

APRIL 1960

*Laycar
Sampo*

(Kolo)



Let

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ON OUR COVER

YANIA WASSILIEVA JOUKOWSKY

in Serbian Costume

YUGOSLAV DANCES AND THEIR SIGNIFICANCE

By . . Latrelle Hastings (Member of Petit Ensemble)

Kolos

Yugoslavia is in the central and northwestern part of the Balkan peninsula. It is a federated republic composed of six peoples' republics: Serbia, the largest, with its capital, Belgrade; Croatia, capital - Zagreb; Bosnia and Hercegovina, capital - Sarajevo; Slovenia, capital - Ljubljana; Macedonia, capital - Skopje; and Montenegro, capital - Titograd.

Yugoslavia still retains the earliest and simplest form of dance, the closed circle, in its primitive state. In these circle dances, or kolos, men and women are equal, because in primitive form everyone had to join the ritual of circling round the object of worship. This was to ensure the successful engendering of the magic within the ring. Often the only progression was gradually to the right or left. The development of society involves more complex circling, such as moving in and out of the circle as well as around. The circle may open, and men and women may begin to stand alternately, or it may become composed of one sex if it signifies a particular category of work. Some authorities believe that the opening of the circle early in the ritual was to leave a gap for the evil to escape and the good to enter. In the double circle, with the women encircling the men, the magic in the center was supposed to be passed on to the women in their fertility leaps, then on to the surrounding countryside at the opening of the circle.

The two major categories of Yugoslav dances are those in which the dancers make and dedicate their own rhythm and those in which they follow the music. A kolo is always led by one person, more frequently a man, and he often carries a handkerchief which he waves and twirls around. He attains the position as leader only after much practice and competition, and has a unique responsibility in this role. In his functions he must: 1) know the basic structure and purpose of the dance, 2) provide inspiration for the dancers and musicians by his own force, and 3) be so dedicated to the importance of cooperation that he will turn over his position to someone else should his powers fail. This necessitates his ability to anticipate when the group is working in unity so he can work the dance to a tremendous climax from his improvisation of the basic step.

The invasion of Yugoslavia by the Turks led to the development of "silent Kolos". These were done in the back areas of Yugoslavia because they were afraid the Turks would find them if they used musical accompaniment. Nothing is heard but the leader's call, sounds of the dancers' feet and the jingle of coins and medals on their costumes. In the Starobosansko Kolo (silent) the men test the endurance of their girls. Under the leader the men improvise twists, turns, leaps, and bends. The girls, holding onto their partner's hands, must keep up with them, repeating a simple step which becomes extremely fast, tortuous in pattern, and complex in rhythm.

YUGOSLAV DANCES

(continued)

There are three different styles of the Kolo, each predominating in a different geographic location of Yugoslavia: the Shaking, from the more fertile areas, in which tiny jumps on both feet rock the body with movement (what we call the Kolo Bounce); the Hopping, found in the mountains (as in Komitsko Oro), and the Stepping or Walking from the less fertile areas, in which the body sometimes trembles at every step. This trembling results from such a complete relaxation that the bodies vibrate, producing a continuous rippling movement through their arms and from their head to their feet. The trembling kolos are said to be relics of ancient fertility rites.

The men dance with great vivaciousness and vigor, bringing their feet high and doing leaps with great elevation. The women's dance style is much different in that they perform their steps much more refinedly and usually keep their eyes lowered. A Yugoslav girl, dancing with too much enthusiasm, would be regarded with bad taste.

Dances from wedding ceremonies in Yugoslavia are especially interesting. In some districts a dance is done around the bride as she sits in a Turkish bath, while her hair is dyed and plaited and her nails are painted. Weddings are by no means the only celebrated events in which dancing is done. Dancing plays a prominent part in all of the many holiday gatherings celebrated by the Yugoslavs. Setnja is a walking or promenade dance, and as the circle progresses, more and more people join, after which the dance is speeded up, then ended. This dance is also very popular in the many folk-dance groups here, and was used in rural Sumadija, Serbia, as a means of gathering people for festivities.

It is interesting to note the influences on Yugoslav dances that have come from the outside. In areas where the Greek Orthodox Church prevails, the men's and women's lines are separate, often with a man leading the women and a woman leading the men. Where the Catholic Church and Western influences prevail, as in Croatia, Slovenia, and North Serbia, the most frequent position in the lines are men and women alternating. They also perform couple dances from Austria, Italy, and Hungary. The Hungarian Czardas is still popular today, in North Serbia, and the polka stimulated the popular polka-rhythm of Slovenia.

This is just a bare inkling of what can be said about the Yugoslav dances and their significance. But I do sincerely hope that this peek into the "heart" of the Kolo, the national dance of Yugoslavia, will engender a little more appreciation and understanding for these dances, not only for those "kolo maniacs" who love and feel them, but also for

those who flop down in a chair at a program and say, "Oh, no, not another of those silly kolos"!

(Photo: Latrelle Hastings, the author of the above article, and a member of San Francisco's "Petit Ensemble")
(Anatol Joukowsky, Director) in Bulgarian costume.



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People Worth Knowing

WALTER GROTHE

By . . Edna Rose

Yes, he is a person worth knowing, and many of you are fortunate in knowing him as a friend as well as a teacher. My earliest recollection of Walter dates back about twelve years, when I can recall him chasing a young lady at a Festival in Santa Barbara. Now, it is not unusual for a gentlemen to pursue a young lady, but in this instance, the young lady was on foot, zig-zagging around a parking lot, and Walter was doing allemandes right and left in his little M.G. This incident is mentioned merely to remind you that under the Old World dignity and charm there lies a very keen sense of humor.

Born and raised in Germany and educated at the University in Munich, Walter availed himself of the opportunity, while a student, to travel extensively in Europe. He visited most of the Balkan, Scandinavian, and Mediterranean countries. He left Europe in 1925 for two years in South America before coming to California, where he remained only five months. He completed his global circuit by taking off for Hawaii, Japan, China, India, Manila, then back to Germany. Of all the places he visited, California was the favorite, and he returned to San Francisco in 1929. He worked for an Export House until the war years, at which time he operated a Ski Lodge in the winter and a resort on the Russian River in the Summer. He joined the firm of Dean Witter (Stocks and Bonds) and is with them today. At the present time he is enjoying being a bachelor, but is very proud of his two children by a former marriage; a son, who is a teacher at Stanford, and a daughter, studying International relations at the University of California.

Strangely, his folk dancing interest did not begin in Europe. He started while at the Ski Lodge in California, and when he returned to San Francisco in 1942, the Federation was just being formed and he was able to attend the first Festival. Later he joined the Berkeley Folk Dancers, and the same year became a member of Changs. Walter worked extensively with "Let's Dance", was Vice President and later President of the Federation for two years. There is not enough space to list his works with the Teachers' Institutes, North-South Relations, or his work with Lawton Harris, in organizing the Folk Dance Camp at Stockton. (The photograph will be a familiar sight to readers who have attended Summer Camp). Many of your favorite dances have been introduced by Walter — Zillertaler Laendler, Dreisteirer, and he has brought others, on which he did not do the original research, to California, such as the Oslo Waltz, Doudlebska Polka, Dutch Foursome, and many more. He started teaching in 1946, and at the present time is instructor of Beginner-Intermediates at Changs, the Swingsters, Belles and Beaux, all in San Francisco. But if he has a favorite, I am sure, because of his keen interest in people from all countries, it would be his Friday class at the International House at the University of California in Berkeley.

Walter has one other accomplishment which is seldom ever mentioned. On a dare, but only once, he became a Square Dance caller. He practiced and delivered an excellent Texas Star. It was my good fortune to be in a square at the George Washington High School, in San Francisco, the evening that Walter decided to bring his new achievement out in the open. Like everything else that he does, it was a fine job.

Folk dancing fills a big part of Walter's life, and it is through efforts like this that Folk Dancing has been made a part of your life and mine. He is, indeed, a person worth knowing.



*Walter Grothe, in his familiar Austrian
Costume, at Summer Camp*

Photo . . Ace Smith

A REPORT ON THE "LET'S DANCE" BALL

By . . Lillian Kieslich

The "Let's Dance" Ball, held Saturday, January 23, 1960, at San Leandro High School Gym, was hosted by the magazine staff, with free admission for all subscribers and their partners.

