

APRIL 1969



Camtia Dance Ensemble - Sacramento  
Bruce Mitchell, Director  
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

April 1969

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## TABLE OF CONTENTS

Costumes of Norway.....1	(In Two Parts-Part II)
Folk Arts & Crafts..... 7	Decorated Easter Eggs
Viewpoint (President's Page).. 10	
Who's Who (Irene Weed Smith).. 12	
Dance Description..... 16	Belasicko (Macedonia)
Statewide '69 Dance Program... 17	
Dance Description..... 18	Vrni Se Vrni (Macedonia)
Blossom Festival Program..... 20	
The Fifth Son..... 22	
Folk Dance Popularity List.... 24	For 1968 - Southern Calif.
Statewide News..... 26	
Apple Blossom Festival..... 27	
The Party Planner..... 29	
Record Shops..... 31	
Echoes From the Southland..... 32	
Surprise Announcement..... 34	
Council Clips..... 35	
Calendar of Events.....38-39	
Classified Ads..... 40	
Folk Dance Camp Ads..... 9-14-28	

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# Costumes of Norway

By Audrey Fifield

(HARDANGER)



Plate II

# Costumes of Norway

IN TWO PARTS  
(Part II)

By Audrey Fifield

The Hardanger costumes of Plate II never vary from red, white and black. The women's skirts are black with a white apron embroidered in the Hardanger stitch. This embroidery is used everywhere, on curtains, tablecloths, etc., as well as clothing. D.M.C. Company have published several books of patterns and instructions. (Patterns are also available at "Handcrafts of Europe" in Sausalito). Filet crochet done in a heavy thread looks much the same and is an acceptable substitute.

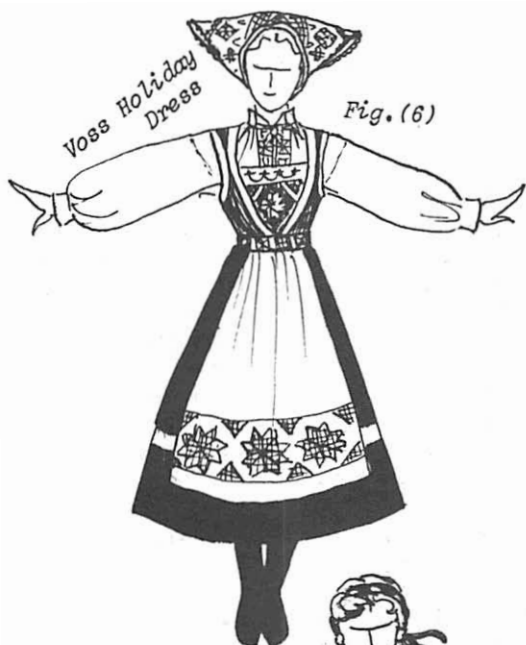
The bodices are red with flowered braid at the edges, usually with a narrow yellow stripe or cord on one edge. Older women sometimes favor a black silk blouse-jacket rather than the bodice. No apron is then worn; instead, two very fine woven bands fall down the front of the skirt, and, if she has one, a belt with a silver or gold buckle and plates or bosses of metal all around. The belt is so long the tongue falls to the hem of the dress. These belts have been in style since the 11th century and may be seen on medieval statues and tombs.

Unmarried females of any age wear the "maiden's cap" (Fig. 3) which is red and trimmed with beads. The insertion in the front of the bodices is also beaded in white and colors, and usually in some variant of the "Hardanger Star". This star, like the swastika, is found all over the world. The neck edge of the insertion is of black velvet with a design of pearls on it.

The headdress, or "skaut" is the married woman's pride. Of course, any structure this complex must have a form upon which to be built. The form used here (Fig. 4) is made of many layers of paper sewn together and covered with ticking, and is about three-eighths to one-half inches thick. Notice the squared off edges. The skaut, itself, is of white linen, and is finely pleated, about 1/4 inch knife pleats, and starched as stiff as a man's formal shirt bosom. Two crosswise pleats are made as shown in (Fig. 5). The skaut is held to the head with a narrow white band in front of the form which has been placed in an upright position on top of the head and tied at the back of the neck. The middle section of pleating is then "broken" open over the form and turned forward and down to the ears, where it is securely pinned to the tape of the form. The "tail" is looped upward as shown and pinned at the nape through the underfolds of the shorter crosswise pleat.

The man's vest is red with a white back. Notice that Norwegians wear their wedding rings on their right hands.

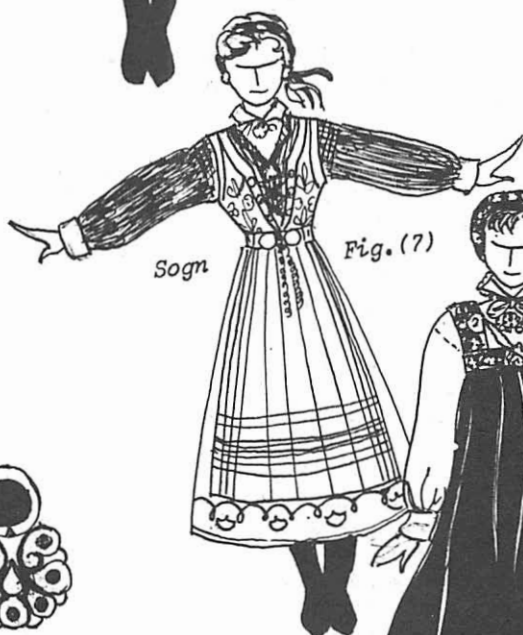
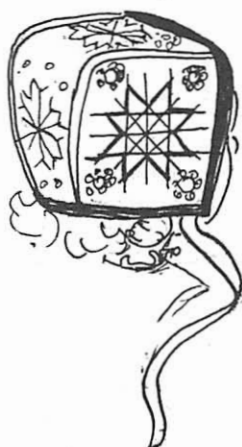
The Voss costume (Fig. 6) is much like the Hardanger, but the bodice opening lacks the points. It is bound in green. The skirt is dark green wool with a lighter green band at the bottom, with a yellow ribbon between them. The cap is a starched



Voss Holiday  
Dress

Fig. (6)

Back and Side  
View of  
Maiden's Cap (Fig 3)



Sogn

Fig. (7)

Hallingdal  
Fig. (2)



Bodice Lachet  
(Actual Size)  
(Fig. 12)

Sketches by Audrey Fifiield

## COSTUMES OF NORWAY (continued)

square of linen embroidered with cross-stitching and folded diagonally, but off center, allowing a double point to show in the back. The men of Voss wear an all green waistcoat. Norwegian men wear stocking caps or black felt snapbrim hats or even a small embroidered "beanie".

The Sogn costume (Fig. 7) also uses the maiden's cap of Hardanger but in colors appropriate to their dresses. The example shown is wearing a fillet instead of a cap. Her skirt is black with a green band embroidered in yellow, or red and yellow, at the hem. The black apron has narrow green and tan stripes woven into it. Her bodice is tan woolen damask banded with black velvet. The different thing about this costume is the green silk over-blouse with shirred on sleeves. The white linen blouse shows only at the neck and wrists. This dress may also have other colors in the bodice. A particularly striking dress of black, with a black wool damask bodice, has the damask design embellished in silver threads.

A brown skirt with a green band, cap and bodice, or a blue skirt with a brown band and bodice, might also be worn.

Note especially the jewelry worn with all costumes. All wear a small pin at the throat, and most wear a huge pin below it, often with chains and clips to the bodice straps. Where this is not necessarily a part of the costume, I have not included it.

The Gudbrandsdal dress shown (Fig. 8) has several versions, but always uses the up-pointed, bodice opening, and no lacings. Instead, a short self band across the waist secures it. The dresses are bright, medium blue, with free-wheeling naturalistic or stylized flowers embroidered in red, pink, rose, white, green, etc. The bodice may also be plain red with a matching red band at the hem.

The work dress of this costume (Fig. 9) has a red and white plaid vest and a red, white and blue striped skirt of cotton cloth. The white apron is of a lacy weave and has an embroidered band at the bottom. The kerchief is white.

The other work dress shown (Fig. 10) is general throughout the country, and while it varies a little in bodice cut, and the skirt might be plain, plaid or striped, it is hard or impossible to place accurately by region. The material is firm cotton, woven in chambre weave; that is, using clear colors for the warp threads and black for the weft or woof threads. While this darkens the color, it imparts a changeable character to the material. The "swatch" (Fig. 11) is an actual example at hand and is life sized. I've also seen it in predominately red, also brown and green. The tiny stripes are woven "Herringbone" making them flexible. This can be used for the binding on the bodice and for the lacing strings. The colors in the wide stripe are tan, white, light blue, yellow, pink, black, turquoise, and



"Work Dress"  
of Voss,  
Hardanger  
and other  
areas

Fig (10)

Nordfjord  
Fig. (1)

Fig. (8)  
Gudbrandsdal  
Holiday Dress

"Work Dress"  
Fig. (9)

Sketches by Audrey Fifiield

# COSTUMES OF NORWAY (continued)

dark blue, orange, light blue, red, yellow and black. Thirteen in all, each two threads wide. Fig. 12 is a tracing of a steel latchet used on this dress. Most use only six, three on each side.

