

# Let's Dance!

JANUARY  
1953

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



A WEDDING AT VOSS, NORWAY -- SEE PAGE 4

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Issue*

# Let's Dance!

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JANUARY 1953  
VOL. 10 NO. 1

The Magazine of Folk and Square Dancing

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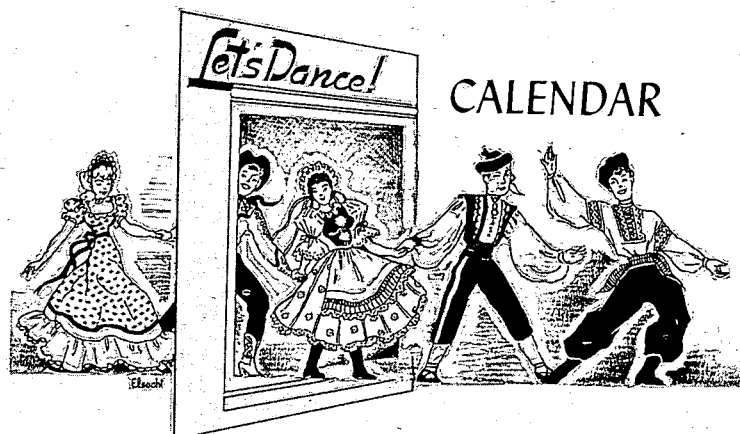
Publication—273 Broadway Millbrae, California. OXford 7-2605.

LET'S DANCE! is published monthly by the Folk Dance Federation of California.

Subscription price: \$2.50 per year. Foreign, \$3.25 per year.

Entered as Second Class Matter at the Post Office at Millbrae, California, December 7, 1948, under Act of March 3, 1879.

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THE FOLK DANCE FEDERATION OF CALIFORNIA



BY

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## FEDERATION FESTIVALS (North)

SUNDAY, JANUARY 25—Fort Ord Soldiers Club Fourth Annual Winterland Festival. Hosted by Queens & Jeans. Council Meeting 12:30, Dancing 1:30 to 5:30. Sponsor: Monterey Bay Area Regional Council.

SUNDAY, FEBRUARY 22—Oakland Civic Auditorium. Sponsor: Oakland Regional Council.

SUNDAY, MARCH 8—National Guard Armory, Mission & 14th Sts. Sponsor: San Francisco Folk Dance Council.

SUNDAY, APRIL (Date not set)—Sacramento. Sponsor: Sacramento Regional Folk Dance Council.

## REGIONAL FESTIVALS (North)

SUNDAY, JANUARY 18—Glen Park Recreation Center, Chenery and Elk Sts., San Francisco. Hosted by Valley Twirlers. Sponsor: San Francisco Recreation and Park Dept. and San Francisco Folk Dance Council.

SATURDAY, FEBRUARY 14—Harvey Auditorium, Bakersfield. Sixth Annual Folk Dance Festival. Sponsor: Circle Eight Folk Dance Club.

## INSTITUTE (North)

SUNDAY, JANUARY 11—Oakland. Chairman: Millie Von Konsky.

## OTHER EVENTS (North)

SUNDAY EVE., JANUARY 11—Carmel High School Gym. on Highway 1. Monterey Bay Area Callers Association. "Jamboree." Chairman: Johnny Savage. Donation.

SATURDAY, JANUARY 17—Boy Scout Bldg., Hale Park, Lodi. "Callers' Jamboree." Sponsor: Lockeford Mixers.

JANUARY 23 and 24—Tucson, Arizona. Fifth Annual Southern Arizona Square Dance Festival. Friday party at 8:00 p.m., Memorial Bldg., University of Arizona campus. Saturday party at 8:00 p.m., Rodeo and Fair Grounds Bldgs. General Chairman: Dave Neal, 1740 East Water St., Tucson, Arizona.

SUNDAY, JANUARY 25—I. O. O. F. Hall, Placerville. Hangtown Twirlers Polio Benefit Dance. Dancing starts at 1:30 p.m. Pot Luck Dinner after the dancing.

SUNDAY, JANUARY 25—Meeting. Square Dance Callers Association of Northern California. Members will be notified of time and place by card.

THURSDAY, FEBRUARY 19—Third Annual All Women's Festival. East Bay Women's Dance Circle, 3245 Fruitvale Ave., Oakland. Thursday morning 9:30-11:30 a.m. Everyone invited; spectators and folk dancers alike. Directed by Millie Von Konsky, assisted by Gwen Heisler. Festival chairman: Verna Peterson.

SATURDAY, FEBRUARY 21—Boy Scout Bldg., Hale Park, Lodi. "Callers' Jamboree." Sponsor: Lockeford Mixers.

SUNDAY, FEBRUARY 22—San Francisco. Square Dance Callers Association of Northern California meeting (Election of Officers).

## FEDERATION FESTIVALS (South)

SUNDAY, JANUARY 11—Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale. A Mid-winter festival for the Federation. Council meeting, 11:30 a.m.; dancing, 1:30-5:30 p.m. Hosted by the Pasadena Folk Dance Co-op. Chairman: John Nordquist.

SATURDAY, FEBRUARY 14—A Valentine Festival hosted by the Westwood Co-op Folk Dancers. Council meeting, 6:30 p.m.; dance 8-12 p.m. Chairman: Daphne Upton.

(Continued on Page Sixteen)

# NEW YEAR'S GREETINGS

LEONARD MURPHY  
HARVARD HICKS

## "Meet Your Editor"

Friends, it is my pleasure to introduce to you your Editor, Mr. Robert "Bob" Chevalier, of San Anselmo, Calif. Bob's journalistic experience began with the editorship of various high school and college journals. This experience has since been broadened by serving for two years each as news bulletin editor for a San Francisco chapter of a national service club and in the same capacity for one of California's leading folk dance organizations.

Bob is the owner of a successful sport shop in the city of San Anselmo. He has been recognized in San Francisco for outstanding efforts in Junior Chamber of Commerce activities. He has been an active and enthusiastic folk dancer for some seven years. Folk dancing holds an especially treasured place in Bob's heart for it was through this activity that he met his lovely wife Kathleen.

The qualities, possessed by your editor, that will come to impress you most are his down-to-earth attitude, his sincerity of purpose, and his earnest desire to present a *Let's Dance!* that sparkles with the genuinely infectious enthusiasm inherent to folk dancing. He is determined, with your assistance, to have *Let's Dance!*, the magazine of the Folk Dance Federation of California, reflect the sentiments of our entire Federation. The very valid reasons for the existence of this magazine are its service to the Federation and to you as an individual subscriber.

We proudly present our new editor, confident that under his guidance and stimulated by the cooperation of all loyal Federation people, *Let's Dance!* will move forward to unprecedented heights in its realm of service to the cause that it represents.

LEONARD MURPHY, *President*  
*Folk Dance Federation of California (North)*

## President's Message—South

Dear Bob:

Congratulations on your ascendancy to the select few—Editors of *Let's Dance!* Like those who have gone before, you will be faced with many problems, but here in the South we have complete faith in your ability to solve each one as it arises.

As your term proceeds remember that folk dancing is a "Way of Life." It gives us enjoyment and relaxation—so necessary in our modern, high-strung world. It develops a warm feeling of friendliness and good fellowship among our fellow dancers. But above all it teaches us to know and appreciate the people and customs of *all nations*. This is Democracy in action.

Your first, last and constant problem will be to promote and protect our "Way of Life"—a job far too big for you or any other single individual. You will need the steady counsel of sound minds—this we delegate to your predecessors and former officers of the Federation. You will need the aid of many helping hands—this we in the South pledge our share, confident that the North will do likewise. You will stumble and make errors—this is human, a sign of progress, and we pray that those who will tend to criticize loudly and even raise a clenched fist will remember the "Spirit of Democracy" and stretch forth a helping hand and whisper good counsel in your ear. Finally, you will publish a good magazine, one which will bring credit to yourself and the Federation—and we, the Federation members and your subscribers, will be both proud and satisfied.

I know that the nicest thing that can happen to any Editor or Business Manager is to see his efforts rewarded by a substantial increase in advertising and circulation. This we, both clubs and individual members, promise to promote at every opportunity—so that you and Bill, one year hence, can feel proud of a job which we know will be *well done*.

Sincerely,

HARVARD HICKS, *President*  
*Folk Dance Federation of California (South)*

P. S. Action speaks louder than words. Attached is my renewal for the coming year.

## 'Building Upon What Has Been Achieved'

Looking back through the years of *Let's Dance!*, I came across an article written by Past President Lucile Czarowski at the time she took office as the third president of the Folk Dance Federation in July 1945—"Building upon what has been achieved. . . ."

This year *Let's Dance!* magazine will be dedicated to that motto. *Let's Dance!* is today a result of the efforts of all the past editors, columnists, writers and many others. *Let's Dance!* had its humble beginning way back in 1944 as a one-page mimeographed sheet called "the Federation Folk Dancer." The

name *Let's Dance!* was adopted in the October issue of that same year.

"*Let's Dance!* invokes the idea of fun, recreation and beauty. It invokes the idea of our paper stimulated to broader horizons. *Let's Dance!* intends to formulate itself to our needs. We are not smug. We want to progress. We have come a long way already. But we still have a lot of ground to cover. So, *Let's Dance!*" Quoted from the October 1944 issue.

To build upon what has been achieved, we plan to start three new features in the near future. The first, "Our Host Cities," will be a double article telling about the

Federation Festival of the month both in the North and the South. The second will be a "Letter to the Editor" column. A recent survey showed that nearly all those polled wanted such a place in the magazine to "let off steam." The third, "Your Council and Mine," will be devoted to council and club news of the fifteen northern California Councils written by reporters in each area.

These and other features will be the efforts of your 1953 editor in line with his adopted motto, "Building upon what has been achieved."



