

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

FEBRUARY • 1955 • 25c

AN INTERNATIONAL CAVALCADE

OAKLAND—FEBRUARY 19

THE POLES AND
THEIR DANCES

IN THIS ISSUE



Elsocht

Let's Dance

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Let's Dance Calendar

LEE KENNEDY, 146 Dolores Street, San Francisco

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Federation Festivals

FEBRUARY 6, SUNDAY 1:30-5:30 p.m.
Holtville City Park

Carrot Festival
Hosts: "Buttons and Bows" and Holtville Chamber of Commerce.
Chairman: Faye Manley.

FEBRUARY 20, SUNDAY
Oakland Auditorium

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

MARCH 12, SATURDAY 7:30 p.m.-12 mid.
Long Beach Municipal Auditorium
American avenue and Ocean boulevard
Long Beach

Third Annual Spring Festival.
Hosts: Long Beach Folk Dance Co-op.
Chairman: Oliver Seeley.

MARCH 20, SUNDAY
San Francisco State Army

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

Regional Festivals

FEBRUARY 5, SATURDAY 8-12 p.m.
Harvey Memorial Auditorium,
Bakersfield

Two hours of exhibition dancing followed by general folk dancing on the extended stage.
Hosts Circle Eight Folk Dancers.
Chairman: Wilma Linscott.

FEBRUARY 5, SATURDAY 2-5 p.m.
Jefferson Recreation Center,
Pasadena
Junior Folk Dance Federation Festival.

Hosts: Skirts and Shirts.
Chairman: Lou Price.

FEBRUARY 13, SUNDAY
Sacramento Governor's Hall

Hosts: Circle Square.
Sponsored by: Sacramento Council of Folk Dance Clubs.
Warm-up party for State-wide Festival to be held in Sacramento May 27-30.
Dancing: 1:30-5:30 p.m. folk dancing. 7:30-10:30 p.m., square dancing.

FEBRUARY 22, TUESDAY 8-11 p.m.
Silverado Park Club House
Santa Fe and 34th street,
Long Beach

Hosts: Silverado Folk Dancers.
Chairman: Tom Daw.

Special Events

FEBRUARY 6, SUNDAY
Grass Valley Veterans Memorial Plaza
March of Dimes Folk Dance Festival.
Dancing: 2-10 p.m.
Spaghetti feed: 4-7 p.m.

FEBRUARY 19, SATURDAY NIGHT
Oakland Auditorium, Oakland
Federation-sponsored pageant in cooperation with the Oakland Folk Dance Council.
Theme: "An International Cavalcade".
The program will start at 8:00 p.m. and will include more than 16 exhibitions by outstanding dance groups and will be followed by general folk dancing until 11:30 p.m.
General Chairman: Jim DePaoli.

FEBRUARY 27, SUNDAY—Teachers Institute
(Southern California. Place unannounced.)
Chairman: Ted Walker.



This exhibition at last year's memorable Pageant is indicative of spectacles to be witnessed in Oakland.

Oakland

Big Week End is February
19-20; Pageant and Festival

Your Host Cities

Holtville

World's Carrot Capital In-
vites You to Imperial Valley

EYES OF ALL FOLK DANCERS in California are turned on Oakland this month with a big double event scheduled for the week end of February 19 and 20. The Federation's Second Annual Folk Dance Pageant will be held Saturday night, the 19th, in Oakland Municipal Auditorium and the monthly Federation Festival will follow the next day in the same place with afternoon and evening dancing.

Theme of the pageant is "An International Cavalcade." Beginning at 8 p.m., it will feature 15 exhibition dances by outstanding groups from both northern and southern California. The presentation will include ethnic dances from all parts of the world in authentic costume, including a special new American Indian number by Nahaum Henson of Gridley as well as dances by members of the Festival Workshop of San Francisco under the direction of Madelynne Green, a Hungarian dance by the Palomanians of Burlingame under the direction of Roy Zellick, and an Irish dance by the Polk-Y-Dots of Stockton under the direction of Lawton Harris.

Other well-known dance groups who will participate in the exhibition include the Millbrae Highlanders under the direction of Walter Grothe, the San Francisco Dance Guild under the direction of Grace San Filippo, Chang's of San Francisco under the direction of Helen Cheatwood, the Fresno Vinehoppers under the direction of Lloyd Williamson, the San Francisco Folk Arts under the direction of Grace Perryman, the Oakland Recreation Dance Arts under the direction of Millie von Kinsky and the Yosemite Workshop Dancers under the

(Continued on page 18)

THE CITY OF HOLTVILLE welcomes all folk dancers and their friends to its Eighth Annual Imperial Valley Carrot Carnival and Folk Dance Festival February 3, 4, 5 and 6.

Situated on the eastern rim of the Imperial Valley, Holtville stands as a monument to those hardy pioneers who braved the scorching desert sun and the parching winds to till and irrigate the soil of this vast arid wasteland and turn it into a miraculous land of plenty, whose renowned produce graces the tables of all America. Holtville, Carrot Capital of the World and Eastern Gateway to California and the Imperial Valley, invites everyone to come and dance under the sun and beneath the majestic trees that grace the town's park.

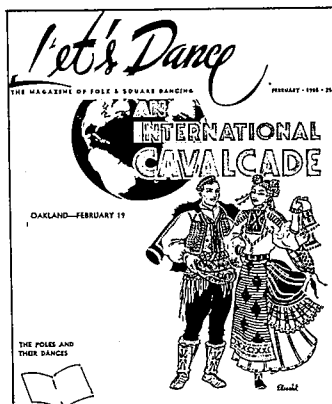
During the four-day festival, the Carrot is King, and baskets of the slim golden vegetables, iced to perfection, will be placed around the dancing area for the munching pleasure of the folk dancers and guests during the Sunday afternoon festival.

Holtville's carrot industry is one of the valley's largest and most lucrative. This year 2698 of the valley's total of 5083 acres of carrots are being grown in and around Holtville. The city also leads in the production of cabbage with 320 of the valley's 618 acres. Holtville also grows 6148 acres of Imperial Valley's 24,596 acres of lettuce, as well as many acres of alfalfa hay and seed, flax, melons, sugar beets and tomatoes. Cattle and sheep raising are also major industries in Holtville. Last year's Valley carrot crop grossed \$7,010,202, which makes the colorful vegetable true gold from the ground.

Holtville is a thriving community of
(Continued on page 9)

Cover for February

The globe and colorfully costumed dancers on this month's striking cover design by Bob Elsocht depict the International Cavalcade theme of the Federation Pageant to be held in Oakland Auditorium Saturday night, February 19. Bob and his wife, Eleanor, are in charge of art for the Pageant.





—Henry L. Bloom photo

Anatol and Yania Joukowski
at a recent dance concert

Story of the Folk Dance Where It Is Important in

Born of the musical instinct of the Polish people, and fashioned by historical and geographical influences, the characteristic steps are rich in expressive spirit.

By ANATOL JOUKOWSKY

POLAND IS ONE of the countries of Eastern Europe which today preserve the folk dance in living form. Dances play a very important part in community life.

From the Baltic Sea in the north to the Carpathian Mountains in the south, this large country has many diverse forms of folk dances which, though basically Polish in character, contain many elements reflecting historical and geographical associations with surrounding countries. Russians in the northeast, Ukrainians in the southeast, Southern Slavs and Hungarians in the southwest and the Germans in the west represent the most important influences in the Polish dance.

Poland, itself, with its dances rich in expressive spirit and characteristic steps, exerts in turn a very strong influence on the dances of its neighbors.

As one example, we can mention the

Scandinavian countries, which today have in their dances many unmistakable Polish steps, forms and names. And to the south of Poland, and spread throughout the whole of Europe, some form of the Polka can be found whose origin is indisputable. Even in the remote island of Martinique there is the dance of Mazurka type.

Now as to Poland itself. Like those of other countries, its dances were formed during a centuries-long process of evolution. From the first type of Slavic circle dance, religious or ritual in origin, they have arrived at the graceful, nobly expressive contemporary Mazurkas.

The lakes of the Mazurs, the swamp-lands of Pinsk, the fertile Wisla plains and the rugged Carpathian Mountains have all contributed through their geographical characteristics to the dances of their inhabitants.