The white apron may have red and blue, etc., designs woven into it or in combinations with drawn work or crossstitch. The embroidery on the blouse front and neck and wristbands would match that of the apron band.

Audrey Fifield

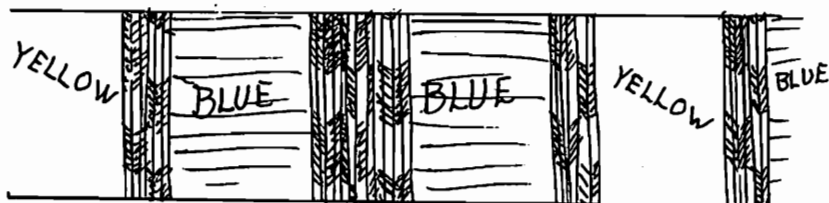
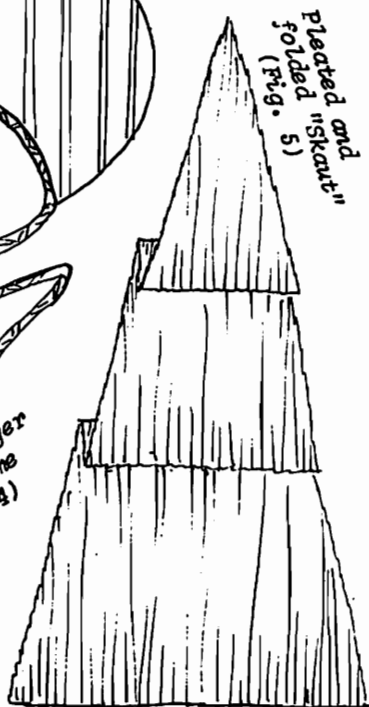
Maiden's Cap  
Hardanger, Voss,  
Sogn and many  
other areas

(Fig. 3)



Form for Hardanger  
"nskaut" and some  
others (Fig. 4)

pleated and  
folded "nskaut"  
(Fig. 5)



Example of a weave for a  
striped skirt. (Actual Size)  
(Fig. 11)



# FOLK ARTS & CRAFTS

GRACE C. NICHOLAS



## DECORATED EASTER EGGS

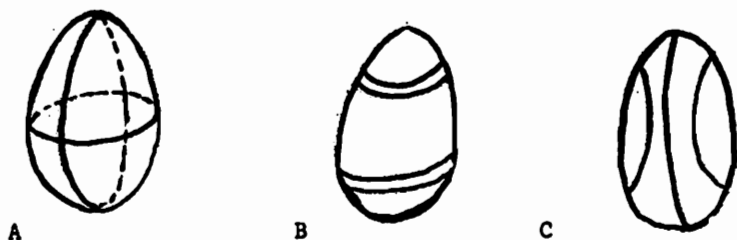
How delicate, how fragile, how fascinating that it should be holding a new life - an egg shell. Many people for many centuries have thought this same thing, and as a consequence the egg has become a symbol of Easter -- the day celebrating Christ's re-birth and all of the earth's re-birth in the approaching spring season.

People everywhere decorated the eggs to give them a festive air for the holiday, and the most elaborately decorated eggs were done by the Slavic peoples. The Russians, particularly, developed quite an art in decorating eggs and if you would like to make a Russian Easter egg, here is the method.

You will need: Hard boiled eggs (the eggs may be used raw or only the shells used with the egg blown out of a small hole at each end, but hard boiled eggs are the easiest to work with), a cake of beeswax melted in a small can that is in a larger can of boiling water to keep it melted, a small paint brush, cups to hold sufficient liquid dye to completely submerge the egg, Easter egg dyes and vinegar to set the dyes (get an Easter egg coloring kit that includes a wire egg dipper which is most convenient). The colors of dyes you use must not be affected by being dyed over each other (i.e. red will not dye over green, or blue over orange - - these being complimentary colors, will neutralize each other and appear black or brown). You will also need a design to paint on the egg. You can find pictures of authentic designs in books on Folk Arts, the Folk Dancer Magazine--1945 February issue has several pictures, but do not hesitate to make your own designs.

- The process: 1. Be sure the egg is clean, smooth surfaced and white.
2. Draw lines on the egg with a colored pencil to divide the egg to fit the design you have chosen. Here are some examples:

Fig. 1



## DECORATED EASTER EGGS (continued)

These lines are a structure upon which to paint your design, which is much more effective if done free-hand so no pencil sketching marks show, except these structure lines, which are a part of the design. Our sample egg will use structure lines of Fig. 1-A.

3. Always choose colors to be used in sequence from light to darker shades, each one being able to be dyed over the previous one. First cover with wax the part of the design to be left undyed. Dip the brush in the melted wax and apply like paint to the egg shell. For our sample egg the colors used are: 1, white and green; 2, yellow; 3, red; 4 purple. The white and green are considered the lightest color, and are to be covered with wax first so as not to be dyed at all (as the green would neutralize the red dye, although green is needed in the design). The structural lines and the diamonds are applied with a green pencil and painted with wax to remain green, the dots and curlicues are painted with wax on the eggshell to remain white. See Fig. 2.

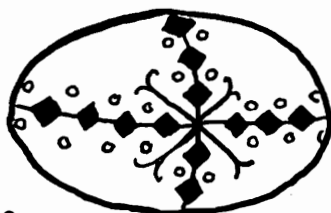


Fig. 2

4. Following the directions on the packet of dyes, now dye the egg the lightest color and let it dry. The parts covered with wax will not dye. Do not remove the wax but paint additional wax on that part of the design to remain this lightest color. On our sample egg, the color is yellow, and the borders around the green diamonds and the centers of the flowers are painted with wax to remain yellow. See Fig. 3.

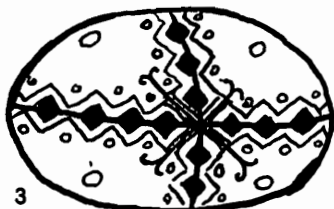


Fig. 3

5. Now dye the egg the next darker color and let it dry. Then paint with wax the part of the design to remain that color. On our sample egg, the color is red and the flower petals and the outer edges of the yellow borders of the diamonds are painted with wax to remain red. See Fig. 4.

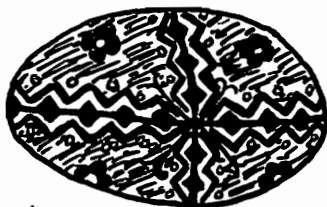


Fig. 4

## DECORATED EASTER EGGS (continued)

6. The design should now be complete. Dye the egg the darkest color. On our sample egg this is purple, indicated by light shading on Fig. 4, although it will be the darkest color.

7. Now hold the egg close to the flame of a candle until the wax is melted, and carefully wipe the wax off with a clean cloth. Do only a small portion at a time. Hold the egg at the side of the candle flame so as to avoid smoking. The little smoking that does occur is on the wax only and can be wiped off with the melted wax. When all the wax has been removed, you can see the design, and the egg will be smooth and have a lovely soft shine from the wax.

Throughout the project handle the egg firmly but gently. It may be hard boiled, but the shell will crush if squeezed or dropped. Many beautiful Russian Easter eggs have been kept for years.

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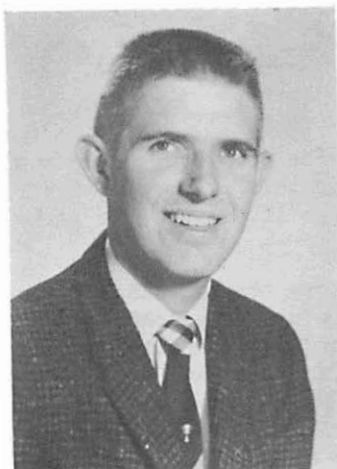
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Bruce Mitchell (North)

## VIEWPOINT

### PRESIDENT'S PAGE



Alice Hauserman (South)

How were you first introduced to folk or square dancing? I remember back in the summer of 1950, attending a square dance with my parents. The caller, Lloyd Edwards, was short one man to complete the fifth square. All eyes turned toward me and I haven't sat down since.

I square danced for several months before being introduced to folk dancing. As I thought back over the early years, I couldn't help asking why people chose one of the activities.