# A Wedding at Voss, Norway

BY RUTH PRAGER

MANY are the reasons for which people travel; pleasure or business, out of curiosity or boredom, to improve the mind, enlarge the mental horizon, have something to talk about. When I had the chance to take a few weeks off in the summer of 1947, I knew exactly what I wanted to do and see, and where I wanted to go. Norway! From Heidelberg where I was working, to Oslo, by our standards of time, was not a long trip. But in outlook, atmosphere, culture, they are worlds apart. Germany was still in the after-throes of war—disorganized and dismantled. Norway was calm, friendly and inviting.

I made no special plans, but took a train from Oslo to the east coast. I hoped to find folk dancers and climb mountains. My disappointment was keen the first few days. I was told that costumes were worn only for special occasions and celebrations. Where should I start looking?

That small narrow-gauge train that would land me in Bergen is something I shall never forget. The scenery was superb. In a day or so, I was thinking, I would be in the high mountains, after a boat trip up the Song Fjord. Then the train stopped at a small station. My eye was caught by bright colors. People were getting on our train—in costumes! As we stopped at further stations more and more costumed groups boarded the little train. The aisles were filled with the laughter of happy men and women in holiday mood. Taking a chance, I asked someone nearby if she could understand English. Could she tell me where these people were going? "Voss," she said, "to weddings."

Soon the train stopped at Voss. I got off. I followed the crowd toward the village square. From every street converging upon the center of town were wedding processions, slowly marching to the ancient church. First would come the fiddlers, then what appeared to be the best man. Over his arm hung a beautiful hand-woven rug. The bridal couple followed. The groom, in tight-fitting breeches and dark jacket, made a contrast with the bride in her full skirt, beaded and jewel-bedecked felt blouse, long white apron and silver belt. There were to be seven weddings at Voss that morning. Each bride wore the customary and traditional headdress of the region, a flat elongated mortarboard type of hat from which dangled golden pendants. Behind the bridal pair came the parents, relatives, friends, all in costume—and at the end of the longest procession came I.

Into the church we went, to sit in hard wooden pews. The best man had spread his covering over two tall-backed chairs for the bride and groom, placed in front of the altar. I admired the hand-carved decorations, the sunlight filtering through colored windows. And while I could not understand the spoken words, the spirit and solemnity of the setting calmed my spirits and let me also partake of the ancient ceremony.

OUTSIDE, the fiddlers were again playing. The procession was leaving the church. I could not bear the thought of this being all I would share. I must do something, and immediately. I went up to a young man and asked if he were personally acquainted with the newlyweds or their families. Would he inquire if an interested American could possibly be invited to the home reception? He came back smiling to say I would be most welcome. At my hotel I was told that the family lived out of town, high above the lake. They were one of the most respected families of Voss, owned a slate mountain, had friends throughout all of Norway who were today at the wedding. The cab driver seemed most impressed that I had been invited and drove me in style to the front gate.

I was greeted as an expected guest by a friend of the bride who spoke English and undertook to look after me from then on. First I was offered sweet beer, out of a large wooden spoon, carved in the shape of a Viking ship. I was introduced around, shown the 600-year-old home, the large kitchen with the stove chimney through the center of the roof, the modernized cottage for the newlyweds, their lovely gifts and hand-woven linens. The barn had been cleared and the corners filled with fragrant greens, and dancing was in full swing. My companion was quite astonished that I wanted to join in, but the dances were easy to follow except for the "Springar" and "Vossarude." Before long the groom had honored me by asking for a dance. The musicians were very lively, and the tones of the master fiddler reminded me of bagpipes.

Then dinner was announced. The musicians led off; we all followed two by two, circling the flowered garden. The house stood outlined in the soft night-long summer twilight. We returned to the barn, climbed the stairs to the loft. How beautiful all looked in candlelight! The walls were hung in magnificent age-old hand-woven drapings. The

long tables for the one hundred guests were groaning with food. At each place were printed booklets of songs we would sing; a picture of the bride and groom as children; a poem written by the bride to her mother. I wish I could tell of the varied and many steaming dishes we enjoyed. The cakes and cookies passed but names were not to be remembered in the excitement.

My neighbor leaned forward and whispered in my ear: "You will have to say something, talk slowly and I will translate." I stood in my sombre (UNRAA) uniform amidst the color and warmth of the setting and hesitated for a minute. Could I make them understand how I felt? I talked then of the Germany I had left, and the wonderful freedom of Norway. But I knew they wanted to hear of America. They doubted, I was sure, how very interested we were in their customs and lore. I told them of San Francisco and "Changs," of our enthusiasm for folk dancing, the growth of the movement, and our desire to help preserve the traditions of all lands. I assured them this day would always be remembered as one of my happiest in Europe.

THE festivities continued through the night. We danced and sang. I was taken for a drive in the early morning to see the sun rise. We had a breakfast beyond description, and I was asked to come back later in the day. Around noon I was called for at my hotel, and found all the guests assembled in the brilliant sunshine of the courtyard. They had on their civilian clothing, but the newlyweds were still in costume. The bride had, however, changed her head-dress to a white starched cap, embroidered in tiny black cross stitches. This denoted her married stature.

A group of gay young fellows dragged in a large tree they had chopped down. It was raised in the corner of the yard. One of the men climbed up and sat on the roof. He held up shoes that had been stolen from the sleeping girls during the small hours of the night. Now he demanded payment in forfeits: a song, poem, or a dance. A tug of war was in process; the older people chatted. A table was brought out and on it placed small glasses. The bridal couple seated themselves, and we all crowded around. Now each was to present a toast and drink a glass of wine.

I said I would take home in my heart not only a picture of Norway's majesty but a feeling of warmth for a people who had allowed me in this short time to be one of them.



# Your Council and Mine

## MARIN COUNTY

Marin County's traditional New Year's Eve Karlstad Ball will take place at the Gymnasium, located at the College of Marin. A gala evening of fun starting at 9 p.m. and extending to 2 a.m. (see Calendar page). Admission, including buffet refreshments, will be \$1.50. For those living in the Bay area, this New Year's Eve party is one of the outstanding affairs. The committee, headed by Janet Everson, 51 Meerna St., Fairfax (GLnwd 3-0615), would appreciate any advance reservations to get a line on how many to prepare for. Various clubs will have tickets.

Remember the first Saturday of each month, except in January, is the Laendlers' night to dance. These dances are open to all folk dancers no matter where you live. Come on over and enjoy the fun.

\* \* \*

## OAKLAND COUNCIL

### NEW YEAR'S EVE PARTY

The Y American Square Dancers invite you to a New Year's Eve party to be held at the Central Y.M.C.A., 2101 Telegraph Ave., Oakland, Calif. The party will start at 9:00 p.m. and last to 1:00 a.m. There will be guest callers, refreshments and lots of noise, according to Phil Maron, the director. Remember the date, Wednesday, December 31, at 9:00 p.m.

\* \* \*

by ALICE CRANK

Members of the EAST BAY WOMEN'S DANCE CIRCLE will present their third annual folk dance festival on Thursday morning, February 19, from 9:30 a.m. until 12 noon, at the Dimond Roller Rink, located at 3245 Fruitvale Avenue in Oakland. This "all women" group is directed by Millie von Konsky, assisted by Gwen Heisler. The program will include exhibitions, general folk dancing, and American Squares. Spectators and folk dancers alike are invited to attend.

by JERRY WASHBURN

The Oakland Folk Dance Council is planning to make folk dancing possible to many people who have not had the opportunity to partake of this activity by sponsoring large beginner classes which will be led by some of our outstanding instructors. The teachers' committee, a committee of five folk and square dance teachers in the Oakland Council, and a committee of five folk dancers chosen from different districts in the council, will act as a steering committee for this activity. The need for such classes has

been felt for some time by this Council. It was this need that prompted an extensive study by a committee of the problems of "beginner folk dances," the findings of which will be used by the "steering committee" in setting up the new classes. The volume of "beginner dances" to be published by the Federation will be the basis for teaching.

\* \* \*

## RED BLUFF, CALIF.

Harold Todd and Josephine Tye sponsored a square dance jamboree recently at Idyllwild with Bill Castner from Alameda as the featured caller. More than 225 people attended. Bill's calling kept their blood tingling with enthusiasm and all ended the evening exclaiming, "It was the best dance ever—let's do it again!" So numerous were the requests for a "repeat" performance that plans are now under way to make it a bi-monthly event.

\* \* \*

## SQUARE DANCE CALLERS' NOVEMBER MEETING

by PEG ALLMOND

San Lorenzo was the scene of the regular November meeting of the Callers' Association. The program started at 1:30. New squares and breaks were presented, rounds were taught, various committees scurried around working on such vital things as standardization of terms, what rounds are to be taught, where the next two-day session will be held, new form application blanks and membership cards, etc.—such busy-ness!

Then casseroles and mysterious packages started to appear from cars, station wagons, etc., and a terrific pot-luck supper was the result. There were some sixty adults and ten children, and, honestly, it was like a big party in a private home. A big fire burned in the fireplace, and warm, friendly visiting was enjoyed for an hour and a half. Then the evening session started, with a business meeting, review of materials presented, and a pleasant talk by Al Rasmusen, who was visiting from Canada. Everyone was danced out when the evening ended.

Guests at the Folk Dancers Guild party at Richmond, California. They enjoyed the Statewide Festival at Oakland so well another trip to the Bay Area came naturally. Left to Right are: Mr. & Mrs. Art Gibbs and Mr. & Mrs. Mitch Mitchell—all four from Portland, Oregon.



Because of the holiday season there will be no meeting in December. Better plan to attend the January meeting!

\* \* \*

## YUBA CITY FESTIVAL

A March of Dimes Festival hosted by the Twin City Twirlers of Yuba City will be held on January 25th, 1953—afternoon from 1 to 5 p.m. and evening 7 to 11 p.m. There will be exhibitions at both sessions. The Twin City Twirlers invite all clubs in the Northern area to come and enjoy themselves. Both sessions will feature squares, rounds, and folk dances.

\* \* \*

## MARCH OF DIMES PARTY

January 10, 1953! Mark that date on your calendar! The VAGABONDS are sponsoring the Second Annual March of Dimes Party at the Burlingame Recreation Center on the 10th of January, 1953, at 8:30 p.m. and everyone is invited.

