

We noticed while scanning the April 1954 issue that it appears to have had two different covers. The two issues are identical in every way, except for the covers. On Page 6 there is a note about the cover art and Bob and Eleanor Elsocht are thanked for their contribution. At some point some issues were printed with the photograph and "Yugoslav Issue" notation, but the paragraph thanking the Elsochts remained. We have reviewed subsequent issues hoping to read an explanation, but we still don't know why this happened.

# Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

APRIL, 1954 • 25c



IN THIS ISSUE

*an invitation to* **AMERICA**



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THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

APRIL, 1954 • 25c



## Yugoslav Issue



# Let's Dance

THE NATIONAL MAGAZINE

OF FOLK & SQUARE DANCING, APRIL, 1954

VOL. 11

NO. 4

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# Let's Dance Calendar

LEE KENNEDY, 146 Dolores Street, San Francisco  
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## Federation Festivals

APRIL 4, SUNDAY San Diego Balboa  
Park Conference Bldg.

Chairman: Vivian Woll.  
An early Summer Festival hosted by the  
San Diego Folk Dance Club Conference  
Building, world famous Balboa Park.  
Council Meeting 11 a.m.  
Dancing, 1:30 to 5:30 p.m.

APRIL 25, SUNDAY San Francisco  
Civic Auditorium

Chairman: Bud Southard.  
Council Meeting: 12:30 p.m. Pageant 1:30-  
3:30. General Folk Dancing 3:30 to 10:30  
p.m. with one hour devoted to Kolo Danc-  
ing (6:00-7:00 p.m.)

MAY 16, SUNDAY Santa Rosa Veteran's  
Memorial Auditorium

Chairman: H. P. "Bill" Adams.  
Council Meeting: 12:30 p.m. Dancing 1:30-  
5:30 and 7:30-10:30 p.m.

MAY 28, 29, 30, 31 Long Beach Municipal  
Aud., foot of American Ave.  
Statewide Folk Dance

Festival.  
Chairman: Harvard and Betty Hicks.  
Dancing Friday, 8 to 12 p.m. Saturday, 8  
to 12 p.m. Sunday, 6:30 to 11:30 p.m.  
Monday, 1:30 to 5:30 p.m.  
Folk Dance Institute Saturday, 2 to 5 p.m.  
Square Dance Institute Sunday, 1:30 to  
4:30 p.m.  
Council Meeting Breakfast, 9:30.

JUNE 20, SUNDAY Salinas  
Armory Building

Chairman: Pres. Robert Cryder.  
Council Meeting: 12:30 p.m. Dancing,  
1:30-5:30 and Square Jamboree (Mon-  
terey Bay Area Callers' Ass'n, Hosts)  
7:30-10:00 p.m.

# Your Host Cities

## SAN DIEGO

### "FESTIVA DE BAILES"

Once again the San Diego Folk Dancers invite you to the seaport city and international gateway to Mexico for their sixth annual Folk Dance Festival, "Festiva de Bailes," April 4, 1954.

The first visitor to San Diego, Father Marcos, came to the site of San Diego in 1539, and now years later we offer you the opportunity to visit the expanding metropolis of San Diego. The first mission, founded in California by the Franciscan Order, was established here in 1769. Under the independent Mexican Republic, San Diego was constituted a pueblo in 1834, and in 1846 it was occupied by American forces under General Fremont, who raised the first American Flag to fly in California.

San Diego, located on terraced hills that surround San Diego Bay and Mission Bay, has a climate that is generally mild and sunny. Naval establishments, industrial plants, and tuna fleets occupy much of the waterfront. In the center of the city lies Balboa Park where we will expect to see all of you at "Festiva de Bailes", Balboa Park, 1400 acres of recreational facilities, was the site of two World Expositions. Also of interest to visitors are the world famous San Diego Zoo, Natural History Museum, Museum of Man, and the Art Gallery. Mount Palomar, located not too distant from San Diego, is the site of the world's largest telescope.

San Diego is served by rail, air, water, and a network of improved highways, including U. S. Highways 80, 101, and 395. Landlocked San Diego Harbor is one of the world's ten great natural harbors, and is fast becoming a shipping port for cotton from Imperial Valley and Mexico to the Orient. The chief industries of San Diego are agriculture, fishing, and airplane manufacture.

The San Diego Folk Dance Club, organized in October, 1947, is an outgrowth of the Scandinavian Dance Club. The original club began with six members and has now snowballed into about one hundred members. The club meets Sunday afternoons in Balboa Park and has a huge following of spectators. The

(Continued on Page Seven)

## SAN FRANCISCO

By BARBARA MEE

It is not only San Franciscans who love San Francisco. Their city is beloved of the world, known for its restaurants, its theaters, its hills, and perhaps most of all for the good temper and gaiety of its citizens. When the cable car conductor sings out, "Hold on! Here we go 'round that curve!" you can be sure he enjoys the ride as much as his passengers do. Richard Henry Dana called San Francisco, "The emporium of a new world."

That sentiment is close to the theme of the Folk Dance Festival and Pageant to be presented on Sunday, April 25, 1954, in San Francisco's Civic Auditorium, in which an "Invitation to America" will be extended to visitors from every part of California and folk dancers from the United States at large. The San Francisco Folk Dance Council will be host to the Folk Dance Federation of California and their activities will be sponsored by the San Francisco Recreation and Park Department. Flags of all nations will decorate the large and commodious Civic Auditorium in San Francisco's Civic Center and unusual souvenir programs will be distributed by the San Francisco Boy's Club. Everything about this festival and the Pageant which will precede it promises a colorful and enriching experience for the thousands of folk dancers who are coming to enjoy it.

"This Is America! This is a port of entry in America." These are the opening lines with which the narrator, John K. Chapel of Station KIX, will introduce the scintillating pageant which begins the festivities at 1:30 p.m. The Festival will follow the dramatic presentation at 3:30 p.m. Both folk and square dances will be featured. At six o'clock an hour of Kolos will begin, and at seven general dancing will be resumed to continue until 10:30 p.m. A weekend to anticipate and to long remember!

The San Francisco Folk Dance Council, host to Federation dancers and visiting spectators, is one of those efficient and enthusiastic groups which has proved the effectiveness of folk

(Continued on Page Seven)

## Regional

APRIL 11, SUNDAY San Francisco, Kezar Pavilion (Indoors), Stanyan and Baulah Streets

Hosts: Hi Steppers.

Sponsored by: S. F. Recreation and Park Dept. and S. F. Folk Dance Council.

Dancing: 1:30 to 5:30 p.m.

APRIL 24, SATURDAY Westwood, Town Auditorium

Hosts: Jacks and Jills.

Dancing: 8:00 to 12:00 p.m.

APRIL 27, TUESDAY Long Beach Silverado Park Clubhouse, 31st and Santa Fe Ave.

Chairman: Tom Daw.

Dancing, 8 to 11 p.m.

APRIL 30, FRIDAY Santa Barbara, McKinley School, 600 Cliff Drive

Chairman: Ernest Shiling.

Dancing, 8 to 11 p.m.

MAY 2, SUNDAY Reno, Nevada, Reno High School Gymnasium  
Hosts: Inter-Club Folk and Square Dance Council of Reno. Sponsored by: Reno Recreation Commission. Dancing: 1:00 to 10:00 p.m.

MAY 9, SUNDAY Marysville, Marysville Memorial Auditorium  
Hosts: Olivehurst Tano-Ettes. Sponsored by: Sacramento Folk Dance Council. Dancing: 1:30-5:30 and 7:30 to 10:30 p.m. Chairman: Omega Perrin.

MAY 16, SUNDAY Susanville, High School Boys' Gymnasium  
Hosts: Lassen Promenaders. Dancing: 1:00 to 5:00 p.m.

## Teachers' Institute

APRIL 3—University of Calif. Dept. of P.E. Folk Dance Institute for teachers in secondary schools, colleges and recreation centers.

## Special Events

APRIL 10, SATURDAY 7th Annual International Folk Dance Festival at Philharmonic, Los Angeles. Featuring 200 dancers representing Holland, Sweden, Japan, Israel, Africa, Roumania, France, Ukraine, Germany and many more. Paul Erfer: Co-ordinator and Director.

APRIL 25, SUNDAY San Francisco Civic Auditorium  
Federal Pageant: "Invitation to America," 1:30 to 3:30 p.m.  
Bill Sorensen, Co-ordinator.

MAY 2, SUNDAY Los Angeles, 4067 W. Pico Blvd.  
Viltis Birthday Party. Sponsored by Vyts Beliajus. Dancing, 1 p.m. to 6 p.m.

MAY 7, FRIDAY NIGHT Pittsburg Teenage Center, Railroad Ave., across from Camp Stoneman  
Warm-Up Party for September, 1954, Federation Festival. Sponsored by: Diablo Council of Folk Dance and Square Dance Clubs. Dancing, 8:00 to 12:00 p.m.





Native "tupan" drummer from Macedonia where flutes and drums accompany the folk dances.

By JOHN FILCICH

It would be impossible to evaluate appropriately the kolo and its music to the lives of millions of Yugoslavs thru the centuries. How much joy it has brought the Croats as their chief entertainment and diversion, how much consolation, courage, faith and national pride it has instilled in the Serbians, especially during the dark days of the Turkish oppression would indeed be hard to tell. Small justice would it be to say that folk-music and dancing is so much a part of the everyday life of the South Slavs as found very few places on the earth. Thru these means they favors of the Deity, and mourned the dead. Today, and until lately even prayed for rain, begged favors of the Deity, and mourned the dead. Today, with advancements and modernization, the ritual dances have disappeared and are only performed for serious public presentation. No longer is the threat of a Turk near, but the Macedonians nevertheless vow with each deliberate stamp in their "oro" or thrust of the sabre in the "Rusalija" that they will not be subjected to foreign suppression.

The kolos are, for the most part, a combination of Slavic dance traits—especially liveliness, gaiety, quick and often gymnastic footwork coupled with the Turco-Balkan style of dancing, the circle without partners. The Croats and Serbians migrated to the Balkan peninsula from beyond the Carpathians (present northern Ukraine) which can account for the Slavic style; proof of circle dancing dating as early as the 12th century lies in a fresco in a Serbian monastery painted at that time depicting a circle of dancers, hands held with one person removed just as today, accompanied by a saint-king playing the

# Yugoslav Folk Dancing

ancient lyre and a saint credited to be St. Anne playing a percussion instrument. While circle form of dancing may have developed in Yugoslavia independently, Turkish influences have been incorporated and are very much in evidence, especially in Southern Serbia and Macedonia.

The name "kolo" which also means circle and wheel in Serbo-Croatian is given collectively to all folk dances of Yugoslavia although not all are danced in a circle. There are many pair dances, kolos for threes, "lesa" or line dances, even solos. Influential in establishing the dance forms was the taboo first introduced by the Turks forbidding women to dance alongside the men. Later, married women were permitted, then a married man was allowed to hold the hand of a single girl (followed by other girls); in some places a kolo could be formed if handkerchiefs separated the sexes. Gradually these taboos were removed, but in many cases the traditional form was retained. It is interesting to note that "pair dances"—one man and one woman—are not regarded as "couple dances" as is the case in other countries. We are speaking here of the true folk dances, not the polkas, waltzes, and lately fox-trots, which have invaded the towns and cities.

