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TREASURER'S
CHRISTMAS
PARTY

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EMERYVILLE



Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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EDITOR Vi Dexheimer
BUSINESS MGR Walt Dexheimer

COVER DESIGN Hilda Sachs
PHOTOGRAPHY Henry Bloom

RESEARCH COORDINATOR .. Dorothy Tamburini
COSTUME RESEARCH EDITOR .. Audrey Fifield

CONTRIBUTORS

Liesl Barnett	Suzy Martine
Perle Bleadon	Bruce Mitchell
Judy & Jane Coulter	Lanya Pavliger
Audrey Fifield	Leonora R. Ponti
Robert Frost	Lydia Strafelda
Alice Hauserman	Fred Sweger
Dorothy Henney	Avis Tarvin

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(North)

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6441 Sandstone, Carmichael, CA 95608
VICE PRESIDENT Ernest Drescher
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OFFICES

EDITORIAL . . . Advertising and Promotion
Vi Dexheimer, 1604 Felton Street
San Francisco, California 94134
Phone -- 333-5583

PUBLICATION

Folk Dance Federation of California, Inc.
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ON OUR COVER

Caracture of Elmer Riba,
Treasurer(North)sketched
by Cliff Nicholls.



PLATE I

Costumes of Lithuania

By Audrey Fifield

The traditional dress of the Baltic peoples is uncommonly varied in cut, color and ornament. In every district, every region and of course, in each of the three republics, the national costume has a special character which reflects its own regional development and its contacts with neighboring regions and groups. At the same time, the national dress of all the Baltic peoples has elements in common which distinguish it from that of other Europeans. Particularly does the weaving and embroidery skills of Norway and Sweden influence all the nations bordering on the Baltic Sea. Many of the embroidery patterns are influenced by weaving patterns, and some, such as the so-called Swedish, or huck embroidery, imitates weaving by simple darning stitches. Incidentally, "Swedish Embroidery" was introduced to Swedish women by the Magyar women during one of their interminable occupancies.

Women in the Baltic republics, both in town and country, have been wearing the familiar modern styles for a long time now but in designing them Latvian, Lithuanian and Estonian fashion setters borrow freely from the traditional costumes. It is hard to conceive of a national holiday, of which the Baltic republics have many, without bright and colorful traditional costumes.

Our Lithuanian man, Plate I, is wearing tan homespun trousers, with a brown double-line, crosswise stripe woven into the material, and without the usual four to eight inches of gay embroidery at the ankle. Instead, the bottom is tucked into sock tops, which are of white wool, trimmed with a knitted design in red and green. Ecru or natural colored Monks cloth is a suitable substitute when making this costume. Embroider in various flat stitches, rather than use braid, in appropriate patterns, as the braid prevents the pants from draping properly. His shoes are a type of simple sandal, tied on with crossed thongs. Perhaps they are of woven birchbark, such as the Finns and Byelorussians wear.

Men often sport embroidery on the full sleeves of their soft white shirts, such as that shown on the sleeves of his two companions. A man's shirt would always have an embroidered cuff, never a ruffle. His dark brown coat is trimmed with geometric designs down the front to the waist and on the cuffs. This jacket is usually worn sleeveless in order to show off the shirtsleeves. A heavier coat is worn when the weather demands it.

The woman on the left is wearing a light blue skirt with bands of darker blue and yellow designs woven into it. Her vest is of medium blue, trimmed with braid. All the sashes shown are of woven braid or of a narrow linen braid embroidered in a run-

LITHUANIAN COSTUMES

Sketched by Audrey Fifield



PLATE II

COSTUMES OF LITHUANIA

ning stitch design which completely covers the surface. The designs shown are representational of the designs used. Her blouse is embroidered in red and her apron is of white linen, embroidered in red and blue.

The women's necklaces are of Baltic amber, though Mediterranean coral has been an item of trade since Bronze Age merchants first followed the back-door river routes of Europe from Aquileia, at the head of the Adriatic, to Truso, at the mouth of the Vistula, on the Baltic. The crowns of the women are of intricately folded ribbon, and are woven, embroidered and edged and set into a narrow rolled band. They are finished with a large bow at the nape, and two sets of streamers, one woven and one embroidered, flowing midway down the back.

The woman on the right is wearing a green skirt with a check design of alternating red and yellow stripes. Her vest is of blue and yellow designs woven into a red ground. Surprisingly, in this land of primary colors, her blouse and apron are embroidered in a lacy stitch of soft blue-gray. She is carrying a birchbark splint-basket, while the other woman has a linen or wool drawstring bag, with a design of darning stitch or Swedish weaving on it.

Plate II shows variations of woven and embroidered designs, in cut of garments and in types of ribbon crowns. These, by no means, cover the field, as each woman adds her own touch to her costume. For the aprons and skirts, no pattern seems to be too large or in too bold a contrast. Backgrounds may be dark or light, with light or dark stripes, checks or designs. Many of the designs, especially on the aprons, seem to be copied from Navajo blankets, though they were developed ages before sheep were brought to the Americas.

Generally speaking, crowns are favored over head-'kerchiefs. The one shown is white with red and green print. All sleeves are embroidered. See two examples on Plate I. Skirts have woven designs in wool. Aprons are white linen and embroidered. A sash can always be worn, and bodices or vests are hooked, never laced.

When hooking bodices, alternate the direction of the hooks and eyes for a more secure closing, and always use the round eye, not the straight one.

Audrey Fifield

References: "Soviet Life" - July 1965 Issue
"Conquest of Man" - Paul Herrmann



DANCES OF YUGOSLAVIA

By Carol Rosenberger

Yugoslavia, a Federation of the republics of Slovenia, Croatia, Bosnia-Herzegovina, Serbia, Macedonia and Montenegro, has a great wealth and variety of folk dances and folklore. Having lived under many different political and social conditions with the North and West mainly exposed to the Austro-Hungarian Empire, the South and East to Turkish influence, and Dalmatia to Italian influence, the people of Yugoslavia combined elements of these cultures with the original dances and folklore of their own ethnic groups. These ethnic groups have maintained their individual identity as is shown by the different languages of the republics, Slovenian, Serbo-Croatian and Macedonian. Strong cultural influences have also been brought by Rome (pagan and Christian), Byzantium, and the Ottoman Turks. Thus, as a meeting place for East and West, Yugoslavia is a land of variety and contrast.

This variety can be seen in the music of the different areas as well as in the round dances, called *KOLO* (meaning wheel), in which the dancers link hands or arms while moving in one direction. Kolos can be classified as to choreography and meter as:

2/4 time: Four steps right, four steps left, three steps right, three steps left

2/4 time: Four steps right, one step left, one step right, two steps left

2/4 and 3/4 combined: Seven steps right, one step left, two steps left, one step right, two steps left.

The kolo is always led by one dancer, usually a man. Moving right, he may be joined by other dancers on his left, or if the kolo moves left, he is joined on his right. When a dancer tires he may drop out, while another dancer takes his place. The kolo usually has many phases and often starts out with a slow, swaying movement, which becomes more animated. These phases are directed by the musician and the kolo leader. But how do the dances and music differ in each republic?

In Slovenia, long under Austrian domination, the folk melodies are the most Occidental in character, with their predominantly 3/4 time and "major" tonality and resemble the *Ländler* or other forms of the waltz. The Austrian influence can be further seen in their preference for couple dances, such as the *Okrogla* and *Potrkana*, which are similar to the Czech *Sousedska*. There are also dances in 2/4 time, such as the polka, while in the Bela (white) Krajina region there are open snake-like kolos, closed kolos, and dances originating from ritual. The Western influence can be further seen by the use of the accordion.

