

# Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

DEC. 1953 • 25c



*Merry Christmas*

IN THIS ISSUE

WORLD FESTIVAL





# Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING DEC. 1953

VOL. 10 NO. 12

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## Let's Dance Calendar

BETTY HICKS, P. O. Box 728, Wilmington  
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## Federation Festivals

DECEMBER 13, SUNDAY Vallejo  
Veterans' Memorial Bldg., 444 Alabama St.  
Chairmen: Ben Foss. Council Meeting, 12:30 p.m. Dancing, 1:30-5:30 and 7:30-10:30 p.m.

DECEMBER 13, SUNDAY Santa Monica  
Civic Auditorium, on Ocean Park Pier (foot of Ashland Ave.)  
Chairman: Sid Pierre. A Christmas Festival hosted by the Santa Monica Folk Dancers. Council Meeting, 11 a.m. Dancing, 1:30 to 6 p.m.

JANUARY 17, 1954, SUNDAY Glendale  
Civic Aud., 1401 N. Verdugo Rd.  
Chairman: Don Landauer. The Pasadena Folk Dance Co-op sponsors this Mid-Winter Festival. Council Meeting, 11 a.m. Dancing, 1:30 to 5:30 p.m.

JANUARY 24, 1954, SUNDAY San Jose Civic Auditorium  
Chairman: George Murton, Jr. Council Meeting, 12:30 p.m. Dancing, 1:30-5:30 and 7:30-10:30 p.m.

FEBRUARY 26, SATURDAY Bakersfield  
Harvey Auditorium  
Sponsored by the Kern County and Bakersfield City Recreation Commissions. Hosts, Circle Eight Folk Dance Club of Bakersfield.

Dancing, 8 to 11 p.m. The first hour and a half—Exhibitions presented on the stage, followed by general dancing on the stage.

FEBRUARY Oakland Auditorium, Oakland  
Council Meeting, 12:30 p.m. Dancing, 1:30-5:30 and 7:30-10:30 p.m.

## Regional Festivals

DECEMBER 6, 1953 San Francisco  
Glen Park Recreation Center, Chenery & Elk  
Hosts: Scandinavian Folk Dancers. Sponsored by S. F. Recreation and Park Dept. and S. F. Folk Dance Council. Dancing, 1:30 to 5:30 p.m.

DECEMBER 29, TUESDAY Long Beach  
Silverado Park Clubhouse, 31st and Santa Fe  
Chairman: Marty Graeber. Dancing, 8 to 11 p.m. Hosted by the Silverado Folk Dancers.

## Teachers' Institutes

DECEMBER 6, SUNDAY Los Angeles  
Queen Ann Playground, 1240 West Street (near Olympic)  
Chairman: Don Landauer. Dancing, 2:00 to 5 p.m.

## Other Events

JANUARY 15 & 16, 1954 Tucson, Arizona  
Sixth Annual Southern Arizona Square Dance Festival.

# Your Host Cities

## VALLEJO

By AFTON HARVEY

On December 13, 1953, Vallejo and the North Bay Council will be hosts to the Folk Dance Federation of California (North) at a festival to be held in the Veterans' Memorial Hall in Vallejo. Dancing will be from 1:30 to 5:30, and 7:30 to 10:30 p.m.

While plans were going ahead to make this Christmas Season festival the "best ever yet" I found myself lazily browsing through old volumes on Solano, Sonoma and Napa counties, noted for their rich historical background. Suddenly I no longer felt lazy. I had just turned the page to a 100-year-old invitation which read in part: "A grand Christmas ball will be given at Vallejo on the evening of the 25th instant, in the senate and assembly chambers of the new state capitol, on which occasion the Hon. Isaac E. Holmes will address the ladies and gentlemen at 7:30 o'clock." A list of approximately 115 names of sponsors (managers, they called them) followed, including Gen. M. G. Vallejo, and all of the well known civic leaders of the day and Naval officers stationed at Mare Island.

At this time Farragut, who was not yet a captain in the navy, had just taken command of Mare Island, and, finding himself and his family without housing accommodations, had ordered the storeship "Warren" to Vallejo, where the main cabin was fitted as living quarters for himself and his family.

Should you have received an invitation and wished to journey to this grand Christmas ball which was held to celebrate the opening of the new state capitol in Vallejo, you would have boarded the steamer "Napa City" in San Francisco, and probably five hours later, depending on general weather conditions and tides, you would have arrived in Vallejo.

Stage coaches or rigs conveyed guests from other parts of the state and no doubt created quite a furor in little Vallejo as they began to arrive days ahead of time in order to make ready for the big affair.

On the evening of the ball no doubt many of the dances of early California, as taught and recorded by our gracious friend and fellow folk dancer, Lucille Czarnowski, must have been danced. Surely they danced a schottische originating

(Continued on Page Ten)



VICTOR BARRERA

## SANTA MONICA

By SID PIERRE, Santa Monica Folk Dancers

The community of Santa Monica has been dance conscious ever since its early days when it served as a mere sheep pasture.

The first Spanish land grant families started the dance trend with their occasional *cascarones bailes*. Later, when campers began to discover the shade of the sycamores and delight in the surf bathing at Santa Monica Canyon, a large tent was erected which served all week as a hotel and Saturday nights as a place to dance. This was long before the founding of the townsite in 1875.

Today with one of the world's ideal settings for a city and having earned the name of one of the choicest home communities on the Pacific coast, Santa Monica manages to retain an air of small town ease and comfort, combined with the holiday spirit of a shore resort. To this day the city has retained its name as a mecca for pleasure seekers all the year 'round with an infinite variety of sports to attract them. However, dancing still continues to be one of the main diversions, as Santa Monica not only boasts three huge nationally-famous ballrooms, but also ten square dance and two folk dance clubs.

As a club, we Santa Monica Folk Dancers take great pride in our achievements and good fortune. Founded in 1948 under the benevolent sponsorship of the City Recreation Department, we have continuously centered our Tuesday night activity in picturesque Spanish-styled Miles Playhouse with its unexcelled floor and homelike atmosphere. Our club is one which has a policy of always having some activity on the planning boards months in advance. It is due to such long-term planning that we successfully manage to stage, each year, two festivals, several outdoor dancing picnics, a number of barnstorming folk dances in the surrounding communities, two semiannual beginners' classes, plus special parties for the membership. We also feel especially fortunate in having the only large outdoor dance slab in the Southland with a surface that is second to none. At present, plans are already well under way for the club's sixth annual birthday festival to be held in February.

Preparatory discussions on this year's Christmas festival

(Continued on Page Fourteen)

## Calendar's Function Defined

The main function of the Calendar Editor is to receive and compile material to be published in the *Let's Dance* Calendar. The Calendar includes all Federation Festivals, Regional Council Festivals, Teachers' Institutes and special events sponsored by the Federation or a Council. It is up to your Council to see that the material is sent in and should be in the hands of the Calendar Editor at least six weeks before the date of the event. It takes time for mailing, compiling and sending it to the editor of the magazine.

At the last Executive Board meeting of the Federation, North, it was decided that club

representatives could announce their parties and/or special events and would therefore be included in the minutes of that particular Federation Council meeting. The Calendar of Events in the magazine would be too lengthy if it included all such affairs which clubs would like publicized. The minutes are mailed to all clubs belonging to the Federation and these announcements will reach most of the clubs in the Northern Section of California.

Meet your 1953-54 calendar chairman, Mrs. Lee Kennedy. Lee dances with the Mission Dolores Belles and Beaux of San Francisco.

Cover  
for  
Dec.



Briton pipers chatting at World Festival

DEADLINES for all material first of month preceding issue



# The World Festival

By MILLIE VON KONSKY

With a bon voyage to our family and folk dance friends, and loaded with a movie camera, tape recorder and luggage, Von and I left San Francisco Airport with a silent command—"First stop, New York."

Twenty minutes from New York we nervously received the announcement by plane personnel that we were cruising on three motors, the fourth having "conked out." I could hear my dear father, a seafaring man, say "When they fly airplanes with balloons I'll be the first to take up flying." Having crossed the Atlantic by water last year, we promised ourselves that we would reserve opinions on air travel until our return; so with a "Hail Mary" we cinched our safety belts as we were told, and settled back for what turned out to be a perfect landing.

After an exciting Fourth of July stopover in New York, we were off again for Newfoundland, London, Paris, and, finally, Biarritz, France, our destination.

Upon arriving at the *Syndicat d'Initiatives* (American Chamber of Commerce type of organization) we with great anticipation asked for our reservations and were told by the only English-speaking person that all were very busy for they were expecting people from all over the world in three days and that they were far behind in preparation, so would we kindly go somewhere else for our information. It seemed unbelievable that we were the first visitors to arrive with the festival only three days off and so with my tongue in my cheek I asked the same lady if she considered California far enough away in order to get information regarding reservations we had made two months previously. After all of us had a good healthy laugh together, our reservations were found quickly and hospitality became the order of the day from then on.

