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# Let's Dance

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# Let's Dance

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EDITOR

JANE MOLINARI

ASSOCIATE EDITOR

AL MOLINARI

BUSINESS MANAGER

DON SPIER

CONTRIBUTORS

HILDA SACKS

PEG ALLMOND

HENRY L. BLOOM

ROBERT H. CHEVALIER

PHIL ENG

ED FERRARIO

MIRIAM LIDSTER

CARMEN SCHWEERS

MARY SPRING

TED WALKER

PAUL ERFER

DOROTHY TAMBURINI

VI. DEXHEIMER

EXECUTIVE STAFF

President, North—Frank Kane,

332 Prospect Drive, San Rafael

Recording Secretary, North

—Florence Lippincott,

2192 Francisco Road, Santa Rosa

President, South—Paul Pritchard,

5552 Mesmer Avenue, Culver City

Recording Secretary, South

—Valerie Staigh,

3918 Second Avenue, Los Angeles 8

OFFICES

Publication & General Office—Folk Dance

Federation of California, 150 Powell Street,

San Francisco: SUTTER 1-8334.

Gladys Schwartz, Secretary

Advertising, Circulation, Subscriptions

—Federation Office above

Editorial—2521 Pfeiffer Lane, San Jose

Business Manager—Don Spier,

1915 California Street, San Francisco.

PROspect 6-2178

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## ON OUR COVER

Folk dancing in Dalecarlia, Sweden.

(Courtesy of the American News Exchange, New York)

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# Your December Host



Invites you to a

## Christmas Festival in San Francisco

The San Francisco Council of Folk Dance Groups will host the December Federation Festival Sunday, December 2, sponsored by the San Francisco Recreation and Park Department. It will be held at the Eureka Playground, the newest addition to San Francisco's modern recreation facilities on Collingwood between 18th and 19th Street, two blocks from Market Street and Castro. A Federation Council meeting will be at 12:30, dancing from 1:30 to 5:30; 7:30 to 10:30. Kolos, 7:00 to 7:30.

Out-o-towners driving to San Francisco for the festival are urged to come early and visit in our scenic city. To travel the freeway from Visitation Valley to the Bay Bridge is worth the trip alone. Our restaurants are the best and those of you staying for the evening program can select a dinner from the country of your choice. Within a three mile radius you may enjoy Mexican, French, Russian, Italian or American meals which would be featured in the countries of their origin.

Our theme for December will be Christmas with a Scandinavian program in the afternoon, Mexican program in the evening. Novel decorations are possible because the San Francisco Council has sold Christmas decorations in order to raise money for our Youth Scholarship program.

Exhibitions will include the Scandinavian Lucia Festival of Light by the Scandinavian Folk Dancers of San Francisco, dance given by the Mission High School Folk Dance Group, directed by LENORE BRAVO and many other surprises for all. The evening program will be held at Collingwood Hall, 97 Collingwood and our own GRACE PERRYMAN is supplying a Pinata.

So you see we've really planned a day of dancing and Christmas cheer; good callers, exhibitions, and a program with plenty of dancing and fun for all. Save the date, December 2, San Francisco.



# Frankly Speaking



December, and the holidays are upon us!

December also marks the halfway point in the current administration. To many that means nothing, and I feel sure that this is about as far as they will read of this article. To those of you that are still with me, I wish to say thank you for the support that you have given your present officers. Getting involved in the political end of the organization is like a hobby within a hobby. There are those that have gone into the dancing to be part of the exhibition groups, and some have gone on to teach their hobby to others. These also, are just further exploitations of their chosen avocation.

Those of us that have decided to be involved in the politics are most generally known as "nuts." Sometimes it isn't too difficult to agree with that statement. But nutty though we may be in some eyes, it does happen to be fun to be able to guide a few of the destinies of our movement. It is especially fun when it becomes apparent that people in all quarters are pulling for you and helping to make the path easier.

In an organization as large as ours there are bound to be differences of opinions and disagreements among our members. It is also true that at times we go along with a decision that may not be to our liking. But it is always the majority rule that prevails — and you set that rule.

Personally I am grateful that so many of the "old timers" in the movement have seen fit to lend a hand or a bit of advice when needed. Many a "new idea" may be indelibly recorded in a past president's memory that never did become a written record of the minutes. Their remembrances have saved us from many a faltering step. Should there be any that have felt they haven't been consulted to date — please come forward.

But the views of the so-called old timers aren't the only ones needed. Your voice is also needed to keep things running smoothly. Your voice can be heard through your representative at the Council Meetings. Frankly speaking — as the heading above says — there are entirely too few taking a part in the running of your organization.

The Festival in Fresno was well attended but only 20 clubs signed the roster at the Council Meeting. That is only one tenth of the members that should be there. Was your club one of these, and if not, where was your representative?

Now since this is the Holiday Season as I mentioned at the start of this let's do a bit of giving. Let's give our clubs the representation they should have by giving the ones who should be attending the meeting — a big push. I'll give added thanks for the additional support and we'll all give the Folk Dance Federation a bright start in the New Year.

Happy Holidays to all.

FRANK KANE, *President,*





Festival at Naas-Floda-LtoR — Aurelia Friborg,  
Clarice Wills, Wayne Wills, Anta Ryman, Jerry Joris.

Edgar and Hjordis Raafeldt of Copenhagen *AP*



Dancing in the rain at the Copenhagen historical outdoor museum.





## Christmas Time in Sweden

Yule may have come from *hjul*, meaning wheel, which suggests the turning of the seasons. When Sweden became Christianized, the celebration of Christ's birth added a new significance to the ancient winter festival, but did not entirely displace secular beliefs and practices. Since singing and dancing were a part of the pre-Christian festival it was only natural that they should be used in the new festivities as well.

The Swedish Christmas (jul) begins on December 13, known as Lucia Day. Early in the morning on this date, at first cock-crow, households throughout the land are awakened by a "Lucia." She is usually the eldest daughter of the family, dressed in traditional white robe with crimson sash, and wearing a crown with lighted candles. It is customary for her to carry a tray with coffee and special saffron buns to each one in the family as she serenades him with the lovely old Sicilian melody, Santa Lucia.

This custom began long ago. According to legend, Lucia was a medieval saint who carried food and drink to hungry folk in the province of Varmland during a period of famine. Because she was seen crossing Lake Vanern clothed in white and with a crown of light encircling her head, the modern Lucias dress in white and wear crowns with lighted candles, or *levande ljus* (living candles) as they are called in Sweden.