In Croatia, which was also under Austro-Hungarian rule, the

DANCES OF YUGOSLAVIA (continued)

melodies are still predominantly major in tonality, although since it is further south and east, the 100 per cent "major" character of Slovenian music (according to Schimmerling) drops to 72 per cent, showing the beginnings of Eastern influence. Here, around Zagreb, are found the *Drmeši* (shaking dances), characterized by the rapid vibration of the whole body. In these dances the hands are often crossed behind or in front of the neighboring dancers, linking the dancers together in the so-called "basket hold." Sachs thinks this weaving represents the "shaping and forming power of nature" as well as "in bringing together two threads they (the people) could see the duality of power and the penetration of the potencies of both sexes requisite to generation." This same theme can perhaps be seen in the braid trim of the costumes.

In Dalmatia, although the inhabitants are Croatian, because of the high mountains separating this coastal region from the interior, the music developed differently due to the Italian (Venetian) influence. Dalmatia ranks second to Slovenia in the number of its major melodies. Here, ancient ceremonial dances have been preserved, as, for example, in Istria, the *Balun*, on the island of Krk, the *Tanac*, on Korčula, the sword dances, the *Kompanija*, and the *Moresca*, a dance drama showing the struggle between Moors and Turks. Although Croatia owns bagpipes, called *mesniča*, the peasant wind instrument called *sopela* and many others, the mandolin-like *tamburica* is used more and more.

In Bosnia and Hercegovina, the people, having lived first under Turkish and then under Austrian rule, often danced without any musical accompaniment, depending on rhythmic stamping, usually in 2/4 time. This characteristic still continues today with kolos such as the *Trusa* being performed in this way or to music. The major tonality of the music has decreased to 40 per cent, and the increasing Oriental influence can be seen in the minor tonality, as well as uncertain tonality. This music is played with bagpipes, flute, and drum. The influence of geography can be seen in the *Darling Kolo*, near Ljubuski, when the men, used to big strides while stepping from rock to rock in rough and mountainous Hercegovina, become extremely exhilarated after the dance's quiet beginning. In Bosnia the kolo of *Sarajevo* is widespread, while the *Old Bosnian Kolo* is varied in the different areas.

In Serbia, which, in the nineteenth century, finally became free of five hundred years of Turkish rule, we can hear the strong influence in the music. Played with bagpipes and the *duduk*, a shepherd's flute, and accompanied by the bass drum, called *gobč*, the music in Serbia has the least amount of major tonality. Only six and a half per cent out of sixteen per cent are genuine major melodies, while only one and a half out of twenty-six percent are genuine minor melodies. Deviations have led to combinations in which no definite key can be recognized.

DANCES OF YUGOSLAVIA (continued)

These vague tonalities are created when the melody ends on the dominant, or on the leading tone, or when the leading tone is omitted. These vague tonalities also appear in unharmonized melodies of only three, four, five, or six tone ranges. Augmented seconds often modify ancient modes, of which the Aeolian occurs most frequently, and then the Mixolydian, Dorian, and Phrygian. The farther East one goes, he finds more augmented seconds in the melody.

In Serbia the chain dance as well as the straight-line dance predominate, with the dancers crossing arms and grasping their neighbors' belts. In the dances, the steps themselves are simple, consisting of walking, running, and hopping, but there are many varieties of crossing and closing steps done to varied timing. Also, the dancers can improvise on the basic steps, especially the leader by turning and leaping at whim and then returning to the basic step. A forward and back movement (the pilgrim step), for example, two steps forward and one back, is considered by Sachs to have originated from astral themes, with the forward and backward movement of the dancers signifying the rising and setting of the moon. The dancers must steadily progress forward, however, to represent the course of the moon. Sachs further relates this return step to planter cultures, which tend to seek a harmonious, satisfying, peaceful norm, as opposed to the continual forward movement often found in the dances of hunting cultures. The "static" swinging as well as the symmetrical meter (the tendency toward multiples of two, $2/4$, $2/2$) remove every tension.

With the protection of high mountains, the people of Montenegro were best able to save their land from foreign rule. Their free, high leaps reflect their strength and courage. In the couple dance called *Po Črnogorski* ("A la Montenegrine") this free style excels without any music, with the ecstasy of the dance expressed with powerful cries. Their kolos also demonstrate their brave spirit. In these the sexes are divided, with the women repeating what the men have just sung and dancing with restraint. In the lively *Črničko kolo*, the dancers cross their arms behind their backs, while in *Tanac* dancers weave in and out. Instrumental music is not used in Montenegrin dancing, while forty-six percent of the melodies are major. Thus, we again see the growing proportion of "minor" melodies as we move South, as well as ancient modes and other combinations of tonality.

Curt Sachs explains Bachofen's idea that "the left side is given preference over the right in the cultures in which women occupy an important position---in matriarchies, earth and moon religions, and agricultural societies, while "the right side is favored over the left in the cultures in which males have the more important place, in patriarchies, sky and sun religion and among hunters and nobles." He thinks that in this idea per-

DANCES OF YUGOSLAVIA (continued)

haps it can be explained why in many dances the left foot begins the dance, while in others, the right begins, or why some dances move to the left and others move to the right.

At the risk of over generalization, perhaps the movement to the right in the *Zetasko Kolo*, danced in Montenegro and Hercegovina could be related to the patriarchal and hunting societies there, while the Croatian *Tri Mlinara* is begun with the left foot moving to the left.

The difference in styling in the different areas can be further seen in the *Zetasko Kolo*. While in Montenegro, they dance it in a closed kolo or two closed kolos, with the women on the other side of the circle, in Hercegovina (Gacko), only the men dance it in a double kolo, with one kolo on the shoulders of another, and only the lower circle of dancers performing the steps.

Thus, we have seen the influence of Western and Eastern cultures on the dances and music in the northwestern and southeastern parts of Yugoslavia. This can also be seen in Macedonia, always a region of conflict. Having remained under Turkish rule until the Balkan War of 1912, Macedonia contains remnants of Turkish dances among her original elements, and has assimilated some oriental influences. Sometimes the length of the melodic and dance phrase does not coincide, but this doesn't disturb the dance steps, since the dancers continue the dance rhythm until they again catch up with the melody. Although Macedonian kolos are rhythmically identical with Serbian kolos they are more oriental in their tonality than the Serbian. This can be seen in use of intervals smaller than semi-tones in addition to the intervals used in Western music, probably due to Turkish-Tartar or Persian-Arabian influence. In the Bulgarian, Serbian, and Greek territories of Macedonia, the Greek influence can be seen by the use of tonalities based upon ancient Greek (Byzantine) modes. While in most of Yugoslavia the dancing follows the music, in Macedonia and southern Serbia, the music follows the dancing and is played with the *supeljka*, a primitive flute, the *surla*, a primitive oboe, and the *tupan*, a large drum.

While in Slovenian couple dances the women are acknowledged as equal partners, in Serbian kolos the women are integrated into the circle or semi-circle of men and in Montenegrin couple dances the women are partners although they dance separately in the kolos. In Montenegrin kolos, the women dance separately. Their movements are more restrained, especially in slow kolos when the legs may be raised high. The women never raise their knees as high as the men in any step, partly because their long, straight skirts make free movement difficult, but mainly because the men are the aggressive ones and the exhibitionists, with the role of women secondary to that of men.

