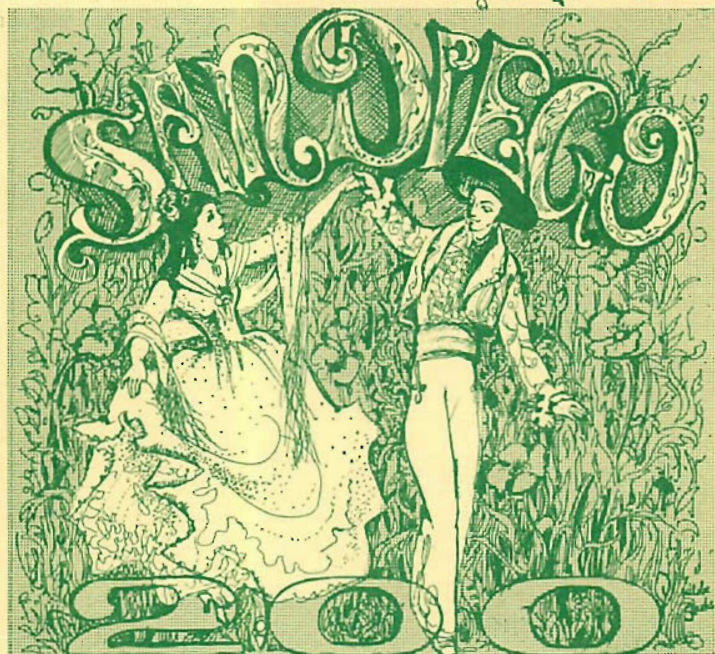


MAY 1969



STATEWIDE

MAY 29, 30, 31 - JUNE 1, 1969

*Let's Dance*



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

May 1969

## Vol. 26 No. 5

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# Costumes of the Seminole

. . . . . By Carolyn Freet

(Editor's note: We have an extra special pleasure in publishing this article; it has been written by the daughter of our Costume Research Editor. Carolyn Freet, with her husband Robert, and their three children, are living in North Fort Meyers, Florida. Apparently Mrs. Freet enjoyed her assignment, since she has done a beautiful job of researching and sketching the costumes of the Seminoles. She reports that many of the women speak no English. The children do somewhat better. There are only about 700 Seminoles in this area and they tend to keep to themselves.)

\* \* \* \* \*

## SEMINOLES



PLATE I



The brilliant patchwork worn by the Seminole Indians of today is a fairly recent innovation developing somewhere near the 1890s. It is said that during their long struggle with the whites, the fine costumes they had worn up until that time had been reduced to rags, and when at last the open fighting came to an end, the Seminole women had little but scraps from which to fashion clothing, so they pieced them together in decorative designs to produce as attractive a garment as possible. Actually, the availability of the sewing machine in the 1920s brought out the creativity of the women. Before that they had worn calico dresses like everyone else.

The designs are both intricate and beautiful, with as many as 5000 or more pieces of fabric, all separately cut and sewn just to make one skirt! (Refer to page 5).

Skirts are worn dragging on the ground, and the women still love beads; a five year old usually wears three yards of them, and each year thereafter, three more yards are added. Earrings are popular, usually large silver ones, and occasionally silver ornaments are worn sewn to the bottom of the yoke of a sheer cape-like affair that is worn over a simple blouse and reaches to the elbows or longer. A few women still wear their hair on cardboard. Far more usual is a pompadore and long loose hair in back, worn by the younger women, or a bun in back, worn by more mature women. Sometimes the bun is on the brow.

All that has survived of the men's original finery is an occasional turban, usually worn by an older man. A few men still wear a one-piece dress, but a newer two-piece is more popular, and recently, a shirt-jacket, worn with store pants and shoes, and with the occasional addition of a scarf, has been favored by the younger men.

A few men still wear the traditional hair-dos, but this was noted in 1950. I, personally, have never seen any.

The older man, in Plate I, is wearing the one piece long shirt and the short older-type haircut. The younger man in the dugout is wearing his modern shirt-jacket tucked into his jeans but usually they are worn with the tail on the outside. His hair is of modern cut. He is wearing soft boots.

Footgear varies from bare feet to cowboy boots, as these people are often cowboys by trade. The women are usually barefooted, but their skirts are so long it's almost impossible to check.

The many yards of beads worn by the women are usually of one or two colors or mixtures, and are worn as units. For instance, the center woman, in Plate II, has all red beads on the top, under her chin, and all yellow beads below them, filling in the neck of her cape. Usually there are about four colors massed separately. Beads are pea sized or smaller. The latest style being the tiny beads used for dress beading, purses, etc.

There are no taboos about color or prints. Capes are all

*(Continued on page 5)*

COSTUMES OF THE SEMINOLE

*Researched by Carolyn Freet  
Sketch by Audrey Fifield*

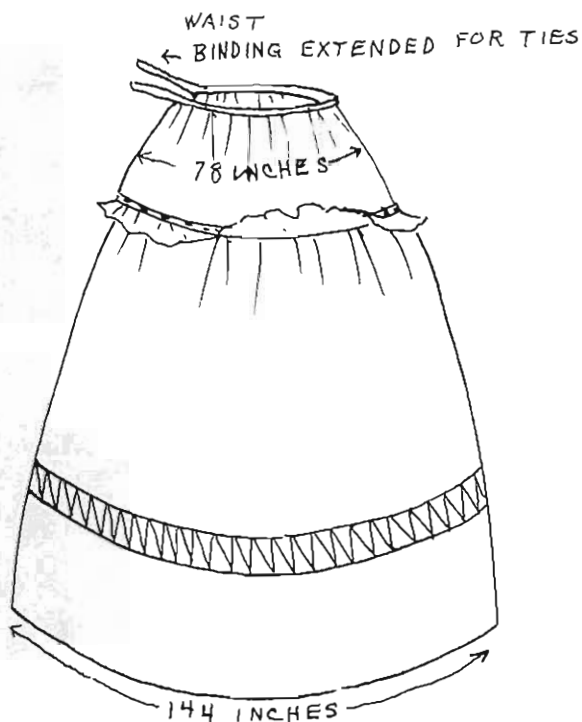
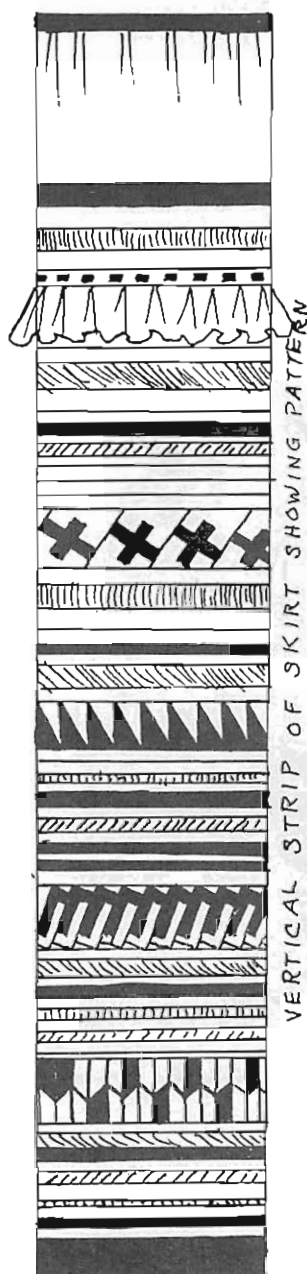