Few countries have the variety of folk music and dances as has Yugoslavia. This is accountable after studying its geography, foreign rule, and mostly influences from its neighbors. Different neighbors and invaders exerted their cultural and folk traits deliberately or involuntarily upon the provinces adjacent to them or under their control; these provinces were usually isolated from other parts by rough mountains and distance made communication very difficult. As a matter of fact, for the most part the people learned to live independently of their neighboring countrymen and out of this grew individual folk cultures often differing greatly within a matter of miles. This disunity of folklore and culture has given Yugoslavia a kaleidoscopic wealth of beautiful and individual costumes, dances, musical instruments, song forms, and folkcrafts in which the nation can indeed justify its pride in its folklore.

Starting in the north-westernmost part of the country, Slovenia has two distinct folk-cultures, the Alpine region around and north of Ljubljana, and the Bela Krajina, so called because the native garb is all pure white.

The former region was in centuries past under Austrian influences which has made that region the most highly developed and modernized. Slo-

venia has been the cultural and educational center, and its folkways have been patterned after the Austrian. Today it is synonymous with Alpine-Austrian, even the architecture and native costumes cannot be distinguished from the nearby Austrian. Typical folk-dances there utilize polka, waltz, and schortiche steps and have many interesting couple dances based upon those steps. The landler is very popular.

The Bela Krajina lies adjacent to Croatia and influences of the latter have been effected by contact. Here simple walking, weaving, and running kolos accompanied by singing may be observed. Hungary contributed influences which have made the dances of Croatia what they are, especially in the fast czardas-type of turning. The native dance is the "drmes" which means "shaking" dance and it has many lively forms—in pairs, threes, fours, quadrilles and various sets of those combinations. Musical accompaniment is by the ramburitza orchestra. Chief trait of the music and dance is joy and gaiety.

Because of contact with the West, less original folk creations can be found along the Croatian coast, Istria (long a part of Italy) and Dalmatia. Worthwhile exceptions are the "balun" of Istria, "tanac" of the Island of Krk, the "poskocice" of the Dubrovnik environs. The gay and lilting music of Dalmatia however is the most beautiful and melodious in the entire country.

The kolo is said to have been developed in Serbia, and without question Old Serbia is the home of the kolo, as thousands of varieties can be found there. The most appealing and intricate form of kolo dancing and also the kolo melodies are found in the Vojvodina region, the provinces of Srem, Banat, and Backa. They are in the Pannonian plain where the characteristic costume is dark-on-white, and dancing is most intricate. It might be said that kolos reach their zenith in the Banat region as far as intricacies and embellishments of footwork is concerned.

It is interesting and factual that the kolos of the Vojvodina migrated and were adopted in nearly all other regions where circle dancing was common. As a matter of fact, the Vojvodina style and the very same dances that were popular there around the turn of the century (when the great wave of immigration to the United States from Yugoslavia and other European countries took place) has become the accepted style and repertoire of kolo dancing in the United States.

(Continued on Page Ten)

Oro from Macedonia, Yugoslavia; the men and women dance separately.





# Kolo Festival

SAN FRANCISCO

Cecilia Benrath  
Secretary Balkan Dance Group.



Jerry Garies and Cecilia Benrath, costumes from the Sestine region of Croatia.

"Igra Kolo—Dance the Kolo"—such was the hue and cry of some 1,000 people who attended the 2nd Annual Kolo Festival sponsored by John "Kolo" Filcich and the Balkan Dancers, held in San Francisco on November 27, 28, and 29, 1953. From northern-most Seattle to southern-most San Diego, by train, plane, bus and automobile, dancers from four Western states gathered for three unforgettable days of fun and dancing Kolos to the spirited music of the famous Crlenica Brothers Tamburitza Orchestra.

The program opened Friday night at 8 p.m. with a Folk Dance Institute conducted by Folk-dancing's incomparable and beloved instructor, Vyts Beliajus, teaching new folk dances from various countries. In contrast to last year's Kolo Festival which was held as a Benefit for Vyts who was then recuperating from a serious illness, this year, Folk dancers benefited from the inspiring instruction of "our" Vyts now rested and "returned to the fold." California Folk Dancers, especially Southern groups, should be happy to know that Vyts has chosen San Diego as his new home and is already teaching classes there.

Saturday morning found nearly 200 wide awake (or should it read 200 nearly wide awake) dancers at the second Institute learning new dances and reviewing old. Alternating teaching sessions with Vyts was John Filcich, adding more, new, exciting Kolos to the fast growing Folk-dance program of Yugoslav dances, and getting participants ready for the evening program where they would discover the thrill of dancing to "live" native Tamburitza music played as only the Crlenica Brothers can play it.

Against a backdrop of a nearly life-size Croatian Kucha peasant dwelling built by the formidable "Yugoslav Architect" Jerry Garies and his peasants according to traditional Croatian country style.

The Crlenicas opened the Saturday evening portion of the program with renditions of lively Yugoslav and American concert numbers. Ante Soljanich, Yugoslav tenor and star of the Pacific Opera Company, sang several beautiful semi-classical Yugoslav songs. An unexpected but welcome addition to the evening's entertainment was the appearance of Roger Baldwin, Folk Dancer and Folk singer from Corvallis, Oregon, who sang a medley of Slavic songs accompanying himself on a Balalaika. The concert program over, dancing began. Till midnight an eager throng gaily danced waltzes, polkas and Kolos and had the gustatory pleasure of eating the various mouth-melting Yugoslav pastries prepared by Mrs. Frances Filcich.

Sunday's activities began anew at 3 p.m. when the California Hall doors opened to the Public for viewing of the Yugoslav folk-craft and folk-love exhibits and for general folk-dancing. 5:30 p.m. found a swarm of colorfully clad Croatian lads and lasses (Croatians by the Grace of Folk-dancing and members of John Filcich's Balkan Dance Group) serving a Yugoslav "Sarma" dinner to 250 hungry people. Dinner was followed by an hour's showing of movies and slides of Yugoslavia and its dances. Notable were the films of a Yugoslav Ethnic Group taken by Vern and Millie Von Konsky at the International Dance Festival held in Biarritz, France last year. Spectators were enchanted by the beauty of the costumes shown and the grace and style of the intricate steps of the performers. Fortunately for the Folk Dancers assembled, the elaborately embroidered Croatian costumes in the "Drmes" scenes in the film were actually seen right on the dance floor of California Hall that night. Eleanor Dragos and June Loesch, two charming girls, members of a Croatian Dance group in Seattle, Washington, had come down especially for the Kolo Festival and had their lovely heirloom dresses with them. Dancing to the music of the Tamburitzas and to Pete Kusalo's lively accordion tunes commenced immediately after the films, and the sight of hundreds of Folk-dancers, along with the many American Yugoslavs who attended, dancing Kolo after Kolo until the "wee" hours of the morn was a sight and feeling not soon to be forgotten.

## Epilogue:

And so ended three full days of participation in a bit of the Old World atmosphere. Wearily but happily replete the out-of-towners began that long journey home to Seattle, Eugene, Portland, Corvallis, Reno, Eureka, Fresno, Modesto, San Diego, Los Angeles and many other points north, east and south. Bay Area and Peninsula residents wended their way down Bayshore, El Camino and across the two Bridges humming snatches of "Makedonka", the newest hit on the Kolo Hit Parade. In dimly lit California Hall a tired, hollow-eyed group of Balkan Dancers sat surveying the remnants of the "glorious past" on which they had worked so hard weeks and weeks preceding the Festival. Feelings of relief that it was over? Through the stillness of the nearly deserted hall rose a feeble yell, "Hey, John, when's the next Kolo Festival!!"

And we hope that you will all save the Thanksgiving weekend of November, 1954 for the Third, bigger and better, Kolo Festival coming up.

We'll be seeing you there.

## SAVE THE DATES!

1954

KOLO FESTIVAL

November 26th, 27th, 28th  
San Francisco

Mildred Gershman examining materials on exhibit at Kolo Festival. Hilma Lenshaw, Vilma Machette and Pearl Preston in background.

—Photo by Phil Maron.



APRIL, 1954





Slavonian girls.

JEANNE WOLFRAM

### *Igra Kolo*

John Filcich, *Slav-Art Music Co.*, 3257 E. 14th St.  
Oakland 1, Calif. (1953)

*Igra Kolo!* Let's dance the kolo! Today kolos are one of the most popular types of folk dances. Usually done without partners, and in a lively and joyful manner, they express a great feeling of unity among the dancers. Kolos are danced and enjoyed by beginners as well as the most advanced dancers, who take great pride in many variations on the original steps. There are simple kolos, and so more intricate ones. Some kolos are done in place, with much shaking or jiggling as in the "Drmes" and "basic step" kolos, while others have larger, more flowing movements. There are some kolos for couples, threes, etc., but the majority are "community" circle-type dances. There are certainly kolos to fit every mood and every dancer's preference.

With the increasing popularity of Yugoslav kolos here in America, it is fortunate that several studies have been made of kolo steps and of the most characteristic styles of dancing them. As folk dancers already know, most step-patterns depend on the particular music used, and since records are generally used, the steps have become somewhat standardized.

In his book, *Igra Kolo*, John Filcich has given us complete directions of the most popular kolos: 32 Yugoslav dances are described in detail, with the movements for each beat of the music, formations and hand-holds used, notes on style, and suggested variations for many of the dances. The dances described range from simple "Haj Haj Boze Daj" and "Makedonka" to actual exhibition dances such as "Erdeljanka" and "Carlama." There are also history and notes on kolos and Yugoslav folk lore, pronunciation of the names of the kolos, hints for the style of dancing kolos, plus a list of the records fitting the dances described.

This is the only collection of kolo descriptions available in English, and has rightly become the standard for teaching and reference. It is excellently written, and precise in every detail, and yet it is enjoyable and easy to follow. This book is the folk dancers' key to better and more enjoyable kolo dancing.



*Folk Dances (Narodne Igre)*  
Ljubica & Danica Jankovic, Summary of  
Volumes I-VI, Council of Science and  
Culture of the Government of  
Yugoslavia, Belgrade (1951)

This small volume is the summary, translated into English, of the most extensive study of Yugoslav folk dances known today. The Jankovic sisters have been publishing in a period of over fifteen years a selection of the rich material they collected, six volumes in Cyrillic alphabet analyzing and describing more than 900 dances of the various districts of Yugoslavia. Photographs, diagrams and succinct and vivid instructions are complemented by the traditional melodies, songs, rituals and customs connected with these dances.

In this summary, unfortunately, the detailed choreographic analyses of the dances are omitted. But the "type schemes", the most important characteristics of each type of dance, are faithfully described. The history of the different styles of dancing is given, explaining why in some regions women are forbidden to dance, while in others dances are done without music or singing (under Turkish rule Yugoslav culture was prohibited). Also there is much valuable information for the folklorist—long passages describing the complex celebrations of weddings and feast-days in the different areas. In the village of Galicnik, for instance, the men work in foreign countries most of the year, and therefore all the marriages take place at the same time, when they return, with a large measure of dancing and merrymaking for everyone.

The musical accompaniment and the styles of dancing characteristic of each district are described. The various festivals, as occasions for dancing in the different villages, are compared. This book serves as an index to the great wealth of Yugoslav folk lore, dances and customs.