As in the other areas of Yugoslavia, the men hold their bodies straight and proud, while they softly bend their knees,

DANCES OF YUGOSLAVIA (continued)

never keeping them stiff or straight. In the open kolo, the most general dance form here, the dancers hold each other by the belt of the man on either side, with the hands low, with straight arms when a hand-grasp is used, or holding handkerchiefs between them rather than holding hands.

The *Lesnoto*, the light kolo type, is used in hundreds of dances with different tunes, while its style varies according to occupations, economic conditions and costumes. For example, people who had to leave their homes in previously backward regions to find work elsewhere use the *Pešalbari* style, which is heavy and expresses homesickness, until they forget this by dancing, gradually working up to an exuberant climax. The peasant farmers, on the other hand, knowing nothing of this nostalgia, dance in high spirits, especially in the Skopje region. In Kičevo, the *čifčife*, workers on the former feudal estates, dance with a clenched fist behind the back, symbolizing their resistance to past forced subservience to Turkish masters.

Although we have seen that the dances vary from republic to republic, as well as from village to village, in regards to steps, music, formation, and styling, with the predominantly Western influence in the northwestern part of Yugoslavia, in Slovenia and Croatia, showing more emphasis on the individual in the couple dances, and the predominantly Eastern influence in the southwest, particularly in Serbia and Macedonia, which shows the emphasis on group solidarity in the chain kolos, as well as the minor importance of women, what is the role of the dance in Yugoslavia as a whole?

Today, in Yugoslavia, the dances are still a living, constantly changing element in the lives of the people. The old traditional circle dances are still the natural form of dance for today's villager. Dancing may be seen on festival days, which include St. Lazarus' Day (eight days before Easter) where girls' Spring songs and dances may be seen; St. George's day (May 6) and Whitsuntide, when girls' Spring songs and dances at Vlasotinci and Subotica can be seen; Easter Monday, when the *Metlisko Kolo* can be seen in Slovenia; Whitsuntide, when the *Crnomilj Kolo-Most* in the White Krajina region of Slovenia can be seen; and St. John's Eve (June 23), when dancing round bonfires can be seen in many parts of the country. Dancing can also be seen in the Bačka (Vojvodina) and in the vicinity of Lazarevac (Serbia) at the end of harvest, while *Rusalia* dances can be seen in the neighborhood of Djevdjelija in Macedonia between Christmas and Epiphany. Dancing is also seen at *Sabors* (local solemn gatherings), on Sundays on the completion of field work, while preparing feathers for pillowsoor taking corn off the cob.

The greatest amount of good dancing can be seen at weddings (according to Dick Crum), since a wedding is a village affair and frequently lasts several days. In those areas where the people still follow the traditional old wedding customs, each

DANCES OF YUGOSLAVIA (continued)

episode of the ceremony (coifing the bride, bidding farewell to parents) is accompanied by special songs and dances. At this time, due to the close atmosphere, older dancers who might not perform at ordinary festivities often perform dances rarely seen by the younger generation.

There are also dances of ancient origin still danced. In Serbia girls called *dodole* sing and dance through the village during droughts to bring rain. At each house they are drenched with water poured from the windows as a means of ensuring that rain will come. In Macedonia, spectacular dances for trained groups of men, which contain elements traceable to ancient brotherhood societies and initiation rites, are performed at specific times of the year.

Dancing is also seen at numerous, more modern gatherings of young people. Especially in the cities, Western jazz is heard more and more by the younger generation. Thus, since World War II, amateur and professional stage performance groups have been formed in most towns to keep the local folk dances alive. Although this has revived interest in the older dances, there is the danger that this will preserve dances in a fixed, standardized form, causing the old dances to die out in their natural setting, and making it necessary to teach them in formal rehearsal halls, with the living, changing element gone.

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The Party Planner

A BEGINNERS' PARTY IDEA

At one of our Beginners' parties I felt that I wanted to introduce these newcomers, but I realized that would not solve their problem of who the old-timers were. I tried a version of the age-old BINGO game that I think worked very well.

Each person, as he came in the door, signed his name on a small card and dropped it into a box. Later on in the evening each person was given a pencil and a sheet of paper ruled into large squares, five each way. He signed his own name in the center square (the traditional free one, and also a means of identifying lost papers) and then he collected twenty-four more autographs to fill the remaining squares. This was accomplished over a period of time; the party was not stopped for the game. Then, during a break, I drew the names from the box, one at a time, and read them. The person named stood up for all to see, and wherever that name occurred on a card a hole was poked through it with the pencil. The person first completing a straight line of "holes" in any direction got his choice of one of the three small prizes that I had provided - - - in this instance, potted plants from my own collection. Second and third winners were determined in the same manner.

(Submitted by Vera Jones)

(If you have a good idea for a party, submit it to Vi Dexheimer at 1604 Felton Street, San Francisco, CA 94134. She will publish it in LET'S DANCE magazine for others to use.)

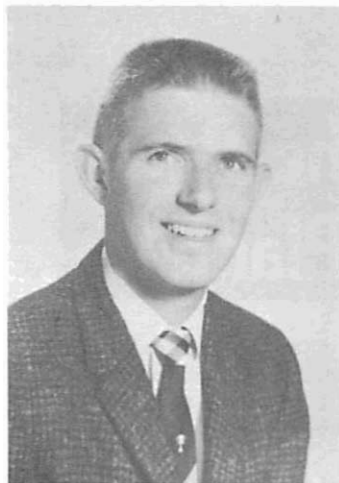
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6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			



VIEWPOINT

PRESIDENT'S PAGE



Bruce Mitchell (North)

Alice Hauserman (South)

The forthcoming Teacher Training Program will once again provide the neophyte teachers or dancers interested in learning teaching techniques an opportunity to strengthen their fundamental knowledge of folk dancing.

The current need for good folk dance instructors is critical in many of our California cities. The folk dance boom of the 50's found many people starting dance groups that soon died for lack of good leadership. Very few of the well trained folk dance instructors have dropped out of the activity for lack of interest. However, the mobility of our society has taken its toll of California dance leaders. The departure of such noted people as Mildred Beuhler, Vernon Kellogg, Bev Wilder and Omega Graham, to mention but a few, have cut deeply into the California dance scene. Still other leaders have dropped out due to maturing years.

The pending Teacher Training Program represents the first attempt of the Federation to establish class sessions not directly connected with a college. This, to some degree, will benefit the participants as the restrictions of meeting individual extension course requirements will be eliminated.

The training program is being set up to meet the needs of the beginning folk dance instructor. Techniques of movement, teaching basic steps, programming, and styling will highlight the six Saturday sessions. Gordon Deeg, with the able assistance of a hard working committee, have set the following dates for the 1969 Teacher Training Program: February 15, 22, March 1, 15, 22 and 29. The sessions will be held at the Eagles Hall in Oakland. For applications, write Gordon Deeg, 5110 McKeller Avenue, Sacramento, California 95824.

Bruce Mitchell, President
Folk Dance Federation
of California, Inc.