We took a quick glance inside the beautiful French Casino which was to hold all conference meetings and there found Miss Maud Karpeles, honored secretary of the World Folk Music and Dance Council, directing a festival planning meeting. We spotted Mr.

Peter Kennedy, the "Daddy" of folk dancing in England, and a man of wisdom and dignity yet happy of disposition. After greeting these very busy people we took a peek at the beautiful beach which backed the Casino, then on to our hotel, the De La Paix, which was located on a quaint narrow cobblestone street two blocks away, and which was to make up for any lack of hospitality that had been experienced to that point, through excellent service and a cuisine that was *par excellence* during our entire stay.

The next two days found Von and me acclimating ourselves to the Basque country by taking little side tours to such interesting places as Bayonne with its folk museum, then along the coast to St. Jean de Luz; and, of course, the trip to Lourdes was complete spiritual fulfillment.

Upon our return we were informed the dancers from Turino and the Valley of Viu in the northern part of Italy had arrived and were to stay at the De La Paix; also a group from the Scandinavian countries. To add to the excitement we were greeted by Jean Richie, an American folk singer from Kentucky, and her husband, George Pickow, a professional photographer.

By this time we realized when things started to happen there would be no time for sleeping, loafing, or even eating if one was an "eager beaver," so we sent postcards, shopped for a French and Basque doll for my collection, and spent the few remaining hours listening to Basque folk music, dance and choral recordings.

As we entered the street from the music store there were groups of gaily-costumed people appearing from every corner and we found ourselves engulfed in the Swiss group who were whooping and yodelling to the accompaniment of huge cow bells. I noticed the men were wearing white hooded pull-on jackets, white legging-type pants and very unusual thick wooden shoes held on with leather straps. From the first meeting to the closing session we found the Swiss people delightfully informal, fun-loving and gay. But now the



Brittany Pipers

Italians who were staying at our hotel could be heard singing to the accompaniment of the ocarina and accordions, indicating to Von and me that we had on our shopping spree worked our way back to our own hotel without realizing it.

Before we had time for anything, we were whisked off to the Grand Casino Municipal and the room of the *Ambassadeurs*, which was to be the scene of the opening reception by the municipality of Biarritz. Now we realized why just all of a sudden costumed dancers had appeared from everywhere at the end of our shopping trip, for they were assembling to move as a procession through the cobblestoned streets to the grand reception that awaited them. It was a wonderfully interesting international picture to see approximately 600 costumed dancers and musicians from 22 countries drink a wine toast to the event and the city. It was at this moment that we realized the World Festival of 1953 had started.

That same evening we attended the first program which offered the culture of the Basque people, our hosts. The Basque country separates France and Spain and the people have their own culture of music, dance, song and language; however, to me it separates nothing but rather it joins and is like an artery pulsating with the life of the French and Spanish people, yet keeping its own individuality. They appeared taller than the Spanish people and I was surprised to find them light-complexioned with black or dark hair and eyes. It was obvious that the Basque dancers have a wonderful sense of rhythm with the men doing the more spectacular dancing; however, the women's dances were delightful in their simplicity. Most of the men's dances were distinctive in that they seemed to swing their bodies to the sky by leaping, jumping and turning in the air. The Basque dance we thought most unique was the all men's "Wine Glass Dance." Usually five dancers participated, each costumed differently (see photo). The dance opened with all five men dancing a chorus pattern in a semicircle, and, as the dance progressed, each one of the men danced an individual sequence, each in turn ending his solo by first dancing over the wine-filled glass, then the *piece de resistance* of jumping on the glass with both feet momentarily, then off again without tipping it.

I liked the "Banako," another all men's dance, showing unusual athletic prowess with leaps, turns in the air and very high kicking.

(Continued on Page Fifteen)

Basque "Wine Glass Dance"



LET'S DANCE





Vallejo Folk Dancers at exhibition at International House, University of California: Ivor Welch, Ray Clazie, Toby Lemmon, Dorothy Herger, Bill Gamble, Sue Lemmon, Florence Clazie and Clessie Welch. (Bob Lynds photo)

## NORTH BAY COUNCIL

A special acknowledgment of thanks is hereby made publicly to the following dancers who contributed generously of their time and effort to get so many ads for this issue of *Let's Dance*: Blanche McIntosh, Bea Baeulo, Audrey Benn, Alton Harvey, Ida Mae Allen, Mary Jane Wolff, Ernie Bastian and Gilbert Johnson. And, speaking of effort, we are reminded of the gigantic effort and cooperative spirit that went into the Warm-Up party held in Vallejo last month to raise money to put on the December Festival. The records have long since been put away and the coffee cups washed out, but the memories of that party will remain with us for a long time. Special out-of-town callers Ursula Mooney and our Pres. Leonard Murphy lent that extra-gala air to an affair that was darn near spectacular. Several comments were made to the effect, "Can a festival possibly be any better?" We wonder, ourselves.

\* \* \*

The festival at Sonoma has been over for some time, but we still hear nice remarks about it. And, to keep the spirit alive, the Valley of the Moon Swingers put on bigger and better parties the first Saturday of each month.

\* \* \*

Word has reached our ears that the beginners' class sponsored by Bustles and Boots is the ultimate in hoped-for new dancers. Much success to them, and we hope to meet them in Korobushka in the next festival, or party.

\* \* \*

The Annual Halloween party given by the St. Helena Gamboles last month upheld the reputation of this club for outstanding parties. A capacity crowd was on hand to enjoy the dances, ham sandwiches and homemade pies, and clever entertainment. Eight puddy-tats, all black ones, with tails that lit up, did some novel dancing, much to the amusement of the spectators. It takes a lot of planning to put on such a party, and we suspect that Ben Foss, instructor of this live-wire group, was assisted by Rom and Hazel McKinnon in presenting the entertaining evening. Every group in the area was represented, as well as some outside visitors. We noted with special interest that ye editor and his wife Kathy were present. St. Helena was Bob's home for many years, and he certainly was enjoying himself renewing old friendships.

SUE LEMMON

# Your Council and Mine

## MENLOS AMIGOS

A feature of the Menlos Amigos open party, held Saturday, Nov. 14, at Burgess Gym, in Menlo Park, was a showing of authentic European folk costumes from the collection of Miss Ruth E. Prager of San Francisco. Miss Prager made her collection while a member of UNRRA staff working in Europe following World War II. She explained the backgrounds of the costumes and related interesting experiences in obtaining them. Miss Prager is a costume advisor of *Let's Dance* magazine.

## MARIN COUNTY

At the last regular meeting of the Marin Dance Council, Inc., final plans were made for the Karlstad Ball, the annual folk dance party which is held on New Year's Eve.

It will be held again this year in the gymnasium at the College of Marin in Kentfield. It was decided that a buffet supper of various cold meats, cheese, salads, breads, relishes and cake would be served. Mickey McGowan's Sausalito Folk Dancers will be in charge of refreshments.

Wilma Young reported that she had contacted a number of prominent Bay Area exhibition groups for the evening and has had some favorable replies. A well-balanced program has been composed by Charlie Reindollar and Doris Donaldson which includes every level of dancing from the St. Bernard Waltz to Kamarinskaya. Even the Kolo fans are not forgotten.

The Hardly Able Folk and Square Dancers are taking care of publicity and presented posters and bulletins to be distributed among Bay Area clubs. The decorations will include plenty of balloons and serpentine to add a festive air for welcoming in the New Year. Tickets will be \$1.50 and are now available at all Marin County clubs. The Council is urging everyone to buy tickets in advance so there will be plenty of food on hand for generous helpings.

\* \* \*

The Marin Dance Council was very glad to have Janet MacAuley drop in for the meeting. Janet has been recovering from an operation and it is good to see her getting back to dancing and taking an active interest in Marin County affairs again.

The Council is also looking forward to welcoming back Jerry Garies, who has been in the service for the past two years. Jerry has always been a very willing worker among folk dance groups and he has really been missed.

\* \* \*

Charlie and Aileen Bassett arrived safely in Australia and, according to their last postcard, everything is working out very well.

\* \* \*

The Laendlers want to remind all their friends that they will not hold their regular First Saturday party in January due to the fact that it comes too close to the Karlstad Ball on New Year's Eve at the College of Marin Gym.

JANET EVERSON

## SAN FRANCISCO

At their October meeting, the San Francisco Council admitted two new members into the organization: The First Congregational Folk Dance Group which was organized by Gary Kirschner, and the Morrison Center Circle, under the direction of Dan McDonald, which was accepted as an honorary member.

A new office was created in the Council, that of director of publicity. Frances Thomas, of the Cayuga Twirlers, was appointed to this

office. His main duty will be to coordinate publicity of the monthly festivals. It has been felt for some time that the San Francisco Festivals have not been adequately advertised, and there was an indication that some of the newer clubs, acting as hosts for the festivals, did not know how to proceed along these lines. Now, with a director of publicity to make the necessary contacts for proper publicity, our problem should be solved.