*Croatian Folk Songs and Dances*  
Book I, Vinco Zganeci & Nada Sremec, Seljacka  
Sloga, Zagreb (1951)

The greater part of this beautiful volume is filled with excellent photographs, many in full color, of the dances and costumes of the Croatian people. One becomes lost among these pictures of smiling country-people in their sun-drenched villages. Dancers are captured at the ecstatic peak of their art as are the musicians with their ancient instruments. The costumes of the Croats in Bosnia, Herzegovina and Vojvodina as well as in Croatia itself are photographed so closely and so well that this book may actually be used as a pattern guide for making embroidery and lace as well as for designing the entire costumes. Among these illustrations are the words and music of 145 folk songs, with many choreographic notes. And scattered throughout are bold design motifs, which excite our awakened inventiveness.

But this is not all! In the last third of this book are descriptions and analysis of folk music and costumes, translations of all the songs, besides notes on the songs and dances and on the costumes. Here we find that there are three basic styles of Croatian folk melodies which depend on their tonalities. The beautiful costumes reflect the different economic histories and traditions of the plains, the mountains and the coastal regions.

I find this book a real mine of information on folk tradition, music and costumes. For everyone interested in Yugoslav folk dances and folk lore, it is a must.

### COVER DESIGN

Cover design by Bob and Eleanor Elsocht, of Oakland, California will also be used as cover design for the Pageant and Festival Program, April 25th, Civic Auditorium, San Francisco. Our sincere appreciation to you, Bob.

### Dalmatian Kolo.







## SARMA

1 head of fresh cabbage

1½ lbs. sauerkraut.  
(Drained canned sauerkraut may be substituted.)

Put a kettle of water on the stove to boil. Add salt. Remove. Place the head of cabbage in the water. Let stand for 1 hour. Meanwhile, prepare the meat.

1½ lbs. ground beef    ½ lb. ground pork

Grind all meat together. Brown ½ of an onion finely chopped in 2 tablespoons of lard. Add to the ground meat. Combine the following ingredients:

1 teaspoon salt    1 whole egg  
½ teaspoon pepper    5 tablespoons rice.

Mix together with meat. Remove the head of cabbage from the salt water. Cut the heart or center out. Take one leaf off at a time and fill with the meat. If the leaves are thick or too large, trim the edges. Place a small amount of meat in the center of the leaf and roll. Turn the edges down inside so that the meat will not fall out. Press the ends of the leaf with your fingers. When all the meat and the cabbage has been used, place a layer of "sarmas" in the bottom of the pan. Put a layer of sauerkraut on top and then a layer of sarmas again. Continue until all are placed in the pan. Add a can of tomato soup and enough water to cover. (If any cabbage is left over, cut in pieces and place on top of the meat.) Cook for 2 hours covered.

Some Yugoslav women instead of browning onion in lard simply add chopped onion to meat mixture.

Pronunciation: Pah-lah-cheen-keh

## PALACINKE

(Yugoslav Crepe Suzettes)

1 quart milk, 2 tablespoons lard (heaping). Melt lard and add to milk. Then add:

1 tablespoon salt    grated lemon rind  
2 eggs    3½ cups all purpose flour

Macedonian "oro." These dances resemble Greek dances more than Serbian kolos.

Beat all ingredients together so that batter is smooth. Pour a small amount of batter on a preheated greased griddle. When edges begin to brown lightly, turn pancake over so that the other side is browned also. Do not grease griddle after first time. Makes about 18 very thin pancakes. As the pancakes are finished place on a large platter. After all batter is used spread cottage cheese or jelly on each pancake, roll and place in an oblong cake tin side by side. Spread sweet cream over top and sprinkle with a little sugar. Second row of pancakes may be placed on top of first and topped also with sweet cream and sugar. Bake at 350 F. for 30 minutes. Take each out separately when serving. Serve hot or cold.

Pronounced: Poh-hahn-yeh

## POHANJE

(Slovenian Pastry)

3 eggs    1/8 teaspoon ground  
1 tablespoon sugar    nutmeg  
1 tablespoon cream    2 cups pastry flour

Beat eggs to a foam, add cream, sugar and nutmeg and beat again. Then sift in enough flour to handle dough easily. Roll very thin on floured board, cut in diamond shapes and make 2 slits in center of each. Brown in deep fat heated for doughnuts. Drain on paper and sprinkle with powdered sugar.

## CROATIAN "PETA"

Pronounced: Peh-tah

4 eggs    4 teaspoons baking  
1 cup butter    powder  
1¼ cups sugar    1 teaspoon salt  
4 cups flour    7 or 8 large apples.

Mix the dry ingredients as for pie crust. Then cut in butter, adding the well beaten eggs. Roll ½ of your dough ¼ inch thick. Line your cake pan or cookie sheet with this dough. Cut apples very thin and place them all over this dough. Sprinkle the apples with ½ cup sugar and cinnamon mixed. Roll out the rest of the dough and place on top of all this and bake for about 1 hour in Moderate oven. After it is cool cut in pieces and sprinkle with powdered sugar.



Dalmatian Woman from Konavle—unmarried woman's headpiece.

## SAN FRANCISCO

(Continued from Page Three)

dance organization in this enthusiastic city. Formed in 1949 its first chairman was Bill Sorenson. He did such a good job that he succeeded himself the following year. Frank Moore and Grace Perryman came along in 1951 and 1952. The present chairman, Randy Randolph, carries on the tradition of the group, propagating folk dancing as a vital part of the life of fascinating San Francisco. The other officers of the Council, working hard on this year's outstanding event, include Bud Southard, General Chairman of the Festival, and Frank Moore, Program Chairman. Millie Von Konsky and Madelynne Greene are co-chairmaning the pageant spectacle. Bill Riedeman, Jim Knudsen, Harlan Beard, Don Spier and Bob Trueman, Ernie Drescher, Vi Dexheimer and Dan McDonald, are working with the Council on everything from sound and publicity to decorations and concessions.

Folk dance spectacles are not new in San Francisco, but this time Host City folk dancers promise to outdo themselves. San Francisco folk dancers first gained public recognition many long years ago when they danced at the San Francisco World's Fair on Treasure Island. The city is noted for groups such as Changs International Folk Dancers, organized 15 years ago, which proved to be a kind of parent organization, training teachers who went out and organized clubs of their own. With more than 50,000 folk dancers in the Bay Area now, it is pleasant to look back on the early days and realize how the movement has grown and spread beyond the city and beyond the state.

Something of this feeling is present in the theme of the April 25 Festival, with San Franciscans extending an "Invitation to America" to join in the fun. Won't you come?

## SAN DIEGO

(Continued from Page Three)

club is sponsored by the San Diego City Park and Recreation Department and holds beginning classes on Monday nights and a folk dance workshop on Thursday nights.

The festival program chairman says the program will include many old time favorites, unique exhibitions, square dances, and dances from many countries.





# Yugoslav-Dalmatian Costume

By CECILIA BENRATH

If one should visit the small town of Konavlje, near the historic city of Dubrovnik on the Dalmatian coast, he would find its inhabitants still wearing the native dress of that region today. Like other European countries the majority of Yugoslavia has adopted "western dress", but Konavlje still maintains the "old way" where clothing is concerned. Konavlje women with their fine features and graceful stature are considered among the most beautiful women in Yugoslavia, and the simplicity of their dress further enhances their beauty. It is this dress which we present to you.

The outfit consists of a one-piece white linen dress, white linen apron (optional), a black or dark red velvet bolero jacket, a wide woven black belt and a small red pillbox cap.

The dress made of homespun linen (we suggest you use tablecloth linen yardage) is usually ankle length but definitely not shorter than that. Since the blouse is joined to the skirt we shall take each piece separately. The following description is drawn from an authentic dress in the possession of an American-Yugoslav Women's group here in the Bay Area. (Variations noted from pictures or reading shall be mentioned.)

The skirt is a little less than 3 yards in width with most of the gathering concentrated in the center back of the skirt (about 8 inches of gathering). The skirt front may be slightly gathered, or as the picture shows, it may be finely pleated all the way around.

The blouse has a drop shoulder line (seam should be about mid upper arm) and straight, ungathered, wrist length sleeves. At the edge of the sleeve there is 2 inches of embroidery of geometric design in red, blue, green, black and gold with two small gold silk tassels attached at the seam line. A  $2\frac{1}{2}$ "x2" gusset may be inserted in the sleeve. The neckline is high with a one inch collar and a 7" neck opening. The embroidery on the collar is similar to that on the sleeves. The embroidered panel down the front of the blouse consists (description is for one side or half of the panel) of  $1\frac{1}{2}$ " of fine stitch, in a geometric pattern and  $3\frac{1}{2}$ " of a different geometric design. This is usually a triangular pattern with one complete center triangle and two half triangles, one above and one below the center one. In all, the panel is 10" wide and about 10" long. The embroidery stitch is peculiar to the Dalmatian coast and not much information is available on it. Suitable braid, however, may be substituted, or a simpler type of gobelin stitch pattern used. The predominant colors are red, green and blue. At the center bottom of the panel are four goldsilk tassels set in a cross pattern so that they appear to be one very large tassel. Two small tassels on short tie strings may be attached to the collar with one hollow, silver filigree button on each side.

The jacket may be the elaborately gold braid design shown or the simple unadorned black velvet bolero pictured in National Geographic Vol.



LXXV, No. 6, June, 1939 or the Yugoslav issue of *Rosin the Bow* Vol. IV, No. 8, 1952.

The belt is a heavy black woven woolen band 4-6" wide, twice the length of one's waist line. It is wrapped around and held in place by  $2\frac{1}{2}$ -3 yard, inch wide, striped plaid ribbon which is tied at one side with the ends hanging down. Flat finish wool coating lined with buckram or bone belting is a suitable substitute.

The apron is optional. It may be a softly gathered yard wide apron of white linen with or without embroidery at the bottom, or a pleated apron as shown in the picture. It should be about four inches shorter than the skirt. If embroidered the bottom five inches consist of a fine striped, heavy thread embroidery (almost like yarn) in red, yellow, black and white colors.

The cap is a small dark red pillbox with a stiff  $1\frac{1}{2}$ " rim covered with gold braid in a circular design. In place of gold braid, an inch wide white band may be used. This is the single girl's headpiece. The elaborate white linen headpiece often pictured is the married woman's head-dress, but is impracticable for our purposes.

White cotton stockings and low heeled black shoes complete the Dalmatian costume from Konavlje.

Committees for the Statewide Folk and Square Dance Festival, to be held at Long Beach, May 28-31, have been appointed by Harvard and Betty Hicks, festival co-chairmen:

Publicity Director, Helen M. Kennedy.  
National publicity advisor, Bill Sorenson.  
Publicity, Federation, North, Frank Moore.  
Local publicity, Ruth and Marty Graber, Iva Lackey, Margaret Hargreaves, Minnie Anstine.  
Special writers, Paul Pritchard, Liane Jurdan.  
Exhibitions, Edith Stevenson, Dan McDonald.  
MCs, Minnie Anstine, Sue Lemmon.  
Dance Selections, Sid Pierre, Betty Hicks, Art Harvey, James De Paoli.  
Square Dance Callers, Marjorie Stout.  
Square Dance Institute, Osmyn Stout.  
International Folk Dance Institute, Elma McFarland.  
Mailing, Helen Perry.  
Information and Reception, Petra Wright.  
Registration, Jean and Oliver Sealey.  
Decorations, Marion Wilson.  
Auditorium and Sound, Virgil McDougale.  
Let's Dance Ads, Ruth Graber, Betty Hicks.  
Let's Dance Promotion, Daphne Upton.  
Special Displays and Events, Phil Maron, Bertie Lieberman.