JIM and ALICE FONG

Terpsichoreans of San Francisco *Grace Nicholes, Director*
Photo: Henry L. Bloom

TREASURER'S CHRISTMAS BALL

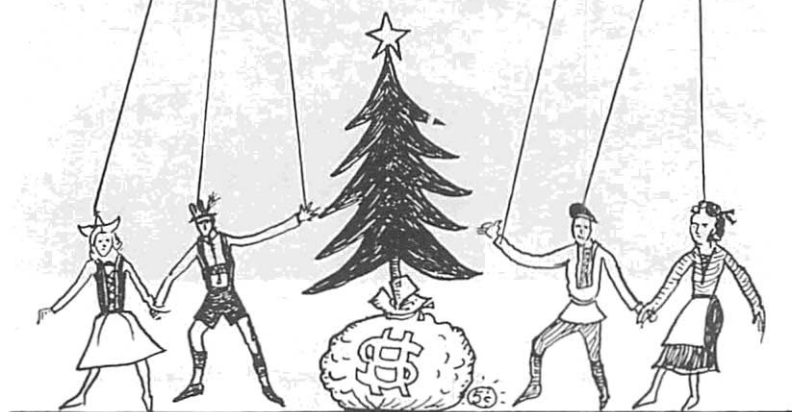


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EMERY HIGH GYM

1:30 - 6 p.m. - \$1.00





PROGRAM



Šetnja
Tsyganochka
Dodi Li
La Joaquinita
To Tur (P)
Lights of Vienna

Serbia
Russia
Israel
Mexico
Denmark
U.S.A.



Squares



Corrido
Blue Pacific Waltz
Bella Franca
Italian Quadrille
Oklahoma Mixer (P)
Polyanka
Čzardáš Z Kőszických Hámrov

Mexico
U.S.A.
Catalonia
Italy
U.S.A.
Russia
Czechoslovakia



Squares



EXHIBITIONS

Scandinavian Polka
Jota da Badajoz
Siamse Beirte
La Encantada Tango
Ve David (P)
Erev Ba
Russian Peasant



Scandinavia
Spain
Ireland
Argentina
Israel
Israel
Russia



Squares



Doudlebska Polka (P)
Caballito Blanco
Angus MacLeod
Hambo
Kreuz Koenig
Drmeš iz Ždenčine

Czechoslovakia
Mexico
Scotland
Sweden
Germany
Croatia



Squares



Tarantella di Peppina
Polish Mazur
Marklander
Korobushka (P)
Schuhplattler Laendler
Tino Mori
Viennese Waltz



Italy
Poland
Germany
Russia
Germany
Macedonia
Austria



EMERYVILLE HIGH SCHOOL - 3:00 P.M.

Jota del Norte (Spain)
International Dance Theatre
Madelynne Greene, Director

International Interlude
Terpsichoreans of San Francisco
Grace Nicholes, Director

Bulba (Byelorussia)
Kopachka Dancers
Nancy Linscott, Director

Hoch Berg Firguren Tans (Bavaria)
Dance Arts of Oakland
Millie von Konsky, Director

Hernando's Hide-Away
(Comic Tango)
Changs International
Folk Dancers
Bee Drescher, Director

Roumanian Wedding Dance
Camtia Dance Ensemble
Bruce Mitchell, Dir.



TREASURER'S CHRISTMAS PARTY

EMBROIDERY FOR PEASANT COSTUMES

GENERAL INFORMATION

By Grace Nicholes

Haven't you often admired the beautiful European peasant embroideries and thought how nice it would be to have the original or a reasonably good copy?

Well, the original is usually priceless but the copy is within your reach, and the making of it will not only give you a more beautiful costume, but will add greatly to your enjoyment of folk dancing!

Now, of course, you don't have the long days of inactivity which occur during the European winter days that must be filled up with something to keep the hands and mind active, and which are used by many European women to embroider blouses, shirts, household linens, towels and just about every other article in the home. But you do have time, between getting the children and your husband cared for, your studying done or between those days at the office, to turn out results that will surprise you.

Here's what to do: Obtain some printed replicas (at the library, through dance books or from friends) of the lovely embroidery designs that tickle your taste. Make sure they're authentic and then simulate them with block printing or felt applique. Screen printing and stenciling also give you an opportunity to reproduce hours of stitching in a comparatively short time.

What's more, they will give your costume the color and authenticity which otherwise would be beyond your reach--busy American women that you are. The imitation embroidery will not last as well, sure, but neither will your costumes when you subject them to the *Hopak*, *Scandinavian Polka*, *American Squares*, and 34 other vigorous dances in an afternoon or evening once a week or even once a month.

Here are a few more pointers, gained from years of teaching folk arts and crafts: ALWAYS use the proper designs. In making a Russian blouse, don't embroider it with Rumanian or Guatemalan patterns just because you think that looks cute or because the pattern is the easiest for you to locate. This spells a "rank beginner" to every other folk dancer and makes ethnic groups and people of the nationality in question see red. Stick to the genuine and you can't go wrong.

Another thing to keep in mind is that peasant designs are usually in solid patterns and do not cover a great deal of space. Let your own taste be your guide, but remember that it is better to cover less space with a solid pattern than to produce a scattered design which loses that peasant quality you are working to produce.

In block, screen or stencil printing the design shows by having a space between the sections of color, and you must choose a design that adapts itself to this technique. Cross stitch de-

EMBROIDERY FOR PEASANT COSTUMES (continued)

signs are particularly suitable for this purpose. And don't forget that printing in several colors requires more skill than with a single color, which is often just as effective.

In your first effort it is MUCH wiser to try a single color pattern (in printing) when the fabric is flat and before the costume is sewed together. By cutting out the parts of the costume to be printed, and running sewing machine stitching around the edge of each piece you can prevent fraying, do the printing, and then assemble all parts for the finished product.

For the solid stitch embroidery such as used on the Scandinavian woolen skirts, bonnets and pockets and on the Polish vests and bodices and the Moravian bodices and men's aprons, try using the felt applique method. This gives you a fine choice of color and while it is necessary that each piece be stitched down by hand it requires much less work and time than the many stitches of the same pattern in embroidery. **DON'T USE FELT APPLIQUE ON ARTICLES WHICH REQUIRE WASHING.** It is also impractical to apply felt applique on a lightweight material since the weight is all on the outer surface of the garment and would tend to distort its shape.

You haven't tried crafts and so you can't try these methods? The answer is easy. Get a book from the library and experiment or join one of the many classes given in evening schools and recreation centers or hobby shop classes. It will not only give you a new skill and creative hobby; it will become an ideal solution for your folk dancing costume problems.

Reprint from March 1950 issue of LET'S DANCE

(Note: A series of articles by Grace Nicholes will appear in the following issues of LET'S DANCE under the title of "FOLK ARTS and CRAFTS". Ed.)



The Perfect Gift for a Folk Dancer

a subscription for

Let's Dance

The Leading Publication in the Folk Dance Field

OD WŁOCŁAWEK

(Poland)

The Kujawiak, of which Od Włocławek (Awł Vvuhd-SLAHV-ick) is a typical example, is a type of dance from the Kujawi district of northern Poland and is characterized by a slow 3/4 meter. The melodies are usually in a minor key and in a sad and romantic mode. This dance was introduced at the 1968 University of the Pacific Folk Dance Camp by Dr. Morley Leyton, a professionally trained exponent of Polish dance.

MUSIC: Records: Buccaneer BC-1000 "Z Gorami, Z Dolinami". Side 1, band 4.
Muza NP-07a, band 2. "Folk Music from Poland" 45 rpm.

FORMATION: Cpls in a circle, ptrs facing, M back to ctr. Inside hands joined low, free hand on hip, fingers fwd, elbows slightly fwd.

STEPS AND STYLING: Waltz*. The dance is lyrical and dreamy throughout. The steps are done as though melting into floor. Ptrs always exhibit awareness of each other. Steps described for M. W do opp unless otherwise indicated.

