

Russian Quilt

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

Let's Dance

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Let's Dance Calendar

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Federation Festivals

NOVEMBER 6, SUNDAY Chico
Armory on the Fairgrounds
Chairman: Frances Kingsley.
Council Meeting: 12:30 p.m.
Dancing: 1:30 to 6:30 p.m.

NOVEMBER 13, SUNDAY West Hollywood
County Building,
647 No. San Vicente Blvd.
Second Annual Indian Summer Festival.
Hosts: West Hollywood Folk Dancers.
Sponsors: L.A. County Dept. of Recreation.
Dancing: 1:30 to 6 p.m.
Council Meeting: 11 a.m.
Chairman: Sid Pierre.

DECEMBER 11, SUNDAY Richmond
Richmond Memorial Auditorium
Theme: "World Panorama".
Chairman: Gerry Wintheiser.
Hosts: East Bay Regional Folk Dance Council.
Council Meeting: 12:30 p.m.
Dancing: 1:30 to 5:30 p.m. and 7:30 to 10:30 p.m.
Kolo Hour: 6:30 to 7:30 p.m.

DECEMBER 11, SUNDAY Santa Monica
Ocean Park Auditorium
Marine street at Ocean Front
"A Scottish Christmas Festival".
Hosts: Santa Monica Folk Dancers and Clan and Lady MacKenzie.
Dancing: 1:30 to 6 p.m.
Chairman: Audrey Marcus.

JANUARY 15, SUNDAY Vallejo
Veterans Memorial Building
Council Meeting 12:30 p.m.
Dancing: 1:30 to 5:30 p.m.

Regional Festivals

NOVEMBER 12, SATURDAY Gilroy
Wheeler Auditorium
Hosts: Gilroy Gliders.
Dancing: 8 p.m. to ?

NOVEMBER 29, TUESDAY Long Beach
Silverado Park Club House
31st and Santa Fe
Hosts: Silverado Folk Dancers.
Dancing: 8 to 11 p.m.

Chico, Golden Empire

Your Host Cities

West Hollywood

Folk and square dancers will converge
on Chico for Festival on November 6

Second Annual Indian Summer Festival
Set for Sunday afternoon, November 13

HOSTING THE FEDERATION FESTIVAL on Sunday, November 6, will be the Golden Empire Folk Dance Council—a far-flung and capable group of enthusiastic dancers. The host city is Chico, center of an industrial, agricultural, vacation-land empire. All folk and square dancers are welcome to participate in the Golden Country Folk Dance Festival and are invited to spend a week end of getting-acquainted, sight-seeing and dancing.

The Council's member clubs are in an area that extends 150 miles north and south and about the same east and west. Clubs are scattered, with one or two in small communities, up to seven in Chico. Some delegates to the Council regularly make a round trip of about 150 miles to attend meetings.

This is the second year the Golden Empire Council is playing host to the Federation Festival. The hosts are eager to further their acquaintance with dancers from all parts of the State and want them to discover the beautiful country and the friendly folks in the northern valley "empire".

The Chico Armory Building at the Fairgrounds will be the scene of the Festival which is scheduled to start at 1:30 p.m. and run until 6:30 p.m.

The Federation Council will meet at the Armory at 12:30 p.m.

Frances Kingsley, Golden Empire Council's competent and live-wire vice president is general chairman of the Festival. Frances and her helpers are going all out to make the festival a success.

Cookie Reeves, who was responsible for the eye-catching folk-dance figures used in last year's decorations and also at the State-wide Festival in Sacramento, is again in charge of the decorations and has promised even more beautifully dressed life-sized figures emerging from the horn of plenty. Cookie and her husband, Lee dance with the Oroville Old Time Dance Club and the Olivehurst Tango-ettes. They are to be seen wherever there is folk dancing within driving range.

The program is in the hands of Beryl Murray and Kenneth Maxwell of Paradise, veteran folk dancers and teachers in the area. They are applying their know-how to arrange a well-rounded program suitable to all levels of dancers.

The exhibitions are under the able direction of Omega Graham, formerly of Yuba City and now of Sacramento. Omega and her Olivehurst Tango-ettes have been seen doing exhibition dances at many a festival.

Bruce McLaughlin, Chico, is lining up the best in emcees. Bruce dances with several clubs in Chico. From Willows comes Dave Lewis to select callers for toe-tingling squares. Dave

Continued on Page 16

THE WEST HOLLYWOOD FOLK DANCERS, one of the newer groups in the Folk Dance Federation of California, South, came into existence on the evening of September 23, 1954, under the sponsorship of the Los Angeles County Department of Parks and Recreation. Although still a comparatively small band of dancers, they have already given notice of many promising activities to come in the near future. It was just one year ago that the group, a scant seven weeks old and still unaffiliated, offered to play host to the Federation, South, in order to make up for the lack of any regularly scheduled Federation November Festival. In spite of being hastily planned and organized, the event, announced as an Indian Summer Folk Dance Festival, turned out to be a very successful affair, indeed. The excellent program of dances and superb exhibitions that afternoon more than filled any void in the Federation calendar.

This year, on Sunday afternoon, November 13, the West Hollywooders are happy to invite all folk dancers to the Second Annual Indian Summer Festival. It will be the November Festival of the Federation, South, of which the group is now a member. They promise a most interesting afternoon, replete with a fast-moving program designed to please all, in addition to a well-balanced slate of colorful exhibitions.

Prior to the start of the dancing, the Federation Council will meet. All delegates and leaders are urged to make West a "must" at 11 a.m.

The scene for the Indian Summer Festival is the West Hollywood County Auditorium, which is also the Thursday night stamping ground of the hosting group. The members are very proud of the hall which they consider the finest folk dance facility in the Southland.

Spectators are urged to arrive early. While the dancing area is large, the seating capacity is limited.

Continued on Page 12

Cover for November

"Watching the Csardas in their Sunday best" is the explanatory title of this work, created especially for LET'S DANCE by Art Director Hilda Sachs. More of her work accompanies the Hungarian articles in this issue.





Hungary . . .

Land of the

Csardas, Colorful

Costumes and Impulsive People



Embroidery patterns are handed down . . .

By MIRIAM GROTHE

PROUD CARRIAGE and graceful gait are characteristic of the people of Hungary (the Magyars), their appearance enhanced by gloriously colored traditional attire. Elaborate costumes are worn only for special occasions, but even their



everyday apparel shows their love of color. The rural districts of Hungary have resisted the invasion of conventional, machine-made clothes better than most parts of central and south-eastern Europe.

The men of the plains usually wear coats of rough sheepskin, which are turned inside out in cold weather, or a cloak of heavy felt, gaily decorated with embroidery and colored braid. The

MIRIAM GROTHE women wear dresses or skirts and blouses with very full skirts in multifarious colors. A tight fitting cap worn by women under their head shawls denotes their married state. Braids down the back is the usual coiffure for unmarried girls.

All costumes of Hungary are colorful, but nowhere else are they so splendid as in the village of Mezokovesd, where embroidery patterns are handed down

from generation to generation. The boys are not ashamed to embroider in the winter when there is no work in the fields.

As in other countries, dancing in Hungary suffered disapproval in the Middle Ages. However, as the Hungarians refused to become incorporated in the Holy Roman Empire, the Church's hold was not so strong as in other countries and the decrees against dancing issued by the priests had little effect.

In olden days, and to a lesser extent in modern times, the communal spinning rooms were the meeting places of young men and girls. The long evenings were occasions for flirting and courtship and usually ended with games and dancing. Men usually began dancing by themselves and later, through a wink or other methods, "pulled in" the girls. The usual places for dancing were the house, barn, yard, inn, village square or the "dancing room" at carnival time.