# Bodices of Various European Countries

## A—Donauschingen, Black Forest, Germany:

A laced and flowered brocade bodice, worn with pleated white silk plastron under the lacing, and Halsmantel covering the top of the bodice, edged with velvet ribbon. Protestants, a black edge, Catholics, white. (A Halsmantel is a sort of yoke worn over the shoulders, attached to or worn with an upstanding collar; it opens down the front, and is kept in place by four ribbons which pass from its corners under the arms, where they are tied in a bow.)

## B—Newstadt, Black Forest, Germany:

Here the most of the bodice is of brocaded velvet, the top or yoke is of plain material encrusted with gold drops, stars and oak leaves, embroidered without design, entirely free-hand. The two materials are joined with a scalloped pattern of gold braid. No Halsmantel is worn with this bodice, which fastens with gold coins.

## C—Falster, Denmark:

Also of black velvet, with stiff boning at the edge. It laces with red cord from the inside, the buttons on the outside being purely ornamental. They are fairly large and of silver. Bodices of young girls and brides have a three-inch border of blue wool embroidery in floral design at the top-edge.

## D—Appenzell, Switzerland:

Of black velvet, with unbroken band at the top of the front, laced with black ribbon or cord pulled around large, ornate silver buttons. A narrow pleated plastron of flowered silk is worn under the lacing.

## E—Molten, Tyrol, Austria:

Here the bodice is of brightly hued horizontally striped linen. A piece of shirred black silk is applied to the neck edge. This bodice does not have an opening; it is pulled over the head and fastens to the skirt with snaps.

## F—Rimoc, Hungary:

The bodice of a married woman of Rimoc is made of red or green velvet, it fastens in front with frogs, which may be either of gold or the same color as the bodice. Having a peplum, the bodice of young girls omits the peplum and the bodice is ornamented with "harrar scrolls," fashioned of colored or gold braid.

## G—Bratislava, Czechoslovakia:

Of red velvet, encrusted with gold braid in front, and fancy floral pattern of colored beads and sequins on the back. It fastens at the waistline with medium sized buckles of gold filigree or granats.

## H—Linz, Upper Austria:

Here the bodice is of black or very dark blue velvet, edged in deep red about one inch wide,

laced with red velvet ribbon. The front has a velvet belt, which is stationary on one side, and buttons on the other. The back has a wreath of oak leaves and acorns embroidered in gold and silver threads.

## I—Nowy Targ, Poland:

Of black velvet, narrowly edged with bright red or orange and laced with red or orange cord. Each side of the front has two rows of varicolored sequins, with flowers embroidered between them. The flowers have bead centers and are outlined with sequins.

## J—Belgrade, Yugoslavia:

Made of black felt-like wool. It fastens at the waist with a very large silver filigree buckle. The neckline is outlined by wide silver braid. The front buttons and center back are heavily em-

broidered with floral designs worked with silver thread.

## K—South Ukraine, Russia:

A red velvet bodice, fastened with six self-covered buttons. Neckline, armholes, front corners and bottom of the back are heavily embroidered in fantasy-patterns, worked with gold or silver thread.

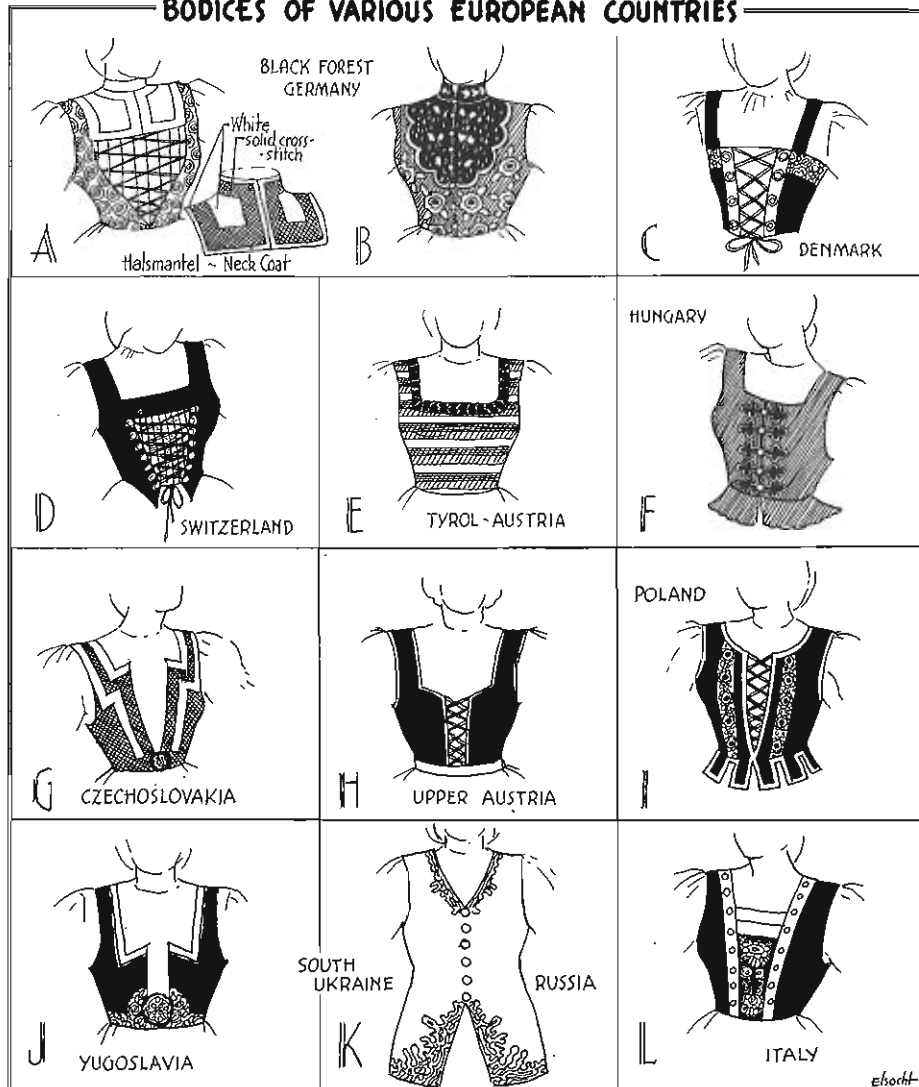
## L—Frascati, Italy:

A vestee-type of bodice of black velvet with bands of fuschia colored silk ribbons. Horizontal ribbon is plain, the vertical ribbons have a row of small silver balls sewn on them. Between the ribbons at the center front is a small panel of black velvet with flowers embroidered in silver thread.

—Research by Liesl Barnett

LET'S DANCE

## BODICES OF VARIOUS EUROPEAN COUNTRIES



MATERIAL SUBMITTED BY LIESL BARNETT





President Leonard Murphy.

## Yugoslav Folk Dancing

(Continued from Page Four)

In today's second and third generation kolo enthusiasts the "Banat" style is coveted and attempted to be mastered—it is the "right way" and so accepted, but not simply because it comes from that particular province. Examples of these dances are everyday language, the Malo Kolo, Cujes Mala, Susu Mile, Zikino Kolo, and all kolos having the so-called "basic-step".

Moving southward to Southern Serbia and Macedonia we find the greatest Turkish influences in the music songs and dances. Here kolos often took the shape of ritual dances, and the gayety and joy of the kolos gives way to stern pride, purpose, and deep emotion. If gayety and lightness are traits of Croatian and Serbian dances, then seriousness and complete muscular control characterize the dances of Macedonia. Dancing is chiefly by men in a line, the leader establishing a pattern of often very slow, deliberate, highly-styled steps; he often separates from the line to perform near-gymnastic feats and is permitted to explore all choreographic possibilities of steps, squats, turns, kicks suiting the mood of the dance. Music is usually rendered by the flute-like zurla and one or more drums. Many of the dances of Macedonia resemble Greek horrors in steps and style.

Here is a country hardly the size of California we find an infinite variety of folk music, songs, and dances. Here is a living museum of costumes so different from each other one hardly expect to find them in the same country. With architecture including Turkish, Venetian, Byzantine, Roman, and Gothic, influences of seven countries, over a thousand years of regional development is it any wonder that there is such a wealth of folklore to be found in Yugoslavia?

Teachers Institute for South will be Sunday, April 11, Queen Anne Playgrounds, 1240 West street near Olympic in Los Angeles, 1:45 to 5:00 p.m.

# An Invitation from Our President

My Friends—it is with genuine pleasure on behalf of the Folk Dance Federation of California, Inc. to extend to each of you an invitation to attend your Federation's first Pageant, "INVITATION TO AMERICA". On April 25 at 1:30 p.m. at the Civic Auditorium in San Francisco, your Federation will raise the curtain on the most glorious spectacle in its history. A festival program beginning at 3:30 p.m. and continuing until 10:30 p.m. will follow this pageant.

We congratulate Pageant Co-Ordinator Wm. F. (Bill) Sorensen, his Committee, and all participants for their splendid efforts.

In lieu of a more detailed report which will be made at a later date, may I thank you individually for the cooperation and support given your Federation officers during the past two years. The financial problems encountered two years ago were critical to overcome. The revitalizing of an organization on which the continued progress of folk dancing depends, has been no small task. The spreading of Federation responsibilities and the introduction of new talent to supplement the old has been a major objective. Our efforts to bring Regional Councils closer and to establish them as a major influence in Federation activity has been rewarded by a spirit of cooperation that is magnificent. I am proud of that spirit. The REAL SPIRIT of folk dancing.

I express profound thanks of appreciation to our Vice-President, Bill Sorensen. His accomplishments have been outstanding. Your Federation is fortunate to have had a man of his stature and his ability for its Vice-President. This experience has given him that detailed knowledge vital to any organization. It has been both a pleasure and a privilege to have been associated with him these past two years. To all of you who have labored so diligently and unselfishly, thanks, and thanks again! We will see you on April 25 when your Federation presents "INVITATION TO AMERICA."

Leonard Murphy  
President, FDFC Inc.

Bill Sorensen, Pageant Co-ordinator and Sally Fiuren hard at work selling Let's Dance  
—Photo by A. C. Smith.





# An Important "Invitation To America"

By BARBARA MEE

International figures will introduce an international program to begin the festivities when the San Francisco Folk Dance Council hosts the Folk Dance Federation of California at the San Francisco Civic Auditorium on Sunday, April 25, 1954 in a Festival of gigantic proportions. No time and no effort has been spared to make the Festival this year one to be long remembered by participants and visitors alike.

The First Official Folk Dance Exhibition Pageant, to be held in the afternoon from 1:30 to 3:30 p.m. will offer optimum in entertainment, the ultimate in spectacle. William F. Sorensen, known throughout California for his efforts in behalf of folk dancing, is Co-ordinator of the Pageant, in which thirteen groups, magnificently costumed, will exhibit authentic dances from every corner of the world.

"This is America! This is a port of entry in America!" These words, the first in a script prepared by Hugh White of the University of California, will be narrated by John K. Chapel of Station KLX. John K. Chapel, born Ivan Kuropotkin Chapel in Russia, is now an American citizen. Author, lecturer, and traveler, he is related to and long associated with international figures in Russia, Poland, Denmark, Latvia and other European countries, as well as with political leaders abroad and in the United States. As an author on international affairs, and because of his unique affiliations—he is the godson of King Christian of Denmark, also the godson of the former Dowager Queen of Roumania—he covered news assignments in Europe, conferred with military as well as political leaders before the outbreak of the second World War, and attended the League of Nations Convention in France. He was present at the Japan-China Arbitration meeting at Geneva with Latvian foreign minister, Munter. He came to the United Nations Conference in San Francisco in 1945. He is now director of news at Station KLX in Oakland, after serving with General Ridgway as a member of the NATO press during the summer of 1953. While there he inspected results of construction in the Point Four Program and the Marshall Aid Plan. He has been a foreign correspondent on the Boston Transcript for eight years. He has interviewed Queen Juliana of the Netherlands, President Bayar of Turkey, President Naquib of Egypt, and the King of Jordania.