*Described in volumes of "Folk Dances from Near and Far", published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.

MUSIC 3/4

PATTERN

Measures

INTRODUCTION

- 1 Sway in LOD.
2 Sway in RLOD
3-4 Repeat action of meas 1-2, Introduction.

I. STEP, TOUCH, AND TURN

- A 1 Step in LOD with L ft (ct 1). Hold (ct 2). Touch R next to L, no wt (ct 3).
Joined hands are brought between ptrs in low pos during this meas.
2 Step R to R (ct 1). Hold (ct 2). Touch L next to R (ct 3).
Joined hands are raised high with full arm extension as body bends from waist in LOD.
3 Step L to L (ct 1). Hold (ct 2). Brush R across L (ct 3). Joined hands swing
through low between ptrs.
4 Release hands; small, low leap onto R progressing in LOD and turning away from ptr
(M CCW; W CW) (ct 1). Complete turn stepping L,R (cts 2,3). Rejoin inside hands.
5-16 Repeat action of meas 1-4, (Fig I) three more times. On meas 16 M hold on L (W,R)
(ct 3), and face LOD, inside hands joined at arms length.

II. IN AND OUT

- B 1 Outside hands sweep in so that fingers almost touch ptr's fingers, palms down, as one
waltz step is taken in place, R,L,R (cts 1,2,3). Turn body only slightly twd ptr.
2 Outside hands sweep out, palm up, eyes follow hand, as one waltz step is taken in
place L,R,L (cts 1,2,3). Turn body slightly away from ptr.
3-4 Raise joined hands to form an arch and in six steps ptrs make 1 complete turn twd each
other, going under the arch.
5-8 Repeat action of meas 1-4, (Fig II). On meas 8 M holds on R, W on L (ct 3).
9-10 In ballroom pos cpl turns once CW with two waltz steps, progressing in LOD.
11-12 Retaining joined hands (M L, W R), M walk fwd in LOD with six steps as W turns once
under joined hands with six steps.
13-16 Repeat action of meas 9-12 (Fig II). M hold wt on L (ct 3) of meas 16.

III. CHASE

M and W use same ftwork throughout this Fig. Face LOD, side by side, fists on hips, elbows fwd. Movements are along radius of circle - directly out and in. Maintain eye contact with ptr. Distance travelled depends on whim of each dancer. Flirt with ptr. M R shoulder slightly behind ptr L shoulder when in close proximity.

C 1 Bend knees, keep back straight, lead downward with R shoulder and elbow, step R to R with a sliding motion (ct 1). Hold (cts 2,3).

2 Close L to R, straightening body (ct 1). Hold (cts 2,3).

Note: The body movements of meas 1,2 (Fig III) use all 6 cts. Do not be hurried or abrupt. This is a slow, controlled, somewhat circular movement, evenly spaced over the two meas.

3-4 Same body movements and ftwork as in meas 1-2 (Fig III), but twice as fast: step R to R (ct 1). Hold (ct 2). Close L to R (ct 3). Repeat for meas 4.

5-8 Repeat action of meas 1-4 (Fig III) with opp ftwork and move twd ctr of circle.

9-16 Repeat action of meas 1-8, (Fig III).

IV. COUPLE TURN

M and W use same ftwork throughout this Fig. M R hand around W waist. W R hand on hip, fingers fwd. M and W L hands joined, W L arm extended to L side in front of M about waist high. W rests against M R forearm and his R side. This helps cpl stay close together which facilitates rotation as a cpl. Cpl turns CW as much as is comfortable during meas 1-8, (Fig IV). W dance almost on the spot, using very small steps, as M circles around her.

B 1 On upbeat, R ft sweeps to R and then steps in its previous spot, knee bent (ct 1). Step L to L, bending knees further (ct 2). Step R ft next to L (ct 3). Cpl revolves CW during this meas.

2 Continue to turn CW, repeat action of meas 1 (Fig IV) with opp ftwork.

3 Step R in place (ct 1). Click L heel to R ft (ct 2). Step L (ct 3).

4 Repeat action of meas 3 (Fig IV), exactly.

5-8 Repeat action of meas 1-4 (Fig IV). On ct 3 of meas 8 release hand hold and assume ballroom pos. M do not take wt on L on ct 3 of meas 8.

9-16 Repeat action of Fig II, meas 9-16 (waltz and W turn).

Repeat dance from beginning. Between Fig II and Fig III during the repeat of the dance a musical break of 4 meas occurs. Following action is done.

INTERLUDE

1-2 Repeat action of Fig II, meas 1-2.

3-4 Sweep free hands overhead, fingers almost touching ptrs' (meas 3). Sweep free hands out to side, palms up (meas 4).

NOTE: Fig IV may be replaced by Fig II on all repeats of B music if Fig IV is too difficult for dancers. However, a traffic problem results if both Figures are danced concurrently. In such a situation those dancing Fig II should dance to the outside of the circle, passing those dancing Fig IV.



Christmas Recipes

Almond Macaroon Cakes

Something different in taste, from Scandanavia.

- $\frac{1}{2}$ cupful butter
- $\frac{1}{2}$ cupful granulated sugar
- 1 egg
- $\frac{1}{4}$ cupful grated or chopped almonds
- 2 cupfuls sifted flour

Cream the butter, sugar, and egg (without separating) until very light. Add the nuts and the flour. Put the dough on a well floured board and knead a little, using only enough flour to keep dough from sticking. Roll rather thin, then cut with small round cutter. Lay on a cookie sheet covered with wax paper, and prepare the

Macaroon Frosting

- 1 egg
- 1 cup granulated sugar
- 1 tblsp. lemon juice
- 1 cupful chopped almonds
- 4 chopped bitter almonds

Beat the egg (without separating) with sugar for 10 minutes. Add the lemon juice and grated nuts, and beat well. Place a small mound of this mixture on top of each cake. Bake in a moderate oven (350 degrees) until the dough is nicely baked and the frosting is crinkly and done throughout. For variety, place small bits of candied cherry, citron or angelica in the center of the macaroon frosting.

Lace Cookies

Pretty-up your luncheon table with these dainty cookies.

- | | |
|----------------------------|----------------------------|
| $\frac{1}{2}$ cup sugar | $\frac{1}{2}$ cup oatmeal, |
| 1 egg | uncooked |
| 1 teaspn. melted | $\frac{1}{2}$ cup coconut |
| shortening | $\frac{1}{2}$ cup nutmeats |
| $\frac{1}{4}$ teaspn. salt | 1 teaspn. vanilla |

Beat the egg without separating, and add the sugar and mix thoroughly. Add the other ingredients in the order named. Drop onto a cookie pan, leaving plenty of room between each cookie so that they can spread out. Bake in a moderate oven (375 degrees).



JANE HAUSERMAN

Photo: Claude Yager



WHO'S WHO

Pictured on the opposite page is a young Southern California folk dancer you may have seen. Jane Hauserman has been folk dancing for 11 of her 17 years. She has danced along through grade school, junior high, and senior high school.

Jane was a six year old when she started going along to folk dance classes with her mother. She'd take along a doll and some doll clothes, or a hula hoop to play with but, somehow, she always kept one eye on those folk dances, and it wasn't long before she decided to try some of the dances. It was fun, and so her interest in the dances began to grow. She learned the dances easily, remembered them easily, and seemed to possess a keen sense of rhythm.

