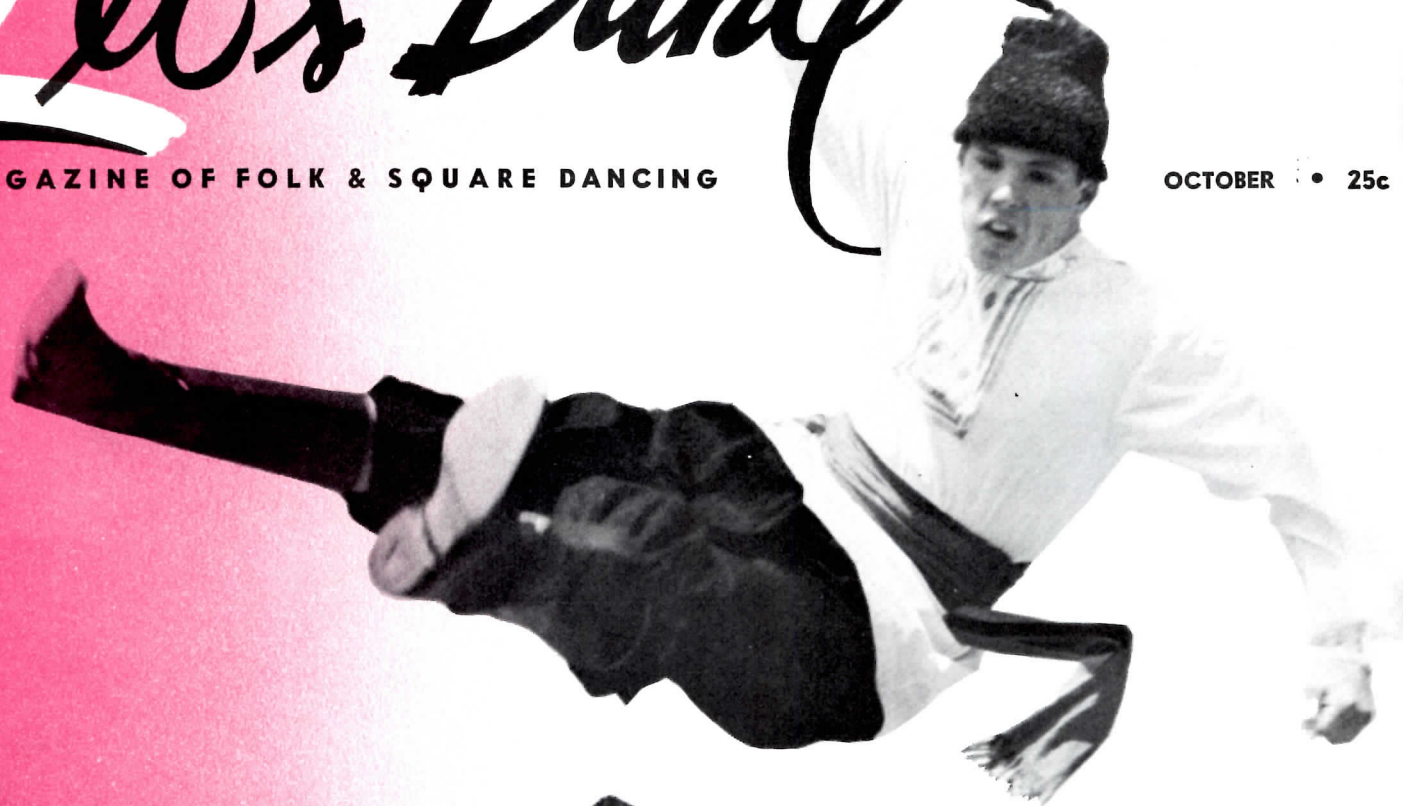


Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

OCTOBER • 25c



IN THIS ISSUE

UKRANIAN SOKYRA by HAPPY VALLEY SCHOOL DANCERS

Let's Dance

THE MAGAZINE

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Federation Festivals

OCTOBER 24, SUNDAY. Fresno.
Memorial Auditorium

Theme: "Raisin Harvest Festival."

Chairman: Pres. Rafael Spring.

Council Meeting: 12:30 p.m. Dancing 1:30
International Food Market.

NOVEMBER 14, SUNDAY Oroville
Municipal Auditorium

Chairman: Pres. Frank B. Clark.

Council meeting: 12:30 p.m. Dancing 1:30-
5:30 and 7:30-10:30 p.m.

DECEMBER 5, SUNDAY Richmond
Municipal Auditorium

Council Meeting: 12:30 p.m. Dancing 1:30-
5:30 and 7:30-10:30 p.m.

Regional Festivals

OCTOBER 3, SUNDAY Vallejo
U.S. Naval & Marine Camp
Reserves Training Center
(Foot of Sonoma St.)

Theme: "Autumn Frolic."

Dancing: 1:30 to ?

OCTOBER 17, SUNDAY San Francisco
Civic Auditorium

Hosts: Changs International Folk Dancers.
Sponsored by: S.F. Recreation & Park Department, and S.F. Folk Dance Council.
Chairman: Charles Blum.
Dancing: 1:30 to 5:30 p.m.

Special Events

OCTOBER 22, 23 Fresno
Memorial Auditorium

Opening party Friday, Oct. 22, 8:00 p.m.
Folk and Square Dancing.
Exhibitions.

Saturday, Oct. 23, Folk Dance Camp Reunion and Institute 10:30 a.m. to 12:30 and 1:30-4:30 p.m. Evening party 8:00 p.m. Folk and Square Dancing. Exhibitions. International Food Market.

NOVEMBER 7, SUNDAY 1630 Stockton St.
San Francisco
Between Union & Filbert St.

Hobby show
An Italian Village
Hosts: Changs International Folk Dancers
Weaving, ceramics, costumes, sculpture, costumes, dolls, and so forth.
No admittance charge . . . all welcome!

Your Host Cities

Fresno

The Raisin Capital of the world cordially invites you to its sixth annual Raisin Harvest Festival on October 22, 23 and 24. As our contribution to LET's DANCE readers in commemoration of the event, we would like to introduce one of Fresno's ethnic groups, whose folklore has been hitherto almost unknown among our folk dances. It is with great pleasure that Fresno presents a bit of the background, costumes, dances and foods of the Armenian people. We hope you will enjoy becoming acquainted with still another nationality in America's wonderful melting pot.

The Raisin Harvest Festival will again offer three days of dancing, good fellowship and fun. Our three big parties will be held in the Memorial Auditorium. The Friday evening party, beginning at 8 p.m., will be a full fledged festival, complete with exhibitions. Saturday, Oct. 23, will be a special red letter day as it will feature the College of the Pacific Camp Reunion climaxed by our festival from 8 to 12 p.m. We are privileged to have a wonderful roster of teachers from the camp who will conduct an institute from 10:30 a.m. to 12:30 p.m. and from 1:30 p.m. to 4:30 p.m., which will include both folk and square dance sessions running simultaneously. Sunday morning we will have the Federation Council meeting and hope that it will be well attended by representatives of all clubs. Sunday afternoon the Federation festival will begin at 1:30 p.m. The International Food Market will of course be a part of our Saturday evening and Sunday afternoon parties. We have some fine exhibitions lined up. Now all we need is your cooperation; without you there won't be a festival so come and dance with us. Headquarters will be at the Hotel Fresno, where all information will be available to our out-of-town dancing friends. Kindly make your own housing reservations.

EPILOGUE—

Armenians in Fresno and Elsewhere

By MARY SPRING

The Armenians have made their mark in the world no matter where they have settled. There were no less than 14 Armenians who became emperors of the Eastern Roman Empire. They inevitably established a printing press and a center of literary activity wherever they went. When printing was first invented and conditions in their homeland prevented them from printing books there, it was the Armenians in Europe, in Singapore and India, who prepared the translations of foreign books into Armenian and were responsible for distributing them in Armenia, thus keeping their countrymen in contact with the outside world.

Most of the Armenians in Fresno are from the Turkish provinces of Haiastan. My impression of them, among whom I am proud to number many personal friends, is that they are generally a reserved and dignified people with a great deal of formality in their social life. At anniversary dinners, group gatherings for benefits, even small home parties, they tend to have a prepared program which may include recitation of poetry composed by certain of the guests and in serious vein too. Often there is a clergyman present who gives the invocation. Although they do show spontaneity in some of these social activities I would say that it does not predominate as a trait. The Armenians I know are with few exceptions passionately devoted to books and learning. They cling together in solid family groups which widen out to include other Armenians but usually hesitate to accept non-Armenians. However, when they do there is no people more generous, hospital or loyal.

When you go to a first generation Armenian home you will note a strict code of hospitality. Usually an hour's time must elapse before you are offered any refreshment so you won't feel the host is speeding your departure! Refreshments will often

(Continued on Page 17)

In the months ahead:

No Calendar or

Host Cities from

The South

•
November
with Howard Bell

•
December
Austrian folk lore and customs Christmas
edition

Cover
for
Oct.



Breath-taking Ukranian Sokyra, by Happy Valley School dancers at Ojai, California. David Young photo.

DEADLINES
for all material first of month
preceding issue

haiastan, the

East, then through Greece and Rome finally reached our Western world.

To the Armenian two names are synonymous with his nationality—towering Mt. Ararat and the Etchmiadzin, center of the religious thought of his people. More about the Etchmiadzin later. Ararat, rising 16,930 feet in the center of Greater Armenia, has been shrouded in dim memories of forgotten ages and has been the basis of many a tradition involving the beginnings of the human race. It is sacred to Moslems and Christians alike. Noah's Ark is said to have rested on its noble summit. Perhaps some of its awe inspiring effect is caused by its rising abruptly from the plain of Erivan, isolated and with every part of its base visible as though conjured up from the earth in one sudden convulsion. Besides the mountain rises Lesser Ararat, 13,220 feet high, like a child next to its father. Running at the foot of Mt. Ararat is the Araxes, the great river of northern Armenia. Together with the Tigris and the Euphrates it is associated with the cradle of mankind. Practically the entire terrain consists of high plateaus and rugged mountains, interspersed with valleys, some of which are rather inaccessible. Armenia's geography has greatly influenced her stormy history.