This festival has been celebrated in many provinces since the Middle Ages, and its traditions have for centuries been passed from one generation to another. The Lucia legend is said to have originated in Syracuse, on the island of Sicily. There, the first Lucia, a young girl about to be a bride, gave her entire dowry to the poor people of her village and admitted that she had become a Christian. Accused of witchcraft, she was taken prisoner and burned at the stake, December 13, 304 A.D. Later, she was canonized by the early Church and thus received the name by which she is now known — Santa Lucia. She is sometimes pictured by Italian artists as a blind girl holding a lamp. There are many legends, but in each one, Lucia becomes the symbol of light and hope to mankind. She comes on the darkest day of the year to herald the glad Christmas time.

Many old beliefs exist in connection with the day, which, according to the Old Style Julian Calendar, was the shortest day of the year. It marked the solstice, the date upon which the sun apparently stands still in its motion from the equator. This they recognized as the turning point toward spring. All the work of harvesting, spinning, weaving, baking and brewing must be finished and the whole house thoroughly cleaned and put in order for the Christmas holidays so soon to follow. If these preparations are made, happiness and prosperity will follow throughout the year.

So the Christmas holiday begins with feasting, merriment, singing and a spirit of friendliness and goodwill to all.

On Christmas eve, a unique custom is celebrated — the dipping of bread in the pot, known as *doppa i grytan*. This ancient rite is observed in remembrance of famine, when the only food available was dark bread and broth. It is customary for the whole household to gather in the kitchen for this ceremony.



A favorite decoration used in Swedish homes is a flowering begonia called "Christmas Joy." There is a legend of the country people who were so poor they could make no special preparations for the children at Christmas time; but when darkness came, a light settled over the dark forest and there they discovered the Christmas rose — a flower which has always since bloomed at this season of the year.

As church bells begin to "ring in" the Christmas, families read the Nativity story, sing well-loved carols, and open presents left by the Yule goat, *julbocken*. Sweden's gift-bearer. An appropriate rhyme accompanies each gift and must be read aloud, to the amusement of all, before the gift may be opened. After exchanging gifts the family sits down to a supper which consists of special fish, *lutfisk*, and rice pudding, *julgrot*. Everyone knows that the pudding contains a single almond and that the lucky person who finds it will be the first to marry during the coming year. Each person must make up a jingle before he may taste his serving.

A bowl of pudding is always ceremoniously set aside for the Yule man, *jultomten*, a small gnome who somewhat resembles our Santa Claus. Even the birds have a Merry Christmas, for outside each home a sheaf of grain is tied to a pole high above the snow-covered ground for the golden-gray sparrows which flutter about.

Gifts, gentleness, and happiness belong to Christmas Eve. As good-nights are said, each one makes the wish —

"May God bless your Christmas;  
May it last till Easter."

It is said that the Swedish people have only two holidays a year, one being Christmas and the other being Easter.

Swedish girls in national costumes making Christmas decorations of straw.

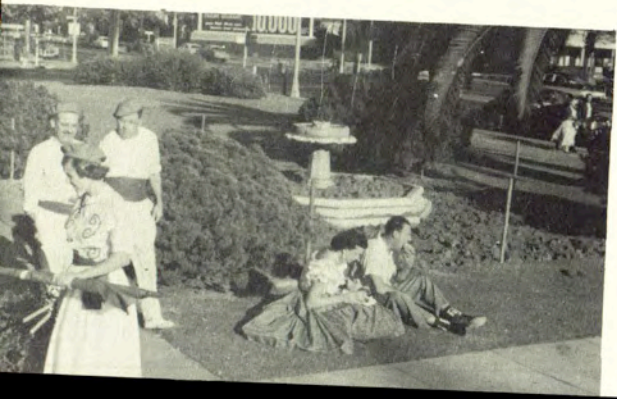




(Photos by John Moore) Bob Chevalier



## RAISIN FESTIV







AL FRESNO '56





## December Folklore

Since the 4th century, December 25th has been celebrated as the birthday of Christ. But, it was the feast of the winter solstice long before Christ was born in Bethlehem, and as far back as time is recorded. The festival of Christ's birth was, in the early days of christianity, celebrated on various days of December, January, and March.

This month I would like to tell you of the interesting folklore of Christmas and New Year's Eve. Some of the oldest Christmas customs are Scandinavian. Peace and goodwill is the order of the season. Courts are closed, old quarrels are adjusted and feuds are forgotten. In Denmark a pretty symbol of the spirit that reigns is the Yulenight practice of placing in a row every pair of shoes in each household, typifying that during the year the family will live together in peace and harmony. In France this is the eve when Bonhomme Noel leaves gifts for French children on the hearth, or his companion Pere Fouettard leaves bundles of switches for the bad ones.

The Christmas custom which is observed by the most people is that of the adoration of the Christ child in his manger. It is said that the creche or nativity scene which features the representation of the birth of Christ in the stable was brought into the Church by St. Francis. In Italy, the creche or presepio as it is called there, is found in every home. Long before Xmas, little clay figures of the Holy Family, the angels, shepherds, and kings are on sale in every market and village fair. The settings for the mangers are built at home and are usually very artistic. On Christmas Eve, the children surprise their elders by reciting little verses before the creche. A highlight of many European Christmas celebrations is the procession of children and adults who go through the streets singing as they carry a nativity scene.

Perhaps one of the most interesting of the Christmas customs as far as folk-dancers are concerned is the tradition of singing carols. For in its earliest form in pagan times, the carol was a round dance, with the chorus being sung by the dancers, and the stanzas sung by a leader. In the 12th century the "carola" spread from Spain to Norway and its form was a kind of processional march—it was a dance-song particular to May celebrations, later becoming a feature of all festivals. Even after the practice of dancing to the carol discontinued, the song continued to be a part of many festive occasions other than Christmas for the verses were not necessarily religious in nature. The word "carol" is now an English word, meaning a Christmas song, although nearly every country has its own songs which are an important part of the Christmas celebration. Most of the carols which we now sing come to us from England, many having been composed in the 15th century. During the rule of Cromwell, Christmas was abolished and any form of celebration forbidden. The carols went underground and it was not until the 19th century that many of the old manuscripts were recovered and the old songs again made popular.

The burning of the Yule log, was an ancient Christmas ceremony descending from the Scandinavians, who at their feast of Jul used to kindle huge bonfires in honor of their God Thor. The Yugoslavians also have their Yule log. . . The day before Xmas the men of the family go to the forest to find a young





oak for their Yule log. The tree is selected with care and cut with great ceremonial precision. The sign of the cross is made before the ax touches the trunk. The oak must fall towards the east at the moment of sunrise. Should the branches touch those of any other tree, bad luck will disturb the family during the coming year. Their arrival home with the Yule log is hailed with songs and pistol shots. In the evening the log is placed in the fireplace with one end extending toward the room. It is considered unlucky to let the Yule log burn out and certain members of the family keep vigil with it throughout the night.