In the 16th and 17th centuries, the best known dance was perhaps the Hajdutan — performed with swords which were clashed together. This dance survives in part in the various stick dances. There is also a couple stick dance of non-war significance in which the stick apparently symbolizes the power of the man over the woman.

Through the recruiting campaigns emerged the various male dances called Verbunkos. Recruiting commissions would enter a village, hoist a flag and form a circle. Then they would begin their dance, thus enticing village lads to enlist by giving them a (usually) misleading picture of army life. The merrymaking would go on for hours and was repeated for days until the required number of

recruits were obtained. The Verbunkos is characterized by slow (hallgato) and quick (friss) movements. Staccato rhythm is emphasized by ankle-knocking, hand clapping, heel clicking and the sound of spurs.

Csardas (czarda means inn) was the name given by the aristocracy, in a haughty attitude, to that dance performed by the peasants at the inns. It is a simplified form of elements from the Verbunkos in which a drama of love, jealousy and reconciliation is enacted to the accompaniment of gypsy music. The alternation of wild, reckless music and sad, thoughtful measures gives the csardas its fascination. Upon the Magyars this music has an intoxicating influence; it has a meaning for them which can only vaguely be discerned by other nationalities.

Although the aristocracy considered the Csardas with a blended feeling of super-



. . . coats of rough sheepskin . . .

iority and dislike, it swept through the ballrooms of the nobility, and went back to the people. Its popularity has given it the position of the Hungarian national dance and may be performed in any regional costume without offending local pride.

The Hungarian race is generally believed to have originated in the Altai mountains (a range chiefly in western Mongolia). This ancient stock includes the Samoyeds (inhabiting the Arctic coasts of Siberia), Finns, Estonians and Lapps. This savage, war-like tribe was led by the fierce Magyar Moses, Arpad, to the Alfold region late in the 9th century.

The Hungarian language is a member of the Finno-Ugric family of languages and has no kindred roots or relations with any western European tongue. Fortunately, English and German are widely spoken, as few aliens learn this difficult tongue.

Where the Tziganes (Gypsies) came from is a matter of dispute. Eastern India is a favored supposition. They made their appearance in Hungary about 400 years ago. They wandered through the country making music for a living, and have done so ever since. Although there are fewer than half a million of these black-haired, black-eyed people in Hungary, they have done a great deal to make the country famous through their music. The violin, which has carried the music to all lands, was probably introduced into Hungary by the gypsies.

Although little information about life in Hungary has been available in the West since the imposition of the Iron Curtain, traditionally about two-thirds of the Hungarian people depend on the soil for a living. This necessitates their spending a great deal of time in the open. Whenever possible the cowboys, shepherds and horse breeders, among others, visit the inns of the plains to eat, drink and romance. The Magyars make an art of courtship. They are temperamentally inflammable, going from one passion to another with great delight. This may help to explain their rapture in music.

A visit to a peasant's house in Hungary is an invitation to gain weight. The ideal guest gains ten pounds on his stay—if he doesn't gain five pounds the host blames his wife. All classes of Hungarians take great pains to have well-prepared foods. Paprika appears on almost every table in Hungary; it is cheap and



Henry L. Bloom photo

Hungarian dance performed by group under direction of Millie von Konsky

plentiful, being made from the dried fruit of red peppers, widely grown on the farms.

As in most peasant communities, weddings in Hungary are a great occasion for music and dancing. The marriage ceremonies still contain traces of "buying

the bride" customs. A betrothal ceremony in which the bride is "sold" is followed by dancing that goes on until morning. To prove her wealth, the bride wears a great number of petticoats which sometimes have to be donned out-of-doors, as the passageway of the houses are too narrow to permit the bride to walk through when fully attired in her splendid costume. The marriage itself is not the same in all localities, but dancing before and after is almost universal throughout Hungary.



Ed Gruchowski photo

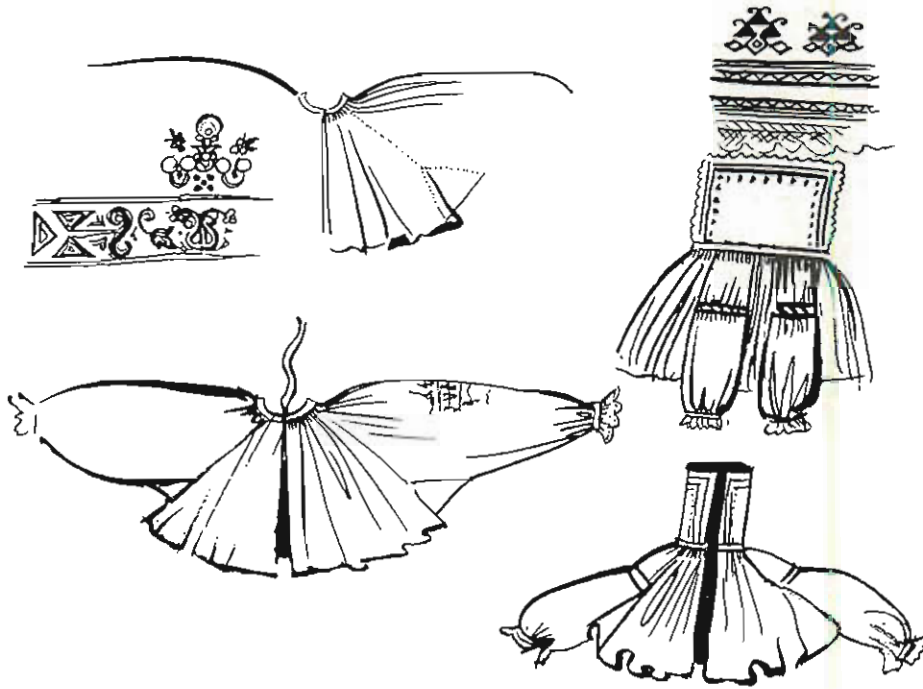
Ruth Garber of the Yosemite Workshop wears a costume in the style of the Mezokovesd region of Hungary.

Caper Cutters' Outing

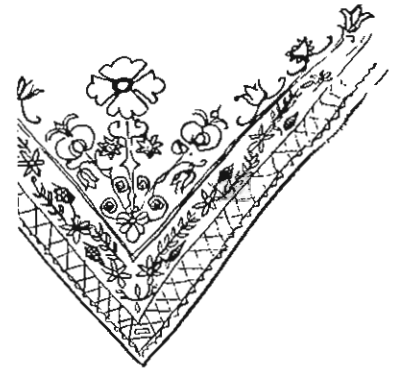
The San Francisco Caper Cutters had a recent two-day outing at Russian River that was most successful according to all who attended. The Odd Fellows Recreation Park was the scene of the activities which included dancing Saturday night and Sunday afternoon. There was also a Saturday night dinner party at Guerneville and opportunity for swimming and sun-bathing. As a final fling, some of the members stayed "overtime" and had dinner at the park Sunday evening before leaving for home.

The more the merrier for a Merry Christmas party. List your club's party in LET'S DANCE Classified Ad column.

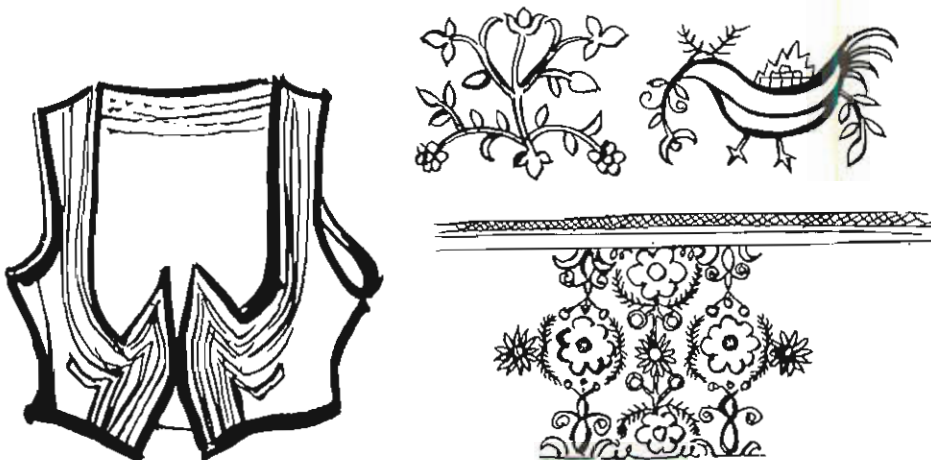
Hungarian Costumes...



