

DECEMBER 1958



# Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING • 25¢

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MAGAZINE OF FOLK AND SQUARE DANCING • DECEMBER 1958

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### ON OUR COVER

Dancing Children of  
Solvang, California

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## YOUR DECEMBER HOST (Merced)

The Merced County Folk and Square Dance Council wants to extend a cordial invitation to all folk and square dancers to come and help us make our first Annual Federation Festival a big success.

The festival will be held December 6-7, with dancing Saturday night from 8 to 12, and an after party from 12 to ?? . Dancing will resume on Sunday at 1:30 and continue til 5. We hope to have some fine exhibitions. Wilma Andersen will bring the Fresno Workshop Group up for one of their fine exhibitions, as well as others.

The program will be a 5-2 arrangement, with some of the newer dances, plenty of the good old ones, and enough squares and rounds to please everyone.

Dancing on Saturday night and on Sunday will be at the American Legion Hall at 939 West 17th, between P and Q Streets. The after party will be held at the Record Rendezvous Hall at 17th and K Streets.

The Legion Auxiliary will have refreshments available at the Legion Hall both days, and the Council itself will have refreshments available at the after party.

The Merced County Chamber of Commerce is assisting the Council with this affair, and we will have many door prizes and gifts for the exhibition groups from the many Merced County industries.

This being our first effort, we may make a few mistakes, but we will do our best to make you feel at home and help you enjoy your visit. So put on your costumes and join us in Merced, December 6th and 7th. We'll be looking for you all!

Doris B. Wilson  
Publicity Chairman

## PEOPLE WORTH KNOWING

by Bee Whittier

Approximately ten years ago a Folk and Square Dance party was held in the High School gymnasium in Roseville. Two people in that group were outstanding, and, as a beginner-spectator, I wanted to know more about this friendly and congenial couple whom everyone liked: Bob and Carmen Schweers!

In 1945 Bob and Carmen came to California from Emporia, Kansas, where they had owned and operated a grocery store. They decided to remain here and so bought a place in the district known as Citrus Heights, four miles from Roseville. Soon they became interested in a Folk Dance Recreation class in Adult Education, taught in the Roseville High School. In May of 1947 a club named Centennial Swingers was organized and Bob and Carmen were charter members of this club, which they have been teaching since 1948 and served as club President for three years. In eleven years they have missed but one party, which is held on the third Saturday of each month. In 1951 they joined Wagon Reelers, one of the oldest Folk Dance Clubs in Sacramento, and helped with the teaching.

Folk Dancing has been more than a hobby with Bob and Carmen, for they have devoted most of their spare time to furthering the activities associated with this movement.

Carmen is now serving her fourth year as Calendar Chairman for the Folk Dance Federation of California, North. She wrote Sacramento Council news notes for four years for "Let's Dance" magazine, and served as Director of Publicity for 1957-58. Bob also has served the Federation as a member of the Teachers' Institute Committee.

To our Sacramento Council activities Bob and Carmen have given much of their time and energy. Bob has been Vice-President and Treasurer of the Sacramento Council two years and was President the year of 1956-57. He also was President of the Capitol Callers Clinic here. Carmen served as corresponding secretary and publications officer of the Council in 1952-53, publishing every month our Council paper "Latest Steps." Carmen initiated and printed the first Council Directory, which includes all Clubs and Associate members.

As teachers Bob and Carmen have become very popular in the Sacramento area. Besides teaching their own club, Centennial Swingers, they are currently teaching Circle Square and Holly Ho's dance Clubs. Every year during the fall and winter months they teach some of the Folk Dance classes jointly sponsored by the City Recreation Department and Sacramento Folk Dance Council, and, in the summer assist with classes at the Village Green. In the past they have taught clubs known as Loomis Levis and Laces, Bar-None and Merry Eights.

Bob and Carmen have a large workshop on their three acres in Citrus Heights, where they have entertained many of their Folk Dancing



friends. We have fond memories of pot-luck dinners held there followed by happy hours of dancing. At Christmas time everyone looks forward to the Christmas cookies Carmen bakes. The Schweers are delightful hosts and everyone feels so very welcome. You just can't be a stranger around the Schweers!



Carmen and Bob Schweers

# WHY A JUNIOR SCHOLARSHIP PROGRAM?

BY BEV WILDER

(Past President, Folk Dance Federation of California, North)

Often the question is asked of our Federation officials, "Why do you have a scholarship program?" If our scholarship program is to have purpose, the answer to this question must be known and the program planned around it. An examination of our Federation's history with regard to its Junior Scholarship Program will explain our answer - "that we want to interest young adults in folk dancing."

Primarily our Folk Dance Federation is interested in maintaining and expanding its membership through interesting new people in this recreation activity. To just maintain its present membership, enough new people must enter the activity to replace those that leave it. Secondly, we must provide an interesting repertoire of folk dances sufficiently standardized so that dancers from different areas and groups can dance together, and an adequate supply of properly qualified teachers to teach these dances.

For many years our Federation was able to expand its membership and coverage through the evening school adult education program. This program provided facilities, publicity, and instruction at little or no cost and brought thousands of adults into folk dancing. In 1952 folk dancing was legislated out of the adult education program and new sources of membership had to be developed. A few leaders saw that there was a large untapped source of potential folk dancers in our young adults of high school and college age. These young people were a particularly desirable group to interest in folk dancing as they would be able to remain in the activity a long time, were physically well equipped, naturally enthusiastic, and quick to learn. These far-sighted leaders also realized that young adults needed their own leaders, and would be most responsive to publicity revolving around demonstrations (or "exhibitions") put on by people of their own age. To this end, these leaders began to develop high school and junior college groups which were not a part of the formal education program, and which frequently exhibited before the public. To interest new young leaders a fund raising program was initiated by one leader to provide scholarships for potential young leaders.

In the six years since this program was initiated twenty young adults have received scholarships, with a majority of these recipients continuing on in the folk dance field as teachers or leaders of youth groups. As a valuable by-product of our Federation's scholarship program, other groups have become interested in establishing their own programs, and these splendid club and council programs have added many more youth leaders in recent years.

As is often the case, in the beginning our scholarship fund program was initiated by inspired leadership. After their return from Europe in 1952, Millie and Vern von Kinsky offered to show the movies of

their travels, with all donations being placed in a scholarship fund. They travelled throughout northern California to show their pictures and all the funds were turned over to be "Scholarship Fund." At the end of two years the first scholarship was given. In 1955 an official Federation Junior Scholarship Committee was established with Millie von Konsky as chairman. This committee set up the requirement standards, established procedures for submission of names of candidates, and the actual selection mechanism. In more recent years, the scholarship fund has been greatly increased by annual gifts from several council areas, and the fine work of past president Frank Kane. For three years, Frank, a commercial artist, has raised sufficient money through donations of portraits to lucky drawing winners to pay for more than 10 scholarships. It is due to such selfless devotion to purpose by a few spark-plugging leaders as Millie and Frank that the program has attained its present scope. Coordinate with these leaders, many others have worked on committees and carried the publicity burden so that now our scholarship program is one of the largest in the field, and a thoroughly successful one in regards to the results produced.

#### SCHOLARSHIP WINNERS - STOCKTON FOLK DANCE CAMP - 1958

From Federation, North



L to R: Bee Mitchell (House Mother), Marilyn Smith, Elizabeth Loew, Eleanor Power, David Smith, Gary Howe, Bernice Lee, Rima Ichelson, Lawton Harris (Director).

From Federation, South



L to R: Marion Wilson (Member Research Committee), Gale Manley, Ronald Knierim



## "LITTLE DENMARK," or Solvang, California

by Velma Weisbrod

This little village of 1500 people, in the Santa Barbara County, is situated in the Santa Ynez Valley, a productive farming community, known world-wide for its fine cattle, dairying, and other diversified farming. In recent years it has become better known as a tourist center, where the customs of the "Old World" play an important part in the daily life of the Danish-American folks that call it home. At the present about fifty percent of the residents are of Danish ancestry, many being immigrants, recently come from Denmark.