PLATE II

## COSTUMES OF THE SEMINOLE (continued)

OLD (1920) SKIRT

(Denver Art Museum)



Carolyn Freet

## COSTUMES OF THE SEMINOLE (continued)

colors, including purple, black and white. Women's dresses (modern) utilize any floral or small stripe, and men's long shirts are often made in a vertical stripe of the type we associate with Bavarian costumes.

Hair is worn with a "lift" in the front, even when falling loose in back. A small bun, bangs or a pompadour is usual. The "sunshade" hairstyle was first copied from the Gibson Girl styles of the 1890s. All the hair is brought forward into a pony-tail on the forehead. Then a black cloth covered cardboard frame (formerly bark) is set over the brow and in front of the ears. The hair is then spread over the frame and tucked in underneath it to cover. A hairnet is always worn to keep it neat.

\* \* \* \* \*

To achieve this design, a length of yellow cotton, two inches wide and three yards long is sewn to a three yard length of red cotton, one-half inch wide. The same was done reversing the colors. The two were then sewn together along the narrow strips.

This was then cut into approximately 100 pieces and re-assembled in the design as shown. Different designs are made by cutting the strips diagonally. Some are very intricate.

Designs for skirts are done in six yard lengths, and as the skirts are three yards around, each length will yield two skirts. Men's jackets require nine yards of design and take at least a week to complete.

The preceding page illustrates an old (1920) skirt, all done in strips one-half inch to three-quarter inch in width and one-hundred forty-four inches long. (Plate III)

*(To be continued in the June/July 1969 issue of LET'S DANCE)*

Source: The Fort Meyers News Press  
The Miami Herald  
Florida State Museum  
Florida State Development Commission  
Denver Art Museum  
National Geographics  
Various unnamed Seminole matrons



# FOLK ARTS & CRAFTS

GRACE C. NICHOLAS



## CORN HUSK DOLLS FROM CZECHOSLOVAKIA

One of the by-products of every farming community is the husks from ears of corn, and these are used for folk crafts in many countries. In Czechoslovakia the corn husks are sometimes used to make little figures, usually of women in the attitudes of the various chores of everyday life.



If you wish to try your luck at making these corn husk dolls you would need:

1. Corn husks -- can be purchased in Mexican grocery stores (used for tamales and called "hojas").
2. Styrofoam ball 1 inch in diameter for the head.
3. Fairly heavy wire for body and arms.
4. Fine wire for tying husks to wires - you may use fine string or thread.
5. A large pan of water to soak husks.
6. Heavy scissors.
7. Your imaginative thinking to determine the activity of the doll and the accoutrements she might need.

The process:

1. Allow the husks to soak in water several hours so that they are soft and pliable.
2. The head - take a 6 inch length of heavy wire and make a little hook on one end. Push the wire through the styrofoam ball until the hook is imbedded. This will make the head (styrofoam ball) secure on the body (the wire). Cover the ball with a fine grained piece of husk tying it down around the neck. Make the husk as smooth as possible, at least on one side of the ball, which will be the face. See Fig. 1.
3. The arms - take a 6 inch length of heavy wire and wrap husk around it to make it  $\frac{3}{8}$  inch in diameter. Tie the husk securely at each end of the wire and cut off excess husk. See Fig. 2-A.
4. The sleeves - take a piece of husk about 3 inches wide, gather it (in pleats) at one end and tie that end around the arms  $\frac{3}{4}$  inch from one end of the arms. Allow the husk to extend over the hand. See Fig. 2-B.



Fig. 1



CORN HUSK DOLLS FROM CZECHOSLOVAKIA (continued)

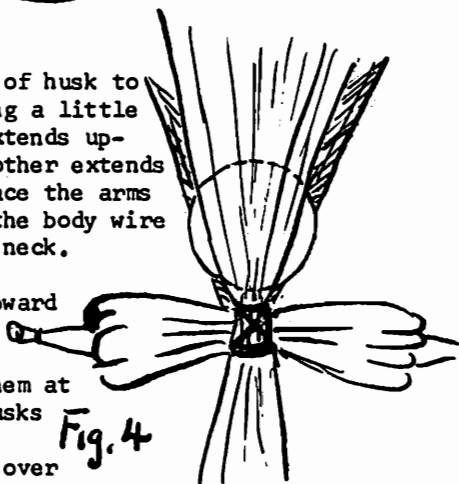


Now carefully draw the husk back over the end that is tied and over the arm. Gather it in and tie it around the arm at the shoulder and cut off excess husk. Repeat at the other end of the arms for the other sleeve. See Fig. 3.



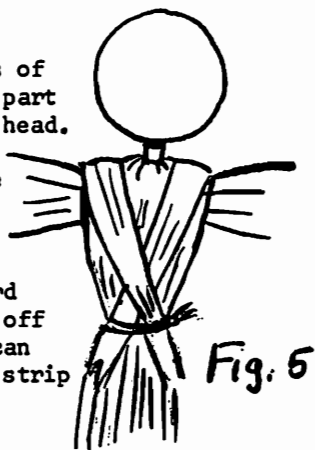
5. Upper body - Tie 2 pieces of husk to the body below the head, allowing a little space for the neck. One husk extends upward in front of the face, the other extends upward behind the head. Now place the arms across the body at the back of the body wire and tie securely just below the neck. See Fig. 4.

Then carefully draw the upward extending husks down, revealing the head and covering the upper body. Gather them in and tie them at the waist, leaving the excess husks extending downward. Cut 2 husk strips 1/2 inch wide, place one over each shoulder, and also tie at the waist to insure completely covering the ties and make a neat looking blouse. See Fig. 5.



6. Lower body - Tie 3 or more layers of wide husks around the waist, the wider part of the husks extending upward over the head. When you have sufficient husks to form a skirt, wrap and tie string around the ends of the husks that extend downward to form a heavy center for the lower body. See Fig. 6.

Now draw the upward husks downward so that the tied part is covered. Cut off evenly at the bottom so that the doll can stand. Tie the skirts in place with a strip of wet husk until they dry.