Through the years Jane has danced and exhibited with the Folklaenders of Chula Vista, and the San Diego Folk Dancers and the Cabrillo Folk Dancers of San Diego.

Beside dancing in San Diego, she's had a share in Federation activities. She has attended and participated in many of the Federation festivals, institutes, council meetings, Statewides, and folk dance camps (Santa Barbara and Idyllwild).

Jane attended and became a "certificated graduate" of the Southern Federation Teacher Training Seminar. She has taught dances for several years, but teaches more frequently now. Her most recent teaching (well done, too) has included dances from the camps and the kolos and line dances that she loves.

During the years Jane has helped in many ways; planning and conducting folk dance programs and parties; filing and indexing records; collating materials and flyers.

Jane is now a high school senior. Her life is busy with school and folk dance activities. May she continue to folk dance, to support and contribute to the folk dance movement.



BAY AREA

THE BALKANEERS (Greek, Macedonian & Serbian; also Armenian, Bulgarian, Croatian, Israeli & Romanian)

You may join without a partner.

Tuesday: YMCA, 921 Kains Ave., Albany, Cal. 8 to 10 p.m.

Friday: St. Stephens Episcopal Church, St. Stephens Dr.

and Las Vegas (Charles Hill turn-off), Orinda, Calif.
8 to 10 p.m. Adults \$1.00; Teenagers 50¢.

Wilma G. Hampton, Director

Phone 444-5667

OAKLAND RECREATION CLASSES

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 Kinsky

Diamond Center, 3860 Hanly Road, Oakland

Friday nights. Beginning, Intermediate, Advanced. 8:30.

Instructor - Dolly Schiwal

PENINSULA

JO BUTTITTA . . . Invites all dancers to join the Y.W. Twirlers, Y.W.C.A., 2nd Street, San Jose, Wednesdays, 7:30 to 10:30 p.m., Beginners; Friday, 7:30 to 10:45 p.m. Intermediates. Folk - Latin - Ballroom.

SAN FRANCISCO

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Tap - Ballet - Modern Jazz - Hawaiian

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LOS ANGELES

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.

WESTWOOD'S BEGINNERS CLASS in International Folk Dancing. 75¢ Monday Evenings, 8 to 10:30 p.m. at Stoner Avenue Playground, Los Angeles. Teacher: Dave Slater.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH Sponsored Class For Teen-agers 13 to 19. Saturday afternoon 2 to 5 p.m. Cheviot Hills Recreation Center on Motor Ave., south of Pico Blvd. Dave Slater, teacher.

WALNUT CREEK AREA

WALNUT WHIRLERS - Folk and Square Dancing, 4th Saturday of each month, 8:30 p.m.

Membership openings - 686-5349, 283-3908, 443-1629



OAKLAND RECREATION DANCE ARTS

Millie von Konaky, Director



BILL BURKE - GIL KUNDERT

ORO - STOCKTON

Gil Kundert, Director

PARTY PLACES

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 Pot Luck - 7:00 p.m.
June through September. Fresno Square Rounders.
Old Pavilion, Roeding Park, Fresno
Every Saturday Night - First Saturday, 7 to 11 p.m. Pot Luck
Following Saturdays - 8:00 to 12:00 p.m.
October through May - Fresno Square Rounders.
Danish Brotherhood Hall, Yosemite & Voorhman, Fresno
Every Sunday from 7:30 to 11 - October through May
Central Valley Folk Dancers. Danish Brotherhood Hall,
Yosemite and Voorhman 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.

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.

PARTY PLACES

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 11 p.m. South Bay Folk Dance Association. 3801 via La Selva, Palos Verdes Estates.

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 till ?
 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.

SACRAMENTO

2nd Saturday ea. month - 8 to 11:30. Whirl-a-Jigs Folk Dance Club. Coloma School, 4623 T Street, Sacramento
 3rd Saturday each month - 8 to 11:30. Pairs & Spares Folk Dance Club. Sierra School, 24th St. & 4th Ave. Sacramento
 4th Saturday each month - 8 to 11. Triple S Folk Dance Club. Theodore Judah School, Sacramento.

PARTY PLACES

SAN DIEGO

- Every Sunday afternoon - 2 to 5 - Balboa Park Club
- Every Monday night - 7:30 to 10:00 - San Diego Folk Dancers
Recital Hall, Balboa Park
- Every Tuesday night - 7:30 to 10:00 - Cabrillo Folk Dancers
(Beginners) Recital Hall, 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
Recital Hall, 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 - 8:00 to ?? . Sunsetters Folk Dance
Club. Jefferson School, 19th Ave & Irving St., 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 Thursday each month - 8 to 12. Scandinavian Folk
Dance Club. Douglas School, 19th & Collingwood, S.F.
- 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. 603 Taraval Street at 16th Ave., S.F.

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.

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.

PARTY PLACES

VALLEJO

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

4th Friday each month - 8:00 to 11:00. Sunnyside Folk Dancers. Vallejo Community Center, 225 Amador Street.

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.



Record Shops

FESTIVAL FOLK SHOP

(John Filcich)
161 Turk Street
San Francisco, CA 94102
Phone: 775-3434

(Ed Kremers)
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Los Angeles, CA 90006
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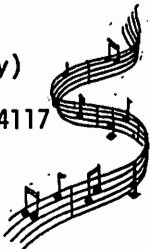
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CHILDREN'S MUSIC CENTER, INC.
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5373 W. Pico Blvd.
Los Angeles, CA 90019
Phone: 937-1825



Echoes *from the* Southland

Perle Bleadon

WHAT'S DOING AT SILVERADO

The SILVERADO FOLK DANCERS celebrated their twenty-second anniversary with a luscious pot-luck party on October 29. Calories went zooming when the many costumed dancers, in keeping with the Halloween atmosphere, partook of the tasty dishes. Chairman DOROTHY SINGLETON and committee arranged an exciting program, which included, in addition to dancing, a Scandinavian color slide presentation by ED GOLLER, of his recent visit to these countries. Among the familiar original members visiting the old stamping grounds were HAP and MYRT REYNOLDS, BETTY and JOHN SIMPSON, MARION and ED WILSON, OLLIE and JEAN SEELY, and SOPHIA ILLIN. Charter members and those of many years standing still enjoying our wonderful hobby were TOM DAW, FRANK ALMEIDA, ELEANOR GILCHRIST, GERTRUDE VAUGHN, BALI and BEA IORIO and RUTH and MART GRAEBER.

SOUTH BAY FOLK DANCERS

DAVE and FRAN SLATER were the teachers during the last few months. They were very pleased to see many of their students dancing and doing so very well, at the recent Treasurer's Ball. Dave also taught the Beginners group at the Torrance Recreation Center. BERT OSEN is the group's new president. Good Luck to Bert and all the incoming officers. SOUTH BAY FOLK DANCERS meet on Friday evenings, at the Valmonte Elementary School, 3801 via La Selva, Palos Verdes Estates, 372-2774.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY, LOS ANGELES BRANCH

The Los Angeles Branch has been very busy with many interesting social events. By the time this article has gone to press there will have been two more events: the Tartan Ball, at the Hollywood Palladium and the Scottish Country Dancers Dinner Dance. A very successful Teachers' Weekend was held recently at Nob Oak Cottages, Crestline. The weather was beautiful, food excellent, and 30 very interested people were in attendance. We were happy to have STEWART SMITH with us, but sorry to report he was ill; hope you have recovered by now, Stewart. Instructors were MARY and DAVID BRANDON and JOHN TIFFANY. We danced until the wee small hours, and, believe it or not, you can do *Kapuvári Verbunk* to Scottish Country Dance music - we know it - we did it. Also, strathspey steps fit very well into Serbian kolo music; we saw MAGGIE MARTINEZ do it. The next event, Scottish Country Dance party at Miles Playhouse in Santa Monica, on

ECHOES FROM THE SOUTHLAND (continued)

December 14, 1968. Plan ahead! The Burns' Supper and Dance, Western Golf and Country Club, 120th & Western Avenue, Los Angeles, January 24, 1969. For more information on these events and other information on Scottish Country Dancing, contact DAVE BRANDON, 799-6626.