Nearly fifty years ago three Danes in Iowa dreamed of a community where they could establish a Danish Folk School, where the arts and customs of their homeland could again add richness to their lives and to those of their children, and fellow countrymen. Rev. B. Nordentoft, and Rev. J. M. Gregersen, with Peter B. Hornsyld, heard of the Santa Ynez Valley, and from the dream of these three Danes eventually came the settling of Solvang by Danes from many midwestern states, and others from Denmark.

Today it is a thriving community where such festivals as the "Fastelavns Fest" at the beginning of Lent, is still an important affair, with the young man and young woman successful in Den Katten i Tonden, being crowned "Prince and Princess"; where also the wonderful custom of awakening a couple celebrating their twenty-fifth wedding anniversary, by singing Danish songs suitable to the occasion, is still very much a part of present day practice. Garden concerts in the beautiful garden of the Ferdinand Sorensen's, where one feels surely this must be Denmark, with the quaint "Hans Christian Andersen" feeling about the little garden house, are a wonderful part of this community. Then there are the Folkedansere. They are a very important part of the Danish way of life. This is a community where the term "Happy Danes" is truly an expression of meaning, for most festive occasions end in an evening of fun and dancing. The polka in many forms seems to be a perennial favorite, as well as the schottische. Den Toppede de Horn (Crested Hen), Bitte Mand i Knibbe, (Little Man in a Fix) Halve Kaede, Toting, Baglaens Kontre Sejre, Family Waltz, and many other dances are common among the local dancers.

Many years during the beginning of the village of Solvang the population of this unusual little town was very small. Since the residents could be numbered in a few hundred, nearly everything that happened included the entire population. Since most Danes are Lutheran, much of the life of the village revolved around the Bethania Lutheran Church, which is still the leader of the Danish influence in town. It took the early-day Danes seventeen years to erect their church, (which looks just like most of the average village churches in Denmark even today) as they did the labor on the building, and Danes from all parts of the world helped with the furnishings and contributed materials. The



altar, font, and pulpit came from Wisconsin, where a shoemaker, who specialized in wooden shoes, did wonderful hand carving. Danish people from China sent a rare altar cloth, and others from Illinois sent the Hymn books. Each evening at sundown the church bell rings out the Vesper hour, as it did in the early days, thanks to a bell that a Dane from Santa Cruz sent. It is hard to explain to folks living in cities and large towns just how important it is to those living in this little Danish community, the feeling of kinship to their neighbors and relatives. When there is someone in need, be it a family whose home burns, a dying child that needs blood, a sick man whose doctor bills are overwhelming, or just a birthday that needs celebrating, nearly everyone wants to share.

Market Day in the early fall is a time when the "Valley" people join with the Lutherans for an afternoon and evening of "Fun, Food, and Festivities." Aebelskiver, the round, ball shaped, Danish favorite for many occasions, is served during the afternoon, with raspberry or apricot jam, topped with powdered sugar. These are cooked in iron pans, most of which have seven round indentations, into which first oil, then a batter is poured. The recipe for these is similar to waffle batter, and as they cook slowly, they are turned with a steel rod much like a knitting needle. Served with lots of Danish Kaffe, they are a rare treat. Booths for beautiful Danish needle-work, local farm produce, fresh home-made Pastries, rolls, and other favorites that only a Danish girl or woman knows how to make, games of various kinds for young and old alike, makes the afternoon one that no one wants to miss. In the evening there is a dinner that is traditionally cooked by the men, and served by them with the help of the young people and others. Market Day is held in the Atterdag Bowl, which has been the setting for many like affairs for all the years that there has been a Solvang. In the early days there was a creek that ran through the midst of this lovely spot, and it was here that the first outdoor entertainments were held. The oak and pine studded hillsides made a natural amphitheater, and seats were cut into the hillside. Later a stage was erected, and this is the place where the evening performances of Danish Plays, folk dancing and music are enjoyed.

Solvang is now a thriving little village, proud of its Danish background and customs. Since the world has now found this "Sunny Valley," as Solvang is translated, an effort is being made by the local business men to build new buildings in town along the lines of the Danish Provincial, and to remodel the old ones to the same general style. Many have heard of Solvang's "Danish Days" Festival, which is held in August of each year. This started out as just a merry time to be had by the Danes, for the Danes, but has now grown into a week-end long Festival, when thousands of people come to enjoy the now famous Aebelskiver breakfast, the local Folkedansere on Copenhagen Drive, and at the Atterdag Bowl in the evening, and the many other exhibits that can only be seen in this Danish Community. Royal Copenhagen dishes, figurines, old copper, rare bobbin lace, art exhibits of paintings by local artists, as well as hand-crafts exhibited by local artisans, all combine to make an interesting week-end for all who visit. For the "Old-Timers," it is a far cry from its origin, but one and all pitch in to make

this an annual affair to be proud of, but which also leaves many aching backs, sore feet, and vows to "never do it again," but when summer time comes again they are back, proudly wearing their "Old World Costumes" dancing, sweating over Aebelskiver stoves, rehearsing the old Danish Songs and entertainment for the Atterdag Bowl program!

It would not be giving a true picture of Solvang not to mention Atterdag College. For many years it was the true cultural center of the Danish in the Western United States. Here young, middle aged and the elderly came together to enjoy the music, literature, art, folk-dancing, gymnastics and culture of Denmark. Here, too, Gymnastics were an integral part of life. Viggo Tarnow, one of the early gymnast teachers, still teaches Danish Gymnastics to his own grandchildren and to some great-grandchildren of former students, and other children and adults of the Valley. Atterdag College was not a college in the sense that the Americans think of it, but a Folk School, as it is known in Denmark today as well as yesteryear. Here it was by word of mouth, and a sincere thirst for knowledge for things cultural that these transplanted Danes came together to keep those things that through the centuries had held meaning for their people. Perhaps because these transplanted Danes now lived in America and wanted to become true Americans their children were being taught in American schools. The appeal of the Folk School was not so great, so it was closed as a Folk School a few years ago and is now used as a rooming house. It is still the custom, though, to have long week-end Danish language meetings, following much the same pattern as the Folk School, several times a year. The "College" building was built in the early part of the century on a hill overlooking the town, the Santa Ynez River, and hills and the lush farms that create a pattern of beauty. Here in the everpresent breeze that wafts in from the Pacific Ocean, a few short miles away, flutter two flags, each on its own pole, The American Flag and the Danish Flag, flying so that all may see that the people of this village of Solvang are striving to find the best in the cultural background of those that have made the town the clean, thrifty, quaint and beautiful place it is.



A Typical Solvang Breakfast during  
"Danish Days"



## THE FIRST UNITARIAN FOLK DANCE GROUP

### FIVE YEARS OF DANCING!

by Pauline Kerber

A gala Christmas Party, Tuesday, December 16, will this year celebrate the fifth anniversary of the FIRST UNITARIAN FOLK DANCE GROUP, San Francisco.

The pleasant, friendly, easy-going atmosphere of this group is due to the charming and enthusiastic teacher, Gary Kirschner. These classes have been held Tuesday evenings throughout the entire five years at the First Unitarian Church, which, as sponsor, has been most generous and cooperative in helping the group with its classes, parties, and festivals.

These Tuesday evenings provide a selection of dances responsive to the preferences of the dancers as well as a place to enjoy new friendships. Beginners are always welcome by our patient teacher, Gary, who also offers the most popular advanced dances.

Parties are held frequently, but guest callers and exhibitions are often surprises at regular classes during which refreshments are served in the clean, up-to-date kitchen.

During these five years Gary Kirschner has developed into one of the more popular teachers in this area and also has become a strong square dance caller. Gary teaches five classes a week, but this is his pet!