Mr. Chapel will narrate from an original script, written by Hugh White, Assistant Professor of Drama and Art at the University of California in Berkeley. Mr. White is a playwright and has worked with the Hollywood Screen Guild. "Little A", produced at the Henry Miller Theater in New York, with Otto Kruger in the lead, and authored by Mr. White was produced some years ago. Charlie Ruggles and Mary Boland appeared in his play, "One Fine Day."

Our own Madelynne Greene and Millie Von Kinsky will co-chairman the presentation of the Festival Pageant. The committee, working every

JOHN K. CHAPEL  
Narrator



day on arrangements, includes Eleanor and Bob Elsochr, Danny McDonald, Ernie Drescher, Trudi Sorensen, and Vera Holleufer. Edith Stevenson will represent the Southern California branch of the Federation.

In the presentation of this spectacle plans long dreamed of and talked about will come to fruition. The Folk Dance Federation of California, northern section, has met and discussed and planned and worked for long months to bring folk dancers a show worthy of their aims and their belief in the folk dance movement. The Federation, organized in May 1942 to coordinate the efforts of clubs in the entire Bay Area, represents more than 50,000 folk dancers. It plans events and issues bulletins on folk dance patterns so that at Festivals where several thousand dancers are present, it will be possible for all to mingle freely in familiar dances. It publishes the Let's Dance magazine of national circulation whose present Editor is Robert H. Chevalier.

The Federation's administrations, from first to last, have been outstanding. Under the capable guidance of Henry "Buzz" Glass, Ed Kremers, Clarice Wills, Lucile Czarnowski, Walter Groche, Larry Getchell, Danny McDonald, George Murton, Bill Kastner and Leonard Murphy, ideas have been conceived, developed and presented for



HUGH WHITE  
Author of Script

the entertainment and pleasure of folk dancers throughout the state. This year, a new idea, the First Official Folk Dance Pageant, will be presented at the Civic Auditorium in San Francisco, on April 25 from 1:30 to 3:30 p.m. and will be followed by general dancing until 10:30 p.m.

## Pageant Committee

Pageant Co-Ordinator, Wm. F. (Bill) Sorensen.  
Program Co-Chairman, Millie VonKonsky.  
Program Co-Chairman, Madelynne Greene.  
Stage Manager, Dan McDonald.  
Publicity, Ernest Drescher.

## Festival Committee

Festival Chairman, Bud Southard.  
Program, Frank Moore.  
Sound, Bill Riedeman.  
Finance, Jim Smith.  
Business Administration, Don Spier.  
Decorating, Jim Knudson.  
Reception, Harlan Beard.  
Publicity, Ernest Drescher.  
Southern Section Repres., Edith Stevenson.  
Secretary, Vi Dexheimer.  
Square Callers and Records, Randy Randolph.  
Restaurant Suggestions and Concessionaires,  
Dan McDonald.



FOLK DANCING is just PLAIN FOLKS DANCING. No special talent is necessary, it's easy, it's fun, anyone can do it. There are no strings attached to this new experience. Join a class now and find a whole new world of happiness. The San Francisco Recreation and Park Department, SKYline 1-4866, offers folk dance classes free of charge. The Folk Dance Federation of California, Inc., is a non profit, non-commercial organization. Its officers are elected each year from the dancers and serve without pay. The present administration, under the capable leadership of President Leonard Murphy, who was re-elected last year, has done an outstanding job, which has paved the way for a bright, happy-dancing future for all concerned. Our Vice President,



# and Festival

red By

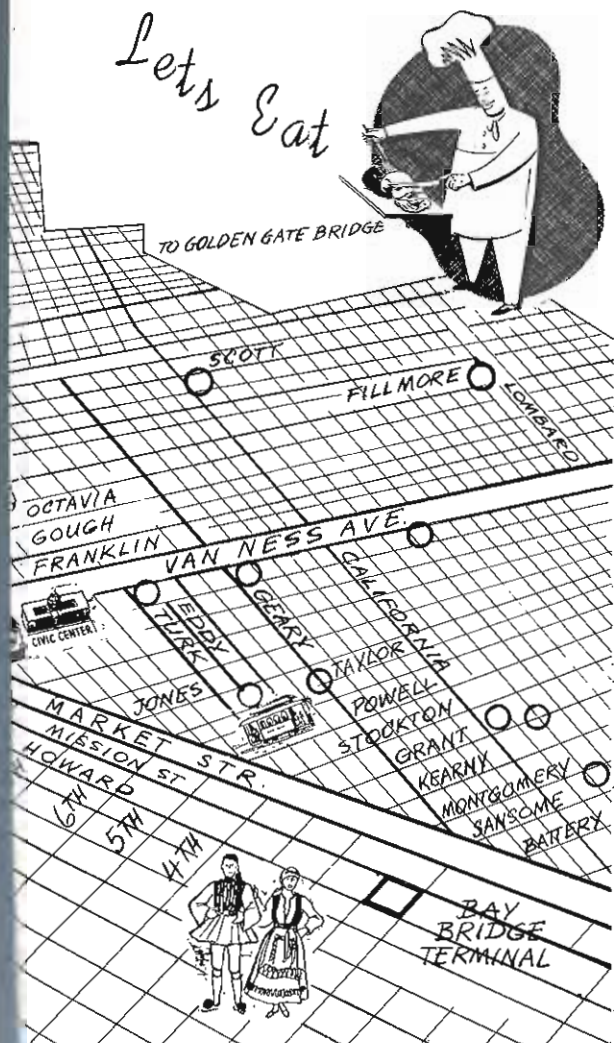
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Wm. F. (Bill) Sorenson, who is also business manager for our "Let's Dance" monthly Mogazine, has worked side by side with President Murphy. Serving on many committees, Bill is the general chairman of the great pageant, "INVITATION TO AMERICA," scheduled for Sunday, April 25th, 1954, in the Civic Auditorium, starting at 1:30 (Daylight Saving Time). Millie Van Kinsky and Madelyn Greene, two of our exhibition directors, are in charge of the dancing. The story, play-acted by the dancers, was written by Prof. Hugh White and will be narrated by John K. Chapel. (There is no admission charge). The two-hour pageant will be followed by a General Folk Dance Festival continuous until 10:30 P.M.

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# Festival Dance Program

## AFTERNOON PROGRAM

3:30 to 6:00 P. M.

M. C. Randy Randolph  
Corrido Kohanochka (prog.)  
Marklander  
Maxixe  
Hambo

Introduction of Distinguished Guests by  
Bud Southard

American Squares:  
Jack McKay,  
Charlie Bassett

Oklahoma Mixer (prog.)  
To-Tur (prog.)  
St. Bernard Waltz  
Italian Quadrille  
Zillertaler Laendler

M. C. Frank Moore  
Maballo Blanco

Shuddel Bux  
Ranchera

American Squares:  
"Bunk" Sicotte,  
Danny McDonald

Dutch Foursome (prog.)  
Alexandrovska  
Neapolitan Tarantella  
Polka Mazurka  
At the Inn  
La Joaquinita  
Skaters Waltz

## KOLO HOUR

6:00 to 7:00 P.M.

Presented by John Filcich

## EVENING PROGRAM

7:00 to 10:30 P. M.

M. C. Bill Sorensen  
Korobushka (prog.)  
Vienna Two-Step (prog.)  
Laces and Graces  
Scandinavian Polka  
Beautiful Ohio  
Tuljak

American Squares:  
Jack Sankey,  
Peg Allmond

Hava Nagilla  
Ladies Whim  
Schuplattler  
Lola Tango

M. C. Dan McDonald  
Blue Pacific Waltz  
Senftenberger  
Cotton-Eyed Joe

American Contra Dance:  
Dot Sankey

Black Hawk Waltz  
Bialy Mazur  
Royal Empress Tango  
Russian Peasant Dance  
Macedonca Kolo  
Spinning Waltz  
Road to the Isles

American Squares:  
Gary Kirschner  
Randy Randolph

M. C. Ernie Drescher  
Polyanka  
Rio Rimba  
Kentucky Waltz  
La Chulita  
(Old) Dreisteyrer  
Espan

American Squares:  
Ed Kremers,  
Ed Wright  
Krakowiak  
Donella Tango  
Hambo  
Tarantella Montevergine  
Hopak  
Viennese Waltz

LET'S DANCE



# MILANOVO KOLO

(Mee-lah-noh-voh)

Serbian

MUSIC: Record: Stanchel 1011B.

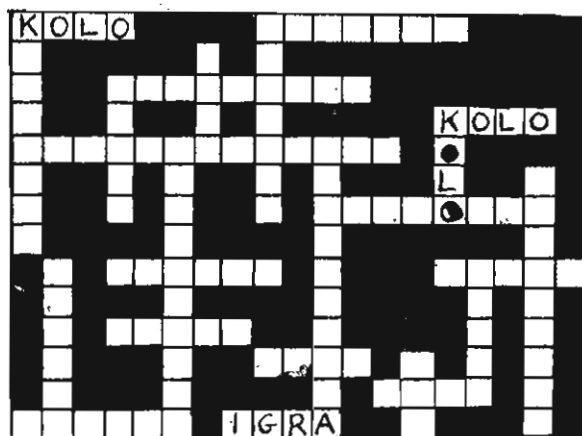
SOURCE: Filcich, John—From his book "Igra Kolo."

FORMATION: Open circle, i. e., A group of dancers in a circle facing center, with all hands joined except at one point. The leader at the right end of the circle line as well as the person at the other end of the circle line, place free arm with clenched fist behind back. The joined hands are kept low.

MUSIC 2/4

PATTERN

Measures	
1-2	I. STEP-HOP, WALK Beginning R, move diagonally fwd. to R with 2 step-hop hops (R-L).
3-4	Move bwd. diagonally R with 3 walking steps (R-L-R) (cts. 1, 2, 1), and lift on R. Bring raised L to R (ct. 2). Keep wt. on R ft.
5-6	Beginning L and moving diagonally L, repeat action of meas. 1-2.
7-8	Beginning L, and moving diagonally L, bwd. away from center, repeat action of meas. 3-4. (With fwd. action of meas. 1-2, all joined hands are extended and raised fwd. and brought downward to sides with the bwd. movement of meas. 3-4.)
9	II. CROSS AND CHANGE Cross R in front of L, bending L knee to raise L ft. slightly off floor. Draw crossed L to R.
10	Keeping R ft. crossed over L, step R in place beside L (outside of both ft. adjacent); hop on R, lifting L ft. slightly off floor.
11-12	Beginning L, repeat action of meas. 9-10. (On meas. 9-12, the action moves slightly twd. center.)
13-14	Beginning R, step bwd. with R still crossed behind L. Draw L bwd. to R (outside of both ft. adjacent). Step R in place and hop on R, simultaneously bringing L ft. to cross behind R.
15-16	Step bwd. on L and draw crossed R to L. Step L slightly bwd. and hop on L. (On meas. 13-16, the action moves slightly bwd. away from center.)