This "promotional" party was given as a "bonus" feature - a "thank you" for the loyal support of all subscribers, and an "invitation" to encourage new subscribers.

There was an attendance of approximately 500 people - practically all dancers and all of them in the party mood - a gayer than usual crowd. There were many people from out of town, and all of the Federation officers were in attendance, including many Council officers.

The exhibitions were outstanding - the gay, colorful, Italian "Saltarello" was presented by the "International Dance Theatre", directed by Madelynne Greene. The "Oakland Recreation Dance Arts", directed by Millie von Konsky, contributed to the exceptional affair by doing the favorite "Hungarian Recruiting Dance". A humorous and skillfully done "Charleston" by the "Gruesome Twosome" (Susie and Charles Russ), brought back a lot of pleasant memories.

The dance program, itself, was planned to accommodate all levels of dancers.

Happy-go-lucky Stan Valentine called squares to the lively music of the "Swingeroos", which was a novelty for a folk dance party.

The dancers were surprised at the abundance of food when they were summoned to the Cafeteria to have refreshments. The refreshments were: Macaroni, Jello and Waldorf Salads; Potato Chips, Pickles, Olives and Swedish Silta; Sandwiches of Leo's Sliced Beef on rye, Chicken Tuna, Egg, Cheese on rye, Salomi on rye, assorted meat sandwiches, and assorted cheese sandwiches; Orange Sherbet and Oatmeal Cookies; Coffee, Tea, or Milk. (Lemonade was served in the corridor outside of the dancing area.)

The Cafeteria Committee had organized everything so that there were three long serving tables accommodating six lines of people, and the 500 well-fed dancers were back dancing in fifty minutes!

It was felt that the Ball was a success in many ways and had accomplished the goal of promoting good will for "Let's Dance" magazine.

George Kieslich, Business Manager, expresses his gratitude and appreciation to all the enthusiastic folk dancers, and all those that helped, for their part in making the "Ball" a success. It really was a "Ball".



TOP - Left...

Italian "Saltarello"
International Dance Theatre
Director, Madelynne Green

Photo: Phil Maron

CENTER -

Hungarian Recruiting Dance
Oakland Recreation Dance Arts
Director, Millie von Konsky

Photo: Phil Maron

BOTTOM - Left...

The "Swingeroos" Orchestra
L to R: George Kieslich, Harry
Tyldsley, Stan Valentine, Tom
Wealand, Norman Tanner.
(This was a rehearsal)

Photo: Howard Harrison



BELOW -

The "Gruesome Twosome", Susie
Martine and Charles Russ,
doing the Charleston.

Photo: N. Giannini



SERBIAN COSTUME FOR A COUPLE FROM BELGRADE AREA

WOMEN:

BASIC GARMENT: (Late 19th Century) Long handwoven linen shirt extending to the ankles. It has wide, full sleeves and is embroidered at the hem. Neck-line is high and rounded.

(Now) Shirt is blouse-length and trimmed with embroidery or may be crocheted at the cuffs with string lace. The full sleeves are pushed up slightly at the elbows and tied around the elbows with brightly colored ribbons.

SKIRT AND APRON: (Late 19th century) Long knife pleated skirt of various colors. A long woolen or velvet apron, with heavily embroidered floral design hangs in front.

(Now) Skirt of modern length, with a striped or floral apron. A narrow woven sash goes around the waist.

PRSLUK (Turkish-type Vest) - Made of deep blue, maroon, or purple velvet and trimmed elaborately at the borders and throughout vest with gold or silver embroidery. Hooks in front to form a fitted bodice. The line across the front is shaped like an inverted heart, with the point tapering slightly up in the middle at the place of the first hook. Length is just to the waist.

FOOTWEAR Knee-length black woolen socks with heavy floral embroidery and the traditional leather "opanci" shoes with the "turned-up toes".

TRADITIONAL "KIKE" HAIRDO - Long braids crisscrossed at the neck and pinned up on each side of the head. Kerchiefs are sometimes worn.

JEWELERY - Long strings of coins or medals hanging loose around the neck.

MEN:

ANTERIJA (Jacket) Short-length jacket trimmed with silk cording and braid in rich designs against the dark-blue material.

JELEK: (Vest) Also with elaborate trim of silk cording and braid, is worn over the Anterija.

ČAKSIRE (britches) - Flare out at the thighs and are tight-fitting below the knees.

POJAS - A wide, woven wool sash worn around the waist.

HEAD-WEAR - The Serbian fur šubara.

FOOTWEAR - Knee-length, embroidered, black wool socks and "opanci" shoes. In the days of the Turkish invasions, white leggings were wrapped about the calves.



Millie and Vernon von Konsky in Serbian Costumes
(Belgrade Costumes)

(Vernon's Costume, Courtesy of John Filcich)

Photo . . N. Giannini



Dear Editor:

In answer to the letter asking about embroideries, there are several good books which I list here with comment, to help those who have need.

The best volume on embroideries is the "Encyclopedia of Needlework" by Therese de Dillmont, published by the D.M.C. Library. It devotes a whole chapter to the technique of embroidery on velvet and silk. It gives general sewing instructions for various stitches with diagrams. There are 788 pages of text, 16 color plates and 1174 illustrations, and it is in English.

Another good book for examples of embroideries from many different countries is "Ornamente Der Volkskunst" by H. Bossert, dated 1949. This book is seen in one big volume or in several small volumes in German.

Now a list of books concerning the embroideries of specific countries. On Czech materials is, "Textile Folk Art" by Vaclavik & Orel, Spring Books - 300 pages of photographs of embroideries, costumes and lace, in color and black and white. This is in English.

Folk dancers have been interested in Hungarian costume for a long time. I recommend the following books to shorten time on research. "Hungarian Fancy Needlework and Weaving" by Maria Undi, Budapest. This gives stitches and the method of doing them. Details of costume and area differences are shown with many drawings and colored plates. English text. Also "Old Cross-Stitch Embroideries from the County of Borsod in Hungary", Budapest 1951, by Vilma Dietz Dajaszasy.

On the embroideries of England, "Ristipistomallejamme" by E. Haavisto, Helsinki 1955, in Finnish.

For embroideries of Croatia in Jugoslavia, "Hrvatski Narodni Ornamenat" by Adela Plise, Zagreb. It has 57 pages of samples of Croatian work with explanation on how to do the various stitches and diagrams. This is in Serbo-Croatian.

A very nice book, "Ukrainian Arts" (New York 1952) has a good chapter on embroideries and one on folk dress and others on folk arts.

The D.M.C. Library puts out a series of booklets on embroideries of several countries. Each shows how the stitches are done, names the colors used, and has an explanation of colored plates. These are: 1. Bulgarian Embroideries; 2. Jugoslavian Embroideries, Series I; 3. Jugoslavian Embroideries, Series II; 4. Czecho-Slovakian Embroideries; 5. Morocco Embroideries; 6. Turkish Embroideries. These booklets are all in English and by T. Dillmont.

I hope that this information will be of use to some of your readers.

Sincerely yours,

(Signed) Vilma Matchette
1244 - 19th Street, San Francisco, Calif.

SAN FRANCISCO COMPLETES ITS THIRD "INTRODUCTORY COURSE"

The San Francisco Council of Folk Dance Groups is to be congratulated on its fine six-weeks' Introductory Course recently completed at the Grant School. The purpose of the course was to stimulate growth in beginners' classes - to let people know in an active manner what folk dancing is really like. Samplings of schottisches, polkas and waltzes were included in the program, as well as kolos, squares and tango styling. Various teachers donated their teaching time, and Tom and Ruth Valasquez were on hand each Tuesday night to greet people, attend to clerical details, and assist the teachers and dancers in every way possible.

Now comes the real work following up what has been started. Here is a wonderful opportunity for clubs to build up their beginning classes, by use of telephone, written note, or a personal call. It takes time, but it's worth it, if you really believe in and want to boost one of the finest sociable fun activities in the world - FOLK DANCING.

