

October 1973

35¢



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

VOL. 30, No. 8

OFFICIAL PUBLICATION OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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Published by
FOLK DANCE FEDERATION OF CALIFORNIA, INC.
1095 Market Street, Rm. 213
San Francisco, Calif. 94103
Telephone: 431-8717 or 441-3049

SUBSCRIPTION RATES: \$3.00 per year
(Foreign) \$4.00 per year



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ON OUR COVER

Dancing and gaiety in "The Wedding Dance", by Pieter Brueghel, Sr. (1525-89), painter of peasant life in the Netherlands.

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WELCOME

TO THE

FRESNO FALL FESTIVAL



All Folk Dancers are invited to attend the 26th Annual University of the Pacific Folk Dance Camp Reunion and Fresno's 25th Anniversary, twenty-five years of Fun, Frolic and Festivals, Saturday and Sunday, October 20 and 21, 1973.

Activities will commence Saturday afternoon with the Reunion Institute. Five dances selected from the many dances introduced at Folk Dance Camp this summer will be taught by the teachers who presented the dances at Camp. Registration starts at 12:30 PM & the Institute at 1:30 PM. Coffee and doughnuts will be served during registration, compliments of the University of the Pacific Folk Dance Camp.

Dancing will be on wood floors. Interesting programs of Folk and Square Dances have been prepared for you for the Folk Dance Camp Reunion Festival, Saturday night at 8:00, and the Federation Festival, Sunday afternoon at 1:00. The first half hour of the afternoon Festival, from 1:00 - 1:30 PM will be devoted to dances especially for children, but in which all dancers may participate. Exhibitions will be featured at each Festival, and Kolo and Folk Dance After-parties are planned. Then, Sunday night at 8:00 PM there is a party hosted by the Central Valley Folk Dancers at the Danish Brotherhood Hall, Voorman and Yosemite Streets.

Light refreshments, at moderate prices, will be available from 9:00 PM Saturday night to 5:30 PM Sunday afternoon, and postings at the Festival will include menus and lists of some of the many excellent eating places in Fresno.

All Festival events will take place at the Holmes Playground Gymnasium and Social Hall, 255 South First Street.

You are all welcome! Come join us in celebrating our Silver Anniversary, a week-end of gaiety, music and dance!

Happy dancing,

 Mary Paolini
Fresno Folk Dance Council, Inc.

FRESNO FALL FESTIVAL REUNION & INSTITUTE



October 20 & 21, 1973

HOLMES PLAYGROUND
255 South First Street
Fresno, California

University of the Pacific
FOLK DANCE CAMP REUNION
Saturday, October 20, 1973

Registration... 12:30 PM
Institute..... 1:30 PM
Festival..... 8:00 PM

Scandinavian Polka
Couple Hasapiko
Alunelul (L)
Elizabeth Quadrille
Teton Mt. Stomp (P)
Čsardáš z Košických Hámrov

Sauerlander Quadrille
Institute Dance (L)
Russian Peasant Dance
Danish Family Circle (P)
Caballito Blanco
Mason's Apron

Never on Sunday (L)
Institute Dance
Tango Poquito (P)
Changier Quadrille
Dola Mazurka
Sedi Donka (L)



Macedonka (L)
Reinlendar
Corrido
Hambo
Tzadik Katamar (L)
Institute Dance

Trip to Bavaria
Azul Cielo
Little Man in a Fix
Spinradl (P)
Institute Dance
Somewhere My Love

Korobushka (P)
Institute Dance
Dreisteyrer
Siesta in Seville
Marklander
Oslo Waltz (P)

FRESNO FALL FESTIVAL

Sunday, October 21, 1973

Assembly Meeting..11:45 AM

Festival..... 1:00 PM

Children's "Hour".....

1:00-1:30 PM



Biserka (L)
Jiffy Mixer
Savila Se Bela Loza (L)
Virginia Reel
Mayim (L)
Doudlebska Polka (P)
The Snail

Dodi Li
Tant' Hessie (P)
Zweifacher
Italian Quadrille
Haro'A Haktana (L)
Hambo

Ciuleandra (L)
Apat Apat (P)
Schuhplattler Laendler
Grosser Achterrum
Invirtita de la Sibiu
La Encantada Tango

Kapuvári Verbunk
Ve David (P)
Shepherd's Crook
Sukačko Kolo (L)
Brandiswalzer
Square Tango

St. John River
Ha'eer Beafor (L)
St. Bernard Waltz
Número Cinco (P)
La Joaquinita
Shuddeibux

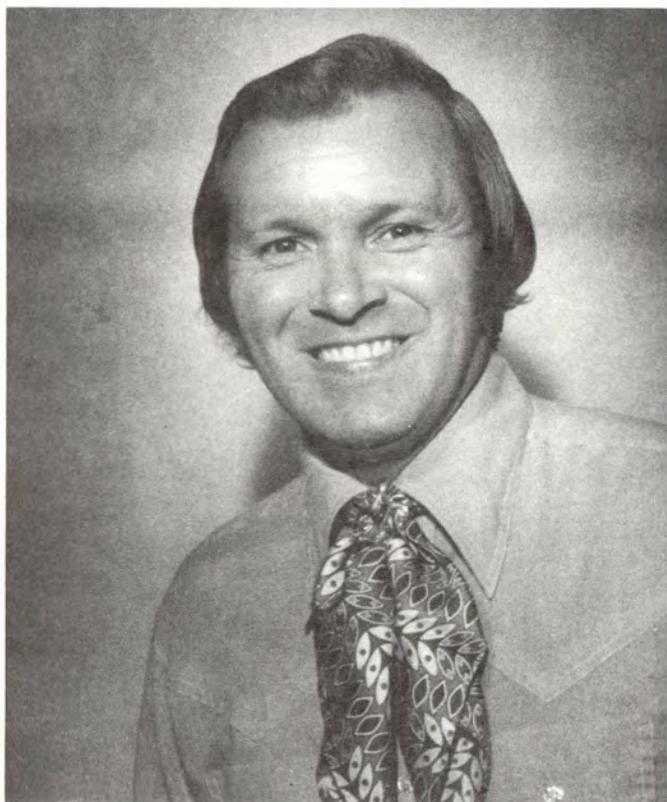
Belasicko Kolo (L)
White Heather Jig
Zillertaler Laendler
Vrtielka
Silencio Tango
Nebesko Kolo (L)

Ship of Grace
Tarantella di Peppina
Orientje (L)
Lepa Anka Kolo Vodi
El Gaucho Tango
Blue Pacific Waltz

Central Valley Folk Dancers Party: 8:00 PM
Danish Brotherhood Hall
Voorman and Yosemite Sts, Fresno



Presented by
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an interview with

JERRY HELT

by Jovana

Jerry Helt, one of the foremost and certainly one of the most popular Square Dance Callers in the country, has been calling squares since 1943, and full time for the past 20 years. He has a mechanical engineering background, but prefers calling squares as a vocation. He has traveled extensively throughout the United States and Europe calling squares. He has recorded on the Blue Star, Kentucky, MacGregor, and Scope labels. Jerry lives in Cincinnati with his wife and family.

The opinions expressed in this interview are those of the subject only, and not those of the Folk Dance Federation as a whole.



HOW DID SQUARE DANCE DEVELOP?

Well, American Square Dancing developed from many countries, like England, Scotland, Germany. In fact, it sort of represents our nationalities in this country, and we have taken all the pieces of their dances and put them together, & we have an American Square Dance or an American Folk Dance. Also, from Contra Dance, which is basically English, Irish, we have developed our own figures. And we've taken some strictly American music & developed certain tunes that go along with the dances. This is really where our contemporary form is right now.

Now if we go back and trace it out, it started in the East and moved into the South, where they had a certain form of dance. Then into the Mid-west, where they had a traditional form but a different interpretation of the original dancing from England. Through Minnesota and the North they had a polka-type of Square Dance. Then it all sort of worked its way West. Back in the 1940's several people, Dr. Lloyd Shaw from Colorado, Henry Ford, Sr., developed "American Square Dancing." In fact, Henry Ford was first in making any records and publishing literature on American Square Dancing.

Really, the West Coast kind of put this all together and came up with a contemporary Western-style of American Square Dancing. Then it worked its way back across the country; now the East Coast is doing Western-style Contemporary Squares.

DON'T THESE AREAS MAINTAIN THEIR INDIVIDUAL FLAVOR?

There are some, and it's fading fast, regional type dances still being danced. You go into the South, you still find a little bit of Clogging danced; you go into the North, Minnesota, Wisconsin, you find a polka-type Square being danced; you go into the Mid-west, you'll find a certain traditional form danced there. In fact, here in California I'm sure there are some old style Early California Western Dances being danced. But it's fading, & we as a society, being a moving society, are breaking down this regional type thing. So with the contemporary form, if you go from California to New England, you'll find a standard style of Square Dancing going on.

ARE NEW SQUARE DANCE PATTERNS CURRENTLY DEVELOPING, OR IS THE REPERTOIRE FAIRLY SET?

Americans are very creative and very inventive. I receive across my desk every month a two or three inch stack of material; newly written movements. We look them over and say, Well here's something that might be used. This goes back to the way we live; our society encourages new things. Get something new, do something new; What's new? And Square Dancing, being an American Folk Dance, expresses the way we live. We are expressing our economy. If your toaster doesn't work, you don't have it repaired, you buy a new one! This is happening in Square Dancing, it's happening in Folk Dancing, it's happening in Round Dancing. You learn a new

dance, you discard it, and you learn another new one. I think too much of this might be detrimental to the activity, but this is going on. Also the complexity of figures expresses a very complex life; and we are doing this in dance form.