Many countries have their popular legends claiming for them the honor of having given the Christmas tree to the world. These legends merging together finally led to the permanent establishment of the Christmas tree. However, as a regular institution, it can only be traced back to the 16th century where it is mentioned and described in Germany and in German books and manuscripts. For 200 years the fashion maintained itself along the Rhine, when suddenly it spread all over Germany, and 50 years later conquered most of Christendom. In America, the German emigrant brought the tree with him and it was soon taken up by all people.

The ceremonies which mark the passing of the old year and the welcome to the new year are as diverse as the communities which observe them. Since pagan man first began to reckon the passage of time, with his most crude calendar, the occasion of the start of a New Year has been one of rejoicing and hope that the future would bring greater success and happiness.

The beginning of the New Year is celebrated in Italy with many holiday festivities. It is customary on this day for children to receive gifts of money from their parents. At Capri, groups of dancers meet to hold Tarantella contests.

Many of the German customs for the celebration of New Year's are local rather than typical of the whole country. In cities, such as Berlin, it used to be traditional to strike on the head any citizen foolish enough to wear a high silk hat. The hat would be hammered down over the ears of the luckless man until its rim burst and the crown flew off. . . In Frankfort, it is the custom for the whole city to wish itself a happy New Year. At the first stroke of midnight, windows are thrown wide open, and all the dwellers of the town, young and old together, stand with glasses raised high and shout, "Happy New Year." By the last stroke of the cathedral bell, the toast has been drunk and the windows closed, and a hush settles over the deserted streets of the city.

Instead of "blowing in the New Year," as was customary in olden days, the Danish people "smash it in." For months ahead, boys save up worthless crockery. On New Year's Eve they break it against the doors of friends and neighbors. The most popular man in the town or village is he who has the greatest number of old pots and bowls smashed against his front door. According to traditional etiquette, the master of the house rushes out and tries to catch his noisy guests, who run away after the bombardment. They do not run too quickly, however, because those who are caught are treated with cakes, cookies or hot doughnuts.

The New Year's Eve party is a gay affair for young people in Spain, and its importance is increased by the custom on the night of "matching partners" for the coming year. The names of the men and women guests are written



separately on slips of paper, which are numbered in pairs and then drawn by lot. The man and woman who draw the same number become partners not only for the evening, but for the entire year. Custom demands that the young man send the girl flowers or sweets on the day following the party and that he be her escort at the social functions of the next twelve months.

The New Year's celebration in the British Isles is an elaborate one, rich in tradition and custom. Particularly so in Scotland, where as in France, it is a festival more important than Christmas. New Year's is known as "Hogmanay" and the two days together are often called the "Daft (or crazy) Days." In rural towns, the peasant children swaddle themselves together in great sheets so as to form a vast pocket, and then call at the doors of housewives, shouting "Hagmanay" in anticipation of a handout of food. . . . In many parts of England the tradition of "The Cream of the Well" was observed on New Year's Eve. The first water drawn from the well after midnight was "The Cream" and would stay fresh all year round, thus bringing good luck. . . . In many localities, the custom of "dipping in the Bible" is time-honored. The head of the house, as soon as he wakes on New Year's Day, pulls from under his pillow the Bible he has placed there the night before and with his eyes closed opens it and puts his finger on a page. The Bible verse thus chosen tells his fortune for the year.

Most of these customs date back to pre-Christian times and if practiced at all today they are found in isolated rural areas, and with variations in more than one country.

Many of our customs are much like theirs, and many are very different . . . but the underlying spirit of the season all over the world is of peace and goodwill and joy . . . and all of us feel just a little closer to our fellowmen wherever they may live.

A trio from the Twin City Swedish group.







[Courtesy of the American News Exchange, New York]

Young Swedish couple from the Province of Dalecarlia.

## Swedish Folk Dances

The age of actual dancing has not been determined but scholars have thought to have distinguished the figures of dancers on the petroglyphs of the Bronze Age which only serves to prove that the dance existed 2000 years B.C. It was not until the art of writing appeared that we find any reliable authority for the presence of the dance in Sweden. In the medieval Erik's Chronicle we read that when King Valdemar, son of Birger Jarl the founder of the city of Stockholm, celebrated his wedding in the thirteenth century, dances were part of the festivities. It is typical that the first mention of dancing in Sweden should be in connection with a wedding. Celebrations went on for several days and even today the rural wedding is in all probability just about the only occasion when the old dances are executed, to any great extent.

In 1631, King Gustavus Adolphus made the first serious effort to preserve for posterity the melodies of Swedish Folk Music, which until then had been purely traditional, handed down from generation to generation by ear and through memory.

Now there is a great heritage of these songs so rich in homely custom, folk-lore and legend; songs inspired not only by the tales of an ancient people, but by the rhythm of the folk dances, which, traditional in themselves, necessarily influenced the music of the people.

Singers like Jenny Lind and Christine Nilsson, have spread the knowledge of this music far and wide, and today it is known not only in Sweden, but is familiar in the concert halls of the world.

Folk dance societies in Sweden as well as in America have served to keep the tradition of the folk dance alive. In 1935 a folk dance team was formed by the personnel onboard one of the Swedish American Line's vessels and shortly thereafter teams were also started on the other passenger vessels of the Line. Since then these teams have performed for more than a hundred thousand passengers on cruises to all parts of the world as well as during regular transatlantic voyages. They have also appeared at Carnegie Hall, the Rainbow Room, the Starlight Roof of the Waldorf Astoria and similar entertainment centers abroad. The teams consisting of from four to twelve couples accompanied by a fiddler, dress in the National costumes which vary according to the province from which the wearer comes. The men's waistcoats and girls bodices are often weaves peculiar to their province and may be found in tapestries of that district. The people of Sweden are extremely proud of the great variety and beauty of their regional costumes.

Among the most popular dances performed by these troupes are "Klappdansen," (the handclapping dance) which thousands of passengers have learned to dance on board, "Vindmolledansen," (the windmill dance), "Oxdansen," (the ox dance), "Schottis," a variation of an old French dance, and "Hambo" (a corruption of "Hamburg" indicating its source). Others such as Vingakersdansen, Frykdalspolska, Fjällnaspolska, Västgotapolskan, Daldansen, and Gotlandskardrilj take their names from the tracts where they originated.





(Courtesy of the American News Exchange, New York)

Team of Swedish village fiddlers.

The Swedish Hambo . . . the full title of the dance is Hambo Polska. The Polska was a dance with many variations, but derived originally from Polish influence as far back as 1600. "Hambo" is a corruption of "Hamburg," and simply indicated a version of the polska that probably had its original influence from Germany. The Hambo Polska in its present form dates from about 1850. The older forms of the Polska, like most of the court dances of the Renaissance period, consisted of a slow promenade for the first part and gyrating turns for the second part of the dance. The present Hambo Polska still retains that form. As in all folk dances, there are regional variations on the Hambo Polska, but essentially they are the same. The version danced here is the smoother ballroom version as danced in Stockholm, as opposed to a more vigorous version that is danced in the rural sections of Sweden.