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DIABLE COUNCIL ORGANIZES SUCCESSFUL BEGINNERS' CLASS

By . . . Virginia Wilder

We'd like to report on Diablo Council's efforts to organize a Beginner's Class through active participation by member clubs. The central Contra Costa County area has not had any beginners' classes for the past two years with the exception of those sponsored by the Pleasant Hill Recreation Department. The county is one of the fastest growing in the State, and Council President Ray Alexander felt sure there were lots of people to whom folk dancing would appeal, if we could just reach them. He, therefore, suggested to the 10 clubs in the Council that each of them hold a "Guest Night" on one of their regular meeting nights, and that each couple in the club bring as guests, NON-FOLK DANCERS, and that the program for the evening be geared to the simplest kind of fun dances that could be explained in just a very few minutes. The end result of these guest nights was to produce enough couples to make possible a beginners' class, sponsored jointly by the Diablo Council and the Walnut Creek Recreation Department. The Recreation Department would provide the facilities, collect the fees at class, and pay the instructors - the Council would provide the class members. 7 of the clubs voted to participate - 3 did not. One of those is strictly a square dance club, the other two are located in the far corners of the county and did not feel their local residents would want to drive 40 or 50 miles (round trip) for a weekly class. All 7 clubs reported their Guest Nights to be most successful. Not every couple in every club brought guests to their own meetings, but each club had at least several guest couples. Herb Shelley, George Kimball, Glenn Ward and Bev Wilder, all of whom teach folk and square dancing in the area, were the leaders at their own clubs. The members of the clubs had been briefed on the type of program to be carried out, and all agreed to participate whole-heartedly and with smiles and enthusiasm in all of the dances - simple as they might be. A typical Guest Night program consisted of dances such as Patty Cake Polka, Ve David, Green Sleeves, simple square dance figures done in a circle early in the evening and later on in square formation; Oklahoma Mixer, Tennessee Wig-Walk, Ersko Kolo, etc. Interspersed with the teaching of these simple dances, several clubs put on waltzes and fox trots that every one could do. Also during each evening the club members did two or three more advanced folk dances for their guests to watch. The primary concern of the leaders was to keep the evening gay and fun - and not to stress the "Teaching" aspect too much. By using lots of progressive dances the guests met all the club members and each other and were made to feel most welcome.

Approximately 60 different couples were guests at one or more of the parties. About one-third of them registered for the opening session of the Beginners' Class. Through other contacts and through class members bringing their neighbors and friends, the class has grown to about 25 couples. They meet once a week from 8 to 10 p.m. at Los Lomas High School Gym. This is the first time that adult folk dancing has been allowed on the gym floor. The principal requested that soft soled shoes be worn, and all class members are most cooperative. George and Kay Kimball are teaching the class and report that the group is congenial and seems to be enjoying their progress.

The Council feels that this has been a most successful method of recruiting new people to our hobby - and it required very little work and effort on the part of any of the local dancers. Some of the club members brought neighbors, some brought people with whom they work, or commute, and some brought people with whom they were not at all well acquainted but with whom they had at one time or another discussed folk dancing. Everyone - guests and members - enjoyed the "Guest Night" programs; it was fun to dance the simple things once more and to share with others the thrill of discovering how much joy can be generated by music and smiling faces.

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April 1960

ZAJEČARKA

(Zah-yeh-char'ka)

SERBIA

*Note: For easy reading, open staples,
remove description, close staples.*

Zarječarka was learned by Dick Crum at Folk Dance House, New York, from members of Banat Orchestra, and was presented by him at the College of the Pacific Folk Dance Camp in 1958.

MUSIC: Record: Folk Dancer MH 1013 A

FORMATION: Open circle of dancers, hands joined and held low at sides.

STEPS: Walking*, step-close*, "Threes", leap*.

"Threes": Step to R with R (ct 1); step L beside R (ct &); return wt. to R (ct 2); hold (ct &).

*Described in "Folk Dances From Near and Far", *Vols I-VIII*.

MUSIC 2/4

PATTERN

SETNJA

(Continued)

Moving bwd, step L toe behind R heel (ct 1); hop on L toe, while bringing R ft around in back, keeping ft very close together (ct &). Step on R toe behind L heel (ct 2); hop on R toe (ct &).

Step bwd very slightly with L ft (ct 1). Close R beside L (ct &). Step L in LOD (ct 2); hop L (ct &)

Repeat action of meas 1-4 (Fig II) to end of music.

Although not sung on the recording, Šetnja does have an accompanying song:

1. Dodji, Mile, u naš kraj, pa da vidiš šta je raj. (repeat)
Hej, haj, u naš kraj, pa da vidiš šta je raj. (repeat)
2. Prodje Mile, propeva, i volove protera (repeat)
Hej, haj, propeva, i volove protera (repeat)

Back View of Skirt - shown on Page 9 →



April 1960

ŠETNJA
("Walking")
SERBIA

Note: For easy reading, open staples,
remove description, close staples.

16 "Šetnja" (Shet' - nyah) was introduced by Dick Crum at the 1958 Folk Dance Camp at the College of the Pacific. He learned it from Miodrag Vukovic', Belgrade folk dancer, in 1954, and also observed it at many gatherings in Sumadija, Serbia. In Sumadija, the central part of Serbia, Šetnja is a time honored traditional dance with a definite place in the "program". When a young man arrives at the field or churchyard where a festivity is taking place, he seeks out one of the many gypsy musicians who have come to town for the day, pays him a certain amount of money to play for him, and then proceeds to gather his friends one by one on his left. The dance they ordinarily do is Šetnja, and they meander about the whole dancing area gathering up people. When a large enough circle is formed, the dance is speeded up, ended, and "Moravac" ("U šest") generally follows.

MUSIC: Record: MH 3029, "Šetnja", by Duquesne University Tamburitians.

FORMATION: Open circle. During the slow (beginning) part of the dance, an "escort" hold is used as follows: leader at the right end of line holds vest with R hand and hooks L thumb in belt at L side. Other dancers join on, grasping or hooking on to R neighbor's bent L elbow, keeping own L elbow bent, and placing L fist on own hip or thumb in belt. When the music speeds up and the faster variant begins, dancers join hands down at sides.

STEPS AND Walking*: With a gentle flex of knees on each beat of music.

STYLING: Hopping*: In part II, this flex becomes a definite hop.

Keep upper part of body erect.

*Described in "Folk Dances From Near and Far", Vols. I-VIII.



Pacifica Festival of San Francisco

"... this mysterious, driving Pacific zones the world's whole bulk about; makes all coasts one bay to it, seems the tide-beaten hearth of earth".

So said Herman Melville, writer of novels with Pacific backgrounds.

The Pacific is full of history, full of contrasts, full of beauty. Look at a world map, notice the many lands the great Pacific Ocean reaches. Peoples of many nations have touched the history of the Pacific.

And variety! Trade winds and jet streams, sampans and submarines, saris and parkas, orchids and tundra, jade and pearls, temples and tikis; these are a few of the contrasts of the Pacific.

How like the Pacific folk-dancing is! Folk dancing records the heart-beat of nations. There are dances that tell of historical events. There are dances for planting and for harvesting, dances for weddings, dances that contrast as much as the varied cultures of their sources. The movements, the rhythms, and the costumes are Beauty, - beauty as varied in its vistas as those of the Pacific.

Welcome to the Pacifica Festival of San Francisco, sponsored by the Recreation and Park Department, and presented by the San Francisco Council of Folk Dance Groups, hosts to the Folk Dance Federation of California.

Welcome....Dancers....to the gayety and good fellowship of San Francisco! Welcome....Spectators....to the spectrum of color that is the Pacifica Festival!



SAN FRANCISCO CIVIC AUDITORIUM APRIL 23-24, 1960

SATURDAY EVENING - APRIL 23

Square Dance Jamboree - 7:00 to 8:00 P.M.

General Folk Dancing - 8:00 to 12:00 P.M.