## CORN HUSK DOLLS FROM CZECHOSLOVAKIA (continued)

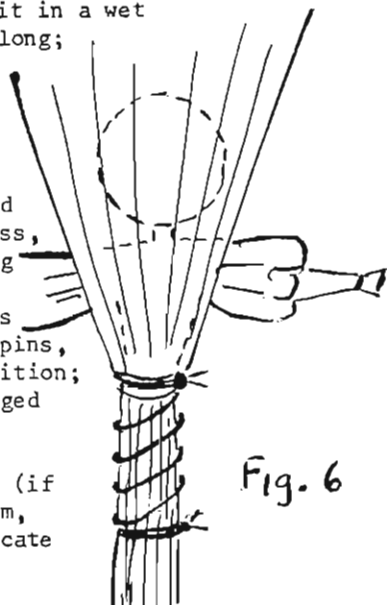
### 7. Final details:

The husks must be kept wet as you have been making the doll; so if you must leave it, wrap it in a wet cloth to keep it moist, but not for long; the wires will rust.

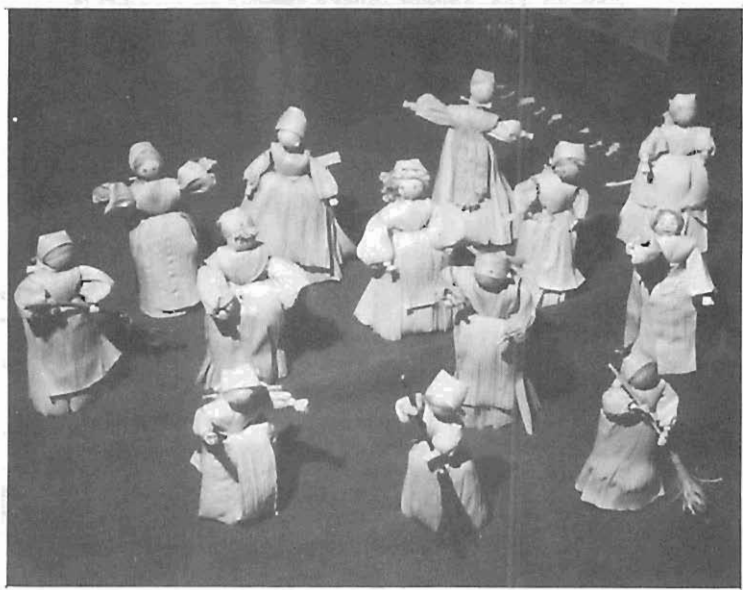
Make a head kerchief and/or hair of scraps of husk.

Bend the arms and tilt the head to the position needed. Arrange dress, hair, kerchief, with pins or by tying with wet husk strips exactly in the position you want them. When doll is completely dry (a day or so) remove pins, etc., and the doll will keep the position; in fact, the position cannot be changed without probably breaking.

Then apply the facial features (if desired) with pen and ink. Add broom, basket, flowers, or what-not to indicate the activity of the doll.



The photograph, below, is one of dolls made by students at the 1968 Folk Dance Camp, University of the Pacific, with about two hours work. Good luck, to you!



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## *Santa Rosa*

ROSE FESTIVAL - MAY 18, 1969

### *Veterans Memorial Auditorium*

The Redwood Folk Dance Club extend to each and everyone a most enthusiastic welcome to our ROSE FESTIVAL.

On Sunday afternoon, May 18, during the Annual Rose Festival, there will be a Folk Dance Festival to be held at the Veteran's Memorial Auditorium. A well balanced program of folk dances of all levels, plus exhibitions and squares called by well known callers of folk dance clubs. Picnic facilities are available at Doyle Park, and there will be a carnival at the Sonoma County Fair Grounds for the kiddies' enjoyment.

The After-Party will be held right in the dining room of the auditorium, and hot food will be served at reasonable prices. The After-Party will be at 6 o'clock, right after the general folk dancing. It will be an all request program.

Mark your calendar so you can have a great time in Santa Rosa during our Annual Rose Festival. We'll be seeing you!

Dee Rossi  
Redwood Folk Dance Club





## VIEWPOINT

PRESIDENT'S PAGE



Bruce Mitchell (North)

Alice Hauserman (South)

Dear Friends,

Being President of the Folk Dance Federation of California, South, for two years is a unique experience, an experience that has given me many things:

An opportunity to grow and learn through deep involvement in the folk dance movement, and more specifically, in Federation activities.

An increased interest in folk dance groups and a concern about their ventures and activities.

A growing interest in folk dancers, and an opportunity to work with countless cooperative and capable folk dancers.

A challenge to search out acceptable solutions for problems that arise.

A great satisfaction in observing the vibrant enthusiasm of new folk dancers, and the continued interest and dedication of "old" folk dancers.

And the greatest reward and most gratifying of all - the association with folk dancers all over the State, an ever increasing circle of friends - warm, friendly, sincere people - that's what folk dancers are.

My deep appreciation and thanks to all of you for the honor accorded me, and for your ever present help and support. My best wishes also for the future success of the Federation.

And now a cordial invitation to all of you to come to STATE-WIDE '69 in San Diego, May 29 - June 1. !Fiesta 200! will help celebrate San Diego's 200th birthday, and will take place at San Diego's beautiful downtown Community Concourse. Many special features are planned:

1. Institute on Friday evening, with teachers Madelynne Greene and Rene Besne (Portuguese and Bulgarian dances).
2. "Shopper's Tour" to Tijuana, Mexico, Saturday morning, 9:30 to 12:30. To reserve a seat on the bus, send the fee (\$2.50 per person) to John and Flora Cannau, 6235 Fernwood Drive,

## VIEWPOINT (continued)

La Mesa, California 92041.

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4. Live kolo music by the outstanding "AMAN" group from Los Angeles, Saturday night.
5. The traditional Installation Brunch, Sunday morning, at the U.S. Grant Hotel (headquarters hotel).
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Register at reduced Pre-Registration rates before May 18.

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Sincerely,

Alice Hauserman, President  
Folk Dance Federation of  
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# Superstitions in Folk Lore

By Liesl Barnett

"An irrational, abject attitude of mind toward the supernatural, nature or God, proceeding from ignorance, or from unreasoning fear of the unknown or the mysterious; a morbid scrupulousity; a blind belief in magic, powers of the occult, chance and the like. Any belief, concept, act or practice resulting from such a state of mind." Thus, in part, Webster defines the meaning of the word "superstition". It is all of that and much more.

By now readers will smile knowingly and think that "So-and-So sure proves this definition to be right", smug in the certainty that he, or she, is surely not so foolish. But - aren't they???

Have you ever "knocked on wood"; hunted for a fourleaf clover; nailed a medal to your dash board; cut a wide swath around a ladder rather than walk under it; or done a million-and-one similar things? It is quite safe that you have at one time in your life done one of the aforementioned or perhaps all of them and many which are not yet mentioned. So - you, like everyone else - are superstitious to a point.