In gratitude for immediate and substantial aid given to one of their members, the Vagabonds stage this party each January and they give every cent of the proceeds to the March of Dimes Foundation for Infantile Paralysis.

Everything to make the party a success is donated by cooperative merchants and many friends send in contributions.

You can be assured the Vagabonds go all out to make this a bang-up party and a GREAT TIME is expected. Exhibitions, good food, lots of dancing and fun!

Mark that calendar for JANUARY 10, 1953!

\* \* \*

## FROM VALLEJO

The Sunnyside Folk Dancers are holding a New Year's dance at the Vallejo Community Center on New Year's Eve. Their classes are geared to the party so that newer folk and square dancers as well as those who have been dancing for a long time may all dance on the same footing, thus insuring all lots of fun.

The Vallejo Folk Dancers recently held another Sadie Hawkins Day with nearly three hundred dancers in attendance. Li'l Abners, Daisys, and other authentic characters put in an appearance. Ed Morrison and Cherie Lane won the costume honors.



# Kolo Festival

BY JOHN FILCICH

Authority on Slavic Lore and Owner of SlavArt Music (One of Our Advertisers)

ON SATURDAY and Sunday, November 29th and 30th, the long awaited KOLO FESTIVAL was held in San Francisco in the Castro Hall. Immediate enthusiasm was seen in the hundreds who filled the hall almost before the Tamburitza orchestras were ready to start the rhythm of the kolos. For the affair three Tamburitzas and a Polka band were engaged, their services partly donated, as were the services of the committee, to the purpose of the Kolo Festival, the Get-Well Fund for Vyts Beliajus, outstanding folk researchist and teacher.

The Slavic colonies of San Francisco, Sacramento, and Watsonville lent their local Tamburitza orchestras for the event; these were supplemented by Henry



Various Croatian costumes as displayed by members of the Yugoslav Folk Dance group. Costume worn by Stoyan Obradovich, fourth from left, is from Slavonia and is noted for the lacework at ends of blouse and the wide "gache."

Gorecki's Polka Band, the leader being a recent arrival here from Cleveland, Ohio, the "Polka Town." Two of the four orchestras were on hand at each of the three sessions of the Festival.

The feature of the opening party, which took place Saturday evening, was the Croatian Wedding Dance for which the Watsonville Tamburitza Orchestra played. Purpose of the dance was to send a special Christmas gift to Vyts from the Kolo enthusiasts present. Reviving the old custom, a hollowed loaf of bread was used as a receptacle for the donations deposited by the dancers as each went through the routine of selecting a partner, embracing while kneeling on the decorated pillow, dancing a bit of the polka, being wined and buttonholed at the special table in the center of the floor. The dance lasted well over an hour.

The attendance at the Kolo Festival was as varied as it was great. Present were folk dancers, many of whom came from



John Filcich, chairman of the Kolo Festival, modeling a costume from Montenegro, Yugoslavia. Unique features are a double-breasted jacket with wide embroidery in gold, and the "dusanka" named after Csar Dushan with optional sleeves.

places as distant as Modesto, Fresno, Los Angeles, and even Portland, Oregon. These costumed enthusiasts mingled with the local Yugoslav people. The latter were very favorably impressed with the interest and enthusiasm displayed by the folk dancers for Kolos and the many costumes worn. The hall was filled to capacity at all times, the total attendance being over 1,000 people.

Sunday afternoon Yugoslav costumes and handicrafts were on exhibit, much to the delight of both the ethnic attendance, many of whom had not seen these items for thirty or forty years, and the folk dancers interested in folklore. Outstand-

John Filcich and Carmen Hoyt display loaf of bread used in wedding dance.



ing items were pirot rugs from Sarajevo, complete Croatian costumes, Serbian footwear "opanki," books on folklore, costume plates, and a collection of twenty Serbian regional costumed dolls.

Sunday evening, after a delicious "sar-ma" dinner prepared by Mrs. Ivan Filcich, four films were shown to an eager audience. The films included material of folklore value from all parts of Yugoslavia. Most popular was the film "Macedonia," which included two outstanding dances, the Rusalija and Teshko Kolo, both of which are men's warrior dances.

Available throughout the Kolo Festival were various Yugoslav delicacies such as kobase (Slav sausages), strudel, prigranice, and hrostule, the latter being pastries. A "sarma" dinner (stuffed cabbage



A portion of the costume and handicrafts display; attendants are Hilma Lenshaw and Ada Harris. Note Let's Dance! cover of Vyts Beliajus, for whose benefit the Kolo Festival was given, on the left wall.

leaves recipe) was served Sunday evening.

The ethnic attendance included a number of Gypsies whose ancestors lived in Yugoslavia for centuries, and who cling to their traditions very firmly. They demonstrated their kolos and solo dances, and prompted the spectators to join them.

The festivities came to a close at 1:00 a.m. Monday, everybody tired, but already looking forward to the next Kolo Festival. The committee was pleased to report a net profit of about \$400.00 for Vyts Beliajus.

## A THOUGHT FOR THE NEW YEAR

*In the midst of receiving gifts this Christmas, let's remember that the One whose birthday it is has been revered nearly two thousand years, not for what He got, but for what He gave.—Quote from BURTON HILLIS' The Man Next Door.*

LET'S DANCE!



# Report from Southern California

By PAUL PRITCHARD

HAPPY NEW YEAR, everybody! Got all your resolutions made and broken yet?

The GRIFFITH PARK FOLK DANCERS had a Thanksgiving Party instead of one on Halloween; a VYTS BELIUS benefit. Prizes were given for the best Hopak, Hambo and Jarabe, and the whole affair was very gala indeed!

\* \* \*

Out at DESERT HOT SPRINGS, a group from the Los Angeles area put on a very much appreciated evening of folk dancing beneath a tropical moon, guests of MRS. ONSTAD, proprietor of "Tropical Palms." Among those present were the SOL LEVYS, the DEXLERS, KERKERS, TAPLINS, MAT and ANN MEIMSOHM, MR. and MRS. RUSH and PAUL and ROSE PASCAL. Leaving with invitations to return soon, it seems as though our ambassadors have succeeded in arousing the interest in folk dancing in that area.

\* \* \*

Says SAUL BLAKE, just back in town from ANCHORAGE and FAIRBANKS, ALASKA, folk and square dancing are so welcome up there under the aurora borealis that they pay as much as \$2.50 a month for membership. Saul is a member of both the ARCTIC CIRCLE FOLK DANCERS and the NORTHERN LIGHT CIRCLE.

\* \* \*

One of our magazine's most energetic spark plugs is HELEN KENNEDY, who is chief of promotion in Southern California. Helen has been carrying on a one-woman campaign to see that *Let's Dance!* becomes known far and wide, and methinks 'tis her ambition to see that every folk dancer eventually becomes a subscriber. Let's hope such wishes are realized.

\* \* \*

Perhaps some of you are not aware of the revamped set-up concerning the special Federation committees. The Teachers' Institute Committee is now operating on a revolving basis, with four executive members, each advancing a notch after an institute and a new one being appointed at the foot of the list. The Research and Standardization Committee will be set up as a new committee, and will have equal publishing rights with the northern section in *Let's Dance!*

\* \* \*

By the way, do you have a Folk Dance Federation decal on your auto wind-



The Gandy Dancers of Los Angeles exhibit at the opening ceremonies of the Flower Show.

shield yet? If not, you can get one for a nickel, one-twentieth part of a dollar. EDITH STEVENSON, HELEN KENNEDY, I am sure have plenty to spare as well as many others, including myself. AL BAKER and DAVE SLATER are members on this promotion committee, too.

\* \* \*

A whole lot of activity has recently been scheduled at WESTWOOD. There was their party at Mount Vista Lodge in UPLAND, at which almost 100 folk dancers week-ended, with swimming and singing as added attractions, and their party night of Halloween was swell. The biggest event though was the "Kick-Off" festival, for the promotion of *Let's Dance!*—a subscription party, held in cooperation with the U.C.L.A. FOLK DANCERS at the Women's Gym over at the University, November 14th. Despite the heavy rain, a goodly crowd turned up to make it a success. The WESTWOOD FOLK DANCERS hope to celebrate Valentine's Day with a full fledged Festival, and the officers are at the moment working hard on the final details. Watch the calendar of *Let's Dance!* for time and place.

\* \* \*

One of the most cooperative municipalities in Southern California is the City of Long Beach. The use of the great auditorium there was allotted to the SILVERADO FOLK DANCERS for their annual November Festival. There were very good exhibitions and programme, ably handled by the officers of the group and the emcees. This club is one of the major groups in Southern California now both in its activities and its promotion of folk dancing through the medium of exhibitions and demonstrations.

\* \* \*

BILL HERLOW is now teaching a class in SANTA PAULA every Thurs-

day, 7:30 to 10:00 p.m. at Briggs School, and intermediate and advanced dancers are always welcome. Bill also has a class starting in SANTA BARBARA at Welcome House, teaching DANISH ethnic dances only. Meets 2nd and 4th Tuesdays from 7 to 10. Sounds good!

\* \* \*

Up in that neck of the woods still, remember that the OJAI DANCERS at the ART CENTER have Tuesdays for beginners and Thursdays for their advanced dancing.

\* \* \*

Look what teaching can get one into! You know JACK LAUTERS, he's the guy who has been teaching folk dancing at SANTA PAULA, while DOROTHY PATCHETT has been teaching ditto in SANTA BARBARA, with each other's assistance. Anyhow, to make a long tale short, the monthend festival at McKinley School was turned into a "Wedding Ring Festival," and from the reports given me, the party was both hilarious and lovely. Congratulations, Mr. and Mrs. Lauter!

\* \* \*

The PEABODY SCHOOL in SANTA BARBARA has its classes Thursday nights. The intermediate class is on Mondays at the Recreation Center. It is expected that a workshop group will be formed from these two groups, which will be nice. I'd like to see more such groups get under way in Southern California.