Because of the great number of dances to be seen in Poland today, we can only touch generally on the most well-known forms of the Polish dance, such as the dances of the Gurals of the Carpathian Mountains; memorial dances of the Zbunicki, heroid souvenirs of the insurrections of these people against national enemies, and the whole related group of Krakowiaks, named according to the region in which they originated. The Mazurs, the Obereks, the Kujawiaks, etc., of central Poland, the Contra-dances and Moruwkas of the north, and many others, present an enthralling subject worthy of detailed study to one interested in the dance.

In recent times, Poland has founded a National Institute school which is concerned with preserving the dances which were in danger of being forgotten. This

Polish Ethnic Groups are Active in the Bay Area

PEOPLE OF POLISH DESCENT in the San Francisco Bay Area interested in perpetuating the customs of their homeland are organized in a local unit of the Polish Nationals' Alliance. San Francisco's chapter, Group 7, can claim a longer life than the nation-wide organization, for the mother club celebrates its 75th birthday this month, while San Francisco's Tow Polakow, forerunner of the local chapter, was founded in 1873.

Members meet at the Polish Hall, 22nd and Shotwell streets. There, people can group around tables in the social hall to chat about the old country while dancers in colorful costumes caper around the walls in a mural effect. Or they can attend meetings in the main hall which has a

display case of trophies and photographs of past achievements or special occasions.

Besides the central organization there are a number of special-interest clubs. The 28-year-old literary and dramatic group, with Frank Kowalski as president, specializes in plays and programs. It has a choir and dance group and sponsors children's folk dancing classes. The Ignacy Paderewski Club has a chorus group that recently gave a concert at Mercy High school in Burlingame. Then there are the St. Stanislaus Club and the Polish American Citizens Club.

"Baby" among Bay Area Polish ethnic groups is the five-year-old Redwood City Polish American Club. They meet the second Sunday of the month at Moose Hall. Some of this club's members have been studying Polish ethnic dances for

the past eight months and gave the Bialy Mazur and Krakowiak under the direction of Stan Bober of Oakland at the Mercy High School program. They have designed their own costumes, checking with parents and grandparents to be sure the details are authentic.

The Krakowski costume for the men consists of white shirt, white trousers with a red candy stripe and a long white top coat with red trim. The square top hats are red with white fur trim and a colorful peacock feather. High boots complete the outfit.

The women have made white blouses with full sleeves. Their full white skirts have six or seven rows of varied colored ribbons around the base. Their small aprons are made from ribbons to

(Continued on Page 8)

in Poland, Daily Life

ABOUT THE AUTHOR: A personality profile of the talented artist who wrote this article, and his equally talented wife, will be found on Page 7.

institute is called the School of Folk Music and Dance and is located at Mazowia, not far from Warsaw.

The highly developed musical instinct of the Polish people contributed much to the formation of the Polish dance and also to the popularity of Polish folk art in foreign countries.

The traditionally respectful attitude of the Polish male toward the woman gives a special spirit to the Polish dance in that the woman's role is not subordinate to the man's, but on the contrary, complements his in perfect harmony.

All the important events of family and social life have their place in the dance and were evolved through collective formation through the centuries.

These dances play a different part in the lives of American folk dancers than in the lives of the dancers of the countries where the dances originated.

Here the folk dances of all countries are cultivated through a spiritual necessity to find again a connection with the original ethnic instincts through the folk arts.

On the other hand, in the countries where these dances were born, they are still an integral part of the daily life and express only the sentiments of a particular national group who have no necessity to cultivate foreign dances.

Both approaches, each rendering important service, will one day unite at some point between and will result in immortalizing folk dance art.



—Henry L. Bloom photos.

SLAVIC DANCE EXHIBITIONS—The pictures above were taken at the concert of Slavic dances presented at Abraham Lincoln High School in San Francisco by Anatol Joukowsky. Local folk dancers participated.



These Polish women in native costume are pictured in front of their home in Zakapani, near the "stratobowl" in the Tatry Mountains.

One Woman's Unique Path to Polish Folk Music -- Vía the Stratosphere

ASCENTS INTO THE STRATOSPHERE and Polish folk music may seem worlds apart to most people, but to Ruth Stevens, wife of the late Lieutenant Colonel Albert William Stevens, the two are closely related.

It all began in 1935 when Ruth was with her husband at the "stratobowl" in the Black Hills of South Dakota. Days were filled with preparations for an assault on the world's altitude record, and during the long evenings there was little to do. Especially missed was music, for Mrs. Stevens is a talented pianist, and music was an important part of the Stevens' lives. They finally had an old decrepit piano shipped out from Rapid City, and from then on had music of sorts.

Then came the scientific achievement. Stevens and Captain Orvil A. Anderson rose to a height of 72,395 feet in a balloon, setting a new record. The story can be found in the *National Geographic*, January 1936, in Stevens' own words. But one thing he doesn't mention is that a couple of months later, with the last of Dakota soil shaken from his feet, Stevens came home with a large package for his wife. He sighed happily as she took an accordion from its case. "Never again will we be without music," he told her.

Half-way around the globe, Poland took note of the record stratosphere flight. The Poles had won the Gordon Benet International Balloon races for three consecutive years and had ambitions to claim another record. The Polish Government invited Stevens to make a flight for them.

So it was that in 1938, Al and Ruth found themselves in the little village of Zakapani, 12 miles from a "stratobowl" in the Tatry Mountains. Once more days were filled with flight preparations. But the evenings—ah, that was a different story. In Zakapani there was plenty of music—wild mountain music, played for the

most part by fiddlers. There were the two violinists, and the fellow who manned the viola.

"They never needed a second invitation to play," recalled Mrs. Stevens. "Any wedding, birth, or even minor celebration was reason enough for an evening of dance and song."

The racing, lilting tunes caught Ruth's fancy, and she tried to capture the airs on her accordion. She searched through village shops for music—and found none. When she and her husband went to Warsaw she searched through that city's music stores. She found music for national songs and dances of the more formal types, but for the strange, gay music that danced with abandon from mountaineers' fiddle strings, she couldn't locate a note.

While in Warsaw, Mrs. Stevens took lessons from an accordionist in one of the leading hotels, and he taught her many Polish songs and dances, among them the "Zakapani."

Perhaps the Poles could feel the rumblings of war. At any rate, they rushed the stratospheric flight against Stevens' advice. They started to fill the balloon with hydrogen gas on a windy day, and the balloon caught fire. Extensive repairs had to be made, and the Stevenses returned to the United States. The next year they again went to Poland, arriving just before Hitler launched his invasion. They escaped the blitz by two weeks.

"I've never heard what became of the balloon," said Mrs. Stevens.

She lives in a picturesque home in the San Carlos hills. And when there's a party, or when friends persuade her they just want music, Mrs. Stevens brings out her accordion. There are always requests for Polish tunes.

And the guests—artists, writers or fellow musicians—begin to tap their feet. "Sounds as wild as our hill-billy dance music," they say to one another.

That's just what it is—hill-billy dance music from the Tatry mountains.

—Anne Alexander

Folk Dancers' QUIZ

How good are you?

What's the name of that dance? The following statements suggest well-known folk or square dances. So write down the names they bring to mind. Then turn to page 19 and compare your answers.

- 1—If you were lost in the Swiss Alps, you'd be glad of this one.
- 2—This made for suspense in "The High and The Mighty."
- 3—The Mills Brothers have really "jived" this number.
- 4—This orthopterous insect has nocturnal habits and is not welcome in the best of homes.
- 5—Many a man has been driven to distraction with this.
- 6—The Oakland Pageant on February 19 suggests this title.
- 7—A city known for its accent and beans.
- 8—The kiddies would love to attend one of these.
- 9—You're heading for a round-up on this one.
- 10—Most dog owners disclaim this remark.