In the realm of folk lore superstition becomes infinitely more varied, colorful and quaint and therefore more interesting. It takes on a seemingly endless variety of forms. Religion is but another form of superstition. Thus there is precious little true difference between the wearing of a medal blessed by a priest or the Pope, and the wearing of an amulet endowed with magical powers by the incantations of a medicine man. It is all just a simple case of semantics.

The purest of all folk tales, the Bible, abounds in examples of superstition: There is Sampson who lost his physical strength when Delilah cut off his hair; Lot's wife, who turned to stone when she disobeyed an order not to look back. There are many more such instances. All have an expressed or implied moral behind them, and all work on the premise that man's fear of the unknown will cause him to obey such commands if the implied retribution seems severe enough to him. Thus the few random choices show that at the root of superstitions we find one of two human emotions - and sometimes both of them: Fear and Hope.

Many current forms of superstitious practices and of superstition-inspired religious practices have an origin of quite sensible and practical nature. Only after the practice becomes cloaked with religiously superstitious aura does it become quaint and imbued with a timeless fascination. Take for in-

*(Continued on page 17)*

## SUPERSTITIONS IN FOLK LORE (Continued from page 15)

stance the orthodox Jewish custom of eating only "Kosher" foods. "Kosher" means pure, clean, free from taint; while "pareve" has the opposite meaning. Pork, since ancient times, has been considered impure because this meat spoils rapidly and when spoiled, can become quite lethal. Refrigeration is a relatively recent innovation. Thus the ancient Jews (and Arabs, and Egyptians, and many others) branded pork "pareve" not for religious but for hygienic reasons. The mumbling - or chanting - or prayers while killing a chicken in no way changes this bird into anything supernatural. It officially changes a chicken from "pareve" to "kosher", but it remains a chicken nonetheless, which will spoil if not properly refrigerated or consumed quickly. Only superstitious fear of offending God (or gods, as the case may be) can force some people into believing in the spiritual value of eating "clean" foods.

Some of the superstition-imbued customs have a humorous side. The Araucanian Indians of Chile love conversation -- with relatives, with friends, with strangers -- they love to talk. They will chat for hours on end with visitors, relatives, etc. - all the while sitting back-to-back. They believe that this will prevent the starting of angry thoughts or of rumors.

Although these people have no formal religion they believe in protective (and protecting) supernatural beings, in life after death, and some form of reincarnation. Their lives are regulated by strange traditions and superstitions. Sometimes it is almost impossible to distinguish where the one ends and the other begins. These Araucanian Indians have a deeply entrenched belief in the power of sorcery, the reality of dreams and enchantments. They believe that their sorcerers (who may or may not be witch doctors) are capable of producing potions which can affect, change, improve or manipulate every aspect of their lives and endeavors.

The white man has his share of superstitions, whether they are called religion or any other name. He considers himself so "civilized" and superior to the so-called savages that only rarely he will admit that anything he does or believes is but another expression of superstitious belief. Take the celebration of St. John's Eve, June 23. This Christian holiday is predated by centuries of "pagan" rites to celebrate the summer solstice, and is highlighted by activities born of ancient superstitious rites rather than recent religious origin. Thus the young people leap over a bonfire these days more because it is a "fun-custom" rather than because the fire, which to ancients was a representative of the sun, had purifying powers and announce their engagement in this way. The "pagans" held that the man who braves the flames would find his life's companion in the woman who braved the inferno with him and thus with him was purified. Modern "civilized" man no longer believes in the purifying power of fire, but he does believe the mumbling of Latin

(Concluded on page 24)

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*Community Concourse in San Diego  
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*Cabrillo National Monument and  
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	After Parties	11:30 to ?
Fri. May 30	Festival	1:30-4:30
Fri. May 30	Evening Institute	7:30-10:00
	Dancing	10:00-11:30
	After Parties	11:30 to ?
Sat. May 31	Festival	1:30-5:00
Sat. May 31	Evening Concert	8:00-10:00
	Civic Theater	
Sat. May 31	Festival	10:30-11:30
	After Parties	11:30 to ?
Sun. June 1	Brunch	10:00
Sun. June 1	Costume Photography	1:00-2:00
Sun. June 1	Festival	2:00-5:00

Make plans now to attend this great Festival  
May 29 - June 1

\* \* \* \* \*

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*Serra Museum in San Diego's Pres-  
idio Park - The setting of Father  
Junipero Serra's arrival in S.D.*



## AT VA'ANI

(Israel)

At Va'ani (AHT Vah-Ahn-EE, meaning You and I) was composed by Danny Uziel, with music by Ami Gilad, noted accordionist and musician. Ruth Browns presented it at the 1969 Camellia Festival in Sacramento, California.

MUSIC: Record: "Israel Folk Dance Festival", Tikva T-80, Side 1, Band 2.

FORMATION: Dancers in a closed circle facing ctr with hands joined at shoulder height, elbows bent (or may be done in open circle with leader at R end).

STEPS AND WALKING step;

STYLING:

Yemenite Step: Step L sdwd L bending knee (ct 1). Step ball of R near L heel, straightening knee (ct 2). Step L across in front of R bending knees (ct 3). Hold and straighten knees or dance action as otherwise stated (ct 4). May also be done to R.

Backward Yemenite: Step bkwd R bending knee (ct 1). Step ball of L beside R (ct 2). Step fwd R bending knees (ct 3). Hold and straighten knees (ct 4). May also be done L.

MUSIC: 4/4

PATTERN

Measures

4 INTRODUCTION

### A I. STEP-SWING AND YEMENITE CROSS IN FRONT

1-2 Step L sdwd L (ct 1). Hold (ct 2). Swing R gently across in front of L keeping ft close to floor and bending L knee (ct 3). Straighten L knee (ct 4). Bend and straighten L knee two more times (meas 2, cts 1,2,3,4).

3-4 Repeat action of meas 1-2, reversing ftwork.

5-6 Lower hands and dance a Yemenite step L (cts 1-3) and continue stepping R sdwd R and then L across in front of R two times, swinging joined hands fwd on last ct (ct 4 plus meas 6, cts 1-3). Hold (ct 4).

7 Dance a Backward Yemenite R, swinging hands bkwd (ct 1) and fwd (ct 3).

8 Dance a Backward Yemenite L, again swinging hands bkwd and fwd.

1-8 Repeat action of meas 1-8, reversing ftwork and direction.  
(rpt)

### B II. STEP-ACROSS AND TURN

9 Step L sdwd L (ct 1), hold (ct 2), step R across in front of L bending knees (ct 3), hold (ct 4).

10 Repeat action of meas 9.

11 Release hands and turn individually once CCW with 2 slow steps LR (cts 1,3).

12 Dance a Yemenite step L, rejoining hands.

13-16 Repeat action of meas 9-12, reversing ftwork and direction.