Everybody is welcome to visit any Tuesday evening and to enjoy a good floor and a friendly crowd.

The First Unitarian Church is located at Geary & Franklin Sts. in San Francisco. Classes are every Tuesday from 8:00 P.M. to 10:30 P.M.

\* \* \* \* \*

### HERE'S YOUR CHANCE TO TRAVEL !!

Rickey Holden, internationally known square dance caller, is organizing a troupe of about 30 Americans to tour Europe next summer to demonstrate American square and folk dances, songs, and banjo and fiddle music.

The idea for this non-profit, goodwill tour to show American folk culture to Europe grew out of Rickey's recent 10-month, 46,000-mile round-the-world trip calling and teaching dances in 31 countries and in 15 different languages. Present plans call for this tour to begin May 13, following one week of intensive rehearsal, and end on August 9.

Bookings already arranged include 12 days in Ireland, seven days in Nice and Cannes, France, seven days in other French cities, five days in Holland and two days on the Italian Riviera. England, Belgium, Austria, Greece, Spain, and Portugal are other probable countries on the itinerary.

(CONTINUED ON PAGE 32)

## COSTUME OF DENMARK

Costumes of Denmark are plainer and less attractive than some of the other Scandinavian costumes. However, originality, coupled often with real beauty, is best seen in the many varieties of women's head-dresses. What can be more amusing than the little mirror tucked in the back of the bride's flowered cap in Fano Island. The girl from Bornholm wears a hat of two stiff white brims, between which are tucked flowers.

One of the best known bonnets is in Aarhus. First there is a center piece at the back of black silk with embroidery. Attached to this and coming round the face is a plain starched lace band. On each side is more lace, goffered and pinned to form a semi-circle or fan shape. Box-pleated ribbon goes right round behind the lace, and around the back of the neck, where it is tied in a flat bow. This ribbon matches the one tied under the chin.

Men show themselves somewhat conservative, preferring to wear a bargee cap (a stocking cap with tassel). Men all over Scandinavia have a liking for silver buttons as suitable adornment.

In the district of Aarhus, red sleeves, puffed or otherwise, are sewn into bodices of any color. If the sleeve is puffed it may be of cloth; otherwise it gives the good knitter a chance to show her skill, for finest work is coupled with beautiful design. Men submit to this fashion, but theirs will be of stronger material and will carry out quite festive color schemes, such as red sleeves, red and green jacket and blue tassel cap.

The bodice of the costume of Aarhus adds a basque (or peplum) to the garment which may be cut according to fancy, with the dipping triangle of pleats in the center back.

There is a marked use of check materials and of shawls and kerchiefs. Where in other countries a blouse and collar are usual, Denmark chooses a kerchief that may tuck in under the bodice; or it may cover the whole front of the bodice and tie at the back, or be pinned and tucked into the waist belt.

Skirts and aprons, too, have their own features. Aprons reaching almost to the hem of the skirt, measure two yards, and for Sundays will commonly be of handsome check silk. Skirts, generally ankle length, have the generous width of four yards. They conform to the Scandinavian fashion of pleats, usually wide, whereas the pleats of the Swedish costume are narrow.

Reference: Scandinavian Peasant Costume, by Kathleen Primmer  
Publisher: A & C Black, Ltd., London



Costumes from AARHUS, JYLLAND, DENMARK  
Worn by Connie and Jens Andersen  
of Fresno, California

Woman's Danish Costume:

Dark red wool dress, with smocking on upper sleeve. Skirt is long and very full. Hand embroidered shawl with wool fringe. Blue and white checked apron, fastened in back with silver buckle lace bonnet, the back of which is embroidered net. Petticoat and pantalettes are trimmed with hand made eyelet embroidery.

Man's Danish Costume:

Brown corduroy pants with silver buttons. White shirt with stand-up collar. Hemstitching is on collar, cuffs and across front. Red wool vest with silver buttons. Red scarf tied in loose bow. Red knitted stocking cap. White stockings held up with striped bands of woven cloth tied in a bow.



## SQUARE DANCE CALLING

### "TOOLS OF THE TRADE"

(This is the seventh in a series of articles covering valuable information to the Square Dance Caller)

### SQUARE DANCE FIGURE VARIATION

The panacea for monotony is variety. The same figures called the same way week after week can be deadly to your dancers. If a caller is to avoid monotony and offer variety he must do one of two things:

1. He may learn lots and lots of new material. (That's hard work.)
2. He may learn to vary his favorite figures so that they are always fresh, different and exciting.

In this article we will consider what a figure is, how a figure is constructed, and finally, a process for square dance figure variation.

What is a square dance figure? In much of our modern material with repetitions of pass thrus, lines of four, square thrus, etc., is sometimes difficult to tell. The one rule we can apply is "FIND THE DIFFERENCE." Take any recent material and look for the difference. If there is no difference, then there is no figure; it is simply a hash of fundamentals. If there IS a difference, that difference is what makes the figure recognizable.

In the construction of a square dance figure there are usually three parts; the fix, which is a method of getting people into the position required for the part which is different; the gimmick, which is the part that is different; and an ending.

#### STRONGHOLD

PIX        First and third go forward and back  
            Forward again with a right and left thru  
            Head gent and your corner girl  
            Into the middle and back to the world  
            Star by the right in the middle of the set  
            Back by the left you're not thru yet.  
            Pick up your own with the arm around  
            Star promenade around the town  
            Inside out, outside in  
            Full turn around to a circle of eight

GIMMICK   All four men go forward an back  
            Square thru on the inside track  
            Go right, left, right, left,  
            And there's your girl  
            Everybody swing and whirl

ENDING    Promenade around the town  
            Don't stop, don't slow down  
            One and three wheel around  
            Right and left thru with the couple you've found  
            Allemande left with your corners all  
            Promenade around the hall.



STRONGHOLD ("Fix" varied)

FIX           4 ladies chain across the track  
Same ladies chain 3/4 Round  
Turn them boys, don't fall down  
1 and 3 Star by the right in the center of the town  
Back by the left don't fall down  
Pick up your corner in a star promenade  
Inside out, outside in  
Full turn around to a circle of eight.

GIMMICK   (Same as original)

ENDING     (Promenade home)

In this particular square, since the "gimmick" is the use of four people of the same sex doing the square thru, it is possible to vary the gimmick and still keep the figure recognizable.

STRONGHOLD ("Gimmick" varied)

FIX           (Same as original)

GIMMICK   All four LADIES go forward and back  
Square thru on the inside track  
Go right, left, right, left  
and there's your girl.  
Everybody swing and whirl

ENDING     (Same as Original)

STRONGHOLD ("Ending" Varied)

FIX           (Same as original)

GIMMICK   (Same as original)

ENDING     Promenade around the town  
Don't stop, don't slow down  
One and three wheel around  
Right and left thru with the couple you've found.  
Now LEFT SQUARE THRU  
It's left, right, left, right, pull her by  
The Allemande left with your left hand  
Partner right and a right and left grand.

Remember, monotony can be deadly to your dancers; vary your squares, for THE PANACEA FOR MONOTONY IS VARIETY.

# REPORT FROM THE SOUTH

---

INTRODUCING . . .

V A L E R I E   S T A I G H

May we introduce, to those who do not already know her, a leader in the Folk Dance Federation of California, South.

Due to the fact Ted Walker resigned as President to relocate in Chicago, Valerie, as Vice President, advanced automatically to the office of President.

Valerie started folk dancing for recreational purposes in 1950, joining the Gandy Dancers. She has remained with the Group, holding all offices at one time or another (presently Secretary), and continuing doing exhibition dancing with them. She has belonged to several other local Folk Dance Organizations holding offices and doing exhibition dancing with them. For three years she has been Chairman of the Santa Barbara Folk Dance Conference, and for four years, Secretary of the Research and Standardization Committee. In conjunction with Committee work, Valerie has held the following Federation offices: Recording Secretary (2 terms), Vice President (1/2 term). Her "HOBBY" -- Administrative Assistant at North American Aviation, Inc., in the Military Relations Division.



