

Let's Dance

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NEW THIS MONTH -- THE PARTY PLANNER

IN THIS ISSUE

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Federation Festivals

APRIL 17, SUNDAY. Pleasanton.
Amador High School.

Hosts: Kolonial Kut-Ups.
Chairman: W. W. McFadyen
Council Meeting: 12:30 p.m. Afternoon
dancing only 1:30-6:30 p.m.

APRIL 24, SUNDAY. Culver City
Veteran's Memorial Building
Overland and Culver boulevards

Hosts: Westwood Folk Dance Co-Op.
Council meeting: 11 a.m.
Dancing 1:30-5:30 p.m.

MAY 15, SUNDAY. Santa Rosa
Veteran's Memorial Auditorium
Chairman: Emmert Lippincott.

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

JUNE 19, SUNDAY. Santa Cruz
Municipal Auditorium

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

Regional Festivals

APRIL 3, SUNDAY. Walnut Creek
City Park

Spring Warm-Up Party.
Dancing: 1:30 p.m. to ?????
Sponsor: Diablo Council of Folk Dance and
Square Dance Clubs.

APRIL 17, SUNDAY. Stockton
Civic Auditorium

Teen-age Festival.
Sponsor: Stockton Recreation Department.
Dancing: 1:30 to 5 p.m.

APRIL 23, SATURDAY NIGHT. Westwood
Town Auditorium
Fourth and Birch streets

Hosts: Jack-N-Jills.
Dancing: 8 p.m. to 12 midnight.

MAY 1, SUNDAY. Placerville
Placerville High School

LEE KENNEDY, 146 Dolores Street, San Francisco

ELMA MCFARLAND, 177 1/2 N. Hill Ave., Pasadena 4

Hosts: Hangtown Twirlers and Junior
Hangtown Twirlers.

Dancing: 1:30 to 6 p.m.

MAY 1, SUNDAY. San Francisco
Kezar Pavilion (Indoors)
Stanyan and Beulah streets

Hosts: Cayuga Twirlers.
Sponsored by: S. F. Recreation and Park
Department and S.F. Folk Dance Council.
Dancing: 1:30 to 5:30 p.m.

MAY 6, FRIDAY NIGHT. San Jose
San Jose Auditorium

Hosts: Gay Nighters.
Sponsor: Adult Education.

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

MAY 6, 7, and 8. Fresno
Memorial Auditorium

"Raisin Festival."

Friday Night (6th) Dancing: 8 p.m.

Saturday Night (7th) Dancing: 8 p.m.

Sunday Afternoon (8th) Dancing: 1:30 p.m.
Exhibitions and International Food Market.
Institute Saturday Afternoon (7th).

Special Events

MAY 1, SUNDAY, 1:30-5:30.
West Hollywood Park
647 N. San Vicente

Folk Dance and Pageant.
Sponsored by the Los Angeles Department
of Parks and Recreation.

MAY 20-21. Wenatchee, Washington
Seventh Annual Square and Folk Dance
Festival.

Sponsor: Washington State Federation of
Square and Folk Dancers.
Hosts: North Central Area Council.

State Wide Festival

MAY 27 through 30. Sacramento
Memorial Auditorium

Theme: "Fiesta Del Oro"

General Chairman: John Moore.

Your Host Cities

Pleasanton

Kolonial Kut-Ups promise a bang-up Festival April 17.

THE KOLONIAL KUT-UPS will be hosts at the Federation Folk Dance Festival to be held April 17 in the gymnasium of Amador High School in Pleasanton.

This is the first time in many months that a Federation Festival has been hosted by just one club and is an indication of how far the Kut-Ups have come in the two years since the group's first meeting, with about ten couples and their instructors, Tom and Peg Sawyer.

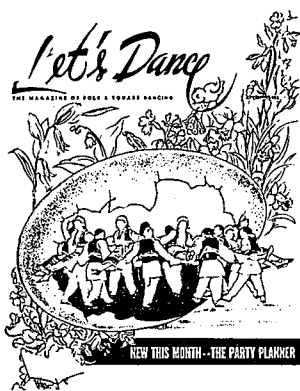
Enthusiasm is running high and Kut-Up members say they are determined that this is going to be a "REAL Festival." To date the club has three excellent callers, and four outstanding exhibition groups. Also, word has come from Festival Chairman W. W. McFadyen that the club has a surprise act it promises will "really knock your eyes out."

Pleasanton is situated in southern Alameda county in a region known as the Amador Valley. It is the home of the annual Alameda County Fair, and one of the oldest and finest race tracks in the United States is located there. It is also the location of what is reputed to be the world's largest rose growers.

According to California Place Names (University of California Press, 1949), the origin of the name is not in "pleasant town" as the present spelling would suggest. The town was named in 1867 for General Alfred Pleasanton by John W. Kottinger, a native of Austria and pioneer of 1851, who may have served with Pleasanton in the Mexican War. The name was misspelled probably through a clerical error when the post office was established in the 1870's. An attempt was

Continued on Page 15

Cover
for
April



Art Director Hilda Sachs and photographer Henry L. Bloom team up for an Easter greeting. The dance is Ukrainian, the dancers are from Oakland Recreation Dance Arts, and the bird and flowers mean it's Spring.

Fiesta Del Oro

Sacramento is ready with big plans for Statewide.

The Statewide Festival committee at a recent meeting reported final plans for the Fiesta Del Oro. The Festival of Gold is the theme for the California State Festival to be held in the Memorial Auditorium, Sacramento, May 27, 28, 29, and 30. John Moore is general chairman for the event. He is being assisted by Marvin Jerue and Lou Hall.

Some of the special committees and their chairmen are: finance, Charles "Mac" McLaughlin and John Goggin; treasurer and M.C.s, Bob Schweers; dance selections, Adolph Benson and Leonard Parsons; exhibitions, Bunny Moore and Bea Whittier; Federation and LET'S DANCE, Thelma Pruitt; publicity, Shelley Peters and Art Thompson; space allocation, Lewis Redd; hotels and restaurants, Harry Case; callers, Joe Davis and Luverne Dressler.

As one special event the Loomis Levis and Laces are sponsoring a guided tour of the gold discovery country. The tour will visit such historical points as Auburn, Coloma, Placerville (Hangtown) and old museums. Transportation will be by bus and the charge, at \$3.50 or less per person, will include luncheon. The six-hour tour will leave Sacramento Saturday morning, May 28. Reservations must be accompanied by a \$1.00 deposit, payable to Bob Schweers, 7119 Mariposa avenue, Citrus Heights, Calif. Make your reserva-

Continued on Page 18

it's FREE
what's FREE?

—FREE hotel space for two
—FREE meals for two

at the

STATE FESTIVAL

In Sacramento

May 27-28-29

Some lucky couple is going to live royally at the Hotel Senator in Sacramento. Accommodations will be ready for Friday, Saturday and Sunday nights. They will have dinner awaiting them Saturday night. Sunday morning they will attend the Evaluation Breakfast as guests of the Federation. Lunch and Dinner on Sunday and the three regular meals on Memorial Day, Monday, May 30, will also be served in the finest style at the Hotel Senator.

Whether you go by pogo-stick, kiddie car or dog team—we don't care how you get there—the winner will be well taken care of.

WHO IS THAT LUCKY COUPLE?

It might be YOU!

HOW?

- Simply send in the most NEW subscriptions to our own magazine, "LET'S DANCE."
- Even your own NEW subscription will count in your favor if you are not already a subscriber.
- You **must** be a subscriber to participate whether NEW or old.
- To be eligible, all subscription orders must be accompanied by checks or money orders for the full yearly subscription price of \$2.50.
- Send in your NEW subscription orders as you receive them—but retain a duplicate copy of each order for your own records. Each new order will be credited to you in the official records at the Federation offices.
- Contest opened at the San Francisco Festival March 20, and will continue until May 15. Mailed entries must be in the Federation office no later than Saturday, May 14. Further entries may be delivered personally at the LET'S DANCE booth at the Santa Rosa Festival on May 15 until 3 p.m. Contest is open to all—except officers of the Federation, their families and members of the contest promotion committee.
- To enter, send your new subscriptions to:

Folk Dance Federation
420 Market street
San Francisco

Be sure to add YOUR name and mark it "FOR CONTEST CREDIT"

A Salute to the Junior Folk



—George Makebe photo.

Junior Merry Twirlers of Antelope will present Unterwestner Schuhplattler.