WHAT ARE THE MOST ACTIVE AREAS IN THE UNITED STATES FOR SQUARE DANCING?

Where the mass population is. California has a heavy Square Dance activity, New England, the Mid-west. Country people like Square Dancing, but city people like it just as much. And it's more beneficial in the cities than it is in the country. Because country people have a certain philosophy of getting along with each other, communicating with each other. But city people, no; you live in an apartment building, and you don't know who the neighbor is. Now this is a problem that we're confronted with in the Square Dance activity, and I think you're confronted with it in Folk Dancing: there is too little emphasis on the social aspects of the dance. We're like machines; we're out there dum, dum, dum, doing a dance; we go sit in a corner; we get out there dum, dum, dum; we go sit in a corner. So what we have to do, as leaders, is to redevelop the idea of communicating with the people, socializing the people.

So when people come to a Square Dance, I feel obligated to induce communication. To me, this is more important than some of the dancing. The dancing will come along; the communication part is difficult, but it's necessary for the enjoyment of the dance. One reason why we don't socialize is the home; people sit & watch television--they're being entertained. In some cases they don't even communicate with their kids or their spouse, let alone with someone else. Another reason is that frequent company transfers make people reluctant to make friends they may have to leave behind.

But I think through Square Dancing, we can change that; we are changing it. I know of people who travel all over the country, & the minute they walk into a group, they have instant friends. This to me is vitally important. Because if dance turns into an activity where you walk in, you do your thing, and then go sit down, it can't survive. It's going to be a little minority thing. And I want this to appeal to the masses.

IS AMERICAN SQUARE DANCE DONE IN ANY OTHER COUNTRY?

It's done all over the world. Very big in Japan; very big. They're very strict about calls; they use the Square Dance language. It's done in English. Because some of this you couldn't translate, you know. How you going to say, 'Square Through' in Japanese? 'Square Through Four Hands.' That's a very long sentence in Japanese.

Square Dancing abroad really developed in Europe and Asia through our Armed Services people over there. Now many groups know how to Square Dance in English, even if they don't speak any English. I'm told it's being done a little bit in Africa. Aus-

tralia--it's very popular there. I think the Americans have made an impression on everybody around the world. Some of our customs, some of our food and dance; all these have mixed.

WHAT SEPARATES THE SQUARE & FOLK DANCE MOVEMENTS?

At one time Folk, Square, and the whole business were all together as one. Then Square Dancing broke away and developed into an American type dance. I think Square Dancing is the beginning of dancing for the average person; it's a little more palatable to the average American than Folk Dancing. The American male is the guy who is very reluctant to dance. And he's the guy that you have to sell. Now, because we start Square Dancing as very elementary, he can do it. If you take him into a Folk Dance group and say, "OK, you do a *pas de basque*," he's confused. But at a Square Dance he can almost walk. So that's part of the separation.

And you have, I feel, in the Folk Dance field, people who are 'folklorists', who like to collect and do things from different nationalities. The average American may feel toward Folk Dancing, "Let the foreigners do it."

I feel that Folk Dance music is foreign to most people. They're not used to hearing that type of music, and this, I think, turns them off. Even in a Square Dance class, I don't start people with traditional music. I start out with something modern, that's familiar to their ear. We sort of bait the trap there, and then we get into traditional things.

I think another separation is that Folk Dancing is always sold as an inexpensive activity, moreso than Square Dancing. Some people thought maybe we should pay a little more and go first class, hire a caller. Where sometimes in the Folk Dance field, I don't know how it is currently, but in many groups everybody takes a turn, & you don't really have a paid leader or a paid instructor.

Also, in a Folk Dance group you do maybe two squares in the course of the evening. You've exposed people to the figure and the pattern, but you really haven't exposed them to Square Dancing. When somebody says *Square Dancing* to me, I don't think of just a bunch of patterns; I think of the whole emotional thing, of developing the group, the personality. All this is Square Dancing. Not just one little call. It's very difficult to capture a group in one call. Very difficult. You're lost in the confusion of the other dances. And I think this might be some of the reason for the separation of Folk and Square: people like to do a full evening of one kind of dancing. I would like to do a full evening of Romanian dancing. I don't like to mix dancing. It confuses me. It's like taking four books; you start a chapter in one, you take another chapter in the other, and another chapter in the third. Then you go back and take Chapters 2, and you're so confused when that's over, you might as well forget it. You won't know anything you read. And I feel this way about Folk Dancing; people are jumping around; they don't absorb it; they're not in it. And I think you have to really get in it to really feel it.

ARE THERE ANY SIMILARITIES BETWEEN FOLK AND SQUARE DANCING?

Well, we have separations within each activity which are similar. We have a gung-ho group, a minority group, who want to do very complicated dances. Bless 'em, I think it's great that they want to do this, but it's a battle. We say, "Hey, let's slow down a minute. This is good for everybody. If it gets too complicated, it won't appeal to the masses, and then we're in trouble." We went through this stage in early New England dancing. At one time in early American dancing, you had to go to a dance master, learn the steps, and then go to a dance and do them. And they were in trouble. The thing faded out. It was appealing to a minority.

Another similarity is that it's a do-it-yourself project. You don't walk in and say, "Here I am; entertain me." (This is typical American.) Square Dancing and Folk Dancing is not that. You walk in, you pay your money, and you say, "Here I am; what will we do? Let's do something." So you help each other. This goes back to the days of the 'barn-raising' when our pioneers got together. They had very little activity; they were isolated in most cases. But they got together as a group; they built a barn together, they worked together, and they danced and socialized together. And we still are hanging on to that tradition. If you eliminate the social part of it, then there's no sense doing it.

NOTE: This interview will be concluded in the November Issue of LET'S DANCE.



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FRESNO

At A Cowboy Dance

Git yo' little sagehens ready;
Trot 'em out upon the floor--
Line up there, you critters! Steady!
Lively, now! One couple more.
Shorty, shed that ol' sombrero;
Broncho, douse that cigaret;
Stop yer cussin', Casimero,
'Fore the ladies. Now, all set:



S'lute yer ladies, all together;
Ladies opposite the same;
Hit the lumber with yer leather;
Balance all an' swing yer dame;
Bunch the heifers in the middle;
Circle stags an' do-ce-do;
Keep a-steppin' to the fiddle;
Swing 'em round an' off you go.

First four forward. Back to places.
Second foller. Shuffle back--
Now you've got it down to cases--
Swing 'em till their trotters crack.
Gents all right a-heel an' toein';
Swing 'em--kiss 'em if yo' kin--
On to next an' keep a-goin'
Till yo' hit yer pards agin.

Gents to center. Ladies 'round 'em;
Form a basket; balance all;
Swing yer sweets to where yo' found 'em;
All p'mnade around the hall.
Balance to yer pards an' trot 'em
'Round the circle double quick;
Grab an' squeeze 'em while you've got 'em--
Hold 'em to it if they kick.

Ladies, left hand to yer sonnies;
Alaman; grand right an' left;
Balance all an' swing yer honies--
Pick 'em up an' feel their heft.
All p'mnade like skeery cattle;
Balance all an' swing yer sweets;
Shake yer spurs an' make 'em rattle--
Keno! Promenade to seats.

JAMES BARTON ADAMS

"At A Cowboy Dance" appeared in Lloyd Shaw's Cowboy Dances, published by The Caxton Printers, Ltd., Caldwell, Idaho, in 1949, and is reprinted with their permission.

COSTUME RESOURCES!



The Costume Research Committee has compiled several lists of information that can be a great help when doing costume research. We are sure there is much more information available, from books or costumes, and if you let us know about it, we will add it to the lists.

A list of current Commercial Patterns follows, and other lists available from the Committee are described. LET'S DANCE will soon print the list of Costume Write-Ups which are the result of the Committee's research at the Santa Fe Museum of International Folk Art.



COMMERCIAL PATTERNS FOR COSTUMES

Many Commercial Patterns are good basic beginnings of a costume. There are many peasant blouse patterns available; many have the comfortable raglan sleeve, some the set-in sleeve. Blouses can also be made from dress patterns. Bodices or vests can be made from a well-fitted dress pattern. Some vest patterns have a long version for Albanian or Greek costumes. A gathered skirt can be whatever width you want, gathered to a waistband; or you can have a full circle skirt (Simplicity 5748) for a Russian or Israeli costume.

The men's vest patterns can be used for many Scandinavian costumes. Jacket patterns can be converted to longer Polish vests, shorter Scandinavian vests, or just used as a Russian long jacket. There are two very good patterns for Navaho and Israeli shirts & one for an African Dashiki shirt. Russian shirts and pants can be made from Butterick 6399, a Russian hat from McCall's 2966.

There is a very good pattern that can be used for many general costumes for women---Butterick 5979. Check it out; it is worth having! Buy now, sew later!

And carry your boots in a "boot-bag"--Simplicity 5550!