FOR THE WOMAN—The Hungarian costume is the most elaborate in Europe. The women's costume from Northwest Hungary and Moravia, for instance, is a beautiful thing. In figure one (above) the Slovak woman's blouse from the district of Pressberg shows a pronounced Russian influence in its cut. Figure two (above) is a woman's blouse with an elaborate collar from Moravia. Both blouses are made of shirting material with a little silk embroidery. Figure three (below) shows a woman's stomacher that is strictly non-reversible. The outside is of braided cloth, while the lining is made of coarse sackcloth. The "nipped-in" look is obtained by means of hooks and eyes to close the opening. Fig. four (below) shows detail of some embroidery motifs.



Above: embroidery; below: Csardas dancer



LET'S DANCE

DRESS FOR THE HUNGARIANS is a colorful affair. A typical woman's costume from the district of Bistritz, Transylvania, consists of a skirt gathered over the hips and usually of dark blue or black material, a long shirt of Slavic cut and a transparent embroidered apron or two. The skirt is often gathered in front to show off the embroidered petticoats which vary in color according to the age of the wearer. Girls wear a red embroidered border, young women have yellow, and the older ones have green and black. The apron also has an embroidered border.

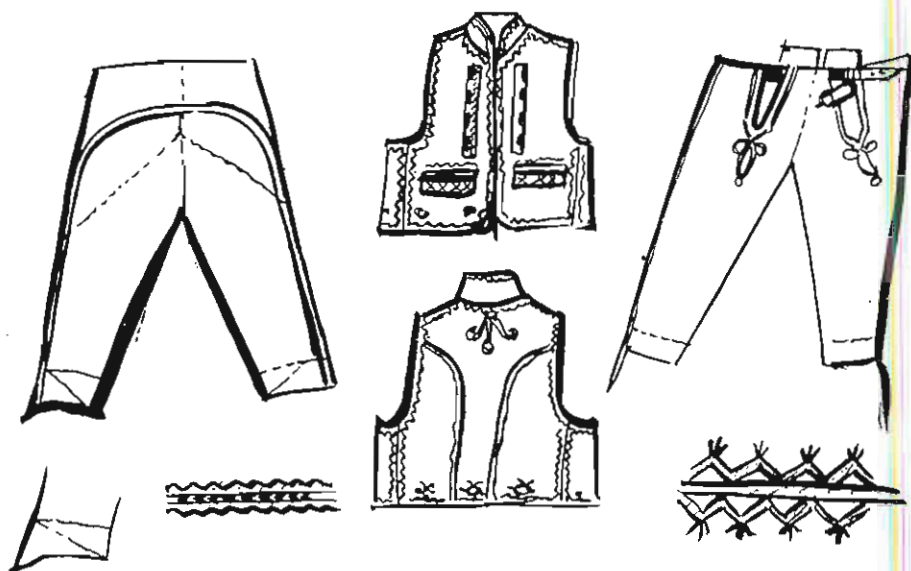
Over her blouse, our lady of fashion wears a soft leather right-fitting bodice which buttons on the side and is trimmed to match her partner's waistcoat. Her pleated cloak has irregular, narrow folds. Headdress is a tall black velvet hat (burfeu) usually worn at church or on festive occasions. Boots are red and sometimes show the Persian influence in the turned-up toe.

One might have difficulty discerning an American woman's marital status by her hat, but in some parts of Hungary it is simple. In some districts the married woman wears a white muslin head cloth while the girls wear a high black velvet hat. On Sundays they wear a "crown" made of gold lace and decorated with flowing ribbons. Brides wear long beautiful embroidered veils and continued to wear them for several months after the marriage ceremony.

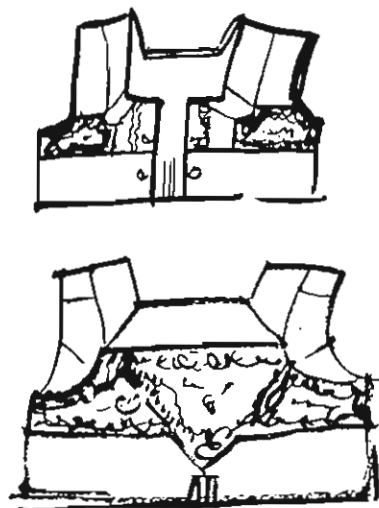
High style for the Bistritz male has the tight-fitting trousers tucked into boots and a wide-sleeved shirt with a collar and smooth shoulderpiece. The shirt hangs over the trousers and is held in by a leather girdle. A sheepskin waistcoat with colorful trimmings is worn over the shirt. A black broad-timmed felt hat with a silk tassel cord and a silk kerchief belong to the suit. A long sheepskin szur or cloak with colored trimmings and elaborately embroidered full-length sleeves completes the outfit.

The Hungarian shepherd or horse-herder wears a, short but wide-sleeved blouse and wide trousers. He has a black or blue cloth waistcoat and a black felt hat. He also has a cloak that hangs loosely over his left shoulder, and his long-leashed whip is suspended from a leather thong. His high top boots are black.

—Hilda Sachs



FOR THE MAN—The man's waistcoat of Hungary, Bihar and Transylvania (above) is made of coarse, felt-like woolen fabric and is trimmed with braid and red and black woolen thread embroidered along seams and hems. The Slovak man's waistcoat (below, right) is red cashmere with white linen insertions and blue embroideries. The front has blue serrated braiding ornamented with white china buttons. At the edge are tin clasps and on the lower back, two folds which suggest the rudimentary pleated coat-tails. The Transylvanian man's trousers (above) are dark blue cloth with a fine red cloth strip inserted between the side-seams and over the seat.



Vallejo Folk Dancers

A charter member of the Federation, this live-wire group can trace its beginning back to 1941

By REN BACULO

FLIP BACK THE PAGES to the folk dancing past and what will you find? An invitation, no less.

"Fiesta De Las Flores—The Vallejo Folk Dancers are planning a Folk Dance Festival on June 6, 1948 at the El Camino Gardens Dance Pavilion on Highway 40, Vallejo, with dancing from 1:30 to 5:30 p.m. and 7:30 to 10 p.m. This is the first opportunity the Vallejo Folk Dancers have had to be hosts to the northern section of the Federation, and we'd like very much for you to be our guests at that time."

With that announcement and invitation, the Vallejo Folk Dancers came of age. The program of the day listed such dances as Buffalo Glide, Narcissus, Hiawatha and Cherekessia, numbers seldom seen on dance programs now. There were also some selections that are still popular. Exhibition groups came from the San Francisco Gateswingers and the Antioch Real Reelers as well as the Vallejo Folk Dancers themselves. Squares were called by Ed Kremers and Sandy Tepfer, and Sue Lemon was general chairman of the day.

The Vallejo Folk Dance Club was organized late in 1941 but it wasn't until mid 1942 that the club reached out for its first instructor — Soong Chang of Changs International Folk Dance fame. Chang taught the club until early in 1943. It was during this period that the Folk Dance Federation of California was formed and the Vallejo Folk Dancers became a charter member.

Harry Wessenberg of the Vallejo school system took over dance instructions for the club in April, 1943, with Ralph Lloyd following him as instructor in September, 1946.