Flanked by their instructors, Mr. and Mrs. Aden Reaka, are members of exhibition group: Marilyn Gordon, Billy Hamilton, Frances Ackaret, Ray Reaka, Donna Moore, Doris

Nolte, Eugene Tennyson, Arthur Alway, Colleen Price, Ken Cooley, Grace Haskin and Gary Dunlap. Bill Hamilton will be one of the MC's at the Junior Festival.

Folk Dancing Is Fast Winning Enthusiasm of the Young People

Juniors to hold annual Festival April 17 in Stockton with teen-age callers, MC's and exhibitions.



Young Irish Rovers of California, with Club's founder, Eddie Masterson. They're sponsoring a dance April 23 at Wilshire Hall in Los Angeles.

YOUNG PEOPLE and folk dancing form a natural combination. They are made for each other. A fast dance that will lay maw and paw out panting like a pufferbelly is just a way to let off extra steam to energetic youngsters. And it's the wise folk dance club that has a junior class going for the younger generation. Ethnic groups know the value of classes for the small fry, for many of them have classes to teach the young the dances of their ancestors.

The Folk Dance Federation, both North and South, realizes the importance of folk dancing for children. And so we have news of Junior Federations that are active, energetic groups with their own festivals.

In Stockton, the Civic Auditorium will be taken over on the afternoon of April 17 for the second annual Junior Federation Festival. And this year the young folks will be running their own show. There will be teen-age callers, teen-age MC's and teen-age exhibitions. Groups participating will come from Sacramento, Lodi, Stockton, Antelope, Placerville, Clements, Modesto, Escalon, Altaville, Isleton, Linden, Moccasin, Sonora, Denair and Jackson.

The MC's will be Bob Clark from the Junior Hangtown Twirlers, Placerville; Noel Steell and Bill Hamilton from the Merry Twirlers, Antelope; Lee Dohm from Los Chicos, Sacramento, and Bruce Mitchell from the Junior Reelers, Lodi.

Square callers will be Sharon Gruber, Junior Hangtown Twirlers; Kenneth Cooley, Merry Twirlers; 11-year-old Ardath Mitchell, Free Lancers, and Bruce Mitchell, instructor of the Lodi Recreation classes.

Exhibitioners will include the Hangtown group, Los Chicos, Merry Twirlers and the Altaville Foothill Swingers.

Credit for the Junior Federation Festival goes largely to Bee Mitchell of Lodi. Here's how plans for the first festival held last May came about: Bee's son heard of a class of teen-age folk and square dancing to be held by the Stockton Recreation Department. When he returned home he was full of enthusiasm. "Why Mother, there was a line a block long waiting to be registered," he said.

"Hmmmmm," mused Mrs. Mitchell. "If that's the case, we should all get to-

Dancers

gether and have a teen-age festival in the Spring." So she set about contacting a few instructors in Stockton. They were receptive to the idea and soon brought in the rest of the instructors of teen-age folk dance groups. Two teachers' work shops were held so a definite program could be planned. The children, the teachers resolved, would be able to dance as much as possible. The Stockton Recreation Department arranged for the auditorium and printed the programs. Extra expenses were shared by the instructors.

Even with four major conflicting activities on the date of last year's festival, approximately 300 youngsters attended. The largest single participating group was the Merry Twirlers of Antelope, who arrived 40 strong. Adults who participated in or watched the festival were of one opinion. All the youngsters seemed to have a terrifically good time, and all cooperated beautifully. If last year's Junior Festival set a precedent of fun and frolic, this month's festival should be sensational!



—George Makebe photo.

Junior Hangtown Twirlers of Placerville at Sacramento Valentine Festival in Empress Waltz Quadrille, to be repeated at Stockton Teen-Age Festival.

YOUNGSTERS ARE ACTIVE IN THE SOUTHLAND

TINY TOTS as well as teen-agers enjoy folk dancing in Southern California. From San Gabriel comes news of the ninth festival for Junior Federation of Folk and Square Dance members. The party was held in February with four member groups participating. They are the Little Hot Shots, ranging in age from 2½ years to fourth graders; San Gabriel Dancers, youngsters from the fourth grade and up; Skirts and Shirts, Pasadena youngsters from fifth to eighth grades, and the Girls Club, newest of the clubs to join the Federation.

Lou A. Price, senior president of the Junior Federation, reports that the federation was born January 11, 1952. Lou had "fallen a victim" to folk dancing in 1946 and immediately began to think of a Junior Federation. It took a lot of effort and "push" to get people interested. In fact, 100 recreation departments were contacted with no luck. But finally, a group met in Lou's home on the January date, and a month later the constitution was adopted. Those in on the "birth" were George Kraus and Katherine Pelton

Some groups start 'em as young as 2½ years.

of the Pasadena Folk Dance Co-op, Ellen Masters, John Klingenspor, Elma McFarland and Helen Yost. The senior executive board meets every two months with representatives of each group present. A visiting instructor teaches a new dance and there are usually between 30 and 60 youngsters and parents attending. Federation members who have given of their time so that youngsters might dance include the executive board and Alice Scott, Cathy Cary, Nadine Straithmiller, the Paul Erfers, Harond Comstocks, Bill Duersts, Edith Stevenson, Allen Pelton, Virgil McDougale, Don Landauer, Earl Epstein and the Joe Mandells.

First performance for the youngsters was in 1953 when they did the Sicilianella and La Danza in costume for the senior federation. They were so good, they were asked to perform at Statewide. And right then and there Lou thought of the Czech Beseda. It was a dance Lou's parents knew well. But the last time Lou had danced it was at the parents' golden

wedding. So there was lots of correspondence, lots of research, and finally the dance in correct sequences was ready. The costume and research chairman worked out a suitable and authentic costume for the parents to make.

Junior Federation officers for this year are Robert Meli, Bill Varney, Marilyn Dillback and Anita Ferris. The senior officers are Lou Price, Lorraine Dillback and Louise Ferris. Of all the groups, the Skirts and Shirts has the largest membership. Their roster boasts 85 names. They perform for the City of Hope at Duarte; La Vina Sanatorium, Altadena, and the Pasadena Home for the Aged regularly; also for various churches, clubs, the Art Fair in Pasadena and the Pomona Fair. The Los Companeros have the oldest youngsters. They are ninth graders and up.

The Junior Federation is planning another Festival for June 25. All those connected with the group hope that more and more groups will get started because, as Lou Price says, folk dancing is "so good physically and socially—it's clean, wholesome and such fun".



SWISS MISS—This is the simplified Swiss costume the Girl Scouts are making for their Festival in May. The white blouse is McCall pattern 1221, view B, without smocking. Turn down neck 1 inch and use draw string. Make separate collar of 2-inch eyelet ruffling with snap to close at back. The skirt is three widths of red or blue material gathered to a band to fit girl's waist. Skirts are mid-calf length with two bands of contrasting material (red on blue or blue on red) for trim. Sew first band 2 inches from bottom edge, the second band 2 inches from that. The white apron reaches half the length of skirt. The black bodice is McCall's pattern 792, with a 2-inch opening, four silver buttons on each side and laced with black ribbon. To a 2-inch black band, attach pleated material to match skirt. Sew to one side of bodice and snap to other side. The headdress has a "T" cap for foundation (made double). Cut a 1-inch strip of white belting the length of cap from front edge to front edge. Cut strip of crinoline 9 inches wide. Fold so front piece is 3 inches and back piece is 6 inches. Fold in 1-inch pleats fan fashion. Attach to belting by catching front fold at front edge of belting, back fold at back edge. Allow for two "pleats" caught together at center front so fan won't buckle. Sew belting to edge of cap, attach two white bonnet strings to tie under chin with bow. Girls are wearing completed costumes in picture on next page. Also see costume pictures taken in Switzerland, on Page 12.

Folk Dance Rates High With the Girl Scouts

Troops are busy these days making costumes and learning dances to win proficiency badges. Peninsula groups will hold their own Festival in May.

FOLK DANCING is an important Girl Scout activity. Members of troops in many parts of California are busy working to earn the organization's official folk dance badge.

"From the earliest time people have expressed their feelings through some form of the dance," says the Girl Scout Handbook. "For this reason you will hear people call dancing the Mother of the Arts."

Often Girl Scout troops work on their folk dance badge as lone units. But in the Burlingame-San Mateo area they get together and work for the badge as a large group. The adult who takes on the responsibility of whipping the Girl Scouts into folk dancing shape is Mrs. Max Leutholdt of San Mateo. It's a project she started five years ago—and one that rates high with leaders and girls alike. Last fall's class had a registration of 86 girls and the current spring term has 62 signed up.