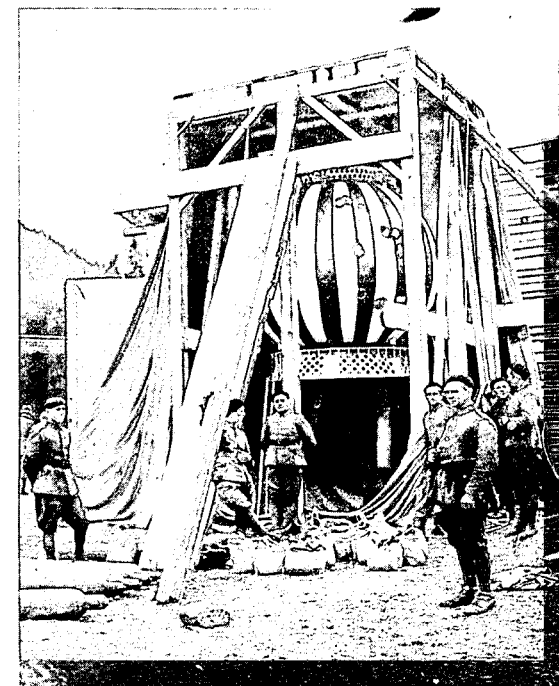
Recipe of the Month POLISH CHRUST

- | | |
|--------------|--------------|
| 1 lb. flour | ¼ lb. sugar |
| 2 whole eggs | ¼ lb. butter |
| 4 egg yolks | 1 oz. rum |

Sift flour into large bowl. Make a well and add rest of ingredients. Work mixture thoroughly so that the dough is firm and will not stick to the board. Roll very thin on floured board. Cut in strips two by four inches. Make a small slit in the center of each strip and twist the chrust through. Fry in deep fat until golden brown. Place on wax paper and sprinkle with powdered sugar.

—Anna Nowakowski

Polish troops stood guard over the gondola for purported stratosphere flight in 1938.



The Remarkable Career of 'Mr. J'



YANIA

ON WITH THE DANCE

By CAROL M. GOVE

Of the Beresford Folk Dancers

Gay-stepping, swinging polka
Puts awkward at their ease,
All dignity forgotten
As quickly as you please.
The stranger soon feels welcome,
Is not a stranger more;
And nobody self-conscious
The way he was before.
Thus folk-dancing is spreading,
A joyous enterprise;
And people who said, "Panty-waist!"
Now praise it to the skies.
The costumes are enchanting--
Some come from foreign lands,
While others are created
Right here by Mom's own hands.

So rally round you teachers,
Nor fret about mistakes.
New fun you'll find in living:
LET'S DANCE, for goodness sakes!

*Reprinted by
permission from the Christian Science Monitor*

Oakland Classes

The Oakland Recreation department has started two new folk dance classes and a class in square dance fundamentals. The Oakland Folk Dance Council will sponsor a new beginners class to start in March. Applications will be taken at the Oakland festival.

LET'S DANCE

His interest and achievement
in dance go right back to
school days in Yugoslavia.

By MIRIAM LIDSTER

THOSE OF US who have grown to know, enjoy and appreciate "Mr. J's" many talents have also wondered how this wonderful career began. In fact, I became so curious that I asked many questions and would like to let you all in on some of my findings.

In his early years in Yugoslavia Anatol Joukowsky went to Cadet School, which is for the same age bracket as our high schools, and here he began his first training in dance. All young men in cadet school were taught to dance. He finished at the age of 15 and with such a great interest in the arts that he immediately went on to the State Theater School at Beograd, capital of Serbia.

The State Theater School is a four-year institution wherein each student studies opera, drama, music, and, if his interest is primarily dance, he studies 11 different phases including history of dance, history of costume, dance technique (which includes ballet, character dance or ethnic dance, pas de deux or the supporting of a partner, and dance plastic—very similar to modern dance). In the third year of Theater School each student begins his training in choreography, staging, which includes design, lighting, spacing, and the history of the stage. All of the dance technique courses are continuous throughout the four years. While going to school students perform in the theater. They are used as background for big dance numbers, may be in processions, etc. Anatol recalled that he had once carried a sword in Aida.

When a student finishes his course in the State Theater School he goes to work in the State Theater, and if a dancer, he begins in the last row of the corps de ballet. If one has the ability, he may then work to the front row. Anatol danced with the corps de ballet for two years, was solo dancer (premier danseur) for two years, and in 1935 became ballet master and choreographer for the State Theater.

The theater belongs to the State and is directly connected with the Department of Education. There is a two-months vacation period. While in school and also thereafter in the State Theater Anatol would take his vacation in the country hunting, fishing, and watching the people of the country dance. He saw them dance at weddings, festivals, and on all holiday occasions, and here it was that he said he discovered the nice things of the folk dance of the people.

On these vacations friends got together. One might be a painter, one might be interested in costume, one might be a musician. All were interested in the beauties of the country and all were hunters. By the way, Anatol says the hunting is very good in Yugoslavia.

Anatol's group traveled together during the



ANATOL

summer vacations for many years. The first trip was only in Yugoslavia, but they later traveled to Greece, Romania, Bulgaria, Hungary, Poland, Turkey, Syria, North Africa and Spain. These tours began in the summer of 1923 and the last was made in 1941.

While Anatol was doing professional work in the State Theater, he was also building a group of ballet people who were very much interested in ethnic dance. This was a group of friends who got together and learned and danced ethnic dances on their own time—after their theater rehearsals and during holidays. From this ethnic group comes one who is now Director of the Ethnic Museum in Beograd, another who is a professor of botany in East Germany, one who is musical director of Radio Station Beograd, one who is a professional pianist—now touring the Argentine—and one, his wife, Yania.

Anatol first knew of his wife, Yania Wassiliewa-Joukowsky in the State Theater School. She was a first-year student when Anatol was in his fourth year. She was a slight girl with long braids and he delighted in pulling her hair, but his eyes were for the older girls. Yania Wassiliewa was born in Warsaw, but after the revolution her parents emigrated to Yugoslavia where she began her ballet training. She made her debut at the National Theater in Beograd in 1930 and soon became a prima ballerina. Later Yania was engaged by Colonel de Basil and danced with the Ballet Russe. Her brilliant classical technic, her temperament and sincerity permitted her to perform not only the main roles in such classical ballets as "Swan Lake", "Sleeping Beauty", "Golden Cock", "Les Presages" and "Les Sylphides", but also, because of her dramatic talent and knowledge of plastic-expressive dance, to perform the leading roles in such plays as "Francesca da Rimini", "Daphnis et Chloe", "Josephslegende",

(Continued on Page 8)

The Remarkable Career of 'Mr. J'

(Continued from Page 7)

"Devil in Village" and "Fire in the Mountains."

Over a period of years the Ethnic Group worked together learning the dances Anatol brought from his many tours. They retained all of the ethnic steps and folk flavor, but often had to arrange them for stage presentation. The Department of Education would not sponsor them. They had to find their own musicians and orchestrate their own tunes. Finally when they felt they were ready for performance they went to the Department of Religion and gained a sponsorship from this group—a tongue-in-the-cheek type of sponsorship. They gave their first recital of Ethnic Dances in 1937 at the University Auditorium of Beograd. Because of the Department of Religion's sponsorship, they had many high officials and outstanding members of society in the audience. The group received such acclaim that after this performance all doors were open to them.

While working with the State Theater Anatol often took the ballet to other State Theaters—Greece, Bulgaria, Germany—to perform. He was often asked to do choreography for other theaters. In developing choreography for his own theater he traveled to many countries to study the style of dance and to observe the staging, design and choreography of the operas. Many times he was granted leave to study new operas as they appeared in the country of their origin. Until 1941 he studied, choreographed, danced, and thoroughly enjoyed working with people who loved the art of dance.

In 1941 Anatol joined the Yugoslavian Army, as a volunteer. He then became a prisoner of war. Both Anatol and his wife were shipped to Berlin. Anatol joined the French 5th Armored Division by the Rhine in 1945.

That year Anatol enrolled his wife and himself for the American quota to come and live in the United States as he had a sister in San Francisco. While waiting for the quota he applied for a job in 1948, to Colonel de Basil of the Ballet Russe, which was playing in France. He traveled with them to Spain, Portugal and Africa. While with the company he danced, choreographed and was second stage director. In 1950 they made a movie and then, because of the illness of Colonel de Basil, the company disbanded.

On January 31, 1951 a new phase of the Joukowskys' life began when they arrived in New York. It was snowy, slushy and there were no taxicabs available. Anatol had \$50.00 in his pocket and no idea of what he was going to do. But he thought, "Americans have a spirit, and because they have spirit they like art, and because of this I will be able to make a living."

They eventually arrived in San Francisco and, I hope that you will all agree with the many of us who know Anatol and Yania that a trip to San Francisco is now not complete unless you have seen some of his lovely dances, or have had the opportunity to meet and talk with the very gifted Joukowskys.