Fill in the spaces with the names of the Kolos listed below. The four words in the puzzle are clues to help you put all the dances into the right blanks.

3	4	5
Sar Planina	King	Cujes Mala
	Malo	Drmes
	Cujes Mala	Razna
		Sitno
6	7	8
Rokoko	Sremica	Dorcolka
Veliko	Sremsko	Kraljevo
Zikino		
9	10	13
Makedonka	Erdeljanka	Jeftanovicevo
Sarajevka	Natalijino	



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

Reviewed By JOHN FILCICH

This month we will deviate from the usual list of new records to review two very worthwhile and valuable additions to the recorded folk music of the world. They are the SONGS AND DANCES OF YUGOSLAVIA (FP 805) and FOLK MUSIC OF YUGOSLAVIA (P 434). Both are part of the Folkways Records & Service Corp. catalog of collections of ethnic folk music and both were recorded in Yugoslavia in 1951 by Laura Boulton under the auspices of the International Council of Museums (a UNESCO organization).

Miss Boulton's fame as a musicologist and authority on folklore and ethnic music is world-wide. She had made 17 previous expeditions gathering folk material covering nearly every nationality and ethnic entity in the world, having been sponsored for the most part by major museums and foundations. In Yugoslavia, especially in secluded mountain regions not affected by modernization, she was able to uncover and record sounds of musical instruments—wied and primitive gusle, zurle, gadje—and other instruments very rarely heard outside their native surroundings. Dance notations were made, songs were translated, historical background notes were collected; photographs were donated by the museums, and authoritative commentary was added by Miss Boulton. Folkways Records has prepared two illustrated booklets containing all of this background material to be included with the records.

Following the trend of recorded music, these collections are on two 33-long-playing records. The first, the 10-inch FP805 SONGS AND DANCES OF YUGOSLAVIA contains a total of 15 selections: 5 folk-songs, 7 kolos, and 3 other instrumentals. The kolos are from Serbia, Sumadia, Bosnia, and Montenegro, the last mentioned accompanied by chorus, since in that province no musical instruments are used for their type of dancing. The other kolo melodies are played by tambure, strings, flutes, accordion and kavale, the shepherd's flute of Macedonia. The vocal selections stress native style and authenticity rather than commercial traits such as appealing arrangements. Two folksongs by choral groups from Croatia and Montenegro would be outstanding in a choral concert.

The larger 12" P434 FOLK MUSIC OF YUGOSLAVIA is worth its weight in gold to anyone interested in untouched authentic folk music—just as found in the native villages amongst the people who practice it. A total of 16 selections represent the folk music from all parts of the country. Slovenia has a folk song and dance;

## The Record Finder

Croatia is represented with a favorite love-song. Of all, Subia is best represented; there is an old ritual song by a women's chorus, kolos to primitive music from instruments such as the frula (Arcadian flute), bagpipes, duduk (wooden flute), drums and home-style clarinets. The many kolos from Macedonia are interpreted by flutes, bagpipes using bellows instead of mouth, and an assortment of drums and zurle, the latter combination being the most typical folk instruments in Macedonia.

Bosnia-Hercegovina has work songs, harvest dances, and wedding songs and dances recorded on the spot during those particular functions. Montenegro, the only province which maintained its independence from the Turks and other oppressors thru the centuries, contributes something unique in folk music—the epic ballad sung to the accompaniment of the gusla. That unusual implement is a single-stringed, lute-shaped instrument capable of only four notes and very highly decorated with carvings depicting an assortment of patriotic, religious, even humorous symbols, mottoes, decorative motifs, even coats-of-arms. These ballads sing of heroic deeds, battles, historical events, and have been used for centuries to instill national pride and patriotism during troubled times; many a military secret was passed by the blind guslar thru his ballad during the long Turkish threat to independence. The particular ballad tells of a feud between two ancient heroes and is translated into English in the accompanying booklet. This type of ballad singing and the gusle caught the attention of Lord Byron and many other famed poets and writers, and may well be Yugoslavia's greatest contribution to the folk music of the world.

The songs and dances recorded on these two records are presented just as they are found in their native state, with no intent for commercial exploitation. To some they will be only museum pieces without any practical value, but to those really interested in folk lore, a course in the music, songs, and dances of a country so wealthy in the variety and color of these peasant arts otherwise not easily accessible.

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RESEARCH COMMITTEE: Pearl Preston and  
Dorothy Tamburini

## MACEDONKA

(Mah-keh-dohn-kah)

Although this is a Macedonian kolo, it resembles the Greek Syrtos in style as well as in the slow tempo of the music and steps. It was presented by Vyts Beliajus at the Kolo Festival in San Francisco.

**MUSIC:** Record: Balkan 547; Stanchel 1022.  
Piano: "Macedonka Kolo"—Balkan Music Co., Chicago, Ill.

**FORMATION:** A group of dancers in an open circle, all facing center, with all joined hands held downward by sides. Leaders at both ends of broken circle place free clenched fist behind back.

**STEPS:** (Count: long-short-short, long-short-short.)

### MUSIC 2/4

### PATTERN

#### Measures

1  
2  
3  
4

Beginning R, step sdwd. to R (ct. 1 &), cross L back of R (ct. 2), step R sdwd. to R (ct. &).

Step L in front of R (ct. 1 &), step R sdwd. to R (ct. 2), step L across in front of R (ct. &).

Step R fwd. (twd. center of circle) (ct. 1 &), step L fwd. bending knee slightly and taking wt. off R (ct. 2), step R in place (ct. &). On fwd. movement all joined hands are extended and raised fwd. to shoulder height.

Step L directly bwd. (ct. 1 &), step R sdwd. to R (ct. 2) cross L slightly over R and take wt. on L (ct. &), bringing joined hands dnwd. to sides.

## Makedonka

### I.

Oj ti devojko, ti Makedonko,  
Lepa si meni ti.  
Oj ti devoko, ti Makedonko,  
Lepa si meni ti.

### Chorus

Za tvoje oci crne dao bi zivot.  
Oj Makedonko ti.  
Za tvoje oci crne dao bi zivot.  
Oj Makedonko ti.

### II.

Igraj mi mala, igraj ti kolo,  
Pa se ti veselis.  
Igraj mi mala, igraj ti kolo,  
Pa se ti veselis.

### (Chorus)

### III.

Oj ti devojko, oj ti plavojko,  
Lepo mi igras ti.  
Oj ti devojko, oj ti plavojko,  
Lepo mi igras ti.

### (Chorus)

c—ts in café  
y—ch in church  
j—y in yet  
s—sh in ship

y—z in azure or french word "jour"

### Vowels

a—a in father  
e—e in record  
i—as in beet  
o—o in old  
u—as in boot

### Literal translations

### Chorus:

For your dark eyes I would give my life  
Oh you Macedonian girl  
(Repeat.)

### II.

Dance for me little one, dance the kolo and  
enjoy yourself.  
(Repeat.)

### (Chorus)

## Makedonka Kola

### I.

Oh you young girl, oh you Macedonian girl  
You are lovely to me.  
(Repeat.)

### III.

Oh you young girl, oh you like a cloud  
You are dancing prettily.  
(Repeat.)

### (Chorus)

Croatian "Drmes." Women's costume from Sisak.





# Your Council and Mine

## OAKLAND

At a recent Frolic Party, the *Circlers*, of Oakland, installed their new officers for the ensuing year. Dave Wauldron takes over the office of President, held by Benny Boasberg during the past year. Dave Wauldron is well-known to all folk dancers in the Bay Area, having recently held office as President of the Oakland Folk Dance Council.

The new Vice President position is held by George Davis; office of Secretary, Winnie White; and Treasurer, Aloha Morelli.

The *Circlers* hold open classes every Friday evening at the Emerson School, 49th and Shafter Avenue, Oakland. Advance-intermediate instruction is under the direction of Virgil Morton.

## SACRAMENTO

The Olivehurst Tango-ettes gave a Valentine Party on Feb. 13 at the school. Visiting clubs from Sacramento were the Capitol Callers Council; Let's Dance; Wagon Reelers; Castanets; Lodi Folk Dancers; Yuba City Twin City Twirlers and Marysville Thursday Nighters.

Sacramento Folk Dance Council and City Recreation Department folk dance classes completed another twelve weeks session of beginning and elementary classes March 23. The next twelve weeks session started on March 30 and will carry over into June, in Oak Park and Clunie Club House. At that time the next session should start on the Village Green in William Land Park.

Sacramento Folk Dance Council candidates for the new year are John Moore of the Castanets and Lou Hall of the Wagon Reelers for Chairman.

March of Dimes Festival held in Marysville Memorial Auditorium on Feb. 7 was sponsored by the Yuba City Twin City Twirlers and was well attended. Exhibitions were given by the Barry School Group; Circle Four of Lincoln; Hammon-ton Gold Diggers; Nevada County Nuggetters; Oliverhurst Tango-ettes and Oroville Old Time Dance Club.

One of the many chartered buses to be used for your transportation at Long Beach State-wide, loading from the front of the Lafayette Hotel, the Statewide headquarters next month.

The Sacramento Merry Mixers last party held at the Newton Booth School went over the one-hundred mark in attendance of members and guests. Guests from Sacramento clubs were Fancy Prancers; Let's Dance; Wagon Reelers; Triple S; Whirl-A-Jigs; Ardeneros; West Sacramento Folk Dancers; Carmichael Bar None; Loomis Lewis and Laces; Roseville Centennial Swingers; Davis Circle D; Berkeley University of Calif. Folk Dancers. Guest callers were Bob Morley, Lou Hall, Marty Mortenson, Bill Schweers and Charles McLaughlin.

Loomis Lewis and Laces held a Valentine "Hearts and Flowers" party at the Loomis Grammar School Feb. 13. Club presidents Grace and Albert Fieser arranged the program.

Sacramento area folk dancers will be dancing in Placerville with the Hangtown Twirlers on May 2 at their festival and in Marysville with the Olivehurst Tango-ettes on May 7 at their festival.

Sacramento Council of Folk Dance Clubs will hold a council meeting and a teachers institute on April 11 at the Arden School, under the guidance of the outgoing officers.

Woodland Villagers sponsored a Polio Benefit Festival at the Woodland American Legion Hall on Feb. 21. The exhibitions were given by the East Bay Chapter Indoor Sports (Danny McDonald's wheel-chair group) doing Ceilito Lindo. A comedy number by Danny McDonald and his family. The Olivehurst Tango-ettes did Fandango Espana.

## FRESNOTES

Well, another festival is tucked away on the shelves of memory and what fun it was too! Maybe we should dwell on one aspect of our Peach Blossom event which we in Fresno enjoyed very much, the traditional get-togethers after the Saturday and Sunday festivals. I hear some people say—you've danced for four hours, you're going to dance as many more tomorrow so why in Heaven's name do you have to get together and dance some more right after one festival and before another? Well, actually it is a good thing some folks feel this way because otherwise we

wouldn't be able to have such get-togethers, there simply wouldn't be enough room. But those of us who love this tradition are very smug about it; we feel that informal, impromptu parties after the comparative formality of a community affair like a festival are our own personal rewards for a job well done, a unifying influence among our local dancers, and last but certainly not least, a means of becoming better acquainted with our dancing colleagues who come from other areas. So on Saturday night, April 3rd, we had this type of get-together with refreshments, dancing, and the thoroughly convivial atmosphere which is the trademark of a successful after-festival party. On Sunday night April 4th the Council arranged a dinner at which were many of our out-of-town friends, including those who had exhibited for us, and as many of our local dancers as there was room for.

