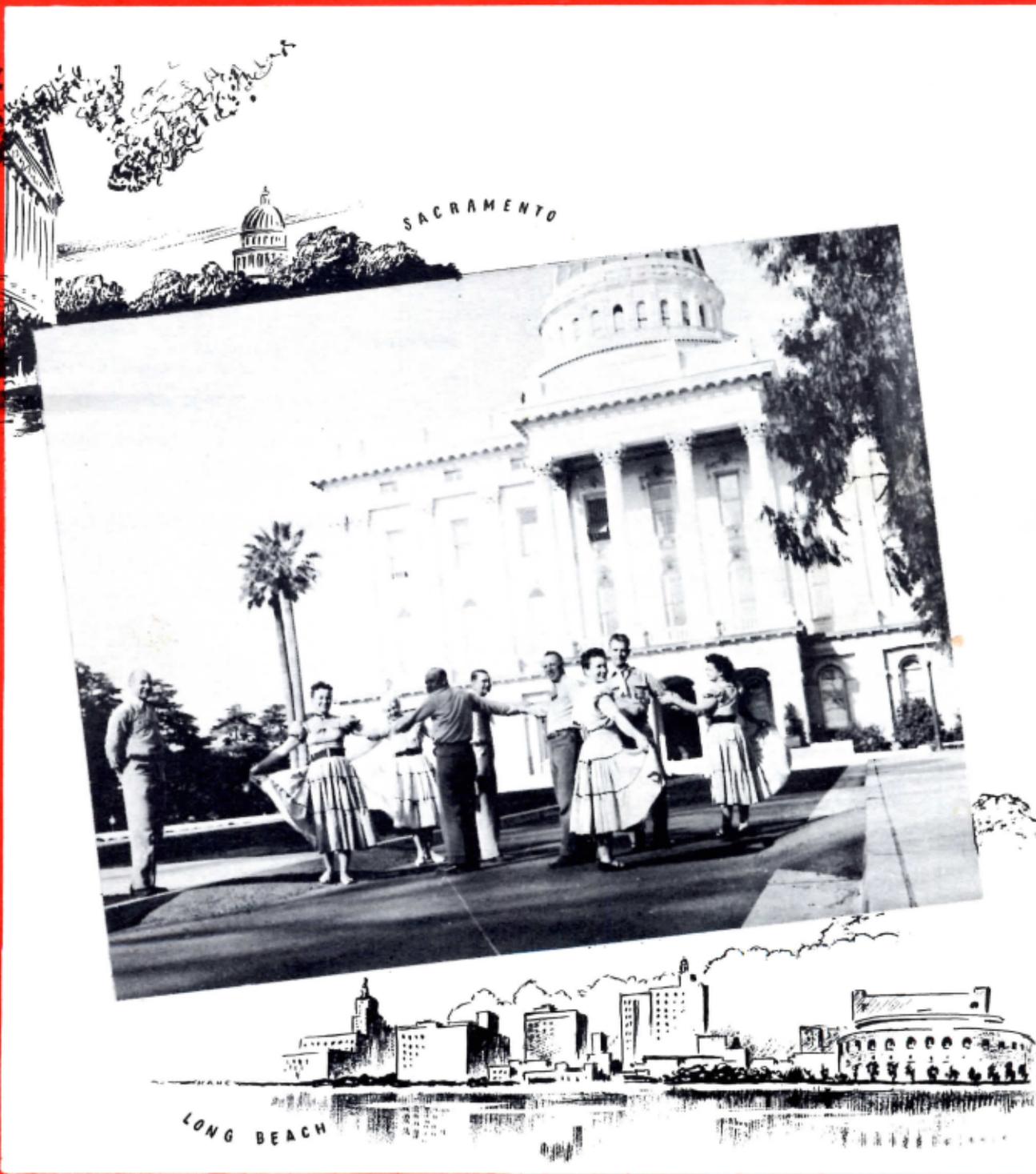


Let's Dance!

APRIL
1953

THE NATIONAL MAGAZINE OF FOLK AND SQUARE DANCING 25c



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THE FOLK DANCE FEDERATION OF CALIFORNIA



BY
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FEDERATION FESTIVALS

APRIL 11, SATURDAY Long Beach
Municipal Auditorium
April Showers Festival hosted by Long Beach Folk Dance Co-op.
Council meeting 6:30 p.m. Dancing 8 to 12.

APRIL 12, SUNDAY Sacramento
Memorial Auditorium
Sponsored by Sacramento Council of folk dance clubs.
Council meeting 12 noon. Dancing 1:30-5:30 and 7:30-10:30.

MAY 9, SATURDAY Walnut, So. Calif.
(Mt. San Antonio College gym bldg., San Jose Hills Rd.)
May Flowers Festival hosted by Pomona Valley Folk Dancers.
Council meeting 5:30 p.m. Dancing 7:30 to 11:30.

MAY 10, SUNDAY Santa Rosa
Veterans Memorial Auditorium, Bennet Ave., across from Sonoma Co. Fairgrounds
Sponsored by Santa Rosa Merry Mixers—all dancing indoors.
Council meeting 12:30. Dancing 1:30-5:00 and 7:00-10:00.

REGIONAL FESTIVALS

APRIL 8, 9, 10, 11 St. Louis, Missouri
18th Annual National Folk Festival.

APRIL 12, SUNDAY San Leandro
High School Gym
Family Festival sponsored by San Leandro Folk and Square Dance Council.
Folk dancing 1 to 5 and 7 to 10:30.
Square dancing 7 to 10:30 (see also listing under Square Dances).

APRIL 24, FRIDAY Santa Barbara
McKinley School, 600 Cliff Dr.
Community Festival hosted by all clubs in area, 8 to 12 p.m.

APRIL 26, SUNDAY San Francisco
Kezar Pavilion in Golden Gate Park near Stanyan & Waller Sts.
Sponsored by S. F. Council—Hosts, Hi-Steppers. 1:30 to 5.

APRIL 28, TUESDAY Long Beach
Silverado Club House, 31st and Santa Fe
Party night and exhibitions. Hosts, Silverado Dancers. 8 to 11.
(Continued on Page Three)

Introducing . . .

Frank Kane of Frank Kane Art Associates, 177 Post St., San Francisco, and president of the Hardly Ables Folk & Square Dance Club, San Rafael. Frank has been appointed our new Art Editor and if this month's cover and sketch on page five are indications of things to come, LET'S DANCE! has acquired a great asset. His firm supplies art work for magazines, newspapers and TV. Frank is also an artist of note, having exhibited his fine art nationally in San Francisco, Philadelphia, Richmond, Va., and Wilmington, Del., in addition to the Marin Society of Artists. He studied in New York at the Art Students League.

Your Host Cities

SACRAMENTO

By DOUG NESBITT, Chairman
Sacramento Council of Folk Dance Clubs

The Sacramento Council of Folk Dance Clubs is eagerly awaiting the Federation Festival which they will host at the Memorial Auditorium in Sacramento on Sunday, April 12th. So that none of you will get lost, the Auditorium is located at 16th and J Streets, right in the middle of town. On behalf of the council, I bid you welcome.

The appointing of committees to handle the various phases of the Festival was a very pleasant task. Eighteen dancers representing eighteen clubs from widespread points of the area were asked to participate and we did not have a single refusal!