If clubs feel their parties or festivals are not being advertised properly, perhaps the suggestion of the San Francisco Council might prove helpful to other councils.

VI DEXHEIMER, Secretary

## FRESNOTES

In commenting on the Raisin Harvest Festival, we believe special mention should be given to the progress which Fresno has made in the matter of costumes. In looking back over previous festivals, we can remember when nine out of ten people wore the conventional blouse and full skirt or jeans and a plaid shirt. But at our last festival the majority of our dancers were in costumes, and beautiful ones at that.

The Council Workshop members spent months in assembling and perfecting their Ukrainian costumes for the Grechaniki, which they presented very creditably. The embroidery detail on sleeves, collars, aprons, and on the men's full blouses shows painstaking and delicate work. These are the most elaborate costumes ever worn by the Workshop and are second to none in the effort made to achieve authenticity and beauty.

Another item well worth mentioning is the success of the institute held in connection with the festival and the thoroughly enjoyable, educational movie presented by the von Konkys of their trip to the International Folk Dance Festival at Pamplona, Spain. For an hour and a half we sat fascinated, watching dancing such as we haven't seen anywhere, captured in this film, and interpreted so charmingly by Millie—and we understand that this represents less than half of her pictures. If you have an opportunity to see that film don't miss it as it is worth a great deal to anyone who loves folk dancing. Speaking of Millie's contributions to the success of our festival—the Rio Rimba, Brazilian samba which she introduced at the institute, is all the rage around here and I'm sure everyone will enjoy adding this lively folk dance from Brazil to our international repertoire.

\* \* \*

All the Fresno dancers enjoyed the wonderful dancing treat our out-of-town friends gave us when they came to our Saturday night post-festival party and did so many interesting folk dances which many of our people had never seen before. It was a memorable party for us. We want to thank them for making it such a huge success as far as we were concerned and for furnishing the top notch exhibitions which our dancers and spectators felt were the very best we have ever had.

\* \* \*

Important news flashes from Merced! Folk dancing activities are flourishing there. First, the Merced Council has new officers: President, Vanece Pollard, who is also president of the Fruitland Hi-Steppers; secretary, Gerry Dalziel. The council has made plans for monthly festivals, which will be sponsored by its member clubs, beginning in December and ending in June. The beginners have not been forgotten in this area. The Romany Ring club is sponsoring a beginners' class, which began on October 21, with Mrs. Madelaine Metz as teacher. The Circle M and Fruitland Hi-

(Continued on Page Fourteen)



# Argentine Costume

Argentina's Gaucho, the dashing cowboy of the Pampas, belongs as much to Argentina's national tradition as Robin Hood to the English. He has been celebrated by poets and immortalized by the great painter, de Quiros. He has molded the country's musical and dance idioms, and influenced its drama.

The original Gaucho was a semi-nomadic herdsman. Gaucho culture reached its height during the mid-nineteenth century when richly embroidered costumes with silver trappings were worn.

The modern Gaucho costume retains certain elements of the traditional dress of the semi-legendary hero of former times. Today, however, he has become the peon cowboy of the Pampas. Many of the cowboys dress more or less conventionally. But some still wear the typical black hats, baggy trousers tucked into high boots, and colorful ponchos.

The most characteristic feature of his costume is the *chiripa*, a woven blanket or piece of cloth wrapped around his hips and held in place by a leather belt, handsomely decorated with silver. The *chiripa* is worn apron-like over baggy trousers or bombachos which disappear into the boot tops. A short, richly embroidered jacket is worn over a loose white shirt with a kerchief around the neck. The costume is picturesquely accented with a large black felt hat (Andalusian style), a long silver-handled knife stuck through the belt, and a short riding whip.

The Gaucho costume appears when groups assemble for native folk dances and singing. On such occasions the *Gato*, the graceful dance of rural Catamarca, is performed to music of plaintive guitars.

In contrast to the *Gato* is the *Melamba*, which is performed by two Gauchos and accompanied by guitars. One man crouches on the ground and watches. The other achieves an amazing variety of figures emphasized by kicks, leaps, and leg-crossing. Suddenly the music stops. The other man takes the performer's place and the dance proceeds as before.

Most characteristic, however, is the dance called the *Pericon*, the national dance of Argentina and Uruguay (which was once united with Argentina). The *Pericon* is a group dance in which a number of couples participate. The Gauchos, with flying kerchiefs and tinkling spurs, the girls with flowered skirts and ribboned braids, go through various movements suggestive of life on the Pampas to the accompaniment of improvised stanzas and lusty shouts.

Finally the couples unite, each man and girl holding up a white or blue kerchief which, when combined, form Argentina's national flag.

\* \* \*

A tip from Marjorie Posner. For the leather belt, try a sport shop or motorcycle shop for a belt such as motorcyclists wear.

\* \* \*

A generous tribute is offered to the colorful tome called *Latin American Costumes* by Bartas and Spicer to which reference should be made for further material.



## REFERENCES TO ARGENTINA

The following *National Geographic* magazines all have references to Argentina. Look them up, read some of the articles, and look at costume pictures before making your costume. You'll find it's fun!

1900, February	1916, August
1901, January	1921, October
1902, January	1926, July
March	1929, February
June	1930, March
1903, March	1933, October
1906, August	1939, November
1910, May	

## And a Merry Christmas to You, Too!

One of the nice things about Christmas is the spirit of good will among men that seems to come out of hiding during the holiday season. Have you noticed that? The giving of gifts to our families and friends is our way of showing we treasure them. The rest of the year may slip by without exchanging greetings with old friends but somehow the Christmas season reminds us of this pleasure.

We all know that Christmas, as observed by the Christian world, is celebrating the birth of Jesus Christ. The date for this celebration was set in the Fifth century as December 25 in the Western Church, although in some places the Nativity is observed, for instance in Armenia, on January 6. According to historians, the celebration before the fifth century was observed on various days. These pagan observances were mainly connected with the birth of the sun and other winter festivals. Since the early Christians were recruited from among the pagans, the establishment of a festival at this time would expend their energies in a Christian festival. The Yule feast in northern Europe was observed at this time to welcome the lengthening of the days and the return of the sun. Many of the Christmas customs of the past and present are those of the Yule season.

It is said that the Creeche, or the representation of the birth of Christ, with the Holy Family and the ox and the ass, was brought into the church itself by St. Francis.

Christmas Eve is the night when St. Nicholas comes; Santa Claus, with his reindeer and sleigh, brings his bag of toys and comes down the chimney to leave toys and sweets for good children. The French have Bonhomme Noel, who leaves gifts for the good French children on the hearth, and Pere Fouettard, who leaves switches for the naughty ones. The giving of gifts seems to be a northern custom, as elsewhere the gift-giving takes place on New Year's Day.

Our beloved Christmas tree is a fairly recent custom spreading from Germany during the last 150 years or so. The Jewish Hanukkah (the Feast of Lights) which occurs at this season, may be connected with the origin of the lights on our Christmas trees and the general custom of lights during the Christmas season. The general import of winter festivals everywhere is that of light and lights, even though our Christmas tree and lights may not be connected.

Christmas was the time for gifts from tradesmen to their customers. In Russia, the peasants, singing outside the houses of the lords, were given gifts.

There are many popular beliefs about this season. A white Christmas promises a prosperous year to come. A green, hot or cloudy Christmas will fill the churchyard (although surely that belief did not originate in California). An English belief is that the sun shining through the fruit trees on Christmas Day will bring much fruit. A person born on Christmas Day is able to see spirits, according to many.

Whatever your belief, whatever your customs, let us observe the Christmas season accordingly. Perhaps it would be a good time to renew our practice of what we call the Golden Rule, a thought that is found in so many philosophies, "Do unto others as you would have them do unto you."

# SHEENA

(Russian)

A Russian quadrille introduced by Vyts Beliajus. It originated in the Arkhanglesk region of Northern Russia, around the White Sea and near Finland.

MUSIC: RECORD: Folkraft F1107 B "Sheena."

FORMATION: Eight couples in regular square formation\*, two couples on each side of the square. Numbering from one to four CCW around the set, the *two couples* with their backs to the music are "number one," or head couples. M keeps free hand on hip; W holds skirt. Partners have R joined.

STEPS: Walk\*, pivot\*

NOTE: There are 2 steps per meas. throughout the dance. In every figure M begins L, W R.