The history of the Armenian people, as evidenced by ancient historians and by stone writings, is very old. According to Jacques de Morgan, noted French archæologist, the man who is credited with being the founder of the Armenian nation, Haik I, lived in the midst of human recorded history, around 2350 B.C. Perhaps we get a clear idea of the antiquity of this people when we realize that when our Western European ancestors were primitive savages living in caves the Armenian nation was a power to be reckoned with, a civilized country with flourishing cities. Besides their great antiquity another interesting thing to note about the Armenians is that they belong to the Indo-European racial family, which is the same as that of our European ancestors. This is the studied opinion of noted linguists and ethnologists, who classify the Armenian language with the Indo-European tongues, thus setting them apart from most of the other Middle Eastern peoples who are of Semitic origin.

Let us go back briefly over some of the precious records left to us and trace the story of this people who became a byword immediately after World War



Several issues ago we discussed quite briefly the Basque people who had settled in rather large numbers in the San Joaquin Valley, particularly in Fresno and Bakersfield. There is another ethnic group, the Armenian people, which forms a sizeable portion of the community in Fresno. Middle Eastern culture has always stimulated interest because of its antiquity and perhaps too because it is a bit bewildering and mysterious to the Western mind. As the birthplace of three great religions, Judaism, Christianity and Mohammendanism, the Middle East has changed the face of the globe. So the history, characteristics, music and dances of the Armenian people—one of the most unusual of the Middle East—captured my imagination immediately after I settled here in Fresno. Realizing how unqualified I am to give the subject the treatment it deserves, I hope that what I have learned about our local Armenians and their background will stimulate the interest of other folk dancers into an appreciation of this old, old culture.

First of all, what and where is Armenia? To most Americans it is a vague region somewhere in Asia Minor; to the modern mapmakers it means nothing, there is no such place; but to millions of Russian, Persian and Turkish subjects it is a name which conjures up strong emotions of pride, love and sorrow. The regions inhabited by the Armenian people consist historically of three parts: the Greater and Lesser Armenia of ancient times; what is known as New Armenia during several centuries of the Middle Ages; and finally the Armenia of modern times, which is not a country at all, divided by Persians, Russians and Turks. The Haiastan of today—the Armenians' name for their homeland—is located, roughly speaking, around Mt. Ararat in the eastern part of Asia Minor, directly south of the Caucasus Mts. Neighbors to Palestine, Mesopotamia and Persia, the Armenians form part of the beginnings of our civilization and culture, which was nurtured in the Middle

tearful land

I with the phrase "the starving Armenians." With the contempt which familiarity breeds, some people have used this phrase indifferently and perhaps a little derisively. The Armenians have often been victims of prejudice in our communities because they tend to form "colonies" and in the past have not assimilated with the other elements in our population. Their intelligence and business acumen have inspired envy. Their aggressiveness and tenacity, qualities which they have had to develop for survival, have also made them enemies. But mostly they have not found acceptance in some places because people are uneasy about anything they are ignorant of, so I think if we take the time to learn a little about the background of the Armenians we will understand them so much better, honor and respect them for their accomplishments, and love them as our fellow citizens who have enriched our country with their great heritage.

Ancient Armenia

At the end of the 6th century, Armenia as a world power played an important part in the political life of the Middle East. When Cyrus, the King of Persia, conquered Armenia, he left some vestiges of independence but these were lost under a later King Darius.

Greek culture was introduced into this area when Alexander of Macedonia conquered Persia and with it Armenia. Erivan, the capitol of the Armenian homeland and beloved by Armenians throughout the world, was founded by Ervand II, one of the Grecian governors.

When the Greeks were defeated by the Romans in 200 B.C., Armenia became free being split into two kingdoms, Greater and Lesser Armenia. One of Armenia's rulers who lived about 54 B.C. was Tigranes, called the Great, united the two kingdoms and launched Armenia into one of its most cultured times with the founding of fine cities, among them Tigranocerta, later to become the seat of Hellenic culture in Asia Minor. Athenian actors presented Greek masterpieces, artists adorned it with the finest of Greek sculptures, while at the court the language of Demosthenes was spoken. The King's son, Artavazd, was a well known poet of his times who earned the praises of Plutarch for his works.

Tigranes was defeated by the Romans, who, jealous of his power and culture at the Roman flank,

rated much of the Roman's attention and was considered dangerous to them. Armenia, though conquered by the Romans who retained Tigranes on the throne placing Armenia under Roman rule. This look into ancient Armenia is to emphasize Armenia's rank with Egypt, Greece and Palestine as one of the venerable patriarchs among civilized nations of their time.

Advent of Christianity—280 A.D.

Christianity was adopted in Armenia about 280 A.D. when their King Giridated III was converted by Gregory the Illuminator. This was the turning point of her history that led to struggles with Mohammedanism plunging her into depths of war, massacres, indignities and oppression that have earned her the title of the Tearful Land.

The Armenian center of religion was called the Etchmiadzin and thought to be on the site of the ancient city of Vagharchapat. It closely resembled the Vatican of Roman Catholics.

The line of succession from Gregory, the first Catholicos, to the present time is unbroken despite all the dark events that have taken place. The Armenian Church is known as the Armenian Gregorian or Apostolic Church and is independent of both the Roman Catholic and all the Eastern Churches. With Christianity came the Armenian alphabet and the development of Armenian culture.

On February 19, Armenians all over the world celebrate the battle of Avarair, fought in 455 A.D. between the forces of Vardan Mamikonian and the Persians. Although the battle ended in defeat for Vardan, it is highly worthy of remembrance since the hopelessly outnumbered army went to certain martyrdom in defense of their Christianity. Vardon actually won, for the Armenian's faith was so strong the Persians could not convert them to their fire worshipping religion.

The Bagratid Kings

This is a period of internal strife and a resulting unity of the rulers of Armenia. It is also a period of revival of literature and the arts, and the creation of the capital city of Ani. Ani at that time was known as the City of A Thousand and One Churches. And of Ani now? Subjected to battles, sackings, and quake its ruins are still mute testimony to the architectural artistry of its time.

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how I became a foreigner

By AVIE ANTRANIKIAN



Avia Antranikian in typical Armenian costume from Van.

If you will look at a map of Asia Minor, in the eastern part of Turkey you will spot Lake Van.

Now going eastward an hour's walk is the ancient City of Van, my birthplace. Distances were measured only by the time it took to walk them, which made Van about 4 miles from the lake. To the east of the city is the King of all the mountains, Mt.

Ararat. On the west side is a chain of mountains. South and north there are thousands of acres of fertile farm land. The region known as Van, including the city, is approximately 50 miles square. In 1915 the population was about 300,000. Of this number 32,000 lived in the city and the rest in the valleys and mountains nearby.

Van is one of the oldest cities of Asia Minor and has been a battleground for thousands of years. Dominating the city is the Fort, which is a giant rock about 200 feet in height and covering about 100 acres of land. It has only one entrance, a heavy gate near the top reached by a stairway on the west side. There are guards posted at the door but you may go inside and a guide will show you around. It's like a giant castle inside. It can house several thousand people in time of war and has many storage rooms where supplies were kept. Many of the ancient kings and queens lived in the fort during perilous times and felt secure from their enemies. Most of the excavation of this fort from the giant rock was done about 1200 B.C., when the Assyrians invaded this region and captured Van. The Queen of the Assyrians liked the region very much so she brought thousands of skilled craftsmen from neighboring Assyria and they cut away the rooms and halls in the rock. The job took years but it was well done. The rooms were lighted either by large candles or the oils from flax. Not only was food and ammunition for her army stored there but the Queen made sure they had their

supply of water by building stairways inside this rock, way below to the ground level, so that fresh water could be carried up. This fort still bears the name of the Assyrian Queen, Semiramis, Fort Shamiram. The top of it is nearly flat. When I was a boy in Van, the fort was an ideal place for an observation point; you could see the sail boats on the lake, the valleys, the rivers and the hills. The whole city was at your feet, especially the old port which has the wall around it. At one time it had been a perfect wall around the city, very high and thick with two gates, one at the east end and the other at the west.

Now let's go through the east gate into the city; along the winding, narrow streets you can see many old buildings, some of them nearly a thousand years old. We go through the Turkish section and we can see the Turkish children playing on the street, Turkish men and women sitting on doorsteps or porches conversing. As we go farther on we can see more and more of the fruit trees and flower gardens. Here in the Armenian section, about three miles away from the fort, is the old adobe house where I was born on the 7th of April.

This house of ours was well over 200 years old and built by my great grandparents. It was a 2-story building with only two rooms above. We lived on the lower floor and my aunt and her family lived upstairs. Another aunt lived in the west wing of our home. As we enter through the large wooden door there is a large hall. It is rather dark inside. The walls are about three feet thick and the roof is almost flat. The house, like most of the others around here, joins the one next door and in this way there is a saving of a wall. Looking for a hardwood floor? Oh no, just the mother earth itself with some clay mixed with it to harden the ground. This large room is about 20 ft. by 40 ft. It has three elevations, each being about six inches higher than the other, the lowest about a foot higher than the outside. There are only two small windows, one on the north side about 8 ft. off the ground and the other about 6 ft. high on the south. The ten feet or so of space on the north end of the room we used as a cellar or pantry; dried fruits, pickles, cheese and lard were kept there in earthen jars. Also in this space we kept our fuel for the fire; by fuel I mean wood, brush, leaves, etc.