The decorating committee chairman, Carl Rigglesworth, is planning to go all out with his group in splashing as much color as possible in the auditorium. Helen Perry, chairman of the exhibitions committee, is lining up the exhibition groups to surpass your most delightful anticipations. The publicity committee under their able chairman, Dolly Hart, have already started the publicity which we know will bring hundreds to the auditorium both as spectators and dancers. Bob Schweers, with his program committee, has been busy preparing the program which will be of interest to all



MEMBERS OF THE "CASTANETS" OF SACRAMENTO

dancers, beginners and old timers alike.

Individual committee meetings were held to lay preliminary plans. As soon as this had been done, all committee chairmen met with the chairman of the council for an over-all discussion of the festival. By this method we were able to coordinate all of our thoughts with one thing in mind—to prepare for a successful festival!

This type of cooperation has been apparent in all that the Sacramento Council has attempted to do this past year. It has been evidenced many times since the first official meeting of the council was called to order by Chairman Lloyd Davis on March 28, 1949.

The idea for a Sacramento Council of
(Continued on Page Seventeen)

LONG BEACH

FROM NOTES BY BETTY HICKS

The Long Beach Folk Dance Cooperative have been working long and hard to prepare for their 3rd folk dance festival which will be held in the Long Beach Municipal Auditorium on Saturday night, April 11. The Long Beach Municipal Auditorium is situated at the foot of American Avenue on beautiful Rainbow Pier overlooking the Pacific Ocean.

According to Irene Russell, the festival chairman, the auditorium is one of the largest in Southern California with good acoustics and an excellent dance floor with ample room for seating

(Continued on Page Seventeen)

CALENDAR OF EVENTS

(Continued from Page Two)

SQUARE DANCES

- APRIL 5, SUNDAY** Bell
Terry's Hayloft, 4215 E. Florence Ave.
Contradance workshop for folk and square dancers. 1:30 to 4.
- APRIL 11, SATURDAY** Austin, Texas
Mid-Tex Spring membership clinic and dance.
- APRIL 12, SUNDAY** San Leandro
High School Cafeteria
Hosted by Calico Squares, Circle Up Fair & Squares, Grasshoppers, San Leandro Folk Dancers & Teen Time Twirlers.
Night party for Square Dancers. 7:30 to 10:30.
- APRIL 18, SATURDAY** Davis
Recreation Hall, California Agricultural College
Cal. Aggie Picnic Day—starts 10 a.m. Parade, horse show, track meet, exhibits. Hosts, Circle "D" Dancers, Levis & Laces.
Dancing 3 to 5 and 7:30 to 12.
- APRIL 18** St. Louis, Missouri
Fifth Annual Square Dance Jamboree of the St. Louis Folk and Square Dance Federation—to be held at the Winter Garden.
- APRIL 19, SUNDAY** Herlong
Spring Festival hosted by Sierra Swingsters. 1 to 5 p.m.
- APRIL 26, SUNDAY** Callers' Meeting
Square Dance Callers' Association meeting (Northern section)
Members will be notified of location by card.

MAY 3, SUNDAY Lakeport
Square Dance Jamboree. Co-sponsored by Redwood Empire Callers' Association, Gaytimers and Dos-Y-Dos Clubs. 1:30 to 5 p.m.

SPECIAL EVENTS

- APRIL 4, SATURDAY** Richmond
Alvarado Park Pavilion, 1/2 mi. east of San Pablo Ave. on McBryde Ave.
East Bay Regional Folk Dance Council Pre-Festival Warmup Party.
Donation—Exhibitions—Guest Callers. 8 to 12 p.m.
- APRIL 12 AND 26, SUNDAYS** Los Angeles County Art Museum, Exposition Park
Exhibition of folk dancing sponsored by Folk Dance Federation, South.
Chairman: Edith Stevenson. 2 to 4 p.m.
- APRIL 26, SUNDAY** Chico
High School Gym
Sponsored by Chico Folk Dance Council.
Annual Spring Festival. 1:30 to 5 and 7 to 9:30 p.m.

TEACHERS' NOTES

- APRIL 19, SUNDAY** Oakland
Lake Merritt Boathouse
Important Teachers' meeting. 12:45 to 5:30 p.m.
All are invited to attend and participate in this important meeting called by Federation President Len Murphy.

TEACHERS' INSTITUTE

- MAY 3, SUNDAY** Oakland
Oakland High School
Teachers' Institute, 1 p.m.
- MAY 23-24, SATURDAY AND SUNDAY** Guerneville
Murphy Ranch
Square Dance Institute. Open Square Dance Party on May 23.

Folklore Tour - ITALY, AUSTRIA

By MILLIE VON KONSKY

Anticipation and excitement ran high as we left New York harbor on the Italian ship "Homeland" and for the next twelve days (with perfect weather) we wined, dined, sunbathed, participated in shipboard activities, attended movies, and partied. Of course we folk danced to the choice of fifty records which we carefully selected, covering beginner, intermediate and advanced dances. Folk Dancers Beatrice Eggert, an Oakland librarian, and Charley Blumberg of San Francisco always broke the ice to the delight of everyone by dancing the first Viennese Waltz.

Each evening after the regular scheduled party, a group of us made a dash to the restricted area where we almost always found little groups of immigrants and crew personnel singing Italian, Greek and French songs to the accompaniment of guitarists. They sang with such sincerity and fervor that we were at once glad that we were traveling on a ship manned by such a crew.

Much to our surprise and delight we were informed that we were going to make a non-scheduled stop at the Island of San Miguel (Porto Delgada), the largest Portuguese possession, with a population of 400,000. It was a complete surprise to find pineapple growing in hothouses for export. The people of the Island were extremely friendly but, for the most part, poor and in need. They live in floorless adobe houses with very narrow and deep-set windows. We made a mental note that bundles for the Portuguese possessions would be well worth while.

We were met at the dock in Naples by the travel representatives and after formalities and meeting Mrs. Catelli, our linguist for the trip from Naples to Paris, we were escorted to the bus that was to carry us throughout Europe. Because shipboard accommodations at best were confined due to heavy tourist travel in 1952, everyone was jumping up and down at the sight of such wonderful new travel facilities.

Having been told we would "lose our shirt" in Italy, we were amused to find the only street peddling was Italians trying to sell (of all things) Parker 51 pens for \$10 or "What'll you give me?". Our travel representative was annoyed but all others were amused and the joking, particularly between Ellen Wood of Arlington, Virginia, and Florence James of San Francisco continued

through the trip. Whenever either was short on the money of the country they would kiddingly try to sell someone in the group a pen. At this point we noticed the balmy air and were anxious to get on our way for we were to see our first folk dancing in Sorrento that evening after dinner.

The view on arrival at Sorrento was a clear and restful one. The "tarantella" dances as well as the scenery bring travelers from all parts of the world. Sorrento is surrounded by natural walls and canyons and looks down on the one side onto the Bay of Naples and on the other side onto the Bay of Salerno. It is considered an important center of production of oranges and lemons, wines, oil and cheese. We found the



shops filled with mosaic and inlaid woodwork, and Italian regional dolls, and were surprised to find lace and silk plentiful. The flowered hotel terrace overlooked the sea, taking in a view of the Isle of Capri and Vesuvius. We were surprised at the spaciousness of the hotel rooms and later throughout the trip found this to be the rule rather than the exception.

After dinner on the terrace we were entertained by a group of young farm people through a program of Italian dances, songs, instrumental music and several traditional fun games which were offered by the folk dancers.