MUSIC 2/4	PATTERN
Measures	
Intro.	<i>Introduction</i>
2 meas.	Partners face each other, bodies erect.
	<i>I. Grand Right and Left</i>
1-16	All do a grand R and L, elbows bent and hands held high. Finish with own partner in original position (facing opp. couple).
	<i>II. Grebienkoy (Comb Through) and Pivot</i>
1-4	Head couples (couples 1 and couples 3) join R with partner. Walk fwd. 4 steps (twd. opp. couples) and bwd. (to place) 4 steps.
5-6	Same 4 couples (1 & 3) walk fwd. 4 steps. Release partner's hand to pass opp. person by R shoulder, and while passing shout "Grebienkoy" (grab-yen-koy).
7	Partners again join R and advance to opp. position with 2 steps.
8	With 2 steps (hands still joined) couples turn CW to face original (home) position.
9-10	The 4 head W (of couples 1 & 3) move fwd. (twd. opp. M) with 4 steps, leaving room between each other.
11-12	With 4 steps the head M move fwd. and step in front of their own partners (W are standing still).
13-16	Assume closed position* and with 8 steps all 4 head couples pivot to own original position. During this action the side couples remain in place.
	<i>III. The Arches</i>
	Couples 1 and W of couples 3 are active. All other dancers remain in place. M of couples 1 place their R arms around partner's waist; W of couples 1 place L hands on partner's inside shoulder. Stand with inside shoulders adjacent and join free hands holding them low (arms extended downward).
1-2	Couples 1 walk fwd. 4 steps (twd. opp.).
3-4	Walk bwd. to place 4 steps.
5-6	Walk fwd. 4 steps.
7-8	Release partner; join inside hands (M R, W L) and with 4 steps make 1 turn CCW (M steps bwd. in place while W moves fwd. with long strides), stretching out to finish in arch formation facing opp. (No. 3) W.
	Simultaneously W of couples 3 move fwd. with 4 steps to finish facing arches of opp. couples.
9-10	With 4 steps W of couples 3 go under the arch formed by own opp. (No. 1) couple, turn away from the center of the set and walk around to meet in front of the 2 couples who were the arches. Both W join inside hands (as they face the No. 1 couples) to form an arch.
	Simultaneously each W of the No. 1 couples turns CCW under her own arch (following the No. 3 W) with 2 steps; then No. 1 M turn CW under their own arches with 2 steps.
11-12	With 4 steps both M (of couples 1) lead their partners under the arch formed by W (of couples 3) and turn CW to face home position making an arch.



# SHEENA (Continued)

MUSIC 2/4	PATTERN
Measures	
13-14	With 4 steps W (of couples 3) turn and go under the arches to home position, while couples 1 walk fwd. twd. their home position.
15-16	Assume closed position and with 4 steps couples 1 pivot to home position, while couples 3 pivot in place.
1-16 (repeated)	Repeat action of Fig. III, meas. 1-16, with couples 3 leading. During all of Fig. III side couples remain inactive.
	IV. <i>Single Stars</i>
1-8	All 8 M advance to center, form a R hand star (hands held high) and walk once around (CW) with 16 steps. Finish in original position.
9-16	All 8 W star R once around (CW) and back to place with 16 steps. All inactive dancers remain in place.
	V. <i>Repetition of Fig. II</i>
1-16	Couples 2 and couples 4 perform action of Fig. II, meas. 1-16. Couples 1 and couples 3 remain inactive.
	VI. <i>Repetition of Fig. III</i>
1-16 1-16 (repeated)	Couples 2 and couples 4 perform action of Fig. III, meas. 1-16 and meas. 1-16 repeated. Couples 1 and 3 remain inactive.
	VII. <i>Grand Star</i>
1-2	Join R with partner and walk to center with 4 steps.
3-16	M form a L hand star and all walk CCW.
1-16 (repeated)	Turn to face CW (M backing around) and release R hands. W form a R hand star, placing L in crook of partner's elbow (M hands are on hips) and walk CW with 32 steps. Finish in home position.
	VIII. <i>Obkhod Po Krugu (The Walk in the Circle)</i>
1-2	All face CCW. M remain on inside of circle with W on their R.
3-4	Assuming dance position as in Fig. III, all M swing their partners CCW (M moving bwd., W fwd.) with 4 walking steps. M finish on inside of circle.
5-16	M walk fwd. (CCW) to next W with 4 steps. (W step in place.)
1-16 (repeated)	Repeat action of Fig. VIII, meas. 1-4 three more times. Repeat action of Fig. VIII, meas. 1-16. M bow, W curtsy to partner.

## Do You Know . . .

### THE POLONAISE

With the spicy smells of Christmas in the air, it is always fun to recall that many of our favorite Christmas carols were originally dance tunes. The Polonaise, a festive Polish folk dance, gave the tune for two of our prettiest carols: *In the Manger Lies* and *Christ Is Born*.

The Polonaise originated in Great Poland as a dance for men only. With the passing of time it admitted the ladies to the dance and with its sedate and formal characteristics became the opening dance of the ball. It was particularly adaptable to ceremonious occasions and was called by different names according to the purpose it served. In the Wedding Play it might have been called the Walked Dance, the Slow Dance, the Hops Dance, and at the end of the celebration where it was stepped in single file, the Goose Dance. When the women take the bride to the floor in the Wedding Play, after shingling her hair and fitting the matron's cap on her head, it was called the Old Dance.

As the popularity of the Polonaise, a dance of 3/4 meter, grew it was borrowed from the Wedding Play as both a song and a dance and was used by the workers of the manor. From the manor it went to the courts of the

magnates and finally became the knightly dance of the court. As with many other folk dances that were popularized in the court, the Polonaise became more and more solemn and more processional in quality. It moved with a long, slow step, and its martial character allowed for the composing of many figures. It could be likened in composition to a cotillion, or in a more modern idiom, to a quadrille or a "square dance," although the tempo of today's square has been greatly accelerated to that of the court Polonaise.

During the last four or five centuries the Polonaise has been used in Poland to open any organized festival where dance was a feature. During the fifteenth and sixteenth centuries the Polonaise developed as a musical form and became so established that it was used by such composers as Bach, Francois Couperin, Haendel, Telemann, and later by Beethoven, Wagner, Moussorgsky and Tchaikowsky. So, from its use as a tune for a lowly Christmas carol, the Polonaise developed to such an extent as to be used in form in symphonies and opera, and to remain the most stately dance of all Polish dances.

### RUSSIAN DANCES

If you have ever done the Kolomaika you will already know: it is a vigorous Ukrainian peasant dance with leaps for both the men and the women. The movements in this dance

should be buoyant, the arms swinging forward and to side accompanying the steps. It is usually performed by four couples—as in our version.

Everyone has seen the Komarinskaya. This is a Russian national dance widely taken over from the peasant dance. The music and the steps and style show the virility and exuberance generally associated with the western Russian dance. On the kick steps the arms swing out as with the pridsyiatskas. The arms are folded during the back steps and during the toe kick steps the hands are at the neck and waist.

Another of our favorites is the Korobuska, which means the "Little Basket." This is a modern Russian ballroom dance and suggests a peddler selling his wares from a basket. The pantomime has been reduced to only the barest suggestion; that of exchanging places with the partner. This is one of our most popular "mixer" dances and originated among the Russian immigrants in this country.

The Lezginka is no longer commonly seen on our programs but is still done. This is originally a wooing dance done by the tribe known as Lezgis of Daghestan in the Caucasus region. Very often it is a wild saber dance by a man alone and features skillful swishes of the sword. More usually, though, the man dances with a girl and without his sword. The girl turns slowly in place while the man whirls and leaps about her trying to impress her with his skill.

Miriam Lidster



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FOLK DANCE FEDERATION

SUNDAY, DECEMBER 13, 1953

Hosts: NORTH

### AFTERNOON PROGRAM, 1:30 to 5:30

- |                           |                                 |
|---------------------------|---------------------------------|
| 1. Triple Schottische     | 17. Square Tango                |
| 2. Ladies' Whim           | 18. Caballito Blanco            |
| 3. Mietschi Putz Di       | 19. Korobushka (Prog.)          |
| 4. Laces and Graces       | 20. Italian Quadrille           |
| 5. Spinning Waltz (Prog.) | 21. Squares                     |
| 6. Dreisteirer            | 22. Amanor Waltz                |
| 7. Shuddel Bux            | 23. Polyanka                    |
| 8. Squares                | 24. Road to the Isles           |
| 9. Neopolitan Tarantella  | 25. Skaters' Waltz              |
| 10. Maxixe                | 26. Cumberland Square           |
| 11. La Chulita Tango      | 27. Fallen Timber Reel (Contra) |
| 12. Totur (Prog.)         | 28. Spanish Circle Waltz        |
| 13. Squares               | 29. Mexican Schottis            |
| 14. Russian Peasant Dance | 30. Lola Tango                  |
| 15. Eide Ratas (Prog.)    | 31. Boston Two Step             |
| 16. Hambo                 | 32. Blue Pacific Waltz          |

EXHIBITIONS

(Continued from Page Three)

in Napa, and the lovely waltz contra dance which is said to have originated in Sonoma, the home of General Vallejo in his later years.

Now, just one hundred years later, an invitation is extended, perhaps not so formal but with great heartiness, to all folk dancers everywhere to attend the North Bay Council Christmas Festival where daneers from all countries including dances of early California days will be re-enacted with the verve characteristic of our modern day folk dancers.