1. Scandinavian Polka Scandinavian
2. Alexandrovskia Russian
3. Korobushka (Prog.) Russian
4. Cumberland Reel Scottish
5. Macedonca Macedonian
6. Fado For Fours Portuguese
- SQUARES . . Frank Emery
Annabelle Knight
7. Waltz Mazurka Violetta Polish-Ameri
8. Hambo Swedish
9. Baile Da Camacha Portuguese
10. Vamos a Tepa Mexican

EXHIBITIONS

11. Gerakina Greek
12. Marklander German
- SQUARES . . Al Williamson
Edith Thompson
13. Fandango Espana Spanish
14. Square Tango English
15. Russian Peasant Dance Russian
16. Oslo Waltz (Prog.) English
17. Ersko Kolo Serbian
18. Meitschi Putz Di Swiss
- SQUARES . . Bill D'Alvy
Bill Carroll
19. Alunelul Rumanian
20. Polyanka Russian

EXHIBITIONS

21. Hambo Swedish
22. Caballito Blanco Mexican
23. Ve David Israelian
24. Siamsa Bierte Irish
- SQUARES . . Harlan Beard
Gary Kirchner
25. Setnja Serbian
26. Laces & Graces American
27. Schuhplattler Bavarian
28. Italian Quadrille Italian
29. Raksi Jaak Estonian
30. Zillertaler Laendler Austrian

SUNDAY AFTERNOON - APRIL 24

Council Meeting - 11:00 to 1:00 P.M.

General Folk Dancing - 1:30 to 5:30 P.M.

1. Cotton Eyed Joe American
2. Corrido Mexican
3. Der Stampfer German
4. Dr Gsatzlig Swiss
5. Grand Square American
6. Silencio Tango Arranged
- SQUARES . . Jack Sankey
Bob Schweers
7. Mexican Schottis Mexican
8. Hambo Swedish
9. St. Bernard Waltz Scottish
10. Doudlebska Polka (Prog) Czechoslovakian
11. Bialy Mazur Polish
12. Makazice - Bela Rada Serbian
- SQUARES . . Bev Wilder
Ursula Mooney
13. Ranchera Argentine
14. Seljanicica Kolo Yugoslavian
15. Russian Peasant Dance Russian

INTRODUCTIONS - EXHIBITIONS

16. Landskrona Kadrilj Swedish
17. Blue Bell Waltz (Prog.) Scottish
18. Tsiganochka Russian
- SQUARES . . Randy Randolph
Charles Bassett
- EXHIBITIONS

19. Marschier-Polka German
20. Spinnradl Austrian
21. Shepherd's Crook Scottish
22. Blue Pacific Waltz American
23. Grosser Achterrum (Prog.) German
24. Las Virginias Mexican
- SQUARES . . Sue Lemmon
Stan Valentine
25. Yovano Yovanke Macedonian
26. Czardas Z Kosickych Hamrov Slovakian
27. Shuddelbux German
28. Polish Mazur Polish
29. Dreisteyrer Austrian
30. Vrtielka Slovakian

SUNDAY EVENING - APRIL 24

Kolo Program - 7:00 to 7:30 P.M.

General Folk Dancing - 7:30 to 10:30 P.M.

1. To Tur (Prog.) Danish
- SQUARES . . Pete Lydon
Bill Best
2. Amanor Waltz Norway-Amer.
3. Royal Empress Tango English
4. Mascando Chiquite New Mexico
5. Misirlou Greek
6. Jesusita-Polca Mexicanat. Mexican
- SQUARES . . Ed Kroll
Bill Sager
7. Russian Polka Russian
8. A Ja Tzo Saritza Moravian
9. Hambo Swedish
10. Polka Mazurka Polish
11. Hopak Russian
12. Ladies' Whim Russian
- SQUARES . . Chuck Utterback
Vic Wintheiser
13. Caballito Blanco Mexican
14. Sauerlander Quadrille German
15. Slovenian Waltz Slovenian
16. Shepherd's Crook Scottish
17. Hambo Swedish
18. Neda Grivne Serbian
- SQUARES . . Tom Wall
Joe Calahorrudo
19. Hofbrauhaus Laendler German
20. Sjampa Dans Danish
21. Neapolitan Tarantella Italian
22. Tuljak Estonian
23. Senftenberger German
24. Viennese Waltz Austrian

LET'S DANCE!

CLASSES FOR BEGINNERS

IN FOLK DANCING IN SAN FRANCISCO

MONDAYS:

Changs Int'l Folk Dancers, 1630 Stockton St., 8:30 - 10:30 p.m.
Frances Scott Key, 43rd Ave., & Kirkham, 8:00 - 10:00 p.m.
Funston Recreation Center, Chestnut & Buchanan, 8:00 p.m.
Gate Swingers, 220 Golden Gate, 8:00 p.m.
St. Mary's Recreation Center, Murray & Justin, 8:00 - 10:00 p.m.
Upper Noe Recreation Center, Sanchez & Day, 8:00 p.m.

TUESDAYS:

Alpineers, 44 Page Street, 7:30 - 11:00 p.m.
First Unitarian, Geary & Franklin, 8:00 - 10:30 p.m.
S. F. Women's F.D. Guild, Precita & Shotwell, 10:00 - 12:00 A.M.

WEDNESDAYS:

Bernal Recreation Center, Moultrie & Jarboe, 8:00 - 10:00 p.m.
Cayuga Twirlers, Sunnydale Recreation Ctr., 1654 Sunnydale Avenue
8:00 - 10:00 p.m.
Scandinavian Folk Dance Club, 362 Capp St., 8:00 - 10:30 p.m.

THURSDAYS:

Glen Park Folk Dancers, Glen Park Playground, Chenery & Elk,
7:30 - 10:00 p.m.
Cayuga Playground, Cayuga (Off Alemany) 8:00 - 10:00 p.m.
Eureka Valley Recreation, 18th St., & Collingwood, 8:00 - 10:00 p.m.

FRIDAYS:

Folk Dance Carrousel, 1748 Clay Street, 8:00 - 12:00 p.m.

SATURDAYS:

Fun Club (First and Third Saturdays), 362 Capp St., 8:00 p.m.

SUNDAYS:

Rikudom, 1616 California St., 8:00 p.m.

*(This list was compiled for the San Francisco Council of Folk Dance
Groups by Tom and Ruth Velasquez.)*

SPECIAL NOTICE . . .

Don't miss a Folk Dance Interview of Barbara Hanssen by Freddie Jorgenson - pertaining to Folk Dance activities in general and especially Cayuga Twirler's Regional Festival on May 15th...KGO-TV, Chanel 7 - Friday, May 13th from 1:30 to 2:00 p.m. PROGRAM IS CALLED "BRIGHT AND EASY".

Measure

NO INTRODUCTION

(Slow) I. WALKING (Slow)

- 1 Facing R and moving to R (LOD), step on R (ct 1); step L (ct 2).
- 2 Continuing LOD, step R (ct 1); step L (ct &); step R (ct 2); pause and turn to face ctr (ct &).
- 3 Moving bwd away from ctr, step with L ft behind R heel (ct 1); step R behind L heel (ct 2).
- 4 Step bwd very slightly with L (ct 1); close R beside L (ct &); step L in LOD (ct 2); pause (ct &).
- 44 meas. Repeat action of meas 1-4 until music accelerates (e leven times, for listed record).

II. HOPPING (Faster)

When music accelerates, join hands and hold low at sides. Add hops to steps described above as follows:

- 1 Facing R and moving to R (LOD), step R (ct 1); hop R (ct &); step L (ct 2); hop L (ct &).
- 2 Continuing LOD, step R (ct 1); step L (ct &); step R (ct 2); hop on R while turning to face ctr (ct &).

FOLK DANCING IS POPULAR

IN RENO, NEVADA

By . . . Mrs. John Cerveri

The small group of folk dancers in Reno, known as the "NEAR AND FAR FOLK DANCE CLUB" has been much in demand lately for exhibitions.

In October this group made two public appearances in costume; one presenting exhibitions of dances of various countries, at the Nevada Art Gallery; the other at the United Nations' Festival.

On February 14th they added color to the grand opening ceremonies at the Reno Municipal Airport Terminal. This airport was recently declared an International Airport because of the influx of planes arriving from every foreign country, bringing athletes taking part in the Olympic Games being held in nearby Squaw Valley. Dances popular in those countries, which participated in the VIII Olympic Winter Games, were featured by the Club.