POMONA FOLKARTEERS

The Folk Dance Federation welcomed among the guests at their meeting on November 2, BETTY and ARNOLD BORLIN, of Sedona, Arizona. Mr. and Mrs. Borlin are long-time friends of AL and KAY DOBRINSKY, both couples having started their square and folk dance activities at about the same time, in Bergen County, New Jersey. The Garden State Country Dancers, the Patterson YMHA and Hackensack YMCA were among their Club connections. The Borlin home in Franklin Lakes, New Jersey, nestled 'neath the Ramapo Mountains, was the home of the Ram-A-Bows, a monthly square and folk dance party. Interestingly, BETTY and ARNOLD were contacted for membership in a group at Flagstaff, taught by Jean and Don Neff. A note of a gift subscription to the Borlins, in "Viltis" came to the attention of the Neffs. At one of Idyllwild's Sunday afternoon festivals Jean Neff made inquiry of "Vyts" and was referred to the Dobrinskys for an introduction to the dancers. Small World!!!! (AL DOBRINSKY is treasurer of the Folk Dance Federation of California, South)

PASADENA FOLK DANCE CO-OP

Dine and dance New Year's Eve with PASADENA FOLK DANCE CO-OP at Farnsworth Park, Mountain Curve Road and Lake Avenue, Altadena. Send a check for your tickets, before December 20, 1968, to Pasadena Folk Dance Co-Op, P. O. Box 732, Pasadena, California, 91102, and pay only \$1.75 (75¢ for children under 12). Tardy people may purchase tickets at the door for \$2.00 (children under 12, \$1.00). Dance in 1969 at Pasadena's Festival, Sunday afternoon, January 26, 1969, Glendale Civic Auditorium, 1401 N. Verdugo Road, Glendale. Donation: 50¢

THIS AND THAT

VALERIE STAIGH and MAUDE SYKES write from Japan that they are having a wonderful time. Valerie hopes to be able to visit with an old friend, Professor Dr. T. Tsubouchi, who, among other things, is Director of the Folk Dance Federation of Japan. Dr. Tsubouchi is director of the Institute of High Speed Mechanics, Tohoku University, Sendai, Japan.

The Great Pumpkin blessed BOB and BOBBIE BOSCHAN with Howard J. Boschan, who arrived on Halloween to join his brother Paul. WESTWOOD's Christmas party will take place on Thursday, Dec-

ECHOES FROM THE SOUTHLAND (continued)

ember 26.

SANTA MONICA FOLK DANCERS' Christmas Festival is to take place on Sunday afternoon, December 15, at Sportsmen's Park.

MILLIE LIBAW (Globetrotter) just returned from a wonderful three-week adventure to South America, Bogota, Colombia, Buenos Aires, Argentina and La Paz, Bolivia.

Plan ahead - - - CABRILLO FOLK DANCERS plan a New Year's Eve party - Conference Building, Balboa Park, San Diego, 7:30 to ?? Buffet about 11 p.m. \$1.00 donation.

The FOLKLAENDERS of Chula Vista held a "Dance-in", recently. Others may have "Love-ins" or "Sit-ins", but International folk dancers hold "Dance-ins"!!!! ELIZABETH ULLRICH is the instructor of this group.

Don't forget - - SNEAK PRE-VIEW - - - STATEWIDE '69, January 11, 1969 at San Diego Community Concourse, 2nd & B Streets, San Diego. You are invited to come and see the site of FIESTA 200! See the facilities, the after-party rooms, the theater, the hotel to be used for STATEWIDE '69. Saturday afternoon, January 11, same day, same place, a Statewide meeting. Sunday afternoon January 12, folk dancing from 1:30 to 5:00, Balboa Park Club, Balboa Park, San Diego. Come and enjoy the WHOLE WEEKEND in SAN DIEGO.

Have you thought of giving a "Gift Pre-Registration".....for STATEWIDE '69 to a folk dance friend? Pre-registration forms are available now. Contact your Federation president or write to Vivian Woll, Registration Chairman, P. O. Box 1741, San Diego California 92112. It pays to pre-register!!!

Prices:	Before May 18	After May 18
Registration	\$2.00	\$2.50
Institute	1.50	2.00
Brunch	2.50	2.50

STATEWIDE '69 SAN DIEGO May 29 through June 1, 1969

STATEWIDE 1969

SAN DIEGO

GREATER EAST BAY FOLK DANCE COUNCIL

The GREATER EAST BAY FOLK DANCE COUNCIL celebrated President DOLLY SCHIWAL's birthday at their November meeting. The Council members presented Dolly with a check for an L.P. record, and FLORENCE EDWARDS, Council Historian, made a birthday cake.

The OAKLAND RECREATION DEPARTMENT held their annual SHINDIG on Saturday night, November 30, at Frick Jr. High School.

The OAKLAND FOLK DANCERS will host a Christmas Buffet Party at Hawthorne School in Oakland, on December 19. STAN VALENTINE will be on hand to call Squares.

The SEMINARY SWINGERS' annual Mexican Christmas Party will be held Friday, December 20, from 8 to 11:30 p.m., at Webster School, 81st Avenue and Birch St., in Oakland. There will be a large Pinata for the small children, and a small one for the large children. Mexican refreshments will be served, and don't forget to bring the children. Parking in back of the school building. For more information, contact August Korber, 351-5306.

Just learned of the birth of Michael Stephan to RAY and ANN MIRIZZI. Ray is a former member of the "Pantalettes" and a former Federation scholarship winner.

Lanya Pavliger, 1164 Alfred Avenue, Walnut Creek, CA 94596

MARIN DANCE COUNCIL

More than 110 people from as far away as Ukiah, Palo Alto, and Walnut Creek, attended the KOPACHKA DANCERS' birthday party on November 2. With that many guests it would seem that their future parties will also have to be held in Carpenters Hall because of its size. DEAN LINSKOTT kept the program moving fast from 8:30 till 2 a.m., with a minimum pause between dances. RAE POWELL and HEINZ SCHEUENSTUHL played "live" music for dancing several times during the evening. The hall was decorated by CHRIS BRATT and his committee in a harvest theme, with bales of straw, corn stalks, and a giant mobile of branches with autumn leaves. The food was all Central European, with cabbage rolls, strudel, and a variety of home made breads prepared by KATHY CASPER and her committee.

MIRIAM KANE came home from the hospital on November 6 after major surgery. We are happy to hear that she is recovering nicely. Also recuperating are AL LUBERSKY and SCOTT TILDEN from operations, and ELLIS WOOLEY from a stroke. They all have our best wishes for good luck and excellent progress.