With the ehanging of the times, it is interesting to note that one may travel via magnificent highways and bridges with ease and comfort never dreamed of by these early ancestors of ours. Vallejo is just a little over an hour from Sacramento, three hours from Stockton or San Jose, and just one hour from Oakland or San Francisco, just a pleasant week-end jaunt from either Northern or Southern California.

The North Bay Regional Council was founded in March, 1950, with Sue Lemmon as chairman. Sue is the very able and talented director of Vallejo Folk Dancers and has just completed a term in office as secretary of the Folk Dance Federation of California (North). The following year Bill Gamble, instructor for the Pioneer Square Daneers (oldest square dance group in Vallejo), became chairman. In 1952 Jack Nelson, who keeps abreast of all dance clubs in the North Bay area through his column in the Vallejo Times Herald, head-

ed the Council. In Harvey was elected of St. Helena as vice mon as secretary. A has instructed the Daneers of Vallejo s elub in 1949. Ben l St. Helena Gambolee as a dance group sin with the Vallejo Fol was formed in 1942 to being a charter n through Vallejo Folk

At the present time Council serves three the St. Helena Gamb Swingers of Sonoma ville, Solano Slipper Dancers and Silvera Benicia Folk Danc Daneers, Bustles and Daneers of Vallejo. folk and square dan we hope to bring int future.

Interest in folk an creased in this area festival sponsored was held in June, 1 regional festivals have Helena and Sonoma year the North Bay tion Festival celebra of the Folk Dance



lejo

# OF CALIFORNIA (NORTH) VETERANS' MEMORIAL HALL AY COUNCIL

## EVENING PROGRAM, 7:30 to 10:30

- |                                   |                             |
|-----------------------------------|-----------------------------|
| 1. Altai Polka (Prog.)            | 11. Vienna Two Step (Prog.) |
| 2. Black Hawk Waltz               | 12. Squares                 |
| 3. Squares                        | 13. Tarantella Montevergine |
| 4. Marklander                     | 14. St. Bernard Waltz       |
| 5. All American Promenade (Prog.) | 15. Squares                 |
| 6. Squares                        | 16. Missouri Waltz          |
| 7. Oklahoma Mixer (Prog.)         | 17. Scandinavian Polka      |
| 8. Hambo                          | 18. Squares                 |
| 9. Squares                        | 19. Fascination Tango       |
| 10. Cattle Call Waltz (Prog.)     | 20. Waltz Delight           |

## EXHIBITIONS

spring of 1953 Art  
irman with Ben Foss  
airman and Sue Lem-  
with his wife, Afton,  
tles and Boots Folk  
the inception of the  
is instructor of the  
who have been active  
1948. Sue has danced  
ancers since the club  
d thereby lays claim  
ber of the federation  
ncers.

e North Bay Regional  
nties and ten clubs:  
s, Valley of the Moon  
s Paisanos of Vaca-  
Fairfield, Napa Folk  
olk Dancers of Napa,  
and Pioneer Square  
ots and Vallejo Folk  
ere are other active  
ubs in the area which  
e Council in the near

quare dancing has in-  
ce the first regional  
/allejo Folk Dancers  
Each year since, re-  
en held in Napa, St.  
ell as in Vallejo. Last  
ncil hosted a Federa-  
the 10th anniversary  
eration of California.

As will be the case again this year, the fes-  
tival was held in the Veterans' Memorial Hall,  
which was filled to capacity with both dane-  
ers and speetators.

Many of the folk dance clubs have made  
a policy of starting at least one beginning  
class yearly, thus keeping folk dancing alive  
and available to all those who wish to enjoy  
the hobby selected by us oldtimers.

September of this year brought forth a new  
project begun by the Council—a workshop  
held every other Wednesday in the Women's  
Gym of Vallejo College. Sue Lemmon is in-  
structor. Here any member in good standing  
of a Council-member club may come to brush  
up on his dancing or learn new and diffi-  
cult routines according to the order of the eve-  
ning.

Cooperation, one dancer with another, one  
club with another, one instructor with another,  
we think, is the key to successful and happy  
dance groups. Up North Bay way we've been  
trying pretty conscientiously for this achieve-  
ment.

Think we're hraggin? Of course we are!  
We love daneing and we love each other. And,  
speaking of love—some pretty satisfactory ro-  
mances have begun with that authentic kiss  
in the Zillertaller "big window" and some  
pretty nice families have resulted from same  
—up North Bay way.

Happy Holidays to you all wherever you  
dance—and we'll see you in Vallejo for more  
of the same come December 13th!

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Old Bale Mill, St. Helena, built in 1848. This and air view of Vallejo on preceding page courtesy Dick Benne's Photo Supply, St. Helena. Christmas photo on Page 9, courtesy Vallejo Times Herald.

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# "FOLK FOOD"



Edited by WILMA YOUNG

Chitterlings, Kentucky Burgoo, Eastnachts and Kedgerees, Schnitz us Knepp, Hopping John, Rinktum Tiddy, Boova Shenkel and Jagasee, sound like the names of folk dances. But these are all the names of recipes. Here is a real dessert treat from my mother-in-law, who is of German-French descent. The plums for this must be German plums or prunes to have the right flavor.

### SWITCH KUCHEN (German Prune Cake)

One cake yeast, 1 cup milk—scald and cool to lukewarm, 2 tbsp sugar, ¼ cup salad oil, 2 well-beaten eggs, 1 tsp salt, 3 cups sifted flour. Soften crumbled yeast in lukewarm milk, add sugar, salt, salad oil, eggs, mix and then add flour. Spread into 2 well-greased square 9-inch cake pans, cover and let rise until double in size (1½ to 2 hours). Sprinkle with sugar and cover with overlapping rows of halved plums. Sprinkle with sugar and bake in 375° oven for 25 min. Vary this with apricots or peaches or the following topping: Sprinkle with mixture of 2 tbsp sugar, 3 tbsp flour, 1 tbsp melted butter and ½ cup chopped nuts before baking.

### HOLIDAY GLUGG

1½ pounds seedless raisins  
1½ cups sugar  
1 T. broken cinnamon bark  
1 T. whole cloves  
2 dozen cardamon seeds  
1 gallon red burgundy wine  
4/5 quart brandy or bourbon (if desired).  
Cover raisins with water, about 3 cups; add sugar, cinnamon and cloves. Crack cardamon seeds and drop in with shells. Simmer, covered, two hours or until the raisins swell. If necessary add more water from time to time. Remove from heat, add wine, bring almost to simmer, not quite, and keep hot at about 160° to 180° for two hours. Cool; leave spices in brew overnight. Drain. Squeeze raisins to get out every drop. Pour into bottles until ready to use. Reheat when ready to serve, adding brandy or bourbon if desired. Yield: 4 quarts glugg.

This is a delicious hot drink on a cold night and is best made a week or ten days before serving. The alcohol evaporates from the wine during the heating so that it tastes fruity rather than of the wine.

### SWEDISH ROSETTES

(As served at Marin's Karlstad Ball)  
This famous dessert requires the use of a special iron or aluminum mold—but is well worth the purchase.

Two eggs beaten lightly, 1 tsp sugar, ½ tsp salt, 1 cup milk, 1½ cups flour. Beat eggs slightly adding other ingredients until batter is smooth and about consistency of thick cream. Makes about 46 patties. Heat oil to 350°. Place mold on handle and insert in oil until hot. Remove and wipe bottom on paper towel. Dip mold in batter up to top edge of mold and return to hot oil. Dough will drop off mold in a pattern, allow to fry for one minute. Keep repeating dipping and frying. Remove each rosette to a cooling rack. Handle gently as they are very crisp. Rosettes may be served plain, sugared, with crushed berries and cream or topped with grated cheese while still hot. Cinnamon may be added to batter.

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## Your Council and Mine

(Continued from Page Five)

Steppers are sponsoring a class for beginners in folk and square dancing since November. Basic steps, the waltz and the tango will be emphasized in this class. Earl Johnson of Dos Palos will also have a folk and square dance class around the first of the year in that section of Merced county. We wonder if everyone is aware that Merced has a beautiful outdoor dance pavilion. Plans are already being made for regular council parties there this coming summer. Merced folk dancers are active and doing more than their share in promoting folk dancing in the valley.

### IN MEMORIAM

The Fresno Folk Dance Council and the Fresno dancers take this means of expressing their deep feeling of regret at the passing of Doris Kilgore on Oct. 25, 1953. Her memory will remain with us, an inspiration because of her goodness of character and her love of the folk dance.

### SACRAMENTO

Apple Jacks and Jills held a Halloween Square Dance party at Applegate on October 31. Guest clubs invited were Roseville Centennial Swingers, Rocklin Dudes and Dollies, Loomis Levis and Laces, Lincoln Circle Four, Grass Valley Nevada County Nuggeteers, Placerville Hangtown Twirlers, Chico Amigos, Rough and Ready Square Dancers, Reno Starlighters, Dutch-Flatlers, Christian Valley Square Dancers, Meadow Vista Square Dance Club, Auburn Bustles and Bows, Redding Wonderland Twirlers, Lodi Folk Dancers, Jim and Jean York of Marin Hoedowners.