\* \* \*

A stork shower party for RUTH GARBNER at the home of IRIS and FRED HOBLIT at the beginning of the last month. Food was scrumptious, prepared by RIMA MINTON, who was co-hostess. While Ruthie received many lovely and also useful articles for the coming attraction, the gents present all brought prospective Papa BILL sundry gag items. Folk dancers have more fun than people.





# TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

So we start a new year this Jan. 1953 — we have a new EDITOR and that means a new policy. All contributors, I presume, have been given their instructions . . . here's mine . . .

ROBERT H. CHEVALIER  
1382 San Anselmo Ave.  
San Anselmo, Calif.

November 11, 1952

Dan McDonald  
4356 - 18th Street  
San Francisco 14, Calif.

Dear Danny:

As Editor of *Let's Dance!* for 1953, I wish to extend a formal invitation to you to continue your column in the magazine during 1953.

Letters have been sent out to all the council presidents soliciting news of their Councils by their own people telling about activities. The request was to write about club affairs on a club level; that is, not about people. Your column mentions names and tells what people are doing, making it reading of wide interest. The more names the better—new names often if possible. The council news will be set up in its own section separate from yours.

My deadline is December 1, 1952, for the January issue as I want the magazine to be received by the subscribers about the first of each month.

Looking forward to receiving your article each month, Danny.

Sincerely yours,

(Signed) BOB CHEVALIER

Now it's up to me to do my best. . . I've always liked to mention places and things as well as names; hope the column doesn't look like a phone book!

The No. 1 name, of course, is LEONARD MURPHY, our president, for doing an outstanding job of helping us to be solvent while we are having our fun. The average reader of *Let's Dance!* doesn't realize what a tremendous effort goes into its making each month and the great financial burden it has been on the FOLK DANCE FEDERATION, which never intended to make a pile of money and certainly never thought of going into debt.

Our vice president, BILL SORENSON, has been appointed business man-

ager for the magazine and TRUDI SORENSON is the new Federation secretary. LEONARD has selected a fine group of competent people to help him dig in and weed out the things that have been detrimental and has in a comparatively short time shown us the way out of the red.

But we can all do our bit—by purchasing the new beginners' volume of 30 old dances, including basic information for teacher and dancer to follow. I'm sure it will be priced right and will be a priceless reference to bring back the enjoyment of again dancing together as a happy group of people in a non-competitive activity which will be yours for keeps. These dances were selected by groups from all over Northern California, compiled as to their degree of difficulty by a committee appointed by the president, who worked 12 hours—checking and double checking, walking through, ugh, dancing to the suggested recordings . . . all under the watchful eye of our director of research, LUCILE CZARNOWSKI.

BETTY GRASS is now MRS. PRESTON RING, and to date has not received any response to our appeal in November column for old records, books, costumes, etc., to help lighten the burden at the DE WITT STATE HOSPITAL, where she is recreation therapist. BETTY is in a position to help the patient far greater than many occupational therapists because of her ability and background in the folk dance field; and, believe me folks, I know it's helping them on the road back or ahead. P. O. Box 192, Auburn, Calif., is the address.

Not another line until we mention two very special people, PEGGY and TOM SAWYER of the SAN LEANDRO FOLK DANCERS. Not only do they run a swell party, but they take time out to help others whenever and wherever possible. Recently, they visited the DOUBLE J DANCE BARN in GRANTS PASS, ORE., and discovered JIM & JO (that's the Double J) HOCK, a swell couple formerly of LAKEPORT, CALIF., firmly planted about a block off the Rogue River in a barn they built for dancing. This is about 2½ miles out of Grants

Pass on the road to Medford. Tom says Jim and Jo like people and people sure like them. Plan to go sometime. Their address is DOUBLE J DANCE BARN, 1136 Gordon Way, GRANTS PASS, ORE.

THE SAN LEANDRO FOLK DANCERS are fast becoming a must for their third Saturday of the month parties! AND they are in constant need of exhibition groups or just exhibitions by anyone or two or three, etc. So, here's an SOS . . . write an offer to PEGGY SAWYER, 1639 Ward St., HAYWARD, CALIF., and you'll be glad to meet these fine people.

Their Halloween and Thanksgiving Parties were terrific and why not? ALICE CRANK is their publicity chairman. Their instructors are MILLIE and VERN VON KOSKY and they dance in the BANCROFT JUNIOR HIGH SCHOOL AUDITORIUM.

Speaking of names, we just have to mention VON KOSKYS again, MILLIE for her very clear narrating and VERNON for his very, very fine photography of the recent folk tour they conducted to Europe.

MAJOR ROBERT R. MORGAN and his ETA's new address is P. O. Box 4746, Normandy Branch, MIAMI BEACH 41, FLORIDA.

CLARICE and ALICIA ANN WILLS are moving again from LUXEBURG to GERMANY to be with Papa Darling. . . Address, LT. COL. and/or MRS. WAYNE WILLS, A 01280095, Hq. 12th Air Force, Compr. (Finance), A.P.O. 12 c/o Postmaster, New York, N. Y.

C. D. ZAPPETTINI (who was GATE-SWINGER—MILLIE'S boss—"B. M.," before marriage) is now associated with the firm of Hauerkin, St. Clair & Viadro for the general practice of law.

Another mention of two very important names left out of November was this: JACK and DOT SANKEY, two very hard-working teachers, specializing in New England contra dances, should be complimented on their ability to make these dances fun to do. Don't miss their classes. More of these should be programmed and people with such interest and patience should be recognized. Information at UNDERHILL 1-4751, 1475 Haight St., SAN FRANCISCO.

(Continued on Page Fifteen)



# THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY



(The following are personal opinions of the Record Editor—not official Federation rulings!)

By "BUNK" SICOTTE

This month I would like to present a few "do's and don'ts" concerning the care and maintenance of your club record library.

## DO:

1. Immediately catalogue your records upon purchase. This prevents loss and breakage.

2. Allow only one person to handle the records. This places the responsibility squarely on an individual and prevents everyone from handling all the records.

3. Treat your records carefully. Grasp them by the edges to prevent body oils from damaging them. Also it is a good idea to treat them with some commercial product like "Dust Stop" which prevents dust from clinging to the surface.

4. Keep your needles in good shape. When a needle sounds scratchy you are about a month too late. The average club should have needles checked every three months.

5. Use the proper needle for your records. Thirty-three and one-third records which have microgrooves should have a microgroove needle. Don't let anyone tell you differently. Sure they will sound all right with a regular needle for a while, but when your microgroove record is all chewed up, your neighbor, who plays his with the right needle, will have a recording as fine as the day he purchased it.

6. Make transcriptions ("cuts") of records which are out of print. When your record is worn out, you will be most distressed to find you can't buy another. Check with your dealer about this matter; remember, he is there to serve you. The major recording com-

panies have recently cancelled some of our favorite dances like Corrido, Cumberland Square, etc.

7. Label your record with your own or your club's name.

8. Label the records which have a different title from that of the dance. This aids those persons who are not familiar with records. Nothing is more distressing than to be on the floor for Zillertaller Laendler and have the Austrian Dreisteयर come out instead just because the German looked the same on both sides to the M.C.

9. Vary your recordings on your dances. When a better record for a dance is pressed, don't hesitate to buy it. I guarantee that it will put new life into your club. For instance, the Folk Dancer recording of Tygonotchka is one hundred times better than the Kismet recording we have been using for years.

## DON'T:

1. Leave your records lying around. When a dance is over, place the record back in its proper place.

2. Place your records near heat or in the back seat of your car. The heat will warp them. Many a time I have seen records on the ledge above the back seat of an automobile which, when exposed to the sun, looked like a pretzel. Incidentally, a good way to straighten warped records is to place them between two pieces of plate glass and leave them in the sun. When they straighten out, remove them.

3. Use the wrong recording for a dance. Nothing is more distressing to hear some teacher using Blue Tango for Fascination Tango. When we have the right record, let's use it. Don't lose the flavor of the music peculiar to the nationality of the dance. (This is not to be confused with item 9 above, where I was referring to the same tune, but just a different arrangement.)

I feel if you follow some of the suggestions above, you will discover that in years to come you will have a record collection which you can be proud of. And above all, consult your record dealer for any information; he is always there to serve you in the best way he can.

## Try These Record Shops

### BERKELEY

DAVE'S RECORD SHOP  
372 Colusa Ave. LA 5-5122

### FRESNO

HOCKETT COWAN MUSIC CO.  
1254 Fulton Street Phone 6-8171  
MARGO'S, Home of Foreign Records  
719 Fulton Street Phone 3-8044  
SCHILLING MUSIC CO.  
1239 Fulton St. Phone 3-3517

### LOS ANGELES

AMERICAN MUSIC COMPANY  
426 So. Broadway MI 1871  
PAUL ERFER'S FOLK ARTS BAZAAR  
625 Shatto Place DU 8-5265

### MERCED

RECORD RENDEZVOUS  
356 Seventeenth St. Phone 375

### OAKLAND

PHIL MARON'S FOLK SHOP  
1517 Clay Street TWinoaks 3-7541  
RADIO MARGO  
7415 MacArthur Blvd. LOckhaven 2-1551  
SLAY-ART MUSIC  
3325 E. 14th Street KELlogg 4-4246

### SACRAMENTO

TOWER DRUG  
16th and Broadway Sacto. 2-4916

### SAN FRANCISCO

ED KREMERS' FOLK SHOP  
262 O'Farrell St. SUTter 1-7294  
MODERN RADIO CO.  
1475 Haight St. UNDERhill 1-4751