Organized in 1952, the Near and Far Folk Dance group is presently instructed by Mr. and Mrs. Dayton Colville, and the President is Paul Sargent.



Members of Near and Far Folk Dance Group, Reno, Nevada pictured at Reno International Airport, February 14, 1960.

Photo by . . . Marie H. White

Measure

I. THREES

- 1 Step R in LOD (ct 1); step L in LOD (ct 2). As dance progresses these steps become small leaps onto ball of ft, ft close to floor.
- 2-4 Facing ctr, dance 3 "Threes" in place (RLR, LRL, RLR).
- 5-8 Repeat action of meas 1-4, beginning L and moving RLOD.

II. WALKING

Raise hands, still joined.

- 1 Moving LOD, step R (ct 1); step L (ct 2).
- 2 Facing ctr, step to R with R (ct 1); close L to R, no wt (ct 2).
- 3 Step to L with L (ct 1); close R to L, no wt (ct 2).
- 4 Repeat action of meas 2 (Fig II).
- 5-8 Repeat action of meas 1-4 (Fig II), beginning L and moving RLOD.

Note: On the closing step, the free ft may either be pointed in front or simply close it to the other ft. Move slightly bwd on closing step.



The Record Finder

By . John Filcich and Ed Kremers

Starting with this issue we will try to devote at least a portion of "The Record Finder" to the dances and recorded music of the country or theme of that particular issue of "Let's Dance". This month it is "Serbia", which should be an easy and logical start for us.

First, a clarification of "Serbia" and "Serbian" is necessary, since the latter is not confined to a "coming from Serbia" definition, but is more inclusive. From a geographic point of view Serbia is the largest of the six provinces comprising modern day Yugoslavia; its borders are those of the kingdom of "Servia" found on pre-World War I maps - the rest of the country then being nearly all within the borders of the Austro-Hungarian dual monarchy. From this could be deduced that all "Serbian" dances (and everything else "Serbian") comes from Serbia.

But for years many of us, together with thousands of Serbians in this country, have been dancing dozens of "Serbian" kolos, none of which came from Serbia!

The answer lies in the popular and political definitions of the term "Serbian". For many centuries Serbians have been living outside the kingdom, province, or today's "republic" of Serbia (under the Hapsburg rule in the Vojvodina provinces of Srem, Banat, and Backa, sharing the province of Slavonia with the Croats, and as minority nationalities in Romania and Hungary).

Often the minority people, they have zealously guarded their language, customs, and above all, their Eastern Orthodox faith. But living for centuries outside of Serbia proper, being somewhat under Western influences and having very little communication with their kin living under Turkish rule to the South, it is understandable that their folkways became distinguishable in time. The "tamburitza", which is claimed as the Croatian national instrument, was the music for their dancing. Even the kolos differed. Dance steps of a different style and nature developed, and generally dancing took on a more Western European character, considering the many couple dances and the growing importance of the woman's role in the dance. The costumes which developed in these areas resembled that of other inhabitants of the Panonian Plain rather than the darker, woolly costumes of the South. It is from these areas outside of Serbia proper that thousands of Serbians migrated to America, bringing music, and intricate kolos. So it is appropriate that their popular dances such as Malo and Veliko Kolo,

Cujes Mala, Milica Ples, Susu Mile and many others came to be termed "Serbian"!

After the Second World War America received for the first time displaced persons and immigrants who were born in and lived most of their lives in Serbia proper. A new concept of "Serbian" in its relationship to both dances and music emerged. The newcomers' style of native music, songs and dances was as surprising a revelation to us as their usual preference for the universally popular jazz, ballroom music and dancing. The tamburitza seemed foreign to them; they preferred the accordion both for singing and dancing kolos. They also liked the "frula" or native flute added to the accordion.

They did not find themselves at home dancing the standard kolos done at Serbian gatherings in America, but seemed to prefer their own particular type of dance. Not only was the new immigration of a new and later generation, but from another area.

While the list of kolos native to Old Serbia could, indeed, be a long one, the kolo peculiar to the present generation is the one known as "U Sest Koraka". There are many melodies for this dance, one of the most popular being "Moravac", and daily new melodies are composed. Many of our newer kolos are of this type, e.g. Zabarka and Senjacko routines.

Here is a list of recorded kolos. Those on the left are dances of Serbia proper; the ones on the right from the Vojvodina provinces; the latter are dances using the tamburitza instruments. The list on the left will have nearly all the "new" dances, many of the "U Sest" type. Those on the right are, for us, the "old" kolos, and many have the so-called basic kolo step.

DANCES FROM SERBIA

VOJVODINA (Srem, Banat, Backa)

Cacak	(FD 3022)		
Trojanac	(Fcz 701)	Malo Kolo	(KF-802)
Vranjanka	(FD 3020)	Veliko Kolo	(FD-1004)
(in slow 3/4 time)		Milica Ples	(Son. 2020)
Djurdjevka	(KF-EP 103)	Susu Mile	(Son. 2021)
(in original 3/4 time)		Djevojacko Kolo	(FD-1006)
Medley of Serbian Dances	(KF-LP-1019)	Keleruji	(KF-808)
U Sest Koraka	(Bal. 535)	Vranjanka	(SF-12008)
		(in Zikino tempo)	
U Sest variants:		Djurdjevka	(EPA-4130)
Zabarka	(Jug. 6210)	(in fast 2/4 time)	
Senjacko	(Jug. 6210)	Many "composed" or "ballroom"	
Staro Ratarsko	(Jug. 6211)	kolos; all "basic step" and sim-	
Zikino Kolo	(KF-LP 1018)	ilar intricate footwork kolos.	
(original style)		Zikino Kolo	(KF-807)
		(tamburitza interpretation)	

SOUTHERN FEDERATION NEWS

By . . Charles Dimmick

Because so many things are demanding my time I find I have to resign as "Let's Dance" representative. I wish to take this opportunity to thank all my friends who have said nice things about my writing and all the nice people who have made this column possible by sending news of the various clubs. This is my last column.

From Mrs. Lou A. Price: The Jr. Federation of Folk and Square Dancers, South, announces it's 16th Festival, Saturday, April 23, at Harbeson Hall, Pasadena City College, Colorado Street & Hill Avenue, Pasadena, from 6 to 9:00 p.m. There is ample parking space at Harbeson Hall and no admission charge. Adults are invited to dance the general dances. Between general dances there will be exhibitions by the member groups. The Jr. Federation was organized in 1951 and the present officers are: Vice President, Ken Kingsbury, and Mrs. Lou Unzen, Assistant to the President; Mrs. Marie Alexander and President Lou A. Price. The Jr. Federation will give its 7th two-hour program at the Los Angeles County Fair, Pomona, September 1960.

Riverside will again present one of its delightful Festivals for your entertainment on the 10th of this month. You will find additional information in the Calendar of Events, and Happy Dancing at Riverside

Long Beach will be the happy host to all our friends from the North and the South, East and West, at the 1960 STATEWIDE FESTIVAL, May 27 to 30th. Your friends will be there, too, so come and dance with them.

From Sallee Rueth: The Berendo Folk Dancers recently surprised Harry Paley with a farewell party to celebrate his European tour. He will visit England, Italy, Cypress, Israel, Switzerland, France, Germany, Belgium and Holland. Harry is one of our pioneers in folk dancing, a good faithful dancer, who will be sorely missed. He will return around the middle of May and should have many interesting tales to tell us.

From Bill Dixon: The Pasadena Folk Dance Co-op will have their next party on the 5th Friday of April, at the Hamilton School, 2089 E. Roseville, Pasadena, from 8 to 12 p.m.

From Ed Nightingale, of Ojai: I think there should be an item in "Let's Dance" on the passing of Mary Williams. She died here on Feb. 6th, after a long illness, and will be missed by folk dancers throughout the state. As you know, she was very active in popularizing folk dancing in this area through her personality and teaching ability, and was one of the hardest workers for our festival.