WOMEN'S BLOUSES:

- Butterick: 3024 - Can be changed to a Mexican Peasant Blouse
5979 - Short sleeve peasant blouse
6074 - Could be changed to Russian or Ukrainian
6206 - Peasant blouse, long and short sleeves
6707 - Low round-neck blouse, good for German
- Simplicity: 5639 - Can be changed for Mexican peasant blouse
5749 - Raglan sleeve peasant blouse
5780 - Long raglan sleeve peasant blouse
5866 - Has good dart lines for German dress
5925 - Raglan sleeve, long or short, peasant blouse
8711 - Women's Navaho shirt
8875 - Dress bodice good for Sorrento, Italy, blouse
9231 - Raglan sleeve, long or short, peasant blouse
- McCalls: 3257 - Short sleeve blouse
3555 - Raglan sleeves, long or short; low neckline
3602 - High gathered neckline; full raglan sleeve
3673 - High gathered neckline; long, full, set-in sl.

WOMEN'S VESTS:

- Butterick: 5986 - Bolero, hip or knee length; Greek, Albanian
6650 - "V" neck, single breasted
6685 - Round & "V" necks, long & short styles
5979, 6707, & 6770 - Round neckline vests
- Simplicity: 5204, 5206 - "V" neckline vests
5297 - Round neckline vest
5356 - Ankle length vest; Albanian and Greek
5852 - Round neckline, plus instructions on how to
make a lined vest!
8917, 8924 - Hip length vests
- McCalls: 3072 - Four vest styles, plus embroidery patterns
3275 - "V" neckline
3378 - Hip and floor length vests
3700 - Very short vest; great for Minho, Portugal
3742 - Medium-high, round neckline
3800 - Low round neckline, good for Swedish & German

WOMEN'S DRESSES and SKIRTS

- Butterick: 3172 - Caftan with panel gathered front
5939 - Square dance dress, long & short, fitted bodice
5979 - Full skirt, long and short styles
6450 - Good basic dress; long skirt, full sleeve,
stand-up collar
6752 - Chinese dress, or pants and smock
6911 - Good basic dress; long skirt for Scottish

Simplicity: 5748 - Circular skirt
5749 - Three-tiered skirt, knee length
5780 - Long skirt, two or three tiers
8875 - Square neck dress
9645 - Could be a modern Israeli, if lengthened
9811 - Princess line, could be nice modern Israeli

McCalls: 2786 - Square dance dress; full short sleeve
3022 - Kilt skirt (misses)
3257 - Two-tiered short skirt, three-tiered long

MEN'S VESTS and JACKETS

Butterick: 3072 - Unlined jacket, single breasted
3208 - Men's suit, vest, single breasted jacket
6399 - Russian shirt and pants; Oriental costume
6827 - "V" neckline vest

Simplicity: 5043 - African Dashiki shirt; Israeli shirt
5217 - Proportioned, single-breasted jacket
5443 - Pants; could make nice Hungarian styles
5457 - Single breasted jacket
5711 - Navaho, Panama shirt, or general dance shirt
5828 - Israeli shirt
5883 - Double breasted suit, good for Polish jacket
5945 - "V" neckline, plus "How to Line a Vest!"
8711 - Navaho or general dance shirt
9598 - Double and single breasted jackets; Polish

McCalls: 3021 - Single breasted vest

MISC. ITEMS:

Russian hat - McCalls 2966
Boot spats - Simplicity 9553
Boot bag - Simplicity 5550



OTHER AVAILABLE LISTS

1. COSTUMES FROM NEAR AND FAR: The Folk Dance Federation of California, South, has listed (by country) those National Geographic Magazines which have good articles and pictures of costumes. Using their list (available for 10¢, from Elsa Miller, 3455 Loma Lada Dr, Los Angeles, CA 90065), you can check the magazines out at the library or order them direct from the National Geographic Society (see List #2).

2. NATIONAL GEOGRAPHIC MAGAZINES - The CRC has obtained a list of available issues dating back to 1913 for originals, and 1888-1889 for reprints, which may be ordered from the National Geographic Society. This list is 20¢ from the Costume Research Comm.
3. PICTURES (35mm Slides) of Costumes, taken by the Staff of the Museum of International Folk Art in Santa Fe, New Mexico, are available from the museum for \$1 each. A list of these slides is 10¢ from the Costume Research Committee.
4. PICTURES (35mm Slides) of Costume Parts, taken by the Costume Research Committee during their recent trip to the Museum in Santa Fe, are available at cost from the Committee. A list of these slides is 10¢, from the Committee.
5. COSTUME WRITE-UPS & PATTERNS: The Costume Committee researched and made patterns of over 20 of the costumes seen at the Museum in Santa Fe. The patterns are reduced in scale on graph paper, but are accurate, and the written descriptions are in detail. Combined with the Slides, you can make an authentic costume. Also listed are the Costume Write-Ups done by the Folk Dance Federation, South. The list is 10¢, from the Costume Research Comm.
6. COSTUME CALENDARS: This list records all the costumes that have appeared in the Costume Calendars through 1973. The list costs 10¢ from the Costume Committee. Early issues of the Costume Calendars are \$1 each, plus 6¢ tax and 18¢ postage, from the Folk Dance Federation office, 1095 Market St, Rm 213, San Francisco, CA 94103.
7. COSTUME ARTICLES, LET'S DANCE MAGAZINE: LET'S DANCE has published many fine articles on costumes by various authors. The Costume Committee has listed these articles by country, area, sex, and issue, so you can find them easily. Past issues of the magazine are available from the Federation office. The list of articles is 10¢, from the Costume Committee.

The November '71 Issue of LET'S DANCE also has a list of costume articles and Calendar pictures through 1971.

To order the Lists, include a large (#10) SASE, along with the nominal fee, to: Costume Research Committee, 2339 Valerie Court, Campbell, California 95008.

To request other costume information, PLEASE BE SPECIFIC. Include country, area or province, men's or women's, and what information you already have. Same address as above.



Announcements

PLEASE ADD the Roman Numeral II to the title of last month's Dance Description, *Posavski Drmes II*.

GET YOUR HOTEL RESERVATIONS NOW for the Fresno Fall Festival, October 20-21. The popular Del Webb has closed, putting a strain on the other motels.

VALLEJO FESTIVAL, hosted by the Sunnyside Folkdancers, is scheduled for Sunday, October 7th, 1:30-5:30 PM, Kolos at 6:30 PM, and general dancing again from 7:30-10:00 PM. Community Center, on Amador Street, Vallejo. It's the "Festival of America!"

KRASNYARSK SIBERIAN DANCE COMPANY, on its first United States tour, will be at the Masonic Aud in SF on October 26, 8:30 PM, and on October 27, 2:30 & 8:30 PM. They will also be at the Paramount Theatre in Oakland, October 28, 8:30 PM, and at the Flint Center in Cupertino, October 28, 1:30 PM. Check papers for ticket info.

BEGINNERS' CLASS, offered by Berkeley Folk Dancers, welcomes new dancers on Wednesday nights, 8 PM, at John Hinkel Clubhouse, on San Diego Road, Berkeley. ARLEEN & HENRY KRENTZ instruct.

MILLIE von KONSKY has started two new groups: one in Rossmore, Walnut Creek, Friday mornings at 10:15 in the Hilltop Clubhouse. They will have an International Party on Sunday afternoon, October 14th, featuring the Dance Arts Ensemble and Joe Smiell and his Bavarian Band!

Millie's other new class meets in Dublin on Wednesdays, 7:30-10:30 PM, 11600 Shannon Avenue, sponsored by the VCSD Rec & Park Dept. This is for strong beginners or for those wanting a refresher course. A Square Dance class on Tuesdays, 7 PM, same address, has also started recently.

BILL & EVE LANDSTRA announce the resumption of the El Cerrito Folk Dancers, Wednesdays, 7:30-10:00 PM, Del Mar School, Avis & Moeser Streets. This one-year-old class will feature dances from camp, including Big Circle and Square Dances. Beg & Int.

CLAIRE TILDEN'S Balkan Class now meets at the Terra Linda Community Center, Rm 2, San Rafael, Thursdays at 7:30 PM. Hopefully, this will be a permanent location!

LANYA THUNE'S Kolo Group is no longer meeting in Lafayette on Wednesday nights.

1973 GOLDEN JUBILEE SCOTTISH COUNTRY DANCE WEEKEND - ASILOMAR is planned for the Columbus Day Weekend, October 6-8. Instructors will be BILL LITTLE, ELINOR MacKENZIE, and PAUL SARVIS.

SCOTTISH COUNTRY DANCING in San Francisco has Parties every First Saturday at Commodore Sloat School, Junipero Serra & Ocean Ave, 7:30-11 PM. HOWEVER, the October Party will be on October 13th, because of the Asilomar Weekend.

C. STEWART SMITH will begin teaching Highland and Country Dancing at St. Thomas's Episcopal School in Houston, Texas, this fall. Stewart has been teacher, advisor and friend to the Branch and all dancers in the Bay Area for many years, and we will miss him very much. Hope he visits us often! Slan leat!

CONGRATULATIONS to GRAHAM HEMPEL, director of the Khadre Ensemble, on his appointment to Instructor of International Folk Dance at San Jose State University, beginning this Fall.

CONGRATULATIONS to the winners of Subscriptions to LET'S DANCE Magazine at Stockton Folk Dance Camp: JUNE MCKAY, of San Francisco, & RACHEL BOONE, of Modesto! Actually, these will be extensions of their present subscriptions. Thanks to BEE MITCHELL for organizing the raffle to aid the Scholarship Fund.

TORONTO'S FOLK DANCE COMMUNITY will celebrate 25 years of International Folk Dancing on October 20-21, featuring IVY WITTMAYER (The former Ivy Krehm) from California, plus many more guest teachers. Contact the Ontario Folk Dance Association.