Cayuga Twirlers

New officers have been elected by the Cayuga Twirlers of San Francisco. They are president, Walt Dexheimer; vice president, Ed Medley; secretary, Ruth Davis; treasurer, Hector Luperini; delegate, Tom Wall; publicity, Vi Dexheimer, and historian, Ada Hesemeyer.

The club invites visitors to join in the fun at 51 Lakeshore Plaza, near 34th avenue and Sloat boulevard, the third Wednesday of each month.



"Well—What's wrong with our costumes?"

Polish Ethnic Groups

(Continued from Page 4)

match the skirt trim. Headdresses are elaborate flowered pieces, some high and some low. Multi-colored necklaces add a colorful touch.

Polish ethnic dance groups are glad to perform for occasions. They have a long history of exhibitions. During the Golden Gate International Exposition at Treasure Island San Francisco's dance group won a cup for its performance.

The groups find many reasons to celebrate during the year. There is Polish Constitution day, celebrated in May in Golden Gate Park. This is a day for singing, talks, music and dancing. There is the General Puloski celebration, and a special event for Thadeus Kowciuska who fought for American Independence under George Washington.

Chairman of Group 7 is Zofia Kowalkowski. Purpose of the club, she said, "is to propagate and acquaint others with Polish music, culture and background, art, poetry and literature as well as keeping traditions alive among American-born citizens of Polish descent." National headquarters are in Washington, D. C., and Chicago. Anyone who can claim one Polish parent is invited to join. At present, there are more than 1000 members.

Mrs. Roman Nowakowski, an active member and officer in several of the clubs, said that members will do ethnic dances for programs upon request.

Idyllwild Workshop

A Folk Dance Workshop under the sponsorship of the Idyllwild Foundation and the Folk Dance Federation of California South, will be held July 10 to 17. This will mark the workshop's third year. Madelynn Green and Vyts Beliajus will be on the faculty.

Requests for information may be sent to Elma McFarland, secretary of the Idyllwild Workshop committee, 177½ N. Hill avenue, Pasadena 4.

Let's Dance:

The Leading Publication in the Folk Dance Field

If you are a beginning, intermediate, or advanced dancer . . . If you are a teacher . . . or if you are just interested in folk dance activities . . . LET'S DANCE will be your guide to better dancing.

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Tell It To Danny

By DAN McDONALD

4356 18th street, San Francisco 14

Christmas day, a heck of a time to be doin' February column and reaction to January still not known. We hope you will go along with the idea of setting a standard of Basic Training for newbegins and at the same time help to save our Folk Dance Happiness in California. The situation is not without concern to interest new people, the level is much higher and a lot more interesting to the learned Folk Dancer. Those who have attended BOOT CAMP enjoy the challenge of new material whether they retain it or not. It is a vital part for them.

What we are trying to convey is that the Grammar School pupil shouldn't participate in College activities before the important High School training . . . It seems so sensible to apply the ABC system on an organized basis and a worthwhile project for area leaders to tackle . . . Many teachers are capable of instructing all facets but are apt to cause confusion with all levels in a two-hour class; it is doubtful if the true value can be attained . . . A number of the basic dances in Volume A are used for training purposes and may never appear on a program, nor does the child carry his color crayons from one grade to the next. He can play with them anytime or show others what they're for . . .

Volume A is truly a teaching guide and the lessons (dances) have been arranged as to degree of difficulty for the primary purpose of learning the art of folk dancing . . . The ABC plan could be a valuable asset to area Teachers as well, permitting them to attend any class whenever they wish to learn or review the scheduled numbers . . . A happy situation is bound to result . . . Dances will be taught alike, because it's in the book . . . a more friendly spirit for all concerned.

As a full-time folk dance instructor, I have used Volumes A and B in the way they were suggested and find the results satisfactory—but it's not a one-man job.

* * *

Got a bag full of clippings from Jack Nelson's Vallejo folk dance news. The town is really jumping. If you're ever there, and you want it, they've got it . . . Walter Grothe's recent visit to a Los Angeles Folk Dance Festival was a pleasant one—real spirit by thousands attending in costume.

* * *

Attention, LADIES ONLY: Wednesday mornings from 9:30 to 11:30 at the Diamond Roller Rink, there's a FOLK DANCING CLASS (not skating). That's 3245 Fruitvale avenue, Oakland. It's run for five years already. For 50 cents, what have you got to lose . . . you're sure to gain HAPPINESS.

Holtville Carníval

(Continued from Page 3)

3300 with a growth of 33.4 per cent recorded in the past four years.

Among the city's representatives from many lands are the thrifty Swiss people, many of whom pioneered this great frontier and brought dairy farming to the Valley. Their own Swiss Club is very active with social activities carrying on the traditions of their native land.

A small nucleus of hard working Filipino truck garden farmers have their own Co-op Packing Shed in Holtville, and a few Hindus are still seen occasionally on the streets sporting their spotless white turbans and long beards. Their prize brahma cattle can be seen in many of the feed lots of Imperial Valley. One of the most important racial groups is the Mexican population, both U. S. citizen and Mexican National, who contribute tremendously to the agricultural success of the Valley.

Holtville is also known as the home of the Harold Bell Wright Ranch whose owner authored the "Winning of Barbara Worth."

In addition to the Folk Dance Festival Sunday afternoon in Holt Park, there will be a tour of neighboring Mexicali for those who would enjoy shopping and eating in Old Mexico, Saturday afternoon and evening. A Square Dance Festival is planned for Saturday night with top guest callers putting the dancers through their paces.

NORTH BAY COUNCIL NOTES

Bustles and Boots Folk Dancers recently elected new officers for the coming year. Dean Allen is the new president; Don Caldwell, vice president; Betty Atkinson, secretary, and Claude Krummes, treasurer. The new officers are full of enthusiasm and a banner year is forecast. A recent party honored the past officers, and gifts were presented to them in behalf of the club.

* * *

The Vallejo Folk Dancers also have elected new officers: Jack Nelson, president; Kewp Roberts, vice president; Dixie Hurd, secretary, and Gunnar Anderson, treasurer. Jack recently served as president of the North Bay Council, and has long taken a leading role in folk and square dance activities in this region. His weekly column in the Vallejo News Chronicle is followed by dancers and non-dancers alike.

Napa Folk Dancers have recently had John and Celeste Springer as teachers for a few months, specializing in dances introduced at the Teachers' Institutes in Oakland.

International Dancers

The newly reorganized Oakland International Dancers meet Tuesday nights. Dances from all nations, contemporary square dances and kolos by John Filcich will be featured. For information call Dr. Glen Stubblefield, directory, Olympic 3-8841.

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FOLK DANCE FEDERATION

Pageant of

SATURDAY, FEBRUARY 19

SUNDAY, FEBRUARY 20

Host: Oakland Folk Dance Federation

Dance Program Saturday Evening 10:30-11:30 Immediately after Pageant

St. Bernard Waltz

Tsiganochka

Senftenberger

Seljancica Jolo

To Tur (Prog.)

Neapolitan Tarantella

American Squares

Corrido

Polka Mazurka

Hava Nagilla

Hambo

Gerakina

Viennese Waltz

California Schottische
Scandinavian Polka
Mexican Waltz
Laces and Graces
Meitschi Putz Di
Cumberland Square

American Squares

Cotton-Eyed Joe
Fascination Tango
Spinning Waltz
(Prog.)

Korebushka (Prog.)
Alexandrovska
Shuddel de Bux

Dance Program Sunday Afternoon

American Squares

Exhibitions

Marklander

Hambo

Silencio Tango

Fandango Espana

Russian Peasant Dance

Schuplattler Quadrille

American Squares

Black Hawk Waltz
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AUDITORIUM
Folk Dance Council



Photo by Ken McLaughlin, courtesy San Francisco Chronicle.

3:30-5:30 Dance Program Sunday Evening 6:45-10:30

Rumunjsko Kolo
Hopak
Tango Porgue
Italian Quadrille
American Squares
Beautiful Ohio Waltz
Caballito Blanco
Makedonka
Jablochko
Rhungo
Viennese Waltz

La Joaquinita
Boston Two-Step
At the Inn
Lola Tango
Tuljak
Elizabeth Quadrille

American Squares

Doris Waltz
Vienna Two-Step
(Prog.)
Kohanockha (Prog.)
Rio Rimba
Milanovo Kolo
Der Wolgaster

American Squares

Missouri Waltz
Tarantella
Montevergine
La Chulita Tango
Hambo
Zillertaler Laendler
Grand Square

American Squares

Blue Pacific Waltz
Mexican Schottische
Ranchera
Polyanka
Miserlou
Viennese Waltz

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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.