[Courtesy of the American News Exchange, New York]

Ancient Swedish wood house forms a backdrop for costumed dancers. It is constructed with horizontal timbers, as were the log cabins first built here by Swedish colonists in 1638.



RESEARCH COMMITTEE: Frances Peters, Wilma Anderson, Vera Jones, Helen Saunders and Dorothy Tamburini

## Snoa

(Pivot Dance) SWEDISH

Snoa, pronounced Snoo'-a, is an old time couple dance. It is popular mostly in Stockholm, where it is used as an alternate dance to the polka. The usual practice at the "oldtime" dances there is for the orchestra to play two selections for each dance tip. In the case of the polka, the Polkett (simply a dancing of very small polka steps in closed Polka-Mazurka pos) is danced during the first piece, and a pivot is danced during the second selection. Snoa was presented at College of the Pacific Folk Dance Camp in 1956 by Gordon Tracie, who learned it in Stockholm in 1947-48.

In Sweden, this dance is not classified as a "folk dance," but merely as an "oldtime dance." Among Swedish fold fiddlers and folk dance leaders generally, the polka is not considered old enough to be called FOLK music or FOLK dance!

MUSIC: Record: Sonora 3638, Muckar Polka: Tono 20080, Svensk Klarinet Polka. Both are imports.

FORMATION: Couples anywhere on the floor. Move LOD.

STEPS: Walk\*, Pivot\*: danced with relaxed knee.

NOTE: Although done to polka music, this dance has no polka step in it.

| MUSIC 2/4                      | PATTERN  |
|--------------------------------|--|
| Measures                       |  |
| I. OPEN WALK FORWARD           |  |
| any even<br>number of<br>meas. | In open pos*, starting on outside ft (ML-WR), walk fwd<br>LOD any even number of light springy steps.  |
| II. PIVOT                      |  |
| any even<br>number of<br>meas. | M: While assuming closed shoulder-waist pos*, take a short jump (both ft) with stamp<br>(ct 1), step R into pivot (ct 2) and continue pivot at will.<br>W: While taking shoulder-waist pos*, W continue to step R L as usual, following M lead<br>into pivot. continue pivot as long as desired.<br>NOTE: Steps may be alternated at will, always continuing to move fwd LOD. Changes are<br>made as desired — preferably at the beginning of any 4 meas phrase. Though shoulder-<br>waist pos* is the simplest hold during the turn, the Svenska Ungdomsringen far Bygde-<br>kultur encourages "Swedish Folk Dance Hold." Regular ballroom pos is never used.<br>* See "Folk Dances From Near and Far" Vol I-VII. |

# Dr Gsatzlig

(Der Kzahtzlik) SWISS

Dr Gsatzlig, from Appenzell in Switzerland, was introduced by Jane Farwell at the Reunion Institute of the Stockton Folk Dance Camp in October, 1954.

MUSIC: Record: Folk Dancer MH1114-B "Dr Gsatzlig"

FORMATION: Piano: "12 Schweizer Tanze," L. Witzig & A. Stern  
Pub. Hug & Co., Zurich

Although the music is written in 2/4 meter, it is slow and has the quality of a schottische.

STEPS: Cpls in closed pos, M back to ctr, joined hands outstretched LOD.  
Side Step: step sdwd in direction indicated (ct 1), close\* (ct &).  
Hackschottische, Swiss Polka, Step-hop\*

## MUSIC 2/4

## PATTERN

Measures  
up-beat &  
4 meas

INTRODUCTION. Up-beat and 4 meas (on above record).

### I. DR GSATZLIG (SIDE STEP)

- A 1-2 Beginning ML-WR, dance 4 side steps LOD.  
3 2 side steps RLOD (CW), with joined hands bending back at elbows to indicate change of direction (upper arms still extended).  
4 2 side steps LOD, with arms outstretched twd LOD.  
5-8 Repeat action of meas 1-4, beginning MR-WL, and moving in opp direction (CW).  
1-8 Repeat action of meas 1-8.  
(repeated)

### II. HACKECHOTTISCHE (HEEL AND TOE SCHOTTISCHE)

- B 9-10 Ptrs still in closed pos.  
Beginning ML-WR, take a heel and toe (cts 1, 2), and a step-close-step (cts 1 & 2 twd LOD. Finish facing RLOD.  
11-12 Repeat action of meas 9-10, beginning MR-WL and moving RLOD (CW).  
13-16 In shoulder-waist pos, turn CW with 4 Swiss Schottische steps (step-close-step, cts 1 & 2), making 2 turns while moving LOD (CCW).  
9-16 Repeat action of meas 9-16.  
(repeated)

### III. DR GSATZLIG (SIDE STEP)

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

### IV. TRULL POLKA (TURNING POLKA)

- C 17-18 Ptrs facing — M facing LOD, arms folded across chest; W back to LOD, hands on hips.  
Beginning ML-WR, take 2 Swiss Polka steps moving LOD. (Swiss Polka: step-close-step-hop, cts 1 & 2 &)  
19-20 With 4 step-hops, both move LOD. M goes fwd, beginning with a stamp on L, while W turns CW twice, beginning R.  
21-24 Repeat action of meas 17-20.  
17-24 Repeat action of meas 17-24, but with raised R hands joined.  
(repeated)  
On step-hops W turns CW under joined hands.

### V. DR GSATZLIG (SIDE STEP)

- A 1-8 Repeat action of Fig I, meas 1.8.



RESEARCH COMMITTEE: Gordon Engler, Paul Pritchard, Marion Wilson and Dorothy Tamburini

# Alunelul

(Ah-loo-NEH-loo) RUMANIAN

Alunelul means "Little Hazelnut." This dance was presented at the 1956 Folk Dance Camp at College of the Pacific by Dick Crum, who learned it from Larisa Lucaci at Folk Dance House, N.Y.

MUSIC: Record: Folk Dancer MH-1120

FORMATION: No ptrs necessary; closed circle, all facing ctr; bodies held erect, arms straight out to sides, hands on nearest shoulders of adjacent dancers. Small circles of 8-10 persons are suggested. Dancers face ctr of circle during entire dance.