The central part of this large room was considered our kitchen. What? no table, chairs, stove, etc.? Oh

(Continued on Page 11)

armenian recipes

By ELIZABETH KAPIGIAN

To be a Good Cook means English thoroughness, French art and Armenian hospitality.—*Ruskin.*

Shish Kebab (Barbecued Lamb)

Use leg of lamb, have butcher bone it for you, remove excess fat and gristle; cut into 1½ inch squares. Mix the meat with sliced onions and marinate with a little oil. Let this stand overnight or at least a few hours. Season with salt and pepper just before cooking. Put the meat on skewers and broil over charcoal fire or under the stove broiler. Keep turning the skewers until meat is browned on all sides. Save the onions in the pan and put your meat over them and mix thoroughly before serving. Serve with broiled tomatoes or green peppers, or with a vegetable salad and rice pilaf. Serves 6 generously.

Rice Pilaf

1 cup long grain rice	2 cups chicken or meat
½ cup vermicelli (fine)	broth
½ cube butter	Salt and pepper to taste

Melt the butter in a shallow pan. Break up vermicelli into fine pieces and fry in the butter until slightly browned, stirring constantly. Wash and drain the rice well, then add it to the vermicelli and saute them together until blended, stirring constantly. Then add the boiling broth and salt and pepper, cover tightly and cook on low fire for 30 minutes, stirring once during the cooking process, and once after it is through cooking. Let rest for 15 minutes before serving. Serves 4.

Sarma with Grape Leaves

1 lb. ground lamb or beef (not too lean)	1 small can tomato sauce
1 large onion chopped fine	Chopped parsley
	Grape leaves
	Salt and pepper, to taste
¼ cup rice	

Wash rice and mix with the meat, add the onions, parsley, salt and pepper and ¼ of the tomato sauce and mix thoroughly, a little water may be added to make a soft mixture. Place a small amount of the meat mixture on the grape leaves and roll. Place some of the leaves on the bottom of your pan then arrange the stuffed rolls side by side. Place a plate



over all to keep into place, add the remaining tomato sauce and enough water to cover. Place a lid and cook for 1 hour on a moderate fire.

You may use cabbage leaves in place of grape leaves. Parboil the cabbage in boiling salted water, cut off the hard parts.

Beans Plaki

1 cup large white beans	2 cloves garlic
1 carrot diced	Salt and pepper to taste
¼ cup of parsley	1 small can tomato sauce
sprig of dill (optional)	½ cup of olive oil
1 small potato diced	(Salad oil if preferred)

Soak beans overnight, wash and drain. Add enough water to more than cover, then parboil for 15 minutes, drain water off and then add your carrots, potatoes, parsley, dill, garlic and tomato sauce, salt and pepper and enough water to cover the beans. Add half of the olive or salad oil and cook until the beans are soft and they have thickened slightly. Add more water if the beans have absorbed too much of the water and stir occasionally, add the remaining half of the olive oil the last half hour of cooking. Set aside to cool. May be eaten cold or warm. Preferably cold as a side dish.

armenian costume

The history of any country has deeply influenced its dress and dance forms. So if you have read the historical first part of this article, the following material will seem much more intelligible. Armenian costume is at once reminiscent of the Arabian Nights, ancient civilizations and the exotic Oriental dress of many a Hollywood film. Let's try to sort out some of the details from the apparently conflicting evidence on this subject.

The costume in the sketch appears to be one of the oldest basic Armenian costumes. The long tunic, lavish with embroidery or at times beaded, is to be found in one form or another in many parts of Haiastan. I am told that it is usually made of velvet, and that sometimes the sides are slit to show either the dress underneath or bloomerlike trousers which are fastened at the ankle. Mrs. Nardi Gerlitz, one of the Armenian leaders here, reports that the oldest costume of her people still extant is said to be the combination tunic and bloomers made of richly brocaded velvet and worn in Egypt by the descendants of the Armenians who migrated there. The capelike garment which the girl in the sketch is wearing is also beautifully embroidered and the whole effect reminds one of ancient Persian dress. The headdress is a turban of homespun,

Armenian costume.



apparently wool. This is one of various types of head-dresses. We usually associate the headband, or the little pillbox type of hat, with draped scarf and coins dangling over the forehead as being more typical but these little turbans are also worn. If you look at the National Geographic of October, 1915, you will see a picture of a large group of Armenian girls, all wearing this tunic type costume and with the coin-pillbox-scarf type of headgear. However, the embroidery is not as lavish and the entire effect is much simpler.

The man's costume as sketched seems to be widely used in Haiastan. Avie Antranikian gives the names for the various garments the man is wearing. The round koloz or hat is made of heavy wool felt; in some sections of the country it is of astrakhan. In Van the men wrapped wool scarves around the base of the hat. The pants, shielvar, are sometimes short as pictured and gathered as bloomers, or may be gathered at the ankles. In Van the men wore them hanging straight down and not very full. The shirt is the shabig with long sleeves. The sash or godi may be very decorative. The material used for most of the men's costumes of Van was homespun wool and often beautifully decorated with embroidery. Sometimes a kesa or hand woven money bag was carried, attached to the godi. The coat or kazaghig is usually short and of much heavier material than the rest of the costume, often of goatskin, giving it a hairy appearance and adorned with heavy tassels.

The shoes of both the man and the girl are interesting, their curved toes calling to mind the Arabian Nights. They are made of leather and called charoogh or soler.

When you note the costumes elsewhere in the magazine you find a great difference between this type and some of the others. Larissa Abrahamian and her group are wearing the type to be found in northern Armenia, which was under Russia long before the time of the Soviets. Again I quote Mrs. Gerlitz, who comes from this section of the country. She reports that an authentic Armenian costume of this type can be breathtakingly beautiful. The wide headband, or the little pillbox hat, is lavishly decorated with real gold and often encrusted with precious stones. The head scarf and the dress are made of pure silk, sometimes in brilliant colors such as red, purple, peacock blue, and the little bolero is made of velvet and is heavy with real gold ornamentation. A variation of

and dance

By MARY SPRING

this costume is worn by the Armenians of the Turkish provinces but with the addition of the face veil; in place of the skirt they may wear long, full silk bloomers to the ankle. The man's costume in the Russian provinces is very much like that of Georgia in southern Russia, the familiar long coat with the cart-ridges which most of us have seen in some of our exhibition groups. To sum up, let me quote Mrs. Gerlitz again. Every section, every town has its own costume. We have mentioned general types but there are as many Armenian costumes as there are facets to its complicated history.

Dr. Janet Miller, traveling in Persia in the early 1930s, gives a beautiful word picture of the costumes of the older women in the town of Julfa, in the Armenian section of the country. It resembles the type of dress in northern Armenia. She says in part: "I saw extremely interesting costumes in the Gregorian Church on this feast day. The tall headdresses *under* which a white scarf was folded and brought across the mouth were very elaborate. I have never seen any like them before. This white mouthpiece—a moutne it is called—is unique and typically Armenian (in Persia). The costumes were very brightly colored, several green and scarlet ones. Cashmere shawls fastened with broad silver belts were worn by many of the women. Heavy gold chains were gold bangles were worn by others. The headdresses, nearly a foot high, were very gorgeous; some of them had gold bangles woven into the material and bright glass pendants. It was delightful to see them thus gaily attired. This small Armenian city with its high walls and its many churches in the heart of Persia was a great contrast to the Mohammedan cities with their inhospitable mosques. It was picturesque and pleasing in so many ways."

When we come to the dances of the Armenian people the material seems so annoyingly elusive, it's like pursuing a will-o-the-wisp. Most of the Fresno Armenians are from the Turkish provinces and again our knowledge of Armenian history explains how so many of their dances have been lost in the course of persecutions and migrations. The dances we have seen done here are either solos or line dances, men's circle dances, and a few of the more strenuous dances of the Russian Armenian provinces. The solo dance is a very important part of the Armenian folk tradition. At an Armenian picnic you will see one man

after another perform a solo, using graceful hand motions and very simple, repetitious two-step patterns. The hands are sometimes clenched at shoulder level or held out with fingers stretched and palms facing the ground. The audience will throw money at the feet of the dancer or sometimes hand it to him, and in this way funds are raised for various causes. Solos are also performed by women or children. Dances of this type done in Fresno are improvisations because they have forgotten the patterns in the course of the grim history of Turkish Armenia. However, these solo dances have names, emphasizing their standing as pattern dances—some of them are the "dasnechors", the "tamara" (not to be confused with "tamzara") and the "euchayakh". Note that since the Armenian alphabet is different from ours all names are transliterations so you may find them spelled differently elsewhere. The line dancers are in the nature of slow kolos, repetitious but sometimes gathering speed in the course of the dance. Included in this group are "tamzara", which is very simple, "pampuri" which is also known as "moosh" (or "mouch") from the town where it was popular, and "hallee". There are also versions of some of our popular folk dances such as tsiganotchka and miser-

(Continued on Page 10)

Larissa Abrahamian in characteristic dance pose.





Vanoosh Pashinian with Rospom Dance Group—Photo by Phil Maron.

Armenian Costume and Dance

(Continued from preceding page)

lou. The Armenians do a more interesting pattern to miserlou than ours and their name for it is "ine orra."

Haiastan has over 300 dances including ancient ritual dances and hilarious comic ones, depicting well-known characters such as the marriage broker. There are many occupational dances, and according to one source the most outstanding of these is the Carpet Weaving Dance. It is performed by girls, who depict by the use of their hands and by their foot patterns the working out of a design in one of the country's important industries, rug weaving.

Armenian women's dances all have a dominant characteristic which is common to Oriental dancing, extreme gracefulness of arm and hand movements, delicate swaying and bending body motions, and soft footwork, sometimes giving the effect of skimming over the ground. They have imitative dances such as the Willow Dance, depicting rows of willow trees waving over a brook, the action of the fingers simulating raindrops falling from the leaves. The Wind Dance is especially lovely, the long scarves billowing out following the motion of the arms, giving the effect of light gusts of wind blowing clouds across the sky. In some of these dances, such as the Carpet Weaving Dance, the speed of the step is doubled while the musicians continue to keep to the same tempo. The dancers will perform two basic steps in the first two bars of music followed by four in the next two bars. When we asked Larissa (we mention her earlier) if she had anything she especially wished to say about her dances she stressed the fact that every Armenian girl is told to value gracefulness above all else in the dance. There are certain rules for the use of the hands. Many of the women's dances have an individual turning figure which is the essence of feminine grace. The thumb and first and second fingers are joined in a circle, and the rest of



Larissa Abrahamian.



the fingers held delicately apart. The arm is curved at eye level, with the back of the hand opposite the face. The other arm is held out to the side. The turn is made in three basic steps which must be even and smooth. In some of the dances the speed of the turns increases until the dancer seems to be barely touching the ground. There are dances which interpret deep human emotions, such as love and mourning, and have a touch of mysticism about them.