### SAN MATEO

PENINSULA MUSIC CENTER  
El Camino Real at 24th FRESide 5-2310

### SANTA CRUZ

LAWRENCE CULLOM  
318 Pacific Ave. Phone 598

### STOCKTON

OTTO SCHWILL  
2301 Pacific Ave. Stockton 2-3553

### VALLEJO

NELSON TELEVISION STORE  
1207 Tennessee St. Phone 2-1527



Edited By Jack McKay

## HUENEME WHIRL

PRESENTED BY VIRGINIA JOHNSON

1. Head gents center with a right hand whirl
2. Left hand round the opposite girl
3. Back to the center with a right hand whirl
4. Left hand round your own little girl
5. Corners all with the right hand round
6. Partner left with the left hand round
7. Go all the way around to the right hand girl
8. A wagon wheel and you make it whirl
9. Hub flies out rim flies in
10. Balance once and gone again
11. Left to the next for a do-pas-o
12. Partner left and the corner right  
(original opposite)
13. Partner left like an allemande thar
14. Back 'em up boys not too far
15. Shoot that star with a full turn around
16. Corner lady with the right hand round
17. Partner left and don't be slow
18. It's once and a half on a heel and toe
19. Four gents center with a right hand star
20. Turn the opposite girl like an allemande thar  
(original partner)
21. Back up boys in a pretty little star
22. Shoot that star let the heavens fall
23. Weave that ring go round the hall
24. It's in and out like weaving a braid
25. And you find yourself a brand new maid  
(original right hand lady)
26. Take her by the hand and promenade.  
(repeat three more times to get original partner)

## WOODACRE WHIRL

ORIGINAL BY BILL OWEN; PRESENTED BY BILL THEEDE

1. Left hand around your corner girl
2. Back to your own with a right hand whirl
3. It's once and a half and the gents all star
4. Star by the left across the way
5. And do-sa-do don't take all day
6. Box the gnat with the lady there
7. Gents star left across the square
8. Do-sa-do and think of that
9. Give her your right and box the gnat
10. Step right up and swing and whirl
11. Go around and around with your pretty girl
12. All join hands and circle eight
13. Circle eight till you get straight
14. Head gents break with your left hand
15. Circle four as fast as you can
16. Circle to the outside don't be slow
17. Do a right and left through and do-pas-o  
(In right and left, pass right shoulders with person facing you, give left to your own and start do-pas-o from this position)
18. Partner left corner right
19. Partner left—an arm around
20. Home you go and swing and whirl
21. Promenade with the pretty little girl

## OUT YOU GO

ORIGINAL BY PONCHO BAIRD; PRESENTED BY TOM WALTON

1. Swing all eight with all your might
2. Gents to the center star by the right
3. Star by the right go all the way around
4. Your partner left when you come down
5. Right hand lady with the right hand round
6. Gents star left and you go to town
7. Pass one maid and out you go  
(pass opposite lady)
8. Round the next with a do-sa-do  
(original corner)
9. Go on to the right and swing your own  
(original partner)
10. Allemande left when you come down
11. Right and left and form a star  
(with right hand lady—like allemande thar)
12. Walk right in from where you are
13. It's a left hand swing and here you go  
(with lady with whom you are starrng)
14. It's a right and left and do-pas-o.  
(Start do-pas-o with original corner)  
(repeat three more times to get original partner)

## HOT CINDERS

ORIGINAL BY JOHNNY SAVAGE; PRESENTED BY JOHNNY SAVAGE

1. Swing your honey like a drunk on a bender
2. All get set for the old Hot Cinder
3. Allemande left go all the way around
4. Catch the next corner lady as you come down  
(Gents have corner by left and opposite by right. Gents face out, ladies in.)
5. Balance forward and balance back
6. Break that ring with a left hand swing
7. Ladies star right on the inside ring
8. Gents promenade on the outside path  
(CCW)
9. Meet the same gal with a once and a half  
(original corner with left hand)
10. All the way round with the pretty little lady
11. Catch right on to the right hand lady  
(original partner, gents face in and ladies out)
12. Balance to and balance fro
13. Break that ring with a do-pas-o
14. Partner left a full turn, corner right
15. Partner left and promenade.  
(repeat three more times to get original partner)



RESEARCH COMMITTEE: Helen Perry,  
Carol Squires, Vernon Kellogg, Larry Miller

## DODI LI

(Israel)

*"My beloved is mine, and I am his,  
He feedeth among the lilies"*—SONG OF SONGS II—16

Yemenite tango for couples, composed by Rivka Sterman in 1949. Melody by Nira Chen. Although recently composed, it uses basic Yemenite dance patterns and the melody is typical of Yemenite songs. The dance was presented by Dvora Lapson at Stockton in 1952. The description is reprinted by permission of Dvora Lapson and the Jewish Education Committee of New York, copyright 1952.

MUSIC: Record Arzi 770.

FORMATION: Couples in circle, partners facing; M on inside, W outside. M R hand holding W L. Outside hands hang freely at side and move with body.

STEPS: \*Walking, \*Change step, \*Grapevine, Cherkessia, Yemenite three step.

STYLE: The steps are small with no exaggerated kicks on the cross steps or deep dips. The knees are relaxed, the body erect. Partners should face each other, except in the "Wall step" and while moving backward in Fig. II. Even on the cross steps the hips swing with the foot but the shoulders should face partner.

\*Described in *Folk Dances from Near and Far*.

| Music 4/4 | PATTERN   |
|-----------|---|
| Measures  |   |
| A.        | I. <i>Wall Step (Chorus)</i><br>(Movement Phrase I)   |
| 1         | One Yemenite three step starting outside ft. (M, L-W, R)<br>(ct. 1) Step to side with outside ft.<br>(ct. 2) Step in place with inside ft.<br>(ct. 3) Step across in front of inside ft. with outside ft. (Against LOD)<br>(ct. 4) Hold.                    |
| 2         | (ct. 1) Cross inside ft. in front of outside ft., with straight knee.<br>(ct. 2) Hold. (Partners are side by side, facing LOD, inside hands joined shoulder high, elbows bent.)   |
|           | (Movement Phrase II)  |
| 2         | (ct. 3) Step fwd. with outside ft., knee slightly bent, body leaning bwd.<br>(ct. 4) Step close inside ft. beside outside ft.   |
| 3         | (ct. 1) Step bwd. with outside ft., knee slightly bent and body leaning fwd.<br>(ct. 2) Step close inside ft. beside outside ft.<br>(ct. 3) Facing partner, step outside ft. to side in LOD.<br>(ct. 4) Hold.   |
|           | (Movement Phrase III)   |
| 4         | One Yemenite three step starting with inside ft.<br>(ct. 1) Step to side with inside ft.<br>(ct. 2) Step in place with outside ft.<br>(ct. 3) Step across in front of outside ft. with inside ft. in LOD.<br>(ct. 4) Hold. (Keep shoulders facing partner.) |
| 5-8       | Repeat Fig. I, meas. 1-4.   |
| B.        | II. <i>Moving Backward in Line of Direction</i><br>(Phrase I)   |
| 1         | Repeat Fig. I, Phrase I. (Yemenite three step starting outside ft. and cross)   |
| 2         | (ct. 1, 2)<br>(Phrase II)   |
| 2         | (ct. 3) Step fwd. with outside ft.<br>(ct. 4) Drop inside hands, making $\frac{1}{4}$ turn (M, R-W, L) to face CW in circle, join M L hand and W R, and step bwd. in LOD with M R—W L ft.   |

## DODI LI (Continued)

| Music 4/4 | PATTERN  |
|-----------|--|
| 3         | (ct. 1) Step back with M L—W R ft.<br>(ct. 2) Step back with M R—W L ft.<br>(ct. 3) Face partner, rejoin inside hands and step to side, LOD outside foot.<br>(ct. 4) Hold.<br>(Phrase III) |
| 4         | Repeat Fig. I, Phrase III. (Yemenite three step starting inside ft.)   |
| 5-8       | Repeat Fig. II, meas. 1-4  |
| A. 1-8    | Repeat Fig. I, meas. 1-8 (Chorus)  |
| B.        | III. <i>Grapevine</i><br>(Phrase I)  |
| 1         | Repeat Fig. I, Phrase I. (Yemenite three step starting outside ft. and cross.)   |
| 2         | (ct. 1, 2)<br>(Phrase II)  |
| 2         | (ct. 3) Step side LOD with outside ft.<br>(ct. 4) Step inside ft. back of outside ft.  |
| 3         | (ct. 1) Step to side with outside ft.<br>(ct. 2) Step inside ft. in front of outside ft.<br>(ct. 3) Step to side with outside ft. (Facing partner)<br>(ct. 4) Hold.<br>(Phrase III)        |
| 4         | Repeat Fig. I, Phrase III. (Yemenite three step starting inside ft.)   |
| 5-8       | Repeat Fig. III, meas. 1-4.  |
| A. 1-8    | Repeat Fig. I, meas. 1-8. (Chorus)   |
| B.        | IV. <i>Cherkessia—Moving Clockwise in Circle.</i><br>(Phrase I)  |
| 1         | Repeat Fig. I, Phrase I (Yemenite three step starting outside ft. and cross).  |
| 2         | (ct. 1, 2)<br>(Phrase II)  |
| 2         | (ct. 3) Step outside ft. across in front of inside ft.<br>(ct. 4) Step inside ft. to side, against LOD.  |
| 3         | (ct. 1) Step outside ft. across in back of inside ft.<br>(ct. 2) Step inside ft. to side.<br>(ct. 3) Step outside ft. to side in LOD, facing partner.<br>(ct. 4) Hold.<br>(Phrase III)     |
| 4         | Repeat Fig. I, Phrase III (Yemenite three step starting inside ft.).   |
| 5-8       | Repeat Fig. IV, meas. 1-4.   |
| A. 1-8    | Repeat Fig. I, meas. 1-8 (Chorus)  |
| B. 1-8    | Repeat Fig. II, meas. 1-8 (Moving backward in LOD).  |
| A. 1-8    | Repeat Fig. I, meas. 1-8 (Chorus). Finish shoulder to shoulder, facing LOD, look at partner.   |
|           | NOTE: In all figures Phrase I and Phrase III are the same, the variation is in Phrase II.  |
|           | The order of figures is:   |
|           | Fig. I—repeat.   |
|           | Fig. II—repeat.  |
|           | Fig. I—repeat.   |
|           | Fig. III—repeat.   |
|           | Fig. I—repeat.   |
|           | Fig. IV—repeat.  |
|           | Fig. I—repeat.   |
|           | Fig. II—repeat.  |
|           | Fig. I—repeat.   |

# FRESNOTES

By Mary Spring

Evaluation of ourselves and what we do is a good way to start the new year. Here is a letter from VERA JONES, one of our Fresno folk dancers, which emphasizes the great value of folk dancing in the recreational approach to mental and physical ills.