Mrs. Leutholdt takes on this big assignment because she loves folk dancing and thinks it is a good, wholesome activity for the younger generation. Mrs. Leutholdt began folk dancing with Grace Perryman's Gypsies and is now a member of the Peninsula Vagabonds. Folk dancing, she claims, keeps a person feeling physically fit and mentally alert. Her daughter Janice, a seventh grader, shares mom's enthusiasm for folk dancing and sometimes helps Mom demonstrate a step or fill in for a partner who is absent.

A representative group in the Girl Scout folk dance class is Troop 54 of Calvin Coolidge School in Burlingame. Its members are energetic sixth graders, as full of the pep and as lacking in direction as Mexican jumping beans. They are seldom relaxed or quiet. Last fall they met to discuss badge work.

"What about the folk dance badge?" asked one girl. The others turned hastily to the page in the handbook.

"Looks like fun," they agreed. So the troop leader contacted Scout headquarters. The girls were in luck. Registration had just started for a new class.

In mid-October the ten girls arrived at the Burlingame Recreation Center to meet with Mrs. Leutholdt (and the other 76 girls) for the first time. That first meeting was devoted to discussion of badge requirements. Mrs. Leutholdt showed pictures of costumes for the folk dances to be learned. And she told of the annual May Festival at which the girls would dance with other Girl Scouts.

The girls fidgeted. Their feet itched to dance. Was this folk dancing? They left for home slightly disgruntled. Next week came the second session—ah, that's when the fun began. The first dance taught was Varsouvienne. Troop 54 felt smug. They'd learned THAT dance for their Second Class badge. But after that week, the girls had a work out. They were taught the Waltz of Bells, Circle Schottisch, Oklahoma Mixer, At the Inn, Meitschi Putz Di, Road to the Isles, Sicilianella, and the squares Oh, Johnny and Take a Little Peek.

The course ended the last of January. Members of Troop 54 felt a little sad. Folk dancing was over—almost. But since then the girls have attended the Spring class once a month just to "keep in step." They've taught a new Brownie troop the Oklahoma Mixer, and are planning a party for Dads.

Now the girls of Troop 54 are preparing to dance Meitschi Putz Di at the Peninsula Girl Scout May Festival. They are making their own costumes, with their mothers' help.

Earning a folk dance badge would be



Girl Scout Folk Dancer Proficiency Badge.

a challenge to many an adult. To quote the handbook, the girls have to do eight activities including the two that have a star from the following 14:

*1. Learn eight dances: Four United States country dances and four folk dances from other countries. Teach two to your troop.

2. Learn to call a simple square dance.

3. Demonstrate three of the following: the polka, schottische, jig, step-hop and the peasant waltz.

4. Learn to sing at least three folk songs that could serve as accompaniment to folk dancing.

5. Play for your troop to dance at least four tunes on the piano, violin, accordion, shepherd's pipe or other instrument.

6. Make an appropriate costume for folk dancing.

*7. With your troop give a folk dance party. Invite guests and teach at least one dance at the party.

8. Find pictures of several musical instruments that are used for folk and square dancing.

9. Find several well-known compositions based on folk tunes. Play some of



Believe it or not, these are Girl Scouts. Instead of the usual uniforms they're decked out in Swiss costumes to dance Meitschi Putz Di.

these for your troop or play records of them.

10. Dance correctly one court dance, such as the minuet, the Viennese waltz, the Polish mazurka, or the polonaise.

11. Take part in a community or inter-community square dance or folk dance festival.

12. Help plan and give a program of your dances for another group in your community.

13. Learn at least three singing games

and teach them to a group of Brownie Scouts or young children.

14. Learn about the ways collectors of folk music discover and record tunes. Learn how the copyright law protects them and how it applies to you.

Girl Scouts of troop 54 still have a long way to go before they've earned their badge. But the work is fun, and is giving them a zest for folk dancing that will last a life-time.

Girl Scouts pose in Scottish costumes they made themselves as one activity to earn Folk Dance Badge. They danced "Road to the Isles."



FOLK DANCING MAY 1 AT KEZAR PAVILION

Kezar Pavilion in San Francisco will be open to folk dancers May 1 for the first time since last August. A May Day Regional Festival will be hosted that day by the Cayuga Twirlers.

Exhibitions will be presented by San Francisco Folk Artists, directed by Grace Perryman, and by the Millbrae Highlanders, directed by Walter Grothe.

There will be dancing from 1:30 to 5:30 p.m. The program is planned to interest both beginners and advanced folk dancers.

A spokesman for the Cayuga Twirlers has urged all dancers to appear in costume. The Pavilion has a large seating capacity for spectators.

Callers Name Officers

Cliff Viery was elected president of the Northern California Callers Association when the group met February 27 at the McKay Square Dance Center. Other new officers are Gene Goranhson, vice president; Eileen Cullum, secretary; Mark Dunn, membership and Bill Roberts, treasurer.

Members from all over the State attended the meeting. The association will meet next in Santa Rosa.

The Party Planner

Why Not Give an

Indian Potlatch

Totem poles and blankets and tribal names add up to lots of party fun.

By GRACE CHURCHER PERRYMAN

PARTIES BUILT AROUND a national festival or custom are not necessarily limited to that nation's folk activity. Of necessity dance programs include many nations' dances, and this fact can be made to tie into the theme of the party. For instance:

An American Northwest Coast Indian Potlatch

A potlatch is a social gathering of Indian tribes in the American Northwest. It is held upon any occasion. This social custom could easily upset the economic system of a country because the host tribe or person presents very elaborate gifts of blankets and coppers, which are their units of exchange, to all the guests. This often impoverishes the entire tribe. Of course, to avoid "losing face", all the guests must reciprocate by giving potlatches for the host who in this way gets back his distributed wealth and often comes out ahead.

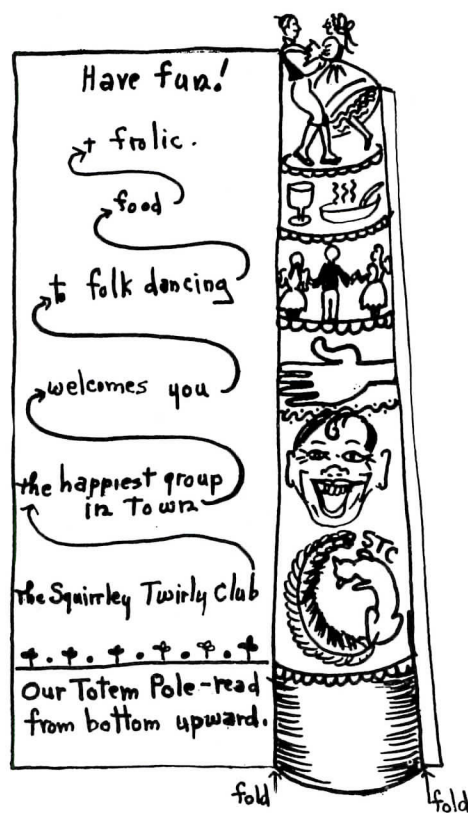
In presenting a folk dance party with this theme, the host group can have much fun in decorating. The art forms involved are unique and beautiful. The houses are decorated across the doorways and along the rafters with designs similar to those in the illustration on page at right.

Totem poles are also an important form of Indian art. These poles were made to display the owner's prestige and social standing and were not sacred or religious. The totem is a tall pole with painting and carvings of the family gods and it tells a story of some outstanding occurrence in the owner's history. Adapted to a folk-dance party, when the guests arrive they might find a totem pole like a huge poster at the entrance or just inside which they read from the bottom up, with more or less the sort of story shown in the illustration on this page. This poster is made of heavy paper and fastened against the wall, the pole itself being folded and curved away from the wall to give it form.

The reception committee, wearing Chilkat blankets or button blankets, presents

LET'S DANCE introduces a new feature this month—The Party Planner. It is our purpose to suggest party themes for folk dancers and to provide helpful ideas in carrying them out—invitations, decorations, programs, refreshments, etc.