Today we find all levels of dance around us. We have the pure ethnic groups specializing only in material from a select area; we have general folk dance groups that include composed rounds and fairly simple squares; we have groups that do nothing but square dance and we have groups that specialize only in the latest "pop-tune" composed dance.

The square and round dance movement is quite distinct from the folk dance movement. Square dancing as we see it today has become quite commercialized. Many people make a living from calling, producing records, and conducting institutes. This commercialism goes hand-in-hand with the rat race square dancing has progressed to at some levels. The footwork remains the same, thus, the quest for more and more complicated figures has forced many of the folk dance-square callers and folk dance-square dancers to drop by the wayside when it comes time to dancing squares. It has become almost impossible for the dancer liking both forms of dance to keep up. He either drops out of one or the other activities.

A very close friend of mine, and a well known square dance caller from San Francisco, has dropped all but one square dance class, due to the push for harder and faster material. This again accents the problem of the caller and/or dance instructor that tries to hold a regular job and keep up with all the new material. It's almost impossible.

The biggest problem occurs when a person who hasn't danced for a year or two goes to a hoe-down and is unable to keep up with the flow of activities.

## VIEWPOINT (continued)

Square dance leaders are finally beginning to see the light. Some are calling a halt to the influx of new material and re-strictering their classes to "20 basics" etc. Thus, dancers that knew the 20 basics five years ago will still be able to dance after a year lay-off for the new baby, etc.

Folk dancing has had similar criticism. There are those who say the dance camps are presenting too many new dances. The fallacy in this lies in the misconception that all 70 dances presented are to be taught to everyone. Each person or instructor must choose the material that best suits their own needs.

Folk dancing, for the most part, offers a wider cross section of groups or levels. Most groups don't attempt to learn everything being done in folk dance circles. Some groups are strictly demonstration groups, while others cater to the general folk dancer. The line dance enthusiast can seek this type of activity without being concerned about the latest release in European dance form.

A folk dancer can return to a group after a year or two absence and still find a good percentage of "old" dances on a current program. The folk dance movement has not, and probably will not, reach the "round-of-the-month" stage. Some years will produce a fine new selection of dances for general consumption. Other years, very few new dances find their way to our festival programs.

Let's design our festival programs to motivate all dancers. Include simple dances that our younger children can do. Include the dances that will challenge the advanced dancers. Include basic squares and the better composed round dances.

Each leader must provide, and the dancers must demand a program that is based on fun and enjoyment. Remember what Snoopy says, "To dance is to live - to live is to dance." With this foremost in our minds, folk dancing will live forever.

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

KEEP YOUR DATES STRAIGHT WITH A

FOLK DANCE CALENDAR OF COSTUMES

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	18	19	20	21	22	23	24	25	26	27	28	29	30

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1095 Market Street, Room 213  
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# WHO'S WHO

## IRENE WEED SMITH

"Folk Dancers Are Fascinating" may not be the most original phrase ever coined, but it is nonetheless true. It is amazing the interesting people who are attracted to this activity, and to discover the knowledge and experience which each contributes in his or her own way. Such a person is April's Guest of Honor IRENE WEED SMITH, San Francisco Native Daughter, and Folk and Ballroom Dance instructor. A graduate of Lowell High School, Irene holds a B.A. degree in the field of Psychology-Philosophy and obtained her M.A. in Recreation-Education. She possesses a Lifetime Standard Teaching Credential, and is registered with the American Recreation Society.

Her background in all forms of dance is extensive - her accomplishments many. During her school years she spent much time studying all aspects of dance. Summers found her in Hollywood, California, specializing in Hawaiian Dance, Ballroom and Spanish. Her instructor in the latter was the late Jose Cansino.

Irene has devoted much of her time to working for the USO program, and also the YMCA. In 1950 she became Women's Program Director for the USO-YMCA branch in Waukegan, Illinois, organizing and training volunteers, and teaching Ballroom and Folk Dance as well. She made the acquaintance of many dance leaders in the Chicago area and became a member of the Dance Masters of America in the Windy City. At the end of the Korean War, Irene returned to San Francisco, and joined the local YMCA staff, instructing teen-age and young adult Ballroom classes.

She has served in many capacities - catch a few of the highlights: Women's Program Director for the Monterey USO Service Club; instructor on the staff of the 1951 Summer Session Dance Workshop at Mills College in Oakland; Choreography and Instruction at S.F.'s St. Paul's High School, for their participation in operettas and musicals at Sigmund Stern Grove; attendance at the Camp for Living Judaism, at Saratoga, California, in May, 1957, on a Scholarship from Temple Emmanuel, to study Israeli dance and culture; attended the Dance Caravan First World Dance Convention in Paris, France, 1965; arranged programs for the annual Shriners Hospital Easter program, a function dear to her heart, and one which she still performs; instructor in a wide variety of classes for the San Francisco Recreation Department; at present, is assigned to instructing in Folk, Ballroom, Ballet, Creative Jazz and Exercise; instructs Senior Citizens classes - the list is a long one.

Irene has her own private dance studio -- you may have attended one of her classes. She has also seen a good deal of the world -- observing ethnic dances and cultures in their own surroundings. Where? Cannes, France -- Ballet Boarding School; Madrid, Spain -- Spanish dance in all its fiery glory; London,



Irene Weed Smith

Photographed by ROMAINE



## IRENE WEED SMITH (continued)

England - Ballroom dance.

She has preserved some of her knowledge in written form. Her theme on "The Place of Dance in the Secondary School" is on file in the Mills College Library. Irene's graduate thesis, which won her Master's Degree, may be found at San Francisco State College - "The Role of Dance in Community Recreation."

This busy lady is currently a substitute teacher for the San Francisco Unified School District, all levels - Junior and Senior High, and San Francisco City College. Added to her dance program is the instruction of Social Studies, English, Music Appreciation and Physical Education.

Irene believes in dance as a wonderful means of communication and expression, and her life is an example of her belief. She treasures many friendships, all begun through contacts made in the dance field. She finds particular pleasure in watching what dance can do for its students --- the acquisition of grace and poise, musical appreciation, the encouragement of physical fitness, and the beauty of friends meeting with a common interest. In her own words, it is "A rich and rewarding experience."

It is people such as this lady who contribute much to our movement, and who are often overlooked when the honors are presented. Consider it so no longer!

*Susy Martine*

### *Folk Dance Camp*

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# San Francisco Council of Folk Dance Groups

Presents

## BLOSSOM FESTIVAL

April 20, 1969

1:30 to 5:30 and 7:30 to 10:30

Kolo Hour - 6:30 to 7:30

Kezar Pavilion  
Stanyon & Waller Streets  
San Francisco

### AFTERNOON PROGRAM

M.C. *Fred Sweger*

1. Hava Nagilla
2. Marklander
3. El Shotis Viejo
4. Tsiganochka
5. Doudlebska Polka
6. Angus Macleod
7. Ta'am Haman
8. SQUARES - Callers: Dominic Ciampi  
Pete Lydon

M.C. *Wendell Schaal*

9. Lights of Vienna
10. Korobushka
11. Silver Tassie
12. Hofbrau Haus Laendler
13. Corrido
14. Schrittwalzer
15. Desert Blues
16. SQUARES - Callers: Walt Baldwin  
Irene Oxford

M.C. *Dolly Schiwal*

17. La Encantada Tango
18. Polish Mazur
19. Sauerlander Quadrille
20. Shepherd's Crook
21. Contra - Caller: Jack McKay
22. Erev Ba
23. Wheels Quadrille
24. Tango Poquito
25. SQUARES - Callers: Edith Thompson  
Jim Oxford

M.C. *Chet Wright*

26. Silencio Tango
27. Slovenian Waltz
28. Hambo
29. Zillertaler Laendler
30. Waverley
31. Ve David
32. Polyanka
33. SQUARES - Callers: Bill D'Alvy  
Joe Davis

M.C. *Cathy Jair*

34. Vrtielka
35. Pearly Shells
36. Margaret's Waltz
37. Preskavic Kolo
38. Las Dulcitas Tango
39. Waltz

### EVENING PROGRAM

M.C. *Ralph Bauman*

1. Scandinavian Polka
2. Blue Pacific Waltz
3. Mexican Schottish
4. Polka Sa Nayon
5. To Tur
6. Redova
7. Bella Franca

8. SQUARES - Callers: Joe Angeli  
Steve Angeli

M.C. *Dodi Douglas*

9. Azul Cielo
10. Lauderdale Lads
11. Kohanochka
12. Changier Quadrille
13. Prekid Kolo

27. SQUARES - Callers: Phil Maron  
Jim Wright

14. SQUARES - Callers: Gary Kirschner  
Stan Valentine

M.C. *Al Sanford*

15. Hasapiko
16. Mosaico Mexicano
17. Shuddel Bux
18. St. Bernard Waltz
19. Russian Peasant
20. Das Fenster
21. Jota de Badajos

M.C. *Bill Beaton*

28. Waltz Violetta Mazurka
29. Teton Mountain Stomp
30. Tarantella di Peppina
31. Ship O' Grace
32. Waltz

22. SQUARES - Callers: Ed Kremer  
Harlan Beard

M.C. *Charlie Frey*

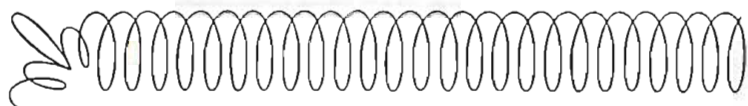
23. Fandango Espana
24. Doudlebska Polka
25. St. John's River
26. El Caballero

# ¡ Fiesta 200!

THESE DANCES WILL BE ON STATEWIDE '69 PROGRAMS.