One of the club members, Sue Lemon (she joined in 1943), found folk dancing so fascinating that she soon rose to prominence in club activities. And when Lloyd left Vallejo in '47, Mrs. Lemon became the club's instructor. It's a job she's con-



—Vallejo News Chronicle photo

FUN IN VALLEJO—These Dogpatch characters are set for a race at a Sadie Hawkins Day party of the Vallejo Folk Dancers, the club's favorite annual event. The party will be held this year on November 18 at 8 p.m.

tinued ever since. Incidentally, Sue first attended folk dance classes because she was looking for a recreational outlet while her husband, Toby was in the armed services.

But back to the Vallejo Folk Dance club, itself. For awhile it seemed they were always on the move from one school to another. Three years ago they moved to the Vallejo Community Center and have been meeting there ever since. Regular class night is Tuesday and a party is held the second Friday of each month. The club has always placed emphasis on international folk dancing and the dancing is at the intermediate-advanced level. About 15 to 20 minutes of each class night is devoted to squares. Membership is limited to 90 members because it was generally agreed that instruction could not be adequately given if the group were larger.

Vallejo dancers are proud of their ex-members who have gone on in the field of folk dancing to become instructors of

other groups. Tony and Dorothy Deal are instructors of the Sunnyside Folk Dancers; Art and Afion Harvey teach the Bustles and Boots Folk Dance Club, and Bill Gamble has the Pioneer Square Dancers.

Jack Nelson, writer of a folk dance column in the Vallejo News Chronicle, is the club's current president. "Kewp" Roberts, vice president of the North Bay Regional Council, is the club's vice president. Dixie Hurr is the secretary, and Gunner Anderson, who instructs the Twin City Twirlers of Fairfield and the Old Capitol Squares in Benicia, is the treasurer.

Vallejo folk dancers say their "bestest" party night is the annual Sadie Hawkins Day party, when members and guests dress as Dogpatch characters from the Lil' Abner comic strip. Party time this year is November 18 at 8 p.m. at the Community Center. And the Vallejo Folk Dancers would like very much for YOU to be their guest.

San Francisco Council Notes

**Winter Regional Festival series gets under way;
calendar is full of party dates—and stork dates.**

The San Francisco Folk Dance Council started its Winter Series of Regional Festivals with its first visit on October 16 to Ocean View Playground. The Festival was hosted by the Alpineers, and attendance was gratifying. This was the first time the big gymnasium was "lent" to folk dancers in San Francisco, and it was granted on an experimental basis.

* * *

The San Francisco Council reports 12 favorable acknowledgments have come in regarding monthly Regional Festivals. "Return" postcards were sent to all member Clubs asking if they think Regional Festivals are desirable and should be continued.

* * *

It looks as if arrangements have been made by certain folk dancers in the Carrousel Group to increase their Club membership in the near future. Bud Southard reports he will become a Grandfather this month. Ruth Stahl expects a baby almost any day now, and Frank and Ruth will be happy to welcome the new arrival.

* * *

The second big monthly party to be hosted by Carrousel will be held on December 9. Theme will be a Scandinavian Christmas Party. The Sons of Norway will present dances typical of their country and the Palomaniacs will exhibit Mexican dances. Sandy Killop is chairman of the party. Larry Browne, the new president of Carrousel, deserves credit for originating the idea for these big quarterly parties, which are enjoyed by so many folk dancers.

Beginners' classes are being taught at Carrousel, at 97 Collingwood street, in ten-week courses. One course is now in progress. The next will start on January 6.

* * *

The Glen Park Folk Dancers have some tidbits to offer . . . They invite all folk dancers to their party in the park at Elk and Chenery Streets, on Tuesday, November 29, from 7:30 to 11 p.m. . . . Eve Peric reports the Club was invited to the Fairmont Folk Dancers' September party in San Pablo, and a wonderful time was had by all . . . A baby was born to

one of the Club's former members, the former Nancy Sullivan, now Mrs. Oliver Mork—a girl weighing in at 7 pounds, 6 ounces, born on September 14.

* * *

Plans are progressing for the Warm-Up Party in January. It has been brought to our attention that the sound equipment for that occasion will be made available by the Merry Mixers, who are giving up their own party night to support the Warm-Up affair.

* * *

The Portola Bailadores held their Fifth Anniversary Party Saturday night, September 24 at All Hallow Parish Hall, Oakdale and Newhall streets. Besides a wonderful folk dance party, the evening was a square dancer's delight. Feature callers were Jack McKay, Peg Allmond, Ursula Mooney, Johnny Savage and Amy La Jannette. High light of the evening was an exhibition of Israeli dances by Grace West's Rikudom group. Freddie Twist and his partner, from Grace Perryman's Terpsichoreans demonstrated a Czech dance. Kolo dancers enjoyed a session during refreshment time, with many of the dancers bringing their own records. Amy La Jannette sends a reminder that the Bailadores' monthly party night is the fourth Saturday of each month.

* * *

Saturday, September 24, was a full day for the Cayuga Twirlers. At 10:30 a.m. a chartered bus picked up 30 gaily costumed "Italians" and took them to the Cresta Blanca Wineries in Livermore, where luncheon was served. The Twirlers entertained the mayor of Livermore and his guests with dances and a tour was made of the wineries. (The club almost lost a few members in the champagne vault). The bus brought the tired but happy group back to San Francisco at 6 p.m. We don't know how the driver stood the noise, but everyone said they had a wonderful time, and two hours later the Twirlers were Johnny-on-the-spot at the San Francisco Blind Center. Under the instruction of Frank Moore, they assisted the sightless people in folk dances.

—Vi Dexheimer



VINTAGE VISIT — These juniors from the Cayuga Twirlers of San Francisco accompanied the club on a visit to the Cresta Blanca winery in Livermore. Standing are Diane Hesemeyer, Gail Moore, Diane Virgilio, Carol Hesemeyer; kneeling, Darlene Cerruti and Barbara Moore. For details of the Twirlers' outing, see column at left.

Ethnic Dance Recital To Be Presented in S.F.

A recital featuring dances, costumes and music from Southern Europe will be presented in Riordan High School auditorium, 175 Phelan avenue, San Francisco, on Sunday, November 27, at 2:30 p.m. The program will be under the direction of Anatol Joukowsky and Yania Wassilieva.

Areas from which material will be drawn include Macedonia, Southern Serbia, Slavonia, Slovakia, Turkey, Greece and Hungary. There will be a set of old Russian dances in historic costumes.

The program is entirely new and special scenery and curtains have been made for it. The large auditorium's modern lighting and equipment will add to the effectiveness of dance exhibitions.

Among the many performers will be Changs International Folk Dancers, a choral group, a French ethnic group and a number of soloists.