We viewed for the first time folk dancing at its source, and it was a happy

experience, for we learned many things by observing. It became apparent that there are many tarantellas, each typical of a specific location. We found that the statement "tarantella dancers never come near each other in the dance" is completely unfounded. It was interesting to note the men using clappers instead of tambourines, the clappers resembling castanets, the obvious difference being that the clappers were very flat rather than being scooped out to the extent of castanets. The girls did not use streamers on their tambourines, and I do believe the tambourine action seemed more natural. We noted an interchange of partners constantly during the dance. The patterns where the dancers progressed forward and then back to their own partner created an interesting effect. We observed dance figures which in no way resembled the Italian dance patterns seen at home. In fact, some figures looked Hungarian, Roumanian and even Ukrainian.

The men's costume typical of Sorrento consisted of bright knee britches, full-sleeved white shirt, bow at the neck, stocking-type knitted cap, bright-fringed striped sash which hung at one side, white hose, and slipper-type shoes.

The ladies' costume consisted of a bright striped skirt, white apron, full low-cut bodice with a white ruffle over each shoulder extending down either side to the waist, white long-sleeve blouse, and a wide sash of satin or ornate material over bodice at waist forming an overbelt with fringed ends, falling as a sash in the back at the waist. White hose and red slipper-type shoes completed the ladies' costume. The young people who wore these costumes were very good looking but surprisingly small in stature.

As we left Italy, let us say the highlights were: Sorrento for its natural beauty and tarantella dancing; Isle of Capri with its blue grotto, fashion shops and swimming; Rome for its beauty, world famous museums, Vatican City, the Catacombs, outdoor opera (we saw Mefistofele and Madame Butterfly), and the beach swimming on the outskirts which can't be beat anywhere; Florence as the art center of the world and interesting for its lace, linen, stonework and leather goods shops; Venice for the beauty of its waterways, tourist interest and Venetian glassblowing factory; and finally Tivoli for its beautiful gardens, waterfalls and fountains.

We had to insist on being served

(Continued on Page Fifteen)

LET'S DANCE!

Your Council and Mine

KEN SAMUELS, NEW PRESIDENT
S.D. CALLERS ASSN.

The election of new officers of the Square Dance Callers Association took place at the February 22nd meeting in San Francisco. They are as follows: President, Ken Samuels, San Anselmo—93 Hillside; Vice-President, Paul Rice, Carmel; Secretary, Eileen Cullum, Hollister; Treasurer, Ken Clark, San Jose; Membership Chairman, Karl Mallard, San Leandro.

* * *

MARIN COUNCIL

On March 7th, the first Saturday Laendlers again hosted a spirited crowd of dancers. They came to pay tribute to Walter Grothe and his wonderful group of exhibition dancers fresh from their performance at the S. F. Museum of Art. Marin Council is particularly happy that among the visiting dancers was Paul Pritchard, our *Let's Dance!* correspondent from the South.

* * *

LOS BANOS

From Dolores Souza, secretary of the Pacheco Promenaders of Los Banos in Merced County:

"We have our annual festival in April, which this year will be our fourth and is to be held April 11. It will be at the high school gym and there will be exhibitions."

* * *

"In San Francisco we have a festival EVERY month; hosted by one of the member clubs of the San Francisco Council of Folk Dance Groups. The Council is hosting the March festival in the Armory; hence there will be no festival in Glen Park in March. The April festival will bring us back to Kezar Pavilion, located at the Stanyan Street entrance to the Golden Gate Park; April's festival is slated for the 26th of the month and will be hosted by the High-Steppers; come and step high! Folk dancing goes on every Sunday afternoon during the summer near the children's playground in Golden Gate Park unless a festival is going on in the immediate vicinity. The High-Steppers sponsor this colorful activity and it brings enjoyment to both spectators and participants. Be seeing you in "all the old familiar places."

RUBY EAST, Council Secretary.

* * *

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Excerpts from minutes of Council

APRIL, 1953

meeting, Feb. 7, 1953:

Seventeen delegates present, 6 officers and 9 members-at-large.

No new memberships of groups presented.

Three persons were introduced as new members of the Council: Mr. and Mrs. Nate Moore, Mr. and Mrs. Don Lindauer.

Helen M. Kennedy reminded all *Let's Dance!* subscribers to wear their ribbons at the next Festival.

Five names were presented to serve on the nomination committee. Special notice to clubs in San Diego and Santa Barbara. A formal invitation was extended to the groups in your area to appoint one representative as a member of the nomination committee over and above the five elected at the council meeting. Harold Comstock will be chairman of the committee.

* * *

PENINSULA

Ed Dugan's idea for a Big Beginners Party on the Peninsula proved a terrific success. Five new groups combined for a "Tenderfoot Twirl" in Redwood City and plans are popping for a repeat party—and the tender teachers are Jean Cloud, Ed and his Nancy, Elsbeth Fox, Kay Taylor and Vera Holleffeur. They did a fine job of guiding more than 200 dancers by simple cues and easy squares, which made it fun for all; also fine food was fed.

DANNY McDONALD.

* * *

The "Lumber Jacks 'n' Jills" of Westwood, Lassen County, California, are

holding their third annual folk and square dance Jamboree on April 25, 1953. Dancing will be from 8 p.m. until 1 a.m. For further information please write them at P. O. Westwood, California.

* * *

FOLK DANCE FEDERATION OF CALIFORNIA, NORTH

Notes from the North Federation Council meeting held in February . . . Welcome to the Federation to Los Medanos Bailadores of Pittsburgh, California. Another welcome to the Kolonial Kut-ups of Hayward.

Teachers Institute committees proved to be a self-liquidating project.

Those who read the AAA *Motorland* will now find the festivals listed.

Bill Kerr, treasurer, gave a good treasurer's report. We are in the black again. Kerr praised President Leonard Murphy and *Let's Dance!* Business Manager Bill Sorensen for their efforts in helping the Federation be solvent again.

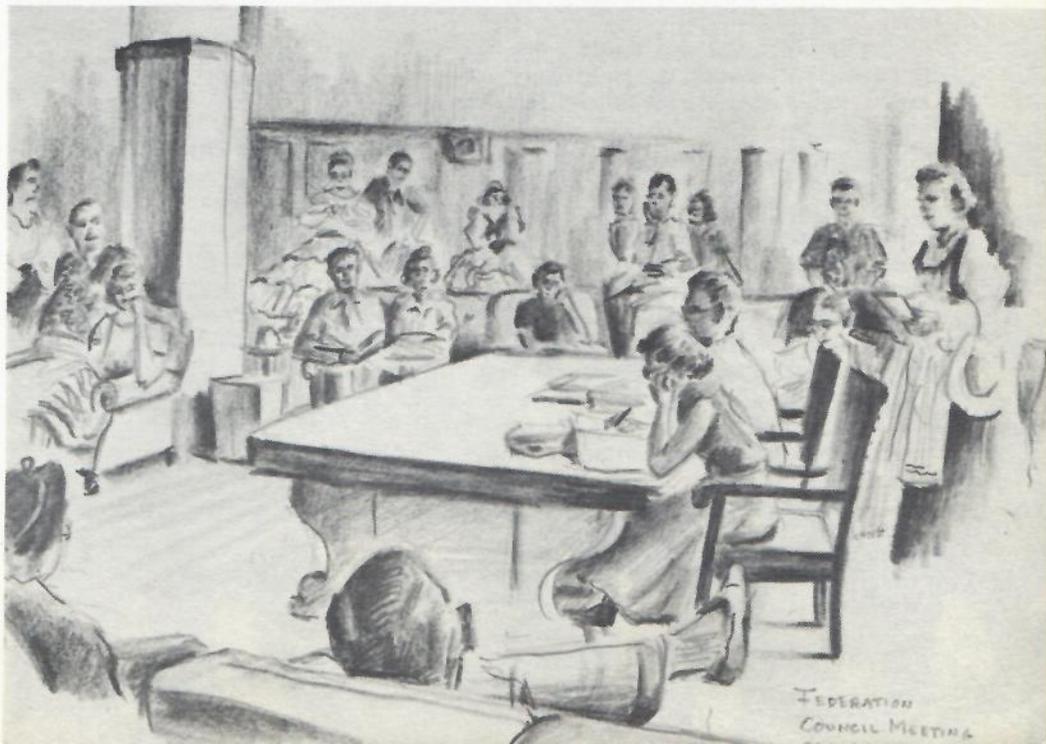
The new by-laws were adopted.