SOUTHERN HEMISPHERE SQUARE & ROUND DANCE CONVENTION will be held in Christchurch, New Zealand, on February 8-10, 1974. Anyone fortunate enough to make this trip may write for information to Gordon Nuttall, 236 Knowles St, Christchurch 5, New Zealand. Air New Zealand has offices in SF, LA, and elsewhere.

23rd NATIONAL SQUARE DANCE CONVENTION will be in San Antonio, Texas, June 27-29, 1974, at the Hemisfair Convention Center. Contact: Norman Insall, 4318 Fondren, San Antonio, Texas 78217, for info or pre-registration. "Do Sa Do by the Alamo!"

"FOLK DANCES FROM NEAR & FAR" gives Dance Descriptions in a series of seven Volumes, as follows: A1 & A2 - Beginner Dances; B1 & B2 - Intermediate Dances; C1 (just revised) & C2 (just published!) - Advanced Dances; and D1 - No-partner Dances. Each Volume is \$3.75, including tax; the full Set is \$25. Order from the Federation office, 1095 Market St, Rm 213, SF 94103.

UNITED NATIONS DAY, October 24th, will be celebrated in San Francisco, San Jose, and other California cities. Check papers for times and locations!



President's Message

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Dolly Barnes

My thanks to all who attended and participated in our First Officers' Ball, September 16th, in Corte Madera. We need to raise funds to keep our Federation going, and this is only one of the ways we have chosen.

I would like to comment on Dean Linscott's article, "On Institutes," that appeared in the August/September Issue of LET'S DANCE.

I have been attending Institutes a long time (25 years), and I will agree not always under the best conditions. Whenever possible, a wooden floor is offered; these are getting harder to find. The syllabus is supposed to be accurate, and any corrections printed. We have a Research Committee which works very hard to see that descriptions are correct. It is these descriptions that should appear in the syllabus and LET'S DANCE. And I wish the Federation could afford a wireless microphone, but that's impossible at this time.

I know the Institute Committee tries hard to get dances that are favorites at camps, and if possible, they have the teachers who teach the dances best do the teaching. This is why they insist on certain dances. I will suggest to the Committee that a copy be sent the Instructor in advance.

Payment for Institute Teachers: We pay the amount we know we can afford to pay and still clear expenses. We often have to pay for the hall as well. We never know how many will attend the Institute. The printing of the syllabus is also expensive. Instructors know in advance what they will be paid; it is their prerogative to refuse when invited.

We have many good teachers who teach classes at a nominal cost because they want to keep Folk Dancing alive. Many do not even make enough to pay for the records and equipment. We are open to any and all suggestions on helping keep the Federation solvent.

We have a lot of people who spend a lot of time and their own money to keep the Federation and Folk Dancing going. I wonder how many people realize how many meetings, and how many miles your officers travel to attend the Executive Board and Assembly Meetings. We pay our own way. We don't complain, because we accepted the office knowing what it involved. But we love Folk Dancing & do not want to see it die.

Many suggestions that Dean made could be adhered to if we always met in the same place. I wonder who would be willing to build the platform and haul it around.

Re-Cap Session: The idea is fine, but again finances are involved, and time limits us.

Institutes started out as Teachers Institutes, but we couldn't get enough attendance to pay expenses, so we started taking general dancers. You must remember we pay two instructors, and sometimes three, at each Institute. A weekend? If we had to pay \$50 for 1 or 1½ hours, a weekend would be exorbitant. We must also hire a hall. Dean, we would welcome a Teacher's Institute, and I'm sure the Executive Board, as well as myself, would appreciate your planning such a weekend at a price everyone can afford. We did have such a weekend at Jones Gulch; it was not highly attended. We just cleared expenses. The price you have to charge is too much, as many people have families.

I too would enjoy comments.

Institute HOT LINE

Have you ever wanted to learn a dance that you had seen performed somewhere? Have you wished to have some old favorite, whose style and patterns have become a bit 'fuzzy' from passing years, re-taught?

Your Folk Dance Federation Institute Committee believes the answer is YES, that there are many LET'S DANCE readers who would like to have Old Dances re-taught, and who have requests for New Dances they would like to learn.

With this thought in mind, your Institute Committee will maintain a column, "The Institute Hot Line", as a means of communication between dancers and the Committee. Tell us what you would like to see on our Institute programs, and we will try to meet your wishes!

Bill Landstra
Chairman, Institute Committee



SQUARE ROUNDERS

Welcome you to Fresno

First Saturdays, 7-11 PM, Potluck.

Following Saturdays, 8-11 PM.

Danish Brotherhood Hall, Yosemite & Voorman

October thru May.

Tzadik Katamar

(Israel)

Tzadik Katamar (sah-DEEK kah-tah-MAR) is translated as "Righteousness shall flourish". The music is by A. Neiman, the choreography by Jonathon Gabait, and the dance was introduced by Shlomo Bachar at the 1973 UOP Folk Dance Camp.

MUSIC: Record: Hadarim III, Side B, Band 4. 4/4 meter.

FORMATION: A closed circle, all hands lightly joined (by fingers, not full hand), and held at about shoulder level.

18 STEPS AND STYLING: The dance is done with light walking steps, with an easy flex of the knee on each step.

MUSIC 4/4

PATTERN

Measures

2 meas INTRODUCTION (no action)

I. WALK; SWAY

1 Facing slightly to R, move in LOD with 4 walking steps, R,L,R,L.

2 Facing ctr, with ft wide apart, sway to R (ct 1). (R knee is bent, both ft are on floor, wt is over R ft, with body erect). Sway to L in similar manner (ct 2). Repeat sways to R and to L (cts 3,4).

3-4 Repeat action of meas 1-2.

II. GRAPEVINE; TURN

1 Still facing ctr and moving LOD, step to R on R (ct 1), step L across in front of R (ct 2), step R to R (ct 3), step L across in back of R (ct 4).

2 Release hands and turn once CW, progressing in LOD with 3 steps, R,L,R (cts 1,2,3). (Step out to R with toe turned out to R, to start turn). End facing ctr. Rejoin hands. Step on L across in front of R (ct 4).

3 Step back in place on R (ct 1), step on L beside R (ct 2), step on R across in front of L (ct 3), step back in place on L (ct 4).

4 Repeat action of Fig 1, meas 2 (sways).

5-8 Repeat action of meas 1-4 (Fig 11).

Repeat dance from beginning.

23



Folk Dancing in Israel

Sham Hareh Golan

(Israel)

Sham Hareh Golan (SHAHM hah-RAY go-LAHN) is translated as "There they are--the mountains of Golan". The choreography by Jonathan Gabait is set to music by N. Shemer. This description is based on the presentation made by Shlomo Bachar at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: Hadarim LP-3, B/2. 4/4 meter.

FORMATION: Lines of dancers, hands joined low, facing LOD.

20 STYLING: Smooth, lyrical, flowing, with pli  (bend of supporting knee) to enhance the softness of the style.

MUSIC 4/4

PATTERN

Measures

2 INTRODUCTION - no action.

I. MOVING IN LOD

A 1 With 4 light, fast, walking steps move in LOD (R,L,R,L).

2 With knee bent, step fwd on R, leaving L in place (ct 1); bend both knees and sway wt back onto L ft, leaving R ft in place (ct 2); sway wt fwd onto R ft (ct 3); bring L ft fwd just slightly off floor (ct 4).

Note: Meas 2 is the "camel" step prevalent in many Israeli dances: with knees bent, as wt is taken on fwd ft, the pelvis moves fwd preceding the upper portion of the body. When wt is transferred to trailing ft, the pelvis again leads. This undulating motion must be done smoothly, and never exaggerated or forced.

3 Lightly touch L heel fwd twice, no wt (cts 1,3). Slight pli  of R knee when L heel touches.

4 Step bkwd on L in RLOD (ct 1); step ball of R ft near L heel (ct 2); step fwd on L (ct 3); hold (ct 4).

5-8 Repeat action of meas 1-4 (Fig I), but on ct 4 of meas 8 pivot on ball of L ft to face ctr and begin to bring R leg around in a wide arc in front of L to prepare for next step.

II. MOVING TWD CTR

Note: During meas 1-3, the step on ct 1 is done with pli . The knee straightens by the time the heel touches on ct 3.

B 1 Moving twd ctr, step R across in front of L, raise joined hands fwd to no more than shoulder height (ct 1); with knee slightly bent, bring L leg around in front of R (ct 2); touch L heel lightly in front of R, no wt (ct 3); lift L ft very slightly (ct 4).

2 Step on L in same place L heel touched (ct 1); with knee slightly bent, bring R leg around in front of L (ct 2); touch R heel lightly in front of L, no wt (ct 3); lift R ft very slightly (ct 4).

3 Step on R in same place R heel touched (ct 1); with knee slightly bent, bring L leg around in front of R (ct 2); touch L heel slightly in front of R, no wt (ct 3); step on L where heel touched (ct 4).

4 Walk bkwd out of ctr (R,L,R,L), lowering hands to sides.

5-8 Repeat action of meas 1-4 (Fig II).

Repeat dance from beginning.



PRESIDENT'S MESSAGE

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

A President's Gratitude

With a successful Federation (South) year and a very successful STATEWIDE behind us, there comes the time for reflection and appreciation.