Work has begun for the Marin Dance Council's New Year Party, the Karlstad Ball. The STEP-TOGETHERS are making Mexican pina-

COUNCIL CLIPS (continued)

tas and flowers for decorations. Some of their ideas were brought back from MADELYNNE GREENE's Folklore Camp by JIM and GWEN RASELLA. Meanwhile the KOPACHKA DANCERS are taste-testing a variety of recipes for the midnight supper. The number of tickets for this party is limited, so don't delay. There will be a Balkan Hour at 8:00, then dancing till midnight; next balloons, serpentine, and kissing; then supper - - and dancing again until 2 a.m.

The WHIRLAWAYS had their annual "pie night" in November with an unbelievable choice of home-made pies. On December 11, they will have their egg-nog party, which is so popular that reservations are required. Call MARIE ANGELI.

JIM RASELLA continues to come up with novel ideas for STEP-TOGETHER parties. In October, 11 guests received a review of Halloween customs in many nations, along with 2 walnuts to take home and throw in the fire, as the English do. If they burn you will have a good year; bad, if they explode. For the January party, they will have a hobby show with displays of both hosts' and guests' non-dancing hobbies.

Fred Sueger, 10 Claire Way, Tiburon, CA94920

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

The TRIPLE S CLUB of Sacramento mourns over the death of FRANK ANDINO, who was a long time folk dancer. He passed away on October 28, 1968. Frank had been sick for some time with leukemia. He was a very active member and square dance caller of Sacramento.

The main event on the calendar for December, in Sacramento, is our annual New Year's Dinner Dance. It will be held on December 28, at the Clunie Clubhouse.

One of our new clubs in Sacramento, called the LEFT FOOTERS, has been accepted into the Folk Dance Federation of California, Inc.

Wedding bells have been ringing in Sacramento for some of our folk dance members. DAVID and DEE WARDLE, of SOUTHERN BELLES and BEAUX, were married in September. In July, AL and ALICE HAUSER, also of Southern Belles and Beaux, were joined in wedlock. TED and MARY REILLEY, of CEILI INTERNATIONAL, also became husband and wife in August.

Judy and Jane Coulter, 5410 - 71st Street, Sacramento

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Let's hope this Christmas will see many groups of folk dancers contributing their gayest folk costumes and lively programs to entertaining in hospitals for children, servicemen, and for handicapped senior citizens.

The FUN CLUB, at 362 Capp Street, will hold their Christmas

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

DOROTHY HENNEY, 2034 JOHNSTON AVE., SAN JOSE, CA 95125

Federation Festivals

DEC 8 - Sun - EMERYVILLE
Treasurer's Christmas Party
Emery High School
47th & San Pablo 1:30-6:00
Hosts: Elmer Riba & Committee

1969

JAN 25, 26 - Sat-Sun - SAN JOSE
Tulip Festival
Sat: Institute, Dancing
Sun: Dancing, Exhibitions
Hosts: Peninsula F.D. Council

FEB 23 - Sun - OAKLAND
21st Birthday Party
1:30-5:30 - 7:30-10:30
Oakland Civic Auditorium
Hosts: Greater East Bay Ccl.
Note: Teacher Training
Session Sat, 2/22, Eagles Hall
Scholarship Ball Sat. Night
Ted Oxford Memorial Fund

MAR 8, 9 - Sat-Sun - SACRAMENTO
Camellia Festival
Memorial Aud. 16th & J Sts.
Hosts: Sacramento Council

APR 20 - Sun - SAN FRANCISCO
Blossom Festival
Kezar Pavilion
Hosts: San Francisco Council

MAY 29 - JUN 1 - SAN DIEGO
STATEWIDE 1969 - FIESTA 200
Headquarters: U.S. Grant Hotel
Events: U.S. Grant Hotel,
Community Concourse

Regional Festivals

FEB 9 - Sun - SAN FRANCISCO
Warmup Party for Apr Fest.
Kezar Pavilion 1:30-5:30
Hosts: San Francisco Council

Special Events

NOV 28, 29, 30 - SAN FRANCISCO
17th Annual Kolo Festival
Russian Center, 2450 Sutter

DEC 29 - Sun - SACRAMENTO
New Years Dinner Dance
Clunie Club House
Hosts: Sacramento Folk Dance Co

DEC 31 - Tues - SAN RAFAEL
Karlstad Ball
Masonic Hall - \$3.00
Hosts: Marin Dance Council

1969

FEB 2 - Sun - OAKLAND
Children's Festival
Civic Auditorium 1:30-3:30
By Invitation Only - Contact
Millie von Kinsky
Hosts: Oakland Recreation Dept.

APR 12 - Sat - SAN RAFAEL
President's Ball - \$1.00
(To finance July Festival)
Hosts: Marin Dance Council

APR 26 - Sat - SACRAMENTO
Scholarship Party
Hosts: Sacramento F.D. Council

TEACHER TRAINING PROGRAM

6 Saturdays - 9:00 to 3:00
Eagles Hall - OAKLAND
Feb 15, 22; Mar 1, 15, 22, 29
Pre-Registration: Leo Hammer,
469 Harkness, S.F. 94134 \$5.00

Institute Dates

January 25 - San Jose
McCabe Hall, Aud.
March 8 - Sacramento
Memorial Auditorium



Changs International Folk Dancers in Polish Costumes
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 Photo: Henry Bloom

C. P. BANNON

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Varýs Hasápihos//Karagouína/Pentozális/Tsakónikos/Nizámikos/Kerkyraikós/Zeibékikos

GREEK FOLK DANCES (Volume II)— LP-6

Ais Giórgis (St. George) / Zagorísios / Kótchari / Syrtós Keffalinías / Gaitanáki Ródou// Le-
tchina//Tái Tái/Syrtós Haniótikos/Berátis/Omál Trapezoundéikon/Mérmingas Keffalinías/
Menósis

GREEK FOLK DANCES (Volume III)— LP-8

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Karpáthou/Syrtós Ródou/Lefkadítikos/Pidikhtós Epírou/Omál Kerasoundéikon/Fysoúni

MACEDONIAN FOLK DANCES (Volume I)— LP-15

Berance/Džangurica or Skudrinka/Dračevka/Stahkino/Staro Tikvelko/Acano Mlada Neves-
to//Kalajdzisko I / Bučansko/Čučuk/Skopska Crnogorka/Povrateno/Potrcano

MACEDONIAN FOLK DANCES (Volume II)— LP-24

Berovka/Ne Odi Džemo/Devojče, Devojče/Baba Djurdja/Gilanka or Prištevká/U Kruševó
Ogin Gori/Sarakina (Pajduško)//Jeni Jol/Kaladžisko II/Trite Pati (Tris Forés)/Postupano
/Tropnalo Oro/Teško Krstačko

MACEDONIAN FOLK DANCES (Volume III)— LP-25

Žensko Kršteno/Toska/Patrunino/Sadilo Mome/Lesnoto/Gajda//Čupurlika/Ratevka/U Se-
lo Tapan Čukaše/Adana/Čifte Čamée

BULGARIAN FOLK DANCES (Volume I)— LP-26

Jove Male Mome/Izfürli Kondak/Čekurjankino/Pravo Trakijsko/Bjaganica/Kraj Dunav-
sko/Bučiži//Kamenopolsko/Hvojčata/Čerkeska/Graovsko/Čestoto/Kopanjica or Gankino

ASSYRIAN FOLK DANCES— LP-4

Sheikhani (instrumental)/Janiman (Gulsheni)/Mamer/Hoberban/Tanzara/Janiman Kav-
rakh (Ai Gule)/Sheikhani (song)//Aino Kchume/Tavlama/Mamyana/Demale/Chalakhani/
Kochari

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