Valerie Staigh in costume of Lowicz, Poland



RESEARCH COMMITTEE: Carol Squires,  
Vernon Kellogg and Dorothy Tamburini

## FIRETUR (Feer-eh-toor)

(Danish)

This version of Firetur was learned by Lawton Harris in Solvang, California, and presented by him at the College of the Pacific Folk Dance Camp, 1955.

MUSIC: Record: Folkcraft F-1100A

FORMATION: Sets of two couples facing each other, W on R of M.

STEPS: Step-hop\*, Chasse\*, Walking\*, reel step, Buz step\*.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION: Assume Danish Hold for circle: W hold M little finger; M grasp her wrist with his thumb and forefinger.

### I. FAMILY CIRCLE

1 With hands joined shoulder high in circle of 4, stamp L (ct 1), hop L (ct &). The hop is horizontal rather than perpendicular. Keep toe pointed and close to the floor. Step R (ct 2) without the stamp, hop R (ct &).

2-4 ~~Continue~~ circling L (CW) with 6 more step-hops.

5-8 Repeat action of Fig I, meas 1-4, circling R (CCW).  
Release hands.

### CHORUS

Ptrs face and move to M L, W R; W pass between opp cpl; steps described for M, W opp; hands on hips fingers fwd.

#### a. Chasse

9 M step sdwd L (ct 1) close R to L (ct &), step L (ct 2), hold (ct &).

#### b. Reel

10 Swinging R ft back of L, displace L (ct 1) hop R (ct &), swing L back of R displacing it (ct 2), hop L (ct &).

11-12 Repeat action of meas 10 twice more, six reel steps in all.

13 Beginning R (W L) and moving to M R, repeat action of meas 9.

14-16 Repeat action of Chorus, a & b, meas 9-12, reversing direction and using opp ft.

#### c. Arm Hook

With walking steps throughout, 2 to a meas, M hook R elbows with opp W, make 1 CW turn with 4 steps.

19 M pass each other back to back to own ptr with 2 steps.

20-21 Hook L elbows with ptr and make 2 turns CCW with 4 steps

22-24 Return to opp W in same manner, hook R elbows and make 1 turn CW with 4 steps. Return to ptr with 2 steps. M always pass back to back.

d. Shoulder Waist

- 25-32 Ptrs assume shoulder waist pos and cpls circle each other with 16 step-hops, progressing CCW and turning CW.

II. ONE HAND MILL

- 1-4 Place L on hip. All make a R hand star and turn CW with 8 step-hops.  
5-8 Reverse and turn CCW in L hand star.

CHORUS

- 9-32 Repeat action of Chorus, meas 9-32.

III. TWO HAND MILL

- 1-4 M join both hands. W join hands across them, R over and L under, in weaving hold.  
Turn CW with 8 Step-hops.  
5-8 Turn mill CCW with 8 step-hops.

CHORUS

- 9-32 Repeat action of Chorus, meas 9-32.

IV. GOOSE WALK

- 1-4 Hands on hips. In a small compact circle with R shoulders twd ctr, walk 8 steps with a stiff legged waddle.

NOTE: This is not the German goose-step.

- 5-8 With L shoulders twd ctr, repeat action of Fig. IV, meas 1-4.

CHORUS

- 9-32 Repeat action of Chorus, meas 9-32.

V. BASKET

- 1-8 W join both hands, M join hands, W bow under M hands to form a basket. Move CCW with 16 buzz steps, L ft in front of R.

CHORUS

- 9-32 Repeat action of Chorus, meas 9-32.

NOTE: Some recordings have 8 meas more of music allowing a finale, which is a repeat of Fig I, meas 1-8.





## DENMARK

In Denmark one finds in restaurants and hotels tables laden with varieties of food, all served attractively before dinner as appetizers. This display of food is called "Smorrebrod." Usually slices of bread, either Danish rye or plain white bread, are spread with delicious sweet butter upon which are placed different types of delicacies. Hundreds of different combinations may be made; one restaurant in Copenhagen boasts that its Smorrebrod menu is one and three-quarter yards long!

### FRIKADELLER (Danish Meat Balls)

1-1/2 pounds lean Beef	1/4 teaspoon Cloves
1/2 pound Pork	1/2 teaspoon Pepper
1 Onion	1 teaspoon Salt
1 cup very dry Bread	2 Eggs
Crumbs	2 cups Milk
4 Tablespoons Flour	

Put the meat and onion through the meat grinder at least 4 times. Add the flour and other seasonings. Mix the bread crumbs and the milk together and let stand a few minutes, then add to other mixture. This may be used at once, but much better if allowed to stand for several hours before using. Drop the meat mixture into a heavy pan which has been heated with melted shortening, in tablespoon amounts, form it into oblong rolls with the back of the spoon. Cook slowly and turn it on all sides to keep the roll shape. When the frikadeller have browned slightly remove them to warm dish and make a gravy in the same pan by adding 2 cups of water and 2 bouillon cubes, thickened with 2 tablespoons flour. Pour the gravy over the frikadeller and serve.

### (AEBLEKAGE (Apple Cake)

(This is probably Denmark's most popular dessert)

2 cups dry Bread Crumbs	2-1/2 cups sweetened Applesauce
1/2 cup Butter	2 tablespoons Sugar
	1/2 pint Whipping Cream

The crumbs are best when made of dried French bread but any white bread is good. Roll or grind them very fine. Mix with the sugar. Melt the butter in a heavy skillet and stir in the bread crumbs. Stir carefully to prevent burning, until all the butter is absorbed and the crumbs are crisp and brown -- this last is the secret of good Aebleskage. Cool. Place a layer in the bottom of a buttered bowl; cover with a layer of applesauce. Repeat until you have several thin layers of applesauce and crumbs and all the ingredients have been used; a layer of crumbs on top. Place in the refrigerator for several hours before serving. Serve it with whipped cream and a dash of red jelly.

## SHOULD WE REVIEW?

(A letter from Walter Grothe was received by your Editor with the following comments: "As Chairman of the Teachers' Institute Committee I talked to the teachers at a recent institute and pointed out to them that the Teachers' Institute Committee, which was set up under my Presidency, was intended to be more than a body to administer institutes. It was set up to represent the teachers in the folk dance movement and take care of their problems. I asked them to come forward with their problems for open discussion and possible action. I asked them, among other things, to express themselves as to the desirability of reteaching older dances at our institutes. As a result of this question I received the attached letter from Mr. Roi Partridge, Professor at Mills College, Retired, which I believe is very well expressed and reflects the sentiments of many dancers in many, if not all, parts.)

Dear Mr. Grothe:

At the institute last Sunday you called for a show of hands of those who approved re-teaching of old dances at some future institute or institutes. Feeling strongly on this point, in favor of such re-teaching of old dances, I write you as a means of emphasizing my approval.

My wife and I took up folk dancing too late to get in on the teaching of dances such as Snurrebocken, Polish Mazur, Hopak, Oberek, the Schuplattlers, the Krakowiaks, Kamarinskaja, Dreisteyrer, Troika, Beseda, the Swedish Weaving Dance and so forth. After being well prepared with excellent nursery material such as Teddy Bears' Picnic, Patty Cake Polka, Glow Worm, Laces and Graces, and Cotton Eyed Joe, it was up to us to go to clubs and parties and do the best we could. Is it any wonder that a prevailing emotion with me is a sense of embarrassment over my ineptitudes and my unfamiliarity with most of the good old dances.

Over and over again, in speaking with teachers, I have urged the need to give more attention to old material, and they usually agree with me (at least verbally), saying that they will be glad to teach anything they are asked to offer. But somehow they just don't do it; continuing instead to give almost entire attention to new things. Their pride apparently lies in keeping well up with, or ahead of, their peers in the teaching world by offering the newest dances from last year's Stockton Camp, or even those that have not yet reached Stockton.