The myriad of people who have made the Federation work would fill several pages of this magazine if all, or any, were mentioned by name. For that reason, conservation of space, no names will be mentioned.

If your name or your Club's name is not mentioned, you will understand and know that the President is speaking directly to you, and you alone.

Each of the Council meetings had a quorum present. This means that Federation business could be transacted to a conclusion with no delays or postponements. Thank you delegates and alternates.

Delicious luncheons were served by a number of Clubs which hosted a Council Meeting and a Festival. To each of those Clubs, a very warm thanks from the Delegates, Alternates, Committee Chairpersons, Associate Members, guests and Federation Officers.

Devoted, hard-working people chaired the various committees. The members of each of those committees gave of themselves and their time, unselfishly, so that the very necessary work to make the Federation "Go" would be completed.

The members of the various Clubs which sponsored Festivals put in untold effort to make each Festival a whopping success.

All elected officials diligently pursued the tasks assigned to their office, alone or with assistance, to accomplish the required goal.

Every one of you made it "Go", and every one of you is now being thanked.

Thank you, thank you, thank you!





BANNERMAN Family Camp

by Evelyn Bannerman

Our camp started about three years ago. We have it during Thanksgiving, beginning on Thursday with the big, traditional Southern Thanksgiving dinner, through Sunday noon. We encourage families to come as groups and to participate in the recreation and dancing as a group.

We don't separate the children's program from the adult program. We do have separate times, but we also have times when everybody is dancing and playing together. Kids who are dancers may attend the dance classes, and for those who are not, we have craft classes, puppetry classes, and outdoor games, hikes, visits to farms, and that sort of thing. We have a great time!

One of the highlights of the camp are the world-wide games, super-quality games, which we have set up in the lobby; this is a great gathering place for people. They come into the lobby, and the families get together and play games.

We have dance classes in the morning for adults or advancing youngsters. We have some Clogging and Big Circle; Ralph Page is usually there with Contras and New England Squares. Last year we had Edith Thompson, who came as a Jack-of-all-trades; she did International dances, singing, music, recreation, & Square Dance calling. This was all worked into the program.

The afternoon is pretty much free; you can hike, you can roam. Then in the evening, after dinner, we gather around a fireplace for storytelling and puppetry. The children have classes during the day learning to make puppets or to operate and to write skits for puppets. So we see this in the evening. Then from 9-11 PM we have request dancing. We have a special dress-up supper on Saturday night and a party.

The camp is held in Harrisonburg, Virginia, in the Shenandoah Valley of Virginia, at a Presbyterian Conference Center. It has motel-like accommodations, where the families can stay together, and it's all very closely situated. One of the nice things, we have not only families, we have couples, we have single young adults that come. It's just like being in a family atmosphere. We have to limit the camp to 150 people because of our dancing space.

[For reservations, write immediately, but before the October 15, 1973, deadline, to The Bannermans, 1204 Palmyra, Richmond, Vir. 23227. Probable costs for the long weekend are \$45 Adults, \$25 for Ages 6-14, and \$15 for those Under 6.]



DEADLINE for NOVEMBER ISSUE

is

OCTOBER 5, 1973





STOCKTON FOLK DANCE CAMP - First Week, 1973



Early Morning Afterparty, Stockton Folk Dance Camp, 1973
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Greetings

from Many Lands

Are you one of those people who decide, bright and early each Holiday Season to make your own Greeting Cards for your friends? Or perhaps you've never attempted such a project for lack of a good idea? Here are some ideas to help you design your very own cards, using interesting papers, sewing scraps, gummed seals, colored inks, and maybe even a bit of evergreen.

Design your cards to tell the story of a Christmas Legend, either one of those listed below, or a legend you may find in the library. You can then either briefly describe the story inside the card or at least mention the country of its origin.

Another possibility would be to depict simple figures dressed in traditional costumes, using bits of material or wallpaper samples and inks. 'Merry Christmas and a Happy New Year' in appropriate languages follow the legends.

DUTCH LEGENDS - In Holland, as a special treat for the grown-ups, gingerbread dolls are baked and gaily decorated with frosting features. These figures are cut out with loving care; the designs are faithfully adapted from old Dutch paintings which date back to the 15th and 16th centuries.

Dutch children compete for the largest shoe in the family at Christmas time. In place of stockings, they leave wooden shoes at the chimney place for St. Nicholas, who climbs each roof with his sidekick, Black Peter, to drop pastries and presents down the chimney.

"Zalig Kerstfeest en een Gelukkig Nieuwjaar!"

BELGIAN LEGEND - The chime of ninety-nine bells from a five hundred year old cathedral calls worshippers to church in Antwerp. Hundreds of children, dressed in gay colors and carrying emblems and streamers, form a procession and march, singing, through the city streets to the church.

"Joyeux Noël et heureuse Année!"

CZECHOSLOVAKIAN LEGEND - In Czechoslovakia, Saint Nick descends from the heavens on a golden cord, conducted to earth by an angel. He is leading black-hooded Cert, the Evil Spirit, on a chain. When the children know he is coming, they rush to say their prayers. They are then rewarded by the angel if they have been good, or punished by Cert if they have been bad.

"Prejeme Vam Veselé Vanoce a šťastny Novy Rok!"

ROMANIAN LEGEND - Romanian streets echo the sound of children's voices on Christmas Eve, as they go from house to house singing carols. They carry a 'Steana', made of a cheese box and tinsel paper, to light them on their way.

"Sarbatori Fericite. La Multi Ani!"

ITALIAN LEGEND - Saint Befano, the Good Fairy of Italian children, leaves their toys in the "Urn of Fate" on the Eve of Epiphany. Naughty children find only ashes on Christmas morning.

"Buono Natale e felice Capo d'Anno!"

SWEDISH LEGENDS - Many years ago, one Christmas Eve, all flowers, fruit trees and birds awakened and became perfect, transforming the forest into a magic garden for just a few hours. Because few believed this miracle, today only the Christmas Rose remains to typify the beauty, strength, and purity of the Savior, born on Christmas Day.

Swedish birds are made happy, too, during the holiday season. They are given a Christmas tree of their own, made from a sheaf of wheat, surmounted by a tiny evergreen tree.

"Glad Jul och ett Gott Nytt Ar!"

SWISS LEGEND - The streets of Swiss villages are filled with sleighs, & the air echoes with the clear ringing of their bells. Gifts for the children are brought by a radiant angel riding in a sleigh drawn by six reindeer.

"Fröhliche Weihnachten und ein Glueckliches Neues Jahr!" (Ger.)

LEGEND OF THE SILVER CONE - Many years ago, an old woman was gathering cones in the forest for her fire, when a wee imp appeared and told her to pick up only the ones he selected from under the tree. The old woman complied, and when she arrived home she discovered that one was of pure silver!

<p><i>Walter's Yard Service</i> LANDSCAPING, LAWN & YARD CARE 255-6163 4705 E. Harvey, Fresno Walter Rodrigues, Member</p>	<p>Ken Jarvis Chevron Service 470 N. Chestnut & Belmont, Fresno, CA Telephone 255-5968</p> <p>Free Pick-up & Delivery</p> 
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Party Places

Please check your listing and report any changes before the 5th of each month.

NORTH

- ALAMO - 4th SAT, 8:30 PM, Alamo Women's Club, WALNUT WHIRLERS.
- BERKELEY - 3rd FRI, 8 PM, John Hinkle Park, BERKELEY FOLK DANCERS.
- FRESNO - 1st SAT, 8 PM, Danish Brhd Hall, SQUARE-ROUNDERS
Last MON, 8 PM, Einstein Playground, MONDAY-NITERS.
- LODI - Last FRI, 8 PM, LeRoy Nichols Sch, KALICO KUTTERS.
- MENLO PARK - 4th SAT, 8 PM, Menlo Park Rec Ctr, MENLO PARK FD.
- MILL VALLEY - 3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FDC.
- 4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.
- MTN VIEW - 1st SAT, 8:30 PM, Powell School, BARRONADERS.
- OAKLAND - 4th WED, 8 PM, John Sweet Sch, SWING N'CIRCLE FD (Cpls).
4th FRI, 8 PM, Webster School, SEMINARY SWINGERS.
5th THUR, 8 PM, 1700 28th Avenue, OAKLAND FOLK DANCERS.
5th SAT, 8 PM, Frick Jr HS, GEBFD COUNCIL.
- PALO ALTO - 3rd SAT, 8:30 PM, Lucie Stern Comm Ctr, PALO ALTO FD.
- PENINSULA FD COUNCIL - 5th SAT, Various locations announced.
- PENNGROVE - 2nd SAT, 8 PM, Penngrove Clubhouse, PETALUMA INTL FD.
- REDWOOD CITY - 2nd FRI, 8:30 PM, 1455 Madison Ave, REDWOOD CITY FD.
- 4th SAT, 8:30 PM, Hoover Sch, RC DOCEY-DOE CLUB.
- RICHMOND - 1st SAT, 8 PM, Downer Jr Hi, RICHMOND-SAN PABLO FD.
- SACRAMENTO - 1st SAT, 8 PM, Theodore Judah Sch, CIRCLE SQUARE.
Alt 1st SAT, 8 PM, 39th & McKinley, LEFT FOOTERS.
2nd SAT, 8 PM, Coloma Elem Sch, KALEIDOSCOPIES FDC
alternate with WHIRL-A-JIGS.
3rd SAT, 8 PM, Sierra Sch, PAIRS & SPARES.
4th FRI, 2912 Swift Way, FAMILY CIRCLE.
4th SAT, 8 PM, Theodore Judah Sch, TRIPLE S.
- SALINAS - 5th TUES, 8 PM, Salinas HS, SALINAS SPINDRIFTERS.
- SAN FRANCISCO - 1st SAT, 7:30 PM, Commodore Sloat Sch, ROYAL SCOT. CDS.
2nd SAT, 8:30 PM, Genova Hall, CAYUGA TWIRLERS.
3rd FRI, 8:30 PM, Commodore Sloat Sch, CHANGS.
3rd SAT, 9 PM, 603 Taraval, KOLO OF SAN FRANCISCO.
1st SAT, 8:30 PM, 321 Taraval, FUN CLUB.
Last TUES, 8 PM, Chenery & Elk Sts, GLEN PARK FD.
Last THUR, 333 Eucalyptus, YMCA, GATESWINGERS.
5th WED, 8 PM, 50 Scott St, SF MERRY MIXERS.
- SAN JOSE - 2nd SAT, 8 PM, Hoover Jr Hi, GAY NIGHTERS OF SAN JOSE.
- SAN LEANDRO - 3rd SAT, 8 PM, Bancroft Jr Hi, CIRCLE UP CLUB.
- VALLEJO - 4th FRI, 8 PM, Vallejo Comm Ctr, SUNNYSIDE FOLK DANCERS.
- VINEBURG - 1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FD.
3rd SAT, 8 PM, Schaal Hall, SANTA ROSA FOLK DANCERS.
4th SAT, 8 PM, Schaal Hall, REDWOOD FOLK DANCERS.