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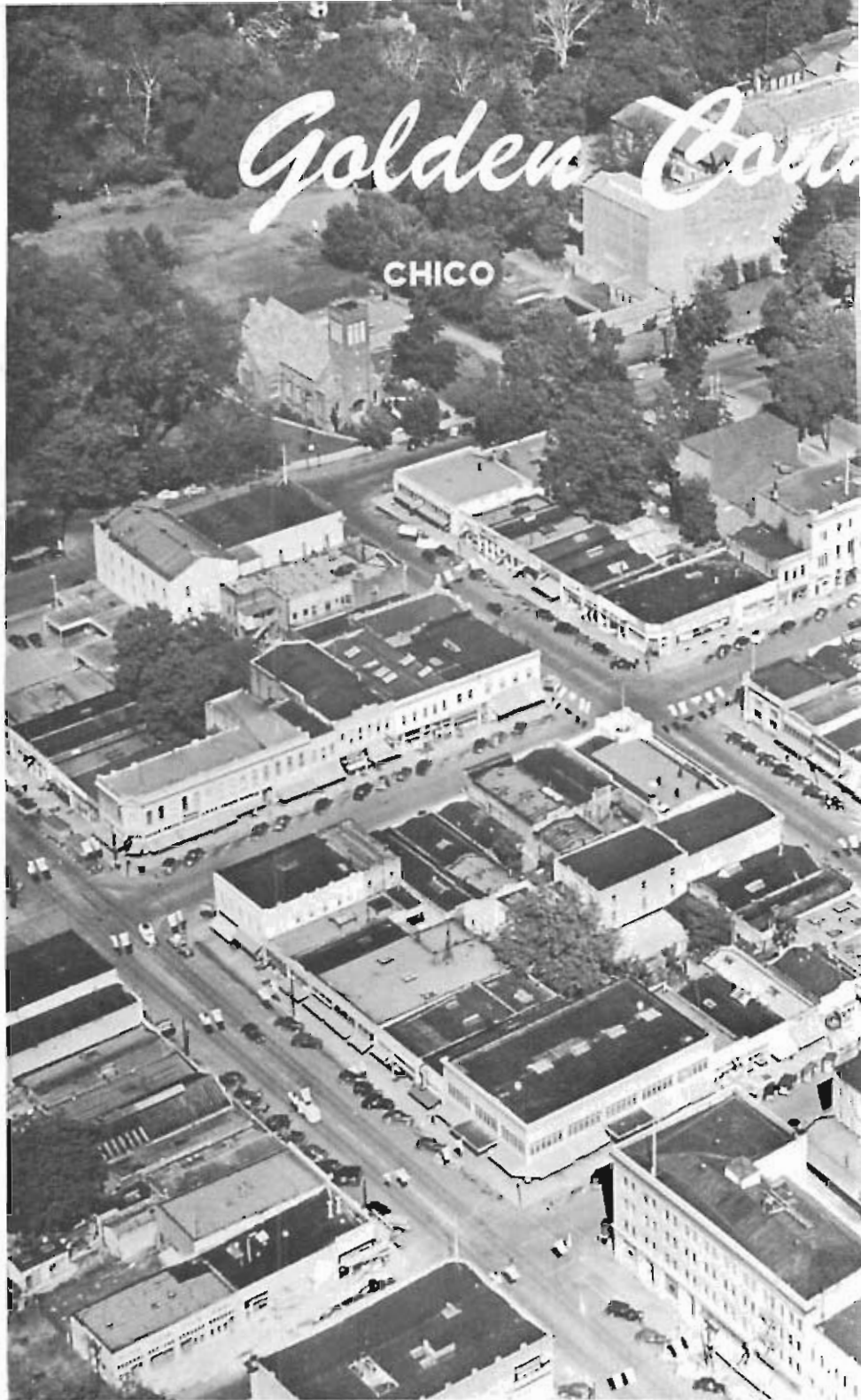
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DANCE PROGRAM

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Scandinavian Polka
Royal Empress Tango
Corrido
Mexican Waltz
Squares
Country Two Step
At the Inn
Rio Rimba
Korobushka (Prog.)

Marklander
Fascination Tango
Squares
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Rhongo
Show Off Your Lady
(Prog.)
Beautiful Ohio
Squares



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Mexican Schottische
To Tur (Prog.)
Dreisteयर
Squares
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Meitschi Putz Di
La Mesticita

Drei Lederne Strompf
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NOVEMBER, 1955



—Virgil Morton photo

DIABLO FESTIVAL—The weather was ideal for the Federation's September Festival in Walnut Creek. Here folk dancers relax and enjoy the sun as they watch the Festival Workshop perform the Basque Fandango.

Report from Southern California

By **PAUL PRITCHARD**

5552 Mesmer, Culver City, Calif.

This is the time of the year when, back East, the air is filled with multi-colored leaves, whirling in the autumn breezes. Here in Southern California though, we have a kaleidoscope created by the whirling of many costumed folk dancers at the almost innumerable Fall and Halloween parties. Scarcely a club hereabouts has not scheduled something of a festive nature.

The Cabrillo Folk Dancers and the Tuesday Nighters started the season with a big funfest, aided and abetted by the Parks and Recreation Department of San Diego, who offered the use of the Food and Beverage Building in Balboa Park. Naturally, the dance site called for food and beverages to satisfy the "inner" folk dancers, and many, many dances to help work up an appetite!

* * *

The Pasadena Folk Dance Co-op likewise presented a "fall showing", on the occasion of their quarterly "Fifth Friday", and the show had quadrilles beaucoup plenty.

* * *

The West Hollywood Folk Dancers, who are holding their festival middle of this month, had a "pre-institute" warm-up party. The program proper was pre-

ceded by an hour of kolos and line dances which proved quite popular too.

* * *

With the Friday night beginners' classes moving right along, the announcement comes that the advanced group at the Folk Arts Bazaar will now meet on Mondays. Paul Erfer, one of our leading instructors, is teaching.

* * *

Quite a recent addition to folkdance-dom is the new group of Inglewood Folk Dancers, who meet alternate Thursdays at the recreation center in that city. Billy Duerst, well known exponent of the waltz and other folk dances in Los Angeles, is planning on putting the Centinela Valley back on the map again.

OREGON STATE FAIR FESTIVAL—Undaunted by sun that sizzled the mercury at 103, folk dancers presented an excellent program at the Oregon State Fair in September. Among

Oakland Notes

When the Garden Reelers have their parties, members from other Oakland clubs are sure to attend. At the last party there were representatives from the Shell Folk Dancers, Webster Weavers, San Leandro Folk Dancers, Castle Promenaders, Seminary Swingers, Island Turners, Happy Hoppers, Fruitvale Dancers, Whittier Whirlers and Circle-Up Club of San Leandro. Guest caller was Stan Valentine. Aida Botto, Jane Brunell and Dick Chapman served on the committee.

The Oakland Council's Beginning Class had its quarterly change-of-teachers party recently with Arlene and Henry Krentz bowing out and Eleanor and Wes Huntze taking over. Special guests were Ed Hartman, president of the OFDC and past presidents James De Paoli and Dr. Glenn Stubblefield. . . . George and Bea Thomas, Bill and Mabel MacNemany, Bert and Marianne Work, Ed Hartman and daughter Jeanne and callers Bill and Edith Watson exhibited at the Ranch Style Benefit Breakfast given by the Palm and Sycamore Branch of the Children's Hospital in Montclair District with 500 watching the show. A job well done for our movement.

—Vera Cuthbert

West Hollywood Festival

Continued from Page 3

West Hollywood contains a mixture of the old and the new; many descendants of the old Spanish families are still residing there, while up on the hill one may find the ultra in sophisticated night life in the famous Sunset Strip. Speaking of the latter, if plans materialize, there will be an opportunity of folk dancing on The Strip; the After Party is being planned for one of the night spots.

—Sid Pierre

the exhibitions was an outstanding group of Lithuanian dances by the Salem International Folk Dancers, pictured below in the favorite Grand Mill, Malunas.

—Francis Kies photo



Russian Quadrille

This dance was taught by Anatol Joukowsky at the Folk Dance Federation-South's Institute held in Santa Monica, Calif., Jan. 29-30-, 1955.

MUSIC: Record: Argee 1017-A, Stinson 3157-A.

FORMATION: 4 cpls in longways formation: Cpls 1 & 4 side by side, backs twd music (cpl 4 to L of cpl 1); cpl 2 facing cpl 1, cpl 3 facing cpl 4; W on M R. Hands hang naturally at sides.

STEPS: *TROPKA* (Trail): Step R, L (ct 1, &), step and chug fwd on R, extending L leg fwd and slightly twd R, pointing L toe downward and outward (ct. 2). (As L leg is extended, body is turned slightly twd L.) Repeat, starting L.