The Armenian people have a few couple dances but in these the man and woman never touch each other. They face each other throughout the dance, sometimes turning around each other somewhat in the manner of the Spanish jotas.

There are some excellent men's dances, which would be quite a challenge to our folk dancers. The steps are often very spectacular, including great leaps, crouching jumps and swift turns. An interesting feature of many Armenian dances is a very quick and very deep back bend figure, which is done by both men and women alike, more strenuously of course by the former. The dancer bends slightly forward, bringing his hands together in front of his knees, and then rising to his toes throws his body and head backwards and opens his arms to the side. In the men's circle dances the hands are on each other's shoulders, arms outstretched, and the tempo of the dance increases until the group is spinning violently as in some of the Yugoslavian dances. The most spectacular of the men's dances seems to be the Persian War Dance in which one man is thrown through the air like a cannon ball. This is said to be one of the most ancient, dating from the days of the invention of the cannon. The Armenian men also do dances borrowed from the Tatars and the Turks. One of these is the Turkish Butchers Dance. In the provinces of northern Armenia which were under Russia for over a hundred years the men's steps include prysiadkas and other dance steps which we think of as typically Russian. There are solemn ritual dances too, and one of our dancers here remarked that he had been told by his parents of the "double decker" dances in which one row of men stood on the other's shoulders, all with arms interlocked.

A final word—the Armenian people love to dance and although they often present a serious mien in their daily living they express more than their share of humanity's gaiety and light-heartedness when they can forget their cares in the most wonderful of pastimes, the folk dance.

Vanoosh Pashinian showing under and outer costume garments.—Photos by R. Chevalier.



How I Became a Foreigner

(Continued from Page 6)

no, this was not a modern age. We would take our shoes off and walk on a straw rug. Near the east wall there is a round hole in the ground about three feet high in diameter and about four feet deep, lined with clay. I remember the fire that was always burning there, with an earthen pot or two, and mother cooking dinner. This stove of ours was homemade and we called it the little toniar. We had a larger toniar also in our house which was used for cooking in larger quantities, such as when baking bread—"patz hotz"—which was done once or twice a year, or a whole lamb or half of a beef; and these provisions would then be kept for the winter.

Well, shall we stay for dinner? Okay, it's winter and the bare ground is too cold to sit on. By this time the fire in the toniar is settled down so we get a flat pillow, place it near the toniar, and sit on it, hanging our feet in the toniar. Then a round metal tray is put on our laps and the dinner poured in a wooden bowl, and each person given a wooden spoon to eat with. But let's not forget that everyone joined mother in saying the prayers before and after eating. What is the menu? It could consist of pilaf, (see the recipe section of *LET'S DANCE*), a dolma, soup or many other dishes which mother loved to cook provided she had the ingredients. Well now that we got our feet warmed up and dinner in our stomachs, let's take a couple of steps south and see the third elevated portion of the ground floor. This was our living room by day and bedroom by night.

On the ground we had a very durable carpet made of wool and hair which would last 50 years under normal use and we had an old bench to sit on for people too old to sit on the carpet. Remember all this time we were in the house with our shoes off, laying them beside the door. In the corner you can see a stack of bedding, mostly heavy quilts made of wool (remember this is a cold climate) and at night they were spread on the ground and everyone lay in a line to sleep. However, before going to bed came the prayers.

These were not short, they usually took an hour or longer. Young or old, we stood in line in the dark, learning these prayers as the older folk said them. My mother could neither read nor write, yet she knew by heart all the songs, verses, and readings that were said in our church.

During the summer vacation everyone was happy because it was picnic time. The Turks usually had their picnics at the seashore and the Armenians had theirs in the small green valleys in the foothills where there were plenty of wildflowers and cool mountain streams.

Here in these beautiful spots the Armenian people would gather to celebrate some saint day. People for days came to the gatherings on donkeys or in their ox-drawn wagons. Some would walk to attend the picnics. Here each little group would camp and they would kill the animals which they had brought for the celebration. During the day the meat was barbecued. If you were there early in the morning you could see people coming from all directions, dressed in many different and colorful costumes. Each village brought with it its own musicians. Musical instruments consisted of large drums, horns, flutes, tambourines, the tar and the dambalag. The tar is a stringed instrument resembling a guitar only with a very long neck, and the dambalag is a little drum, open at one end and with a sheepskin drawn over the other, the shape vaguely reminding you of a large gourd. For miles one could hear the sound of the drums and smell the delicious aroma of barbecued meat. Most of the dances were performed by the men, either solos or in a circle. Each group did the dances popular in their own village. Dancing was very well liked and everyone especially enjoyed a good solo dance, throwing coins at the feet of the dancer or sticking them on the dancer's forehead as a reward. The musicians sang while the dance was going on, and everyone joined in the chorus. In the line dances, the leader was the best dancer and he would wave a handkerchief to indicate the changes in the dance. Dancing sticks were also used. My brother was a leader in dancing and he would use the dancing stick at weddings and other celebrations.



Avie Antranikian.

They were made of wood, a staff with several candle holders on it. When the dances were held in the evenings it furnished light for the dancers and it was the proud possession of the dance leaders in each village. Sometimes these outdoor celebrations would last for days and also late in the evenings, when they would dance around an open fire. After the celebrations the people would go home and discuss the dances, the different costumes with all the embroidery, and they would resolve to outdo each other in making better costumes; they also practiced the new dances which they had learned from other villages (something like our festivals, don't you think?)

When I was in the 4th grade I learned to read and write Turkish and was getting along quite well in school when another wave of massacres broke out over Armenia. The Armenians in the city of Van fought back and freed themselves from the Turks for a short time. Russia sent an army to Van but they got there too late to help. Everyone had to leave the city (that is, the Armenians along with the Russian army) and our long trek to Russian territory and safety began.

My mother and I, like the rest of our people, got a sack of dry bread, two sheep skins and some light bedding, and started walking that terrible journey to Russia. After walking three and a half days my mother and I (the rest of the family had either died or was in the United States) came to the north end of Lake Van. After eight days we were near Mt. Ararat.

We kept struggling on until finally on the eleventh day we entered a town called Igdir in Russian territory. Although we were exhausted we were lucky to get there because thousands didn't make it. So thus I became a foreigner.

Here in Igdir as we lay on the ground to get a good night's sleep among thousands of our worn-out countrymen we heard someone yelling our names. Who should we see but my brother in an army uniform, a volunteer soldier from the United States, who was stationed near Erivan. Boy, were we glad to see him! We lived for a while in Erivan but before the year was up came with him to the United States, where I stopped being a foreigner.

The Armenian Relief Society, Junior Chapter Dancers.



Haiastan

(Continued from Page 5)

To make a history of Haistan or Armenia and its events in chronological order is impossible by its very nature. Since the time of Tigranes to the present time it has always been partitioned. So while the Bagratid Kings were ruling one portion, the Persians, the Arabs, the Moslems would be ruling another. We must always keep in mind that while one section of the country were living under different conditions and under different masters than that of another.

New Armenia—Period of Crusades

The dominant scene changes to Cilicia founded by Armenians who fled to the banks of the Red Sea near the Taurus Mountains. Here the new settlers carved out a new and prosperous community.

The Crusaders, endeavoring to curb the Moslem power, were assisted by the Armenians with arms, men and food and supplies as in the words of Pope Gregory XIII "No nation, no people came to their (the Crusaders) aid more speedily and with more enthusiasm than the Armenians ***with all their might and greatest bravery they helped the Christians."

Cilicia became a great port and trade city on the route to the East. Ships from Genoa and Venice were to be found in its harbors. After three centuries New Armenia was conquered by the Egyptians and the last of the Armenian Kings died an exile in France.

Modern Turkish Armenia—1894

In 1894 Armenia was divided between Turkey, Persia and Russia. Although all three portions suffered oppression and persecution it was that part under Turkish rule which caused world-wide concern and brought up the famous Armenian Question.

During the Ottoman Empire the Armenians lived under Turkish rule for nine centuries. They were treated like slaves for they were considered infidels. They had no standing, though obliged to pay taxes, could own no land or even their own children. Thousands of Armenian boys from 4 to 8 years were taken from their parents, raised as Moslems and later trained for the Sultans armies.

Even during this period of precarious existence the Armenians became a progressive and talented people. They built Christian churches with elaborate frescos and stone carvings as well as many mosques for their Turkish masters. They improved the land and became great agriculturists. Beautiful textiles, and their rugs became famous for their beautiful designs, became world famous.

It was their Church, which in the person of the Catholicos, was their cultural as well as their spiritual leader. The Church made them conscious of themselves as a nationality so that they present one of the most interesting facts of history, a subject people developing a strong Christian culture within the framework of a Mohammedan Empire.

The year 1894 is not one likely to be forgotten by Armenians anywhere. In that year Sultan Abdul Hamid, the head of the Ottoman Empire, launched the massacres which made Armenia the topic of discussion in Europe and America for many years. Up to this time the persecutions in that country had been, for the most part, spontaneous and intermittent. But now, for 22 long, long years they were steady, premeditated, and

with the avowed purpose of annihilating the entire Armenian population in Anatolia, which was the section of Turkey where they lived. They were in the nature of a jihad, or Holy War, against the Christians and also in reprisal for the efforts of Armenians outside their homeland, who pleaded with the European powers to intervene on behalf of the oppressed people at home to effect the sorely needed reforms in their government. Historians consider the massacres the most terrible in recorded history. There isn't enough space here to recount the details, nor could we folk dancers tolerate the recital. Fridtjof Nanson, chairman of the League of Nations Commission for Investigation of Near East Relief, tells us that more than a million Armenians were killed during those terrible years; thousands were sent into exile after enduring long marches without food and water, subject to the bayonet if they faltered by the wayside. But even the massacres of the Sultan were surpassed in cruelty and complete inhumanity of man to man by the Young Turks who deposed him in the name of political reform. These were the later massacres of the war years.