<p>             Ahavat Hadassah              Alexandrovska              Alunelul              Angus Mac Leod              Apat Apat              Arap              At Va'Ani              Baile Da Camacha              Ballos From Kassos              Bekesi Paros              Bela Rada              Bella Franca              Black Hawk Waltz              Blue Pacific Waltz              Bourrées              Caballito Blanco              Čačak              Čardáš Z Kšických                  Hármov              Carlama              Cetvorka              Corrido              Cotton Eyed Joe              Couple Hasapiko              Croatian Waltz              Cumberland Square              Dalchovo              Das Fenster              Debka Hilel              Der Stampfer              D'Hammerschmiedsg'selln              Dodi Dodi              Dodi Li              Doudlebska Polka              Drei Lederne Strompf              Dreisteyrer              Drmes Iz Zdencine              Ecseri Čárdás              El Gaucho Tango              El Shotis Vlejo              Erev Ba              Ersko Kolo              Fandango España              Frailachs         </p>	<p>             Gencsi Verbunk              Gerakina              Hambo              Hanokdim              Haroa Haktana              Hava Nagilla              Hofbrau Haus Landler              Hopak              Hora Din Glubega              Horehronsky Čárdás              Ikarlotikos              Italian Quadrille              Jablochko              Jota De Badajoz              Jovano Jovanke              Kamarinskaya              Kapuvári Verbunk              Karagouna              Kevi Čárdás              Kohanochka              Kőrcsárdás              Korobushka              Kostursko Oro              Kreuz Koenig              Kriči Kriči Tiček              La Encantada              La Faira Da Strada              Lakodalmi Tanz              Las Dulcitas              Lech Lamidbar              Leor Chiyuchech              Lesnoto Oro              Makazice              Makedonka              Ma Na'Avu              Marklander              Mascando Chiquite              Masquerade              Mayim              Meltschi Putz Di              Milondita Tango              Morovac              Nebesko         </p>	<p>             No. Neopolitan                  Tarantella              Numero Cinco              Odessa Mazur              Oklahoma Mixer              Orjent              Orlovskaya              Oslo Waltz              Parado De Valdemosa              Pentozall              Polka Mazurka              Polyanka              Prekid              Ranchera              Ravno              Red Boots              Rest &amp; Be Thankful              Road to the Isles              Romanian Medley              Rumunjsko              Russian Peasant              St. Bernard Waltz              St. John River              Sauerlander Quadrille              Scandinavian Polka              Schuhplattler              Schuhplattler Quad.              Seljancica              Setnja              Shepherd's Crook              Sherr              Ship o' Grace              Slamsa Beirte              Silver Tassie              Sirtaki              Snurrebocken              Sonderhoning              Sweets of May              Syrto              Szokkenos              Ta'am Haman              Tango Campana              Tango Poquito              Tant'Hessie         </p>
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(Continued on Page 22)



The SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

WELCOMES ALL FOLK DANCERS TO THE

## BLOSSOM FESTIVAL

On April 20, at half past one  
We hope we shall see you;  
We want you to come.

In your finest costume,  
Join in the fun.  
There's music and dancing for everyone.

At Kezar Pavilion near Golden Gate Park  
It's the "Blossom Festival"  
With folk dancing 'til dark.

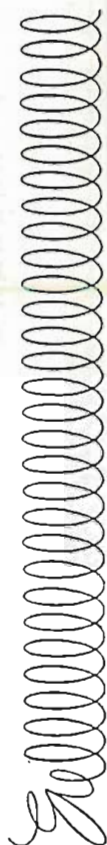
At half past five you'll want to eat  
There are restaurants near by  
For this kind of treat.

At half past six Kolos will start  
With Edith Cuthbert and her records;  
We know you will take part.

At half after seven the dancers will return  
For another three hours  
Of dancing without concern.

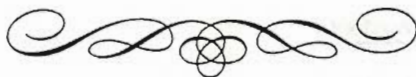
The music will stop at half past ten;  
Blossoms will fall, leaving branches bare.  
The dancers will want to go home by then.

You'll have a great time,  
So remember the date;  
April 20, it is, and don't be late!



## DANCES TO BE ON STATEWIDE '69 PROGRAMS (continued)

Tarantella Napoli	Trekantet Slojfe	Vranjanka
Tehuantepec	Triple Schottische	Vrtlelka
Teton Mountain Stomp	Tsiganochka	Waverly
1314	Vari Hasapiko	Zagaritiko
Tino Mori	Ve David	Zillertaler
To Tur	Vo Sadu	Zweifacher



## THE FIFTH SON

By Wilma G. Hampton

He was tall like the family of his English mother and had the features and dark complexion of his father. He was a serious student, good natured and generous, polite and pleasant, and feared only the Devil, himself. His whole world loved him because "he was a profit to all, and he did harm to none." His love was the stars, and the sea. He was the richest man in Portugal, and he died in debt.

His half-sister was a duchess; his sister a queen. His half-brother was a duke. His brothers were princes; and one of them a king. But they all identified themselves as the siblings of Infante Dom Henrique, known to us as Prince Henry, the Navigator.

He could have been wining and dining and entertaining the ladies; or just doing nothing in his father's sun swept garden kingdom, but he preferred the red and golden beach and the jagged cliffs of Sagres, at the southern tip of Portugal. There in his academy, he surrounded himself with the best physicist and cosmographers of his day, most of whom were Jews. He sent his ships out every season, not to plunder, but to discover. If his superstitious sailors returned from a distant shore without having met any sea monsters the next time he sent them a little bit farther.

Thus, he set the stage for the discovery of the New World, and left a heritage for all of us: "The world is as wide as the mind."



## VRNI SE VRNI

(Macedonia)

Vrni Se Vrni (Ver-nee See Ver-nee) is translated as "Come back, come back". The dance takes its title from the song which is being sung, in which the rejected lover pleads for his love to return to him. It was introduced by Atanas Kolorovski at the 1968 University of The Pacific Folk Dance Camp at Stockton, California.

MUSIC: Record: Dances of Yugoslavia LP WRS-768, Side 2, Band 2.  
Festival Records FM-4005 A (45 RPM) (Not yet released).

FORMATION: Open circle, leader at R end. Hands are joined, held at shoulder height, elbows bent, in Part I, down in Part II.

STEPS AND Walk\*; hop-step-step\*; run\*.

STYLING: There should be a good knee flex on all walking steps.  
Part I has a soft, flowing quality.

\*Described in Volumes of Folk Dances From Near and Far, published by the Folk Dance Federation of California, Inc., San Francisco, California 94103.

### MUSIC 2/4

### PATTERN

#### Measures

B 1-16 INTRODUCTION (Record begins with Part II music). No action.

#### A I. SLOW PART (vocal)

- 1 Facing slightly to R of ctr and moving in LOD, step fwd R, bending knee (ct 1). Bring L leg close behind R (ct &). Step on L toe near R heel (ct 2). Step fwd on R (ct &).
- 2 Still moving in LOD, repeat action of meas 1, but with opp ftwork.
- 3 Still moving in LOD, walk 2 steps, R,L (cts 1,2)
- 4 Turning to face ctr, step R on R (ct 1). Lift R heel and at same time raise L leg (knee bent) in front of R (ct 2).
- 5-8 Repeat action of meas 1-4, but moving RLOD with opp ftwork.
- 9-10 Repeat action of meas 3-4.
- 11-12 Repeat action of meas 3-4, but moving in RLOD with opp ftwork.