SOUTH

- COMPTON - 2nd TUES, 6:30 PM, Lueder's Park, COMPTON CO-OP.
INGLEWOOD - 3rd SAT, 8 PM, Rogers Park Rec Ctr, MORE THE MERRIER.
LONG BEACH - Last TUES, 8 PM, Silverado Rec Park, SILVERADO FD.
Last THUR, 8 PM, Millikan Hi 'Girls' Gym, LB CO-OP.
LOS ANGELES - 5th THUR, 8 PM, Emerson Jr Hi Gym, WESTWOOD CO-OP.
OJAI - 1st SAT, 8 PM, Ojai Community Art Center.
PARAMOUNT - 3rd WED, 8 PM, Paramount Community Center.
SAN FERNANDO VALLEY - Last FRI, 8 PM, Canoga Park Elem Sch,
WEST VALLEY DANCERS.
SANTA BARBARA - Last SAT, Garfield School, SANTA BARBARA FDC.
WHITTIER - 5th SAT, 8 PM, W. Whittier Sch, WHITTIER CO-OP FD.

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ECHOES

FROM THE

SOUTHLAND

By *Perle Bleadon*

WHAT'S DOING AT SILVERADO

TOM DAW, President, DOROTHY DAW, Teacher, and JOHN & MARY ANN KRISCHAK attended the Folk Dance Conference at San Diego State University. HARMON MAYO and JOHN WEST spent a short vacation in Denver and attended the Lighted Lantern Camp.

A very enjoyable evening was spent at POLLY EDMONDS Folk Dance Party on her large outdoor slab. The Silverado Exhibition Group performed at Peck Park, San Pedro, for the International Jubilee.

Mart Graeber

PASADENA CO-OP

July 6th was Old Timers' Night, a rather impromptu affair in honor of ORLANDO LAWHORN, visiting from Alaska after a 12 years' absence. Dancers of his vintage present to renew old friendships and enjoy some dances popular in 1961 included ALICE SCOTT, BILL & JEAN DIXON, JOSEPHINE CIVELLO, LILLIE TOMARIN, MARGARET RANGER, MARTIN SANDELL, MARK & CAROLYN COLEMAN, BUD & THELMA COWAN, DAN MATRISCIANO, BEN FADEN, DICK GOSS and RUTH LANGFORD.

With one exception all these people are still active at Co-op and other groups. Unfortunately, we don't have current addresses for some of you. Pasadena Co-op is planning an updated membership list, so please send your current address, including Zip and phone number, to CHARLES LAWSON, 1780 N. Altadena Dr, Pasadena 91107. Better yet, come on "Home"! We're going strong at our same old stamping ground, the Pasadena MWCA, 36 N. Marengo, 8 PM each Friday evening (beginners at 7:30 PM).

Ruth Langford

NEWS FROM THE SAN DIEGO AREA

The Gazette is now the TROIKA TRIBUNE: Editor, RONNI SANTALO, Co-editors, STEVE ROSE and RAY NOLAN.

They report the new officers for the CABRILLOS are: President, ROD HENDERSON; Secretary, MILLY CALINS; Sunday Program Ch, VIVIAN WOLL; Treasurer, ED ALLMAN; and Party Ch, PAT COE.

New officers for the SAN DIEGO FOLK DANCE CLUB are: President, DORIS DODGE; Secretary, MARY EMERICH; V. President, TERRY BRIGGS; and Treasurer, YETTA EDELSTEIN. Thanks to all officers of last year for jobs well done. It's time to renew or join; memberships are only \$1 for each club.

SAN DIEGO FOLK DANCE CLUB had a "John Hancock Party Night", honoring him for the time and effort put forth on behalf of the Club. John has announced his resignation, teaching Monday nights.

June 30 was "Salute to Cabrillos Night", put on by the San Diego FD Club. This kind of Interclub cooperation is certainly to be lauded.

HAPPY DANCING to all of you, from the Troika Tribune!!!

TREASURER'S BALL

MORRIE LECHTICK, Treasurer of the Folk Dance Federation of California, South, announces that the 14th Annual Treasurer's Ball will be held Saturday, November 10th, at the West Hollywood Playground, 647 San Vicente Blvd, West Hollywood. Kolo Hour is from 7-8 PM, General Dancing 8-11:30 PM. Donation \$1. There will be door prizes, exhibitions, and refreshments. Federation Council Meeting at 4 PM. Come and dance with us!

WESTWOOD CO-OP FOLK DANCERS

We had another wonderful evening of dancing on the West Los Angeles Mall; the weather cooperated, and the many spectators were very appreciative. Our latest Fifth Thursday Party was the Nostalgia--Roaring 20's, 30's, etc.

Forty-one of our members attended the Folk Dance Conference at San Diego.

STARR KING FOLK DANCERS

Be sure to attend the First Festival of the STARR KING FD CLUB, at the Glendale Civic Auditorium, 1401 N. Verdugo Rd, Glendale; Sunday, October 7th, 1:30-5:30 PM, with a Council Meeting at 11am.

This is quite a young group, having started as a beginners' class a little over a year ago. Upon "Graduation", not wishing to break up their new associations, they elected to continue as a club, with RALPH MILLER as their leader and director. The Club's enthusiasm resulted in an offer to host the official October Festival of the Federation, South!

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

RAY PURDY, new Branch Chairman, welcomes everyone to the St. Andrew Ball on Saturday, November 24th, at the elegant Riviera Country Club in Pacific Palisades, opening the formal season for the LA Branch. Music will be by the recently-expanded Thistle Band; tickets may be had through teachers and committee members.

Our Spring Institute will be held in April of 1974. We are switching the date from May to avoid a conflict with the Folk Dance Federation's Statewide Festival. Committee members in Scotland this summer made initial steps lining up various interesting teachers. A new location is being researched.

Asilomar is here again! The SF Branch of the RSCDS is planning a 3-day Institute at Asilomar Conference Grounds in Pacific Grove, on the Monterey Peninsula, October 6-8. For information contact Mrs. Robin Short, 19 Locust Ave, Apt 7, Larkspur, CA 94939.

C. Stewart Smith will be greatly missed by all. He moved to Houston, Texas, to teach at St. Thomas Episcopal School. Good Luck in all of your endeavors.

VIRGILEERS

The ITALIAN TARRENTELLA DANCERS performed for two days at the Centennial Street Fair of the City of Orange, September 1 & 2, & also performed for the ICF Convention, World Wide, at the Disneyland Hotel, September 2nd. Dancers were: JOSEPHINE CIVELLO, GUS KRUPA, VID CHARETTE, SALLY RUTHEE, KAY & AL DOBRINSKY, and MONICA & ROY JOHNSON.

COUNCIL CLIPS

GREATER EAST BAY FOLK DANCE COUNCIL

The PANTALONERS have new officers: President is ED HARTMAN; his wife, BERTHA, is Vice President; and MELNA SIMIONATO is the Secretary-Treasurer. It's nice to see Ed and Bertha back dancing & taking such an interest; they were the first to support Folk Dancing in the 40's, and Ed is a Past President of the Council.

At the August party of the SAN LEANDRO CIRCLE UP, ROSE KAUFMAN and EARL WILSON announced their engagement. It couldn't happen to two nicer people.

The Council will have a HALLOWEEN PARTY on October 27th. There will be prizes for costumes. Wear your scariest, funniest, or whatever costume and join us! It will be held at the Bancroft Junior High School in San Leandro.

The Council has decided to publish a Cook Book with Ethnic Recipes. This is one project everyone can support; it doesn't cost a thing! Recipes can be sent to PHYLLIS OLSON, 17131 Pasatiempo, in San Lorenzo.

On November 3rd, the San Leandro Chamber of Commerce will celebrate their Downtown Redevelopment Jubilee and have asked the Council to put on a Folk Dance Program. This could be an interesting project and good public relations for the Folk Dance Movement. If your group is interested, contact Phyllis.