Volume A is very nearly sold out. All unsold and consigned volumes are being called back to fill orders coming in to the Federation office. A reprint will be made soon.

Folk Dance Camp (South) will be held at Idylwild from July 20-26. Among teachers in attendance will be Paul and Gretel Dunsing.

Associate memberships are now open to all teachers, square dance callers and interested parties. Memberships carry no voting privileges.

Nominating committee was appointed: Bess Redd, Sacramento; Jim de Paoli, Oakland; Art Geyling, East Bay; Grace Perryman, San Francisco, with Dan McDonald as alternate; Rafael Spring, Fresno.



FEDERATION
COUNCIL MEETING

Arranging a Folk Dance Program

by JACK BARRY

Successful folk dance programming is an art and the technique is evident if one will take the time to study and analyze a program. The dance programs of many clubs fail because no thoughtful planning went into them. (I'm referring to the weekly dance and not to any special dance program such as festivals, etc. These programs are drawn up by persons who are experienced.) One can tell if the program is a good one by merely looking at it and by watching the group's reaction to it.

The criteria that I would use in judging programs is this: Does the program contain fast and slow dances, mixer dances, threesome dances (Triple Schottische), no partner dances (Kolo); do the dances vary in tempo and spirit; do all the dancers present tend to dance all or nearly all of the dances and do they remain until the last dance? This critique isn't infallible, but it has worked for me successfully for the ten years I've been scheduling dance programs.

The method I employ in my programming was formulated very early following my advent into the folk dance movement. Within six months of becoming a member of Changs, I was elected floor chairman in 1943. After my first attempts, it became apparent that a set of rules would be helpful in future planning. After several months of critical evaluation of my first programs and helpful suggestions by other dancers, I evolved a procedure that I still employ today. Only after a long study and voluminous notes on each dance were taken (tempo, sound, and group reaction) did I come up with a theory. Briefly it is this: That the weekly dance was the means by which our club would hold its members' enthusiasm for folk dancing and it would also attract others, if the programs were scheduled with care.

The one thing I devised that proved very helpful in my planning was a chart, drawn on graph paper. Across the top of the chart were arranged the dates of dance nights from January through December. Along the left side our entire dance repertory was placed in alphabetical order. As each dance was used it was placed on the chart under the appropriate date. In order to be able to run through our repertory, dances were programmed two weeks running and then were dropped for a like period before becoming active again. This pro-

cedure enabled us to run through our repertory about every three weeks. Today, with our repertory much larger, a longer period of time would be needed to run through it. By using this chart, programs were arranged one month in advance.

For greater convenience to you, especially if you plan your programs at home, is to make a list of your club's record library—name of the record, its catalog number, tempo and sound. Then, as you arrange your program, you can jot down this info on your program sheet so that you can run off your dances much more smoothly. Time your schedule, too, so that you arrive at your hall early enough to set up the program board, pull the records, and attend to any other details incumbent upon a floor chairman. **BE READY TO START YOUR PROGRAM ON TIME!** Should there be only a few dancers present, start as scheduled and you'll find that dancers will accommodate their arrival to your time schedule.

In the actual planning of the dance program, certain factors were taken into consideration, one factor being that many of our members came on dance night only and not to the advanced class so they could learn the newest dances. If the dances they knew weren't programmed, they were very vociferous in their complaints. Another factor—your very newest members; they, too, must be remembered. Still another factor is this: Women tend to show up in greater numbers than the men on dance night. This preponderance of female over the male must also be weighed. Another important factor is the realization that a floor chairman must forego his own preferences for those of the club as a whole. And that he must program dances he does not know.

Two minor factors also come into the picture: When an important folk dance figure shows up unexpectedly at your club, ask him if he has any special request, and if he does, insert it into your program. Announce the request publicly so that your group will know why you're taking leave of your scheduled program. Your guest will appreciate this goodwill gesture and on leave-taking will seek you out and thank you for the fine evening he's enjoyed.

The other minor factor concerns gripes and requests. The gripe most peo-

ple offer is the request to switch a particular dance to another place on your program, saying that they must leave early, etc. The approach to this problem is to explain that switching will tend to disrupt the continuity of your program. You can also satisfy the complainer by asking if it will be all right to arrange this same dance earlier on next week's program for his benefit. Often this suggestion is amenable. Never cut short anyone who complains—the fact that you listen to the complaint will be sufficient. Being tactful helps tremendously. Requests can be handled in much the same way. When so approached, explain that you will play the request either during the intermission or, if time will allow, at the end of your scheduled program. If this isn't possible then say that you'll put it on the program next week **AND THEN DO IT.** Woe be unto you if you don't.

Any good dance program should be built around a pattern of basic dances. Their inclusion into a program will tend to satisfy all dancers. These dances are:

HAMBO—One an evening—two is better. Vary the Hambo record.

TANGO—One or two an evening depending on its popularity.

WALTZES—At least two waltzes to each half of program, i.e., Viennese, St. Bernard's, Doris, etc.

MIXER—One each half of program. Vary the dance used, i.e., Oklahoma, Korobushka, Circle Schottische.

THREESOME DANCES—One each half of program. Use more if women attendance greater than men. Triple Schottische, Troika, Dashing White Sergeant, Milica Kolo, Ziogelis, Dreistreyrer.

SCHOTTISCHES—Use extensively—new and old members alike enjoy them.

POLKAS—Same as for Schottische.

KOLO—Use extensively—especially the non-partner ones.

SQUARES—American squares—two tips each half of program, depends on your group's reaction to them.

Using the above basic dances as a framework, add dances that will appeal to both new and old members alike. Include also a number of the more vigorous dances such as Grechaniki, Koloy-mika, five-step Krakowiak, etc. These dances will round out your program. To add that extra flavor, use just one

(Continued on Page Eighteen)



TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

San Leandro's Circle Up Club was honored at their third birthday party in February by the Ace (of all exhibitions) Smith's Lariat Swingers of Salinas.

* * *

Ma and Pa get in the Act . . . May Federation Festival in Santa Rosa on Mother's Day and the same thing happens on Father's Day come June at Richmond.

* * *

Irene Weed, that very versatile fancy dancer, is now associated with the Westlake School of Music and Arts at Daly City in a city within a city, where more people are being taught happy dancing! "Black Light Square" . . . a sight to behold when you see them glow!

* * *

Calling all Gateswingers!! Old and new—paid for or not—to a homecoming party Saturday, May 9, at the Central "Y" in San Francisco. If you're too far away, write or wire; they'll be sorry you can't re-union with them.

* * *

Marjorie (Urb) Robbins, one of the very active Gateswingers of USO fame, is now associated with the English dancing master, Mr. Harold Evans, in Victoria, B. C., conducting the folk dance classes, and we wish to add for all those who can't make it . . . "Wish You Were Here!"