"Dear Fellow Folk Dancers: A recent issue of *Let's Dance!* magazine carries a very interesting article by Mr. Dan Sousa entitled 'Folk Dancing for Neuro-Psychiatric Patients.' It states that folk dancing was commenced as an experiment at Oak Knoll Hospital in July, 1952. I thought you might be interested in knowing that Fresno is not far behind. For some time now I have been conducting just such a program each week at the Veterans Hospital here. Of course it is on a much *smaller scale* but the results are just as gratifying.

"We commenced with just three partners, chosen from the Gray Lady ranks. Three were enough that first week. The patients were most reluctant, and we did a good deal of coaxing to get even three on their feet. One by one we have increased our numbers to several times that, and the interest continues to grow by leaps and bounds. When I arrived for another type program today a patient said he wished it was tomorrow and time to dance. He had got to his feet for the first time last week and is overjoyed to find that it is fun, and that he can do it.

"We started with an hour-long program but now find it difficult to get away in twice that time—another indication of the increasing interest. I, too, wish to emphasize Mr. Sousa's words—that the patients who are physically unable to participate are as enthusiastic as the dancers, and have as many requests. We are too small to ask a group to participate. My highly-valued helpers have been recruited among the Gray Lady ranks and my acquaintances among the folk dance groups. Perhaps there are other interested persons whom I have not reached. If so, I would be glad to have them get in touch with me.

"Again quoting Mr. Sousa, it is an invaluable experience in giving.

"This week we will have our monthly meeting—a conference of the workers in the neuro-psychiatric ward with the doctors. I shall go with *Let's Dance!* tucked under my arm. I know that they will all be interested in Mr. Sousa's article."

On November 15th the Fresno VINE-HOPPERS held a potluck dinner and "bundle party" in the home of Mr. and Mrs. THEODORE PICKUP in Kerman. No, it's not what you think although a good old New England bundling party is as American as the square dance and probably just as much fun if not more! But here is an idea to liven up our folk dance gatherings a la Jane Farwell of College of Pacific fame. Each guest brought a bundle of clothes with which to clothe one person completely, the men bringing clothes for a man and the women bringing clothes for a woman. The bundles were numbered. Each person drew a number and donned the clothes in the package of corresponding number. Most of the clothes were old-fashioned, some were costumes, all were funny. Co-hosts and hostesses were Mr. and Mrs. ARTHUR HANSEN and Mr. and Mrs. VICTOR HOWARD.

\* \* \*

The New England contra dance is at last beginning to wedge its way into Fresno folk dance activities. BOB OS-GOOD presented some contra fundamentals at the recent San Joaquin Dance Council institute and his evident enthusiasm for the contras did a great deal to inspire interest in them. On December 7th we did some experimenting in contras, the nucleus, we hope, of a movement to include this most enjoyable form of the American folk dance in our repertoire. FRANK and FRANCES PETERS and THOMAS WRIGHT are some of the leaders associated with the square dance movement here who are very much interested as well as FRANCIS MONNIER, the president of the Central California Callers Association.

\* \* \*

Speaking of parties, the holidays will be properly toasted with many folk dance gatherings. Every club will have its gala affair ending with the traditional New Year's Eve party of the VISTA SQUARE EIGHTS.

\* \* \*

ART MORK, one of the most faithful members of the Frolickers—who had much to do with organizing and developing Fresno's oldest folk dance club—was married on September 27th at Carmel to EVELYN LOUISE McDONALD. Their friends wish them every happiness.

\* \* \*

The FROLICKERS held a pre-Thanksgiving party on November 24th with plenty of dancing and too much food! This club has made it a practice to introduce one of the simpler, yet authentic, folk dances when it acts as host at a Council party.

## FLASH!

Folk Dance Federation of California  
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# AROUND THE SQUARE SET

By PEG ALLMOND

The Monterey Bay Area Square Dance Callers Association is planning a big Square Dance Jamboree at Carmel High School Gym on January 11th and you are invited. The Gym has just been lined with acoustical tile, which should result in a splendid calling and dancing room. JOHNNY SAVAGE of Los Angeles, who is now stationed at Ft. Ord, has been asked to head the committee callers from both the San Francisco and Monterey Bay areas. CIRCLE THE DATE and if you want some really good square dancing, head for Carmel on the 11th of January.

\* \* \*

INTERESTED SPECTATORS at the Gatesingers the other night were ELSE-LILL and KNUT HANNESTAD of FREDRIKSTAD, NORWAY. They are in San Francisco until the 10th of January, and they were delighted with the gayety and abandon of the dancers. They approved, too, of blue jeans and cotton shirts of the man and cotton square dance dresses of the girls, and they particularly approved of the flat type of shoes the dancers wear. If you would like to have Else-lill and Knut visit your group I will be glad to give you their San Francisco address.

Pick up Your "Apple" and Bring Her Along—We'll Dance 'til 12 and Eat 'til 1

That was the clever invitation to the Harvest Stomp of the Square S Dancers. Place—Graton Community Hall. The cover on the program was a gay apple sauce label, yes, regular can label, furnished by the Sebastopol Cooperative Cannery. The dances were named for the different canneries and businesses in the area and it was up to you to guess what the square was going to be. Now I ask you, what would you make out of the Barlow Bounce, the Sagu Six, the Manzano Hop, the Pellentti Puzzle? Anyway, it was fun, and the last dance was listed as the Last Peeling. Have you ever considered using the industries in your area as the theme for your dance? It has possibilities.

\* \* \*

Ed Bossing was master of ceremonies at most of the events at the Third Annual International Square Dance Festival in Chicago recently. Ed Gilmore of Yucaipa, Calif., Herb Greggerson of El Paso, Texas, and Al Brundage of Stepney, Conn., handled the teaching of squares, mixers, contras, callers' institutes, etc. Eight thousand people were on hand to dance and look-see at the big evening

party. Exhibitions from twelve states gave a picture of "how it is done" in different parts of the country.

\* \* \*

Up Sunnyside, Wash., way there is a group called the ROLLER SQUARES—yes, that's right, they do their squares on roller skates—and their exhibitions are hailed with enthusiasm. Personally, I think they are enjoying their squares the hard way. Anything for a novelty.

\* \* \*

Must have been a beautiful sight—500 dancers doing New England contras at the American Folk Dance Clinic at Oregon State College, Erma Weir doing the honors.

\* \* \*

SECOND SATURDAY of each month is the date of the LET'S DANCE JAMBOREE at the Y in Stockton. They jam the big gym. JACK MCKAY is caller of the evening.

\* \* \*

THE SQUAREDEVILS of Alameda are sponsoring a new club to be called THE IMPS. More about them later.

\* \* \*

The Hallowe'en Party of LOS BAILE-DORAS DE MONTEREY was a lulu—and prizes were awarded for the best cos-RICE, who have a square dance group at Fort Ord. When Paul and Valeta arrived at the party they made a grand entrance. When all was quiet, relatively that is, they came into the room—Valeta running for dear life and Paul chasing her with spear poised over his head, both in blackface, cannibal bones in hair, teeth chains, etc., making chinking noises. Naturally they got a prize!

\* \* \*

Al Rasmusen of Cayley, Alberta, Canada, was in San Francisco for a couple of weeks and he danced in as many groups as possible, so that he might take home a good picture of what the dancing and calling are like here. He was seen at the 49'ers at Buri-Buri, the Capers Cutters, Square Cutters, San Francisco, the Hoedowners in Larkspur, several groups in Alameda and attended the all-day and evening session of the Callers' Association in San Lorenzo. Al said the dancing here was very much like the dancing in his area and that is understandable since Bob Osgood and several other Southern California callers have given institutes up there. Al plans to come again next year and bring his taw—and they will be very welcome. In order that they may be kept up on things, Al subscribed to *Let's Dance!* to begin with the December issue.

## TELL IT TO DANNY

(Continued from Page Eight)

SANTA ROSA MERRY MIXERS really get around, writes MARGE FLANDERS, their secretary-treasurer. Besides exhibiting for many local organizations, they have performed at Hearst Ranch, Guerneville, Fort Bragg, Mendocino, Camp Meeker and in San Francisco for Windsor and Harmony Chapters of the Eastern Star; and they are well equipped to play host to the FEDERATION combined with their ROSE FESTIVAL in that beautiful Veterans' Memorial Auditorium come MAY month!

H. P. "BILL" ADAMS is president, MYRON WOLVERTON, V.P., with a counseling committee including HELEN KNECT, DON CAMERON, EMMERT LIPPINCOTT and PERCY CONNICK, and they all enjoy *Let's Dance!*

FAY BOWMAN is looking and feeling S/Well again and everyone in the RUSSIAN RIVER area is glad all over!

\* \* \*

RANDY (Our Boy) RANDOLPH has been appointed general chairman for the biggest of them all—SAN FRANCISCO MARCH FESTIVAL—to be held in the National Guard, as usual, Armory.

\* \* \*

LEE GIROUX'S KPIX-TV "Ladies' Day with Lee" has been very friendly towards the dancers . . . recently, BILL and ALICE D'ALVY, BOB and DAWN HARDER, BILL FINNEY, MARILYN KILBY, BESSIE KOCH, BILL ROOT, ELLEN HOFFMAN, FLORENCE JAMES, MIKE and LAURA GALLI, LEE MAGNI, AL MESITA, BONNY SMITH and NOLA UNDERWOOD appeared while MORI and RUTH ZUGMAN, HOWARD SEGAL, ESTHER PEPERS, MORI FELDMAN, MARYLYNNE GOLDBERG and SAM BLOOM danced on KGO-TV as a regular monthly feature of the "Hudson Show," with EVAN GOLDBERG back in civvies (all in one piece) from KOREA, calling the changes. . . GARY KIRCHNER is coming along fine with his guitar lessons and soon we'll have another self-winding cowboy to enjoy at our parties.