Repeat dance from beginning.

## HORA CHASSIDIT

(Israel)

Hora Chassidit (HAHS-sih-dit) is a new Israeli folk dance by Rivka Sturman, which intends to combine the simple basic steps of the Israeli Hora with the spirit of Jewish dances. The music is a traditional Jewish tune. The dance was introduced by Mrs. Sturman at the 1968 University of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Record: New Favorites, Israeli Folk Dances Hed Arzi MN 851

FORMATION: Circle of dancers, no ptrs, hands joined and down. Face ctr.

STEPS AND STYLING: Grapevine: Step L across in front of R (ct 1); step R sdwd to R (ct 2); step L across behind R (ct 3); step R to R (ct 4).

Step-bend, run\*, "two-step" - danced as a step-step-step in place, but with a two-step rhythm (cts 1 ah 2).

\*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 4/4

PATTERN

Measures

2 meas INTRODUCTION

### I. GRAPEVINE

A 1-2 Move in LOD (CCW) with one grapevine step (cts 1-4). Continue in LOD with 1/2 grapevine step (cts 1-2); facing ctr, step L to L, shifting wt to L (ct 3); step R to R and shift wt to R (ct 4). The shift of wt is quick and subtle.

3 Continue in LOD with another grapevine step.

4 Raise joined hands high and step L, bending knee (ct 1); straighten knee, shifting wt to L (ct 2); step on R bending knee (ct 3); straighten knee, shifting wt to R (ct 4). Hands remain high; gaze is up.

5-12 Repeat action of meas 1-4 twice. On last ct bring hands down.

### II. TO CENTER AND OUT

B 13 Face LOD (CCW). Beginning L, move in LOD with 4 light running steps.

14 Face ctr and dance two light "two-steps" (LRL, RLR) in place.

15-20 Repeat action of meas 13-14 three times.

21-22 Moving to ctr, repeat action of meas 13-14, arms raising and fingers snapping as the "two-steps" are danced in place.

23-24 Move bkwd with 4 light running steps, lowering arms, and finish with 2 "two-steps" in place.

Join hands to repeat dance from the beginning.

# MACHAR

(Israel)

Machar (mah-HAHR) means "Tomorrow". The words and music are by Naomi Schemer. The choreography is by Rivka Sturman, who introduced the dance at the 1968 University of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Record: Israel Dances, Hed Ariz MN 529

FORMATION: Trios, one M and two W; M in ctr, hands joined with W at shoulder height. W outside hands at sides. All face LOD.

14 STEPS AND Run\*, Step-hop (2 per meas): Step R ft across in front of L (ct 1); hop on R (ct 2);  
STYLING: step L across in front of R (ct 3); hop on L (ct 4).

\*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 4/4

PATTERN

Measures

4 meas INTRODUCTION

## I. RUN AND STEP-HOP

A 1 Beginning R, all move fwd in LOD (CCW) with 4 light running steps.

2 Continue in LOD with 2 step-hops.

3-8 Repeat action of meas 1-2 three times.

## II. TURN PARTNERS AND PROGRESS

Release hands. Middle dancer and R hand ptr face each other and dance the following action:

B 9 Step R to own R, body leaning to R (ct 1); clap hands once near own R shoulder (ct 2); step L to L, shifting wt and leaning to L (ct 3); clap hands once near L shoulder (ct 4).

Simultaneously, ptr on L face middle person and dance same action in place.

10 Middle dancer and R hand ptr hook R elbows and turn once CW with 4 running steps (RLRL). Release elbows.

11-12 Middle dancer face L hand ptr, link L elbows, and turn once CCW with 8 running steps. Release elbows with L ptr.  
Note: During above action, inactive ptr remains in place.

13 Middle dancer and L hand ptr face each other and repeat action of meas 9.

Simultaneously, R hand ptr face middle dancer and perform same action.

14 Middle dancer and L hand ptr hook R elbows and repeat action of meas 10. R hand ptr remain in place.

15 Middle dancer line L elbows with R hand ptr and turn 1/2 turn CCW with 4 running steps (RLRL) to finish on the outside of the circle, facing LOD. Release elbows.

16 Middle dancer move fwd from the outside with 4 running steps to join two new dancers.

Repeat dance from the beginning, progressing five times.  
Dance and music finish with four meas of Fig. I.

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## SUPERSTITIONS IN FOLK LORE (Continued from page 17)

phrases (which in 9 out of 10 cases he does not understand) and the sprinkling of "Holy water" will at least temporarily free him from all his past transgressions and perhaps serve as a little insurance against some minor future faults.

It is possible to go on with such instances of superstitious human expressions almost indefinitely. Perhaps we can explore the subject further in future issues of "LET'S DANCE". For today let me only add that I am in no way "knocking" religions or for that matter, superstitious belief. Man, especially in our strange and troubled times, needs something to hold on to and give him hope of future improvements. It does matter but little whether we call it superstition, religion or tradition.

Liesl Barnett

*(None of the foregoing may be reproduced without the permission of the author. L.B.)*

# **IDYLLWILD**

## **1969**

JULY 4-6 -- JULY 4-11

### **The Folk Dance WEEKEND WORKSHOP**

#### **FOLK DANCE FACULTY**

Liesl Barnett, Vyts Bellajus  
Gordon Engler, Madelynne Greene  
Nate Moore, Elma McFarland, Jan Sejda  
Paul & Gretel Dunsing  
Carmen Sordo, Vivian Woll  
Vern & Millie VonKonsky

*For brochure and further information write to:*

Mr. Harlow Perham, Campus Mgr.

USC - ISOMATA

Idyllwild, California 92349

or

Miss Elma McFarland, Exec. Secy

Idyllwild Folk Dance Workshop

144 S. Allen St., Pasadena, CA 91106

# The Party Planner

## H O B O H A V E N

Invite your guests to come to your party in patched and torn clothes, depicting disheveled characters. Give a prize for the most unique costume.

Your dance program could follow its usual format, but the cover could have a picture of a bonfire or a coffee pot, or another object that might illustrate a "Hobo's Haven".

For atmosphere, the walls could be covered with gunny sacks. Strings of tin cans could hang above the entrance to the dance floor. Added color would include pots and pans hanging from the walls, and an occasional garbage can (clean, of course) should be spaced around the room.

You might choose a King and Queen Hobo and crown them with large sized coffee cans or something equally as effective.

If the treasury can afford it, and two or three cooks would offer to make it, a mulligan stew would be appropriate for the late supper snack.



YOU ARE MOST WELCOME!