STEPS: Sideward run, Stamp\*

| MUSIC 2/4 |                     | PATTERN  |
|-----------|---------------------|--|
| B         | Measures<br>4 meas. | INTRODUCTION   |
| A         | 1                   | I. <i>FIVE STEPS AND STAMPS</i><br>Move sdwd to R with 4 light running steps, beginning R and stepping L behind R: R (ct 1); L (ct &); R (ct 2); L (ct &). |
|           | 2                   | Step R sdwd to R again (ct 1); lightly stamp L/heel beside R, no wt (ct &); lightly stamp L/heel beside R again, no wt (ct 2); hold (ct &).                |
|           | 3-4                 | Beginning L and moving sdwd to L, repeat action of meas 1-2.   |
|           | 1-4<br>(repeated)   | Repeat action of Fig I, meas 1-4.  |
| B         | 5                   | II. <i>THREE STEPS AND STAMP</i><br>Step to R on R (ct 1); step L behind R (ct &); step to R on R (ct 2); lightly stamp L heel beside R, no wt (ct &).     |
|           | 6                   | Beginning L and moving to L (CW), repeat action of Fig II, meas 5.   |
|           | 7-8                 | Repeat action of Fig II, meas 5-6.   |
|           | 5                   | III. <i>ONE STEP AND STAMP</i><br>Dance in place. Step R (ct 1); stamp L heel beside R, no wt (ct &); step L (ct 2); stamp R heel beside L, no wt (ct &).  |
|           | 6                   | Step R (ct 1); stamp L heel beside R, no wt (ct &); stamp L heel again, no wt (ct 2); hold (ct &).   |
|           | 7-8                 | Beginning L, repeat action of Fig III, meas 5-6.<br>Repeat dance from beginning. It is done 5 times to the record.   |



Changs Barbecue

(Photos by Bob Chevalier)



Bob and Katherine Chevalier, Halloween party at Changs.



👉 The one that helps mix up your mag.

"Night in the Orient" was the theme of the recent party hosted by the Seminary Swingers of Oakland.

(Photo by Nels Jorgensen)





# Southern California Report

PAUL PRITCHARD

Hello again, folks. Just looking in again for a moment, to see how everybody is and let you know that as far as I can see, things are going strong here in the Southland. Oh sure, here and there we find differences of opinion, but I think in the main, we're progressing nicely.

To show how we're expanding, this month we see new clubs from all corners of the Southern Federation's balliwick signing up. We'd like to welcome right here the MAZAL TOV DANCERS of San Diego, the TAFT FOLK DANCERS, the FIESTA DANCERS of Hollywood, and the HEMET FOLK DANCE CLUB.

With the AMERICAN-HUNGARIAN CLUB added to the roster, we can now boast 4 "ethnic" groups, too. The others are our long-time members, HELEN YOST'S JARABE CLUB, and the IRISH ROVERS and POLISH ALLIANCE — the latter two have joined us this summer! Perhaps with a closer association with these nationality groups, we can learn the dances of the foreign countries with much less difficulty and more likelihood of authenticity. A good thing to have, if it will work thusly!

I don't have too much to report of club activities at this moment inasmuch as I was caught off base here, and hadn't time before deadline to go scratching for news items. There was a big kick-off party though, down in San Diego, hosted by those clubs there, for the purpose of raising revenue to finance the Statewide Festival this spring. I am told it was quite successful. Likewise, the WESTWOOD CO-OP held one for the same purpose in Los Angeles. This I did get to see, and truly, it would have been nice to have had a cameraman there to take pictures of the beautiful cakes, all made and decorated by Westwoodites. Would have made a nice picture for "Let's Dance."

The SILVERADO FOLK DANCERS celebrated their 10th Anniversary with a big birthday party the same week. As VIRGIL said, it was a grand brawl, and it just doesn't seem 10 years ago that this club started. However, when you count back; sure enough, 1946 was the year!

Then of course, there was the annual Hallowe'en party that the GANDY DANCERS had. This is the one occasion when they let their hair down collectively and cut up like kids again. Many wierd costumes, and the stunts and decorations worked out by ROBIN ALLEN and VINCE EVANCHUK were superb.

At this time, I'd like to wish everybody, not only our Southern Federation people, but friends and folk dancers everywhere, best wishes for the Christmastide, and for the year to come. In this, I know all the other members of the Executive Council join me. The spirit of friendliness and good-will which we find at Christmas, is the same spirit which we profess to be the aim of our folk dance movement, and which we shall, I hope, endeavor to live by for the entire year.

Merry Christmas!

PAUL PRITCHARD, *President, South.*



(Photo By Henry Bloom)

Minnie Anstine of Santa Barbara, former president of the Folk Dance Federation, South, modeling a Swedish costume which won first prize at the "Gandy Dancers Ball" held at Santa Monica, July, 1956, for the most beautiful and authentic costume.



# Square Dancing Has Changed

By JACK MCKAY

(This is the eleventh of a series of articles covering secondary fundamentals of Square Dance.

## CATCH ALL EIGHT

Definition: Turn a person with a designated hand, walking half way round thereby exchanging position. Turn the same person with the other hand, walking all the way round.

Catch All Eight, like many of the other secondary fundamentals we have considered was originally a complete figure or dance, and the call follows:

First couple balance and swing  
Go down the center and divide the ring  
Lady go right, gent go left  
Catch All Eight by the right hand  
Go half way round  
Back by the left, go all the way round  
Give your corner a 2 hand swing  
Treat your partner just the same  
That's your partner, pass her by  
Pick up the next girl on the fly (right hand lady)  
Promenade.

(Repeat 3 times to get original partner.)

Today, either of two commands are used for this movement "Catch All Eight" or, simply, "Turn 'em by the right (or left) hand half way round, back by the left (or right) hand all the way round," and is used not as a complete figure but as a fundamental in breaks, or other figures. Another figure using this fundamental is "Texas Whirlwind" or "Texas Tornado" — it is still called and is fun to dance:

## TEXAS WHIRLWIND or TEXAS TORNADO

Ladies to the center and back to the bar  
Gents to the center with a right hand star  
Back by the left but not too far  
Pass your own and turn the next with the right  
hand half way round  
Back by the left go all the way round  
Left hand lady with the right hand round  
Back to your partner with the left hand round  
Go all the way round  
Gents to the center for a right hand star  
Repeat 3 times.

A few interesting uses in choruses follow:

In a Grand Right and Left:

Meet your partner with the right hand half  
Back with the left, go all the way round  
To the corner lady with the right hand,  
Go half way round  
Back by the left like a left allemande  
Partner right, right and left grand

From a Men's left hand star:

Meet your partner with the right hand, half,  
Back by the left hand, all the way round and  
Into the center like an allemande Thar  
Shoot the star, do-sa-do with the next in line  
Turn around and swing your own.

Also from a left hand star:

Meet your partner by the right hand, half way round  
Back by the left for a Do-Pas-o  
Partner left, corner right, partner left

### WEAVE THE RING

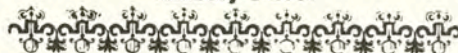
Definition: Do a grand right and left without touching hands. Currently this call has not been used with many variations, but is one with which the modern square dancer must be familiar.