It is with great sadness that I report the passing of two avid folk dancers, ALVIN MENDENHAL and GEORGE KIESLICH.

Genevieve Pereira

REDWOOD COUNCIL OF FOLK DANCE CLUBS

VALLEY OF THE MOON FOLK DANCERS (Sonoma-Vineburg environs), on the weekend of July 28-29, sponsored and enjoyed a Fun Outing at Cobb Mountain, Lake County, joined by members of other clubs and their families. The SANTA ROSA FOLK DANCERS were well-represented, as were members of the RICHMOND-SAN PABLO GROUP.

Saturday was spent setting up camp in the National Forest, hiking, exploring, swimming, and relaxing. After a campfire barbecue, the evening was spent ballroom dancing at Star View Lodge, where a "Christmas in July", an annual event there, was complete with Christmas tree, Santa Claus, and gifts.

Sunday was another beautiful day with everyone doing their own thing. Folk dancing in the afternoon was capably directed by MAX HORN of the Richmond-San Pablo Group. The day was topped by dinner at the Lodge. EVAN & PAULINE SPRAGUE were chairmen of the event, and over 40 dancers attended.

The VALLEY OF THE MOON FOLK DANCERS installed new officers for the 1973-74 year at Schaal Hall in Vineburg. DON ASHFIELD, new Vice President, hosted the Installation Spaghetti Dinner; ANGELO FABRIS, the new President, conducted the business meeting. Other new officers are VIVIAN BENNETT, Secretary; and WENDELL SCHAAL, Treasurer.

Theresa Kappes

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

CHANGS INTERNATIONAL FOLK DANCERS' new officers for 1973-74 are: President, GEORGE PAVELKA; Vice President & Delegate, SHIRLEY DALRYMPLE; Secretary, GLORIA EBELING; Treasurer, RANDALL MURLEY; Registrar, ANN HUGHES; Public Relations, JIM WRIGHT; Historian, LILLIAN ENG; and Alternate Delegate, ERNIE DRESCHER.

"Russian Peasant Dance" will be taught by RUTH RULING, Oct. 5, for the first part, and October 12th for the second!

The October Party will be Friday, October 19, Commodore Sloat School, Junipero Serra Blvd & Ocean Ave. The theme: Hobo Night!

FUN CLUB'S next Party will be Saturday, October 6th, 321 Taraval St, 8:15 PM. The theme will be Western, and Square Dance Calling will be by newest member, JIM WRIGHT.

(Little) ALVIN MENDENHAL, of San Leandro, at one time a member of the Fun Club, died on June 25, 1973.

GOLDEN GAITERS will host its Annual Folk Dance Festival at the Sigmund Stern Grove, 19th Ave & Sloat Blvd, Sunday, October 14th, 1:30-5:30 PM. No admission charge. Come early and join the picnic at 11:30 AM. For more information, call (415) 566-3083.

SF FOLK DANCE CARROUSEL will host its 2nd Semi-annual Party on Friday, November 2nd, 8:30 PM-midnight, at 1748 Clay Street. The theme will be "Hill-Billy". Guest Caller will be the fabulous STAN VALENTINE; Exhibitions by the TERPSICHOEANS! Here's your chance to put on your gingham, sun-bonnets, and overalls, and join in the Fun! (See ad on page 25.)

GRACE NICHOLS, very popular teacher and director of Folk Dance Carrousel and Terpsichoreans, received a 20-year Attendance Pin from the 26th Annual Stockton Folk Dance Camp at UOP. While at Camp, Grace taught classes in Castanets and Folk Craft. Congratulations to Grace!

The Council's Annual Autumn Harvest Festival will be held on Sunday, October 28th, 1:30-5:30 PM, at the Funston Field Clubhouse, Chestnut and Buchanan Streets, San Francisco.

We are very sorry to learn that PHILIP BADRAN of Daly City passed away on July 26, 1973. We sincerely extend sympathy to his family.

Cathy Jair
324 Hyde St, #3, SF



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Your Letters...

Editor:

I couldn't agree more with Dean Linscott, who wrote in LET'S DANCE (Aug/Sept) suggesting ways to improve teaching institutes.

I teach a Balkan folk dance group, which I never dreamt would happen, as I had always been too timid even to lead a line. My previous folk dancing experience had been sketchy, with long periods between, and I never had much opportunity to learn the names of the dances. So to put the names to the dances I used to do & obtain the music and written instructions to refresh my memory, has been quite difficult at times.

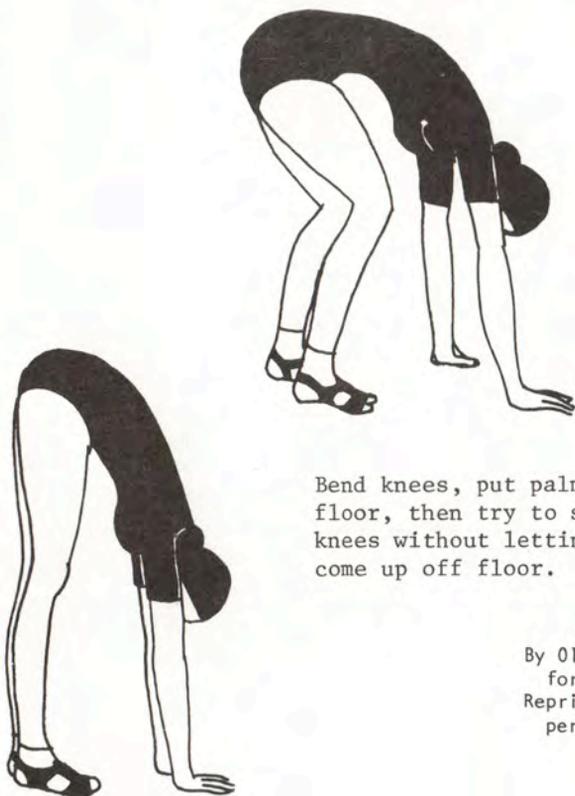
I have taken every opportunity to attend folk dance institutes and festivals in the southern part of the state, and owing to the distance Bakersfield is from other cities, this has usually been done with considerable expense and effort, neither of which I have minded as the festivals are always enjoyable. But as I have a purpose in going besides merely enjoying myself, I feel the trip a great disappointment if I don't bring back at least one new dance to teach to my class, and this happens all too often. I have been bitterly disappointed when there have been dances taught which I would have dearly loved to learn, but was unable to do so because (1) the room was so crowded I couldn't see the instructor and/or it was impossible to dance; (2) it was so noisy I couldn't hear half of what was said; (3) the written instructions were not available; (4) the written instructions were not clear or were incorrect; (5) the record was not available. As I won't teach a dance unless I am sure I am teaching it correctly, there have been many good dances gone by the wayside.

It seems to me the whole purpose of having institutes is to enable people to learn new dances with the idea of teaching them to their groups. I really think it would be best to limit institutes to those who are teaching folk dancing; if there is plenty of room, then allow others to participate on a first-come-first-served basis. Perhaps another room could be provided for general dancing while the institute is going on. This would also eliminate all the background noise while the teaching is going on.

Another suggestion is that advance notice be given of what kind, and in what order, dances are going to be taught. There have been times when I rushed like mad to get to the institute on time, only to find that the only line dance being taught was at the very end. At other times I have not been able to be there right at the beginning and (then found) that the line dance had already been taught by the time I arrived.

One more suggestion -- if large numbers of dances are being taught, I would suggest a sign with the name of the dance, or a blackboard on which the name could be written. At a large institute, such as the Aman Institute, where 15-20 dances are taught, it is helpful to make your own notations on the written instructions. But where there are so many dances, it is almost impossible to identify a dance from the instructions, and whoever understands the name of a dance from just hearing the instructor say it once from the center of the floor? (continued on Page 36)

How to Achieve a Dancer's Body through Dance Exercise



Bend knees, put palms on floor, then try to straighten knees without letting hands come up off floor.

By Olga Ley,
for Capezio.
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It would be helpful, too, if more detail could be given in the written instructions as to styling, background, etc., which one gets (only) orally at the institutes. Also, sometimes there are variations taught at the institutes, which are not included in the instructions. I very definitely agree that more care should be taken in being sure the instructions are accurate and clear before they are given out.

I hope these ideas will be of some help. I think everyone does a terrific job of organizing the institutes and festivals, and these are only a few viewpoints to help back up what Dean Lin-scott said, and perhaps make an already good situation a little better. Thanks for listening.

Sincerely,

Delphine Mansfield, Bakersfield

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Editor:

What is this trend toward copyrighted Dance Descriptions that is flooding our Folk Dance movement? I always thought that Folk Dances were in the public domain---that they were the dances of the people. First we had a conglomeration of Hungarian routines, then Israeli and Balkan routines, and now Greek routines, all published in camp notes and syllabi with prescribed notice of copyright. Why spend time learning someone's own material which by copyright law legally places definite limitations on the right to perform his work in public?

Are we to pay the author a royalty or license fee whenever we perform his dance creation?...Also, I cannot understand how these authors of step patterns can include basic native dance steps and figures which we have been performing in folk dances for so many years and call them copyrighted dance descriptions.

To my knowledge there are no copyrighted Round Dances...We now have more than two thousand Square Dance movements and figures, and I don't believe any callers have copyrighted their creations. Of course, if a caller uses a copyrighted melody on a record as an accompaniment to his calling, we have no legal right to record this performance on a tape recorder.