#### B II. FAST PART (instrumental)

- 1 Bring joined hands down and face to R. Moving in LOD, hop on L (ct 1), step fwd on R (ct &), step fwd on L (ct 2), hold (ct &).
- 2 Repeat action of meas 2 (Part II), exactly.
- 3 Still moving LOD, take 3 small running steps R,L,R (cts 1, &, 2), hold (ct &).
- 4 Repeat action of meas 3 (Part II), but begin L.
- 5 Hop on L, turning to face ctr, at same time raising R leg, knee bent, next to L leg, and raising joined hands to shoulder height, elbows bent (ct 1). Step R across in front of L, body bending slightly fwd from hips, L leg raised, ft slightly off floor, in back of R (ct &), hold (ct 2&).
- 6 Step bkwd on L (ct 1), step on R toe next to L ft (ct 2). Weight is still mostly on L.
- 7 Drop onto R heel, at same time raising L leg, knee bent, in front of R, and bringing joined hands down (ct 1), hold (ct 2). NOTE: This movement of meas 7 is done sharply.
- 8 In place, take 3 quick, little steps, L,R,L (cts 1,&,2), hold (ct &).
- 9-16 Repeat action of meas 1-8 (Part II). Repeat dance to end of music. NOTE: The variation which follows can be performed wherever the walking step is done, i.e., in Part I, meas 3 and 4, 7 and 8, 9 and 10, 11 and 12:
  - 3 In LOD, walk R,L, on the "off-beat" - i.e., straighten L knee (ct 1), step R, bending R knee (ct &), straighten R knee (ct 2), step L, bending L knee (ct &).
  - 4 Straighten L knee, turning to face ctr (ct 1), step R (ct &); lift R heel and raise L leg, knee bent, in front of R (ct 2), hold (ct &). This movement is fairly soft. The straightening of the knee is not stiff and jerky, but is a soft movement that fills up the first half of the beat.

# FOLK DANCE POPULARITY LIST FOR 1968

## IN SOUTHERN CALIFORNIA

Compiled by Stan Graham

- |                              |                               |
|------------------------------|-------------------------------|
| 1. Alunelul                  | 39. Miserlou                  |
| 2. Apat Apat                 | 40. Nebesko Kolo              |
| 3. Alexandrovska             | 41. Numero Cinco              |
| 4. Caballito Blanco          | 42. No. Neopolitan Tarantella |
| 5. Couple Hasapiko           | 43. Orijent                   |
| 6. Corrido                   | 44. Oslo Waltz                |
| 7. Čárdás Z Kósických Hámrov | 45. Oklahoma Mixer            |
| 8. Cumberland Square         | 46. Polka Mazurka             |
| 9. Das Fenster               | 47. Polyanka                  |
| 10. Doudlebska Polka         | 48. Red Boots                 |
| 12. Dodi Li                  | 49. Road to the Isles         |
| 13. Drei Lederne Strumpf     | 50. Rumanian Medley           |
| 14. Debka Halel              | 51. Russian Peasant           |
| 15. Erev Ba                  | 52. Sauerlander Quadrille     |
| 16. El Mar Caribe            | 53. Scandinavian Polka        |
| 17. Gerakina                 | 54. Setnja Kolo               |
| 18. Hambo                    | 55. Schuhplattler             |
| 19. Hopak                    | 56. Ship O' Grace             |
| 20. Hofbraü Haus Landler     | 57. Shepherd's Crook          |
| 21. Italian Quadrille        | 58. Siamsa Beirte             |
| 22. Jota de Badajoz          | 59. St. Bernard Waltz         |
| 23. Korobushka               | 60. St. John River            |
| 24. Karagouna                | 61. Sweets Of May             |
| 25. Kőrčasárdás              | 62. Syrto                     |
| 26. Hanokdim                 | 63. Snurrbocken               |
| 27. Kosturska                | 64. Sherr                     |
| 28. Lesnote Oro              | 65. Tant' Hessie              |
| 29. Le'or Chiyuchech         | 66. Tango Poquito             |
| 30. Lech Lamidbar            | 67. Tarantella, Napoli        |
| 31. Lakadalmi Tans           | 68. Tehuantepec               |
| 32. Mayim                    | 69. Vari Hasapiko             |
| 33. Makazice & Bella Rada    | 70. Vo Sadu                   |
| 34. Masquerade               | 71. Vranjanka                 |
| 35. Marklander               | 72. Vrtielka                  |
| 36. Mazur (Odessa)           | 73. Yovano Yovanke            |
| 37. Morovac                  | 74. Zillertaler Laendler      |
| 38. Milondita Tango          | 75. Zwelfacher                |

May I quote a man whom we all respect for his knowledge and hard work in helping folk dancing to be what it is today. Song Chang wrote the following in an article in "Let's Dance" in the October 1948 issue (Yes, 20 years ago).

"One thing is important - that the Federation's repertoire should be, and must be, reduced. Let people do as they wish in their own clubs so long as they do not inflict them on others."

Stan Graham, Santa Barbara



# BELASIČKO

(Macedonia)

Belasičko (Bell-ah-SEETCH-koh) is a line dance, and comes from the town of Strumiea. It is named for a nearby mountain, Belasiča. The ftwork is influenced by the rocky terrain. The dance is done by the shepherds in the area. It was introduced by Atanas Kolorovski, at the University of The Pacific Folk Dance Camp, Stockton, California, in 1968.

MUSIC: Record: "Dances of Yugoslavia", WRS 768, Side 2, Band 2.  
Festival Records FM-4005A (45 RPM).

FORMATION: Broken circle, leader at R end, hands joined and held down. When originally danced, M and W did not join hands, but held a handkerchief between them. Today, usually only the leader holds a handkerchief in his hand and uses it to signal when changing from one dance pattern to the next.

STEPS AND Walk\*; run\*; step-close\*.

STYLING: Body is held erect but relaxed. The bouncy character of the steps is reflected throughout the body. When directions say to step on the heel, it does not mean that the toes are pointing in the air. Ball of ft is on, or close to, the floor, but the heel is bearing the weight.

NOTE: Music on record consists of 4 melodies, each one repeated. Since dance patterns are changed according to the whims of the leader, 1st step is not necessarily done to melody A.

## MUSIC 2/4

## PATTERN

### Measures NO INTRODUCTION

#### I. STEP-PATTERN ONE

- 1 Facing slightly to R of ctr, and moving LOD, step on R heel (ct 1). Close L to R, taking wt (L instep to R heel, knees bent and apart (ct 2).
- 2 Step on R heel in LOD (ct 1), close L to R (ct &).  
NOTE: This is same as meas 1, but twice as fast). Step on R heel in LOD (ct 2), bend R knee (ct &).
- 3 Still moving LOD, repeat action of meas 2, but with opp ftwork.
- 4 Turning to face ctr, step on R to R (ct 1), bend R knee (ct &). Lift L leg in front of R, knee bent, at same time straightening R knee (ct 2); bend R knee (ct &).
- 5-8 Repeat action of meas 1-4, but with opp ftwork, and moving in RLOD.

#### II. STEP-PATTERN TWO

- 1 Facing ctr, raise joined hands to shoulder height, elbows bent, and step to R on R heel (ct 1); step on L across in back of R, bending L knee (ct 2).
- 2 Step to R on R heel (ct 1), step on L across in back of R, (ct &) (same as meas 1, Fig II, but twice as fast). Step to R on R (ct 2), lift L leg, knee bent, beside R (ct &) (R knee bends during this small, low lift).
- 3 Step L beside R, lifting R leg, knee bent, beside L (ct 1). Raise and lower L heel as lower leg is extended fwd a little (ct 2).
- 4 Repeat action of meas 3, Fig II, but with opp ftwork.
- 5-8 Repeat action of meas 1-4, Fig II, but with opp ftwork, and moving in RLOD.

#### III. STEP-PATTERN III

- 1 Bringing hands down, and turning to face LOD, step fwd R (ct 1). Bring L leg to R so that L ankle is behind R calf, L knee turned out. At same time R knee bends sharply and body leans fwd from hips (ct 2).
- 2 Turn quickly to face RLOD and step fwd (RLOD) L,R,L (ct 1,&,2), hold (&).
- 3 Still moving RLOD, step fwd R (ct 1). Raise L leg (knee bent) in front of R (ct 2) as R heel is raised and lowered.
- 4 With body bent fwd from hips in crouching pos, move fwd RLOD with 3 small running steps, L,R,L (cts 1,&,2), hold (ct &). Turn to face ctr on last step L in preparation for either a repeat of Step III, or to move into Step IV.

BELASIČKO (continued)

IV. STEP-PATTERN IV

- 1 Facing ctr and with joined hands held down, step fwd R (twd ctr) in front of L, lifting L leg off floor in back of R, and bending body slightly fwd from hips (ct 1). Step on L behind R, bringing body to erect position and raising joined hands to shoulder height (ct 2).
- 2 Step on R beside L (ct 1). Raise L leg, knee bent, in front of R (ct 2). NOTE: No heel lift here.
- 3 Bend R knee, at same time turn R knee out to L (ct 1). Straighten R knee, return L knee to position as in meas 2, Fig IV (ct 2).
- 4 Still facing ctr, step L,R,L in place (cts 1,&,2), hold (ct &).