### *SANTA ROSA ROSE FESTIVAL*

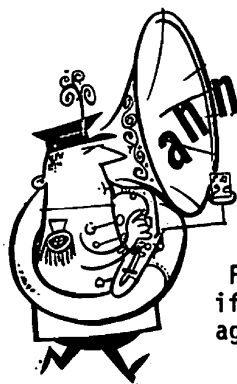
SUNDAY - MAY 18, 1969

1:30 - 5:30

Veteran's Memorial Auditorium  
Santa Rosa

Redwood Folk Dancers





ATANAS KOLAROVSKI

Dear Folk Dancers,

Atanas Kolarovski, of Skopje, Macedonia, has been invited to the United States again, this summer, to teach at the Stockton Folk Dance Camp, at the University of the Pacific. Following that, he would like to go once again on a nationwide teaching tour.

Atanas has asked me to arrange his tour this summer and I am writing to you, through the courtesy of LET'S DANCE, to try to do that. Atanas hopes to stay in the United States until December 31, 1969, and will probably be available for workshops on the West Coast, from August 1 until the end of September. He then plans to move on to the Midwest until early November, and will most likely be in the East in December.

Atanas has been doing research in Albanian and in Bulgarian folklore and folk dance, and he hopes to bring dances from Albania and Bulgaria in addition to Yugoslav-Macedonian material.

Atanas has conveyed to me very often his desire to thank all of you who have sponsored him and have danced with him, for the warm hospitality and friendship you extended to him. His plans for this year are based on the hope that many of you will be willing to sponsor him again, for camps, workshops, and party sessions.

If you are interested, won't you please write to me:

Kenneth Spear  
56-40 - 187th Street  
Flushing, New York 11365

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# 1969

Twenty Second Annual

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## 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 Joukovsky	C. Stewart Smith

.....And Many Others

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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

# IDYLLWILD Folk Dance Weekend and Workshop

It's IDYLLWILD time again - almost. No longer need we point out the natural, scenic beauty of the location. Everyone who has been there already knows about it, and those who have not been there, have read about it and heard those who attended the camp sing its praises. Clean, pine-scented air; excellent teaching; a varied program; an olympic-sized pool; good fellowship - the list goes on and on. Why not come and find out for yourself? Combine a vacation in the mountains with some of the finest teaching available in the country, and pick up University (upper Div.) credits, too.

The staff consists of the following:

Liesl Barnett . . . . .	Folk Lore
Vyts Beliajus . . . . .	Kentucky Dances and special material for Grade School and Beginners Class Teachers.
Gordon Engler . . . . .	Balkan Dances and Styling.
Madelynne Greene . . . . .	Dances from Portugal, Bulgaria and The Canary Islands; European styling and, possibly, castanet routines.
Nate Moore . . . . .	Early California Dances.
Elma McFarland . . . . .	Will assist Liesl with the crafts portion of the Folk Lore program.
Jan Sejda . . . . .	More of his wonderful usable Polish dances; also techniques of staging and choreography for the stage, using ethnic dances, songs, etc.
Vern & Millie VonKonsky .	They return for the Workshop <u>only</u> with a variety of material; including basic steps and limbering-up exercises.
Vivian Woll . . . . .	Dances from the "Folk Dances From Near and Far" series, as requested.
Paul & Gretel Dunsing . .	Experts on the dances of Germany. They will be at ISOMATA for the week end <u>only</u> .
Carmen Sordo . . . . .	Last, but by no means least, we are happy to have with us a member of the Ethnology Department of the University of Mexico. She will present some Mexican material, dance, music.

Prices have not changed: The tuition for the weekend is \$15.00, with a deposit of \$2.50; Workshop Tuition (7 days) is \$50.00, with a deposit of \$5.00. Price of housing varies according to the type of accommodations requested, but a \$5.00 deposit is required for the week, \$2.50 for the weekend.

ISOMATA is a family camp and offers an excellent varied program for children. Please contact the campus for information

## IDYLLWILD FOLK DANCE WEEKEND AND WORKSHOP (continued)

and prices.

Housing is limited, and we strongly suggest immediate reservations. All reservations, deposits and requests for information should be sent to either of the following:

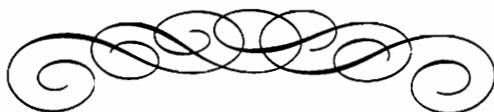
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Elma McFarland, Exec. Secy  
Idyllwild Folk Dance Workshop  
144 S. Allen Street  
Pasadena, California 91106

The dates, once again, are:

Weekend - Fri., July 4 through Sun., July 6, 1969

Workshop Fri., July 4 through Fri., July 11, 1969



### 14th ANNUAL INTERNATIONAL FOLK DANCE CAMP

JULY 6-12, 1969

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Dick Forscher

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The recorder-flute, folk singing, folk arts, gala parties, a mountain trip, the Central City Opera, etc. supplement the dance program.

# Echoes *from the* Southland

Perle Bleadon

## THE VIRGILEERS

Green plaid kilts were swirling in a masterful presentation of beauty and perfection by the ROYAL SCOTTISH COUNTRY DANCE SOCIETY, at the VIRGILEERS' St. Patrick's party. They were received with enthusiastic applause by the many folk dancers attending the "wearing of the green". JO CIVELLO, leader and teacher of the group, made one of her fabulous cakes, which was devoured by everyone. *(Virginia Granger)*

## WHAT'S DOING AT SILVERADO

SILVERADO FOLK DANCERS gave an exhibition of five dances recently for Beta Sigma Alpha Sorority, a very enthusiastic young group in Lakewood. Exhibition Director, DOROTHY SINGLETON, persuaded the audience to take part in a couple of our rhythmic line dances, after the exhibitions. Members of the group were DOROTHY SINGLETON, HARMON MAYO, ELEANOR GILCHRIST, FRANK ALMEIDA, RUTH BINNS, DON KNIGHT, RUTH and MART GRAEBER. TOM DAW suffered a fracture in his foot while skiing recently, so had to be content with the job of disc jockey for the evening.

SILVERADO had a booth at the Long Beach Hobby Show, where they presented exhibitions and promoted folkdancing in general.

HARMON MAYO and JOHN WEST vacationed in Mexico City for several weeks. They hope to see some Mexican dancing along with general sightseeing.

A number of SILVERADO members attended the GANDY DANCERS' Festival at the International Institute, where all enjoyed a very well-arranged festival including exhibitions, costume displays and tasty Swedish food. *(Mart Graeber)*

## WESTWOOD CO-OPERATIVE FOLK DANCERS

WESTWOOD CO-OP celebrated its 24th Birthday by having a well attended festival at Culver City Memorial Auditorium. A good time was had by all. We wound the day up by having our after-party at the Santa Ynez Inn - with dinner and more dancing.

At long last we will have a dance party at the Schlitz Brown Bottle, the early part of July - more details later.