Sacramento Merry Mixers held a Halloween Party at Newton Booth school on October 3. It was their first party this fall and drew a good crowd.

A beginners' group of square dancers met in Fruitvale Hall in Lincoln on October 2 to organize a class. Ed Watts of Lincoln Circle Four is the caller.

Fred Gordon of Rocklin Dudes and Dollies has started another beginners' class this fall at the new school in Rocklin.

Sacramento Whirl-A-Jigs held their first party this fall at Donner School on November 14. The theme was "Harvest Moon Hoedown." Guest clubs invited were West Sacramento Folk Dancers, Ardeneros and Centennial Swingers. Chairman for the party were Jim and Jennie O'Bryon, assisted by the Ernie Goulds, Art Mohrs and Joe Freeland.

Sacramento Circle Square club held their first dance this fall with a costume party at Del Paso Manor school on October 10. The group was surprised and pleased to have Kay and Bob Chevalier (Editor of *Let's Dance*) drop in during the evening. They were on their way home from a few days' vacation.

Saturday Nighters had a party at Creek Side school October 31. Regular meeting place at Dwyer Kelly school but this party was set ahead a week because of the Madeline Greene show on November 7.

Ardeneros' costume party on October 24 at Arden school had a lot of "weird" dancers until they unmasked. Centennial Swingers were special guests. This was the Ardeneros' first party after a summer of potluck suppers and dancing on the Village Green.



North Bay Council President Art Harvey and Mrs. Harvey

## Santa Monica

(Continued from Page Three)

were begun in the latter part of June. It will be held on Sunday, December 13, from 1:30 to 6 p.m. at the Santa Monica Municipal Auditorium, Ocean Front and Ashland Avenue, on the north end of Santa Monica's amusement zone, Ocean Park. For those who wish to park close by, a large commercial parking pier can be found directly to the rear of the auditorium.

Among the exhibition groups slated to appear will be the newly-formed Yemenite Dancers, under the able direction of Albert Pill, performing the new dances recently brought back from Israel by Millie Libaw. The colorfully-costumed Circle Eight will be coming down from Bakersfield to do the Hungarian Torborzo. Mildred and Keamer Walters will bring their Los Danzantes for a rendition of La Bamba as well as a men's Machete Dance. Larry Hoyer's versatile Terpsichoreans will be on hand to perform some authentic mayhem in their highly controversial production, "A Night in Montmartre." A new Polish group, the Polonians, will give an excellent demonstration of that beautiful dance, Kujawiak. In addition, we feel especially fortunate in being able to present the sensations of TV dancing, the Tiny Twirlers, under the direction of Joy Cranlet. And, of course, we are breathlessly awaiting the appearance of our town-fellows, the Gandy Dancers, who will draw aside the iron curtain and reveal their top-secret Russian dance, Yula.

For those who like American squares, we have secured the services of two topnotch callers: Carolyn Mithill, one of the very best, and that most capable of past federation presidents, Harvard Hicks. All this, plus a program of some 45 dances, your most popular favorites, will be the Santa Monica Folk Dancers' Christmas gift to the Federation. From our auditorium, all done up in the most colorful decorations we yet have dreamed up, we invite you all to one of the folk dance highlights of the year—the Christmas Festival of the Folk Dance Federation of California, South.





# Around the Square Set World Festival

By PEG ALLMOND

Carrying out the tradition left by Mildred Buhler, the Redwood City Docey Doe Club installed its new officers at an installation dinner dance at the Peninsula Rickey's. George Taylor was re-elected president. Jack Sankey is leader of the group. Jack McKay was guest caller.

Chuck Jones, the famous creator of Bugs Bunny cartoons for Warner Brothers (he has been in Warner Brothers' employ for 19 years—4 years as animator and 15 years as director), was master of ceremonies at the Fourth Annual Western Square Dance Festival, held on the campus of University of Wyoming in Laramie September 25-26. Eight hundred dancers—100 squares—enjoyed the dancing. Chuck drew the cartoon used as a cover for the 16-page program. Bob Swerer and his orchestra, the "Sons of the Rockies," furnished the music. One hundred fifty-six out-of-town callers and dancers were on the guest list and they came from eight states. An enthusiastic shindig!

Dancers in costume were admitted free to the benefit dance held for the Firemen's Widows and Orphans Fund in Stockton October 9. First time the benefit dance was a folk dance (usually it is a ballroom type of dance) but this year Stockton Fire Department staged a gigantic folk dance as their benefit and to attract attendance they brought in Caller Herb Greggerson from Texas and Gordon Tracie and a part of the Skandia Club of Seattle, Wash. Herb called squares, Gordon's group gave exhibitions, as did the San Francisco Festival Workshop, Stockton Kalico Cutters and Salinas Lariat Swingers. Jack Sankey, Jack McKay and Bev Wilder called New England Contras, and an amusing sidelight was the sudden distribution of Texaco Oil Company Fireman Hats (advertising Texaco Fire Chief gasoline)—800 of them—to the dancers when they danced the Firemen's Dance. Real firemen wore their helmets—and the dancers wore the red Texaco hats. It was very colorful! The crowd was so large that the grand march led by the fire chief and city officials was one of the longest on record. Much money was raised for the fund and a good time was had by all.

**HALLOWEEN PARTIES**—The parties held celebrating Halloween were numerous. Outstanding among them was one by the Grasshoppers in San Leandro. Only a half dozen people among 150 in attendance came uncostumed! The callers had all taped their calls the Sunday before the party and so the entire program was run by tape and the callers were in costume, masked, on the floor dancing!—wonderful fun!

The Gateswingers in San Francisco decorated the entire gym with cardboard tombstones—with epitaphs in square dance rhythm. Mine read "Right in the middle of a Cowboy Loop, they picked up Peg with a spoon and scoop!" The lights were an eerie blue, ghosts were rampant, and even Walter Grothe had a good time playing the ghostly games.

Millie Von Kinsky's East Bay Women's Dance Circle had a good Halloween party—all the women came in costume, and the programs were gay with witches and pumpkins on the covers. Prizes were given for the most original masks—and there were many. The Sankey New England Contra night featured apple ducking, cider and do-nuts at their party, and wild black cats decorated the programs.

## Book Review

By PEG ALLMOND

### THE SQUARE DANCE

This book is a long-awaited-for volume. The original publication put out by the Chicago Park District is a collector's item. This issue, revised and edited by Lawrence (Bud) Bol, has all of the information and charm of the original edition. The paper is of good quality, the type large and easy to read, and the pages, 288 of them, are rich in pictures, teaching diagrams and illustrations. Contents include chapters on The Development of Square Dancing, Teaching Techniques (squares and rounds), Fundamental Movements, Suggestions for Callers, and many others, among them a very interesting and helpful chapter on The Physical Set Up of the Hall, with good hints for better sound under various hall conditions.

There are sections devoted to Calls and Their Explanations, Singing Calls, Round Dances and Mixers. The calls do not include mention of the present rash of hash, the round dances are NOT of the modern type, nor are the mixers of the type used to jazz or synecopated music. All of the material is usable, and well presented.

The book has a paper cover, is 8½ by 11 inches in size, is available from your record or book store, or direct from the Chicago Park District, Burnham Park, Illinois.

A good addition to your library at any price, it sells for \$2.95, plus 20¢ postage.

### NEW YEAR NIPPY SNACK

(To serve with beer or other drinks)

Mix ½ pkg (large size) Philadelphia cream cheese with about 2 tbsp horseradish (taste to test for tang). Roll in slices of chipped beef, chill well. Slice in bite size pieces. Mix other half of cheese with tsp minced parsley, remaining shreds of chipped beef, ¼ tsp horseradish, ½ tsp scraped onion or green pepper, thin slightly with 2 tsp mayonnaise and spread on crackers.

(Continued from Page Four)

The all-girls' dance, "Matelota," was done in square formation and, as I mentioned before, with precise but modest execution. The couple dance, "Fandango Basque," was done frequently and seemed a representative dance of the Basque people. Unless the eye was trained, one would not be aware of the fact that they used at least four patterns, plus turns, in all their fandangos.

All the Basque dancing was done to the txistu and drum. The txistu is a small, flute-type instrument with three holes. We felt it to be quite primitive and somewhat shrill in tone; however, after attending several performances, we decided it was like accustoming oneself to the Scottish bagpipes and in the short time we were there were able to appreciate and recognize such an outstanding txistu player as Narkis Ihrarrondo.

We had heard numerous remarks regarding the professional quality of the Basque dancers and that possibly they had trained to the point that they could be considered professional; however, if one should stand off and impartially analyze the representative groups, I believe that all performances that were outstanding had attained the professional level of precision.

At the end of this beautifully-done and interesting Basque program, I was completely happy and willing to arise early enough the next morning to be in the 50-bus caravan which was taking dancers, musicians, delegates, etc., to Pamplona, Spain, where the World Festival was to continue for two days, then back to Biarritz for the finale. As we walked back to our hotel with gaiety at every turn, snatches of conversation included bull fight, jotas, fandangos, liqueurs, 14,000-capacity festival arena, etc. Do you believe me when I say I didn't sleep that night?