The Frolicers have certainly been pleased with themselves lately as there are some dancers from Madera who have become members and travel every Monday night to Fresno to dance with them. They belong to the Madera Folk Dancers Club, which was formed five years ago from an adult education class. First president of this group was Ross Kinney, followed by O. M. Andrews for two years, Al Tibbets, and the present president, George Gleichweit. Irene Lordi is secretary-treasurer. This club meets every Thursday night at the Madera High School and during the summer months at the park slab. It is the only folk dance club in this Valley town, although there are three square dance groups. There are thirty actual members in the group but since they have many visitors the turnout often exceeds fifty. From 8 to 9 each meeting night a class for beginners is conducted by Janie Plaskert and Dora Aja. The Madera Folk Dancers have presented three festivals and a street fiesta and have plans for expanding their activities and their membership.

## PENINSULA

A motif of Cupids and Hearts will set the theme for the *Menlos Amigos* folk and square dance party to be held this Saturday (Feb. 13) evening at Burgess Gymnasium, in Menlo Park. The group is made up of advanced and intermediate dancers from the entire Peninsula area, with the party open to the general public. General dancing will begin at 8:30 p.m.

Included in the exhibition section of the program will be the Czech Sokol Besada, presented by the San Francisco Carrousel group, under the direction of Grace Perryman. Mr. and Mrs. Milan Pakaski, of Palo Alto, will demonstrate techniques of the Yugoslav Kolo dances. Charles Markis, of Hillsborough, will be guest square dance caller.

Chairmen for the *Menlos Amigos* party will be Mr. and Mrs. Oroville Hatcher, of Palo Alto. Assisting them will be Mr. and Mrs. Paul Lewicki, San Mateo; Doug Willson, San Jose; Priscilla McCombs, Palo Alto; Mary McCain, Millbrae; and Mr. and Mrs. Russel Fisher, Menlo Park. Virgil Morton, San Francisco, is instructor and general director of the group.

(Continued on Page Twenty-Three)

LET'S DANCE





Send your queries to Dan McDonald, 4356 18th Street, San Francisco 14, Calif., on a two-penny card.

April 25th will be an historic day for the Folk Dancer, who is fortunate enough to be present at the San Francisco Civic Auditorium... where they will see themselves as they would like to be and hear the story of an *Invitation to America*—written by Prof. Hugh White and narrated by John K. Chapel—and performed by you as your dreams come true.

The nearest we can expect or should ever hope to arrive at Professionalism; Lights, Action, Etc. Millie Von Konsky and Madclyne Greene, two of our top personalities, are in charge of the Exhibitions for the Action-packed two-hour Pageant, complete with stage production which starts at 1:30 p.m. Sunday, April 25th, 1954. At 3:30 p.m., the Folk Dancer, that's you and me, will take over for a seven hour Festival including everything in the book, and maybe some which haven't made it yet.

For many years the Folk Dancer has enjoyed an outstanding program of Exhibitions at the San Francisco Museum of Art. The area allotted was inadequate from the start—the atmosphere for displaying art in action was in time with the cunes and all ably handled by Walter Grothe. Then came the day, or night, as it was last year when the Auditorium below the Art Museum had scheduled a program by a highly professional artist, who was thrown for a loss by the stamping feet of folks, dancing above. This spelled the end for our participation or so we were told, and a new location to continue this yearly activity was sought.

Pres. Leonard Murphy appointed a committee to find a suitable location large enough to accommodate the dancers and spectators in comfort. Walter Grothe, Bill Sorensen, Frank Moore, Pearl Preston and myself were given that chore.

In the interim Walter announced the Art Museum program was to continue as in the past, but to be sponsored only by the Art Museum.

Plans were far along on having the pageant and after many plans and meetings the Pageant and Festival that you are about to see on Sunday, April 25, starting at 1:30 D.S.T. (that's Daylight Saving Time) are the result and I am sure it will want to be repeated in other areas... if only to show the world how close an *Invitation to America* is to the hearts of Folk Dancers.

So far, the Post-Card—Tell It To Danny—Idea has brought only bad, and that's not good. I seem to be caught in between thoughts of people and things. Being a leader vitally interested in the welfare to Folk Dancing, I have shown and feel biased, and that's not good, too, either. I am very sorry to have sounded off in the March column, because I may have hurt innocent people who honestly felt they were doing something for the Dancer—my opinion was they were doing something to the Dancer.

I hope I'm wrong and know it's wrong to use our fine Magazine for such controversial opinions on the subject we all love. I am convinced of my own feeling in the matter, but resolve to keep it to myself in the future columns.

My greatest pleasure is to see others happy and I'm sure the personal remarks made in March have made certain people unhappy. I do not have

to teach those dances which I think are detrimental to our future, but I do not have the right to be the judge and jury on the subject. So, I resolve to paddle my own canoe, abide by the standard of our Federated efforts, continue to introduce newcomers through Volumes A, B, C, D and Etc., which have been approved in a most Democratic manner by the people who Dance.

From the *Irish Independent*, "Forthcoming Marriage" O'Farrell—Kennedy—Sean, son of Mr. and Mrs. John J. O'Farrell, Hilltop, Corrig Avenue, Dun Laoghaire and Una, daughter of Mr. and Mrs. Denis R. Kennedy, Ard na Fairrge, Dalkey, will be married by Father Oisín Moriarty, at St. Luke's, Stockton, California, on Easter Monday... Una will arrive a day or so before the wedding and Sean is working and waiting in Stockton and I'm sure it'll be a great day for the Irish.

The East Bay Women's Dance Circle of Oakland will hold their fifth annual Festival Thursday, May 6th from 9:30 to 11:30 a.m. (that's in the morning) at the Diamond Roller Rink, 3245 Fruitvale Ave., Oakland... Admission is without charge... Your all welcome, men, too.

Frank C. Stahl of San Francisco writes on a Postcard, to caution the "Pageant" exhibition committee to select the numbers with some care, doesn't want no luke warm tapioca pudding which you can learn to like in two ten-minute lessons. Rest assured they are in very capable hands, but thanks for the warning anniehow.

'Nother P.C. . . . Dear Danny:

I would like some information on how to get into an Exhibition group, been dancing since 1947, belong to a regular club, don't have a steady girl, been told a fellow couldn't join, account of this, do you really need a girl if you get into an exhibition group? Would also like to teach, but don't know if I can go to those teachers' institutes. In your next issue would you try to answer this letter... As I mentioned before this was a P.C.

WANTS NAME WITHHELD

## Puget Soundings

By JUNE LOESCH

The history of the popularity of the kolo in the Puget Sound area stems from the time Vyts Beliajus made his first trip here in the summer of 1950. During the week that Vyts taught classes in the various clubs, he demonstrated several kolos including the now famous "Seljancica Kolo".

Many people were attracted by the intricate steps of these dances, but it was Ted Morgan, then the leader of the Highline Folk Dancers, who kept the kolo alive after Vyts had left. Ted started teaching the kolo steps in his classes, and at the Washington State Folk Dance Festival in May of 1951, his group used the "Seljancica Kolo" as an entrance for their dance demonstration. The roar of approval that came from the spectators as the last of the dancers ran onto the field to join the weaving kolo line was a just indication of the height of popularity to which this folk dance was to rise.

Shortly thereafter Madclyne Green came to Seattle to teach, and the "Ruunujsko Kolo" was included on her schedule. Again there was an up-swing of interest in the kolo; and through the efforts of many of the local dancers, the kolo began to appear on dance programs and at festivals.

When Chet and Dorothy Little formed the Folklanders Club in the fall of 1951, kolos were taught regularly at every meeting. Many of the clubs have held special teaching sessions which were led by John Filcich; and Dick Trudeau, who attended the 1951 Folk Dance Festival in Yugoslavia has shown his wonderful collection of colored slides from the Festival.

Now, kolos are an accepted standard dance in all the international folk dance clubs. In fact there is a dance group within the Croatian Fraternal Union that specializes in kolos.

An indication of the degree to which folk dancers have accepted the kolos, was shown last November when a group of dancers from Seattle traveled to San Francisco to attend the Kolo Festival.

Couple dance from Knin-Vrlika, Dalmatia







By PEG ALLMOND

Well, Girls, another bachelor has been taken out of the ranks and put in the married men's ledger—Phil Hostetler (Uncle Phil to you) who is on the staff of Let's Dance was married February 27th in the West Side Christian Church, San Francisco, to Miss Helen Carleton. The success of the Callers Association publication is due to the hard work of Phil and Helen—and the hard work brought them to a closer understanding of each other and marriage. Lots of happiness to Uncle Phil and his bride—and good dancin' too!

\* \* \*

Thirty squares turned out to dance at the Squarenaders dance in Modesto on February 20th—it was a special occasion for sure, and guest callers were Ruth Graham, Virginia Johnson, Bob Page. Richmond Circle-up Folk Dancers had the pleasure of seeing one of Bill Castner's beautiful exhibitions—he called it "An Intricate Square Dance"—the occasion was the Hearts and Flowers Spring Folk Dance Festival. Squares were called by Danny McDonald, Gary Kirschner and Vic Wintheiser—extra yummy refreshments were served the big crowd of dancers.

\* \* \*

St. Louis Globe-Democrat is again sponsoring the National Folk Festival—this will be the 20th annual festival and the dates are April 7-8-9 and 10. The best in all phases of folk lore, including the dance, music and singing will be included. There will be teams of dancers from every state in the union and many foreign countries.

\* \* \*

The first hall devoted exclusively to the Square Dance Activities of San Francisco is being readied by Jack McKay. It was bound to come and now it is almost a reality—Caper Cutters and Square Cutters already dance in the hall and various other activities are being planned, among them are classes for Singles, Beginners, and Intermediate dancers, as well as classes for callers. The Hall hasn't been named as yet. Jack will welcome any suggestions.

Fresno was the scene of a three day Square Dance Convention—February 19, 20 and 21, 1954. Purpose of the convention was to create interest in bringing the National Convention to California in 1955. The National Convention this year will be held in Dallas in April and bids from Fresno and San Diego (and it is hoped, many other California cities), will be presented there.

\* \* \*

"A sabbatical is a wonderful thing" says Erna Weir, in a letter from Toronto, Ontario, Canada—Erna is on sabbatical leave from University of Oregon, Corvallis—and is visiting schools on the East Coast and in Canada—while in New York City she danced with the Hermans at Folk Dance House; and spent some time with Dvora Lapson, dancing and sight-seeing.

\* \* \*

Gavel, Gavel, who's got the Gavel? There will never be any question of who has the gavel that belongs to the Skips and Misses Club in Oakland. This gavel is a gavel never to be forgotten—it is 6 inches in diameter, 11 inches high, with a 22 inch handle. As each president is elected his name and the year of his term is hurned on the side of the gavel and it is presented to him to keep for the duration of his term. By way of contrast, the Vice President is presented with a teeny-weensie gavel. Nice traditions in this club, of which Ronnie Griffith is the Instructor and Andy Beck the current President.

\* \* \*

In a spirited meeting a new set of officers was elected by the Square Dance Callers Association members on Sunday February 28, with the following results:

Ruth Graham, President.  
Tex Dehoney, Vice President.  
Eileen Cullum, Secretary.  
Gene Goranson, Treasurer.  
Bill Fowler, Membership.

A good board—and we wish them lots of luck.