We who are interested in international dances have an inexhaustible subject for contemplation and enjoyment. Knowing something about the folk-lore, folk costumes, national characteristics, occupations and costumes of the various nations will give us more spirit and enjoyment in the dances we do. Exploring in this field of folk-lore, however, requires considerable time and research which recreational dancers, understandably, will not do. Leaders and teachers should try to give some understanding of the subject to their dancers and students, so that the dance enjoyment may be more complete. Since dance activity is recreational this sharing of knowledge cannot be done by lecture or course study, but there is an ideal way to avoid being academic—give a party. Parties come as naturally to people who dance as discussion does to philosophers. Dancing is social; parties are social—it's a natural.



Totem pole poster for a folk-dance party.

each guest with a "copper" with a clan name on it. The guest writes his own name on the copper and pins it on and he is a member of that clan for the evening. Coppers were large shield or

T-shaped plaques of copper painted and engraved and used as high denominational bank notes. These can be cut out of copper paper with a small animal design, the clan's name and a space for the guest's name.

Chilkat blankets are white or grey, completely covered with designs in blue, green, yellow, black and white. One-third of the blanket is folded under lengthwise and that long fold is wrapped around the shoulders (only for sitting; impossible to dance in). The button blankets are worn in a similar manner but are decorated with many blue or white buttons in rows or designs and designs of red cloth sewn on the blanket which is usually blue.

The various tribe names are Nootka, Tlingits, Kwakuitl, Haida, Salisk, Tsimshian; and the clan names are Raven, Frog, Killer Whale, Eagle, Wolf, Beaver.

The program proceeds as regular folk dance programs do, but geared to the theme. Perhaps the emcee, wearing an Indian blanket or headdress (the Northwest Indians made beautiful carved mask head-dresses), could announce each dance with much pomp and ceremony, and the refreshments with an elaborate speech. You probably will not want to keep the refreshments in character since the Northwest Indians' diet was dried seaweed dipped in rancid fish oil, whale meat slightly decomposed for tenderness and—



A CHILKAT BLANKET



A RAFTER OF FROG CLAN HOUSE



A RAVEN
HEADRESS

NORTHWEST COAST INDIAN ART

but I'm sure you'll want to plan your own menu.

The emcee's speech, while refreshments are being served, could be in something of this manner: "You all know who I am. My name is 'Making-Potlatch-Dances-all-the-time'. I am of the Raven Clan of the Kwakiutl Tribe. I am a descendant of the chiefs about whom we hear in the earliest legends. You are welcome to this most great Folk-Dance Potlatch. You are given many gifts at this Potlatch—friends, many dances, food, even coppers which you now wear. You will be given more: fun and joy, mountains of our very best wishes, and you will want to return this favor, but of course, we cannot expect this of you. To give a potlatch requires many blankets and coppers, and no tribe should impoverish itself. However, if you should wish to return us some gifts we will accept with smiling faces whatever you present, even though it be greater than the gifts we have given to you. Does any clan here have gifts it wishes to give to us all here assembled?"

And the guests do (by pre-arrangement). One or two clans might contribute exhibition dances. These are not Indian dances, but folk dance exhibitions; the reception committee was careful that all exhibitors received coppers with the same clan name. Another clan might contribute a story teller who tells an Indian legend. This can be a highlight of your party if you have someone with a flair for story telling. Be careful the story is no longer than five minutes. Four or five members and a drummer may present an Indian dance (see Stockton Folk Dance

Camp syllabus 1952 for directions for "Muckleshoot Stomp"), inviting the audience to assist the drummer (by clapping hands on thighs or floor) in accompanying the dancers.

The emcee may then ask if there are any impromptu contributions, warning that the time allowed is the length of one record's playing, and surprisingly you may have some exciting results.

The dance program now continues for the remainder of the evening and might well close, if you have a strong song

leader and good accompaniment, with community singing of an Indian lullaby.

Of course, all these ideas may not be suitable for your crowd; subtract from or add to them as you like. Do, however, write out a brief definition or description of a Potlatch on the back of your program or on a poster on the wall so that all your guests will understand and learn a little about the Northwest Coast Indians' culture. References:

National Geographic, January, 1945.

Story of American Indian, Paul Radin.

A Fun Idea for Square Dancers

Here's a party idea guaranteed to produce the most hilarious bunch of dancers you ever HEARD! That's right—I wrote HEARD—and when you read this item through you will agree with me. At the graduation party of the beginners class sponsored by the Paws-N-Taws of Danville Lois and Homer Blincow, the leaders, introduced the idea and reduced the ten squares of dancers to a screaming, hysterical group in seconds.

At a given time, men marched down one side of the room and ladies down the other, and they each had a sign hung around their neck. The sign was hung on upside down—plain side up—and on the reverse side was the name of an animal.

The signs had been prepared previously—four for ladies with the name of an animal and four for men with the name of same animal. They were eight snake cards, eight chicken cards, eight duck

cards, eight pig cards, eight donkey cards, eight dog cards, eight cat cards, etc.

When all the cards were distributed Homer said he wanted the men and women to form squares with the folks who had the same animal name on their cards. "Now turn over your cards and go find the rest of your square", he announced—and then came the surprise. Homer said "It will be more fun if the lights are out and you find your square by making the noise of the animal you represent! Lights out"—and then—and then! You should have heard the NOISE! Snakes hissed, donkeys brayed, pigs grunted, chickens cackled and crowed—pandamonium—guaranteed!

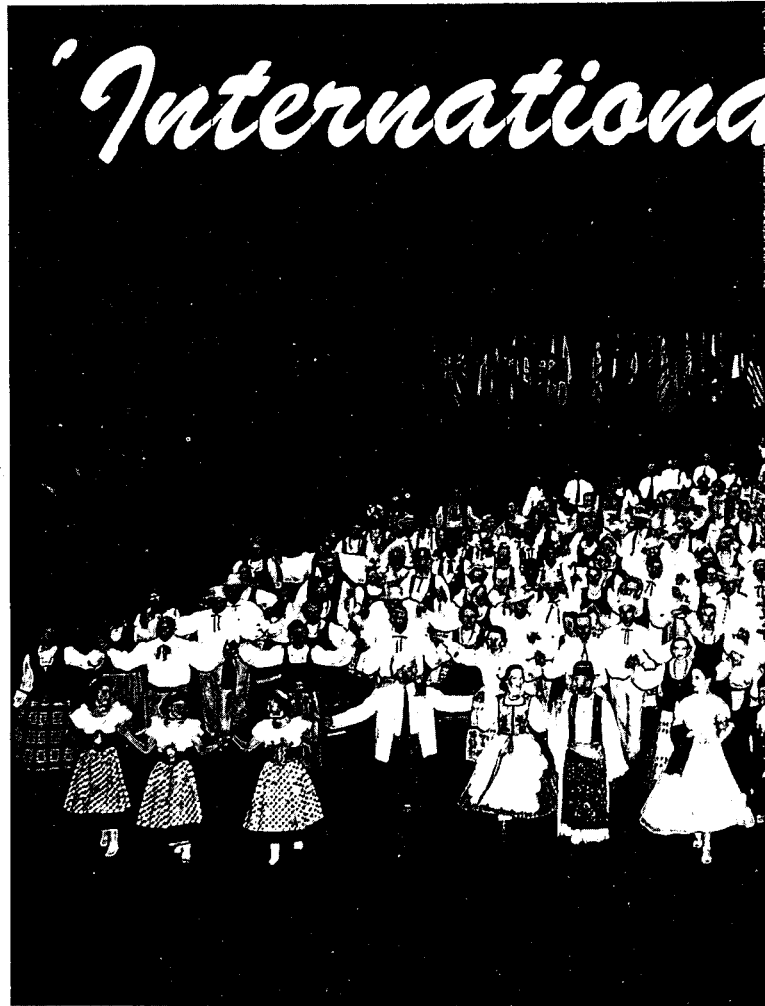
Suggestion—don't leave the lights off too long—just long enough to make it interesting fun and then put them on and let the dancers complete their squares—and even then you will find it is fun finishing up the hunt. —Peg Allmond.

