  
Hosts: Sacramento Folk Dance Council

### Institute Dates

October 22, 1967  
Eagles Hall  
1228 - 38th Ave.  
Oakland, California

### International Festival

Folk Dancing for All  
Sunday - October 1, 1967  
225 Amador Street, Vallejo  
Hosts: Sunnyside Folk Dancers

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### Regional Festivals

OCTOBER 22 - Sunday - SAN FRANCISCO  
Kezar Pavilion  
Hosts: San Francisco Council

OCTOBER 21 - Saturday - GILROY  
Hosts: Gilroy Gliders

NOVEMBER 11 & 12 - RENO, NEVADA  
Hosts: Near & Far Folk Dancers  
Location & Time to be announced

FEBRUARY 11 - Sunday - SAN FRANCISCO  
Warm-up Party for April Festival  
Hosts: San Francisco Council

### Special Events

OCTOBER 22 - Sunday - ASTI PICNIC  
Hosts: Marin Dance Council, Inc.

DECEMBER 31 - New Year's Eve - Sunday  
KARLSTAD BALL  
Hosts: Marin Dance Council, Inc.

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