What made these last persecutions still more terrible was that many of the Armenian young

men had been pressed into army service, leaving in some of these towns only the old, the sick and disabled, women and children. When the war ended the horror in Anatolia did not end. Famine and disease gripped the land, the Armenian men in the Turkish army revolted and there were battles fought. But finally the pall lifted and almost deserted Anatolia was silent.

President Wilson then took up the cause of Armenia, which the European powers had done by words only. Through the League of Nations which he so fondly hoped would cure the world's wounds, he set the boundaries for the brand-new Armenian Republic which was to be the protege of the League. But the destiny of this Tearful Land seems inexorable. With the advent of the Communist regime in Russia the revolutionary army quickly absorbed the newborn republic and all that remains of Armenia outside of the Soviet is a remnant in Turkey and a small section in Iran, or modern Persia. The Iron Curtain has descended on the Armenian people and for the present there is silence. But having learned something of their antiquity, the courage, the resourcefulness and deep religious feeling, we can be sure they will be heard from again.

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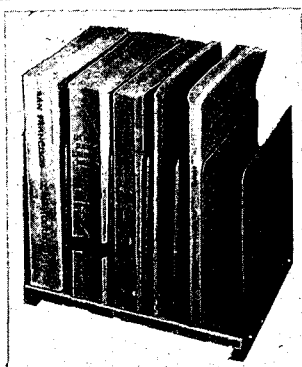
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News from the South

By PAUL PRITCHARD

I sincerely hope that all the news has caught up with me. Having moved twice in the past six weeks, it is quite possible, yea, even probable, that some jewels of information for this column from my club correspondents have gone astray. However, now ensconced in our new home, I feel sure that if everybody sends to this new address, we won't have anything go astray, never again I hope.

* * *

Glendale Folk Dancers held their annual "Vacation Daze" festival, and it was as good a success as ever, albiet the weather was a wee bit on the warm side. Their exhibition groups included dances by the Viltis and Tuesday Nighter groups from San Diego, Los Danzantes, and the Yosemite Workshop Dancers. The hosts served coffee and cake at the council meeting beforehand, also.

* * *

I am told that I should have been to the Pasadena Folk Dance Co-op's "Night in Araby" party. As might be guessed, the motif was along the line of Arabian Nights.

* * *

Faye Manley, our furthestest offest southland director, says that we can expect to have another honest-to-goodness folk dance festival around carrot time. Faye is one of our strong and loyal workers down in Holtville, and after a two-year layoff, folks thereabouts want to see more folk dancing. Thus a little advance promotion is in order.

* * *

The I.D.C. plans to go into weekly session come end of vacation time, and all interested in dancing Monday evenings are asked to keep watch for notice of time and place. And now the Melissa Lee has arrived at the home of the Stanley Minions, I.D.C.'s old "Fireside Ser" had better start doing something about the "man" shortage. The Garbers, Wieselmanns and Hoblitts each also have

TAMZARA

Armenian Line dance: Vosbikian Record No. V-1006A.

Formation: Broken circle, hands joined.

Record introduction.

1. Step back on right, and raise left, slightly in front of you, or in same position as was when stepped back. (Similar to a rock step.) Step left. Repeat. Step back on right, raise left.

2. Step back on left, and raise right, slightly in front of you, same position as above step. Step right. Repeat. Step back on left, raise right.

3. Step forward on raised right foot, with left knee bent, complete step with a hop on one foot (R). Step forward on left, bringing right just a little ahead of left with two quick stamps. Repeat sequence 1 through 3 until music ends.

Directions by Frances Ajoian, Jr. League HI Dancers, Fresno, California.

Note: This is one of the simplest Armenian line dances. It is done at all their gatherings and they seem to love it. Probably because it's so easy!

a recent addition of young ladies in their homes, but alas and alack, no boys so far! Can't do a square without the gents you know!

A real Fiesta festival in Santa Barbara, much liked by all the folk dancers and world wide visitors alike, brings promise that this may be an annual affair. Dancing down State Street preceded the festival proper and lent a true air of gaiety to the concluding Fiesta Days evening.

* * *

Back home again, and Santa Monica's NRA party (No-Reason-at-All) was lots of fun for pre-Labor Day warm-up, but was put on without the presence of leader, Audrey Marcus who is hospitalized for several weeks.

* * *

And in conclusion, it was a real grand summer, wasn't it?
—Paul Pritchard.

Federation President Bill and Trudie Sorensen, Zillertaler Landler, Santa Rosa Festival May 16, 1954.—Photo by Philip Maron



Picture in front of Sonoma Mission: Left to right: Magrita Klassen, Herbert Klassen, June Schaal, Wendell Schaal, Mary Rita Browning, Jack Browning, Rachelle Gray, George Gray, Betty Braly, Lucy Ricci, Verne Hall, Irene Hall, Ida Nevin, Tom Nevin, and Kathleen Smith.



EDITOR'S NOTE:

Let's Dance gives special recognition to the Valley-of-the-Moon Swingers a 100% subscriber club. When members join, they automatically subscribe to Let's Dance!

Valley of The Moon Swingers

Box 831, Sonoma, California

JACK BROWNING, President

The introduction of Folk Dancing into Sonoma Valley was on October 4-5, 1947. It was on this date that the first annual "Valley of the Moon Vintage Festival" was sponsored by the Sonoma Valley Chamber of Commerce. During the preparation of the program for the two day celebration of the Wine and Grape Industry in Sonoma Valley, a committee from the Boyes Hot Springs Boosters Club was appointed to handle hospitality and reception arrangements for the folk dance exhibitions. This committee was headed by Oscar Larson and Mrs. E. A. Little.

The results of the planning and hard work of this committee was a very successful folk dance festival which took place Sunday afternoon October 5th at the Boyes Hot Springs Ball Park. The Sunday evening program of folk dancing from 7:30 p.m. until 8:30 p.m. was held in the Plaza of the city of Sonoma. This folk dance Festival sponsored by the Folk Dance Federation of California was the first folk dancing to appear in the valley. The Master of Ceremonies for the colorful event was Charles Reindollar, Vice President of the Folk Dance Federation at that time.

Name Chosen

It was not until April 1948 that a folk dance club was organized in Sonoma Valley. A group of dancers (13 in number) having mastered a few of the many intricate steps would gather now and then to share the pleasure and satisfaction which dancing offers. At one of these informal gatherings on April 17, 1948, the club first began to take shape. This club as we know it today is the "Valley of the Moon Swingers." From the earliest minutes of the club some of the facts revealed are that the name of the newly formed club was "The Sonoma Valley Folk Dancers Club"

As time passed the parties grew larger and larger. Regulations set up to govern the committees on party

work at the very beginning of the club still exist today and are believed to be one of the main reasons for our club's popularity and success which the members now enjoy.

On different occasions the club members were asked to do exhibition work which proved to be lots of fun and provided many exciting hours of team work and close cooperation. Costumes and badges for the members to set them apart as dancers from the Sonoma Valley has been a constant topic of discussion during the entire history of the club.

Joined Federation

Before the organization was six months old an application was presented to the Folk Dance Federation of California for membership, and in September 1948 "The Sonoma Valley Folk Dancer's Club" became a member of the Northern California Federation, voted in at Palo Alto, California. At the end of one year the club was well organized. Officers for the ensuing year were re-elected, Eli Boche, President and Mildred Hubbard re-elected Secretary-Treasurer. Other officers of the club during the following years were:

1950, Robert Hubbard, President; Chet Ochipinti, Vice President; 1951, Louis Mugele, President; Al Ricci, Vice President; 1952, Al Ricci, President; Frank Bacher, Vice President; 1953, Frank Bacher, President; Jack Browning, Vice President; 1954, Jack Browning, President, Jesse Johnston, Vice President.

At one time the name of the club was changed to "The Valley of the Moon Shiners". After only one month the name was changed to "Valley of the Moon Swingers" which has been the official name of the organization since February, 1950.

Dance records have changed too, from the fourteen privately owned records of Mr. Boche back in '48, our library has grown until it now consists of

(Continued on Page 18)

Fortunate Folk Dancers of Great Falls And Their Problem

Anita Reasoner, the Great Falls, Montana instructor, with a number of years of ballet training and schooling under Michael Herman and experience in the Sacramento (Calif.) area in folk dancing is the reason the Great Falls Folk Dancers feel they are the "Fortunate Folk Dancers." She is responsible in keeping alive the spirit of folk dancing in this small community. Another of their members, Dorothy Robinson, designs and makes costumes throughout the state.

The Great Falls dancers are grateful for the help LET'S DANCE has given them over and above its dance and costume articles and use LET'S DANCE to show that others too folk dance. Frequently they use it on husbands to show them other husbands occasionally have to wear embroidery and have to show their modest knees.

Great Falls is also the home for the Lekis'. Lisa founded the first folk dance club there (LET'S DANCE 1950). Mr. Kenneth Farwell, the city Recreation Director, has given them much assistance. They wonder though, are Folk Dancers born, or are they brought to like folk dancing gradually. They have many square dancers but few folk dancers. They go out on exhibitions and are well received, but few wish to join them. They have tried beginners groups, but where can

they find beginners? They have a problem! How can they get more people interested in folk dancing. They know it's fun, educational! Why, they wouldn't miss a session except if one should break a leg. They even gave Anita Reasoner a week off to have a new folk dancer named Valerie. They have Johnnie Wynn, an Irishman who is as good a Hambo man as can be found. They welcome advice from LET'S DANCE and folk dance clubs on how to get more beginners. They have a good beginning teen-age club and would like to help others enjoy folk dancing too.