(To be continued)

### PARTIES, SOCIAL EVENTS

Announcements of your club parties or special events may be made by your delegate to the Federation Council meetings and will be included in the minutes which are mailed out to all Federation Clubs.

Group of Bavarian dancers at World Festival







# The Record Finder



(The following are the personal opinions of the Record Reviewers—not that of the Folk Dance Federation.)

By JOHN FILCICH

The Yugoslav "Kolos" are becoming ever more popular to the extent that all dance groups use two or more in their regular programs, and often they are used as excellent intermission dances. Leaders find these non-partner dances ideal to get people on the floor, especially when one sex outnumbers the other.

Here is a select list of standard and popular kolos with an appropriate record suggested for each dance. They are divided progressively into three groups, the first being the easiest to learn, but the last the most enjoyable to do.

The beginning kolos can be learned very easily and do not require any special techniques; the intermediate section can be learned and adapted into the repertoire of all dance groups. The advanced list, because of the intricate and subtle footwork repeated over and over, require a great deal of style and technique and represent the height of kolo dancing. They are the favorites of kolo enthusiasts, ethnic and specialized groups.

## BEGINNING

Name	Record
Haj Boze Daj	BAL 519
Pleskavac	FD 1009
Rokoko Kolo	SA 101
Nebesko Kolo	BAL 513
Gjurgjevska	V 25-3074
Rumunjsko Kolo	BAL 525
Milanovo Kolo	STAN 1011

## INTERMEDIATE

Kolonjeste (plain)	BAL 545
Cukaricko Kokonjeste	BAL 536
Cacansko Kokonjeste	BAL S101
Mangupsko Kolo	SON 2020
Sarajevka	BAL 538
Dorcolka	FD 1011
Zikino Kolo	SONG 103
Vranjanka	F 12008
Zaplet	FD 1001
Natalijino Kolo	FD 1001
Milica Ples	SON 2020
Seljancica	F 12002

## ADVANCED

Sitno Kolo	BAL 535
Cujes Mala	SON 2022
Susu Mile	SON 2021
Malo Kolo	STAN 1012
Erdeljanka	SA 102
Veliko Kolo	SON 2019

The "Drmes" is the national dance of Croatia, while the kolos are more Serbian in origin and nature. Its many variations and choreographic possibilities make it a very popular dance. There are many Drmes melodies, though only one recorded at present; Balkan 506 and FD 1012 are both good.

There are well over a hundred kolo records available, but extreme care should be taken in making a selection to insure good, usable recordings, as many are not suitable for dancing. There are many duplications in titles (though on the other hand many good kolos go un-recorded), multiple melodies for the same dance (such as the "basic-step" kolos), and record companies are often careless enough to permit misspellings and wrong titles. On the latter, we feel that the native spelling, not the phonetic English, should be used, and that the dancers make the effort to learn and pronounce the names (really not as hard as it appears). Also, it is more appropriate to use the native titles than corrupted or misnamed English translations. With a minimum of instruction, but a lot of practice, a few good Kolo records, enough pep and enthusiasm, we folk dancers can appreciate and experience the Yugoslav "joie de vivre" at our own Kolo parties.

## Abbreviations used:

BAL—Balkan	STAN—Stanchel
FD—Folk Dancer	F—Standard
SA—SlavArt	SONG—Songcraft
V—Victor	SON—Sonart

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# Let's Dance Squares

Edited by PHIL HOSTETLER, Chairman, Callers' Research Committee

GNATS TO YOU



## GNU GNAT

By MARCIE STOUT of Whittier, California

Allemande left, don't look back  
 Right to your honey and you box the gnat  
 Gals star left and on you roam  
 Star back by the right and you come on home  
 Box the flea, the gents star in  
 A right hand up, we're goin' ag'in  
 Back by the left and hold on tight  
 Take your partner by the right  
 Balance forward, balance back  
 Turn half around to the outside track  
 Balance again, gents let go  
 Gals star left on a heel and toe  
 Once around and hold on tight  
 Take your partner by the right  
 Balance forward, balance back  
 Turn half around to the other track  
 Balance again, gals let go  
 Gents star left on a heel and toe  
 Once around to your own back door  
 Grand right and left, you walk the floor.

## STAND FOUR IN LINE, LET'S HAVE SOME FUN.

By CAL GOLDEN of Riverside, California

First and third go forward and back  
 Forward again and swing your opposite and face the side  
 Split that couple and around just one  
 Stand four in line—go forward and back  
 Let's have some fun

*(Head couples are now standing by corner in a line of four)*

Two and four pass right through  
 Split that couple and around just one  
 Stand four in line go forward and back  
 Let's have a little fun

*(Couples two and four pass through the center and split the couple across the hall—lady turn right, gents turn left and stand four in line . . . this puts head couples in the center of the lines with opposite lady on the left hand side of the gents. At this point there will be two men side by side and two ladies side by side.)*

One and three pass right through  
 Split that couple and around just one  
 Stand four in line—go forward and back  
 Let's have a little fun

*(Couples one and three pass through and split the couple across the hall and stand four in line, all four gents should have their corner on their right hand side)*

Now forward again all eight pass through  
 Now allemande left with your left hand  
 Partner right and right and left grand

*(After all eight dancers have passed through, the men turn right, the ladies turn left—that's your original corner.)*

Knock down Sal, Kick old Kate

Meet your own and promenade eight.

*(You should have your partner back now, so repeat the dance as many times as you like.)*

(NOTE—When head couples are active, lines remain in two and four position, when sides are active, lines remain in one and three position.)

By LUKE RALEY of the San Leandro Grasshoppers

First and third do a half sashay  
 Go up to the center and back that way  
 Now out to the right and circle half  
 The inside arch and the outside under  
 A right to the opposite and box the gnat  
 Right and left through the other way back

*(Finish the R. and L. through by turning partners so that couples one and three are facing again)*

Turn 'em boys and pass through  
 Box the flea with the outside two  
 Now pass back to the center of the set  
 A right to the opposite box the gnat  
 Right and left through the other way back

*(Again be sure to turn the girls after the R. and L. through.)*

Turn 'em boys and pass through  
 Circle half with the outside two  
 The inside arch and the outside under  
 The two ladies chain in the center of the set  
 Now pass through in the middle of the floor  
 Split the outsides and line up fours

*(On the sides of the set.)*

Forward eight and eight fall back  
 Forward again and box the gnat  
 A right and left through the other way back

*(Each man completes the R. and L. through by turning the girl on his right.)*

Turn 'em boys you're not through yet  
 The center four star by the right

*(Head couples still working.)*

A right hand star in the middle of the land  
 Now corners all with a left allemande  
 A right to your partner and a right and left grand.

*Are there too many gnats in the other squares on this page? If you would like a less complicated call for "fun dancing," try this oldie below.*

## LET'S DANCE AN OLD ONE!

### FOUR LADIES CHAIN

*(From Uncle Phil's Notebook)*

First couple balance and swing  
 Promenade half the outside ring  
 Four in line you stand  
 Forward four and four fall back  
 Forward four and four stand pat  
 Sides right and left along the line  
 Right and left back, you're doin' fine  
 Now the center four turn back to back  
 Four ladies chain on a longer track  
 All across the set and back  
 The four gents stand like rocks on the shore  
 And chain 'em through till they've chained all four  
 Now make two rings and make 'em go  
 Round and round with a docey do.



# Tell It To Danny

By DAN McDONALD

4356 18th Street, San Francisco 14

Jingle Bells! I Saw Daddy! He'll Be Comin' Down the Chimney! Etc. time is here again—all too soon, but, once again it's a Merry Christmas and a Happy New Year to all who read it here and to repeat over and over again give thanks that you have found folk dancing. There's no comparison with any other activity of its kind for full, enjoyable benefits derived from participation, inexpensive self-entertainment, wearing comfortable clothes, learning a little about customs all over the world, meeting real trustworthy friends, keeping in top physical condition, complete mental diversion, cooperation through musical arrangements, sharing happiness with others and an open sesame wherever you go, to name a few of the blessings bestowed upon you every day. Yes, by all means give Thanx you are a folk dancer!

Bossman, Editor, again says keep the column short and in by the 1st of Nov. for December issue—that's what I'm doin' right now. After a wonderful trip to Fresno's Raisin Harvest Festival, which this year was combined with the Federation Council Meeting, where friends from the North and South joined hands in a great big circle of happiness. If you weren't you shuda bin there. November issue of Let's Dance, which is not out at this writing, is void of about half the material sent in and to write of it now would be four to five months late and the nice things that were said was my way of thanking those mentioned for their kindly thoughts and actions. The foregoing tells its own story and shows the column is not serving its original purpose.