Report on 'International

As she sat in one of the upper spectator's seats at the "International Cavalcade" Pageant in Oakland, Anita Marant Kublmann of Fairfax was deeply moved by the sight and sound of the spectacle. It stirred her to write the following response in free verse:

Somewhere
in the trooping, shifting mass of colors
scarlet gleams,—and crimson flashes
slash the sober peasant garb.
greens shimmer,—yellows glimmer far—
blues soften and subdue . . .
skirts swaying, white lace foaming,
vivid human flowers flurry,—and then break
laughing,—scatter to the tiered rows . . .
a multitude of faces,
eager pinks of expectation—
question marks of gleaming, questing eyes—
talk,—low murmur growing to a muted roar.
voices—hearty male laughter, children's treble,
feminine soprano calls,—human music.
good is the time—the conglomeration!

now the sounds of tambour, fiddle and the horn
swell the vaulted roof—transcend
the human pipings, call and chatter.
dancers hurry, mix and blend,
patterns form—and set.
swirling sea of hues breaking on the shore of sound . . .
over and over, 'round and 'round—
rhythmic beat and measured step.
oh, may it never, never change
the joy, the goodwill, and the sharing.
in sheer abandon, or in quiet pleasure—
the dancing,—bounty of all lands expressed in measure
moving,—and in living form!!!



All exhibition groups on stage for the grand finale.

The Second Annual Folk Dance Federation of California Pageant, "An International Cavalcade," held at the Oakland Auditorium in February was a huge success. Spectators over-crowded the seating space to such an extent that the doors had to be closed ahead of schedule. This picture

report attests to the amazing success of the pageant. All pictures are by Robert H. Bloomer, which is by Robert H. Bloomer, officers, on behalf of the Federation, and congratulate those



Oakland Recreation Dance Arts exhibition group in Kolomyika.



The Palomanians of Palo Alto.

l Cavalcade'



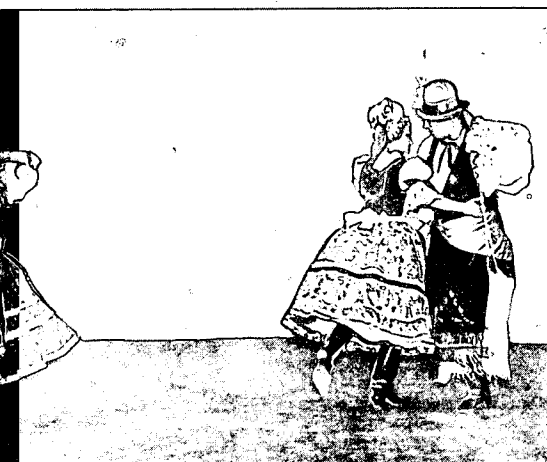
nd finale of "An International Cavalcade."

istic success of the pa-
y LET's DANCE photog-
except picture at right,
chevalier. The Federation
members, wish to thank
who worked so hard to

make the pageant such an outstanding event. Coordinator James A. De Paoli said, "It is an experience for any locality to sponsor such an affair. It is a challenge to other communities to display their talents and believe me, it is a shot in the arm to folk dancing in general."



This unusual "double shot" catches Robert Gibson executing difficult toe stands in Lezginka solo.



in Dance of the Magyars.



The Ukrainian dance was directed by Millie von Konsky.

A Letter from Switzerland

Mildred Buhler enthusiastic
over people and scenery

The following is an excerpt from a letter received by Dorothy Tamburini from Mildred Buhler, well-known folk dance figure formerly of the San Francisco Bay Area and now in Europe:

We had a most wonderful time in Switzerland. I could write pages about it all! The people are friendly and clean, and the food is excellent. The hotels are well kept, and of course the scenery is magnificent. I wish I could really describe all the beautiful things we saw. The whole place just seems to sparkle. The village of Gstaad, where we went first, was so charming, for it is a typical Swiss village. All of the homes and shops are built in the traditional Swiss chalet style and are like pictures. The only taxis there are sleighs drawn by horses and it was such fun to listen to the sleigh bells across the snow fields.

Our hotel was very festive on Christmas night. It was what they call a gala dinner (formal dress required) and when we went down the whole place had been transformed into a fairyland. A huge tree was in the center of the dining room and on each table was a small one about 18 or 20 inches high. They were all decorated in white and silver with real candles burning as well as sparklers on the big tree. All of the hotel employees were in attendance and kept replenishing the candles and sparklers all evening. It really was a lovely sight!

After dinner everyone went down to the bar for coffee and singing and dancing. It

A traditional costume festival in the town of Altdorf, Switzerland.

—Swiss National Tourist Office photo.



An alphorn blower, with his instrument, participates in a festive parade in Switzerland. Beside him walks his wife attired in her native costume.

was very nice, although of course not like being at home. We had difficulty speaking with other people for they nearly all spoke French, German or Italian. Few of the guests seem to speak English. However, we managed to get along well enough. That day Jake and I took a ride on a chair lift to the top of one of the mountains, over 3000 feet above the village. It was a beautiful crystal clear day, and the scenery from up there was something to remember forever. We sat in a tiny inn on top and sipped hot coffee and took some pictures before descending. I surely hope they turn out well.

In St. Moritz we took an Alpine train straight up the side of the mountain to a charming private ski club (we were guests of some friends who were members) some 9000 feet up, and there in a glass-enclosed room from which we could see all over the surrounding territory we had one of the best luncheons I have ever eaten. The scenery was absolutely magnificent, and we just drank it in. I wonder if there could be anything more beautiful? That country surely has a great deal to offer!

Recipe of the Month

OSSIE BUCCHI

(A specialty of the Tessin Cuisine)

1 veal knuckle	1 sprig thyme
3 tbs. butter	1 sprig sage
3 small turnips	rosemary
1 celery root	½ tip of knife of basil
½ onion	½ tsp. grated lemon rind
1 tbs. flour	½ cup white wine
salt and pepper	1 tsp. chopped parsley
to taste.	

Have butcher saw veal knuckle into quarters. Sprinkle with salt, pepper and flour. Saute meat and vegetables in smoking hot butter in casserole (dutch oven). When well browned, add wine. Boil for three minutes. Add herbs. Add water until meat and vegetables are covered half-way. Cover and simmer for an hour. Remove meat. Press gravy and vegetables through sieve. Serve meat in the gravy. You may also add a handful of mushrooms.

—Lillian Foyer, San Mateo.

LET'S DANCE

Research Committee, South:

Marion Wilson,
Helen Yost,
Edith Stevensen,
Albert Pill, Oscar Libaw,
Valerie Straith.

BRANDISWALZER

(Swiss-Brandiswalzer)

This dance was presented by Jane Farwell in 1954. It was taught by Louise Huggler, folk dance leader at 14th annual folk camp, Canton Bern, Switzerland, 1953. Brandis is a small town in Switzerland.

MUSIC: Piano: "Folk Dancing for Fun"—Jane Farwell. Since this is a medley of Swiss basic waltz forms, it may be danced to several Swiss waltz tunes.

RECORDS: Folk Dancer—MH 1113, "Brandiswalzer".
Elite: "Klein Andreas"
Swiss Festival: 1002-103 "Dickie's Dream Waltz" (Substitute). Slow considerably.

FORMATION: Couples in open waltz position, facing CCW.

STEPS: Waltz*, Step-brush, Step-hop*.

MUSIC $\frac{3}{4}$

PATTERN

Measures
4 meas.

INTRODUCTION

I. OPEN (*Offen*) WALTZ, WALTZ IN SHOULDER WAIST POSITION

Open waltz position, inside hands joined shoulder high, outside fists on hips.

A. 1-2

Beginning outside ft. (M L, W R), move fwd. with 2 waltz steps, joined hands moving fwd. then back, keeping hands at shoulder height.

3-4

Release hands, turning inwd. to resume starting position facing CW (M L, W R now joined) and move bwd. with 2 waltz steps in LOD.

5-8

In shoulder waist position, move in LOD with 4 waltz steps, letting upper part of body sway slightly, turning CW.

9-16

Repeat action of Fig. I, meas. 1-8.

II. SWINGING WALTZ AND WALTZ IN CLOSED BALLROOM POSITION

1-2

(repeated)

Join both hands straight across, ptrs. facing each other, M back to center. Step on M L and W R, brush the other ft. lightly across, keeping the ft. close to the floor. (Lift heel of standing ft. on finish of brush.) (Ct. 3).
Repeat brush in opp. direction, stepping to M R, W L.

3-4

Releasing hands and placing fists on hips, turn away from each other with 2 waltz steps (M, CCW—W, CW).

5-8

In closed ballroom position, move in LOD with 4 waltz steps turning CW.

9-16

Repeat action of Fig. II, meas. 1-8.

III. HOP WALTZ AND WALTZ IN SHOULDER WAIST POSITION

B. 17-18

In open position, W holding M R forefinger in her L hand, outside fists on hips, move fwd. with 2 step-hops, starting with outside ft. Joined hands move fwd. and bwd.