The stimulating Kolo Festival held recently in San Francisco was responsible for the introduction of several new Balkan dances. Foremost among these are three new recordings on Kolo Festival label. No. 803 offers a nice performance of *Suse Mile Kolo* (also known as *Cigancica*), backed with a *Slovak Czardas*. A new discing of *Misirlou* appears on KF 804 with *Drmes No. 2* on the reverse. *Natalia* (or *Natalijino*) *Kolo* and *Drmes No. 1* is danced to KF 805. All are well played by the Sloboda Tamburitza Orchestra. Balkan Records brings out an occasional new kolo and their latest one is called *Ruzmarin* on Balkan 553. On some off-brand labels we find *Kosovo Kolo* on Greyko 101; *Hrvatski Drmes* on Jugoton 6001; and *Slavonsko Kolo* on Corona 401, with the title of "Mi Cigani". Next month we shall review some Macedonian folk dance records.

* * *

ROUNDUP: The ever-popular favorites of the Southwest are re-done by Old Timer on No. 8100, namely, *La Raspa* and *Mexican Waltz* (*Chiapaneas*), the latter played at a very brisk tempo. Windsor presents a couple of new ones called *Submarine Waltz* (Waltz of the Roses) and *Master Waltz* (Carolina Moon) on No. 7627. *Submarine Waltz* is also danced to Coral record No. 64074. A comparative newcomer, Aqua Records of Seattle, Wash., gets into the swim by releasing some rounds that are finding favor in other parts of the country. These are entitled *Waltz Romance/USA Mixer* on Aqua 202, and *Pony Boy/Tango Waltz* on 201. Old Timer records jumps on the bandwagon with the latest rounds by releasing *Kiss Waltz* together with *I Miss My Swiss* on No. 8101.

* * *

SQUARES: To start the new year right here are some of the latest square dances as recorded by specialists in the field. Jonesy follows the pop trend by doing *This Ole House*, backed up with *Pack Up Your Troubles* on MacGregor 718 (no calls, No. 719). Not to be outdone, Johnny Schultz does a similar job for Old Timer on No. 8099, singing how he's not gonna need *This Ole House* in might fine style; flipside, instrumental. Windsor brings us this month a couple of squares sung to old time melodies such as *Paddlin' Madeline Home* and *Down on the Farm*. You can really dance to Robby Robertson calling these on Windsor 7437; instrumental, No. 7137. If you callers are getting tired of the same old records, here are a few new hoedowns to choose from. Western Jubilee announces these releases for your delectation: *Soldiers Joy/Cripple Creek* (WJ 609); *Gray Eagle/Braying Mule* (610); *Remembrance of Martha/Sugarfoot Rag* (611); *Raggin' Up Annie/Shaw's Reel* (612). Aqua Records has a lively set in *Evergreen Breakdown* and *Cacklin' Hen* on No. 301.

Santa Barbara Event

A Community Folk Dance festival, co-sponsored by the Santa Barbara Folk Dance Club and the Santa Barbara Recreation Department will be held at Jefferson school, 1321 Alameda Padre Serra, on the last Friday of each month.

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ton 3, Delaware.

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Sue Lemmon,
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Pearl Preston and
Vernon Kellogg.

OBEREK ZVICAINY -- Simple

(Polish)

This dance was introduced by Anatol Joukowsky at the 1954 Folk Dance Camp, College of the Pacific, Stockton, California.

MUSIC: Record: Harmonia 1015A "Oberek".

FORMATION: Circle of cpls. facing CCW, inside hands joined at waist level, M L hand in fist on his L hip. W takes skirt 8 or 10 inches below the waist (in R) and holds it up (waist level) on front of R hip (palm out, fingers bwd). This is the skirt hold whenever R is free. Steps are indicated for M; W steps are counterpart unless otherwise indicated. Pas de basque*, Walking step*, Waltz Balance*

STEPS: *Mazur Step*: An accented running step to $\frac{3}{4}$ time. Accent the first beat, bringing the opposite foot up sharply in back with a knee bend. On ct. 2 the step is small and unaccented and a heavy accent on ct. 3.
Step-Close with Heel Clicks: Step to own R on R (ct. 1), close L to R (ct. 2), jump on L ft., clicking heels together in air (ct. 3).
Dish-Rag Turn: Ptrs. facing, both hands joined straight across; retaining both hand holds, M turns L under his L arm while W turns R under her R arm, to end facing ptr. in original position. Variation: W only turns once completely to R (or L), while M assists her in her turn as he dances in place.

MUSIC: $\frac{3}{4}$	PATTERN
Measures	
1-4	INTRODUCTION: Face ptr. and bow.
1-8	I. PAS DE BASQUE, STEP-STAMP, DISH-RAG TURN. Starting outside ft. (M L, W R), cpl. progresses fwd. in LOD with 8 pas de basque steps (in a reaching manner), turning out on outside ft., and in twd. ptr. on inside ft., swinging joined hands fwd. and bwd. (1 pas de basque step to each meas.).
9	Cpl. facing (M back to center of circle), join both hands straight across. M step L (ct. 1), bring R to L with small stamp (ct. 2), hold (ct. 3).
10	Repeat meas. 9 starting M R.
11-12	Cpl. does dish-rag turn moving CCW in Scuff as follows: Step twd. LOD (M L, W R), scuff heel (M R, W L) twd. LOD and complete turn pivoting on M L, W R. Momentum of the scuff carries you through on the pivot.
13-16	Repeat action of meas. 9-12, moving CW (starting M R, W L).
1-8 (repeat)	Repeat action of meas. 1-8.
1	II. PIVOT-TURN (OBEREK STEP) Cpl. in semi-open pos.*, except M L hand is extended outward at shoulder level, and W R hand holds her skirt. M steps L with heavily accented dip, pivoting to R turning CW (cts. 1,2,3); W takes 3 small steps R,L,R while turning to her R.
2	M takes 3 small steps R,L,R to recover from dip of meas. 1, while W pivots R on heavy dip on L ft. (cts. 1,2,3).
3-16	Repeat meas. 1-2 for 7 more times (8 in all). End facing CCW. Change pos. on last meas. to starting pos., inside hands joined. <i>Note</i> : During the M dip on his L ft., he may insert heel-clicks if he prefers, as follows: Dip on L (ct. 1), click R heel against L twice (cts. 2,3) in air. This variation is done only by the M.
1-8 (repeat)	Repeat action of Fig. I, meas. 1-8.
1-4	III. WALK WITH DISH-RAG TURN. Cpl. facing CCW, inside shoulders together, W L arm in back of M joined in his L hand over, or slightly above his L shoulder; M R arm extended across in front of W, chest high, holding W R hand. Cpl. moves fwd. with 3 reaching pas de basque steps, both starting R, and reverses direction with 4th pas de basque. Reversal of direction is performed by turning in twd. ptr. without breaking hand hold. Cpl. now faces CW, M L hand in back of W, joined with her L hand over her L shoulder.
5-8	Moving bwd. cpl. repeats meas. 1-4, turning inward on 8th meas. to face CCW once more. During meas. 8, both take 2 steps only, L R (cts. 1,2) holding ct. 3, leaving L ft. free to start next fig. M places R hand behind W at her waist, W holds skirt with R.

- 9-16 Cpl. makes 2 turns almost in place CCW (both moving fwd. in *very* small circle) with following step: M step L (ct. 1), tap R heel beside L (ct. 2), step R (ct. 3). W step L (ct. 1), brush ball of R ft. slightly fwd. beside L (ct. 2), step R (ct. 3). Repeat step 7 times, making 8 in all. During meas. 16 both take 3 steps (L,R,L) ending with wt. on L ft.

1-8 Repeat action of Fig. III, meas. 1-8, both completing 8 pas de basque steps.

IV. CIRCLE TURN (BUTTERFLY)

- 1-7 Cpl. in open pos.*, bend deeply at waist (heads of ptrs. adjacent, nearly touching). Outside arms are extended sdwd. at shoulder level. Starting outside ft. cpl. turns twice in small circle CW, M moving fwd., W bwd. using 7 small pas de basque steps.
- 8 M changes W to his L side by taking 3 quick steps (R,L,R) moving slightly to his R. W makes a complete L turn in 3 steps (L,R,L) changing to M L side.
- 9-16 In new pos., cpl. makes two turns CCW (M again moving fwd.) with 8 small pas de basque steps, starting inside ft.