As a general rule, the dances published in Federation volumes are in the public domain classification. Unless we know that the material we use is public domain and not subject to license or copyright requirements, perhaps it is best that we avoid using such copyrighted dance descriptions. Maybe someone is able to clarify this matter for us.

Sincerely yours, *Gene Fuller*, San Mateo

Only the Dance Descriptions have been copyrighted (and these are not reprinted in Federation publications, including LET'S DANCE). The Federation is free to rewrite descriptions for a dance and then publish their own version, which is then copyright. But as far as restricting people from dancing a dance, that's not the name of the game. The dance steps are NOT copyrighted, and individuals are free to teach or perform these dances. Individuals who ARRANGE dance steps to fit a record, again, can only copyright the printed description of the arrangement. This is to protect their WRITTEN efforts from commercial exploitation. ED.

Editor's Viewpoint



NOW AVAILABLE! A beautiful silver and enamel pin to represent the Folk Dance Federation of California, Inc., and the Folk Dance Federation of California, South, together! The pins are about 5/8" wide and about 9/16" high. They cost \$2 and are available from either BILL D'ALVY, 189 Morning Sun Ave, Mill Valley 94941, or VALERIE STAIGH, 3918 2nd Ave, Los Angeles 90008.

LET'S DANCE is fortunate to have BRUCE MAERKER, of Tucson, Arizona, join its "Art Department". His first contribution is the illustration on Page 9, for the poem, "At a Cowboy Dance". We look forward to working together; it's just us and the mailman!

MANY THANKS to members of the Fresno Council of Folk Dance Clubs, KEN & MARION WIGHT and WALTER RODRIGUES, for securing the ads in this issue, enhancing the Fresno Festival and Camp Reunion on October 20-21. Let's say "Thank You!" to these advertisers by patronizing all of them. Let them know you saw their ad in LET'S DANCE!

MARION & NED GAULT have come up with more Past Issues of LET'S DANCE, making our file almost complete. Those Issues listed below are STILL MISSING, however. Anyone having extra copies of these, or wishing to contribute to this permanent set, may contact the Editor at 295 Gil Blas Road, Danville CA 94526.

- 1944 - January thru April.
- 1945 - January.
- 1948 - May.
- 1949 - August, September, & October.
- 1950 - All are missing, except May, August, & July.
- 1951 - All are missing, except January, May, October, & November.
- 1952 - All are missing, except September, October, & December.
- 1953 - February, June, & August.
- 1955 - June & November.
- 1956 - August.
- 1959 - August/September.
- 1964 - August/September.

Anyone curious about Past Issues may take advantage of this valuable collection, which will become the property of the continuing office of Editor and will be kept at each Editor's home.

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

SHEILA RUBY, 5667 SPREADING OAK DRIVE, HOLLYWOOD, CA 90068

OCT 7, Sun, FESTIVAL, hosted by Starr King Folk Dancers,
Glendale Civic Auditorium, 1:30-5:30 PM.

OCT 19-21, Fri-Sun, CAMP HESS KRAMER INSTITUTE & PARTY with
Richard Goss & Maria Reisch. Contact Jean Pixler,
12543 Preston Way, LA 90066.

NOV 10, Sat, TREASURER'S BALL, 7:30-11:30 PM,
West Hollywood Playground, 647 San Vicente, LA.

DEC 9, Sun, FESTIVAL, hosted by Santa Monica Folk Dancers and
Dept Recreation & Parks, Los Angeles. Eagle Rock Rec.
Center, 1100 Eagle Vista Dr, LA. 1:30 PM.

1974

JAN 20, Sun, FESTIVAL, hosted by Pasadena Co-op.
Glendale Civic Auditorium, 1:30-5:30 PM.

FEB 9, Sat, FEDERATION INSTITUTE & ELIZABETH SANDERS SCHOLARSHIP
PARTY, Laguna HS, Laguna Beach.

FEB 10, Sun, FEDERATION FESTIVAL, Laguna HS, Laguna Beach.
Host: Laguna Folk Dancers.

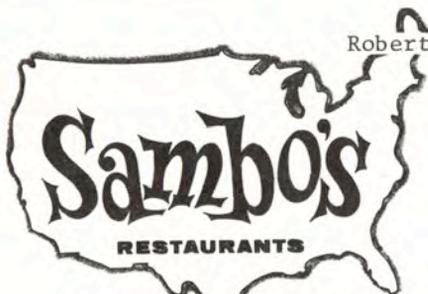
MARCH, IRWIN PARNES FOLK DANCE CONCERT, Music Center, LA.

APR 7, Sun, FEDERATION FESTIVAL, hosted by Westwood Co-op Folk
Dancers. Culver City Veteran's Memorial Aud, Culver City.

APR 20-21, Sat-Sun, ROYAL SCOTTISH COUNTRY DANCE SOCIETY
INSTITUTE & PARTY, Santa Barbara.

MAY 5, Sun, 2nd Annual "SPRINGTIME IN THE MEADOW", co-hosted
with Dept of Rec & Parks, City of LA. Griffith Park.

For further information regarding folk dance activities in
Southern California, call the Folk Dance Federation of California,
South, at 1-(213)-398-9398.



Robert D. Ericksen
Manager



831 VAN NESS AVENUE, FRESNO, CALIFORNIA 93728
TELEPHONE (209) 237-4378

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

GAIL CLUNE, 85 OAKVUE ROAD, PLEASANT HILL, CALIF 94523

- OCT 7, Sun, "THE FESTIVAL OF AMERICA", Vallejo Community Center, Amador St; 1:30-5:30 PM, Kolos at 6:30 PM, and general Folk Dancing again from 7:30-10:00 PM. Hosted by the Sunnyside Folk Dancers of Vallejo.
- OCT 13, Sat, SCHOLARSHIP BALL, Park School, Mill Valley, 8-12 PM, Host: Marin Dance Council. \$1 Donation. Door prizes! Refreshments for sale.
- OCT 14, Sun, "LET'S DANCE", Sigmund Stern Grove, 19th & Sloat Blvd, San Francisco; 1:30-5:30 PM. Hosts: Golden Gaiters and SF Council of FD Groups. Picnic in the Grove before the dance!
- OCT 20-21, Sat-Sun, FRESNO FESTIVAL & CAMP REUNION, Holmes Playground, First & Huntington Sts, Fresno. Sat: Institute, 1:30 PM; Festival, 8 PM; Afterparties, 12 PM - 2 AM. Sun: Festival, 1:00 PM; Afterparty, 8 PM - ? Host: Fresno Folk Dance Council. See pages 1-3.
- OCT 24, UNITED NATIONS DAY.
- OCT 27, Sat, HALLOWEEN PARTY, Bancroft Jr HS, 1150 Bancroft Ave, San Leandro; 8 PM? Come in costume! Host: GEBFDC.
- OCT 28, Sun, HARVEST FESTIVAL, Funston Field Clubhouse, Chestnut & Buchanan Sts, San Francisco; 1:30-5:30 PM. Hosts: San Francisco Council and SF Rec & Parks Dept.
-
- NOV 2, Fri, HILL-BILLY PARTY, 1748 Clay St, San Francisco; 8:30 PM. Host: San Francisco Folk Dance Carrousel.
- NOV 11, Sun, TREASURER'S BALL, Town & Country Fairgrounds, 575 3rd St, Napa; 1:30-6:00 PM. Prizes & Exhibitions! Host: John Mooney, Treasurer.
- NOV 22-25, Thur-Sun, KOLO FESTIVAL, San Francisco. Details next mo.
-
- DEC 29, Sat, FIFTH SATURDAY PARTY, Frick Junior HS, 64th & Foothill, Oakland; 8-11 PM. Host: Greater East Bay Folk Dance Council.
- DEC 31, Mon, KARLSTAD BALL, San Rafael. Host: Marin Dance Council.

1974

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WALNUT WHIRLERS invite all dancers to their monthly parties,
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For information, phone (415) 846-5521 in Pleasanton.

DIABLO FOLK DANCERS of WALNUT CREEK will meet at Tice Valley Sch,
every Wednesday except last Wednesdays, when they will meet at
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JOSETTA TWIRLERS meet at Josetta Dance Studio, 3280 El Camino,
Santa Clara. Folkdancing, Wed, 7:30 PM; Latin-Ballroom, Mon
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West Los Angeles.

WESTWOOD'S BEGINNERS CLASS - International Folk Dancing
Mondays, 8 to 10:30 PM, Stoner Avenue Playground,
Dave Slater, Instructor.

HAPPY FOLK DANCERS - Mondays, Beg. 7:30 PM, Int. 9-11 PM
Cheviot Hills Playground, 2551 Motor (off Pico), Miriam Dean

PALMS GROUP - Wednesdays, Beg. 7:30, Int. 9-11 PM, Webster Jr
High, 11330 W. Graham (near Sawtelle), Miriam Dean - Inst.

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Ted Shawn, veteran leader in ballet theatre,
Time, July 25, 1955.

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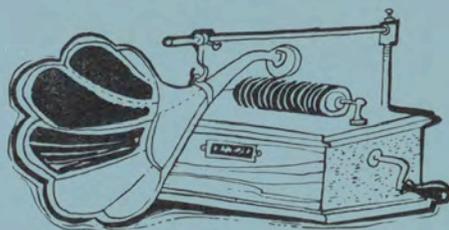
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