19-20

M takes step-hop almost in place as W turns CW with one step-hop. Finish with ONE WALTZ step, raised arms forming a window. As they move fwd. W looks through the window.

21-24

In shoulder waist position, move in LOD with 4 waltz steps, turning CW.

25-32

Repeat action of Fig. III, 17-24.

IV. SLING WALTZ

17-22

(repeated)

In closed ballroom position (straight arm but not stiff), move in LOD, turning CW with 6 waltz steps. (At end of 6th meas. M have back to center.) On meas. 6, M places W R hand in middle of her back, grasping it with his R, releasing his L. Free fists go on hips.

23-24

W makes a complete CW turn with 2 waltz steps, M takes 2 waltz steps in place. Finish in ballroom position.

25-32

Repeat action of Fig. IV, meas. 17-24, finishing in open position to repeat dance.

Pianist, composer, social worker, army wife and now costume designer, this colorful personality meets each new challenge with eagerness and buoyancy.



A character study of Dorothy Godfrey by Frank Kane.

DOROTHY GODFREY -- A Profile

By MARJORIE SHAW

WELL KNOWN TO BAY AREA folk dancers for her authentic costumes, Dorothy Godfrey is as colorful as the costumes she creates. A rich and rewarding life as a concert pianist, welfare worker, composer, wife and mother have not left Mrs. Godfrey without further worlds to explore and conquer. She faces each new event with eager enthusiasm, born of years of meeting life head-on.

She was born in New York City, during "the great blizzard of 1888". The daughter of an architect and a concert pianist, she grew up in an artistic atmosphere. At the age of 12, she accompanied her father to Europe to search out art treasures.

Fingering her richly embroidered blouse, as we sat in her lovely, sunlit home in the Berkeley hills, she told me, "I guess it was then I first began to develop a feeling for textures and colors."

Her designs testify that this early-gained "feeling" has never left her.

While Dorothy's mother gave up the concert stage to marry, she had the satisfaction of seeing her daughter launched on a highly successful musical career.

A graduate of the Juilliard School of Music in New York, Dorothy also studied in Germany, with the Chopin master, Josef Lhevinne of Berlin. Her eyes twinkled as she recalled the care-free fun of her Berlin days.

When she returned from Europe, she plunged into the satisfying work of social service, at the famed Henry Street Settlement House in New York. Her duties included playing the piano for the settlement's dance groups and making costumes for the Neighborhood Playhouse. Even at this early point in her life, her eventual evolution as a costumer had already begun.

It was around this time that—as Dorothy puts it—"Captain Godfrey came down from West Point".

The handsome captain lost his heart to the lady, and they were married soon after.

Matrimony brought Dorothy a challenge—the exacting life of an Army wife. For 30 years she followed her husband wherever his military duties took him.

The Godfreys had three offspring, who were destined to become rather exciting people in their own right. Bob Godfrey is now a nuclear phy-

sicist, their daughter Hope is a biochemist, and their second son, Pierce is completing studies toward his Ph.D in Physical Education. All of the children evidenced early ability in the arts—their works are hung proudly on the walls of their mother's home.

During the second world war, while her husband was on active duty, Mrs. Godfrey busied herself with the formation of Music for the Services, a project to provide musical instruments, records and phonographs for the armed forces. Not content with supervising such a large operation, Dorothy also found time to play concerts for the forces, write songs, and entertain servicemen at parties in her Washington home.

As an aviation engineer, General Godfrey made 22 flights near and over Mount Everest. After such perilous war service, it was ironical that the General met his death in a routine flight in the United States, in 1945.

The shock was almost a death knell for his wife. She suffered a complete collapse.

Recovery seemed remote for Dorothy. For four years, she "existed"—not really caring much about the painful business of living.

It was during this period that she learned the therapeutic value of sewing. Gradually her proficiency increased, and she tried more intricate designs and ideas. In addition to her own creative ability, Dorothy employed the ingenious needles of White Russian and other ethnic artisans in the creation of her designs.

The turning point on the tortuous way back for Dorothy came, she says, when Beatrice Judd Ryan of the Rotunda Gallery in the City of Paris saw her work and promptly bought out her entire output of six months.

The realization that what she could do was both desirable and profitable awakened Dorothy to the fact that she was, after all, still capable of living.

Gradually, Dorothy's sewing evolved from therapy to a profitable business. She considers costume construction, from the drawing board to the finished product, enormous fun as well as an creative challenge. She has a large collection of folk dance records and plays them while she and her assistants are busy sewing. For instance, if she is making a costume based on a Balkan design, a Balkan record is popped on the phonograph to "pep up and inspire" the seamstresses.

Asked about the future, Dorothy went off at great speed explaining her projected plans. They include, along about 1956, a trip by freighter through the Suez Canal to the Balkans and Greece. In addition to continuing her costuming, she has become fascinated by folk dance music and intends to work out new patterns and rhythms of the music.

While she does group costuming, Dorothy gets her greatest pleasure out of individual costume designs. Her eagerness and interest in every detail from the tiniest button to the deepest flounce heighten the individuality of each costume. To hear her wax enthusiastically about a piece of ethnic

Continued on Page 15

Tell It To Danny

By DAN McDONALD

4356 18th street, San Francisco 14

Were you there? Oakland, February 19 and 20 for the INTERNATIONAL FOLK DANCE CAV-ALCADE (not on horses)? If'n you were, read on. If'n you weren't, read on. The most wonderful show the folk dancers have ever put on, made possible by the combined efforts and complete cooperation of a comparatively small group of interested members of the Oakland Folk Dance Council, who were thinking of the pleasure it would bring to all concerned. Yes, you, me, and the several thousand spectators who came before the doors were closed as a safety measure.

Much personal sacrifice and expense is a part of the planning for such an affair. Many committee meetings are held in members' homes, with refreshments served and other items spent for which the host is never reimbursed. But it's done gladly for the joy it will bring to others. T'wouldn't be fair to elaborate on any special part or person responsible for the success of such a history-making event. If you did attend, you'll never forget it. If you didn't, you'll forever regret it. But please read on carefully. . . .

Do YOU realize, honestly and truly realize, that by becoming an associate member of the Folk Dance Federation of California you can contribute to the success of future affairs and activities that are all done for your personal benefit free of charge. . . .

More than \$2000 of the expenses was donated by the civic-minded City of Oakland. . . The beautiful programs cost the Oakland Chamber of Commerce \$825. There was no admission charge to see the show. . . . Many folk dancers do not belong to any club. Those who do, pay 12 to 15 cents per week dues and do not stop to think of the money they're saving by attending classes, parties and free festivals throughout the years.

The Folk Dance Federation of California has proved its worth time and time again. Never in its 14 years of existence has it called upon its members for financial aid. Your Federation is not interested in building up a large treasury, but it could do a great deal more if it were sure of your help. There are no strings attached, but a lot of blessings to be counted. You will receive the minutes of all council meetings and be posted on all Federation affairs. The more you dance, the more you save. You can't even stay home and watch TELECONFUSION FOR LESS. . . .

If'n you have one o' those two-bit meter gadgets it would cost more to watch TV than to attend a folk dance class—where you can enjoy yourself and become confused at the same time. . . You know the answers as well as anyone else. You be the judge, but be fair. Help yourself to more happiness than you'll ever find in any other way. . . \$2.50 a year, with \$1.00 the first year for paper work, etc. to get you started. . . . Your associate membership may include your better half (who-



NEWLYWEDS—Honored at a recent informal dinner party given by the Millbrae Highlanders were Walter Grothe, director of the group, and his bride, the former Miriam Kennett.

dat) at no extra cost. So it comes down to roughly a nickel a week for one or two as the case may be. Then it will be smooth sailing for you and YOUR FEDERATION. . . .

Now you don't need a fancy-lined blank to answer a lot of questions. There are no pledges, no vows, no nothing except your request (and the dough) to belong to the Folk Dance Federation of California as an associate member. Put your name and address on any scrap of paper, or bag (no offense) or card and mail it with \$3.50 to THE FOLK DANCE FEDERATION OF CALIFORNIA, MEMBERSHIP, 420 Market street, Room 521, San Francisco 11, Calif. When it's on it's way, give a big sigh from deep inside where your heart will tell that you are doing your part to defray the hidden costs of operating an organization designed for the one and only one purpose—to guide us in our dancing activities so vital to all concerned. . . Pageants and Festivals which you did or didn't see in the past will continue to be admission free as long as we all do our part.