??—Wot's hopen to folk dancing?
ANSWER: You've got it, if'n you attended the Feb. Fed. Fest. at Oakland . . . looks like we have growed up and March in San Francisco will be the topper to space the crowds as usual. (*It was, too!*, ED.) Each year more improvements for our pleasure in the Armory . . . plans are drawn to perfect the place for sound, which will be a treat from our ears to our feet!

* * *

Alameda Island Turners thil meet on Thau Way and their new othifers for fifty-three are: Pres. Russ Driscoll; V. Pres. Bill Grenfell; Treas. Earnie Davenport; Sec. Herma Simpson; tha's wha it thes!

* * *

A good place to go, good folks to know—Portola Bailadores' fourth Saturday parties in San Francisco are swell planned and swell attended.

* * *

At Los Bailadores de Monterey you'll find the parties they have, the pies that they bake, always topped with ice cream. There's also some cake!

One "sweet" they'll miss, her first name's Irene.

Her moving away they wish was a dream.

On top of all this come another sad blow,

Moving down South is Fay Miller and Joe.

One thing for sure the Los Bailadores all know,

These people will be welcome wherever they go!

East Bay Women's Dance Circle presented their fourth annual "Springtime" Dance Festival at the Diamond Skating Rink in Oakland on a Thursday morning in February. Millie von Kinsky and her assistant, Gwen Heisler, can be mighty proud of the performance. Festival Chairman Verna Peterson and entire committee did a beautiful job. Present pretty planners from president

to publicity are Jerry Washburn, Marge Farwell, Jessie Taylor, Helen Boris and Alice Crank. Helen Eltiste is the club hostess. This all-women group is a wonderful contribution to our folk dance movement. They are taught the same dances as other groups and do them equally well, design and make their own costumes and keep you spellbound with their exhibitions.

* * *

March of Dimes party reports were successful from all areas, proving once again as always that folk dancers are fine people!

* * *

The Garden City "Hambleers" of San Jose meet every other Saturday at the YWCA and are off to a good start with full attendance, write Robin and Bill Gadbury. Carl Miescke calls regularly and guest callers welcome and you'll find your favorite folk dances are fun to do with the Hambleers!

DANCERS AT OAKLAND FESTIVAL (Photo by Phil Maron)



Phil Maron's Folk Shop

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Say You Saw It in *Let's Dance!*

Report from Southern California

By PAUL PRITCHARD

Well, now that spring has sprung, it might be well to remind everyone to check with our calendar for coming events and festivals so schedules can be arranged to take in everything. It can be so discouraging to find that after you have made some commitments for a dull evening out, or a promise to paint the patio, you find you have overlooked some perfectly wonderful shindig that would be much more fun to attend.

In this line, you might like to consider the festival hosted by the Long Beach Co-op on April 11. This will be held, as usual, in the large Civic Auditorium, in the evening, and the tentative schedule includes demonstrations by all the premier exhibition groups of this area.

Our next report comes from far across the sea, Frankfurt, Germany, to be exact, where the Alvin Brizzals are parents of a 9½ lb. boy. Born Friday the 13th no less. Lynette, the mamma, is the daughter of Ira Wolf, who seems to be going into this grandpop business in earnest now.

Did I ever tell you that one of the promotional stunts Westwood is doing is the giving of a *Let's Dance!* subscription as a gate prize at their mid-month party night? Drop by on the second Saturday and you might be the lucky winnah! It's an idea I think is going to be taken up by other clubs. Santa Monica gave two away at their fifth

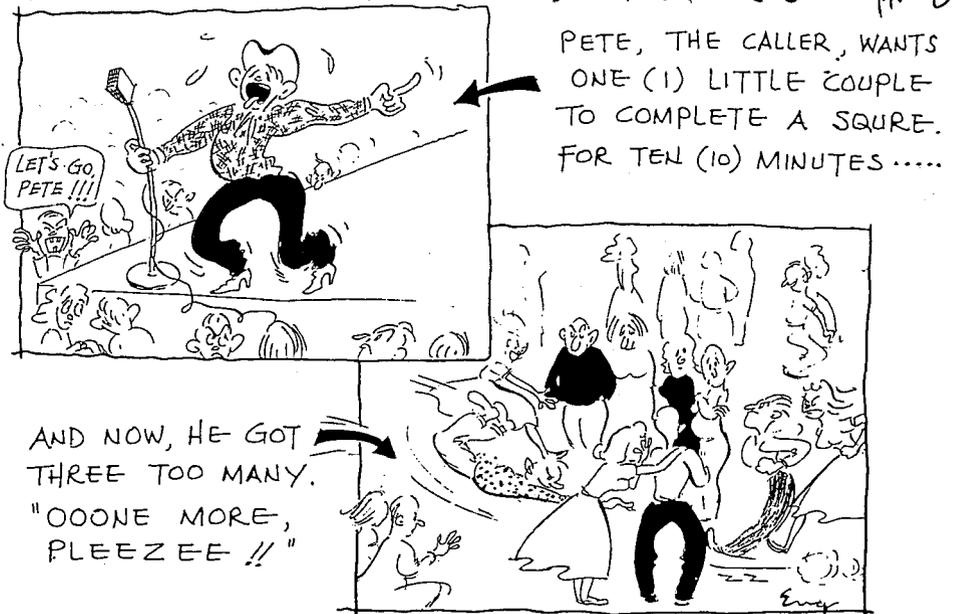
birthday party and copies of the magazine were distributed around the stage set out in frames depicting famous landmarks throughout the world. Sid Pierre has just been elected to his third term as president of this group.

Additional party nights scheduled include one every other month at Griffith Park and the last Friday in Santa Barbara. The one that the Whittier Co-op had on the end of the month and the Valentine's "Queen of Hearts" evening by Los Aynuneros were among those I unfortunately was unable to attend; likewise the surprise Silverado put on for Bill Wright! By the way, Silverado is nearly up to the 100 per cent mark in the matter of subscribers to our magazine.

Back to Westwood again, and a whole raft of new officers. Daphne Upton, re-elected as president. (The first time this office has been held thusly in that group!) Vice-president, Fred Hallett, and others include Jim Kaumeyer, Patti and Bill Campbell, Ed Feldman, Phyllis Bloom, Dave Slater, Jean Shapiro and Millie Libaw.

To keep up with our attempt to remind you of interesting places to go, have you tried the "Polka Palace" at 117th and Budlong in Los Angeles? Perhaps it may be better known to you as Croatian Hall, but anyhow, there is
(Continued on Page Seventeen)

THEY'LL DO IT EVERY DANCE by Phil Eng



THE RECORD FINDER

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By PAUL ERFER

Folkraft continues to produce interesting folk dance records. Their latest are a set of Jewish Wedding Dances, "Bulgar and Kazatski" (F-1116), backed with an excellent rendition of "Hava Nagila" designed for an ordinary Hora, but good for the popular couple dance of that name. "Baroiges Tanz" (F-1117) is pretty much the same as that on Kismet; flipside has "Mazel Tov Freilachs," a tune recognizable to all who have attended Jewish weddings. F-1118 gives us "Patch Tanz," the clap dance that is also available on Kismet, backed with "Dayeinu," a dance for the Passover season. All of these as played by Bennie Fairbanks and his Orchestra have fine Jewish flavor and should make many folk dancers happy.

In the round dance field, Windsor has a real hit in their newest entitled "1898." The music is played in the old-fashioned soft-shoe style with banjo and bones and it really makes your feet wiggle. The reverse side has been instrumental in reviving a worthy old-time round—"The Glow Worm" (Windsor 7613).