We were very pleased to have with us, recently, BOBBIE and MORRIE LECHTICK - - now of Oakland. It's hard to realize they have been there for three years.

We were glad to welcome back an old friend - - JOHN SAVAGE. John is now dancing with us, and has also been calling squares. This has given DAVE SLATER a chance to dance instead of calling.



## ECHOES FROM THE SOUTHLAND (continued)

### GANDY DANCERS

GANDYS' recent festival was a very successful one from the standpoint of attendance. Over \$500. was raised for the International Institute - assistance to foreign-born, etc. - and the fact that it was very unusual. There was a wonderful holiday feeling about the whole thing. The Swedish Club of the International Institute served delicious food all day. There was a wonderful costume display; all the historical books were available. A slide projector was in operation, showing beautiful photographs of costumes and festivals. This was GANDYS' third festival.



*Fran Slater, Westwood President, and Dave Slater, Teaching Chairman. Fran, in Ukrainian costume, and Dave, in Russian, are performing a Danish Hornfiffen, which is typical of our international folk dancing. (Photo: Phil Glickman)*

## ECHOES FROM THE SOUTHLAND (continued)

### THIS AND THAT

By the time this has gone to press MILLIE LIBAW will have visited Lisbon, Portugal and Athens, spent a month in Budapest, where she will have taught at the Bela Bartok institute, then to Copenhagen, over the top of the world, and back again in Los Angeles, May 23, all ready to go to Statewide !Fiesta 200!

We met many of our friends - BOBBIE and MORRIE LECHTICK, BOB and BOBBIE BOSCHAN, MICHAEL and ELAINE KAMEN, ELVIRA KANIM, LOUISE SCHONBERG, MILLIE LIBAW, and many others, at the Intersection, where we all had a wonderful time.

\* \* \* \* \*

## *Announcing...*

### SAN DIEGO STATE COLLEGE FOLK DANCE CONFERENCE

The teaching staff is as follows: ANDOR CZOMPO, Hungarian dances; MADELYNNE GREENE, Portuguese and European dances; VILMA MATCHETTE, Leadership Skills and ARMENIAN dances; DICK OAKES, Roumanian; EMILIO PULIDO, Mexican; MARIA REISCH, Movement and Mexican dances, plus two others. For the Teacher/Leader Workshop Weekend, the instructors will be DANNI DASSA and BILL PILLICH.

Remember the dates: August 10 - 17 - Folk Dance Week  
August 8 - 10 - Teacher/Leader Workshop

Note the place: San Diego State College  
San Diego, California

San Diego State College is a beautiful campus overlooking the City of San Diego. Classes will be held in Peterson Gym, on wooden floors. Housing will be in "El Conquistador", a private plush residence hall. For additional information contact:.....

Valerie Staigh,  
3918 Second Avenue  
Los Angeles, California 90008



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Tambourines

GREATER EAST BAY FOLK DANCE COUNCIL

The Greater East Bay Council held their 21st Birthday Party at Eagles Hall, on March 29, 1969. FLORENCE EDWARDS, Council Historian, was chairman, and everyone had a great time.

Many members of the Hospitality Committee from Statewide '68 are planning to fly to San Diego !Fiesta 200! Statewide in May. Won't you come, too?

The Council is hosting a Statewide Warm-up Party on May 17. The theme is "Early California Days" and events in keeping with the theme are planned. Everyone is urged to wear appropriate costumes. Please join us for an evening of great fun!

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

MARIN DANCE COUNCIL

Don't forget the Scottish party with the WHIRLAWAYS, at Carpenters' Hall, San Rafael, May 14, with exhibition dancing and authentic old-country goodies prepared by MARY PAULEY.

The KOPACHKA DANCERS have had an exceptionally active month. On the last Saturday of March they reserved the back dining room of Negri's Restaurant, in Occidental, and danced from 6:00 p.m. until after 1:00 a.m., with time out about 8:30 for an Italian dinner. The very next weekend, April 4, 5, 6, they rented Hutchinson Lodge, at Norden, for skiing on both Saturday and Sunday, and dancing on both Friday and Saturday evenings. This was all planned by DAN HOLLAND. There was a big Easter egg hunt for the small-fry, on Sunday morning, and snow-frolicking, and parlor games for all the kids - - even ones with gray beards. Then, the big event of the month was the Roumanian weekend at the Presbyterian Conference Grounds in Glen Ellen. Teaching on Saturday morning and afternoon, and on Sunday morning, was SUNNI BLOLAND, who is on the faculty at University of California, Berkeley, and who went to Roumania on a Fulbright. There were dance parties both Friday and Saturday evenings and crowded in to the schedule was swimming, volley ball, hiking and soccer.

The MARIN-BALKAN CLASS is now sponsored by the San Rafael Recreation Department, and has moved to the San Rafael High School Gym, East on Mission Street. Classes meet at the same time, 8:30, Fridays. The group is still directed by JACK HILL, and has guest teachers. In April Greek dances were taught by "TASOS" (JOE HAMMER).

ARLENE CORNO, member of both STEPTOGETHERS and WHIRLAWAYS, has been promoted to Manager of the Variety Store in Strawberry Shopping Center. She also did an excellent job "managing" the refreshments at the Council's President's Ball.

Starting May 1, the KOPACHKA DANCERS will be meeting Fridays at Almonte Hall, Mill Valley. Their former hall is being moved

### COUNCIL CLIPS (continued)

and Almonte, the only reasonable rental place was not available on Mondays.

It was announced at the President's Ball that the winner of Marin Dance Council's scholarship to folk dance camp is DAN HOLLAND, a member of KOPACHKA DANCERS.

The stories usually left out of the news are about the activities that go on steadily and without fail. This is true of the HARDLY ABLES parties. The third Saturday of every month at Almonte Hall, Mill Valley you will find an excellent dance program, with variety and fun for all. Then the evening ends with outstanding refreshments. That's EVERY month. The program must be good, because dancers come from Palo Alto, East Bay, and as far as Ukiah.

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

### SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Good News! The MISSION DOLORES BELLES & BEAUX are active again. Their folk dance classes are held now at Sherman School, 1651 Union Street, San Francisco, Wednesday evenings, from 8:00 to 10:30 p.m. Their instructor is BOBBIE BURKE.

ELSIE MACLAREN, the Council's secretary, is slowly recovering from a broken hip. She is convalescing at the Lawton Convalescent Home, on 7th Avenue, in San Francisco, and would like to hear from her folk dance friends.

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

#### ATANAS KOLAROVSKI

Of Skopje, Macedonia.

Will be in the U.S. again on a teaching visit, July 15 to December 31, 1969.

Available for workshops in Macedonian, Bulgarian and Albanian folklore and folk dance.

Tour being arranged by Kenneth Spear.