Dorothy Godfrey

Continued from Page 14
embroidery is contagious—the piece seems just that much more beautiful seen through her eyes.

Dorothy lives and works in a charming hillside house. The warm pink stucco walls are a backdrop for comfortable furnishings and the colorful costumes in production. The windows offer views that make a city-dweller twinge with envy. The whole house sings with sunlight—direct, reflected and mirrored in the bright materials draped across the chairs and tables.

It is a happy house, and reflects exactly the warmth and color of its owner.

The day I went to see Dorothy Godfrey, I noted that the gate to her home was wide open. That seems to reflect Dorothy's attitude toward life exactly—the gates are always open.

Sacramento Area

New Council officers
to be elected April 24.

Officer candidates for the Sacramento Council of Folk Dance Clubs have been nominated and election will be held at the next council meeting and teachers institute on April 24. The candidates are, for chairman, John Moore of Sacramento Merry Mixers and Emerson Wallace of Pioneers; for vice-chairman, Laverne Dressler of Ardeneros and Bill Barr of the Belles and Beaux; for secretary, Flossie Vanderpoole of Olivehurst Tangoettes and Nell Mortensen of Whirl-A-Jigs; for publications, Ann McLaughlin of Triple S and Alma Hight of Gay Greenbackers.

* * *

"Winter Wonderland" was the folk dance and square festival held in Grass Valley Veterans Memorial Hall on February 6, a March of Dimes benefit. Exhibitions were given by Danny McDonald's wheel chair folk and square dancers, also Dreisteyrer by Danny and family. Nevada County Gold Quartz Peace Officers Association served a spaghetti dinner. Sponsoring clubs were Goldancers, Mount Rose Jr. Dancers, Nevada County Nuggeteers, Rough and Ready Square Dancers, Sierra Smoothies, Square Knots and the Les Clark class.

* * *

Sacramento Wagon Reelers February party was held on the fourth Saturday at the Theodore Judah School. The theme "Guess What". Guests were the Triple S. Committee, the Jim Bickfords, Eldred Pruitts, Carol Squires and Al Koyma.

All the Wagon Reelers were invited to the Fred Simpsons on Catalina Drive for eble skivers (Danish apple pancakes) after class on February 17.

* * *

"Turkey Capers" was a party given by Thelma and Ray Hoover of Woodland Villagers for their folk dancing friends January 29, in Dunnigan Hall. A turkey dinner was served before the dancing.

* * *

Placerville Hangtown Twirlers have plans well under way for their Regional Festival on May 1.

* * *

The Gay Greenbackers' monthly party was held February 19 at the Oak Avenue School in Citrus Heights.

—Carmen Schweers.

Pleasanton Festival

Continued from Page 3

made in later years to correct the error (Postal Guide, 1898), apparently without success, for within a few years the name again appears as Pleasanton.

The Amador High School, where the Festival will be held, derives its name from the Amador family which settled in nearby Dublin on a Spanish land grant. The famous Rose Hotel, which has been used in many movies, was named after Jason Rose, also an early settler.

The Kolonial Kut-Ups invite all folk dancers to the Festival and promise them a most enjoyable afternoon with dancing from 1:30 to 6:30 p.m.



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The Record Finder

Reviewed by PAUL ERFER

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

A new label, Asp, appears in the folk field debuting with a pair of new Yemenite (Israeli) dances entitled *Hava Netze B'Mechol* and *Bona Habanot*. These dances were first successfully demonstrated in southern California some months ago and should prove to be worthy additions to the Israeli repertoire. The music was supervised by Albert S. Pill on Asp No. 1. For the listener (or passive folk dancer) we recommend the playing by Macklin Marrow of the well-known *Sicilian Tarantella* on MGM 30195 in an imaginative symphonic arrangement. It is backed by an equally interesting *La Raspa*. In this same series is a fine interpretation of the *Cancon* by Offenbach, which is well on the way to becoming French folk expression. It is on MGM 30221.

SQUARES—What should be a couple of definite hits are the new squares out on Windsor entitled *Detour* and *It's Been a Long Long Time*. Called by Robby Robertson on Windsor 7438, they have an immediate appeal, particularly the leisurely tempo of the latter. You may have these tunes played by the Sundowners on No. 7138. MacGregor's newest releases are *Jonesy* in his usual good form calling *Saturday Night Special/Back Home in Indiana* on No. 724 (No. 725 same without calls) and *Oh Baby Mine/When You Wore a Tulip* on Mac 726 (No. 727 no calls). *Mister Sandman* turns up as a square dance as called by Johnny Schultz on Old Timer 8104; flipside, instrumental. Roy Sutton, a newcomer on Old Timer label, calls *Blue Island Blister* and *Split Your Corners Hasb* on OT 8105. Sets in Order offers to callers the hoedowns *Hell Broke Loose in Georgia* with fast banjo-pickin' by Jack Hawes; flipside, *The Devil Jumped Up* by the popular Woodshed Four. You can get these on SIO 2071.

ROUND-UP—The Square Dance Convention held recently in Fresno brought forth a rash of new rounds. *Joyride* is a lively little number on Dot record 15247, backed with a slow but danceable *Melody of Love*. A nice easy one is Capitol's *Walkabout* (Walkin' Along) on No. 2912. And then there's *Johnny*, a tune that's different on Capitol 2486; flipside, *Vaya Con Dios*. Continuing the trend in adapting current tunes from the Hit Parade, we now have a new round to *Mister Sandman* on Victor 20-5956 and *This Ole House* on Longhorn 200 backed with *I Miss My Swiss*. Windsor contributes a couple of pretty waltzes this month—*Drifting Waltz* to the old-time tearjerker "The Curse of an Aching Heart", together with *Paradize Waltz Quadrille*. These are on Windsor 7628. Another late hit is *Dipsy Doodle* on Dot 15102.

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3, Delaware.



By PEG ALLMOND

SQUARE DANCERS of the Fresno area can be mighty proud of the hard working committees and dancers who turned in the bang-up Second Annual California Square Dance Convention February 19 and 20. Every motel and hotel for miles was bulging with square dancers, round dancers, callers and visitors who converged for two days of dancing, clinics and good old fashioned visiting. After all, a square dance convention is MOSTLY for the purpose of visiting and expanding the fine fellowship that exists among dancers and callers alike. The big Memorial Auditorium was the scene of activities and Saturday night the Grand March resulted in 32 couples across as they marched down the center before forming their squares—30 lines of 32 couples each—at 8 o'clock! By 9 o'clock many more couples had arrived—close to 175 squares danced to the fine hoe-down music of JACK BARBOUR and his RHYTHM RUSTLERS. And that large balcony was packed to the rafters with an appreciative audience. At midnight they served scrambled eggs and toast and coffee to the dancers—and then started off again and danced until 2 in the morning. Sunday night was a repeat of the spectacle.

During the day Saturday and Sunday a fine program of helpful clinics was held. Included were:

Round Dance workshop—under instruction of Ralph and Eve Maxhimer.

Club Presidents—chairmanned by John Fogg.

Decorations, invitations and displays—Doris McCarterner.

Callers Pow-Wow—Clark Kugler.

Dressmaking—Madeline Allen and Jeanne York.

Club Activities—Ed Ferrario.

Publications—Jay Orem.

While all these sessions were going on, the Auditorium was turned over to the dancers and a steady stream of callers from all over the State called from 1:30 until 4:30 p.m.

* * *

It was a wonderful convention—congratulations Fresno!

* * *

STAR DUSTERS of San Bruno held their first San Francisco party at the McKay Square Dance Center on the last Saturday in February. Al Patton, group leader, and many guest callers presented a bang-up program. Nearly a hundred dancers participated and the affair was considered so successful that they will repeat monthly—last Saturday—until further notice.

* * *

Ed Durlacher—that eminent personage of the square dance world—has been in the Bay Area for several weeks, and all who have taken advantage of his fine meetings have been exposed to a teaching technique that would be hard to beat. He handles his dancers with finesse and ease and has a wealth of background to share. Come again, Ed.

By ED FERRARIO

OUT-SI-DO

As called by Jim Murphy, North Bend, Ore.

(Use any opener to get First and Third out to the Right.)