BRAIDS  
RIBBONS

Will be leaving Dec. 30 for Canary Islands, Portugal, Spain and Maljorea. Contact me if you would like any particular costume items from these countries. Will be back April 30, 1957.

1521 Euclid Ave. Berkeley, Calif.  
ASHbury 3-2161



PARTY—Advanced party. December 8th at Le Conte School, Ellsworth and Russell. Berkeley, 8:30 to 12:00.

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# The Promenade

By PEG ALLMOND

Suggestions for a Christmas Party — and this is a Christmas Tree Trimming Party. Plan this party two or three weeks before Christmas, hold it on Sunday if possible and invite club members, and their children. Have them come early in the afternoon; plan a pot luck supper. Provide the tree and lights and have the tree already set up with the lights in place. Provide popcorn, and cranberries for the "big" children to string; and colored paper, scissors and paste or a stapler — show young children how to make paper chains out of strips of the paper. As each string of corn, berries or paper chain is completed have one of the men put it on the tree. When the tree is decorated, have your pot luck supper, and then play simple games, or dance simple dances in which children and grown-ups can participate — an hour or an hour and a half of this will be enjoyed by everyone. Since the party is planned for a time two or three weeks ahead of Christmas no Santa or gifts are necessary.

**CHRISTMAS PARTY SUGGESTIONS:** Cut Christmas trees, 3 inches high out of green paper, put a silver sticker star at the top of each and write the club member's name on it in silver — use as badges for the Christmas party. For guests, cut colored paper in the shapes of tree ornaments, decorate with stars, and write guest's name on in silver ink or use a white pencil. Carry the idea further — write the names of the round dances to be used during the evening on the little trees or ornaments (one to a tree or ornament) tie these to your real tree as decorations — let your guests come up (when a round dance is due on the program), select a dance and announce it (after you have introduced the guest, of course).

Uncle Sam put his finger on JACK McKAY'S shoulder and ordered him to Georgia for a two-week session in the Army School in Augusta. While he was away PAUL OTIS, JACK SANKEY, RUTH GRAHAM, BOB PAGE, BILL CASTNER and PEG ALLMOND called for Square Cutters, Capers Cutters and Friday night activities at the Square Dance Center.

Has the KNOTHEAD CRAZE hit your club yet? Newest wrinkle in square dance clubs is to become a KNOTHEAD — if you want the particulars on HOW to become one, write to your reporter, 470 — 23rd Avenue, San Francisco, California.

Want to square dance on Saturday night in San Francisco? Consider any or all of the following — you'll have fun — place: Square Dance Center, 1641 Taraval Street.

Folk and Square Dance party — First Saturday night

STAR DUSTERS MONTHLY PARTY — Second Saturday night

BEGINNERS HOEDOWN — Third Saturday night

POLECATS Monthly Party — Fourth Saturday night

SEASIDERS Square Dance Club has a new location — COASTSIDE HALL, Sharp Park. Tuesday nights, PAUL OTIS, caller.

Are your refreshments a problem? Bows and Bells of Oakland have solved this nicely. Their invitation reads "BRING YOUR OWN DUNKING MATERIAL — COFFEE ON THE HOUSE." Good idea — eh?

REDWOOD CITY DOCEY.DOE CLUB held its installation party at MACY'S GARDEN RESTURANT at Hillsdale. They took over the entire dining room, had a bountiful dinner, installed new officers, and danced. This group has a nice practice at their installation party — the outgoing officer introduces the incoming officer and explains the duties of the office (with a bushel of corn thrown in) — and at this particular session so many gifts were exchanged it was like an early Christmas. New officers are: President, AL GARDI; vice president, HUGH VINDAL; secretary, LIN SWENSON; treasurer, MIKE McELHENNEY; board of directors, GEORGE TAYLOR, BOB UHLENBERG and ARMOND AMIOT. Instructors are JACK and DOT SANKEY. Guest callers were JACK McKAY and PEG ALLMOND.

Scandinavian group from Twin City, Minn.





# Let's Form a Set

Edited by ED FERRARIO



## THE SEMI TRAILER

One and three bow and swing  
Go up to the middle and back again  
Forward again and cross trail thru  
And around just one you do do do  
Pass thru and listen to me  
The she around the she and  
The he around the he  
Til you face the center, hear whar I say  
Roll your girl in a half sashay  
And cross the trail thru in the same old way  
Around just one, two lines of four  
Two lines of four like a railroad track  
Forward and eight fall back  
Chain the ladies across the line  
HTurn and chain 'em down the line  
Allemande left you're doing fine  
Grand right and left and keep in time  
(Original partner).

## HAPPY HOLIDAY - - - - - by Jerry Helt

One and three bow and swing  
Lead on out to the right of the ring  
Circle four you're doing fine  
Open out and form two lines  
Forward up and back you roam  
Pass thru and turn alone  
Go forward and back you'll hear me shout  
Pass thru, ladies stand gents turn about  
Balance forward, balance back  
Turn by the right, all the way around  
Allemande left when you come down  
Right and left grand.

# Council Clips

## SAN FRANCISCO

A new Beginners' Folk Dance class has been started by WALTER GROTHE at the Jefferson School, 19th and Irving, on Tuesdays, from 7:30 to 8:45, sponsored by the Swingsters Folk Dance Group. SULBY KELLY has been elected the new President of the Swingsters; ARMAND SCHWARTZ, Vice President; DOROTHEA SCHWARTZ, Secretary; VIC SUTTMAN, Treasurer; OLIVE SMITH, Historian; and JOHN MOONEY, JACK ME-EHAN, ANNE TAIT, BOB HARDER and ED STONE, complete the Advisory Council. Because the Swingsters did not have their usual party in November, they are planning a Christmas party on December 27th, with special events, according to SALLY SUTTMAN.

\* \* \* \*

CHANG member, LOU CONNAROE, who has been busily engaged in writing children's fantasies in book form, while residing temporarily in Denver, returned recently to San Francisco. ALLEN and MABEL WRIGHT have been sending cards to Chang Members from all over Europe. The BILL SORENSON'S have been keeping their friends in San Francisco posted on their activities. The most recent card received by Yours Truly was postmarked from Naples, where Bill has been actively engaged in Navy business. However, he found time to visit the Isle of Capri. FRANCES SCHROEDER of Changs announced her engagement to ARTHUR NOBLE at a recent party. ELIZABETH FULLER reported that a number of Changs' Members danced for the Psychiatric Ward patients at Letterman Hospital.

\* \* \* \*

GARY KIRSCHNER'S First Unitarian Folk Dance Group meets every Tuesday night at the Unitarian Church on Geary and Franklin Streets. Gary has been having a complete review of "Volume A." A Christmas party, which will be held on Tuesday night, December 10th, at 8:00 o'clock, will consist of the 30 basic dances listed in Volume A, plus a guest caller, an exhibition, refreshments and requests. Everyone is welcome.