Have any suggestions? Write to:

Mrs. Richard Stevens
2408 2nd Avenue, North,
Great Falls, Montana.

(Ed. Note: Perhaps fight fire with fire, have beginners classes and on your dance programs have a few squares and rounds. Try our Volume A—use more simple exhibitions. Teach them *how* to dance, not *just* dances. Build their interest gradually, take it easy on costumes at first—they'll wear them gladly later. Folk dancing is very deceiving . . . looks more difficult than it is . . . look at the Zillertaler Laendler. Make it look easy and full of the fun it is.)

Send Mrs. Stevens your ideas on the subject!

Swing, Swing, Everybody Swing—Vallejo Festival Aug. 15, 1954. Caller Bill Clinton.
Photo by Jim Hein



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"Tango d'Amore" The Cayuka Twirlers, Frank Moore, director.—Photo by Philip Maron.

Club and Council Activities

NOTES FROM OAKLAND FOLK DANCE COUNCIL

At our June meeting, a sincere vote of thanks was given to James De Paoli for two outstanding years as President. The new officers are Glenn Stubblefield, President; Ed Hartman, Vice President.

* * *

The council is also sponsoring a project to take folk and square dancing to hospitalized servicemen at Camp Parks Air Force Base. The "Square Steppers" made the first visit on Aug. 1st and the boys of Ward D 17 joined happily to learn simple dances. Basic squares were called by Charles Gratiot. The medical staff endorses this type of therapy and notes marked improvement in health and morale as a result of these visits. Any club within calling distance is invited to participate. Contact chairman of project, Roy Harrington, 2566 55th Avenue, Oakland 5. Phone KELlogg 2-2757.

* * *

The Oakland Recreation Department scheduled two weeks at the Feather River Camp for those who wished to spend their vacation in a grand place with grand people, dancers, that is. Larry and Helen Getchell were leaders the first week. Leonard and Billie Murphy took over the second week and gave instruction in international rounds and basic square dances. Classes were held each morning, with evening party and review. The second week ended with a Square Dance Party also well attended. The camp provided refreshments and the recreation directors, George and Janet Stewart.

* * *

An outstanding Folk Dance Pageant was presented by the Federation at Woodminster Amphitheater in the hills of Oakland on August 29th. Jim De Paoli was chairman. The weather was perfect and the attendance good. At the suggestion of our council, permission was obtained and donations accepted for the March of Dimes. Rainbow Girls, Assembly No. 11 made the collection of \$223.00 and then added \$17.00 from own funds. Our thanks to all who contributed to this emergency effort.

—Glenn Stubblefield.

* * *

The Oakland Council Sponsored Beginners Class has been going full blast since last April with about 50 enthusiastic dancers in attendance each

week. This class progresses in one year through Vol. A Folk and square dance fundamentals, and teachers changed every three months to give class an opportunity to evaluate instruction. The class serves as a feeder to all council clubs.

SACRAMENTO

Sacramento Recreation Department started its fall sessions in folk dancing classes on September 28 to run twelve weeks and end December 14.

Beginners classes are in Clunie Club House with Wee Steuber teaching folk dancing and Del Foster the squares for the first six weeks. Second six weeks Phyllis Bondi will teach the folk dancing and Frank Robertson the squares.

Intermediate classes are in Oak Park with Ecks Nesbitt teaching the folk dancing and Marvin Jerue the squares the first six weeks. Second six weeks Marvin Jerue will teach the folk dancing and George Smith the squares.

* * *

Circle Square held their August party on the River Ranch, as guests of the Vernon Gerwers.

Centennial Swingers Third Annual Picnic Festival held in Royer Park in Roseville on August 29th was a success. The pot-luck early in the evening drew a large crowd. The tennis court was a gay background for the dancing, exhibitions and squares. Exhibitions were given by Twin City Twirlers of Marysville, Olivehurst Tangoettes, Sacramento Kolo-ettes, Roseville Merry Twirlers and the Hangtown Twirlers and Junior Hangtown Twirlers of Placerville. Guest callers were Ross Clark, Bert Wachter, Lou Hall, George Smith, Dorothy Cottrell, Jim Crofoot, Harry Case and Bob Steuber.

Twin City Twirlers held their August party in the Henery Henke patio in Marysville. A pot-luck supper and short business meeting preceded the dancing. The Bob Grahams (Omega Perrin) were presented a wedding present from the club. Grahams are the club instructors. Guests were present from the Olivehurst Tango-ettes, Centennial Swingers and Gay Greenbackers of Citrus Heights.

* * *

Woodland Villagers had charge of the folk dance festival at the Yolo County Fair, August 22, on the open pavilion at the Fair Grounds. Exhibitions were presented by Sacramento Belles and Beaux, and Kolo-ettes.

* * *

John Moore, general chairman of the Statewide Festival Committee, has the ball rolling on the plans for the Statewide Festival to be held in Sacramento in 1955. The committee is composed of John Moore and the Sacramento Council officers.

—by Carmen Schweers.

NORTH BAY COUNCIL NOTES

Last August's festival is now a thing of the past, and all connected with the successful event are happily stowing away memories of the best

(Continued on Page 17)

THEY'LL DO IT EVERY DANCE

BY Phil Eng



THERE'S ONE IN
EVERY CLUB
WHO NEVER MISSES
A DANCE .

ASK HIM TO
DO SOMETHING
NO SIRREEE !



NORTH BAY COUNCIL NOTES

(Continued from Page 16)

festival yet in this area. The Chairmen of the affair expressed great satisfaction in the job done by all the committees concerned. It took the efforts of a lot of people, but the results were well worth the time spent in preparation. The exhibitions, and guest callers Danny McDonald, Ursula Mooney, Charlie Bassett, Bill Clinton and Ray Arends, added a great deal to the festival.

* * *

Bustles and Boots Folk Dancers are now back at Highland School, after a summer of dancing everywhere from church social halls to city tennis courts. Vacations have ended, and a fine spirit of eagerness is facing the instructors Afton and Art Harvey, as they lead the dancers into another year. Among the dances being worked on assiduously are *Rbungo* and *Marklander*, covering the new and old equally.

* * *

Cupid struck again—this time Walter Foy and Barbara Pearson, members of the Vallejo Folk Dancers, as well as San Francisco clubs, have announced their engagement. We have lost track of how many couples have met and married through folk dancing in this area, but there must be quite a few by this time. Walter and Barbara are two of the most popular dancers anywhere, and they have many friends offering them good wishes for a happy life together.

* * *

Goodbyes were said last month to Art Hensley, formerly a sergeant in the Air Force, and stationed at Travis Air Base. Art is once more a civilian, and has returned to the University of Utah at Salt Lake City. He will be missed by the Vallejo Folk Dancers, and the other clubs he attended regularly, but we are comforted to know he will continue dancing back home.



Changs International Folk Dancers.—Photo by Henry Bloom

Where To Go and What To See

By BEE DRESCHER

The Mare Island Naval Shipyard-Vallejo Centennial celebration on September 16-19 had as one of the highlights a spectacular calvacade depicting 100 years' progress in this region. One of the features of the calvacade were folk dances performed by Bustles and Boots, and the Vallejo Folk Dancers. In addition, some Vallejo dancers had speaking roles, particularly Jack Nelson who did an excellent job as Abraham Lincoln. It was good casting, and his many folk dancing friends were mighty proud of him, as well as Dick Lemke, who also had an important part.

* * *

It may seem like a long time away, but the second Friday of November should be marked on calendars—that's the annual Sadie Hawkins' Party scheduled for 1954. More details later, but if there was ever a party *not* to miss, this is it.

—Sue Lemmon.

Changs International Folk Dancers are once again hosts to the dancing population of California. On Sunday, October 17th, in the San Francisco Civic Auditorium, between 1:30 and 5:30, folk dancers from northern California will gather for general folk dancing, music, and Exhibitions.

Every thought for your dancing pleasure will be directed toward good records, favorite dances on your program, smooth floor, wonderful and exciting exhibitions, and pleasant surroundings—all of which have been planned for your entertainment.

Press your best costume in readiness for this event so that you too may be admired as having a beautiful and authentic costume. Our public will enjoy the spectacle just as we will.

Original costumes representing many nationalities of the world are to be displayed for the public in our metropolitan area.

The many merchants of Stonestown, a suburban community of San Francisco, are just as enthusiastic about our coming event as we are and are planning to display our treasured costumes, together with a short description of each, in their store windows during the week of October 12th. Joseph Magnin, in Stonestown, is donating its windows for a weeks display and has been most cooperative and instrumental in leading the way and establishing general good will.

Television artists are glad to have us preview folk dancing for their seeing and listening audience and will help publicize our festival. Watch your papers for the channel and look for the people you know to appear.

Charles Blum, your chairman for the day, has planned your Sunday, October 17th, as a wonderful "where to go and what to see" day in San Francisco.

Armenians in Fresno

(Continued from Page 3)

consist of a dish of assorted fruits and the sweetish, thick Turkish coffee served in demi-tasse. Your host will excuse himself while he lapses into Turkish with one of his guests. He will show his pride that he knows the Turkish language and he may play some Turkish records for you, telling you that he likes Turkish music very much. Despite the grim history of Turkish Armenia the effect of long cohabitation with the Turks has resulted in this curious reaction.

TOP PHOTO—Belles & Beaux of Sacramento.—Photo by Henry Bloom.
LOWER PHOTO—San Francisco Dance Guild—Oberik.—Photo by Henry Bloom.





By PEG ALLMOND

Pre-festival Party at Santa Barbara, was held in the Kolonial Acres School and sponsored by the Kolonial Kutups—squares were called by Julio Palmiero. . . Thirty folk dances were on the program . . . and a good program it was. Dale Garrett, Newell Renaus, Marjorie Stout and Bruce Johnson called the super squares in the evening, at the Festival.