GARY and ED WRIGHT, who by the way is doing w/right by us in HONOLULU, exchange recordings, as ED also is now playing the guitar. Most people are not aware of the tremendous obstacles there were to overcome on the "Rock," but watch our boy ED become a mighty BIG NAME in the folk dance movement.

Don't forget the most important thing we all can do is to help each other teach and dance as near alike as possible, so we can again enjoy our HAPPY DANCING!

TESS BARKAN . . . please contact DANNY. Anyone who knows her, please pass this information along.

\* \* \*

VIRGINIA (GINNY) ANDERSON and her lovely Mama, who for many, many years was official "letter-inner" at the many folk dance groups in and around LOS ANGELES, are firmly established in the town of WATSONVILLE and last July GINNY graduated her beginners' class to intermediate with a novelty—a diploma from "The Watsonville Academy for the Control of the Hands and Feet" with cute drawings and sayings. The one that tickled most was the Dora who is saying, "Did he say all the men left?"

\* \* \*

FLORENCE FREEHOF is at this writing recuperating from some very severe oral surgery—a thing that shouldn't happen to such a fine person. Her group of all women dancers have done her proud—recently made a film for TV presentation.

\* \* \*

The new names I don't have for the MING SWINGERS arrivals, but all within 30 days they came like so. The first boy for HERB CHOY'S CYNTHIA, Sister BETTY gave her LARRY SUEN a girl to add to their two boys. JOHN and RUBY CHOY a girl for the first and WILLIE and MARY FUNG got a girl same as they did before.

And if you're in TOKIO and you want to know where to dance—call 37-3850—that's the private phone of LARRY and JOAN KEITHLEY!

\* \* \*

Received a letter addressed S.H.P.A.-A.L.F. & R.F., Esq., from NELSON HALL, SALINAS, CALIF. NELS was asking for beginner material for an enthusiastic group he teaches in the Recreation Center there (74 at this writing) dancers, that is, not his age. All those letters mean "Supreme High Potentate of the Art of Acquiring a Left Foot and a Right Foot."

\* \* \*

CONRAD DE LISLE of YUBA CITY is mighty proud of a new beginners' group he has started in the town of HAMMONTON and though they catch on quick, he's gonna take it easy and avoid that error of rushing. More power to folks like him and the reward is sure to be better dances!

\* \* \*

And if you're in Tokio and you want to know where to dance—call 37-3850—that's the private phone of LARRY and JOAN KEITHLEY.

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# Your Club and Mine

## HERE'S AN IDEA

It is an old American custom when three or more people get together to immediately elect a president, secretary and a treasurer, draw up a set of by-laws, and then fight over them the rest of the time! Folk dancers are not excepted!

For instance, one of the larger clubs in the San Francisco area, caught on the spiral of inflation, found it needed a little money to help defray some of their expenses. A meeting was held, various ideas introduced, talked over, and a dinner decided upon.

Four women members volunteered to do the actual cooking. A call was issued to volunteer the use of electric roasters. The menu decided upon was green salad, a hot casserole dish (one prepared with meat, one with fish as the dinner was to be on a Friday night), French bread, butter, relishes, apple pie and coffee. All food was donated by the membership although some gave money in lieu of food. One dollar was charged for the dinner, which included seconds on the entree. One hundred and fifty tickets were sold.

A lovely organdy petticoat with yards and yards of lace was made by another member and raffled off in conjunction with the dinner. After the cost of paper plates, cups and materials for the petticoat were deducted from the receipts, a substantial profit was given to the club treasury.

Let's have your ideas that have been tried and tested. Perhaps some club needs money to buy a sound system or to put on a Festival. Your idea may be just the one they are looking for!

\* \* \*

PAWN'S TAWS of Danville came up with a couple of novel ideas which I will give you—you may want to use them in your next program. One of the dances listed on the program was simply — NUTS! When the intermission came around several of the host group distributed small envelopes, labeled "Paw" and "Taw"—naturally the men got the ones marked Paw and the ladies those marked Taw. In each envelope was one nut, and the M.C. instructed the dancers that they should find the person of the opposite sex who had the same kind of a nut as he or she had. For every Paw envelope with a walnut in it, there was a Taw envelope with a walnut. Result—partners!

When the envelopes were torn open, bedlam broke loose with the noise and laughter of folks trying to find their "nut." When the host group made up the

envelopes, they had a hard time finding enough different kinds of nuts, and resorted to hardware nuts of different kinds and even cut some larger nuts in half and labeled them "half nuts."

It was just a new wrinkle to mix people up and get them acquainted and it was a great success. Try it. Be sure to distribute the envelopes at the intermission and permit time for partners to find each other and then have the new mixed-up partners do the first square after intermission together.

## ALASKAN FOLK DANCING

I would like to give you the folk dance viewpoint through a serviceman's eyes. The reason for writing is to tell you that it has not only helped to serve as a pastime, but more than anything it has brought many memories of home. When I was informed that I was to be transferred to Alaska, I didn't realize there would be as many diversions for servicemen as I have found, the number one pastime being folk dancing.

My first assignment was near Fairbanks, and this is where I first started to folk dance in Alaska. The dance was held at the USO in Fairbanks and the caller, MC and genial host was Ken Wade, who still rates excellent in my book in all three categories. A short time after joining the Monday night class at the USO, another class was started for advanced folk dancers. This class is really progressing in dancing and recognition.

When I was transferred near Anchorage, Alaska, my dancing was only briefly interrupted as there are about as many dancing classes here as in Fairbanks (about six or seven). I immediately joined Edna Fisk's "Arctic Circlers" and Bea Culver's "Cellar Work-Shop," both excellent exhibition dance groups. Bea, by the way, has just recently opened a beginners class on Wednesday night at the Y.M.C.A. and has had a swell attendance for every class.

The festivals will soon come to Anchorage! The New Year-Christmas Festival will be on the 28th of December, but the Fur Rendezvous Festival is still tentative. More than likely, though, it will still be held this year.

Yes, I'm really enjoying my stay in Alaska and I'll safely predict that folk dancing is really here to stay.

Sincerely yours,

SANDY CLEMMER,

A/1C—USAF Corp.

(formerly with the Larkspur Folk Dancers in Marin County)



Sandy Clemmer and friend showing what the well dressed Alaskan is wearing

## CALENDAR

(Continued from Page Two)

### FEDERATION FESTIVALS SCHEDULED FOR 1953:

MARCH—Santa Barbara.

APRIL—Long Beach (Long Beach Folk Dance Cooperative).

MAY—Glendale.

JUNE—San Diego.

JULY—Idyllwild (Verdugo Folk Dancers).

AUGUST—Open.

SEPTEMBER—Open.

OCTOBER — Glendale (Berendo Folk Dancers).

NOVEMBER — Long Beach (Silverado Folk Dancers).

DECEMBER—Santa Monica.

### REGIONAL FESTIVALS (South)

SATURDAY, JANUARY 10 — Westwood.

Women's Physical Education Bldg., Rm. 200, U. C. L. A. Campus. Annual Fall Semester Party. Dancing, 8-12 p.m. Hosted by the U. C. L. A. Folk Dance Club. Chairman: Howard Le Vaux.

TUESDAY, JANUARY 27 — Long Beach.

Silverado Club House, 31st & Santa Fe Ave. Party night and exhibitions. Dancing, 8-11 p.m. Hosted by the Silverado Folk Dancers. Chairman: "Hap" Reynolds.

FRIDAY, JANUARY 30—Santa Barbara.

McKinley School. Dancing, 8-12 p.m. Hosted by the combined folk dance clubs of the Santa Barbara area. Chairman: Bill Herlow.

SATURDAY, JANUARY 31 — Whittier.

Dexter Junior High School cafeteria, Floral Drive just east of Palm Ave. Fifth Saturday party night. Dancing, 8-11:30 p.m. Hosted by the Whittier Co-operative Folk Dancers. Chairman: Forrest Gilmore.

### OTHER EVENTS (South)

SUNDAY, MARCH 29 — Square Dance Callers' Pow-wow. Plummer Park, 7312 Santa Monica Blvd., Hollywood. Business meeting, 1:30 p.m.; pot-luck supper, 4:30 p.m.; dancing, 5:30 p.m. Chairman: Paul Little.

### TEACHERS' INSTITUTES (South)

SUNDAY, FEBRUARY 15—Los Angeles. 1:30-5:30 p.m. Chairman: Paul Erfer.



## Whom To Call for Folk Dance Information

San Francisco: Federation Office, Tilden Bldg., 420 Market St., SUTter 1-8334

Oakland: James De Paoli, 3134 Knowland Ave.

Sacramento: Doug Nesbitt, 5408 60th St.

Fresno: Mary Spring, 2046 Harvey Ave.

Monterey: Ace Smith, 214 1st St., Salinas

Santa Barbara: Bill Herlow, Santa Barbara 2-3080

Los Angeles: Harvard Hicks, TEr 4-5254

San Diego: Balboa Park

Red Bluff: Tandy, 384-W

Eureka: Edyth Pederson, Eureka 995-W

San Jose: Adena Hammond, CY 2939

Santa Cruz: Irene Root, Santa Cruz 1831-R

Salt Lake: Wilford Mardwell, 4588 Holladay Blvd.

Chicago: Chuck Horak, 213 S. Euclid Ave., Oak Park, SE 3-7490

Florida: Harold Emery, West Palm Beach, Tel. 3-5842

Arkansas: Fed. Sec., Odis R. Huggins, P.O. Box 15, Little Rock

Texas: "The Microphone," Houston, Milby 5696

Washington, D. C.: Stan Miller, 5809 Namakagen Rd., WI 8847

This column is to assist readers of *Let's Dance!* in their travels to find folk and square dance groups in various parts of the country. The list is small but it is just a start. The names given are of individuals, not of clubs.

### IN MEMORIAM

GUENTHER GIBBEE

whose death occurred November 16, 1952

Even though he had not been dancing since August, his wholehearted interest was in our activities and we shall miss his smile and his many services.