Circle up four and then watch out
Heads duck under like rain in a spout
Circle up four—sunny side out
Circle four and around you go

Now you're doing the out-si-do

Partner by the left and don't be slow

(Gents remain facing out—don't stand back to back as the ladies have to go behind the gent. When you are circling, your partner is on your Right; drop hands and the gents reach across with your left hand and take your partner's left hand; pull her across in front of you and then around behind you, ladies passing right shoulders. Ladies continue to walk around corner gent so he can catch her with his right hand, then:)

Corner by the Right and around you go

(Gent pulls his corner around in front of him and then on behind him, ladies pass left shoulders—gents are still facing out.)

Partner by the left—left hand round

Circle up four when you come down.

GNAT ALLEMANDE

By Luke Raley

Head two ladies chain to the right
Turn 'em, boys, with all your might
Now all four ladies chain across
Turn 'em, boys, and don't get lost.

New head ladies chain to the right
Turn 'em now and hold 'em tight
Forward eight and back that way
Now all four couples do a half-sashay.

Head two couples go forward and back
Then pass thru across the track
Split the ring, go round two
Stand four in line like you always do.

Forward eight and back with you
Forward again with a right and left thru
Turn 'em, boys, right where you're at
Go forward again and Box the Gnat
With the lady on your Left, do a Left Allemande
Right to your honey, right and left grand.

Report from Southern California

By PAUL PRITCHARD

5552 Mesmer, Culver City

If you folks living in broadcast range of KTMS Santa Barbara, will tune in on any Saturday evening around dinner time, you may hear your favorite emcee, "Prof. Bill" Kniestedt and his folk dance program of news and your favorite dances—from 6:05 to 7 p.m. The "Prof." says to be sure and send him any bona fide news at least two weeks in advance so he may publicize it. He'll "talk up" all folk and square dance festivals, round-ups, parties and classes in California, he tells me. Certainly, his promotion is being felt in Santa Barbara because all classes there are gaining in enrollment.

* * *

You Virgil Twirler intermediates are reminded of the importance of regular attendance to the end of the present 30-dance course, when a certificate will be in order!

* * *

A note on change of meeting for the Calico Folk Dancers—every Friday from 8 to 11 p.m. at Louis Pasteur Junior High School in Los Angeles.

* * *

Lots more Festival news again this month. In one big weekend, Bakersfield Circle 8, the Holtville and Imperial Valley Clubs, and the Junior Federation hosted festivals in their respective areas.

I was only able to be at Bakersfield myself, which, as usual, was excellent, though somewhat different from the general concept of a festival. All the exhibitions were presented at the beginning on the stage of Harvey Auditorium, followed by general dancing afterwards on the full stage (and later yet, at the party nearby). Via the grapevine comes news that the annual Carrot Festival in Holtville was very well received, with exhibitions by local clubs and those from San Diego, plus top callers to supplement the program. Orchids again to Faye Manley and the Chamber of Commerce there for their cooperation.

* * *

The Westwood Co-op, missing for some time from these columns, comes through with lots of news. Foremost is the big festival in April at the Veterans Auditorium in Culver City. They have new officers led by Dave Lynch, president, and Lee Helser, vice president. The beginners class course will be taught by Dave Slater, Lee Helser, Millie Libaw and Ed Feldman, with the policy continued of inviting a guest teacher each month to teach a more complicated dance for the "old regulars".

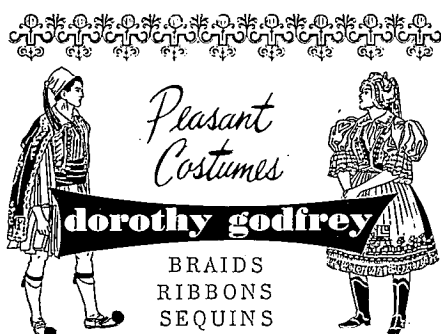
* * *

John Chesluk won the free scholarship to Idyllwild this summer. The luck of some people! . . . And a final news flash—the West Hollywood Dancers plan a May Day festival, May 1, probably at their regular arena.

NEW FEDERATION OFFICERS NOMINATED

New officers for the Folk Dance Federation of California, North, were nominated at the Council meeting in San Francisco March 20.

The candidates: for president, John Moore, Sacramento, and Bev. Wilder, Walnut Creek; for vice president, Rafael Spring, Fresno, and Frank Kane, San Rafael; for recording secretary, Vi Dexheimer, San Francisco, and Carmen Schweers, Citrus Heights; for treasurer, John Mooney, San Anselmo; for director of extension, Miriam Lidster, Palo Alto, and Emmert Lippincott, Santa Rosa; for director of publicity, Dr. Arthur Emmes, Castro Valley; for historian, Gerry Wintheiser, Richmond.



Reproductions of some of the less complicated costumes can be made for \$25 to \$45. The more intricate styles, such as Rumanian, Czech, Polish and Hungarian, involve greater research and labor.

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THE EDITOR'S MAIL BOX

Editor:

It is my opinion and those of most every one I have approached regarding the subject that LET'S DANCE has gone High Brow in its devoting of page after page to history, customs, recipes, etc. of the various countries: to the almost exclusion of the mention of news, social doings, parties, classes etc. of the various folk dance clubs that support it.

Your constant chant of the need for more circulation will do no good until you give your readers that which they desire to read; something more homely and personal in text. Your readers do not wish to be "Brain Washed" they wish to be amused and informed.

There is no obligation, moral or otherwise on the part of any folk dancer to support you if you do not merit and deserve that support. So let's leave our high and lofty perch, abandon your lessons in history and come down to earth where your subscribers are.

Bill Powers
San Francisco.

Editor:

Attached is my check for renewal of our subscription of LET'S DANCE.

We have enjoyed the recent issues on the background of the various countries. Keep up the good work.

Mrs. Frank D. Russ
Alameda.

Editor:

... We want you to know the "new look" is to our liking and wish to thank you for a bang-up center spread on our March Festival. It was excellent. ...

Bud Southard, chairman,
San Francisco Council of
Folk Dance Groups.

Editor:

... I hope that you will be able to convince some informed people to write for LET'S DANCE. It has been my experience that the truly great scholars have been conspicuous by their absence from the pages of LET'S DANCE. I wish you success in your efforts to raise the standards of the magazine.

Ella G. Sonkin
Stanford.

Editor:

The Italian issue of LET'S DANCE is corking good. Must have been a lot of research done to furnish those well-written articles. Also appreciate the work it must have taken to assemble articles and excellent pictures. ...

Give us more ideas like the mobiles.

Leonora R. Martin
San Francisco.

Editor:

Your February issue looks great! You are to be congratulated on the layout, the art work and the contents. ...

Jay Orem
"Sets in Order"
Los Angeles.

Editor:

Congratulations on your very fine January and February issues! Keep up the good work.

Ted Walker
Los Angeles.

Editor:

The message in the November, 1954 issue delivered by Northern California Federation President Wm. (Bill) Sorenson has a feeling and splendid meaning which will if followed benefit all folk dancers and teachers. Why so many good and willing dancers give up folk dancing has been explained by your president. Not only too many new dances are being introduced, but too many are made up, and getting away from authentic ones.

A number of pupils purchase records to help enable perfection, and believe it is their duty to help themselves and the teacher, but almost have to start their own record shop in order to keep up with all the new dances. The old saying "Practice makes perfect", is not to be ignored. The leaders and teachers should get together to work out some of these problems.

Watching from the gallery at Festival Dances, one will observe that basic steps are needed by many dancers. In class formation is kept by the students, but when many of them get on the public dance floor for a Festival they are all over the place and give no consideration for the other dancers. All of us go folk dancing to enjoy ourselves, and must have co-operation from the others. To help one another will keep and promote better dancing and friendship among all the folk dancers. ...

Peter E. Kurnick
San Francisco.

Fiesta Del Oro

Continued from Page 3

tions early so the committee can plan accordingly.

Tours of the State Capitol, Sutter's Fort and Folsom Dam will be announced later.

The festival committee expects all dancers to appear in costume.

The treasurer reported the Valentine "Heart of My Heart" dance sponsored by the Circle Squares was a financial success. Some budget trimming was done as final cost estimates came in and prospects are bright that the Fiesta Del Oro will end free of bills.

The Valentine event featured excellent exhibitions by the Junior Hangtown Twirlers of Placerville and the Olivehurst Tangoettes.

Harry Case reported his committee will distribute a map, indicating suitable hotel and motel accommodations and eating places.

The California Statewide festival committee invites all folk and square dancers to take part in the Fiesta Del Oro and its four days of dancing, exhibitions and special events.

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