Windsor has done a dandy job in promoting callers like Bruce Johnson and now they are doing the same for Don Armstrong of Florida in their latest pressing of "Down South" and "Put On Your Old Gray Bonnet (Windsor 7422 with calls; 7122 without calls). Good routine, not too difficult, enthusiastic calling. Congratulations, Windsor! Speaking of Bruce Johnson, he has recently made two more for Windsor—"Little Red Caboose" with cute sound effects backed with "Hometown Jubilee" (7421); and "Bill Bailey" with "Ballin' the Jack" on the B side (7420). To complete the roster of Windsor records, a good pair of straight hoedowns, played by that inimitable band, The Sundowners, are worth a try by our callers—"Mason's Apron" and "Firemen's Reel." Try these for contras, too!

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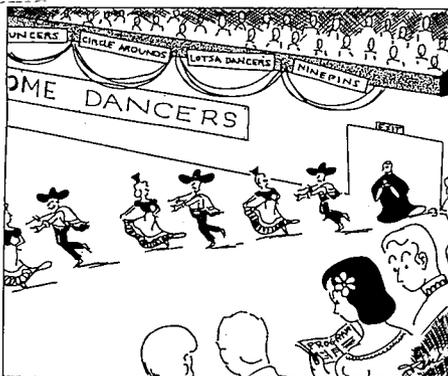
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APRIL, 1953

Say You Saw It in Let's Dance!



Edited By Jack McKay

AY ROUND YOUR CORNER

ORIGINAL BY KEN SAMUELS (New Pres. Square Callers Assn.)

PRESENTED BY KEN SAMUELS

1. All four gents for forward and back
2. Ay round your corner on the outside track
3. With the opposite gal you box the gnat
4. It's the same way back to your own little pal
5. A left hand swing go all the way round
6. Four gents star right across the town
7. For a left hand swing to the Alamo Style
8. Gents face out and balance awhile
9. Break with the left it's a right hand swing
10. It's balance forward and back again
11. Swing by the left go once and a half
12. Ay round your corner on the outside track
13. With the opposite gal you box the gnat
14. New right hand lady box the flea
(Original partner)
15. Go the wrong way round don't be slow
(Grand right and left)
16. Pass three ladies to a do paso
(Original corner)
17. Her by the left your corner by the right
18. Partner by the left go all the way around
19. Right and left grand when you come down
(Right to original partner)
20. Promenade to places all.

NEW CENTURY HORNPIPE

First, third, fifth and every other couple active

DO NOT cross over

*Active couple go forward and back

— — — Partners right go once and a half

— — — Ladies chain

— — — Chain right back

— — — Same couple forward and back

— — — Partner right go once and a half

— — — Right and left four

— — — Right left back

Active couple go forward and back

*This line given before music starts

— — indicates "accented beats"

SQUARE DANCE RECORD FINDER

By JACK MCKAY

OLD TIMER—"Shift the Gears" and "Caicasieu Jambalaya" called by Bill Castner.

Seldom do you find a recorded call which captures the sparkle, spirit and confidence which Old Timer has captured in these recordings of Bill Castner. They make you feel as though he is in the room with you. Shift the Gears is a fast moving allemand hash, and Caicasieu Jambalaya is a figure which has

been popular for some time. The orchestra for these recordings, The Grand Canyon Boys, is excellent, with a fine fiddle and splendid rhythm.

Texas Plains, called by Cal Golden on one side and instrumental on the other. The figure is a relatively simple one, usable for all levels of dancing. The instrumental is in the key of A and the range is limited enough to make it usable for most callers.

INSIDE TWO RIGHT AND LEFT THROUGH

ORIGINAL BY HUNTER CROSBY; PRESENTED BY JACK MCKAY

1. First and third go forward and back
2. Split your corners to the outside track
3. To a line of four don't be slow
4. Forward eight and dosado
5. Inside two, a right and left through
6. Turn those gals as you ought to do
7. And eight to the center and back that way
8. All four ladies right sashay
(Ladies sashay right. This gives each gent a new partner. Gent two has lady three, gent one has lady two, gent three and lady four, gent four and lady one)
9. Now chain those gals across the track
10. Turn 'em boys and don't chain 'em back
11. Chain those gals right down the line
12. And chain 'em across you're doing fine
13. Now chain those gals right down the track
14. And turn 'em boys you've got yours back
(Same partners now as in line eight)
15. And pass right through across the set
16. Turn alone you're not through yet
(Everybody do a left face individual turn to face the set)
17. (Repeat from line five with new active couples—THEN)
18. Inside two go forward and back
19. Star by the right on the inside track
20. All the way round to beat the band
21. To your corners all a left allemande.
(Original corners)
(Use any break and repeat with sides)

CRISS-CROSS TWIRL

ORIGINAL BY L. C. BORK; PRESENTED BY JOHN "WINDY" WINGATE

1. Head couples balance and swing
2. Down the center divide the ring
3. Ladies go East, gents go West
4. Right back home to your own little nest
5. Swing 'em once and leave 'em be
6. Gents go left and line up three
(No. one man to right of No. four girl; No. three man to right of No. two girl)
7. Forward six and back you march
8. Gents to the center and form an arch
(No. one and No. two men form one arch; No. three and No. four men form other arch)
9. Head gals tunnel through like thunder
10. Careful girls, don't you blunder
11. Gents step back and don't you wonder
12. Right gent up and left gent under
(As in right hand up and left lady under)
13. And form new lines of three.
(Repeat three times from seven to get original partner)

WESTERN JUBILEE — "Jambalaya Square," called by Paul Phillips on one side and an instrumental in key of C on the other. This is another of the popular tunes which has been used effectively with an interesting figure. As usual, with Paul, the clarity is excellent.

MAC GREGOR—"Edi Hoedown" and "Breakaway Hoedown."

Both pieces are in key of B flat, run approximately 3½ minutes at 136 steps per minute and have a strong beat. Fun to call to.

Research Committee: Helen Perry, Carol Squires,
Vernon Kellogg, Larry Miller

VARSOVIENNE WALTZ

(American)

This version of the Varsoviennne consists of the Varsoviennne step combined with the regular ballroom waltz. The dancer should learn to recognize the music for the long phrase, short phrase and waltz and adjust the pattern of the dance to follow the music.

MUSIC: Records: Decca 25060—no introduction, 4 short, 2 long, 16 waltz—3 times.
Ford 110—same as above.
Linden 134 and Imperial 1031 have different arrangements and are not commonly used.

FORMATION: Couples in Varsoviennne position* facing LOD.

STEPS: Varsoviennne Long and Short Phrase*, Waltz.*

*Described in *Folk Dances From Near and Far*, Vol. VI or VII; *Let's Dance!* Vol. A.

MUSIC 3/4	PATTERN
Meas.	
	I. <i>Four Short Phrase Varsoviennne Steps</i>
1-2	Beginning L, move diagonally fwd 1 short phrase step (W moves to M L).
3-4	Beginning R, move diagonally fwd 1 short phrase step (W returns to M R).
5-8	Repeat Fig. I, meas. 1-4.
	II. <i>Two Long Phrase Varsoviennne Steps</i>
1-4	Beginning L, move diagonally fwd 1 long phrase step (W moves to M L).
5-8	Beginning R, move fwd 1 long phrase step (W returns to M R).
	III. <i>Waltz</i>
	On chord and pause, bow to partner and assume closed ballroom position.
1-16	Waltz freely around room. Turn W to Varsoviennne position on last meas. Repeat entire dance to end of music. Finish with a bow to partner.