Now, I hope you don't get me wrong. I don't object to a Stockton that is up on its toes, or to your own outstanding work in the introduction there of new material. I don't mind working on new dances myself to a reasonable extent. It is this incessant, unvarying compulsion toward new and soon-to-be-forgotten routines that gets me down. In place of this I would like to find a widespread familiarity with a goodly num-



ber of the best of the old dances. I would like to be able myself to do these with the comfortable ease of long practice, and to be able to count on my partners likewise feeling comfortable and at ease as I dance them. Since I do not grow tired of such dances under such conditions (and do not believe others do either), but rather enjoy them more the longer I know them, I would like to do them over and over down through the years as long as I can step fairly through my part. If, as a result of such an attitude, I miss out on learning some of the new sweetish waltzes or display-type tangos, that is O.K. with me.

Am I hopelessly stupid for having this point of view? I do not think so. I believe constancy should be, and is, a part of the spirit of folk dancing. Change is not at all essential to enjoyment. In fact, at least in part, it interferes with enjoyment. Is this not actually the source of some of the difficulties, the diminishing attendance, that some clubs have experienced? Have members not dropped out because it was just too much work to keep up with the new dances? Unless we can get a greater sense of permanence into this dancing, it won't be what I call FOLK dancing and it won't last very long, but will, instead, merely be another of the long list of vanishing fads that we have experienced, from croquet down through baby golf. With our terrific, or should I say terrible, velocity of living that tends to make everything shallow and transient, we could hurry through folk dancing as we have other sources of betterment and enjoyment. For literature we have substituted the newspaper, the magazine and the comic book. For music we have substituted Dave Brubeck and Elvis Presley. For the old time movies we have substituted an ill-colored, blurry, tasteless horror called TV. And for painting we have a kind of idiocy called "abstraction," made by the drip and drool method. Shall we intentionally now enter the same sort of needlessly accelerated retrogression with folk dancing? Shall our teachers be encouraged to pursue programs of ever new and again new "dances" as a means of maintaining "avante garde" position in rivalry with each other? Shall we aim to hurry through this folk dance business of today as quickly as possible and as far as possible until we arrive at some equivalent of, say, today's painting; some esoteric expression that will be very, very "modern," but to which there will be complete public indifference? That, as I see it, could be the direction in which we may be headed if we continue to pursue ever changing new dances in disregard of the old.

On the basis of such reflections, I earnestly do urge those who are at the head of these matters to put on the brakes a little with respect to all this new stuff and to turn back with some feeling of warmth and admiration for the older, time tested, genuine folk dances. In answer to your question of last Sunday: "Yes, please do re-teach some of them in future institutes.

Sincerely,

(signed) Roi Partridge

## THE TREASURER'S BALL WAS A SUCCESS!!!!

Another Treasurer's Ball is over and judging from the smiles on the faces of those who attended, it was a huge success. One thousand dancers participated during the afternoon and a large number of spectators stayed until the last dance was over. Nearly as many attended the evening session. Ninety-two prizes were given away to lucky winners, which meant that nearly one person in every ten in attendance won a prize. And because of it all, the Federation has been greatly helped financially. The Treasurer's Ball was a success because a good many people pitched in and contributed their time and effort. Others kindly contributed prizes.

These are the people whose efforts in organizing the festival made it possible for everyone to have so much fun: Hilda Sachs did the art work on the program and for the "Let's Dance Host City" story. Sam Haas kindly printed the programs and the tickets. Daudee Douglas did the publicity work and it was an excellent job. Millie and Vern Von Konsky also helped publicize the festival and in many ways worked to insure its success. Gladys Schwartz and Carol Berndt did the stenographic work. Bill Riedeman furnished and handled the sound during the day and evening. He was ably assisted by Bill Carroll. Vic Wintheiser arranged for the square dance callers. John Mooney assembled the general dance program. Eric Johnson helped with the after festival clean up. A special thanks to Jim and Alice Crank of the Greater East Bay Council and Ed Medley of the San Francisco Council, also to the members of the San Francisco Merry Mixers, Changs and Swingsters, who assisted in the ticket booth and at the door.

Twenty-three prizes were donated by the Greater East Bay Council; two excellent prizes came from the Sierra Nevada Folk Dance Council; one from the Near and Far Folk Dance Club of Reno; seven prizes came from the San Francisco Merry Mixers; five subscriptions to "Let's Dance" from the Folk Dance Federation; two subscriptions to "Viltis" from Vyts Beliajus; a prize from the Diablo Council; one from the Marin Whirlaways and one from the Marin Laendlers. Prizes were donated by the following business firms: Ed Kremer's and John Filcich's Folk Shop, San Francisco; Bob's Sport Shop, San Anselmo; Bill Carroll, Millinery, San Francisco; Hockett Cowan, Fresno; Pastori Market, San Anselmo; The Top Hat Cleaners, Veneto's Restaurant, Papagayo Room, Sinaloa's Restaurant, Rathskeller Restaurant, Fit Rite Cap Factory, all San Francisco. The following people contributed prizes: Vi and Walt Dexheimer, Frank Kane, Ken Stevens, Gladys and Armand Schwartz, Wilma Young, Ann and Bill D'Alvy, Joe and Jean Aloise and Ken Wight.

And last, a very special thanks to John Mooney, our Federation President, and wife, Ursula, and to my wife, Bea, without whose help the festival would not have been possible.

Next year's Treasurer's Ball will be just as much fun. It will be held some time during the first half of November, so make a promise to yourself now that you will attend.

Ren Baculo, Treasurer



## The Record Finder

*Reviewed by PAUL ERFER*

Cowbells - the Alphorn - yodelling - ! These pictures conjure up but one country. Superbly recorded on Capitol T-10161 "Swiss Mountain Music" is all the best in Swiss music including country dance bands, accordian duets with exquisite yodelling, songs from many regions, and, opening and closing this fine LP, the massive and wondrous Alphorn's awesome sonorities in high fidelity. This album is almost as good as a trip to Switzerland.

A more homey touch of Switzerland is found in a new Folkways release FW-8807 "Mountain Songs and Yodeling of the Alps." A sentimental recollection of the homeland as interpreted by Fritz Liechti, his wife and two young daughters (re-settled in Canada since 1952), it contains many old folksongs and yodels in dialect as well as two instrumental selections, a Laendler and a Bodeler, folk dance music played on the small European accordion. This album is sure to bring a heartwarming glow to the Swiss in America.

SQUARES. More and more new callers are crashing into the arena of the recording artist. We hear Joel Pepper on Sunny Hills, 145 singing Margie (flip); he's good. Blue Star presents newcomers Marshall Flippo in The Auctioneer on BS 1517, and Roy Holt in Squares Along the Yukon on BS 1518; both of these are flips. More square dance labels are competing in this crowded field; Kalox Records debuts with She's Mighty Sweet/False Hearted Girl on 1101 with C O Guest as caller. Instrumentals for these singing squares appear on 1102 with music for the former backed with hoedown Outlaw's Special; and on 1104 with music for the latter backed with another hoedown All Night Isom. Then there's Benz Records plugging Ben Baldwin Jr. calling Lucky Me on 1201, a flip record. Among the oldtimers, Bob van Antwerp does his usual best on MacGregor 826 with Bluebell/Walking My Baby Back Home (no calls, 825); and Jonesy on 828 singing Mary Lou/It Aint Gonna Rain No More (no calls, 827). Windsor spans the country bringing us Al Brundage from New England with Put a Ring on Her Finger/The Ladies on #4470 (instrumental, 4170); and Robby Robertson from the Northwest with Good Intentions/Let the Bells Keep Ringing on 4471 (instrumental, 4171). Keeping in the swim is Aqua with Heber Shoemaker telling you Let the Bells Keep Ringing on 112 (flip). Aqua has also released a couple of hoedowns, Topeka Polka and Tennessee Waggoner on #311.