VERIVOCHKA (Russian Skip Step): In place, alternating ft, starting R behind L. displace each ft.

REST STEP: (Performed in place.) Step R (ct 1) touch L heel, toe out (no wt) at R instep, turning body twd L (ct 2). Next step starts L. M performs step more vigorously than W (with light stamp on ct 2).

PRYSIADKA: M, hands on hips, squat with back straight, knees out in wide V (ct 1); straighten knees and (with slight leap twd R) extend L leg diag L, heel on floor, toe up and R arm high (ct 2). This step may be reversed, extending R.

Note: Throughout dance, when hands are on hips palms are up, fingers back and pointing downward.

MUSIC 2/4	PATTERN
Meas.	
	I. <i>BOWS</i>
1-2	With hands at sides, M turn $\frac{1}{4}$ L, W turn $\frac{1}{4}$ R, and bow.
3-4	M turn R (CW) and W L (CCW) to face ptr and bow.
5-6	Starting R (hands still at sides) walk fwd 3 steps to opp person. On ct 4, close ft & bow.
7-8	Starting L, all walk 3 steps bwd to original place. On ct 4, bow to own ptr.
	II. <i>MEN VISIT</i>
1-4	Starting R, all M walk 8 steps, touching L hands (high) with opp M and passing to L of opp M, then continuing CCW around opp W.
5-8	Continue to own place with 4 Tropka steps, hands on hips. During this fig, W dance 8 slow Rest Steps.
	III. <i>WOMEN VISIT</i>
1-4	Starting R ft, all W walk 8 steps, touching R hand (high) and passing to R of opp W, then continuing CW around opp M.
5-8	Continue to own place with 4 Tropka steps. During this fig, M dance slow Rest Step.
	IV. <i>CIRCLE CW</i>
1-4	4 cpls form single circle and, with hands on hips, walk 8 steps CW.
5-8	Continue CW to approx original pos with 4 Tropka steps. (Retain circle formation.)
	V. <i>M BRUSH STEP</i>
1-2	Forming inside circle and progressing CW, M step R (ct 1), brush L heel fwd and slap L thigh (downward) with back of L hand (ct 2). Step L, R, L (cts 1 & 2, meas 2), passing 2nd W. (Count own ptr as number 1.)
3-4	M repeat action of Fig V, meas. 1-2, to 3rd W (completing $\frac{1}{2}$ circle). Simultaneously, W dance Rest Step.
5-8	M walk 8 steps CCW around 3rd W. At the same time W walk 8 small steps CW in own very small circle.
9-16	Repeat action of Fig V, meas 1-8, M circling CCW around own ptr. M finish on inside, back to center.

VI. WOMEN CIRCLE OUTSIDE

- 1-2 With arms folded across chests, W move twd ptr with 3 steps (RLR) and extend L heel to touch floor in front of R.
 3-4 W move bwd L, R, L and extend R heel to touch floor in front of L.
 5-8 W place hands on hips and with 8 light running steps go CW around outside of circle. Stop in front of 3rd M (counting own ptr as number 1.)
 Simultaneously, M (hands on hips, wt on R ft) flex R knee (ct 1) stamp L (ct 2). Repeat 7 times in all. On meas 8, stamp L R L (with small leap on first stamp.)
 9-16 Repeat action of Fig VI, meas 1-8. W finish in front of own ptr.

VII. PARTNERS TURN

- 1-2 Hands on hips, facing ptr, both M and W walk fwd R, L, R and touch L heel fwd on floor, opening hands to ptr on ct 4 (L hips nearly adjacent.)
 3-4 Move bwd L, R, L and touch R heel fwd as hands are replaced on hips.
 5 Walk fwd to ptr R, L (R hips adjacent) and place R on ptr's waist, L high.
 6-7 With walking steps, turn CW with ptr.
 8 Step bwd R, L to original pos.
 9-12 Repeat action of Fig VII, meas 1-4, *exactly*.
 13-16 Repeat action of Fig. VII, meas 5-8, but with L hips adjacent, turning 1½ turns CCW to finish with W inside circle, ptrs. facing.

VIII. MEN PRYSIADKA, WOMEN STAR

- 1-2 M perform Prysiadka extending L (meas 1), step LRL in place (meas 2).
 W dance Rest Step.
 3-4 M repeat Prysiadka, this time extending R and stepping RLR, while W cont. Rest Step.
 5-8 M, wt on L, extend R heel to touch floor and move R toe alternately to R and L (8 times in all).
 Simultaneously, W form R hand star and walk 8 steps CW to 3rd M (½ circle).
 9-16 Repeat action of Fig VIII, meas 1-8. (W finish in front of own ptr.)

IX. FORMING LINES

- 1-8 All hands on own hips. No. 4 M lead No. 3, No. 2 and No. 1 M to form a line with 16 walking steps CCW (outside W line) to finish with backs to music. At the same time No. 1 W lead No. 2, No. 3 and No. 4 W CW with 16 walking steps to form a line facing M.
 9-12 M and W repeat action of Fig VI, meas 1-4.
 13-16 M continue bend-stamp step while W (hands on hips) walk 8 steps CW in individual small circles.

X. CROSSOVER

- 1-4 Repeat action of Fig VII, meas 1-4.
 5-8 With hands on hips and R shoulders leading, ptrs exchange places with 8 walking steps (passing face to face). Turn CW to face ptr.
 9-16 Repeat action of Fig X, meas 1-8, leading with R shoulder but this time passing ptr back to back. Turn CW to face ptr.
 M join hands high to form arches; W join hands low.

XI. WEAVING

- 1-8 With 8 Tropka steps W1 lead W line CCW around M line to M4.
 M dance Rest Step while holding arches.
 9-16 With 8 Tropka steps W1 lead W line in front of M4 to weave through M line. Each W stop at R of own ptr (M in M line; W in W line).

XII. CIRCLE AND FINISH

- All face fwd twd M1 (M turn ¼ L; W ¼ R) as ptrs join R; M join L with W in front. (W are diagonally R of and slightly behind ptr.)
 1-16 All hands joined, starting R, dance 16 pas de basques as M1 leads CW about the room.
 17 All step out (RL) turning CW to face ptr, hands on hips.
 18-24 14 Veriovochka steps, starting R behind L.
 2 chords All stop, raise both hands (R high, L low); hold.
 1 chord Run to ptr and put arms around ptr.

RUSSIAN QUADRILLE

O—Women
X—Men

<p>1 (Cts. 1-16) Meas. 1-8</p>	<p>2 (Cts. 1-16) Meas. 1-8</p>	<p>3 (Cts. 1-16) Meas. 1-8</p>	<p>4 (Cts. 1-16) Meas. 1-8</p>
<p>5 (Cts. 1-32) Meas. 1-16</p>	<p>6 (Cts. 1-16) Meas. 1-8</p>	<p>6 cont'd. (Cts. 17-32) Meas. 9-16</p>	<p>7 (Cts. 1-32) Meas. 1-16</p>
<p>8 (Cts. 1-32) Meas. 1-16</p>	<p>9 (Cts. 1-16) Meas. 1-8</p>	<p>9 cont'd. (Cts. 17-32) Meas. 9-16</p>	<p>10 (Cts. 1-8) Meas. 1-4</p>
<p>10 cont'd. (Cts. 9-16) Meas. 5-8</p>	<p>10 cont'd. (Cts. 17-24) Meas. 9-12</p>	<p>10 cont'd. (Cts. 25-32) Meas. 13-16</p>	<p>11 (Cts. 1-16) Meas. 1-8</p>
<p>11 cont'd. (Cts. 17-32) Meas. 9-16</p>	<p>12 (Cts. 1-32) Meas. 1-16</p>	<p>12 cont'd. (Cts. 1-18) Meas. 17-26</p>	<p>Finish (3-cts.) 3 chords</p>

News from the Sacramento Area

Classes, festivals and parties keep dancers busy;

Fairfield club and two Kolo groups join Council.