Background Notes

The Varsoviennne has been a favorite of dancers in many countries for several centuries. It is only in comparatively recent times that dances have been recorded in written form, or a study made of their original sources. It is quite natural therefore, that a dance like the Varsoviennne, which has traveled widely from country to country, would call forth many interesting and diverse explanations of its early history.

The extremes of these views place its origin in South America and in Italy, where it was said to have been originated by an Italian who called it *La Versuvianna* in honor of Mount Vesuvius. The most logical and convincing evidence shows its origin to be in Poland. It has frequently been referred to by folklorists as the Dance of Warsaw. One story relates that it was a

minuet in mazurka rhythm, composed for a reigning beauty of Warsaw, and later traveled to Spain where it became a couple dance.

In the beginning of the eighteenth century, Polish dances were the fashion in the upper classes of society. They traveled usually to France, Spain, Sweden and the British Isles, where they acquired the characteristics of each country which adopted them. Along with the change in form occurred the change in the name and spelling of the dance. The French spelling frequently prevailed. This was true of the Varsoviennne.

Before overland routes were established between the eastern and western coasts of the United States, this dance was enjoyed in both sections. Like other European dances, it no doubt traveled to the West from Spain to South America, to Mexico, and then north to New

Mexico, California and to Arizona. In California, those who traveled in ships might have also influenced some of the early forms found along the California coast line. In the Southwest, particularly in New Mexico and California, the dance was spelled *La Varsovianna*, *La Varsovianna* and *La Varsovianna*. In Texas, where the words of the song, "Put your little foot," or "See my new shoes" were associated with the dance, these phrases were frequently substituted for the name of the dance.

The Varsoviennne has always been a social, or ballroom dance, and it is not a folk dance in the traditional use of the term. It came to the United States about the middle of the nineteenth century, so many variants have developed in different sections of the country. They can be classified according to position and step pattern under three general headings:

1. Danced in closed dance position, with the woman on the left or right side of her partner. Found in the older forms.
 - a. The number of times the long and short phrases are repeated varies. Dance progression is LOD, with no complicated patterns. Partners not exchanged.
 - b. Danced with or without the waltz step.
 - c. Dignified, smooth quality of movement with medium to slow tempo.
2. Danced in what has been called "Varsovienné position."
 - a. Same as 1a.
 - b. Same as 1b.
 - c. Same as 1c.
3. Newer inventions with a variety of starting positions, but usually employing the "Varsovienné position."
 - a. The number of long and short phrases varies, with a fairly complicated pattern, frequently using half turns, whole turns, and spins. Partners may be exchanged during the dance pattern, or at the conclusion of a completed pattern.
 - b. Danced with or without the waltz step.
 - c. Wider range of tempo. A cowboy variation of New Mexico is quite fast and stamping is the rule.

A number of versions are danced by our folk dance groups. The Varsovienné position is taken and the record used dictates the number of times the long and short phrases are repeated, and whether or not the waltz is a part of the dance.

LUCILLE K. CZARNOWSKI

Research Committee: Helen Perry, Carol Squires,
Vernon Kellogg, Larry Miller

PROGRESSIVE VARSOVIENNE

(American)

This is a version of a popular early American ballroom dance. The arrangement of the dance steps must be adjusted to fit the record being used. The following arrangement fits the Coast, Capital and Four Star records.

MUSIC: Records: Coast 225, Capital 4015, Four Star 1309, Victor 23-5144 or 23-0272.
MacGregor 398 (4 long, 4 short phrases: dance Fig. I, Fig. III).

FORMATION: Couples in a circle, Varsovienné position*, facing LOD.

STEPS: Varsovienné Step, Long Phrase and Short Phrase.*

*Described in *Folk Dances From Near and Far*, Vol. VI or VII; *Let's Dance!* Vol. A.

MUSIC 3/4	PATTERN
Meas.	
	<i>I. Into the Center and Out</i>
1-4	Both starting L, move diagonally twd center of circle with 1 long phrase. (W finish on M L).
5-8	Starting R, move diagonally out of circle with 1 long phrase. (W on M R).
9-16	Repeat Fig. I, meas. 1-8.
	<i>II. Four Short Phrase Steps</i>
1-2	Starting L, move diagonally fwd with 1 short phrase. (W move to M L).
3-4	Starting R, move diagonally fwd with 1 short phrase. (W move to M R).
5-8	Repeat Fig. II, meas. 1-4.
	<i>III. Four Short Phrase Steps Progressing</i>
1-2	Release R hands, retaining hold with L. W dances 1 short phrase step, making a half turn L and walking twd center on 3 walking steps, face partner on point. M dances 1 short phrase step in place.
3-4	W makes a half turn L under joined L hands, moving back to position on 3 walking steps of 1 short phrase. M dances in place.
5-6	Repeat Fig. III, meas. 1-2.
7-8	W gives R hand to M in back of original partner and walks into Varsovienné position with new partner, making a half turn L on 3 walking steps of short phrase. M moves slightly fwd on this step.
	Repeat entire dance as often as required to complete record.

Embroideries and Embroidery

By CHARLES BLUM

SATIN STITCH

The second of the fundamental embroidery stitches to be discussed is the so-called satin stitch. It, like the cross stitch, is basic but has countless variations. This type of work is very old and has not changed in its fundamental form in over 2500 years.



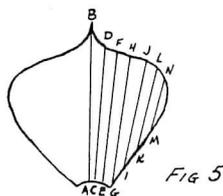
Materials used for satin stitch embroidery are many and ranging in scope from a single strand cotton to solid gold thread. For our use it has been found that a six-strand embroidery floss is satisfactory.

In developing a design or pattern it is well to make a number of rough sketches of flowers, leaves, etc., to be embroidered, then arrange them on a full-size sketch of the item to be worked on. After an exact idea of the pattern has been arrived at it is necessary to make a careful drawing of your pattern. Thus, if you are going to embroider an apron, an exact full-size drawing of the garment is made upon a piece of draftsman's tracing paper, after which the design is drawn in so that you have an actual picture of what you are going to embroider.

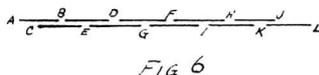
When the drawing has been completed, iron the base material flat so that there are no wrinkles in it. Then (1) lay the material flat upon a table. (2) Place typing carbon paper face down upon the cloth. (3) Place the drawing

face up upon the carbon paper and cloth. (4) Carefully place weights upon the edges so that there is no chance of the drawing slipping out of place over the cloth. (5) Trace over the pattern with a hard pencil so that carbon lines will be transferred to the cloth. (6) When the pattern has been transferred, iron the cloth with as much heat as the material will stand; this will set the carbon lines into the cloth so that the color in the lines will not run after washing.

Now you are ready to start embroidering your material. Place the cloth in a hoop or frame, drawing the material as tightly as possible. To do the stitching proceed as follows (see Fig. 5): starting



at point A on the underside of the material go over the overside to point B; thence under the underside to point C; thence over to D; under to E; over to F; under to G; over to H and so on. It is important to keep the stitches as close together as possible without crossing one thread over another.



A good stitch to use for making the stems of flowers is the back stitch and is a variation of the satin stitch. It is done as follows: starting at point A on the top side of the material go under to point B; thence over to C; under to E; over to B; under to D; over to E; under to G; over to D and so on.



Now that you have a fine embroidered costume wear it to your club's next party night.