# STATEWIDE NEWS

San Diego, in May, is an exquisite place to be, never hot or too cold, a near perfect climate. Does this enticing recommendation make you pause a moment to consider a holiday, say in May? If so, how about STATEWIDE '69? You will meet, no doubt, old acquaintances, and find again that special comradeship so often found among folk dancers.

This year we are calling our Statewide "FIESTA 200" in honor of San Diego's 200th anniversary, but no matter by what name we call this Festival, it is always the biggest folk dance event of the year.

Please don't forget this important date, May 29 through June 1. Plan now to attend this Festival of Festivals. See you!

Make reservations early, since there are other conventions being held at the same time in San Diego. Also, because of the 200th anniversary celebration many more visitors than usual are expected in the area. Housing forms are available through the San Diego Convention and Visitors Bureau, c/o Mrs. Menko, Housing Supervisor, 225 Broadway, San Diego, California 92101.

## Pickwick HOTEL TOOLEY OPERATED



Broadway at First Ave  
Across from Convention Center

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SAN DIEGO, CALIF.

In the heart of Downtown at the  
Greyhound depot. All rooms with  
private bath & shower. Drive-in  
garage free to guests. Coffee  
Shop, Fountain, Cocktail Lounge  
Nightly Entertainment  
Tours & Excursions.

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SPECIAL FAMILY  
AND WEEKLY  
RATES

FROM  
\$6.00

Dee Todd  
Publicity Chairman  
Statewide '69





APPLE BLOSSOM FESTIVAL  
VETERANS MEMORIAL BUILDING  
SEBASTOPOL

APRIL 13, 1969

1:30 to 5:30

*Welcome to the Apple Blossom Festival! Easter time is a most beautiful time in Sebastopol area and Russian River communities.*

*There will be an art and flower show to be held at the Veteran's Memorial Building. Those who choose may come over the week-end and see a parade and a horse show, and, of course, don't forget the Apple Blossom Tours. Maps will be*

*provided for a short tour or a long tour. Flowers both wild and domestic enhance the countryside in a variety of such colors as Dutch iris, camellia, lilac, wild mustard, poppy and heather.*

*In conjunction with all these activities, the Redwood Folk Dancers will provide general folk dancing at the Veteran's Memorial Building, Sunday afternoon, 1:30 to 5:30, with exhibitions in between. There will also be an after-party to be held at the Masonic Temple. Good food will be provided, with an all request program.*

*Make your plans to join us at this Spring Time Festival.*

*Dee Rossi  
Redwood Folk Dancers*

**Welcome Folk Dancers to the  
APPLE BLOSSOM FESTIVAL**

APRIL 13, 1969

1:30 to 5:30

SEBASTOPOL

**Redwood Folk Dancers**

# 1969

Twenty Second Annual

UNIVERSITY OF THE PACIFIC

## STOCKTON FOLK DANCE CAMP

July 27 thru Aug. 2, and Aug. 3 thru Aug. 9

Stockton Folk Dance Camp, for over two decades a part of the University of the Pacific Summer Sessions, is one of the oldest and largest in the western hemisphere. Its faculty is renowned for its capability, maturity, and worldwide experience. This two week camp, with identical programs each week, provides not only six full wonderful days of folk dance oriented activities each week, but also the unique opportunity to study international folk dance under recognized authorities from home and abroad.

### FACULTY HEADLINERS INCLUDE:

Vyts Beliajus	Walter Koegler
Madelynne Greene	Atanas Koloravski
Germain and Louise Hebert	John Pappas
Jerry Helt	Morley and Sharon Leyton
Anatol Joukowsky	C. Stewart Smith
.....And Many Others	

At Stockton you will find - - - - -

Plenty of ACTION all the time

University Credit

Excellent food; very convenient housing

Complete dance directions in syllabus form

Folk Dance Shops with recordings, books, equipment

Children will be provided for - write for details

Elementary Teachers Workshop - 3 Units

### REGISTRATION:

University fees are \$63.00 per week; Room and board is \$52.00 per week, for a total cost per week of \$115. Private room is \$5.00 extra per week.

For additional information contact:

**JACK B. McKAY**

Director, Folk Dance Camp

University of the Pacific

Stockton, California, 95204

# The Party Planner

## A HOROSCOPE PARTY

Have you ever planned a Horoscope Party? You should; it's great fun.

During a period of several weeks prior to the party date, your program or entertainment committee should contact members of your club (as well as the guests you intend to invite) in an attempt to secure their birth dates. From general information in a Horoscope book you can glean interesting information about each one of your anticipated guests.

Use the signs of the Zodiac for your decorations. Identify refreshment tables by the Zodiac signs, and plan to have your guests, those born under the same sign, sit at the proper table. On the back of each placecard type as much of the information secured from the Horoscope book pertaining to each individual's birth date as possible.

After your evening of dancing, and while your guests are enjoying their refreshments a comparison of personality traits and characteristics can create an enjoyable and entertaining evening.

Aries the Ram	Mar. 21
Taurus the Bull	Apr. 21
Gemini the Twins	May 22
Cancer the Crab	June 22
Leo the Lion	July 24
Virgo the Virgin	Aug. 24
Libra the Balance	Sep. 24
Scorpio the Scorpion	Oct. 24
Sagittarius the Archer	Nov. 23
Capricorn the Goat	Dec. 22
Aquarius the Water Bearer	Jan. 21
Pisces	Feb. 20





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Top Sirloin Dinner \$1.29

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to

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From Tijuana, visiting Mexico  
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\$230. per person

Includes air fare, transfers,  
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Lilo Berger

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Members of the Research Committee of the Folk Dance Federation of California, Inc.

Photo by A. C. Smith

## Record Shops

### FESTIVAL FOLK SHOP

(John Filcich)  
161 Turk Street  
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(Ed Kremers)  
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3511 East 14th Street  
Oakland, CA 94601  
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# Echoes *from the* Southland

Perle Bleadon

## CYGANY DANCERS OF SAN DIEGO

CYGANY DANCERS invite you to come to San Diego and celebrate San Diego's 200th Anniversary. They are busy with their workshops for the groups's exhibitions during Statewide. CYGANY presented Ukrainian dances during the International Folk Dance Concert at the Wilshire Ebel Theater in Los Angeles during January. A Serbian church dinner service in San Diego was attended by the groups, and after they presented the exhibitions, the public joined with them in the kolo dancing. CYGANY put on a German dance exhibition along with the FOLKLAENDERS at the Community Concourse for the "Germany on Spotlight" event. CYGANY's director, JOHN HANCOCK and ELIZABETH ULLRICH, director of the FOLKLAENDERS are busy lining up great exhibitions we are all waiting to see during STATEWIDE FIESTA 2001

PLEASE MAKE YOUR RESERVATIONS EARLY FOR STATEWIDE. There are other conventions in San Diego during the same weekend!!!

## PASADENA FOLKDANCE CO-OP

PASADENA has started a series of sessions on styling. During March many of the group attended an English dancing class, under the capable leadership of MARY JUDSON. She used "Gathering Peascods", "A Fool's Jig", "Black Nag", one of the many Morris Dances, and some of the simpler sword figures to illustrate her comments on English dancing. If anyone believes English dances are "namby-pamby" or lacking in vigor, let him ask anyone who attended this session and he will be quickly corrected. We want to thank Mary Judson and hope to have her teach us more about the Morris and Sword dances. A summary of her comments on what makes English dancing English is being prepared by RUTH LANGFORD.

Wedding bells will be ringing soon for VERONICA HAMILTON's lovely daughter, VICKIE. She danced with us for some time before she lost her heart to a boy named STEVE. PASADENA FOLKDANCE CO-OP meets every Friday evening at YWCA Gym, 78 North Marengo Avenue, Pasadena.

## WESTWOOD CO-OP FOLK DANCERS

*Pinosavka* is being taught by DAVE SLATER and *Godecki Cacak* is being taught by JOE DROHER (doing a great job for his first teaching assignment.) These dances were presented to WESTWOOD by YVES MOREAU, during his recent visit to Los Angeles.

Wedding bells for two more popular members of WESTWOOD - IVY KREHM and ELMER WITTMAYER, who are now living in Taft. IVY and ELMER report they are enjoying folk dancing, led by CECIL SUMMERS. We all look forward to seeing the Wittmeyers on their frequent visits to Los Angeles.

## ECHOES FROM THE SOUTHLAND (continued)

More wedding bells - a very wonderful surprise, the marriage of BEA LEVY and MARV PILL. Best wishes for a happy life to both couples.