Sacramento Council and City Recreation Department classes started on September 27th, with the first ten-week session. Beginners' classes are held at Clunie Club House with Omega Graham reaching folk dancing and Del Foster the squares. Intermediate classes are at Oak Park Club House with Harold Whittier teaching folk dancing and Frank Robertson the squares.

Members of the Council committee working with the Recreation Department are Wee and Bob Streuber, Bee and Harold Whittier, Del and Anita Foster, Lillian and Joe Davis, Carmen and Bob Schweers and John Moore.

New members of the Sacramento Council of Folk Dance Clubs are Twin City Steppers of Fairfield, Sacramento Koloettes and Sacramento Kolo Club.

Sacramento Council presented the tenth annual festival of folk dancing at the California State Fair on the lawn in front of the Counties Building. Luverne Dressler, vice president of the Council, was the general chairman. Vernon Kellogg was chairman of exhibitions. Sacramento Los Chicos, Olivehurst Tangoettes, Placerville Junior Hangtown Twirlers, San Francisco Rikudom Israeli Dancers, American Indian Nahum Hersom and Sacramento Indians gave the exhibitions. Callers were Bill Barr, Nate McCorkle, Frank Robertson, Del Foster, Bob Schweers, Bob Streuber, Danny McDonald, Mark Rawson and Ken Stendal.

The Wagon Reelers and the Triple-S Folk Dancers had charge of a folk dance program in connection with the Theodore Judah Jamboree given in the Theodore Judah School by their PTA.

Bar None held its first fall party on September 10 at the Carmichael Grammar School. Ann and Don Kronquest were chairmen.

Gay Greenbackers held their September party at Oak Avenue School. The Earl McPhearsens and Eldred Stones comprised the committee. Guests were from

Hangtown Twirlers, Highlanders, Merry Twirlers and Boots and Slippers. Johnnie Stone, Eldred Stone and Jess Cooley did the calling. The club voted to rejoin the Federation at its last meeting.

—Carmen Schweers

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Robert H. Chevalier photo

STATE FAIR—Harry Case of Placerville dances with his daughter at the California State Fair in Sacramento. For details of folk dancing at Fair, see column at right.

Golden Empire Festival

Continued from Page 3

is the guiding light for dancers in the Willows-Orland area.

Harry Murray, Paradise, whose hobby is sound, has promised to overcome any acoustical difficulties that may arise. He is assisted by Ray Koehl, Chico. Les Beer, Chico businessman and dancer is aiding Mrs. Kingsley in ways and means, LET'S DANCE advertisements and funds-raising.

Invitations are being sent out by Barbara Vaughn, president of the Chico Folk and Square Dance Council. Helen Koehl, columnist for the folk and square dance news in the Chico paper, is handling publicity. For out-of-town dancers who are interested in securing overnight housing in homes of local dancers, Elsie Poetker is the person to contact. Write to her at Rt. 3, Box 634, Chico, or phone FI 2-7685.

An information booth under the chairmanship of Clara and Roy Dyer and staffed by members of the Chico Barn Owl Club will be set up for the convenience of dancers and spectators at the festival hall.

—Helen Koehl



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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.

Folkraft Records has released a slew of recordings all dressed in new jackers with instructions on the back. The playing is a decided improvement over the older records and the unbreakability of the disc itself is a welcome feature. Listed in square and contra series are the following: Folkraft 1148, *Money Musk/Davy, Davy, Nick-Nock*; 1149, *Martha Campbell/Wake Up, Suzan*; 1150, *Sally Goodin/High Level Hornpipe*; 1151, *Devil's Dream/Paddy on the Turnpike*; 1152, *Soldier's Joy/Miller's Reel*; 1153, *Lady Walpole's Reel/Washington Quickstep*. A couple of good English squares, *La Russe Quadrille* and *Cumberland Square* (to an unfamiliar tune) appear on 1143.

A new series on Folkraft selected for use in the elementary school program lists these song-games, play-parries and well established, easy folk dances. *Sing a Song of Sixpence/Bluebird/Jump Jim Crow* (1180); *Paw Paw Patch/Turn the Glasses Over* (1181); *Farmer in the Dell/Oats, Peas, Beans* (1182); *Did You Ever See a Lassie? Mulberry Bush/Carousel* (1183); *Loobie Lou/Five Little Chickadees/Let Your Feet Go Tap* (1184); *Gay Musician/Shoo Fly* (1185); *Brown Eye Mary/Oh Susannah* (1186); *Shoemaker's Dance/Dance of Greeting/Children's Polka* (1187); *Muffin Man/Chimes of Dunkirk/Bleking* (1188); *Bingo/Bow Belinda* (1189); *How D'ye Do My Partner/I Should Like to Go to Shetland/Pease Porridge Hot* (1190); *Round and Round the Village/Bridge of Avignon/A Hunting We Will Go* (1191); *Skip to My Lou/Indian Dance/Jolly is the Miller* (1192).

American and European couple and group dances, many of which are also recorded on other labels, now appear on Folkraft for educational use with clearly written instructions. Included are *The Hatter/Weggis* (1160); *Progressive Two Step/The Roberts* (1161); *Danish Double Quadrille/Seven Steps* (Ruggen) (1163); *St. Bernards Waltz/Gay Gordons* (1162); *Dalu Hambo/Schottische* (1164); *Put Your Little Foot/Manitou* (1165); *Horse and Buggy Schottische/Jenny Lind Polka* (1166); *Circassian Circle/Thady You Gander* (1167).

ROUND-UP. Chet Atkins' recording of *Hey, Mr. Guitar* comes up as one of

the new rounds. You'll find it on Victor 20-6108; or on Capitol 3103 entitled *Hey, Mr. Banjo*.

SQUARES. Bruce Johnson sings *There's a Rainbow 'Round Your Shoulder* and *No No, Nora* on Windsor 7443 (7143, same without calls). A revival of a pair of oldies with a fresh inflection is *Alabama Jubilee* and *Just Because* on Windsor 7444 with B. Johnson; 7144, instrumental. Mike Michele gives us *Louisiana Swing* and *Plaid and Calico* on Western Jubilee 538; same instrumental, WJ 821. WJ 536, *Louisiana Swing* with and without calls; WJ 537, *Plaid and Calico*, with and without.

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By PEG ALLMOND

The Isaac Walton Clubhouse in Salem, Ore., is the meeting place of The Homesteaders, a square and round dance group, whose leaders are Mose and Donna Van Dell. While Mose's calling is good, good, good, right now I want to tell about the coffee cups used by the group. The cups have the insignia of the club baked on, and below "Homestead" is the members' name. Each member is presented a cup when taken into the club. To my delight and surprise, the letters under "Homestead" on my cup spelled out "A Guest". Now I ask you, do you know of a more friendly way to be treated? Donna does the arr work on the cups while Mose practices calls.

* * *

Ed Medley, vice president of the Cayuga Twirlers, made an extensive trip this summer and on the way stopped in at a jumbo size hoedown in Durango, Colo. Six hundred dancers enjoyed an evening of squares and rounds. Featured caller was Mike Michele. Ed brought greetings from Erhel and George Stewart who are prominent in the dance picture in Durango. Ed next stopped at Morristown, Tenn., for the Centennial Celebration, which honored Davy Crockett. This was a three-day affair with streets roped off at night for the Appalachian type dancing, which is done in large circles instead of squares. Live music consisted of fiddle, banjo and guitar, and Ed says they "just dance till they drop." Ed introduced the Cattle Call Waltz.