ROUNDUP. Some major labels come in for the round dance push with the following: Dot 15793 - Sugar Baby (When My Sugar Walks Down the Street); Dot 15619 - Old-Fashioned Girl; Mercury 71328-Gotta Match (Mixer); Mercury 81311 - Bright Lights; and either Cub 9016 or Capitol 4027 gives you Trudy. All these on 45 rpm, of course.

# PARTY PLACES

BERKELEY: 3rd Saturday each month - 8:00 to 12:00. Garfield Folk Dancers, Le Conte School, Russell & Ellsworth

BURLINGAME: Alternate 2nd Saturday - 8:00 to 12:00, Bustle and Beaux Club, Burlingame Recreation Center.

EL CERRITO: 3rd Saturday each month - 8:00 to 12:00 p.m. Folk Dance Guild - El Cerrito High School Cafetorium

EUREKA: 1st Saturday each month (except July & August) - 8:00 P.M. Jolly Jumpers (Chuck Cline, M.C.) - Kaleva Hall, Wabash & Union

LONG BEACH: 2nd Thursday each month - 7:30 to 10:30 P.M. - Long Beach Folk Dance Co-operative, Women's Gym, L.B.C.C. - 4901 E. Carson Street.

MARIN: 4th Wednesday each month - 8:15 to 12:00 (During Summer). Marin-Whirlaways - Marin Art & Garden Center, Ross

MERCED: Last Tuesday each month - 8:00 to 12:00 - Romany Ring Folk Dancers - Rendezvous Hall, 355 W. 17th Street.

## OAKLAND:

5th Thursdays - 9:30 to 11:30. East Bay Women's Dance Circle, Diamond Roller Rink, 3245 Fruitvale Ave.

4th Friday each month - 8:00 - 11:30 p.m. Seminary Swingers 8000 Birch Street.

PALO ALTO: 1st Saturday each month - 8:15 to 12:00. Barronaders - Barron Park School, Barron Avenue, South Palo Alto.

REDDING: 1st Saturday each month - 8:00 P.M., Redding Recreation Folk Dance Club, Sequoia School.

REDWOOD CITY: 4th Saturday each month. 8:00 to 12:00, Docey Doe Club, Hoover School

## RICHMOND:

1st Saturday each month - 8:00 to 12:00 p.m., Richmond Circle Up Folk Dancers, Downer Jr. High School, 18th Street & Wilcox.

2nd Saturday each month - 8:00 to 12:00 p.m. Fairmont Folk Dancers, Mira Vista School Auditorium

## SAN FRANCISCO:

4th Saturday each month - 8:00 to 12:00. Cayuga Twirlers, Genova Hall, 1074 Valencia Street

Last Wednesday each month - 8:00 to 12:00. Scandinavian Folk Dance Club, 362 Capp Street.

Alternate 3rd Saturday - 8:00 to 12:00. San Francisco Merry Mixers, Mission Y.M.C.A. 4030 Mission Street



SAN LEANDRO: 3rd Saturday each month 8:00 to 11:00 San Leandro Folk Dancers, Bancroft Jr. High, 1150 Bancroft Ave.

SAN JOSE: 1st Sat. each month - 8:30 to 12:30. So N' So's, Burbank School on West San Carlos

SAN MATEO: Alternate 2nd Saturday - 8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue

SONOMA: 1st Saturday each month - 8:00 to 12:00. Valley of the Moon Swingers, Veterans' Memorial Building

STOCKTON: Last Friday each month - 8:00 P.M. Kalico Kutters, Growers Hall, N. Wilson Way

(Editor's Note: If you want to see your Club's Party Place appear on this page, without charge for one year, assist your Club in securing five (5) new subscriptions to "Let's Dance" Magazine.)

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## FOLKS IN FOCUS AT RECENT COSTUME PARTIES



San Leandro Folk Dancers' Hallowe'en Party



San Francisco Merry Mixers' Circus Costume Dance

# BAKERSFIELD NEWS

BY DOROTHY DEARING

A shrieking female dashed across the floor of the Auditorium at the Fresno Raisin Festival, ran up the steps to the stage, took over the mike and insisted that she had a message to deliver. And deliver she did - by song - while a weird looking, masked group paraded around the auditorium. Well, it wasn't goblins or gremlins - only a group of us Bakersfield Folk Dancers giving the crowd a pre-view of coming events - THE MIDSTATE MARDI GRAS!

Incidentally, the shrieking female was Margaret Sturm, who planned the skit and even wrote the lyrics for the song she sang. Clever gal!

Forty-five dancers from Bakersfield and Taft attended the Fresno Festival, October 25-26. We always have a great time there. Fresno groups are very hospitable. Their festivals are well planned and the decorations are always beautiful. We like the after parties very much, because they are both held in the same building, and we can dash back and forth from one party to the other.

Fall folk dance classes are in full swing now in Bakersfield. Groups meet as follows:

Circle Eight - Tuesdays - Bakersfield High

Sierra Guild - Fridays - East Bakersfield High

Kern Continentals - Wednesdays - Emerson School

Folk dance groups in this area have been invited to participate in the Christmas Parade sponsored by Bakersfield Merchants early in December. Besides taking part in a community project, we will have the opportunity to advertise folk dancing in general, and more specifically - THE MIDSTATE MARDI GRAS - MAY 15, 16, 17 1959

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## NEWS ITEM FROM THE GLEN PARK FOLK DANCERS OF SAN FRANCISCO

Spectators and dancers, in greater numbers than ever before in the thirteen year history of the Glen Park Folk Dancers, began to pour into the Glen Park Auditorium as early as seven o'clock for their last month's party chairmaned by charter members John & Marilla Parratt to see the Tango in which they had taken professional training intermittently for nearly a year (demands of John's profession permitting). At the same time Marilla had gone into very thorough and extensive tango research which she says uncovered some exciting and hitherto unknown information about this dramatic dance of tragic theme which originated from three widely differing cultures in the slums of Buenos Aires, sexy and sensual, confined to the lowest type of dives for over a decade, it was considered indecent until exonerated by Pope Pius XI after special Vatican performance and emerged the early part of this century to sweep the world gathering many other native influences. Eventho many had waited nearly three hours, applause was enthusiastic and prolonged for in the Parratt's interpretation was seen the pent-up longing, virility & passion of the Argentine Gaucho tenderly blended with a dash of Spanish flamboyance by the persuasive, wooing characteristics of the Italian (the nationality of their instructor and choreographer).





The holiday season seems most appropriate for an expression of our love of folklore values. In line with this, the Council Workshop has for several years held its annual Christmas party with a nationality theme. Everyone looks forward to a joyful evening of good dancing, excellent food, and the inimitable spirit of folk dance friendship. This year the theme is Danish. Everyone will be

encouraged to wear a Danish costume; the food will be predominantly Danish and Danish dances will be featured on the program. The date is December 18th in the Danish hall on Voorman and Yosemite Streets. Don't forget that it is not only a folk dance party but a dinner, too.

The Workshop has initiated a program of review of old dances, which has met with enthusiastic approval from many sources. How many times we have heard folk dancers complain that once they lost out in the initial teaching of such favorites as the Russian Peasant Dance they have evermore just muddled through it at parties, never really learning it, since seldom in the course of events would it be taught again "from scratch." Well, here is an opportunity to learn these dances which were missed along the way. Speaking of Russian Peasant, this dance is being worked on now at the Workshop, as well as Polish Mazur, Krakowiak, Silencio Tango, Metelitza, Adarim, Taran-tella Per Cinque, Oberek, Romany Mood and Bold Merchant. Los Jorongos and Grechaniki are coming up for review the latter part of December. Complete details as to what dances are to be taught when can be obtained from co-chairmen of the Workshop Committee, Earl and Vi Brawley, 1026 Simpson, BA 7-4610. Director of the Workshop is Wilma Andersen, and it meets every Thursday evening at John Muir School, 953 Ferger Street.