\* \* \* \*

LEAH JACOBS advises that RIKUDOM, Israeli Dance Group, under the direction of GRACE WEST NEWMAN, is currently working on a very colorful program for the Jewish holiday of Hanukkah, the Festival of Lights, commemorating the liberation of the Jews during the time of Macabees some 2000 years ago. The exhibition group has been invited to dance before a number of organizations in San Francisco and the Bay Area and as far north as Portland and Seattle, the latter two being scheduled for the early part of December.

\* \* \* \*

An unusual contest was staged by ROSETTE ERICKSON at the Merry-mixers' recent picnic arranged by FRANK and MILDRED EMERY. Not all the men present participated, but as the contestants for "Mr. Merry-mixer of 1956" promenaded around the pool, it was difficult to make a single decision, so the following votes were cast by the female spectators: For talent, LES BRILLIANT, for poise, GEORGE HINSON; best physique, AL ALDEN,



most colorful suit, AL BALLOTI; best looking legs, BILL CARROLL; and most unique style, JOE CALARRUHO. And the prize? Each winner received an identical package containing a new summer swim suit (a maple leaf).

\* \* \* \*

The GLEN PARK FOLK DANCERS were hosts to a group of about twenty-five members of the FAIRMOUNT FOLK DANCERS of El Cerrito at Sigmund Stern Grove. The Mexican motif was carried throughout in the dinner and the dance program. During a recent three-day holiday ADA EDDY opened her Dunsmuir home to the Glen Park Folk Dancers, at which time the dancers enjoyed wonderful swimming, barbecued steak, watermelons, besides dancing.

\* \* \* \*

Like other folk dance groups, CARROUSEL numbers more gals than fellows. So the group is delighted to be learning new dances brought back from Stockton Folk Dance Camp by GRACE PERRYMAN that feature one man and two women, namely: Raksi Jaak and Parado de Valdemosa. Then there are line dances, requiring no partner, such as Alunelul and Drmes from Zdendina, plus Mixers such as Doudlebska Polka and Schottis del Norte.

\* \* \* \*

The ALPINEERS and the Bay Area Ski Federation cordially invite you and your friends to the Snow Queen Ball, Friday evening, December 7th, at the Rose and Concert Ballrooms, Sheraton-Palace Hotel. For further information contact the Alpineers' Folk Dance Class or ANNABELLE PEARCE, AT 2-8728.

VI DEXHEIMER

## SACRAMENTO

Sacramento Recreation and Council classes made a change in routine in October, after a trial run with the original arrangement. Now an adult beginners class at Oak Park, with FRANK ROBERTSON teaching squares, folk dancing, OMEGA GRAHAM. A beginners class at Clunie for Senior High and Junior College youngsters, with BRUCE MITCHELL in charge.

October meeting of Sacramento Council at Bret Harte School, after the meeting all present were guests of the TAHOE SWINGERS "Fall Harvest" party.

A Halloween Masquerade party at Donner School by the WHIRL A JIGS opened their fall season of Monthly dances.

TRIPLE S held an Election Party, programs were the ballots, each person voted for his favorite dance, the "Hambo" won.

CIRCLE SQUARE held their first party of the season at Del Paso Manor School.

CENTENNIAL SWINGERS October "Autumn" party was held at their new location for classes and parties, the Oak Avenue School. At Oak Avenue on Sunrise Avenue in Citrus Heights.

HOLLY HOS' danced in the Cafeteria of the Hollywood Park School. VIOLA LOCKEN and CATHY PIRES did "Naka Pueo" in native Hawaiian costumes.



A "fortune" being told at the Sacramento Council Carnival.

Anyone in the Sacramento area interested in learning to folk dance may get started at the Recreation Club houses, with the WHIRL A JIGS, the COUNTRY SWINGERS, or the ARDENEROS.

CIRCLE SQUARE are giving a Valentile party on Saturday, February 9th, instead of their Valentine Festival that has been an annual affair of the club for many years. FRANK KANE will be there to draw some lucky person's picture, maybe you will be the lucky one.

WAGON REELERS held their first party of the season at Theodore Judah School in October. The officers were on the committee.

Twenty-nine from the Sacramento area travelled to Fresno for the Raisin Festival. Twenty-eight stayed at the Park Motel.

The HAROLD WHITTIERs and the BOB SCHWEERS' enjoyed the Dance Arts 11th Anniversary Party, at the Diamond Rink.

CARMEN SCHWEERS

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## FRESNO

Another Raisin Harvest Festival has come and gone, leaving us with a warm and comfortable feeling that folk dancing in California has real vitality. The camp reunion institute was a great success, with approximately two hundred dancers participating, one of them from Montana! Dances taught at the institute, which were first introduced at the 1956 College of the Pacific folk dance camp were Meklenburg mazurka, Eleno Nome, Adarim, Sotis, Parado de Valdemosa, Los Jorongos, and La Mosca. We also particularly noted that the crowd of folk dancers on our auditorium floor on Sunday was larger than any we had seen at our Sunday afternoon festivals. Both the Saturday night after parties — general folk dancing at the Hotel Fresno and the kolo party — indicated that a large group of dancers are simply not satisfied to dance for a mere four hours but can keep on going much longer! When the famous "silent kolo" finally ended the kolo session in the wee small hours it was a most unwilling withdrawal for the "Yugos." It was very interesting to note the impact these kolos had on the ethnic Armenian group which was present (the doings were in the Armenian hall), not to mention the effect of the unfamiliar instruments and rhythms of the Armenian orchestra on our dancers. Representatives of the Armenian American Citizens League were talking in terms of arranging a Yugo-Armenian festival sometime this winter. FILCICH, look to your laurels! Permeating the entire weekend was the enthusiastic spirit which characterizes a truly successful folk dance festival. We want to express our appreciation to our out-of-town friends who came to dance with us and to help make it so.

On November 10th the MERCED WORKSHOP group presented a festival at Los Banos which emphasized the traditional all-out hospitality for which these dancers are so well known. The program was particularly pleasing to us from Fresno as it featured so many dances newly introduced at the 1956 folk dance camps at C.O.P., Idylwild and Santa Barbara. It was such a pleasure to do these dances again so soon after their introduction. The MERCED COUNCIL has been busy all summer with outdoor dancing parties at the pavilion in Applegate Park, Merced.

We don't think it is too early to put in a plug for the annual festival held in Bakersfield the second Saturday in February (Feb. 9th). A large Fresno group is planning to attend. The festival always features an excellent program of exhibitions, which are grouped together, followed by general folk dancing on a huge stage — all with a capacity audience of spectators.