ANNUAL INTERNATIONAL FOLK DANCE FESTIVAL IN LOS ANGELES

Exotic Inca dances of Bolivia, Court Dances of Siam, flag twirlers and Alpenhorn from Switzerland, the fiery flamenco of Spain, fascinating Maori dances of New Zealand, and many more traditional dances of the world's people, will be performed by a magnificently costumed company of hundreds, in the 13th Annual world-honored International Folk Dance Festival, at the Philharmonic Auditorium in Los Angeles, one night only, Saturday, April 9, at 8:30 p.m. This colorful event is produced by Irwin Parnes and co-ordinated by Paul Erfer. The distinguished Santa Ana College Choir will interpolate appropriate folksongs.

This year's novelty attraction will be the celebrated American Puppet Theatre in their delightfully humorous New Orleans Cakewalk. Tito Yupanqui and Kosinaira, leading Indian dancers of Bolivia, and Mulliga Prakasbhasaj from Thailand, will make their American debuts.

Other participants include: Spain's brilliant Martin Vargas, accompanied by guitarist, Enrique Heredia; Homer Garret's Hollywood Square Dancers, returning to the Festival from fresh European triumphs; the Chinese Youth Dancers of San Francisco; Bhupesh Guha's Indian Dancers; Hanayagi Classical Japanese troupe and samisen players; Dr. Hall's Viennese dancers; French Center dancers, directed by Mme. Garriguenne; Tasulis Greek dancers and native musicians; Dorothy Lee's Hawaiians; the Nolan Family, all nine members dancing Irish Jigs and Hornpipes; Danni Dassa's stunning Israeli dancers; Ted Wright of New Zealand; Lithuanian Ethnic dancers; Mary & Jerry Brozik in masked dances of Mexico; the Swedish Folk Dance Club in the acrobatic Halling; and others.

Early mail orders are suggested. For tickets and information, contact Paul Erfer at the Folk Arts Bazaar, 3173 Wilshire Blvd., Los Angeles.

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Party Places

- ALAMO:** *2nd Saturday each month* — 8:00 to 12:00. Acalanes Folk Dancers, Alamo Women's Club, South Side of Alamo - Danville High.
- BAKERSFIELD:** *Every Tuesday* — 8:00 to 10:30. — Circle 8 Folk Dance Club, Gardiner Annex, 14th & F Streets.
- 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.
- CHULA VISTA:** *Every Friday Night* — 7 to 10:30. The Folklanders. Mueller School, 715 J Street.
- EL CERRITO:** *4th Saturday each month* — 8:00 to 12:00 p.m. Folk Dance Guild—El Cerrito High School Cafetorium.
- FRESNO:** *Every Sunday* — 8:30 to 12:00 p.m. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite and Voorman Streets.
Every Saturday Night: 8:30 to ? SQUARE ROUNDERS, The Danish Hall, Voorman & Yosemite.
- HUNTINGTON PARK:** *Every Thursday* — 7:30 to 10:00. Huntington Park Folk Dancers. Huntington Park Recreation Bldg., 3401 E. Florence Ave., Huntington Park, California.
- 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.
- LOS BANOS:** *Every Wednesday Night*—8:00 to 10:30 p.m. The Pacheco Promenaders. Los Banos Recreation Hall.
- LOS ANGELES:** *Every Saturday Night* — 8:00 to 11:00 p.m. Saturday Mix-ers, Boys' Gymnasium, Berendo Jr. High School, 1157 S. Berendo Street, Los Angeles.
- MARIN:** *4th Wednesday each month* — 8:15 to 12:00. Marin-Whirlaways — Carpenters' Hall, San Rafael, Calif.
- MERCED:** *Last Tuesday each month* — 8:00 to 12:00 — Romany Ring Folk Dancers — Rendezvous Hall, 355 W. 17th Street.
- MONTEREY:** *Every Friday* — 8:00 to 11:00 p.m. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O., Webster & El Estero
- OAKLAND:** *5th Thursdays* — 9:30 to 11:30 a.m. East Bay Women's Dance Club. Dimond Roller Rink, 3245 Fruitvale Ave.
Every Thursday — 8:00 to 10:30. Fruitvale Folk Dancers, Hawthorne School, E. 17th & 28th Avenue
4th Friday each month — 8:00 to 11:30 p.m. Seminary Swingers, Webster School, 8000 Birch Street.
- PALO ALTO:** *1st Saturday each month* — 8:15 to 12:00. **Barronaders**— Barron Park School, Barron Avenue, South Palo Alto.
- PENGROVE:** *2nd Saturday — each month except August.* 8:00 til ??? Petaluma International Folk Dancers, Pengrove Club House.
- POMONA:** *1st Friday each month* — 8:00 to 11:00 p.m. Pomona Folkateers, Washington Park Clubhouse, Grand and Towne Avenue.

Party Places

REDDING: *1st Saturday each month* - 8:00 p.m. Redding Recreation Folk Dance Club, Sequoia School.

REDWOOD CITY: *4th Saturday each month* - 8:30 to 12:00. Docey Doe Club, Hoover School.

RICHMOND: *1st Saturday each month* - 8:00 to 12:00 p.m., Richmond-San Pablo Folk Dancers, Downer Junior High School, 18th and Wilcox.

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

RIVERSIDE: *1st Friday each month* - 8:00 to 11:00 p.m. Riverside Folk Dancers, Grant School Auditorium, Corner of 14th and Brockton Streets, Riverside.

SACRAMENTO: *2nd Saturday each month* - 8:00 to 12:00. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Avenue & Stockton Blvd.

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. Scandianvian Folk Dance Club, 362 Capp Street.

Alternate 3rd Saturday - 8:00 to 12:00. San Francisco Merry Mixers, Mission YMCA, 4030 Mission Street.

4th Saturday each month - 8:30 to 12:00. Swingsters Folk Dance Club, Lakeshore School, 220 Middlefield.

2nd Saturday each month - 8:00 to 12:00. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.

2nd Friday each month - 8:30 to 12:00. San Francisco Carrousel, 1748 Clay Street, San Francisco.

SAN LEANDRO: *3rd Saturday each month* - 8:00 to 11:00. San Leandro Folk Dancers, Bancroft Junior High School, 1150 Bancroft Avenue.

SAN JOSE: *1st Saturday 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.

SANTA CRUZ: *2nd Saturday each month* - 8:00 to 11:00. Mission Hill Junior High School, 425 King Street. Santa Cruz Breakers

SONOMA: *1st Saturday each month* - 8:00 to 12:00. Valley of the Moon Swingers, Community Center, 276 Napa St.

STOCKTON: *Last Friday each month* - 8:00 p.m. Kalico Kutters, Growers Hall, North Wilson Way.

2nd Saturday each month - 8:00 to 12:00. Stockton Steppers, Y.M.C.A., Stockton

VENTURA: *Last Thursday each month* - 8:00 p.m. Buena Folk Dancers, Recreation Center, 1266 East Main Street.

WHITTIER: *Every 5th Saturday* - 8:00 to 12:00 p.m. Whittier Co-op Folk Dancers West Whittier School, Norwalk Boulevard.

(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.

EDITOR'S CORNER

It was with reluctance that I accepted Paul Erfer's request to discontinue his monthly review for the "Record Finder". Paul has been a contributor to "Let's Dance", covering the subject of folk dance records, for about eight years. Since I have been Editor, Paul has been most loyal and faithful, and his opinions have been most interesting. We'll all miss your comments, Paul.

Starting with this issue, the "Record Finder" will be written by John Filcich and Ed Kremers. John will cover the subject of folk dance records and Ed will comment on Rounds and Squares. We know their opinions will be of interest to our readers, and we welcome them to "Let's Dance" staff of contributors.

For those who are interested in information on embroidery and costume ideas, be sure to read the letter on Page 10. Many of you have asked for just this kind of information.

Susan L. Mahoney, of 875 University Avenue, Palo Alto, has written me a very sincere note regarding the passing of Basile Saffores, of Mountain View. She says, "I'm sure most of you knew him, if not by name, by 'Hi, there!'. He was a familiar figure at all the festivals. (He had been an associate member of the Federation since 1955, and a subscriber to "Let's Dance" magazine since 1948.) While a good dancer himself, he would choose a beginner for a partner; when she became a fair dancer, he would start another beginner. My first festival was as his guest; my introduction to "Let's Dance" was a Christmas Gift from him. There are many of us here on the Peninsula who would have become discouraged but for Basile's encouragement. In his own way he did much to encourage folk dancing. He loved both folk dancing and the dancers. They were his life. I'm sure those who knew him feel as I do - Basile was truly "People Worth Knowing"

Catherine Morgan, Publicity Chairman, for the NORTHWEST FOLK DANCERS, INC., has sent this festival information:

Time: April 22 through 24, 1960

Place: Magnolia Fieldhouse, Seattle

Host Club: Dance Circle

Sponsored by: Northwest Folk Dancers, Inc.