Be sure to come to WESTWOOD's festival, April 20, from 1:30 to 5:30, Culver City Veterans' Memorial Auditorium. Among the groups presenting exhibitions will be BETYAROK directed by ELSIE DUNIN, G.T.V. d'OBERLANDLERS, directed by MORRIE GELMAN, the GANDY DANCERS, in the Canary Island Suite, directed by ANTHONY IVANCICH and the ROYAL SCOTTISH COUNTRY DANCE SOCIETY, Los Angeles Branch, directed by MARY BRANDON. We will be celebrating our 24th birthday. The Festival is co-sponsored by the Culver City Department of Recreation. See ALICE BECKERMAN for reservations for the After-Party at Santa Ynez Inn.

## SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

Plan ahead -- Help San Diego celebrate its 200th Anniversary year with a folk dance vacation at San Diego State College. Formerly the Santa Barbara Folk Dance Conference -- now will be housed in "El Conquistador" with all the conveniences of a luxury hotel - - classes will be held in Peterson Gym, on wooden floors. The dates are - August 8, 9 and 10 for the Workshop and August 10 to 17 for the Folk Dance Week. Contact VALERIE STAIGH 3918 Second Avenue, Los Angeles 90008, AX 2-4030 for details.

## STATEWIDE '69 "FIESTA 200" COSTUME DISPLAY

There will be a display of costumes on the second floor balcony, San Diego Community Concourse, Friday, May 30, and Saturday, May 31. Do you have an authentic costume or desirable copy for this display? If so, please write to ELSA MILLER, Chairman, 3455 Loma Lada, Los Angeles 90065, no later than May 1. Please give her your name and address, whether it is a costume for a man or woman, whether a copy or an original, the country it is from and the history of the costume. The Historian Books of the Federation will also be on display.

## ROYAL SCOTTISH COUNTRY DANCE SOCIETY

The special class in Scottish Country Dancing, geared to International folk dancers, is progressing well. *Shepherd's Crook* was taught first; we are now learning *1314*. Many more interesting dances will be taught in the weeks to come. MAGGIE SPEAR is our instructor assisted occasionally by MARY and DAVID BRANDON, Wednesday, 8 p.m. to 10:30 p.m. at the Wilton Place School Auditorium, 745 Wilton Place, Los Angeles. For more information, call 384-8632 or 799-6626.

# i Fiesta 200!

**FLASH**

**SURPRISE ANNOUNCEMENT!**

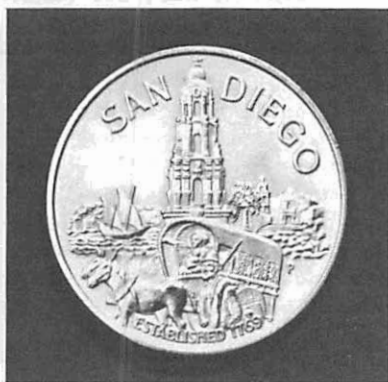
Want to win a Silver Commemorative Coin struck at the Mint in honor of San Diego's bi-centennial celebration? (As pictured)

All you have to do to become eligible is to PRE-REGISTER NOW for STATEWIDE '69 in San Diego. This lovely piece is worth \$7.50 now, and no doubt will increase in value in time. Remember this offer is good only for pre-registered persons! Hurry your pre-registration forms in now so you won't miss out on a chance to win this lovely prize.

If you do not have a pre-registration form, write to:

Vivian Woll  
P. O. Box 1741  
San Diego, California 92112

GOOD LUCK!



Commemorative Medal of the San Diego 200th Anniversary, Inc. struck by order of Congress by the United States Mint. Available in 1-5/16" silver, \$7.50; 3" bronze, \$10.00. Sold at all banks in San Diego County. Special cachets, presentation pieces and preorder forms available at San Diego 200th Anniversary, Inc., 635 "C" Street, San Diego, California 92101. Medal issued by U.S. Mint to honor San Diego's year-long bi-centennial celebration. Available throughout 1969.

FRESNOTES

KAREN ANDERSEN, 12 years old (daughter of WILMA and SVEND ANDERSEN, who is an excellent Irish dancer, broke her leg while roller skating. It was a nasty spiral break, and she was told she will be in a cast for 9 weeks. And wouldn't you know, it happened just prior to St. Patrick's day!

Seen at the North American Ice Skating Championships at Oakland Coliseum were BILL BOLTON, VERA JONES, MARGE (Widman) SMALRIDGE and GEORGE, BUZZ GLASS and his family, and a number of other Fresnans.

FRANK and KATHERINE ADAMS, who were folk dancers in Fresno before they moved to Panorama City, California (14720 Roscoe Blvd., Apt. 8, Zone 97402) state they can find no folk dance groups in their area, only square dancers. Can anyone in the South direct these people to the right places?

PEGGY DALY (maneuvering around in a wheel chair) was chosen "Volunteer of the Year Finalist, after devoting more than 1000 hours of service in the Fresno area. She is a mother of two children, David 7, and Alica 9.

SQUARE ROUNDERS are planning a camping weekend, May 3 and 4, at the Uvas Meadows near Gilroy. Available are campsites, barbecue pits, swimming pool, ball fields, horses, slab for dancing, and fishing (2-3-miles away). There will be a potluck on Saturday night. Costs are approximately 75¢ per day or \$1.50 for 24 hour use. The pool is huge. The camp has 1000 picnic tables. We would like to have any of our Bay Area friends join us. Just let us know, so we can reserve a large enough area for all.

AVE ANTRINIKIAN (after a severe heart attack) is again roaming around and looking great!

Word has just been received from ADRIENNE MURTON. She is at home with a broken hip and blood clots in her leg that require an operation, but instead of being concerned she writes, "I'm keeping very busy with my films, recipes I'm doing over, reading, studying languages and T.V. In fact, the day's don't seem long enough!"

*Vera Jones*

GREATER EAST BAY FOLK DANCE COUNCIL

On Saturday, February 22, the G.E.B.F.D. Council hosted the Ted Oxford Scholarship Ball. It was a wonderful party, thanks to the scholarship winners from the Bay area who worked so hard on it. The Council was pleased to present \$103.00 to the Federation, which were the proceeds from the Ball.

The next big festival in Oakland will be held on July 4, 1969 at the Civic Auditorium. Come and join us for the Fourth of July Folk and Square Dance Festival, beginning at 1:30 p.m.

*Lanya Pavliger, 1164 Alfred Ave., Walnut Creek 94596*

## COUNCIL CLIPS (continued)

Don't forget the President's Ball on the Saturday after Easter, April 12, at San Rafael High School Gym. You take the San Rafael turn-off, straight ahead to Mission Street, turn East and you will come to the high school, about six blocks East of the freeway. There will be a Balkan Hour from 7:30 to 8:30 and then general dancing, with a very good program planned for you. Numerous door prizes will be given.

The Hobby Show presented by the STEP-TOGETHERS was an excellent feature for a folk dance party. There were many beautiful things displayed, and we all learned a little more about our fellow dancers by seeing their other accomplishments. The Smorgas bord dinner, which opened this party, was a lavish display of foods. JIM and GWEN RASELLA, who were last year's winners of Marin's own scholarship, brought the table display idea back from Mendocino. They have also given us numerous decorating ideas, plus several dances, all from their week at camp.

Missing from the WHIRLAWAYS for about a year now is HELEN BUCKLE. She has had a very long siege of illness, and we are all looking forward to her recovery and return to dancing.

Marin now has a number of beginners' classes. Thursdays, at 8, CLAIRE TILDEN teaches at San Rafael Recreation Center. Fridays at 8 JOE ANGELI teaches at the San Rafael Methodist Church. It is his 14th year of teaching beginners. Monday afternoons, NANCY LINSOTT teaches students at College of Marin and on alternate Thursdays, at 7:30, there is a beginning class for teenagers, sponsored by KOPACHKA DANCERS, at the Mill Valley Recreation Center. It is not too late to enroll in any of these classes, so send us your prospects.

The MARIN WHIRLAWAYS had a very Irish party on March 12. It was especially authentic, because it was planned and hosted by FINBAR and MARY O'DRISCOLL and NEIL and HELEN KELLY. A special attraction was a 3-piece band - - and speaking of "live" music, they gave away a whopping door prize which turned out to be a real live leprechaun. It was much greener, of course, but sort of resembled WALTER TOEWS.

The WHIRLAWAYS are having one good party after another. On April 16 they are having a "chippino feed" followed by an evening of dancing. A big crew will dig the clams at Tomales Bay and then cook them, using JOANNE NEWCOMB's recipe. For dinner reservations, phone MARIE ANGELI, 453-5862, or JOANNE 456-8322. Then, on May 14, they will have a Scottish party, with an exhibition by the enthusiastic new Mill Valley Scottish group which is taught by PATRICK JORDAN. An assortment of home-made Scottish delicacies will be prepared by MARY PAULEY.