Since the format calls for each Area Council to contribute its own news, anything else would be of a personal nature, which gives me an idea to change "Tell it to Danny" to make a more interesting column and at the same time render a service to the subscriber.

S-o-o-o-o, dear reader, from the time you read this and commencing with the January, 1954 issue, I will try to have questions answered—what's troubling you—get it off your chest—any gripe or aroan will be welcome, pet peeves, etc. I shall try to use good sound judgment and get opinions from others. Of course, all should be in the interest of and for the good of the movement, a sort of Helping Hand, which rhymes with Tell It to Dan!

\* \* \*

David John arrived at the Paul Rices Oct. 16 down Carmel way and Valeta will be back teaching again in January. Papa Paul has three classes now and their letter is signed, we remain, "Squarely behind the Folk Dance Movement."

\* \* \*

The Scandinavian Folk Dancers of San Francisco will co-host the Regional Festival at Glen Park, Sunday, Dec. 6th, and present Ruth Lind as Lucia, the Goddess of Light, as part of the exhibitions. The well-balanced program of festival dances contains many Scandinavian favorites.

\* \* \*

Well, the really Big News is the type of festival planned for April 25 in the San Francisco Civic Auditorium. The Folk Dance Federation of California will present a two-hour pageant of exhibitions as an opener, telling the story of folk dancing all over the world—a sort of "Invitation to America" (the title submitted by Bill Sorensen), the theme to be woven around the international picture of the U. S. Immigration Department. A professional narrator will be asked to collaborate with the committee in writing the script and Millie Von Konsky and Madelynn Greene, two gals with plenty of know-how in show business, will be

in charge of the exhibitions and program.

When the show is over the Folk Dance Festival, hosted by the San Francisco Area Council and the Recreation Department, will commence and continue from about 3:30 to 10:30, playing to the largest possible audience as people will come and go at will.

Now—the name for this show (which will be an annual affair) is open for suggestions. Send your title to Trudi Sorensen, Federation secretary.

\* \* \*

The Bassetts, Charlie, Eileen and Judy, opened at the Palais de Danse in Melbourne, Australia, Oct. 27, for a three-month engagement, which could very easily extend to a year because of Charlie's charm, backed by a wonderful wife and daughter.

\* \* \*

Send your news items to your area Council Chairman and remember, material for February issue, 1954, must be compiled not later than Dec. 25, 1953, for example, right now, while I'm writing it is still October—you are reading it in December and I'll be seeing you and telling you a great big Thanx for all your contributions and wishing you all a Very Merry Christmas and a Very Happy and Prosperous New Year!

## Director of Extension

This month we would like to introduce to you our guest writer, John Moore, director of extension for the Folk Dance Federation (North).

It has been felt that many of us are not fully acquainted with the aims and actual duties of our Federation officers. Elsewhere in these pages this month you will see a short article on the Calendar Chairman.

From time to time we plan to present these officers and let them tell you just what their job entails and the things they are trying to do for you—because you, the individuals and clubs, are the Federation. Your club delegates are elected to represent your group at Federation meetings and set the pattern of policies.

John has written his material in the form of a list of excellent reasons for belonging to the Folk Dance Federation of California. The dues are so slight that any club is financially able to join, and it can be only to each group's ultimate benefit to participate.

Advantages and Reasons for Belonging to the Folk Dance Federation of California:

1. To participate in the administration of the largest single folk dance organization in the United States and thus advance folk dance enjoyment for all.
2. To participate as a Federation member in sponsoring the research on dance descriptions, costumes and music. Without the financial backing and the help of members, the publication of this research would not be possible. The standardization of dance routines makes it possible for dancers from all areas to dance together with a minimum of interference. This research on the origin and steps of authentic dances, costumes and folklore is accomplished by the Federation Research Committees.
3. To be able to obtain assistance from the Federation in many other ways:
  - a. Aid in organizing new groups
  - b. Aid in putting on Festivals
  - c. Assistance on special institutes
  - d. Help in making costumes
  - e. Lists of callers and exhibition groups
  - f. Help on any special problems.

# News from the South

By PAUL PRITCHARD

1603 Penmar Ave., Apt. 2, Venice

Once more it comes time to extend the best wishes of the holiday season to you one and all, and hope that this Christmas will indeed find your stockings well-filled and rounded.

There have been the usual series of activities hereabouts of late, such as might well be expected during the Halloween and Harvest time fiestas. Many clubs were involved, and rather than take the risk of being accused as prejudiced should I name some and neglect others, I'll say that those I did attend were very nice affairs, lots of fun, and I'm sure those I missed were quite as enjoyable.

We managed to get over to International House in Los Angeles for the annual fair there, and despite having seen it numerous times before, found it to be quite as interesting as the first time, for there is always something new to see. Although this is not a Federation activity, I feel it should definitely be included in our Calendar of important events. I know of several people who had previous plans and would certainly not have made them had they known beforehand of the "I-house" schedule.

We also saw the festival at Long Beach, hosted by the Silverado group. The program was well balanced. I regret I arrived too late to see the first festival performance by the members of the Junior Federation, who danced a series of dances, and likewise missed the performance of Los Danzantes, but I did see a very well executed exhibition by Vivian Woll's "Tuesday Nighters" from San Diego who performed with beautiful precision for their first exhibition. The program also included dances from Hawaii by the Jane Motter dancers, who we were privileged to see while down at the border city last summer.

\* \* \*

The Mountain Dancers have just elected their new officers as follows: president, Bill Riordan; vice president, Jack Meyers; secretary, Elizabeth Murphy, and the rest of the committee including Bill Farmer, Betty Wright, Sigrid Bausback, Gerry Bowlus and Frank Bleitz.

\* \* \*

The Silverado Dancers entertained with a series of Spanish, Polish and Gypsy dances at the Fishermen's Fiesta in San Pedro, and, following the performance, they were invited to an albacore barbecue at the Y.M.C.A. Then followed an evening of—yep, you guessed it, more folk dancing, by the spectators as well as participants. Bill Russell, the fiesta chairman, was so enthused he issued an invitation for a repeat performance next year.

\* \* \*

A little more on the item reported last month about the Pasadena Festival of Arts. The Pasadena Folk Dance Co-op took a booth at the fair in which were included many aspects of folk dancing. Beautifully embroidered costumes were on display made and loaned by Alice Scott, Ruby Pritchard, Rima and Stan Minton, Elma MacFarland, Jerry Adam and Marjorie Lewis, as well as materials and magazines loaned by Let's Dance. It was arranged by Catherine Cary, and members of the group took turns on duty, costumed, and often giving impromptu performances of some of our dances. The thought that this would be the means of reaching many potential dancers proved to be true indeed, and all visitors were invited to attend open house at the next meeting of the group, when a special program tailored for the benefit of all was arranged by Don Landauer. So far, the response has been very gratifying, and a new class has already been started at Longfellow School, directed by Cathy. Looks as though a new crop of folk dancers will soon be seen in Pasadena.



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## Speaking of Things

For eleven months as Editor I remained silent, diligently applying the blue pencil where the need be, but in our folk dance world there is one place I would like really to apply the blue pencil. Namely, upon those who keep all of us dancers dizzy with the constant flow of new dances.

I have been dancing for seven years now and still enjoy the Doris Waltz, Meitzi Putz Di, Fancy Schottische, Kolos, simple squares and perhaps the Peasant and Polyanka (though my knees don't any more). I belong to a CLUB, one of the larger in the Federation, which steadfastly refuses to take on new, untried dances, yet more and more people want to join it. Some of our regularly attending members have been dancing for fifteen years!

As folk dancers, we should take a leaf from Arthur Murray. He teaches four main dances, the waltz, fox-trot, rumba and samba, year in and year out—and successfully too.

I believe we would be more successful, too, if we would teach fewer new dances and strive to perfect our old ones. There are hundreds of folk dances—there is no need to invent more. Every year camps all over the country grind out more and more. We have forgotten more than we really have learned. We half-way learn one new dance, then drop it to make time to learn the next.

The Folk Dance Federation in its 10 years of existence has published some 200 dances, yet others still grind out more.

Too much emphasis has been placed upon the teacher and caller end of things in our Folk and Square Dance movement and not enough on the CLUB end. A teacher should be employed by a CLUB, the caller be invited by a CLUB. CLUBS should be the backbone of our Federation, but in looking over the roster of leaders and delegates you will find few who are not teachers. Teachers should realize that without a large group of the same interested dancers there would be no permanent classes. Dancers must realize that unless they are members of CLUBS and actively interested in their Club and Federation affairs they will not be able to stop the flow of new dances.

CLUBS should send their delegates, not teachers, to Federation meetings. CLUBS should say what they want. CLUBS should make the policies of the Federation. At a recent Federation Council meeting, it was noted that less than half present were subscribers to LET'S DANCE, the official publication of the Federation, but that 95 per cent of those present were teachers.

As Editor of LET'S DANCE, and a member of a club and not a teacher, it has been, and will continue to be my policy to publicize, not the individual, but the CLUBS.

—Robert H. Chevalier

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