The festival will include an institute Saturday afternoon.



RECORD SHOPS

LOS ANGELES

- Paul Erfer's Folk Arts Bazaar
3173 Wilshire Blvd.
DU 8-5265

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- THE FESTIVAL FOLK SHOP
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- Phil Maron's Folk Shop
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3511 East 14th Street
KE 4-4246

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FRESNOTES

On April 14th two of our well-known dancers and members of the Vinehoppers, Leonard and Margaret Van Dussen, will leave Fresno for a new life and a truly fabulous future. After visiting with friends in the East they will embark for Europe from Montreal on May 3rd. They will travel throughout the British Isles for several months in a Volkswagon and from there will go to Zonnemaire, Holland, where Van has a cousin. They will spend the first winter in the Spanish Riviera and the southern part of France and in the spring of 1961 will visit the Scandinavian countries. This trip is a folk dancer's wildest dream come true, since it will take altogether several years. The countries that are on their itinerary, besides those mentioned, include Portugal, Morocco, Algeria, Belgium, Holland, Germany, Switzerland, Austria, Italy, Yugoslavia, Greece, Albania, Turkey, Lebanon, Jordan, Israel and Egypt. Not content with visiting Europe in detail, they will venture into the little known parts of Africa.

The Vinehoppers will miss them very much, as they have been active members since 1949 and have participated in every exhibition which the club has danced, with the exception of only one or two occasioned by illness. Many of our folk dancers have had occasion to appreciate Margaret's most helpful services as Fresno County Librarian for 14 years. We all extend to the Van Dussens our heartfelt wishes for a bright and happy future in the countries whose dances we have enjoyed for so many years.

Our festivals, which the Fresno Folk Dance Council has hosted since 1949, have now received the highest recognition which our newspaper can give them as a real contribution to the community life of Fresno and its surrounding area. The Fresno Bee has formally agreed to be our financial sponsor, opening wider vistas than ever as all the resources of a modern newspaper are now at our disposal. We are proud to have such a sponsor, since the Bee has always given us full and enthusiastic publicity, which has been the envy of many other localities which receive little or no support from their local newsmen.

At a recent Friday party hosted by the Frolickers, there was an interesting prelude consisting of color movies contributed by our dancers. Charlotte Adams showed her movies of the Basque Festival, which was

held in Reno, Nevada, in June 1959. She and Helen Saunders had pictures of their trips to Mexico, including the ruins of Chichen Itza, a colorful bull fight, the bustling market places, etc. We wound up traveling to Denmark, viewing the scenery around Aarhus and a charming family scene, celebrating Christmas in the Danish fashion. For these scenes we are indebted to the Andersens - Connie and Jose, Wilma and Svend.

Mary Spring, 2004 Clinton Avenue, Fresno, California

MARIN COUNTY COUNCIL CLIPS

If, after reading the story about our Workshop, anyone should suspect that the teacher "loses face" when the dancers select the dances, "tain't so". A Beginner does not know what to ask for, but the experienced dancer has a mind of his own! Let us assume that life is easier for the teacher, when he knows the material he presents is of the dancer's own choosing.

Our Council is trying to anticipate what lies ahead and what steps should be taken to insure a flourishing future for folk dancing. Scott Tilden, President, has asked each member club to do some brain-storming in the form of panel discussions. Some suggested subjects have been: Shall the Council underwrite any classes; should Beginners' classes be separated from the Clubs; should we encompass other than Federation dances in our master list of dances etc. At the next Council meeting we will attempt to evaluate the ideas presented by the Clubs. Any constructive observations will be presented in this column in the next issue as "pondering" material for other Councils.

The Sausalito Step-Togethers finally got around to electing officers. Wilma Young was unable to attend the meeting, so she was elected as the new President, replacing Bill Wood. Vice-President is Bob Roelefson; Treasurer, Leo Parachinni; and Ann D'Alvy, Secretary. The membership is small, but they make up for it in hilarious hospitality at their 4th Saturday Party Nights. Come see and partake.

A pizza and beer dinner was prepared by the Les Hennesseys and Roy Dreschers for the Hardly Ables. This robust menu was a prelude to a meeting held to discuss final plans for Club pins and to discuss the decorations for the July Festival.

The Whirlaways are dividing their class time so that the beginners have the first hour and the intermediate dancers have the balance of the evening. Reports are that everyone seems to be well satisfied with the new arrangements. Joe Angeli is the teacher, and we do not have an announcement of his promised grandchild to date.

Mickey McGowan was transferred into a character from Alice in Wonderland, at the Southern Marin party, March 4th. The theme of the evening was "The Mad Tea Party", and that it was. Althea Lubersky came as the March Hare, Fred Buckley was the Door-Mouse, and Betty and Bob Dunstan appeared as Tweedle-Dee and Tweedle-Dum. As is usual with

this club, there was plenty of nonsensical nonsense along with folk dancing, which, of course, was included in the entertainment.

Our workshop is reviewing Beseda - yes, it was requested. And our radio program lost it's sponsor, but we're still on the air with Wilma masterminding the whole show. Remember to plan a day in Marin for the July Festival.

Claire Tilden, No. 9 San Pedro Road, San Rafael, California

SACRAMENTO COUNCIL OF FOLK DANCE GROUPS

The Los Amigos Folk Dance Club is very sorry to have lost one of its members, Delphine Mansfield, who left March 25th for Washington, D.C., where she will await orders for her destination for foreign service with the government. The club presented Del with a gift and a farewell party on her last night with the class. We'll certainly miss Del and wish her the best of luck and success in her new position.

Congratulations to Doris Nulty Hobday on the birth of a fine 8 lb. boy born on February 11 and named Allen Curtis. Doris is a member of the Twilight Twirlers and was the first person to receive the Federation Junior Scholarship for the Sacramento Area.

The election and installation of new officers of the Sacramento Council of Folk Dance Groups will be held on May 21, on the regular party night of the Centennial Swingers, at their meeting place on Oak Avenue and Sunrise, in Citrus Heights.

The Sacramento Council has recommended Melinda Steuber and Randy Decker for the Federation Junior Scholarship from the Sacramento area for 1960.

Irene Hendricks, 887 - 55th Street, Sacramento 19, Calif.

STOCKTON AREA NEWS

The place where the Stockton Steppers usually hold their monthly meetings was taken over completely by another organization that purchased the building. So the Stockton Steppers will hold their parties at the Y. M. C. A., starting, March 12. Frank and Rose Rodgers and Judy and Bob Garner were the Committee. George Winges was Master of Ceremonies.

The Webster Whirlers' Teen Age Group was featured at the Country Carnival, sponsored by the Herbert Hoover School PTA, on March 5th. On March 10th they danced for the Hazelton PTA, and on March 30, the 9th Graders were guests of the Kountry Kousins, the older Teen-age Group.

The Stockton Area Folk Dance Council will hold its next meeting at the Y. M. C. A., with Lawton Harris in charge of the Workshop. Helen Gill and Pearl Julius are in charge of arrangements for a dance sponsored by the Council to be given Saturday, May 7, at the Lincoln School, with Randy Randolph as the guest caller.

The Shin Digger Teen Age Group has elected new officers. Diana Rodgers, President; Lydia Alvarez, Vice President; Susan Bubb, Secretary; Lorie Nunez, Sargeant at Arms; Hurley Hieb and Frances Booth are the Council Representatives.

The Polk-Y-Dots held a St. Patricks party on Saturday, March 26th, with Una and Sean O'Farrell in charge of the evening. The Dick Spradlings, of the Polk-Y-Dots, are new grandparents.