INTERLUDE

- 1-4 W spins to her L away from ptr., to join hands in center and form a circle with all other W, facing out; M form circle facing in, fists on hips.

V. HEEL CLICK STEP

- 1-3 Both circles move to R using step-close with heel click steps. Repeat step 2 more times (3 in all).
- 4 Take 3 stamps in place (R,L,R).
- 5-7 Repeat meas. 1-3 moving to L, starting L ft.
- 8 M takes 2 stamps (cts. 1,2) hold ct. 3, wt. on R ft. W takes 3 stamps, L,R,L (cts. 1,2,3), wt. on L ft.
- 9-11 Facing ptr., hands joined in cross-hold pos.,* take 3 mazur steps (beginning M L, W R) moving out of center (M bwd., W fwd.).
- 12 W turn to R once without breaking hand hold (dish-rag) using 1 mazur step (L,R,L) while M does 1 mazur step in place (R,L,R).
- 13-16 Repeat meas. 9-12, returning to center (W bwd., M fwd.), with W turning L on 16th meas. while M takes 2 stamps (R,L) cts. 1,2, holding ct. 3, wt. on L.
- 1-8 Repeat action of Fig. V, meas. 1-8.
- (repeat)
- 9-12 Repeat action of Fig. V, meas. 9-11. On meas. 12 change to Back Hold Pos.* (no dish-rag turn for W).
- 13-20 Cpl. turn CW (twice) in own circle with 8 mazur steps, M starting L, W R. End in cross-hold pos.
- 21-24 Beginning M L, W R (M fwd., W bwd.), return to center with 4 mazur steps. W does not dish-rag turn; M takes 2 stamps (R,L) ending with wt. on L.
- 1-8 Repeat action of Fig. V, meas. 1-8, both starting R and moving R.
- (repeat)
- 9-16 Moving out of center in cross-hold pos., repeat action of Fig. V, meas. 9-12 two times (8 mazur steps) omitting the dish-rag turns for W.
- Note: On last 3 meas. M maneuvers W (CW) to outside of circle.

VI. PIVOT-TURN (OBEREK)

- 1-16 Repeat action of Fig. II, meas. 1-16 only. Join inside hands on meas. 16.

VII. MAZUR HEEL-CLICK AND TURN

- 1-2 Cpl. facing, inside hands joined, free hand in fist on hip. Beginning M L, W R, dance 2 mazur steps (slightly back to back and face to face).
- 3-4 Moving in LOD, M starts L and does 2 heel-click steps, with L fist on his hip and his R arm swinging down and up in a circle flicking W skirts (as W turns alone). W with fists on hips, takes 2 turns to her R with Scuff steps (same step as in Fig. I, meas. 11-12).
- 5-6 Cpl. facing, inside hands joined, dance 1 mazur step to M L (LOD) and 1 mazur step to M R (RLOD).
- 7-8 With both hands joined straight across, cpl. does a dish-rag turn to M L (LOD), using scuff step. Cpl. bends low and close to each other on the turn.
- 9-32 Repeat action of Fig. VII, meas. 1-8 three more times (4 in all).

VIII. PAS DE BASQUE AND POSE

- 1-6 Repeat action of Fig. I, meas. 1-6.
- 7-8 Ending pose: M drops to R knee, with L knee up and fwd. in LOD. W turns under their joined hands (CW) with 3 steps (L,R,L) and sits on M L knee, L hand in lap, R hand holding skirt at side, facing out of center. M R arm extended out from shoulder, L arm at W back.

Research Committee: Larry
Miller, Lucy Chaney and
Dorothy Tamburini.

GYPSY POLKA

(Mecklenburg, Germany)

This dance was presented at the 1953 Folk Dance Camp by Waltraud (Val) Herrmann.

MUSIC: Record: Gaare 103 "Elvira Polka" (substitute).
FORMATION: Couples in a circle, closed position.
STEPS: Polka*, Walk*
Kruez-polka: In promenade position take 1 polka step fwd., starting with the hop on the inside ft. (meas. 1). Point inside ft. fwd. and hop on outside ft. (meas. 2, ct. 1). Without releasing hands and keeping wt. on outside ft., pivot halfway around toward partner and point new outside ft. back (original inside ft.), hopping on inside ft. (meas. 2, ct. 2). Repeat entire action in reverse direction (meas. 3-4).
Note: M starts L, W R unless otherwise specified.

MUSIC 2/4

PATTERN

Measures

4 meas.

INTRODUCTION.

I. POLKA, BOW, WALK AND CLAP

- 1-8 Take 8 polka steps turning CW and progressing CW.
9 Face partner in a single circle, M facing CCW, W CW.
10 M bow, W curtsy, M hands at sides, W on skirts.
11 Turn halfway around to face corner (M CCW, W CW) with 2 steps taken in place.
12 Repeat action of meas. 10.
13 Turn halfway to face partner (M CW, W CCW) with 2 steps taken in place.
14-16 Repeat action of meas. 10-12. Finish facing corner.
17-24 Take 16 walking steps LOD (M bwd., W fwd.). Clap hands each step, first own, then corner's alternately.

II. POLKA, KRUEZ-POLKA, PROGRESS AND CLAP.

- 1-8 Taking corner as new partner, repeat action of Fig. I, meas. 1-8.
9-12 Face LOD. Dance complete Kruez-polka step.
13-16 Repeat action of Fig. II, meas. 9-12.
17 Both starting L, take 2 steps in place, facing partner in double circle, M back to center. At the same time clap own hands (ct. 1), clap both hands of partner (ct. 2).
18 Both starting L, take 2 walking steps progressing to L (M LOD, W RLOD), clapping own hands (ct. 1) and both hands of next partner (ct. 2).
19-24 Repeat action of Fig. II, meas. 18 six more times, clapping hands with a total of 8 partners.
Repeat entire dance with 8th partner.

Correction -- Schuplattler Quadrille

In the description of Schuplattler Quadrille published in the December, 1954, LET'S DANCE, Page 11, the measures indicated below should be corrected as follows:

III. PLATTLE, W VISIT AND CLAP

- 3 Slap thighs R,L,R,L (cts. 1 & 2 &), raise L leg (instead of R.) (Knee out), heel in front of R knee (instead of left) and slap side of shoe (ct. 3).
4 Foot work: Leap on to R (ct. 1) hop R (ct. 2), hop R (ct. 3).
Repeat action by slapping thighs L,R,L,R (cts. 1 & 2 &), raise R leg (knee out) heel in front of L knee, and slap side of shoe (ct. 3).
Foot work: Leap on to L (ct. 1), hop L (ct. 2), hop L (ct. 3).

News from the Sacramento Area

New classes open for beginners and intermediates.

Classes sponsored by the Sacramento Recreation Department and the Council of Folk Dance Clubs include new sessions for beginners and intermediates. The new classes at Oak Park and Clunie Club House opened on January 4.

Sacramento Council will hold its next business meeting and teachers' institute on February 6 at Arcade School, Watt and Edison streets.

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The report of the nominating committee will be made. Committee members are Phyllis Bondi of the Sacramento Merry Mixers, Omega Graham of Olivehurst Tango-ettes, Alyce Naas of Lodi Folk Dancers and Harry Case of the Placerville Hangtown Twirlers.

A junior session of square dance classes is being conducted on Monday nights for ten weeks at the Garfield School in Carmichael, sponsored by the Carmichael Parent-Teachers Association. Mr. and Mrs. Frank Richardson are the instructors.

Let's Dance Club is offering a free course in folk dancing at the El Dorado School each Friday night. Dances of various countries will be taught with emphasis on basic steps. Mr. and Mrs. Marvin Blanchard are instructors.

Ardeneros Folk Dance Club is offering a beginners folk and square dance class each Wednesday at Arcade School.

A beginners Kolo class has been formed and will meet each Wednesday at Newton Booth School. Eleanor Gould is the instructor.

Bar None's Christmas party December 11 at the Carmichael Grammar School drew a large crowd. The next meeting will be a party on March 5 in the same place. All dancers are welcome.

Circle Square Folk Dancers held their Christmas party December 11 at Arcade School. Guests were from the Oakland Swing 'n Circle Club, the Woodland Villagers, Olivehurst Tango-ettes, the Ardeneros and Centennial Swingers. There was a gift exchange at refreshment time.