## Dance at the Shore May '54!

Folk Dance Federation of California Ninth Annual Statewide Folk and Square Dance Festival to be held in Long Beach, California May 28-31.

"Set sail for Long Beach", and spend that precious Decoration Day holiday the more-fun way at the Statewide festival—4 big days—May 28-31." This invitation is extended to all folk and square dancers everywhere by the Folk Dance Federation of California, South.

The huge municipal auditorium, framed by the beautiful cool Pacific, having one of the largest floors in southern California, excellent to dance on, good acoustics and a huge gallery for spectators, will be headquarters, and here the 4 huge festival parties will be held. The festival, Sunday, May 30th, will occupy two floors, one for folk and the other for squares. Other parties will be Friday and Saturday evenings, May 28-29 and the farewell party Monday, May 31.

Prominent exhibition groups from all over the state, as well as some new groups, will entertain at these parties with dances from many countries—a show in itself worth coming far to see.

The International Folk Dance Institute Saturday, and the Square, Round and Contra Dance Institute Sunday, will feature excellent teachers and interesting and varied material.

Intersperse this with a free harbor boat trip including the huge Los Angeles harbor at San Pedro; visits to Knott's Berry Farm nearby, noted for fried chicken and boysenberry pie, a wild west ghost village, fluorescent mineral and many other displays and exhibits; sightseeing in the greater Los Angeles area, old Olvera Street where Los Angeles began and other historical landmarks of of the days of the padres and the ranchos; archives from the Federation, north and south, and other interesting displays pertaining to our hobby; seeing your old folksy friends from all over the U.S.A. and meeting new ones—

All this is only a peek into the fun you can look forward to at Long Beach. And that intangible something that folk and square dancing is will here be at its height. *You can't resist!*

## Idyllwild Folk Dance Workshop

JULY 12-19, 1954

Plans are formulating nicely for the Idyllwild Folk Dance Workshop to be held at the Idyllwild School of Music and the Arts from July 12-19, 1954.

Along with the Specialists, Lucille Czarnowsky, Vyts Beliajus, and Millie von Konsky who will be teaching, the Committee is happy to announce that two teachers from the Federation South:

Helen Yost, Specialist in Mexican Dances, most of her dances and music she brought back from studying with native dancers in Mexico. She is Director of the Jarabe Dancers, of Pasadena and also Director of Teen age Girl's activities for the Y.W.C.A., Los Angeles.

Vivian Woll is a very active leader of Folk Dance Groups in San Diego.

We are proud to have these two local teachers on our staff this Summer.

For further information write:

ELMA McFARLAND,  
177 N. Hill Ave., Pasadena.

LET'S DANCE

## They'll do it every dance

BY Phil Eng



LEE, THE DISC JOCKEY,  
WORKS HARD AT  
EVERY DANCE.....  
WHO NOTICES IT?

WHEN THE LOUD-  
SPEAKER SQUEAKS  
A LITTLE.....  
THEY NOTICE IT!



A big hand to all the M.C.s.

# News from the South

By PAUL PRITCHARD

1603 Penmar Ave., Apt. 2, Venice, Calif.

It's "Welcome, sweet Springtime"; and as the greening hills and fields lure us to wander afar, and balmy evenings entice us out, it is certain that we'll get to see more and more distant folk dance groups and festivals the while. Let us then see what is going on around the countryside.

The Santa Paula Folk Dancers, after a Valentine's Party, elected new officers; Lois Hitchcock, Calvin Watkins, Vera Vensma, Erma King, Escher Burkey and Jay Crusey. Dancers attended from nearby groups in Ojai, Oxnard, Fillmore and Ventura, too. They hope to schedule one party a month regularly to keep things hopping. Bill Williams is teaching the group in San Bernardino at K of C Hall Friday nights. Marguerite Clapp, former leader of the San Berdoos is now teaching Round Dance classes there twice a week, and a square dance group in Fontana on Saturdays. In addition, she hopes to promote another program of "Let the People Dance" in Redlands this summer.

The Alpine Dancers of San Diego have combined with Franz Schermann and his band from the Terrace Inn and now present a half hour TV program on KFSD-TV Channel 10 each Wednesday at 7 p.m. Here one may oftimes see folk dancers doing familiar dances to not so familiar music.

Up into Kern county now, and Bakersfield, where the Circle 8 Club put on its annual festival on the stage of Harvey Auditorium. To enumerate the exhibitions would be too much—sufficient to say that most of the major exhibition clubs in the South and Valley, as well as from the North participated in the usual excellent show, and remained afterwards to dance in regular festival participation on the stage and at the Woman's Club for the party and refreshments afterward. As one of the many southerners who were able to relax and enjoy the climate and hospitality of Bakersfield over the week end, I again say, "thank you Bakersfield and Circle 8".

Whittier Folk Dancers, to come a little closer home, is now meeting regularly at Dexter School, first and third Saturdays, under the instruction of its enthusiastic director, Forrest Gilmore.

Yasalje Kolo Dancers, under the capable direction of Don Landauer, perform at the Pasadena Folk Dance Co-op Festival on January 17, 1954. The costumes of the girls display clever use of the big red handkerchiefs used by American working men.

—Photo credit: Moriarty.

Wheeler Hot Springs woke from its sleep t'other week end as a host of dancers descended on that mountain resort, an event sponsored by the Berendo Folk Dance Co-op. When not on sprees such as this, Berendo meets Wednesday nights at their High School, and the beginners' class meets Mondays, instruction so far by Ira Wolf and Jean Baker, and a new class every fifteen weeks.

Every once in a while, the Gandy Dancers will get the feeling that some closer research should be done, so it being easier to bring the mountain to Mahomet with modern science (motion picture films), they round up some interesting movie of dancing in foreign climes, which of course gives on the spot visual proof of style, steps and costumes. Such was done last week, but methinks after taking a good look at the Near Eastern dances, they decided 'twas too rugged for their ageing bones. However, the menfolks were in unanimous agreement that the women's costumes were just what the old doc ordered.

The last teacher's institute in Los Angeles featured a varied selection of dances from far ends of the world, presented by several of our southland teachers. Support of these institutes is urged, for it is through these sessions and the tireless efforts of those participating teachers, that we are brought many of the favorite dances we enjoy today, and thus obtain some method of standardization which would possibly be missing otherwise should each leader and director of every group be required to ferret out and interpret on his own.

To get back home now, and a report on the 6th. Birthday party of Santa Monica Folk Dancers. Program included refreshments, many free dances, some exhibitions as well as 50 scheduled dances. They had an election, too, at which Sid Pierre was reelected president, and an able staff of Ted Walker, Joe Bates, Kay Popper and Sylvia Saxby to support him. I was reminded to remind you all also that there is a regional festival scheduled for May 16th, which will be the last warm up before we all set sail for a short jaunt down the coast to Long Beach and the Statewide Festival, two weeks later.



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## The Bookworm

The past few weeks with the early springtime weather, the sweet fragrance of daphne heavy in the air and now the acacia and fluffy pink and white blossoming trees, have been too much of a lure for this writer who has not been able to curl up with a good book. But I have come across a book that should be available to you, as it was to me, through the State Library. Ask your local librarian about receiving it. The title is *Peasant Art in Europe* by H. Th. Bossert and is published by E. Weyhe, New York. This is a huge book with one hundred color plates and thirty two black and white plates reproducing 2100 examples of peasant ornament and handicraft taken directly from unpublished originals. They are wonderful color pictures of embroideries from almost every country in Europe. Nothing could be better if you are planning to do some embroidery or decoration on a costume for the Statewide Festival in May and need authentic patterns. You will find a wealth of typical color schemes and designs for each country.

Incidentally, I had the good fortune to see the Jose Greco troupe of Spanish dancers in their performance in San Francisco. Aside from their exciting dancing, singing and music there were two dances which featured peasant costumes. In the book, *Peasant Art in Europe*, you will see a close-up of the decorated woolen stockings (19th century) which are worn as part of one of the costumes. The Spanish costumes, from the little research I have done, are very elaborate and beautiful. If you should want an unusual costume and are willing to do much detail work on it, I would like to refer you to the National Geographic magazines for August 1924, pp. 153-204 and March 1936, pp. 413-428 for some good pictures of Spanish costumes. And by all means, if the Jose Greco Spanish Dance group come your way, be sure to see them for an exciting evening.

For a wonderful reference book that is just what the title implies, ask your local librarian if you can order from the State Library, *Peasant Art in Europe* by H. Th. Bossert.

## SUMMER DANCE CAMP

The College of the Pacific announces its Seventh Annual Folk Dance Camp and Square Dance Clinic for two, one week sessions—July 26-31 and August 2-8. A large faculty includes Bruce Johnson, Anarole Joukowski, Paula Dehalpa, Ralph Page and Jack McKay, who are featured in Squares and Contrasts, with a number of Folk and Round Dance leaders from all over the U.S.A., including Vyts Beliajus, Jane Farwell, Lucile Czarnowski, Madelynne Greene, Buzz Glass and others. For further information, write Lawton Harris, College of the Pacific, Stockton 4, California.

Thanks to Danny MacDonald, for his efforts in securing the advertising on pages 12 and 13. Danny took on this project and saw it to completion netting *Let's Dance* a record amount. Many of the ads taken by Danny are to be found elsewhere in this issue. *Let's Dance* also bows to the Southern Federation for taking over the back page.

Thanks, Bob Chevalier, Editor.

## YOUR COUNCIL

### PENINSULA

(Continued from Page Eighteen)

Oldest of the folk dance clubs in San Jose is the Polkateers which celebrated its birthday anniversary on February 24. The cake had nine candles and four charter members were present. Officers are elected for a term of six months. Those in office now are: President, Lloyd Brown; Vice-president, Mart Vessel; Secretary, Lettie Vertrees; Treasurer, "Pudge" Dixon; Librarian, Elizabeth De Marco and the instructor is Lucy Chaney. The group meets Thursday evenings at 8:30 at Costa Hall, 15 South 3rd Street. Party night is the fourth Thursday of each month.

\* \* \*

The Santa Cruz Breakers, an open group, welcome all visitors. Dancing every Saturday 8 to 11 p.m. at the Mission Hill Junior High School Auditorium. The first Saturday is Potluck and Business meeting and the 3rd Saturday night is party night. Their officers are: President, Al Curtis; Vice-president, Elizabeth Janes; Secretary, Ella Beardsley; Treasurer, Grace Burnard. Correspondence should be sent to Al Curtis, 1709 Seabright, Santa Cruz.

\* \* \*

Aptosers, an open group, where all visitors are welcome, meet every Monday night at the Aptos School in the multi-purpose room. The only specially designated night is the fourth Monday, on which they hold "request" night. All danceable new dances of The Federation Teachers' Institute at Oakland are taught and older ones are taught. Beginning classes are started as interested persons are found. The group has been in existence six years under the direction of the teacher, Mrs. Helen Beukers. Correspondence address, Robert W. Baker, P.O. Box 223, Aptos, Calif.

\* \* \*

Gay Nighters is a folk dance group sponsored by the Adult Education Department in San Jose. It is composed of members of eight folk dance classes and meets on the first and third Friday nights of each month at Roosevelt Junior High School, 20th and Santa Clara Streets at 7:30 p.m. Programs, refreshments, and decorations are arranged by each class in turn. Officers, who serve for one year, are: President, Charles Messerschmidt; Vice-president, Jim Shelton; Secretary, James Barry. Members of other folk dance groups are invited to visit whenever they are in San Jose on either the first or third Friday.

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