* * *

Woodminster Folk Dance Pageant had lots of new things and among them a new Square Dance Exhibition Group—the Belles and Beaux of Sacramento, directed by Bill Barr—they turned in a beautiful exhibition, precision perfect, and costumed beautifully.

* * *

Hay Ride! Hay Ride! Forty-three members of the intermediate square dance class of the Single Swingers Club of Oakland climbed aboard the hay wagon and sang their way out to Redwood Park for a picnic supper the last Monday of August. This enthusiastic class planned their own picnic—Floyd Beeman and Don Hoyle were the spark plugs. This class will go into the club at a big party in three weeks.

* * *

I read this in the Round The Squares magazine—which is published in Bassett, Iowa "Callers Prayer by Al Brundage—Oh Lord, fill my mouth with stuff—and shut my mouth when I've said enough".

* * *

Hawaiian Party—want to add something delightful to your Hawaiian night party? The San Carlos YMCA group made fresh flower leis (for visiting ladies), of fuchsias. Members of the group strung the pretty blossoms on thread and presented them to the visiting ladies when they came in the door . . . personally, I felt like a queen when they put mine around my neck.



Valley of the Moon Swingers

(Continued from Page 14)

over one hundred sixty favorite records.

No longer do our guests and members depend on a borrowed phonograph for their dancing music for the club has during the course of time provided for two complete public address systems. One set is primarily used for dance instructions and the other is used for first Saturday night parties and special occasions.

100% LET'S DANCE Subscribers

The membership of the club is now forty-eight, and all forty-eight members are subscribers to LET'S DANCE the Magazine of Folk and Square Dancing. We, as members of the club are proud of this fact, also of the fact that this organization is a member club of two Federation Councils. In 1950 the club joined the Vallejo's Regional Council which is now the North Bay Council and later we joined the Sonoma County Council when it was first organized under the leadership of Emmert Lippincott. Jack Browning, president of the Valley of the Moon Swingers is also Vice-president of the North Bay Council.

At present the folk dance class in Sonoma is being held on each Wednesday night 7:30 p.m. until 10:30 p.m. at the Community Center located on East Napa Street. A new beginners class is being scheduled to start during the latter part of September following a membership drive during the annual Vintage Festival.

SAN FRANCISCO

The San Francisco Council's newest project is that of working with the San Francisco Blind Center in an attempt to teach the blind people simple folk dances as a means of entertainment.

* * *

Walter Grothe was the instigator of the project, but the responsibility for the success of the project lies in the efforts of Bob Harder, President of the Swingers, as Co-Ordinator. It is the intention of the Council to provide an instructor and a group of folk dancers—at least five couples—who are willing to spend two and a half hours on the second Saturday of each month at the Blind Center during the hours 8:00 to 10:30 p.m.

* * *

So—if your Club is interested in assisting the Council in this project, please contact Bob Harder, PLaza 5-2717, or request your Delegate to submit your name to the San Francisco Council and secure a scheduled date.



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SUNROSE

(Suennros) (German)

This dance, like Windmueller, is a beautiful North German quadrille in $\frac{3}{4}$ time, which has been danced at festivals in adoration of the sun. Gretel and Paul Dunsing presented it at the 1953 Folk Dance Camp in Stockton.

MUSIC: Piano: "German Folk Dances", Paul Dunsing, Friedrich Hofmeister, Leipzig, 1936.
Record: Rondo RFD 12 "Suennros".

FORMATION: 4 couples in square formation.

STEP: Hop-waltz: Step L with slight bend of the knee (ct. 1), swing R slightly fwd., keeping ft. parallel to the floor (ct. 2), lift on L and land with a spring-like action (ct. 3). In the second measure the step and lift are taken R, while swinging L fwd. This movement is not abrupt but "bouncy" and spring-like and flows smoothly from one ft. to the other. When dancing in place, the swing may almost disappear. The same step is used throughout the dance. Each figure starts L.

Note: The Dunsings have described the hop-waltz as a spring-like contact of the L ft. with the floor (ct. 1), swing R just past L (ct. 2), L leg has the same kind of spring (ct. 3).

MUSIC $\frac{3}{4}$	PATTERN
Measures 2	INTRODUCTION. All join hands. Note: When piano music is used, partners join inside hands and bow; then they join other hands with the dancer next to them and bow again, thus forming a circle (8 meas.).
	<i>First Tour</i>
A 1- 8 (repeated) 1- 8	I. CIRCLE All circle CW with 8 steps. Reverse and circle CCW with 8 steps.
B 9-14 15-16 17-22 23-24	II. DOUBLE STAR W form R hand star by grasping wrist of W in front. M hooks R arm in W L, M outside hand on hip. Turn CW with 6 steps. W release star, and couples turn $\frac{1}{2}$ CW (M fwd. W bwd.) Repeat action of Fig. II, meas. 9-14 with M forming L hand star. W form circle in the center, and M join hands in front of W over W arms.
C 25-32 25-32 (repeated)	III. SUNROSE Circle CW half-way around with 8 steps. On the first 4 steps M arms are slowly and smoothly lifted high over W heads and lowered slowly behind W backs. On the next 4 steps W raise and lower arms over M heads. Continue circling CW into place with 8 steps. On the first 4 steps W return arms slowly over M heads. On the last 4 steps M return arms over W heads. Note: The sunrose figure is the well-known basket figure, but the movement of the arms is slow and suggests the unfolding of a rosebud.
D 33-40 (repeated) 33-40	IV. GRAND RIGHT AND LEFT Beginning with R to partner, grand right and left half-way around with 8 steps. Pause briefly and bow to partner. Continue grand right and left to place with 8 steps. Bow to partner. Note: On the first hop-waltz step in the grand right and left step out of the circle to widen it.
	<i>Second Tour</i>
A 1- 8 1- 8 (repeated)	I. W CIRCLE W join hands and circle CW with 8 steps. Reverse and circle CCW with 8 steps. M clap on first count of each meas. This clap is a simple hand clap (not brushed up or down).
B 9-24	II. DOUBLE STAR Same as in 1st Tour.
C 25-32 25-32 (repeated)	III. SUNROSE Same as in 1st Tour.

IV. GRAND RIGHT AND LEFT

D 33-40
33-40
(repeated)

Same as in 1st Tour.

Third Tour

I. M STAR

A 1- 8
1- 8
(repeated)

M form R hand star by grasping wrists of M in front and move CW with 8 steps. Reverse and form L hand star, moving CCW with 8 steps. W clap hands on the first count of each measure.

II. DOUBLE STAR

B 9-24

Same as in 1st Tour.

III. SUNROSE

C 25-32
25-32
(repeated)

Same as in 1st Tour.

IV. GRAND RIGHT AND LEFT

D 33-40
33-40
(repeated)

Same as in 1st Tour.

Note: The tours suggested here were arbitrarily chosen. To dance only a few tours is really a new development. Formerly at least 8 tours or even 16 were danced without pause. If piano music is used, dance may continue with additional tours and end with Fig. I of 1st Tour. The following are further suggestions for tours:

Hand Tour: Partners' R hands around and L hands around.

Cross Hand Tour: Partners face, cross hands, and dance CW and CCW around in place.

Back Hand Tour: Partners in back hand position dance fwd. and bwd. around in place.

M Circle: Same as W circle.

W Star: Same as M star.

Round of 1st Couple: 1st couple in shoulder-waist position dances inside circle once around CCW with CW turns.

Round of 2nd, 3rd, and 4th Couples: Same as for 1st couple.

Round of Head Couples: Same as for 1st couple.

Round of Side Couples: Same as for 1st couple.

Folk Dance Camp 1954, Stockton—Photo by Phil Maron



Folk Dance Camp

COLLEGE OF THE PACIFIC
STOCKTON, CALIFORNIA.



By PEG ALLMOND

Stockton Folk Camp Fellowship was increased by two of the largest enrollments in the history of the camp—and no wonder, the faculty included a large number of old favorites and several new personalities to enrich the knowledge and experience of the students. Buford and Betty Bush of Inverness handler crafts and from their doors came campers making wall plaques, braided and carved leather work, moccasins, game. Jane Farwell (who skipped a year in attendance) presented American Party Games Social Recreation stunts and some European dances. Anatol Joukowski presented Slavic Dances and became the delight of everyone who took his classes. Lisa and Walter Lekis presented Caribbean Dances with special workshops on Drum and Heel Rhythms. Kirby Todd of Folk Valley, in Illinois, handled Junior high school dance, some squares, and folk singing. Millie Von Konsky presented Rhungo, Chaipenecas, El Pericon & Schuplattler Quadrille. Saen and Una O'Farrell presented Irish Dances. Faculty members who were present in previous years were Vyts Beliajus, who presented Catalan and other dances; Lucile Czarnowski presented many dances and had a fine daily seminar for teachers; John Filcich specialized on Kolos; Dale and Ruth Garrett presented Rounds and Squares; Walter Grothe presented Austrian Dances; Sally Harris presented Elementary School Dances; Ed Kremers taught Dances For Threes; Miriam Lidser presented Israeli Dances and a wonderful daily class in Fundamentals of Motion; Grace Perryman—classes in Castanets teaching them along with the Fandango and La Jota—she also had a class in embroidery for foreign costumes; Gordon Tracie taught Scandanavian dances. The Square Dance Department was under Jack McKay and included, new to the faculty, Bruce and Shirley Johnson of Santa Barbara, California; Vera Hol-laufer, Jack Sankey—and on New England Contrasts, Ralph Page from Keen, N.H.

The student body at Folk Dance Camp live on the campus and eat in the student cafeteria. Classes start at 8 a.m. and run hourly through the mornings with time out for lunch and until Assembly at 3 p.m.