Wagon Reelers' Christmas party was a potluck supper on December 11 at the Dyer-Kelly School. A turkey dinner and all that "goes with it" was served by the committee, composed of the Fred Simpsons, Lou Halls and Herman Pedes. There was a Christmas tree and gift exchange.

Sacramento Merry Mixers' Christmas party was December 4 at Newton Booth School. The Jon Goggans and the Claude Goodells were the committee.

Olivehurst Tango-ettes held their Christmas party December 18 at the Ella Grammar School. Wagon Reelers and Centennial Swingers were invited. Guests and members enjoyed a pot-luck supper after the dancing.

Triple S Folk Dancers held their Christmas party December 11 at Theodore Judah School. Invited guests were Sacramento Merry Mixers and Rio Linda Country Swingers.

Rocklin Skirts and Shirts, a teen-age group, held its Christmas Square Dance party in the Grammar School on December 15. Guests were members of the Roseville Merry Twirlers and Placerville Junior Hangtown Twirlers.

Carmen Schweers.

Puget Soundings--Notes From the Northwest

The third annual Valentine Folk Dance Festival, sponsored by Oregon Folk Dance Federation with Corvallis Folk Dancers and Corvallis Recreation Commission as hosts, is scheduled for February 12 and 13 in Roosevelt School Gymnasium, Corvallis, Ore. Madelynne Greene of San Francisco will be guest teacher for two institutes. Madelynne traveled and studied in Europe last year and should have some interesting new dances to offer.

The festival on Sunday from 1 to 5 p.m. will include a variety of folk dances from many countries, some square dances, and several exhibitions by Oregon and Washington dance groups. Castel Ter Sol, a Catalan dance introduced by Vyts Belajus at Stockton Folk Dance Camp will open the festival program just as it used to open the village feast days in Spain.

Housing will be available in private homes as well as motels and hotels. Information may be obtained from Mrs. Hildred Rice, Route 4, Box 273, Corvallis, Ore.

Big doings are in store for square dancers on the night of March 12 when the Rainier Council will hold its Spring Festival at the Armory in Tacoma.

New Year's Eve saw the most enthusiastic of the folk dancers collecting at the Kent, Wash., Grade School gym to drag out the old year and kick in the new one with kolos, hambos, polkas and a few schottisches too. Many thanks to Dan Matriciano for arranging the party.

In Seattle, Glenn Thompson of Folklanders and Gordon Tracie, leader of Scandia Club, have consolidated interests and recently opened the Folklore Center in the Pike Place Public Market. Initially they will deal in the folk dancer's greatest need—records, but eventually plan to include other items. The best of success to both Gordon and Glenn for helping to promote folk dancing in the Puget Sound area.

With interest running high for the 1955 International Folk Dance Festival to be held in Oslo, Norway, Gordon Tracie is organizing a folklore tour of Scandinavia and other parts of Europe. Gordon is the folkdance instructor of Scandia Club and an authority on Scandinavian folk music and lore. Gordon has made two previous trips to Europe—one as the leader of the American-Scandinavian Cultural Project goodwill folk-dance tour to Sweden and Denmark in 1950.

Something new (and good) has been added: Interfolk's new president, Frances Williams, has inaugurated a fifth-Monday party night with a "Village Festival". The first one was well attended. There were refreshments and exhibitions and dancing under the leadership of Ted Morgan.

Seattle dancers attending the Kolo Festival in San Francisco were happy to see former Seattlelites Patricia Allen, Dick Trudeau and John Enright who are living in the Bay Area now.

—June Loesch.

Report from Southern California

Southlanders will be hitting the highways with folk and square dance events scheduled all over the map.

By PAUL PRITCHARD

5552 Mesner, Culver City

This is the time of the year when all rabid folk dancers start looking forward to the bigger events and extended trips spring and summer bring, and of course, planning budgets accordingly. Starting with this month's festivals at Holtville and Bakersfield, and extending through the Folk Dance camps at Stockton and Idyllwild, many and many a mile of highway will be traversed. Along the way of course, important goals such as the Pageant and the Statewide will beckon.

First of the bigger distant events this year was the Seventh Annual Square Dance Festival in Tucson, Ariz., which despite the distance, lured numerous Southlanders whose passion is square dancing, including Bob Van Antwerp of Long Beach who was the featured caller. Although primarily square and round dancing, the Tucson winter sunshine is a great lure on these oftentimes coolish days in January.

The Gandy Dancers have elected new officers for 1955. Vailerie Staigh becomes president; Bob Moriarity, vice-president; Ruth Garber, treasurer, and Beverly Grotzinger, historian. A party accompanied the election with visitors from San Francisco to San Diego present.

The Department of Bells & Bellows brings news of two weddings, and some family additions. Dorothy Poole and Adam Dynowski said "I will" in North Hollywood just about the same time Marion Papadol and Andy Slampyak repeated the vows in L. A. The Wieselmans, Irv and Naomi, announced the arrival of a baby boy, while back on Xenia, Ohio, the Ernie Cushings are proud parents of another young gentleman.

Those who have seen The Pill Rollers in action, will be happy to see the excellent exhibition group Al Pill has developed with his "Angelinos." They did a very nice Mexican dance at the last festival and show fine promise. By the way, look for the "Asp" recordings which Al hopes to bring out with music of hitherto unrecorded dances. So many of our dances taught at Institutes and camps die for lack of suitable recordings.

The United Youth Group of Santa Barbara is a high school teen-age club which meets daily at noon hour at the High School. Directed by Elizabeth Sanders, they often exhibit at various functions in the Santa Barbara area. Miss Sanders is joined by Frank Cole in directing the newest Santa Barbara group of beginners, "Los Barbarenos," meeting Thursday eves at Adams School.

Let's stay in that area a moment and give recognition to the Recreation Centre Folk Dancers who meet twice a week under the leadership of Dorothy Lauters. Beginners meet on Mondays and the advanced group meets at Garfield School on Wednesday evenings.

Finally, the Santa Barbara Folk Dance Club itself, which I believe is the "daddy" of folk dancing in Santa Barbara. Besides its regular meeting, it also sponsors the last-Friday-of-the-month Festivals.

It has been rumored of late that a new group was about to start up in the Antelope Valley. This rumor was confirmed when we found that a newcomer had moved up there, that modest, blushing violet, that little man who's always there, our own Historian, "Mac" MacDougle. Welcome to the folk dancing map, Lancaster, and good luck, Virgil!

The Virgil Twirlers, directed by Edith Stevenson, are about to become parents of a couple of new Federated groups, so 'tis said. They are the Thursday beginners at Berendo and the Friday night advanced dancers at Burroughs Junior High.

Sorry to hear that the Pomona Valley Folk Dancers are going into hibernation for a while. We hope it is only temporary, and that the continued exhibiting by some of the group such as Bill and Muriel Dunnett will start things rolling again.

One of the leaders of the Alta Loma Folk Dancers, Enid Williams, has been teaching a group of the Pomona Valley Society for Exceptional Children.

The Canyon Folk Dancers, the "Palisades Own", are going real Continental on us now. Tables all around the dance floor where one may partake of refreshments whilst watching the less hungry ones dance—vive la France and the sidewalk cafe, eh?

Their sister club, the West Hollywood Folk Dancers, are to be congratulated on a very pleasant-to-attend festival. The group is practically an infant, but the production was man-sized. No doubt the experienced hand of leader Sid Pierre had a lot to do with it.

A rather impromptu dance took place at the Polish Hall New Years night when numerous folk dancers from all over the area turned up, many merely by accident. It was a lot of fun, dancing to real live music, and the orchestra was truly "oberek happy," but its tangos and jitterbug music were excellent too.

The Greek exhibition as performed by the Yosemite Workshop at Santa Monica was very well performed. This club is fast becoming one of the best recognized exhibition groups in Southern California.

Now, until next month, I'll close and ask you all to send me news for this column plenty of time before deadline, please?

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By ED FERRARIO

INSIDE ROLLAWAY

By FRANK TYRREL, Castro Valley
Presented by PAUL OTIS

Four ladies star on a heel and toe
All the way round and don't be slow
Partner left for a do pa so
Corners right and around you go
Head couples center like an allemande thar
Side couples stay right where you are
(The two head gents with their gals in the
center making a two hand Thar)
Inside four you roll sashay

(Dropping hands, each person individually
makes a left face full turn, rejoins forearms
holds. That places the men on the outside back-
ing up, ladies on the inside walking forward.)