Under the heading of promoting folk dancing: The Council is sponsoring a new beginners class at the Einstein Recreation Hall, Roosevelt and H Sts., Fresno, with FRANCES PETERS as the teacher. The class meets every Tuesday evening at 8:15. The Council has also contracted a television folk dance series over KFRE-TV on Saturday afternoons between 2:30 and 3:30. The program includes dances, narration, costume material and folk dance personalities. The committee in charge consists of MILLIE RODRIGUEZ, PEGGY SCOTT and WILMA ANDERSEN.

MARY SPRING

# The Record Finder

Reviewed by PAUL ERFER

Capitol Records has recently begun a series of International Recordings producing music on the spot in various countries around the world. Many of these have genuine interest to the collector of folk dance music. Listed are POLKAS AND HAMBOS from Sweden, played by Karl Gronstedt's Orchestra on Capitol T-10039; VIENNESE WALTZES recorded by Viennese orchestras on T-10049; MUSIC OF THE SWISS ALPS with plenty of real fine yodeling on T-10009; MUSIC OF THE AUSTRIAN ALPS, featuring Shuh-plattlers, folk songs with native instruments like the zither. Something new has been produced with the CARNAVALITOS DE ARGENTINA on T-10004. Though most of these selections are the popular fun dance, the Carnavalito, included also are excellent examples of the Bailecito, La Zamba and Chacarera, all played by typical orchestras and with distinction. Not so much can be said for those albums representing GREECE, MEXICO, VENICE, and PORTUGAL which sound modern in the North American style and departs considerably from the folk essence. For those interested in folk instruments, music played on the barrel organ in AMSTERDAM has been recorded on Capitol T-10003.

SQUARES. Robby Robertson is out with a couple on Windsor: BASIN STREET BLUES (in a strut rhythm) and WHO'S SORRY NOW? on Windsor 7152 (instrumental 7452); and MY OLD KENTUCKY HOME and FARMERS QUADRILLE (a square called in the manner of a contra) on 1753 (instrumental 7453). JONESY sings AFTER THEY'VE SEEN PAREE and MOUNTAIN DEW on MacGregor 762 (same, no calls, 761); and TRIXIE'S SPECIAL and LOOKIN' BACK TO SEE on 764 (no calls, 763).

Marlinda presents Lank Thompson on 737 in BO WEEVIL and STRUTTIN' DOWN YONDER (same without calls on 1037). And Johnny Schultz does SAY HOWDY with real folksy feeling on Old Timer 8123; flipside, instrumental.

ROUNDS. A couple of new ones are offered by Lloyd Shaw called IDA and MILWAUKEE SCHOTTISCHE on X-87. And PAPER MOON and THAT CERTAIN FEELING are set to round dance routines on Sets in Order 3027.

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## EDITOR'S CORNER

Congratulations FRESNO COUNCIL on your TV program which may be seen on Station KFRE — Channel 12, Saturday afternoons, 2:30 to 3:30. Program chairman is MILLIE RODRIQUEZ, assisted by WILMA ANDERSEN and PEGGY SCOTT.

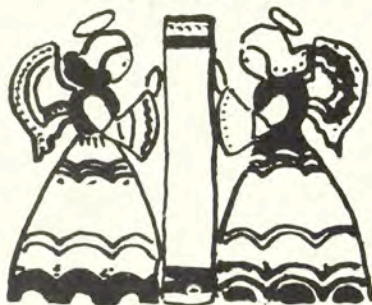
Received a post card from "LET'S DANCE" photographer HENRY BLOOM. Couldn't make out the post date, but the card was from England. HENRY writes, "Having a good time wandering around the city and seeing the sights. Had a nice visit with the SORENSENS. Sorry to report that no Folk Dancing is done in London." — How about that?

Please NOTE — After standing on my head and various other positions, the dance description in the November issue finally came out so that *you* wouldn't have to stand on *your* head to read it . . . we thought . . . but it came out so that you can't make it out whether you stand on your head or not. The end of the OSLO WALTZ is at the top of the page which should be the continuation of BAVNO ORO . . . but wasn't . . . so to all of our "frowning and perplexed friends" please forgive me, and I'll try to run another description . . . FIRED???

The NORDIC FOLK DANCERS directed by ROD FRANTZICH, will perform at the Lucia Festival December 13 at the Golden Gate Turf Club in Albany. This Swedish Festival is staged by Mrs. INGA LINDHOLM and the little Sweden Restaurants. Don't miss this event.

Again, another reminder to send in your club party and festival pictures. Attend your council meetings — support YOUR Federation.

To you and yours I should like to wish all a very happy holiday season and my most sincere wish that your New Year will be a happy one. Until next year — Happy Dancing.



# CALENDAR OF EVENTS

CARMEN SCHWEERS

7119 Mariposa Avenue, Citrus Heights, Calif.

GORDON ENGLER

762 Heliotrope Drive, Hollywood, Calif.

## Federation Festivals

**DECEMBER 2—SUNDAY** San Francisco

Place: Aft. Eureka Valley Playground Gym.  
Eve. Collingwood Hall, Collingwood between  
18th and 19th Streets.

Host: San Francisco Council of Folk Dance  
Groups

Theme: Christmas Festival  
Dancing: 1:30-5:30; Kolos, 7:00-7:30; eve.,  
7:30-10:30

Council Meeting: 12:30

**DECEMBER 9—SUNDAY** Santa Monica

Place: Municipal Auditorium  
Time: 1:00-6:00  
Council Meeting: 11:00

**JANUARY 13—SUNDAY** Pasadena

Place: Municipal Auditorium, Glendale  
Time: 1:00-6:00

Festival Chairman: Jean Jenkins  
Council Meeting: 11:00

**JANUARY 20—SUNDAY** Vallejo

**FEBRUARY 10—SUNDAY** Bakersfield

Place: Harvey Auditorium

**FEBRUARY 17—SUNDAY** Oakland

**MARCH 3—SUNDAY** Sacramento

## Regional Festivals

**FEBRUARY 10—SUNDAY** Holtville

Annual Carrot Festival

## Special Events

**DECEMBER 9—SUNDAY** Oakland

Teachers Institute  
Oakland High School  
MacArthur at Park Blvd.  
Registration: 1:00 p.m.

**JANUARY 18-19** Tucson, Arizona

9th Annual Southern Arizona Square Dance  
Festival

**JANUARY 20** Grass Valley

Memorial Auditorium  
March of Dimes Folk and Square Dance  
Festival

**JANUARY 27—SUNDAY** Oakland

Teachers Institute  
Oakland High School  
MacArthur at Park Boulevard  
Registration: 1:00 p.m.

**FEBRUARY 9—SATURDAY** Sacramento

Valentine Party  
Sacramento Circle Square Folk Dance Club