This year new sounds could be heard on campus—Saen O'Farrell and Walter Lekis were responsible — Saen O'Farrell plays delightful Irish tunes on the tin whistle and had "everybody goin' it" and Walt beats out the most fantastic Caribbean rhythms on drums he made while down in the Caribbean Area. Circles gathered around Saen to learn the tin whistle. He called his sessions the Academy of Tin Winds and produced three beautiful numbers at an Assembly party.

Daily assemblies were a wealth of folk music, motion pictures and slides, dances, and general information on costumes and other subjects dear to the hearts of the dancers.

Walter Grothe handled the evening parties on the Lawn.

CROSSED TRAILS

By FRANK FRANKENBERGER

First and third go forward and back
Forward again let's have a little fun
Cross trail through go around just one

(The head couples after passing through a cross the set start the cross trail through with the lady crossing over to her left in front of the man, the gent going to his right in back of the lady. After cross trailing through, around one person to split the side couples.)

Go down the center and cross trail through
(Repeat the same above explanation)
Go 'round just one you're still not through
(Around just one person to split the couple.)
Now pass right through across the set
Around just one you're not through yet.
(Again just around one person to split that couple.)

Forward again and pass right through
Around just one you're almost through
Now cross trail through in the middle of the land
And turn your corner to a left allemande, etc.

Kirby Todd took over at the End Zone (coffee shop) for group folk singing after the Gym sessions.

The Sunday between sessions the Stockton Polk-Y-Dots put on a barbecue picnic to which the entire camp was invited. Two chartered buses took the group up to the Mother Lode country where, at Murphy's (an historic gold mine town) the group were served steaks, corn and ice cream. Before dinner we went sight-seeing, panned for gold in the running stream and had a genuine Frog Jumping Contest (mine took booby prize)!

Folk Dance Camp reunion this year will be held in connection with the Raisin Harvest Festival in Fresno, Sunday, Oct. 24. An Institute by the camp faculty, a reunion dinner, and a camp Party will be held on Saturday night, October 23rd, in Fresno.

Gateswingers Pat and Paul Hungerford had a dinner party recently honoring Ed and Norma Kimmel of Sebastopol, and later the entire party—two squares of them danced at Jack McKay's Hall at the regular first Saturday night party, which, incidentally, is advertised as a Square Dance for Folk Dancers—and they do liberal portions of Folk with the squares.

If you have built castles in the air your work need not be lost; that is where they should be. Now put foundations under them.

—THOREAU in his Notebook

Compliments are like perfume—to be inhaled, not swallowed.

—Charles Clark Munn

ARCH IN THE SKY

By MAXINE GONSALVES

First and third you balance and swing
Into the center and back again
Into the center with your hands up high
And make a double arch against the sky.

(First and third couples only join hands with the opposite couple and raise their arms to form an arch.)

Two side ladies sashay thru
And all swing the gal who's facing you.
(The two side ladies scoot through the arch and exchange places.)

Swing them home, your not through yet
Four ladies chain in across the set.
Chain them home and don't be slow
A left to your own for a do-pa-so
That's corners right and partners left
And promenade if it takes all night.
(Repeat for the side couples.)

THE SQUARE DEVIL

By Ken Oburn

Ladies to the center back to back
Face your partner, box the gnat
Gents star left and here's the deal
Meet your lady with a wagon wheel.

(Ladies step into the center back to back facing their partners. Gents box the gnat with their partners ending up on the inside of the set. They extend left hands to make a star all the way round to the same gal for a wagon wheel.)

A wagon wheel and around you go
Catch her by the left. Do-Pa-So
Her by the left, corner by the right
Her by the left. Allemande thar.

(After taking your lady by the right a full turn for a wagon wheel, drop hands then take her by the left to start the Do-Pa-So.)

Allemande Thar and the gents all star
Throw in the clutch and put it in low
Twice around the ring you go
Skip your girl and turn the next.

To throw in the clutch, drop left hands with your lady. (Remember who she is) walk forward in your right hand star while the ladies promenade on the outside counter clockwise.)

With a left hand round,
Corner lady with a right hand round
Partner left when you come down
Go all the way around to the right
Hand lady she'll turn you around.

(Be sure to make the full turn with your partner to be in position to face your right-hand lady.)

Left to your own Left allemande
(That's the one you started the Do-Pa-So with)
Partner right, right and left grand
Right and left you go around the track
Meet your partner, Box the Gnat.
Wrong way grand the other way back
Wrong way grand 'til you meet your mate
Box the Gnat and Promenade eight.



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The Record Finder

reviewed by PAUL ERFER

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

The summer brings with it a batch of new recordings for folk dancing instigated mainly by the camp at Stockton, Calif. Folkraft offers a variety of nationality dances: two Arabian, *Debka Raftakb*, and *Horra Arabi* (Folkraft 1127); two Catalanian, *Sardana* and *Castell ter Sol* (1128); a couple little known Lithuanian numbers, *Dzuku Polka* and *Voveraite* (1129); *Swedish Varsoviennne* and *Neu Bayerisch* (1130). With the lively interest in Greek dancing growing apace, Folkraft comes forth with 3 new discs ably played by a Greek ensemble of the following titles, *Kalamati-anos/Pentazali* (1020); *Kritikos Syrtos/Hasapikos* (1021); *Kastorianos Syrtos / Gerakina* (Droom, Droom, Droom) (1022).

A new label, Kolo Festival, makes its debut with a couple of swell kolos . . . *Bunjevacko Momacko* AKF 801) and *Serbijanka* (KF 802). Both of these are backed with popular Slavic songs. Balkan Records are wising up to the value of two kolos on one record and their latest is a fresh discing of *Seljancica* together with *Kozacko* on Balkan 551. Speaking of Kolos, two more are brought to our attention by Stanchel Records who have pressed *Marice Kolo* on 1023 and *Makedon-sko Devojacko* on 1022. The latter is not to be confused with the Makedonka on Balkan 547.

The Latin trend points in a slightly different direction with the appearance of folk dances from the Caribbean. Monogram Records which specializes chiefly in Calypso music has brought out some numbers under the direction of Walter and Lisa Lekis, authorities on folk dances from the West Indies. Listed are, among others, *Curacao Waltz/Martinique Mazurka* on Monogram FD 12-50 and *Gambao* (Puerto Rico)/*Joropo* (Venezuela) on FD 12-48. Routines for Calypso dancing have been set to Monogram M880 for Congo (Haiti) and Monogram M851 for *King Sailor*.

Other folk dances presented for the first time are *Pletyonka*, a Russian mixer adapted to Kol Liubozza on Stinson UK26-B; a new and delightful *Oberek* on Harmonia 1015; *Brandiswaltzer* on Swiss Festival 1002; a Spanish routine for *El Mas Bonita Pie* on Imperial 1016; and a new Syrt pattern danced to *Gerakina* on Victor 26-8220.

The Folk Dance Records has just released some very good genuine Mexican folk dances played in authentic style and tempi. *El Bolonchon/Jota Tapatia* (same tune as El Mas Bonita Pie) (FD 1094); *Los Jorongos*, dance of the clay dolls, and the first real Mexican *Varsovianna* (FD 1095); *Mosaico Mexicano*, a potpourri and *La Botella* (FD 1096); *La Sadunga* and the correct music for *Los Viejos* (FD 1103). All are new, different and original.

Rounds-of-the-month: For easy dancing, *Waltzing Around* and a simple mixer called *Meet the People* is out on Set in Order No. 3015. Another fancy two-step is danced to *Little Grass Shack* on Dot 15020. *Ramblin' Reuben* on Windsor 7624 is a versatile sort of round with 6 figures any ones of which may be put together to make an interesting routine. Flipside, *Hometown Polka*, suitable for Patty Cake, Jessie, Arizona, Dottie, or Ranger Polka.

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I've Heard Others Say . . .

I've heard others say, and to me it's true, too;
"I wouldn't miss one of *her* classes, would you?"
For she is the one who can teach us so well
That the hardest techniques are as clear as a bell.
She gets on the floor and she dances away
As if for herself it is nothing but play.
With a grin and a twinkle, her face also dances,
And she showers her class with so many gay
glances

That if you don't love her already, you shall—
She makes each one feel as if he's her pal.
You see that her feet can be never quite still,
And e'en when she's watching they move with a
will;

So if you don't quite know the step being taught,
You have a fine chance, then, to watch it a lot.
It's a schottische, a polka, mazurka, or reel—
She does each with gaiety that you can feel.
For countless admirers, of dancing she's queen.
Of course, you know now I mean MADELYNNE
GREENE. —Anonymous

Attn: Poetry Editor:

I noticed your charming poem of last page
of June issue. Unfortunately it is a little inac-
curate. All bees that sting are "she." The "he's"
or drones seldom leave the hive. Once she stings
she never returns as her career is over. Best
wishes for a fine magazine. Ray Hutton (Pasa-
dena Co-op.)

(I guess hymenopterous didn't rhyme too
well, Ed.)

Speaking of Things

We thank Mary Spring of Fresno for compiling
all the material for this Armenian issue. We know
Mary spent much of her spare time in this work.
It is our regret that owing to space limitation we
were forced to edit parts of "Haistan, the Tear-
ful Land" though the rest of the articles are
intact.

We also want to thank Frank Kane, LET's
DANCE Art Director, for the layout of the pages
and art work involved.

From a few cards that came in about the Carib-
bean issue:

"The September issue of L.D. was excellent.
Have had an ear to ground and have heard many
favorable and enthusiastic comments regarding it."
—Dorothy Tamburini.

"The September issue was a dandy—many en-
thusiastic comments on it. I liked August too,"—
Peg Allmond.

"The September issue was excellent"—Helen M.
Kennedy.

"I've been delighted with the issues built around
one country"—Miriam Lidster.

Lots of people have put in much time and
effort in making these LET's DANCE features for
which we are grateful. Howard Bell is working
with a group on the November Scottish issue.

Frank Kane is dreaming up the December issue
which incidentally, will be an Austrian issue to
tie in with the holidays. Several people are com-
piling for us on this issue.

We're sure you and your friends will not want
to miss these big issues coming up.

—Robert H. Chevalier, Editor.

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