The Kalico Kutters' theme for the March 25th party was "A Night in the Wild West". As the dancers entered the portals of the "Hotel Kalico" they found a page out of the old west. All the dancers came in western garb and, of course, the men were bedecked with their six-guns. There was Sheriff Mort Dooley (Chet Wright) on hand to keep law and order. There was even a pokey for the wilder critters. Some of the feature attractions of the evening were Stan Valentine, the Desperado from Martinez; a quick-draw contest, a mock hold-up, and a lively can-can. To top it all off, the program was controlled by the spin of a roulette wheel. The refreshments were assorted jams on sour-dough rolls. The committee consisted of Danny Halliday, Ardith Mitchell, Dick Weston, Ginny Bangert, Bruce Mitchell, Chet Wright, Ron Jones, Mary Ann Kyle, and Pat Eilertson.

Judy Garner, 66 West Sonoma, Stockton, California

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

April has finally come around, San Francisco's big month, for the big Federation Festival. All indications show that the festival will be a huge success this year.

One of San Francisco's liveliest groups is the Alpineer Club. It is primarily a skiing club, but folk dancing has been one of the main activities. Harlan Beard instructs from 7:30 till 9:00 every Tuesday night, while the rest of the evening is devoted to dancing old favorites, Squares, Kolos, etc. The Alpineers meet at 44 Page Street.

The Swingsters Folk Dance Club want to remind everyone again that their new location is really not hard to find. They meet at the Lakeshore School at 220 Middlefield Drive. The school is a very pleasant place to dance in, with wonderful acoustics. Parties are held on the fourth Saturday of every month. The instructor for the Swingsters is Walter Grothe.

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

PENINSULA NOTES

The Dancers' Workshop, sponsored by the Peninsula Council, is fast becoming a great success. This workshop got started last October, and meets on the first Friday of each month. If you are interested in attending future meetings, please write President Ned Gault, 480 Wendell Drive, Campbell, California. He will give you detailed information as to place of each workshop, as well as the starting time and the small donation required to defray expenses. The Peninsula Council aims to have a "top" teacher in charge of instruction at each session.

CALENDAR OF EVENTS

Folk Dance Federation of California – South, Inc.

Ralph Miller – 3455 Loma Lada Drive – Los Angeles 65, California

1960 – SPECIAL EVENTS

APRIL 2 – Benefit for 1960 Statewide
7377 Santa Monica Blvd. 8:00 P.M.
Sponsored by – The Gandy Dancers,
who will model 30 Authentic Costumes
Mildred and Keamer Walter will show
16 mm Color Movie of the Mexican
Fiesta Dancers.

APRIL 9, Saturday
RIVERSIDE
Hosts: Riverside Folk Dancers
Place: Mission Inn

APRIL 10, Sunday
RIVERSIDE

Hosts: Riverside Folk Dancers
Place: Univ. of Calif., Riverside Campus
Women's Gym. 1:00 – 5:00 p.m.
Council Meeting at 11:00 a.m.

APRIL 23, Saturday
PASADENA

Hosts: Junior Federation
Time: 6:00 – 9:00 p.m.

MAY 7, Saturday
Hosts: Cresenta Valley Dancers
Program for Parents & Friends
6 – 9 P.M.
Saint Luke of the Mts. Church
Rosemont & Foothill, La Cresenta

MAY 27 to 30 – 1960 STATEWIDE
LONG BEACH– Municipal Auditorium
Pre-Festival Party – Lafayette Hotel
(Fri.)

After Parties – Lafayette Hotel
(Mon. Eve.)
Festival Headquarters – Lafayette Hotel
Co-Chairmen – Marion Wilson & Lilly Lee

JUNE

LOS ANGELES
Hosts: Westwood Co-op Folk Dancers

JULY – OPEN

AUGUST 13

SANTA BARBARA
Hosts: Santa Barbara Folk Dancers

SEPTEMBER 17 – 18
CHULA VISTA
Hosts: Folklanders of Chula Vista

OCTOBER – OPEN

NOVEMBER
HUNTINGTON
Hosts: Huntington Folk Dance Group

DECEMBER 4

SANTA MONICA

1960 – Folk Dance Camps

JULY 11 to 18
IDYLLWILD FOLK DANCE WORKSHOP
AUGUST 21 to 27
SANTA BARBARA FOLK DANCE CAMP

1961 – Federation Festival

JANUARY
PASADENA
Hosts: Pasadena Co-op

5TH ANNUAL SANTA BARBARA FOLK FOLK DANCE CONFERENCE

August 21 - 27, 1960
University of California, at Santa
Barbara.

Folk Dance Federation of California, Inc. (North)

Lillian Kieslich — 5720 Morse Drive — Oakland, California

1060 - FEDERATION FESTIVALS NORTH

APRIL 23 - 24 - Saturday & Sunday
SAN FRANCISCO - Civic Auditorium

Hosts: San Francisco Council

Apr. 23 (7:00 - 8:00) Square Dancing
(8:00 - 12:00) International
& Square Dancing

Apr. 24 (1:30 - 5:30) Festival
(7:00 - 7:30) Kolo Session
(7:30 - 10:30) International Folk
& Square Dancing

MAY 15 - Sunday
SANTA ROSA

Hosts: Redwood Folk & Square Dance
Council

MAY 27 thru 30 - Fri. - Sat. - Sun. - Mon.

STATEWIDE

LONG BEACH - Municipal Auditorium

May 27 P.M. - PreFestival Party
Lafayette Hotel

May 30 P.M. After Parties
Lafayette Hotel

FESTIVAL HEADQUARTERS

Lafayette Hotel

Co-Chairmen: Marion Wilson & Lilly Lee

JUNE 11-12 Salinas

JULY 10 - Sun. Kentfield

AUG. Open

SEPT. 11 - Sun. Walnut Creek

OCT. 29-30 Fresno

NOV. "Treasurer's Ball"

DEC. Open

1961

APRIL SAN FRANCISCO

MAY 26-27-28 . STATEWIDE - SAN JOSE

1960 FOLK DANCE CAMPS - NORTH

JUNE 24 - 25 - 26
SACRAMENTO

JULY 25-31 and AUG. 1-7
COLLEGE OF PACIFIC FOLK
DANCE CAMP

STOCKTON, CALIFORNIA

1960 - SPECIAL EVENTS - NORTH

APRIL 30 - Saturday - 8:00 - 12:00 M.
EL CERRITO

El Cerrito High School Cafeteria
Ashbury & Eureka

Theme: Fifth Saturday Party
(Jr. Scholarship Fund Dance)

Hosts: Greater East Bay Folk Dance
Council

SEPTEMBER 3 - Saturday - 8:00 P.M.
OAKLAND - Woodminster Amphitheatre
3300 Joaquin Miller Dr.

International Folk Dance Presentation by
Folk Dance Federation of California, Inc.

SAVE THE DATE FOR AN OUTSTANDING SHOW

1960 - REGIONAL FESTIVALS - NORTH

APRIL 30 - Saturday - 8:00 - 12:00 M.

LOS BANOS - American Legion Hall on 6th St.
(North of Pacheco Highway 152)

Theme: 11th Annual Spring Festival

Hosts: Pacheco Promenaders

MAY 15 - Sunday - 1:30 - 5:30 P.M.

STOCKTON - Auditorium

Theme: Teen Festival (Teenagers Only)

Hosts: Stockton Recreation Dept.

AUG. 21 - Sunday - A.M. & P.M.

GUERNEVILLE - Armstrong Redwood State Pk.

Theme: 15th Annual Potluck Picnic

Hosts: Petaluma International Folk Dancers

1960 FEDERATION TEACHER

TRAINING PROGRAM - NORTH

APRIL 2 - 9:00 A.M. - 4:00 P.M.

LODI - George Washington School
831 West Washington School

831 West Lockeford Street
Lodi, California

1960 TEACHERS' & DANCERS' INSTITUTE

NORTH

- SEPT. 18 - Sun. - 1:30 - 5:30 P.M.

OAKLAND - Sailboat House Club Room
568 Bellevue, Lakeside Park,
Lake Merritt

ANNOUNCING

New Volumes A-1 and B-1

INTERNATIONAL FOLK DANCE

SERIES NEAR AND FAR

Bound volumes of folk dance descriptions published by the Folk Dance Federation of Calif., Inc.

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