Another popular annual holiday tradition is the Square Rounders' bang-up New Year's Eve Party, which is also open to everyone and is also held at the Danish Hall. We can't pass up this opportunity to comment on the artistic and exceptionally beautiful decorations which this club made for our last Raisin Harvest Festival. Since the theme was a Swiss Holiday, everything on the stage and around the balconies suggested the charm of the little Alpine country. The cow with its elaborate flower headgear, the clock (a real one) set in a gay and highly ornamented setting with revolving folk dance figures, and the backdrop of mountain scenery converted the stage into a beautiful reminder of Switzerland. Around the balconies were delicate flower boxes with heart-shaped designs and bright geraniums, reproduced in great detail. Thank you Square Rounders!

Mary Spring, 2004 Clinton Avenue, Fresno, California

## GREATER EAST BAY COUNCIL CLIPS

The San Leandro Folk Dancers celebrated their 13th Anniversary Birthday party October 4th at Renard's in Alameda. Thirty couples were in attendance and enjoyed an evening of Folk Dancing and entertainment by John Pereira and President Ben Boasberg. During the course of the dinner President Boasberg gave a brief outline of the club's history and introduced several of the Past Presidents who were present for the occasion.

Their Christmas party will be held on December 20th at Bancroft Junior High School, and, as usual, turkey and all the fixings will be served. The exhibitions will be by Dance Arts.

The Seminary Swingers held their annual Halloween Party with a "Sacrifice" to the Gods of the dance. A skit was presented which depicted the "decapitation" of one of the members (Joe Galardin). The "head" was placed on the sacrificial alter as a token to the Gods so that Folk Dancing would prosper during the coming year. The Swingers also celebrated their 4th Anniversary with a dinner dance at the recreation center of Mosswood Park. A good dinner and a full evening of dancing was enjoyed by nearly 75 members and guests.

Sorry I can't give you any more news regarding the clubs in the East Bay, but the above TWO clubs were the ONLY ones interested in letting anyone know what they were doing. What ever happened to that group that was "Belliaching" that they could never get anything into "Let's Dance?" So, as they say at the end of "Merri Melodies" - "That's All, Folks!"

George N. Cash, 7321 Ney Ave., Oakland5, Calif.

The East Bay Women's Dance Circle elected new officers, who are as follows: President, Alice Crank; Vice President, Helen Boris; Secretary, Mayme Danielson; Treasurer, Gwen Heisler; Sunshine Chairman, Margaret Vesey; and Publicity and Historian, Shirley Risdon. The Club meets Thursday mornings from 9:30 to 11:30, at 3245 Fruitvale Avenue, Oakland.

The East Bay Women's Dance Circle will have a Christmas Party, December 18th, at 3245 Fruitvale Ave., Oakland. The dancing will take place from 9:30 until 11:30 in the morning.

Shirley Risdon, 885 Glen Drive, San Leandro, Calif.

## MARVELOUS MARIN DANCE COUNCIL

The Marin Dance Council's traditional New Year's Eve Party "THE KARLSTAD BALL" will again be held at the Masonic Building, Fourth Street and Looten Place, San Rafael, California, December 31, 1958. Tickets are \$2.50 per person, which will entitle you to a gala evening of Folk Dancing, Entertainment, and a superb buffet dinner. Tickets will be available at The Folk Shop, 161 Turk Street, San Francisco, and all dance clubs throughout Marin County.

John W. Boles, Jr. - President, Marin Whirlaways



## PENINSULA COUNCIL NEWS

The annual installation dinner of the Redwood City Docey Doe Club was held Saturday, October 18, 1958, at the Redwood City Elks Club. A delicious steak dinner was served to sixty members and guests. The officers for the coming year were presented by outgoing President, Al Gardi. The new officers are: President, Bill Adams; Vice President, George Swensen; Secretary, Marilyn Kirby; Treasurer, Joe Azevedo.

Following dinner, dance exhibitions were presented by Dottie Lester, George Taylor and Grace Ganley, and Jack Mathison and Pat Swenson. Squares, ontras and folk dancing was enjoyed by all.

The club is now planning a New Year's Eve Party, which will include a buffet supper and a full program of dancing. Jack Sankey will be Master of Cermonies and Caller. A limited number of tickets go on sale this week at \$2.50 per person.

Marilyn Kirby

## SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

December will be a very busy month in San Francisco, when most clubs will go all out in celebrating Christmas and New Year's Eve.

Santa Claus, himself, will appear at the Jefferson School, 19th Ave. and Irving St., where the Swingsters will celebrate Christmas on Friday night, December 26.

The Fun Club Folk Dancers will hold their Christmas party on Saturday night, December 20, at 534 Precita St., asking all those who attend to bring a little present (worth about 50¢) and mark it "for a man" or "for a woman." The Fun Club, one of the oldest clubs in San Francisco, has had a considerable increase in attendance at parties during the last few months. More than 65 dancers were present at a recent party in November, which was preceded by a very tasty dinner. Two wonderful exhibition groups added to the success of the party.

The Circle 8 Promenaders have elected the following officers at their recent annual pot-luck supper: Frank Voightlander, President; Bill Best, Vice President; Ethel Best, Secretary; George Kuhlenkamp, Treasurer. A New Year's Eve party at the Mission Y.M.C.A. has been planned by the Circle 8 Promenaders. For tickets contact Ethel Best at DE 3-7694.

Congratulations to two of their members, who were recently married: Raphael (Ray) Wolken and Bob Moore. May they dance happily ever after.

Circle 8 Promenaders will meet at St. Mary's Park on Monday Evenings, starting November 10, 1958, from 8:00 to 10:00 p.m., with Harlan Beard as Instructor.

A new class under the direction of "Yours Truly" has recently opened at the Jewish Community Center, 3200 California Street. Classes are held every Monday night, from 8:30 til 10:30; Beginners and Intermediate dancers are welcome.

Gary Kirschner, 1655 43rd Ave., San Francisco, Calif.

## STOCKTON AREA COUNCIL

At the Stockton Steppers' "Track and Field Meet" each couple was put on a team as they came. Various "events" were scheduled and Bee and Don Mitchell, of the Kalico Kutters, acted as Judges. The team with the most points at the end of the party won a "gold" cup, and each member received a medal, all clearly made by Kay Demers.

Some of the events were points for the best name - the Red Herring, Green Monsters, and Blue Angels were the team names; points for the best yell; points throughout the evening for lining up the fastest when the "coach" blew the whistle.

Dances were named for various track and field events, such as High Jump (Kanafaska); and 100 Yard Dash (Doublebska Polka) Hot dogs, buns, potato chips and coffee were served by venders dressed up for the part. Decorations were pennants of various schools and colleges. (From Helen Gill)

The Kalico Kutters honored their teacher, Bee Mitchell, and her husband, Don, on their silver wedding anniversary, October 24. The party was on regular class night, at Growers' Hall, in Stockton, which was appropriately decorated. A large cake, gifts, and lots of good wishes for many more years of happy married life added to the joyful occasion.

The Kutters traveled up to Kenney's Ranch at Murphy's one Sunday to dance and picnic. Twenty-two members enjoyed the lovely fall day in the hills. About 70 members later went to the Fresno Festival, October 25-26 and brought back reports of a wonderful time there.

Plans are in progress for the Kutters' annual New Year's Eve party to be held in Pythian Castle, Stockton, with the executive committee in charge. This affair is always well-attended by the Kutters and their friends.

The Stockton Prom-Y-Naders had a Hallowe'en party October 29th. President Laurence Ashley, recently returned from a vacation spent in Mexico, was unable to be present to report on his trip, as he was confined at home with the flu.