Write or call for workshop dates:

Kenneth Spear  
56-40 - 187th Street  
Flushing, N. Y. 11365  
Tel. 212-357-3490

## WHEN LOVE IS GONE, FADO BEGINS

By Wilma G. Hampton

The sun sinks into the sea, and the butcher, the baker, the candlestick maker sit down to their suppers of fish and potatoes, and deep, red wine. The tourists board a bus and head for the Alfama, the ancient Moorish section of Lisboa, where they wind their way over the cobblestones on foot, up steep steps, and down slanting slopes, beneath flowers and washing hanging from every window.

The restaurants, when you finally find them, all have the same candlelight and shadows, the same soul sounds and the same soul food - *caldo verde* (a soup of potatoes, cabbage and sausage, which appears to the tourists to be cream of seaweed with a little hamburger patty in the bottom), fish and vegetables, meat and different vegetables, three desserts and deep red wine.

There is always the same artificial lamp post in one corner, against which the "fadista", wearing a black shawl with foot-long fringe, leans as she sings sweet sad songs of a lover long ago swallowed by the sea, of love unrequited, of love repulsed, of love that was not to be. If the singer is a man, he wears a long black coat, which the students wear at Coimbra. He sings of his carefree student days, when all the world looked bright, and how nothing has worked out the way he planned it. The singers demand absolute silence during the performance, as any giggling or talking breaks the spell.

The tourists who happen to be of Portuguese ancestry seem to relate to the scene, and appear to be uplifted by wallowing in the melancholy. The other tourists all get the jitters and grumble, "Let's get out of here before I scream!"

Right at that moment the folk dancers come on. The same two couples appear at all the cheap places, and the same eight couples appear at all the expensive ones. The costumes are bright, the music gay, but not bright enough, nor gay enough to dispell the mood.

The guide says, "It's time to go now," and the tourists go back to their hotels to recall long forgotten things; things just as well not remembered. For "fado" (pronounced "FA due") means "fate" and since no one can do anything about his destiny he might just as well make the best of it.

### JUNE-JULY COMBINED ISSUE

The next edition of LET'S DANCE will be a combined June and July issue. It is scheduled to come off the press on June 15th.

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

## Federation Festivals

# ! Fiesta 200!

MAY 29 to STATEWIDE 1969

JUNE 1 SAN DIEGO

!FIESTA 200!

Headquarters: U.S. Grant Hotel

Events: Community Concourse

AUG 9 - Sat - 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

MAY 29 to JUNE 1 - SAN DIEGO  
Fiesta 200! - STATEWIDE '69  
Hdqs: U. S. Grant Hotel  
Events: Community Concourse

JUN 22 - Sun - DALY CITY  
Daly City Community Center  
6650 Mission St., D.C.  
1:30 - 5:30 p.m.  
Hosts: San Francisco Council

JUL 12,13 - Sat-Sun - KENTFIELD  
Sat-Park School, Mill Valley  
Sun-College of Marin - Ktfd.  
Hosts: Marin Dance Council

SEP 28 - Sun - SONOMA  
Vintage Festival 1:30-10:00  
Veteran's Memorial Building  
Hosts: Redwood Council

OCT 25,26 - Sat-Sun - FRESNO  
Hosts: Fresno Council

## Regional Festivals

MAY 17 - Sat - UKIAH  
Spring Fiesta 1:30 to 10:30  
Exhibitions and Balkan Hour  
Fair Grounds on State Street  
Hosts: Ukiah Folk Dancers

MAY 18 - Sun - SANTA ROSA  
Rose Festival  
Veterans' Memorial Auditorium  
Bennett Avenue, Santa Rosa  
Hosts: Redwood Folk Dancers

JUL 4 - Fri - OAKLAND  
4th of July Festival  
Oakland Municipal Auditorium  
1:30 - 5:30 - 7:30 - 10:30  
Hosts: Mayor's 4th of July  
Committee and Greater East  
Bay Folk Dance Council

## Regional Festivals

AUG 17 - Sun - GUERNEVILLE  
Little Festival in Redwoods  
From Noon to 9:00 p.m. plus  
Potluck lunch & dinner  
Armstrong Redwood State Park  
Dancing at Guerneville School  
Hosts: Petaluma International  
Folk Dancers

OCT 5 - Sun - VALLEJO  
"Autumn Daze" Festival  
Hosts: Sunnyside Folk Dancers

## Special Events

AUG 16 - Sat - PLUMAS NATIONAL  
FOREST (near Quincy)  
Moonlight Festival  
Last Day of Feather River  
Family Camp

SEP 6 - Sat - SAN FRANCISCO  
Israeli Weekend Festival

## Institute Dates

MAY 4 - OAKLAND - Eagles Hall  
1228 - 36th Avenue  
MAY 30 - SAN DIEGO - Community  
Concourse  
JULY 12 - MILL VALLEY  
Park School

## Folk Dance Camps

JUNE 13 - 22 - MENDOCINO  
Madelynne Greene's Folklore  
Camp

JULY 27 - AUG 2 - STOCKTON  
AUG 3 thru AUG 9  
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





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Instructor - Milile von Konsky

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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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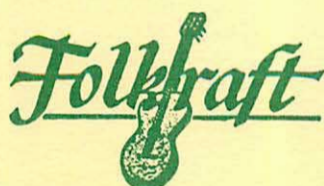
LOS ANGELES

**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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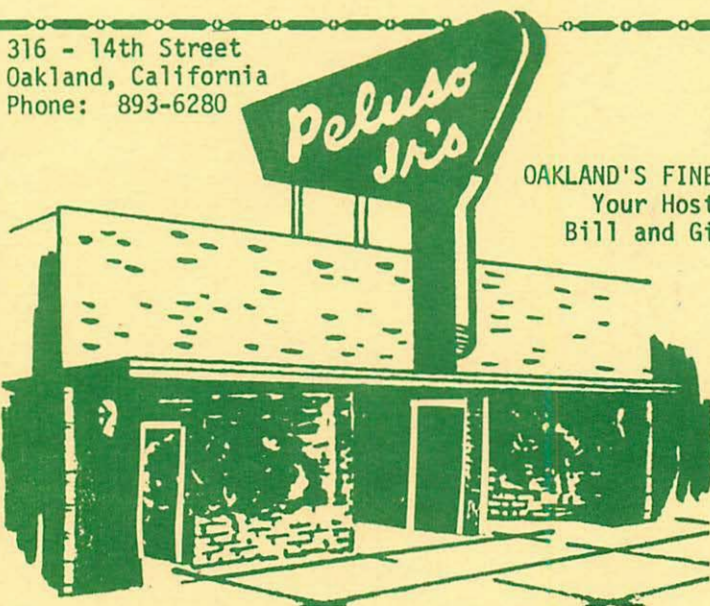
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