*Fred Sweger, 10 Claire Way, Tiburon, CA 94920*

\*\*\*\*\*

SPECIAL NOTE: If you can't reach Bobbie Burke at the Federation Office, call 334-7334 and ask for Rose Hammer.

## COUNCIL CLIPS (continued)

### PENINSULA FOLK DANCE COUNCIL

The ENSEMBLE INTERNATIONAL directed by NED and MARIAN GAULT, will present a 2-1/2 hour concert, at the Montgomery Theatre in San Jose's Civic Auditorium, on April 11 and 12, at 8:00 p.m. It will be a benefit for the Farham Elementary School's "Home and School Club. The concert will include music, singing, folk dancing and beautiful costumes. This performance will be presented again in the Sunnyvale's Bishop School on May 3, at 8:00 p.m. and on May 4, at 2:00 p.m. Many countries of the world will be represented.

More news from our globe-trotting gal, SALLY GATES. She is now in the land of gauchos and tangos, Buenos Aires, where she saw some excellent folk dancing. A thief stole her purse in Rome. Since an address book was in her purse, this was lost as well. So, if her many friends do not receive any more cards from her, she hopes they will understand why.

*Lydia Strafelda, 734 Sunshine Court, Los Altos, CA*

### SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The following note was received from PETER LYDON, out going President of THE GATESWINGERS: "On behalf of The Gateswingers, folk dance group, I wish to contradict an article published in the February issue of LET'S DANCE. It was stated under "Council Notes" that The Gateswingers had folded. This statement is not true. I wish to say that the group still dances every Thursday night from 8 to 10:30 p.m. Party night is the last Thursday of the month. New officers were elected at our February 20 gathering. They are as follows: ED KREMERS, President; CHUCK UTTERBACK, Vice President; BILL CASTLE, Treasurer, ELAINE MARCH, Secretary."

*(We regret the error; please accept our apology.....Ed.)*

We have just learned that ELSIE MACLAREN, who has been convalescing from a serious operation and has been progressing nicely, fell and broke her hip sometime during this past month. She is in quite a bit of pain, and I am sure would appreciate hearing from her folk dance friends. Her address is: 527 MacArthur Drive, Colma, California 94015.

The S.F. MERRY MIXERS have been receiving numerous letters from BILL and CAROLYN RIEDEMAN (former instructor of the Merry Mixers and Past President of the Folk Dance Federation) describing their experiences while traveling with a caravan of trailers through Mexico. The entire trip will take three months and although their experiences have proved both amusing and exciting, Carolyn admits she feels homesick at times.

*Leonora R. Ponti, 580 McAllister St., Apt. 219, S.F. 94102*



# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

AVIS TARVIN, 314 AMALFI DR., SANTA MONICA, CA. 90402

## Federation Festivals

APR 20 - Sun - CULVER CITY  
Memorial Auditorium - 1:30  
Hosts: Westwood Co-op

MAY 29 to STATEWIDE 1969  
JUNE 1 SAN DIEGO  
!FIESTA 200!  
Headquarters: U.S. Grant Hotel  
Events: Community Concourse

AUG 1969 - SANTA BARBARA  
Hosts: Santa Barbara  
Folk Dancers

OCT 12 - Sun - SAN DIEGO  
Hosts: San Diego Folk  
Dance Club

## Special Events

MAY 3 - Sat - USC Campus  
Idyllwild Workshop  
Annual Bacchanal  
Town & Gown Hall

JUL 4 - Fri - LOS ANGELES  
Annual 4th of July Party  
Hosted by the Santa Monica  
Folk Dancers on the Slab  
at 7th & California Sts.

JUL 4-6 - IDYLLWILD Weekend  
7-11 - IDYLLWILD Workshop

AUG 8, 9, 10 - SAN DIEGO  
Teachers/Leaders Workshop  
Weekend  
AUG 10-17 - Folk Dance  
Conference  
SAN DIEGO STATE COLLEGE



STATEWIDE 1969

# SAN DIEGO

!FIESTA 200!

MAY 29 TO JUNE 1

PRE-REGISTER NOW!

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

## Federation Festivals

APR 20 - Sun - SAN FRANCISCO  
Blossom Festival  
1:30-5:30 - 6:30-10:30  
Kezar Pavilion  
Waller & Stanyon Streets  
Hosts: San Francisco Council  
of Folk Dance Groups

MAY 29 to JUNE 1 - SAN DIEGO  
Fiesta 2001 - STATEWIDE 1969  
Hdqt: U.S. Grant Hotel  
Events: Community Concourse  
Hosts: Folk Dance Federation  
of California South

JUL 12,13 - Sat-Sun - KENTFIELD  
Sat - Park School, MillValley  
Sun - College of Marin  
Hosts: Marin Dance Council

SEP 28 - Sun - SONOMA  
Vintage Festival  
Veterans' Memorial Building  
Hosts: Redwood Folk Dance Ccl

## Regional Festivals

APR 13 - Sun - SEBASTOPOL  
Apple Blossom Festival  
Hosts: Sebastopol C of C and  
Redwood Folk Dance Council

MAY 18 - Sun - SANTA ROSA  
Rose Festival & Federation  
Annual Meeting  
Veterans' Memorial Auditorium  
Hosts: Redwood Folk Dancers

JUN 22 - Sun - DALY CITY  
Hosts: San Francisco Council  
of Folk Dance Clubs

JUL 4 - Fri - OAKLAND  
4th of July Festival  
Oakland Municipal Auditorium  
Hosts: Mayor's 4th of July  
Committee and G.E.B.F.D. Ccl.

## Regional Festivals

AUG 17 - Sun - GUERNEVILLE  
Little Festival in Redwoods  
From Noon to 9:00 p.m. plus  
Potluck lunch and dinner.  
Armstrong Redwood State Pk.  
Dancing - Guerneville Sch.  
Hosts: Petaluma Int'l Folk  
Dancers

## Special Events

APR 12 - Sat - SAN RAFAEL  
President's Ball  
Host: Marin Dance Council  
"A St. George Festival"

APR 26 - Sat - SACRAMENTO  
Scholarship Party  
Host: Sacramento F.D. Ccl.

MAY 17 - Sat - UKIAH  
Spring Fiesta Folk Dance  
Afternoon and Evening  
Exhibitions - Balkan Hour  
At Fair Grounds on State St  
Hosts: Ukiah Folk Dancers

AUG 16 - Sat - PLUMAS NAT'L  
Moonlight Festival  
5 Mi. north of Quincy-Last  
Day of Feather River Camp

## Institute Dates

MAY 4 - OAKLAND - Eagles Hall

## Folk Dance Camps

JUN 15 - 21 - MENDOCINO  
MADELYNNE GREENE'S  
FOLKLORE CAMP

JUL 27 - AUG 9 - STOCKTON  
STOCKTON FOLK DANCE CAMP  
University of the Pacific

AUG 10-16 PLUMAS NAT'L FOREST  
Feather River Family Camp  
Write: Oakland Rec. Dept.  
1520 Lakeside Dr., 94612

**BAY AREA**

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

You may join without a partner.

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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

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**OAKLAND RECREATION CLASSES**

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Intermediate-Advanced, 8:30 p.m.

Instructor - Millic von Konsky

Diamond Center, 3860 Hanly Road, Oakland

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

Instructor - Dolly Schwal

**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.

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**IRENE WEED SMITH** - Ballroom Specialist, Choreographer.

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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.

**UKIAH** - in the Redwood Empire

Spring Fiesta folk dance party, Saturday, May 17, afternoon and evening with a Balkan hour at 6:30 p.m. At the Fair Grounds on State Street. Only 2 hours drive north of San Francisco, on Freeway 101. Exhibitions, dancing and all the fun of a Country Fair.



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

GREEK FOLK DANCES (Volume II) — LP-6

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

GREEK FOLK DANCES (Volume III) — LP-8

Kalamatianós (classic) / Hasápihos (classic) /Tsámikos/Tík/Zvarniára/ Ikosi Éna //Zervós  
Karpáthou/Syrtós Ródou/Lefkadítikos/Pidikhtós Epírou/Omál Kerasoundéikon/Fysoúni....

MACEDONIAN FOLK DANCES (Volume I) — LP-15

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to//Kalajdzisko I /Bučansko/Čučuk/Skopska Crnogorka/Povrateno/Potrcano .....

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Ogin Gori/Sarakina (Pajduško)//Jeni Jol/Kaladžisko II/Trite Pati (Tris Forés)/Postupano  
/Tropnalo Oro/Teško Krstačko...

MACEDONIAN FOLK DANCES (Volume III) — LP-25

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lo Tapan Čukaše/Adana/Čifte Čamče.

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