San Francisco Folk Arts  
San Francisco Folk Dance Carousel

## Folk Dancing for Neuro-Psychiatrics

Folk dancers or clubs interested in helping the Berkeley Circles and Squares in their program as outlined in the November issue of *Let's Dance!* can do so by contacting the club's president, Jim Somerville, 3321 Kansas St., Oakland 12, or phone ANdover 1-6628 between 5 and 6 p.m. They can use a great number of girls and a few men. The need is urgent.

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# Ten Points for Teachers

By VIRGIL MORTON

(Virgil Morton is instructor for Changs International Folk Dancers, Menlo Park Advanced Dancers, San Francisco Buchanan Y.M.C.A., and Redwood City Docey Doe Club.)

The seeming simplicity of folk dancing often misleads many persons into thinking that its teaching requires no background or experience in the other dance arts, or intelligent knowledge and ability in cooperating with other people. The folk dance movement is in need of qualified instructors, and the following points are given with the hope that they will aid prospective teachers in this field. The art of teaching is a subject that could fill many volumes. Many additional points will be discovered by the teacher as he gains experience, and the ones listed are not necessarily given in any order of importance:

1. **TECHNICAL SKILL:** This is the broadest and probably most important point. It includes the assumption that the teacher is thoroughly familiar with the dances to be taught, including the source of the dance, its place in dance history, related folk-legend and sociological background. He should know the national dress and folk-music of the home country of the dance and their influence upon it. A teacher must know how folk dancing compares or differs from the other dance arts; must be able to distinguish between the ritualistic folk dances, and the ethnological social dances and their individual styles. *A sincere desire to preserve and perpetuate the dances of other lands is most vital.* To teach the dances of more than one nation obviously requires a broader knowledge than does the dance stylings of only one nation. The international teacher must be the linguist of the dance, observing the same knowledge and skill in learning and teaching the various dance styles as a teacher of languages and dialects would use. Whenever possible, a teacher should go direct to the ethnic source of the dance, and not learn it second-handed from non-ethnic sources. The beginning teacher will find his job easier if he limits his dances to one nation or region until he gains sufficient experience to add others. The new teacher will have less difficulty in teaching dancers who have had some previous background in dancing. To teach a class in beginning dancing requires greater skill and knowledge than does a more advanced group, since the pupils must be taught *how* to dance, and not just shown routines.

2. **FRIENDLINESS:** A genuine enthusiasm in sharing knowledge with oth-

ers, and a kindly attitude will aid in courteous cooperation and attention in a group. Even adult students will avoid an inharmonious class, and a feeling of superiority or frigidity on the part of the teacher will quickly quench the spirit of fellowship that should be present in folk dancing.

3. **PATIENCE:** Many people come into folk dancing with no previous dance experience, and consequently require a longer period of adjustment to rhythm and coordination. The teacher should be able to view the class from the standpoint of the pupils, and not instruct too rapidly or too slowly for the norm of the group. A word of encouragement is always appreciated.

4. **FLEXIBILITY:** Every individual and every group varies in personality. Methods of instruction that worked for one group may be totally lost upon another. A teacher must be imaginative enough to judge the group from the pupil's position and adjust to those differences by trying different methods in presenting dance material. Flexibility in technique is also required in recreating the personality and dance stylings of different cultures.

5. **SENSE OF HUMOR:** Many folk dances display a keen national sense of humor and satire. A group leader will also find that a personal sense of humor toward situations that arise will keep himself and group on an even keel. The teacher must not mistake "fun" as being the total objective of folk dancing, since that distorts the purpose and dignity of the many other objectives.

6. **GOOD MANNERS:** Vulgarly and bad taste are never enjoyed by people. A sincere smile, a well modulated voice and personal cleanliness are vital assets to a popular teacher. A display of "artistic temperament" has long been out of style. Promptness in starting the class at the scheduled hour is important; the pupil's time is often as valuable as that of the teacher. The leader sets the trend, and either good or bad manners will be emulated by the pupils.

7. **CONSIDERATION AND FAIRNESS:** In folk dancing, it should never be necessary to embarrass an individual by pointing him out either as a "bad" example or as a "good" example. The "bad" dancer probably realizes his short-

comings much more than the instructor does, while the "good" dancer may be made so self-conscious as to lose his incentive to dance. An individual or a small portion of the class should not receive so much of the teacher's attention that the others feel neglected or unwanted.

8. **BREVITY:** Although such items as history, national costume, origin, etc., should be discussed at some time by the teacher, a long-winded lecture and an over-long analysis of steps can become deadly. Reduce what you want to say to an efficient minimum.

9. **PLANNING:** Even the most experienced instructor will find classes learn more rapidly and operate more smoothly if he takes time in advance to organize his material. Dances may be grouped together to demonstrate the difference or similarity of technical steps, or national characteristics. Classes with equally matched couples are rare, so plans should be made for the numerous circle and mixer dances. These will make a friendlier group. Plans should always be elastic enough to allow for changes, since groups vary from session to session.

10. **FAITH:** Faith in oneself as a teacher, and faith in the ability of the class is a positive requirement. This faith, or lack of it, will quickly be reflected in the attitude and response of the group. A leader should not teach a dance in which he has no faith; there are enough dances that he can afford to be selective.



Bud and Jan Grotzinger of Bakersfield, dancing at Balboa Park, San Diego



# Letters to the Editor

## LOST OUR PUNCH?

(from A. E. Hasse, Redwood City)

Dear Sir: Enclosed find check for \$2.50 to cover renewal of my subscription to *Let's Dance!* Now that I paid up my subscription I'd like to dish out a little criticism. Your magazine seems to have lost its punch. Your news looks like it centers around Southern California and darn little from the North (surveys from South don't agree, Ed.). Your promise a couple of months ago that more dances would be described has been forgotten.

We who live on the Peninsula like to hear about activity around our own groups too. How about someone covering the Peninsula like Fresno notes to let us know when and where parties will be held? Here's hoping for improvement.

(ED. NOTE: We'll try. This issue starts a feature on "Your Council and Mine." If there is no Peninsula news in it, then light a fire under them. As far as parties are concerned, I think the term Dance Night may be more suitable, don't you?)

## TOO MANY DANCES?

(By O. F., San Francisco)

Gentlemen: I am no longer a subscriber to *Let's Dance!* because I am no longer interested in folk dancing. It seems strange, perhaps—at times I can hardly believe it myself, as I used to dance four or five nights a week for two years or more. However, I like to *enjoy* what I'm doing, especially after eight hours of working in an office. At night I'd look forward to dancing, but it seemed to me that all the teachers taught difficult dances, new dances, new squares, where each one had to be walked through many times. That's not fun. More and more, the folk dancers seemed to "miss the point"—they just couldn't relax at dancing, they just wanted to learn new dances.

I think folk dancing should be fun. I think the squares and dances should be easy and interesting, not long drawn-out deals where you learn one sequence one week and one the next until you have nine or ten, and by that time the dance is almost forgotten. We learn all these dances, and are they ever danced? New dances are taught constantly. Why don't they ever come back to the old and review them?

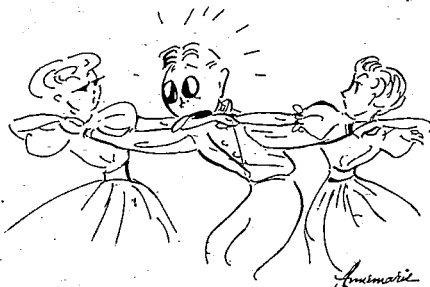
However, I intend to go back to a beginners' group next year, as I always had fun in that class. It's the kind of group where most of us can "let our hair own" after working hard all day. If the

teachers would get together and teach virtually the same dances, so that at Festival Times we would know most of the dances—and squares—maybe a lot of us would come back.

Thanks for letting me blow off steam.

(Name withheld by Editor)

Well, folks, that is what this column is for—to "blow off steam." If you'll excuse the expression, blow your top here.



## THE AUSTRIAN DREISTEIRER or THERE MUST BE AN EASIER WAY

Annemarie Is Back!—Annemarie Steinbiss, whose rib-tickling cartoons were once a feature in *Let's Dance!*, is back with one on the Austrian Dreisteirer. Annemarie promises more in the near future.

## Folk Dance Classes Set at S. F. State College

Two courses are to be given on Wednesday evenings at San Francisco State College and a given student may take one or both of these courses. They are offered for upper division or graduate credit.

The first is purely an activity course with the title, "Introduction to Types and Techniques of Ethnic Dance," and carries one unit of credit; it will be given from 7:00 to 8:30 p.m. and is designed to teach students the styles, rhythms and forms of the national dances of Europe. There will be included the necessary preparatory training in skills for the performance of such dances.

The second is the "Analysis of the Influences in the Development of Ethnic Dance Styles" from 8:30 to 10:30 p.m. and will carry two units of credit; it is designed to acquaint in-service and prospective teachers of folk dance with the background materials necessary for a more complete understanding of national dances. This second one may be taken in conjunction with the first if the student so desires. Both will be taught by Anatol Joukowsky.

For further details anyone can contact Bernice Val Gelder Peterson, Women's Physical Education Department, San Francisco State College.

## TEST YOUR FOLK DANCE I. Q.

Ten of these Dances are Native Dances. See how many you can get right: (Expert 10, Average 7, Weak 5, less, hunt up a good class.)

- |                   |                       |
|-------------------|-----------------------|
| 1 Scotland        | a Galop               |
| 2 Ireland         | b Polka               |
| 3 Spain           | c Mazurka             |
| 4 France          | d Varsouvienne        |
| 5 England         | e Contre Danse        |
| 6 Sweden          | f Jota                |
| 7 Austria         | g Highland Schotische |
| 8 Poland          | h Jig                 |
| 9 Czecho-Slovakia | i Horn-pipe           |
| 10 Hungary        | j Waltzer             |

Correct score: 1-g, 2-h, 3-f, 4-e, 5-i, 6-d, 7-j, 8-c, 9-b, 10-a.

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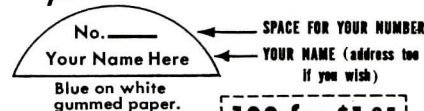
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