* * *

The Portola Baladores' party in Sep-



AMERICAN SQUARES

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Let's Dance Squares

As Edited by
ED FERRARIO

VARIATION FOR FORWARD SIX

Presented by HARRY CULLUM

Picked up at Asilomar attributed to George Watts (from lines of three)

Forward six and back with you
*Four little ladies cross trail thru
Turn to the left, go around just one
And form new lines of three.

*Ladies pass thru, cross trail in front of opposite gent, go outside of set and turn left, around one gent, "New lines" tells ladies which gent to join. Ladies move one gent to the left each time, remaining on same side as before. If mixed with other "forward six" figures, must be done twice, to get ladies with opposites. This break will work with lines of two men active, if you lead to the left to begin with, to keep men in correct order.

tember was well attended and many of the dances taught at Camp were on the program. They like their squares too. Amy LaJanetta, Ursula Mooney, Johnny Savage, Jack McKay and Peg Allmond each called two tips.

* * *

Gene Ward, Tex Dehoney and Ruth Graham put the zing in the calling at the Grasshopper Hoedown October 1. Good crowd, too!

* * *

As I stepped up to mike to call at the Federation Festival in Walnut Creek, a friendly person said "How are you, Peg?" and in reply I said "Fine, only I've got butterflies—I always have butterflies in my tummy before I call." Then he said "Well, we have arranged to take care of all callers' butterflies. Just step over to that lady and ask her to take care of your butterflies." And sure enough, she had a big butterfly net, all decorated up with flowers and butterflies. Evidently I'm not the only one who gets 'em.

* * *

Elections can be fun! For days a committee worked behind closed doors, prin-

BREAK

As Used by GLEN STORY

Head two ladies chain across
Turn 'em boys and don't get lost
Heads to the right—circle half, don't
you blunder
Inside arch, outside under.

Circle four in the middle of the floor
Once around—pass thru and around just
one

Line up four, let's have some fun
Forward eight and back that way.

All four gals to the right sashay
Down the line, ladies chain
Across the set, ladies chain
All four ladies grand chain
To an allemande left, etc.

ing, cutting out pictures, drawing cartoons, composing poetry(?) — and the night of the Square Cutter election, the hall walls were covered with large, "corny" campaign slogans for each couple in the club. There was much monkey business, electioneering and marching around with signs. The elected committee named George Trabert to serve a second term as president.

ARE YOU GUILTY?



From Southern California Callers Pow-Wow

Do you always box the gnat or try a dishrag loop on the double turnbacks from a grand right and left? It's O.K. if the caller asks for such acrobatics. Otherwise, a simple hand swing is the ticket.

Fresnotes

Plan launched to pool efforts of teachers

The meeting of the coordinating committee of the Fresno Folk Dance Council in September was productive of a good working idea to standardize and promote the teaching of folk dancing in the area. All the folk dance teachers, whether regularly conducting classes or whether teaching in clubs on a voluntary basis, are to meet at stated periods to pool their knowledge; go over dances which one or another consider as "musts" and decide whether or not they should be taught generally here; iron out details regarding dance directions which might be confusing, and in general work as a team to coordinate and encourage the teaching of folk dancing. The proposal was made by Wilma Graesch. Z. A. Bump will be chairman of the group.

The Square Rounders, after a summer recess, have resumed their Saturday evening meetings in the Danish Hall at Voorman and Yosemite avenues. Officers of the group are Sally Fioren, president; Salvador Rodriguez, vice president; Nancy Webster, secretary, and Nick Nechvaral, treasurer.

Did I say "recess"? Well, it really wasn't much of a recess since they actively supported the folk dance doings at Roeding Park this summer; the Council Workshop and the Fresno Dance Guild, which are the two advanced and intermediate classes sponsored by the Council, and all the Friday weekly parties. Nor only that but they set the fad for the Bermuda shorts which the men sported on the park pavilions. And very becoming they were too, not to mention comfortable.

And as if that were not enough, they started on the beautiful decorations for the Cotton Fantasy Festival. They certainly more than carried on the Fresno tradition by that extra special festive air which lovely decorations engender.

In case you think it takes a lot of work and time to create such decorations, you are right.

To end on a personal note, two lively members of the Square Rounders who celebrated their 25th wedding anniversary in August are Floyd and Evelyn Lobbree. Saludos y felicitaciones, skol and auguri!

—Mary Spring

THE EDITOR'S MAIL BOX

Editor:

Ye Gods!! How could you ever describe the costumes on your cover of September, 1955, as Ukrainian!

Especially since you go to such detail on Ukrainian costumes in the same issue.

You had better make it a big, big correction in the next issue and whoever was responsible for the goof ought to be made to sit out every folk dance for the next six months.

A Ukrainian and a folk dancer.

—Michael Peters, Corona, L.I., N.Y.

(Reader Peters understandably took "Ukrainian Costumes" to be a caption for the picture of Danny and his gals whereas it was intended to be read with "In This Issue" and referred to Lindy Landauer's article. Technical steps including a new color plate are being taken to avoid confusion in the future.—Ed.)

Editor:

... I have certainly missed my wonderful class I taught in San Diego, missed my magazine (LET'S DANCE) and everything connected to this wonderful thing we have.

Of all the places I've seen, I think Guam needs folk dancing most of all. I think it will be a little difficult to get it started because people out here seem to become afflicted with "bar-stool-itis" and it's rather difficult to interest them in anything removed from this association. But as a folk dancer and teacher always believes, where there is a will there is a way. . . .

I went to a farewell party for an officer who was leaving for U.S.A. I heard the strains of Polyonka coming through the door. I dashed in and met . . . a very lovely couple, Mr. and Mrs. Anderson from Walnut Creek. Well, it was like water in the desert to me. We had a nice chat and maybe we can work together on a future of folk dancing on Guam. . . .

Evelyn Prewett, Guam

Editor:

... Enjoy LET'S DANCE very much. It's a fine publication for the devotees of folk and square dances in this part of the country. I look forward to getting mine each month. . . .

—Lucy K. McMillan, San Jose

Editor:

... We enjoy LET'S DANCE very much and read it from cover to cover, also check the Calendar for festival dates. . . .

—Roe and Eileen Fuller, Sacramento

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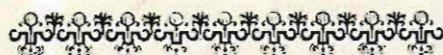
1 Party Announcements

SANTA ROSA MERRY MIXERS. Every third Saturday. Monroe Clubhouse, Santa Rosa.
RICHMOND CIRCLE-UP Folk Dancers. Every First Saturday. Longfellow Jr. High School. 23rd and McDonald, Richmond.
MILLBRAE HIGHLANDERS PARTY. 3rd Sat. Taylor Blvd. School. Exhibitions: Famous Schuhplattler group. Trachtengruppe der Naturfreunde. Class Wed. Teacher, Walter Grothe.
MENLOS AMIGOS. Party every second Saturday. Hillview School, Santa Cruz Ave., Menlo Park. Begins 8:30 p.m.
MISSION DOLORES BELLES & BEAUX. Party every second Saturday. 1074 Valencia St., San Francisco.

2 Dance Instruction

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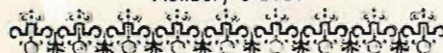
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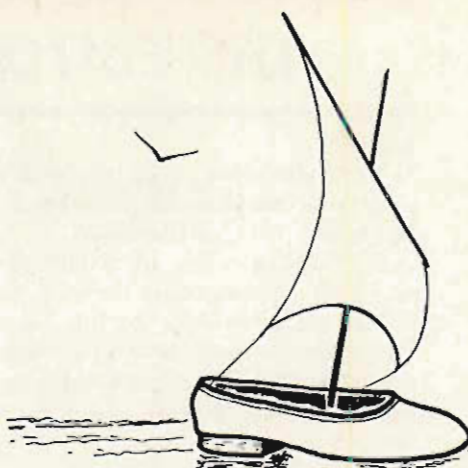
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