Isabel T. Reynolds, 724 Loma Drive, Lodi, California

## HERE'S YOUR CHANCE TO TRAVEL!

(CONTINUED FROM PAGE 11)

All expenses will be paid for food, lodging, and roundtrip travel from the port of embarkation for all members of the troupe, but no salaries.

No personnel has yet been chosen for the troupe. Anyone interested in a free trip to Europe next summer is invited to write immediately to Rickey Holden, 1511 Woodland Road, Ardentown, Wilmington 3, Delaware.



# CLASSIFIED ADS

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Intermediate Class 8-9    General Folk & Square 9-12    Party 2nd Friday - 8:30

## RECORD SHOPS

### LOS ANGELES

- Paul Erfer's Folk Arts Bazaar  
3266 West 6th Street  
DU 8-5265

### SAN FRANCISCO

- THE FOLK SHOP  
(John Filcich & Ed Kremers)  
161 Turk Street, S. F. 2  
PR 5-3434
- WHITNEY'S  
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Needs  
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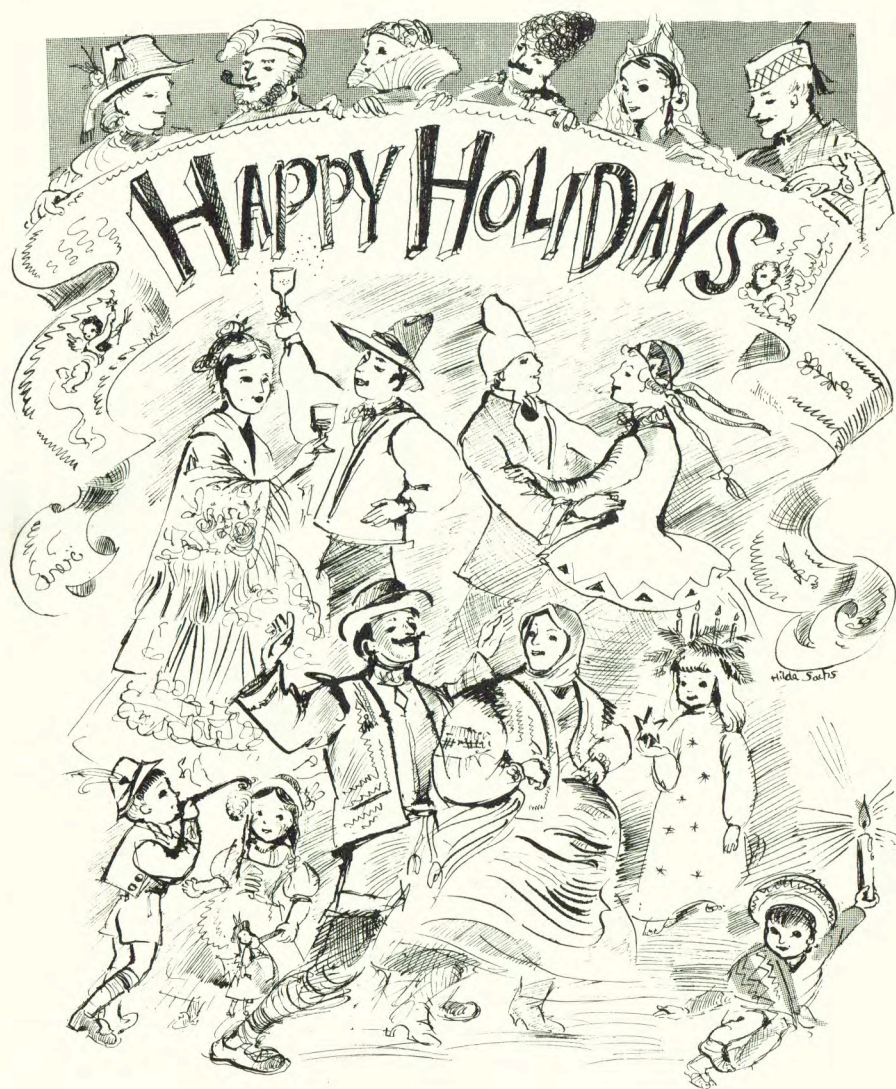
- Phil Maron's Folk Shop  
1517 Clay Street  
TWinoaks 3-7541

- SLAV ART MUSIC  
3511 East 14th Street  
KE 4-4246

### PORTLAND

- Art & Metha's Record Chest  
730 N.W. 21st Avenue

# EDITOR'S CORNER





# CALENDAR OF EVENTS

CARMEN SCHWEERS  
7119 Mariposa Avenue  
Citrus Heights, California

VALERIE STAIGH  
3918 Second Avenue  
Los Angeles 8, California

## FEDERATION FESTIVALS

1958

DECEMBER 7 - Sunday - Merced  
Merced County Council, Hosts:  
Lester K. Yoshida, Chairman

DECEMBER 14 - Sunday - Santa  
Monica. Santa Monica Folk  
Dancers. Hosts: S. M. Audi-  
torium

1959

JANUARY 18 - Sunday - San Jose  
Hosts: Peninsula Council Groups

JANUARY 18 - Sunday - Pasadena  
Hosts: Pasadena Folk Dance Co-  
op.

FEBRUARY 22 - Sunday - Oakland  
Hosts: Greater East Bay Coun-  
cil, James Crank, Chairman

FEBRUARY 21-22 - Sat.-Sun. -  
Holtville. Hosts: Carrotville  
Dancers

MARCH 14, 15, 16 - Fri.-Sat.-Sun  
Sacramento. Camellia Pageant.  
Hosts: Sacramento Council

MARCH . . . . . Long Beach  
Hosts: Long Beach Co-op

APRIL 11-12 - Sat.-Sun. - San  
Francisco. Hosts: San Francisco  
Council, Bill Carroll, Chairman

APRIL 11 - Saturday - Glendale  
Hosts: Glendale Folk Dancers

MAY 15, 16, 17 . . . . Bakersfield  
STATEWIDE FESTIVAL  
"Mid-state Mardi-Gras"

MAY . . . . . Santa Rosa  
Hosts: Redwood Folk & Square  
Dance Council

JUNE . . . . . Monterey Council

JULY 4 . . . . . Ventura  
Hosts: Buena Folk Dancers

JULY (Federation, North) . OPEN

AUGUST (Federation, North). Open

AUGUST . . . . . Santa Barbara

SEPTEMBER . . . Walnut Creek

Hosts: Diablo Council

SEPTEMBER . . . Chula Vista

Hosts: Folklanders

## REGIONAL FESTIVALS

1958

DECEMBER 14 - San Francisco  
Eureka Valley Rec. Ctr. Hosts:  
Scandinavian Folk Dancers

1959

JANUARY 25 - San Francisco -  
Kezar Pavilion. Hosts: Changs  
International Folk Dancers -  
Sam Cohen, Chairman

FEBRUARY - OPEN San Fran-  
cisco

FEBRUARY - Valentine Party -  
Sacramento. Hosts: Circle  
Square Club

MARCH - San Francisco  
Hosts: Swingsters Folk Dance  
Group

MARCH - Alta Loma & Riverside  
Folk Dancers

## SPECIAL EVENTS (in 1959)

FEBRUARY 1 - TEACHERS' IN-  
STITUTE - Oakland

FEBRUARY 7 - WARM-UP PARTY  
San Francisco

APRIL 4 - Annual Jr. Festival  
6 to 9 p.m. Harbison Hall, Pasa-  
dena City College. Hill Ave. &  
Colorado Sts. Ample Parking  
Area - Admission Free. For  
further information contact Mrs.  
Lou A. Price, 1650 Whitefield  
Road, Pasadena 7, California

APRIL - 10th Anniversary Fes-  
tival - Los Banos. Hosts: Pa-  
checo Promenaders

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December 6-7, 1958

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Dancing Saturday night, 8 to 12	Legion Hall
After Party - Saturday Night, 12 to ?	Record Rendezvous Hall
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Exhibitions Both Days

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