Gents back up in the same old way
Star right around to your hometown

(This is very important.)

Shoot that star a full turn around

Corners left for an Arky thar
Heads back up in a right hand star
(Arky-mixed up star.)

Eight rollaway with a half sashay
(Shoot the star halfway, each person make
a left face turn and rejoin forearm holds.)

Throw in the clutch don't delay
(The outsides (Rim) drop arm holds with the
insides, (Hub) and everybody walks forward.

Twice a round til you meet 'em again
The hub steps out rim steps in (Just change
places, the hubs step across in front of the
rims.)

Twice around on a heel and toe
Same gal with a left elbow
Gents star right in the center of the town
Once around to the same gal a left alle-
mande
Partners right and a right and left grand,

BETWEEN THE SIDES

By ARNE E. NIELSEN

As presented by KEN SAMUELS

First and third balance and swing
Up to the center and back to the ring
Forward again and cross trail thru
Box the gnat outside the set
Between the sides you stand

(After cross trailing thru, the head gents Box
The Gnat with their opposite ladies and step
between the Side Couples four in line.)

Forward eight and back with you
Center couple pass right thru
Cross trail thru a round just one
Box the gnat when you meet your pet
Right and left thru across the set

(After completing the Gnat figure you'll be
in position to do the right and left thru.)

Allemande left with your left hand
Right to your honey go right and left
grand.

ewe TURN

By JIM YORK

First and third go forward and back
Cross trail thru make a U-turn back
(Do the cross trail thru part, then each head
person turns far enough to face his original
home spot, and do the right and left thru.)

Right and left thru a cross the floor
Sides divide and line up four
(Side people separate, each steps to the head
positions to form two lines of four.)

Forward and back like a drunk on a binge
Pass thru—ends will hinge
(The end people stand fast, and as couples
wheel around.)

Centers turn out like a swinging gate
New lines of four—don't be late
Forward eight and back you roam
Cross trail thru—there's your own
(Do the cross trail thru with the gal at your
side.)

Turn her by the right, right hand swing
Gents star left in the middle of the ring
Same girl, right and left grand.

Big Week End in Oakland

(Continued from page 3)

direction of Dan Landauer.

The program will be narrated by radio com-
mentator John K. Chapel from script prepared
by Luanne Edquist under the direction of Dr.
Elizabeth Pope, professor of creative writing and
dramatic art at Mills College. A unique feature
will be the showing of costumed models for each
dance number with special lighting effects. All
folk dancers are urged to attend in costume for
the hour of general folk dancing which will
follow the exhibition program.

Arrangements are being made under the gen-
eral chairmanship of James DePaoli of Oakland
with the assistance of Millie von Konsky, pro-
gram; Bob and Eleanor Elsocht, art; Jim Crank,
stage and floor management; Henry Marion,
sound; and Dr. Arthur B. Emmes, publicity. The
pageant is being held in cooperation with the
Oakland Folk Dance Council and Oakland city
officials. Federation Past Presidents Len Murphy
and Danny MacDonald, and Dr. Glenn Stubble-
field representing the Oakland Folk Dance Coun-
cil are acting as advisers.

This colorful and interesting event was an
outstanding success last year in San Francisco.
Admission is free to the public and a capacity
crowd is expected.

The City of Oakland, one of the fastest grow-
ing cities in the world, provides a beautiful set-
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The Oakland Folk Dance Council, with the
help of the Oakland Recreation Department is
one of the most active folk dance groups in
California.



By PEG ALLMOND

New officers at the Edgewood Folk Dance Club are Pat Hungerford, president; Harlan Beard, vice president; Violet Briel, secretary, and Lilyan Gadsby, treasurer. Years ago Mrs. Hungerford and her husband, Paul, started the folk dancing class that grew into the Edgewood Folk Dance Club. The regular members will welcome old friends and old members—they meet on Wednesday nights at the Seventh Avenue Presbyterian Church, San Francisco.

* * *

Hint for decorations—write to Afton Harvey in Vallejo for her pattern for Christmas trees, made of paper. Two sheets of eight-by-ten-inch green paper make an 11-inch high Christmas tree, in no time at all. The Christmas party of the Bustles and Boots of Vallejo (Afton and Art Harvey, leaders) was a thrilling one. A member of the group trimmed a tree which revolved continually and was bathed in colored lights, controlled by a switchboard. The long tables had six or eight of the paper trees down the center. Good food, good dancing, good crowd—nearly 200! The party ended with Christmas Carols.

Christmas parties I attended included one given by Walter Grothe's Millbrae Highlanders. Grace West's Pan Pipers gave an exhibition of short dances during which they sang the Christmas songs of the appropriate countries. Delightful. The Gateswingers of San Francisco decided against "crazy gifts" and each person contributed 50 cents toward the purchase of tools for a woodcraft class for children to be established at the YMCA—nice gesture. Nearly \$50 was given to the Y. Other Christmas party givers were the

Bustles and Boots, Vallejo; Dancers Association Workshop in Alameda; Circle Up Club in San Leandro; Square Cutters and Caper Cutters in San Francisco. The Caper Cutter party was preceeded by a pot-luck supper; and Junior Forty-Niners in South San Francisco (and that was a big party, too—100 dancers and guests—and beautiful decorations).

* * *

ART BAXTER came down from Alaska for the holidays—danced with the Square Cutters and fascinated all with stories about the beautiful northland. I love the name of the club up there—DEER MOUNTAIN SQUARE DANCE CLUB.

* * *

THE MENLOS AMIGOS FOLK DANCERS featured Judy Hernandez of Palo Alto at their December party. Miss Hernandez presented a group of Spanish dances. Edith Thompson of San Bruno called the American Squares. Nice party.

* * *

ED WRIGHT and RANDY RANDOLPH called the squares at the first anniversary folk dance party at the First Unitarian Church. Gary Kirschnner is leader of the group. Virgil Morton and Grace Perryman, Sharon and Cathy Lee Thompson and Bess Voigt gave exhibitions.

* * *

Because so many members of the Single Swing-

THE EDITOR'S MAIL BOX

Editor:

"... I don't believe I have seen anything in worst taste than Record Finder by Paul Erfer. He has made smart remarks before and seems to think he is quite cute and everyone else is dumb. "I think we need someone a little more broad-minded. . . ."

Glenn Stubblefield
Oakland.

Editor:

"The art work on your January LET's DANCE looks to me like Giacomo Patri's work. I may be wrong—but as a former pupil of Giacomo's, believe I recognize his touch.

"Anyway, whoever the artist—more please; it's good!"

Vivian Spencer
Somona.

Editor:

"... I hope you do something about the Square Dance section of LET's DANCE. It gets worse and worse. . . . The square dancers down here are all griping. . . ."

Faye Manley
Holtville

Answers to Quiz on Page 6

- 1—St. Bernard Waltz.
- 2—Blue Pacific.
- 3—Glow Worm.
- 4—La Cucaracha.
- 5—Ladies' Whim.
- 6—International Waltz.
- 7—Boston Two-step.
- 8—Teddy Bear's Picnic.
- 9—Cattle Call Waltz.
- 10—Onze Fikshond het Vleu (Our dog has fleas).

Give yourself a point for each correct answer. If you score nine, you're doing fine. Seven or eight, you are still high-rate. Five or six, your memory played tricks. If you've a lower score, read Festival programs more. With two possible exceptions, these dances have been programed at recent local folk dance festivals.

ers beginners class had to work at night during the holiday period, they held their Christmas party on the 27th! It was complete with Santa, gifts, carols and food. Peg Allmond is the instructor. The group will go into an intermediate class with Frank Tyrrel.

* * *

The holidays are always a joy; the mail that comes from friends all over the country—and some foreign countries, too—is a delight. Some out-of-country cards were from Mildred and Jake Buhler, London, England; Buzz and Frances Glass, Mexico City; Gladys Davis, Alaska; Norma and Kim Kimle, Mexico. And from cards in this country we learned that Irma Weir is back in Oregon; Lawton Harris is "up and at 'em" recovering from a critical illness; Sandy Tepfer and his FOUR sons are in Oregon; Muriel Curd Peck is busy in Wichita Falls, Texas, composing new round dances.

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