APRIL, 1953

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13

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AROUND THE SQUARE SET

By PEG ALLMOND

DO YOU MAKE YOUR ELECTIONS A FESTIVE AFFAIR? The Gateswingers' Election Party was a lulu! The work parties that started weeks in advance were almost more fun than the actual Election Party. There were parties to write election signs (purely electioneering corn) for example:

McKay While the Sun Shines (member Jack McKay).

If You're Lazy Vote for Eskenazis (members Ruth, Johnny, Ginny and Matty Eskenazi).

We Need An Idell Girl (member Idell Ridgeway).

Man or Mouse—Vote For Krause (members Albert and Ida Krause).

Kaste Your Vote For Esther.

And Her Sister Sextur.

And My Bruder Lustig And My Fada Blanquita (this one combined member names, Kaste and Esther and the dances Sextur, Bruder Lustig and Fada Blanquita).

* * *

Good news for the friends of Vyts Beliajus! Vyts will be permitted to return to his Chicago home come the end of March. Vyts has been in the hospital Too Long, and his friends are happy to know of his recovery. Recently his doctor permitted him to do his famous camel dance on a hospital program, and he has been active in an advisory capacity to many groups around Denver during the past few months. Better attend Folk Dance Camp this summer and renew your acquaintance with Vyts—he is scheduled to be on the faculty.

* * *

Swing M Squares (cute name) is an intermediate-advanced square dance class conducted by Vera Holleuffer and Don Newport and they dance every 2nd and 4th Fridays at the Hillview School in San Mateo.

* * *

The San Mateo Recreation Department is firmly behind folk and square dancing in that area—they not only provide teachers, halls, etc. for dancers, but provide membership cards for the groups—real co-operation!

* * *

IMPORTANT

Teachers' meeting. Lake Merritt Boat-house adjacent Zericotes restaurant on Lake Merritt in Oakland. Meeting called by Federation President. You are urged to attend and participate. April 19 from 12:45 to 5:30 p.m.

Get out your fishing tackle, pack your lunch and the family into the car and head for Lakeport on Sunday, May 3—where the Redwood Empire Callers Association will hold a jamboree. Folk dancing from 10:30 a.m. to 1:30 and squares from 1:30 to 5. In the park—along the lake. It's a perfect place for the entire family—and Lakeport has held two previous parties like this—so they know how to make the program attractive. See you there.

* * *

Sonoma County Folk and Square Dance Association, a newly-formed group, named Emmert Lippincott as president. The group holds a party on the fifth Saturday, whenever that happens. The next one will be held in Petaluma on May 30. Want to know more about it? This association consists of clubs and classes in Sonoma County and their parties are wonderful.

* * *

Thirty-four sets (count 'em—that's 272 people) bulged the walls of the hall where the Star Swingers of Campbell held their last party. Live music by that wonderful guy Big Jim De Noon, kept the dancers and the callers happy. Bill and Betty Fowler are directors of the group. Aubrey Bailey is president. The group dances on the 2nd and 4th Fridays in the Campbell Union School and visitors are welcome.

* * *

Ross Speed of Williston, Wisconsin, recently visited in Oakland and was very interested in the squares as called at this time. He square danced many years ago, remembers going to dances behind a double yoke of oxen through miles of snow-covered roads. Once arrived at their destination they would dance in barns or kitchens all night! In those times everybody knew a call or two and called at some time during the evening. "Duckety four, and duckety six" was dip and dive; they did lines of three figures, and cut-away 6, 4 and 2 was a favorite figure. They also did the basket figure; the call for it was "Ladies bow and the gents know how" and on the call "Whoa-haw-Johnnie" they put their right foot in and circled left! "Promenade a Haystack" meant circle left, and "Tamerick 'er down" meant Birdie-in-a-cage and seven hands round. Good old days!

LET'S DANCE!

FOLKLORE TOUR



(Continued from Page Four)

Italian food, for it seems the Italians assumed we wanted American-planned menus. However, we were a group of people who were interested in the food of a country as much as the dances. I did not expect to find fruit so plentiful; in fact, huge platters of five to six different kinds were served as dessert at meals. Apparently the usual Italian dessert is either fresh fruit, cake or a wide variety of cheese with crackers.

Going from Italy to Austria was like drawing a curtain on one interesting picture and the grand opening to another. The countryside was green and beautifully picturesque. Each house had its array of petunias and geraniums at the windows and balconies.

Our second big moment came upon entering Lienz, Austria, for they were celebrating their 700th birthday. On our arrival many people were in the streets in Austrian costume, gathered about a bandstand watching musicians enjoy a large stein of beer. The musicians were very colorful in their costume topped with black hats that had been decorated with flowers, wheat and white feathers.

The night of arrival we were invited to dance with people of the village and it was here that I danced with the village Burgermeister, who is considered the most important official of any village. Americans as a rule dance to three-minute records; Europeans dance to live music furnished by indefatigable musicians and therefore no one saw the need to stop at the end of three minutes.

I am sure we set some sort of an endurance record in the Viennese waltz. That same evening we watched the Austrian Schuplattler danced for the first time and we were really excited. We were asked to dance something for them so I requested the musicians to play a laendler and we did the Zillertaller Laendler. Everyone in attendance was surprised to see Americans do their dances, and tore the house down with applause.

The pictures with this article show the true costume of Lienz, Austria, with colors of brown, green, orange and some red. Of course the everyday dress of Austria for the girl is a white short-sleeve blouse, a full bodice which was seen in many different colors, print, plain or striped skirt with apron of contrasting color and pattern, and white hose. The men's everyday dress is white shirt and short leather pants held up by decorated suspenders.

On to Bad Ausee where we slept in feather beds and were guests of a group of mountain peasants who introduced us to a form of Austrian dance that we had never heard of or seen before. That is, after performing figures with partners the men went into the center and clapped their own hands in a syncopated rhythm. I found this variation of the Austrian dance to be unique and very interesting and hope to introduce this dance technique through an exhibition, in the future.

On to Salzburg, where we were to attend the first folk festival since World War II.

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FRESNOTES

By MARY SPRING

Well, everyone here is busy getting ready for that big event—the Statewide Festival. Sewing machines are humming, fabric shops and ribbon counters are doing a fine business with the folk dancers, and meetings, meetings everywhere. But what fun it all is and none of us would have it any differently. So—the place to be in '53 is Fresno for the big May weekend.

Throughout the valley we are all becoming more beginner conscious and this is as it should be. Hazel Fowler of Stratford reports a successful beginners' festival which was held at Hanford on March 28, in which the dances on the program were selected from the thirty basic dances in the beginners' volume. The Fresno Folk Dance Council is beginning to feel its responsibility for encouraging beginners and sponsored its first beginners' party on March 6. The program consisted entirely of beginning folk dances and simple squares and the committee in charge chose the Doris Waltz from the basic dances and taught it to the dancers. Name tags were distributed with one color for beginners and another for the experienced dancers in order to create a more friendly spirit and to insure that the two groups mix freely. So successful was our first party that the council is planning a series of them.

One of our square dance clubs belonging to the council are the Wranglers, who meet every Thursday evening at Lo Forti Hall, California and Fresno Sts. President of the group is Bob Hawks and their teacher is Bernard Ward of the Central California Callers Association. It is an open club for members and also welcomes visitors at any time.

Valentine's Day was suitably celebrated at Bakersfield for the occasion of fourth annual festival sponsored by the Circle Eight Club. The Frolickers presented the Jaeger Quadrille, a sprightly German dance introduced at Folk Dance Camp last year by Paul Dunsing—why don't we do more of these lively numbers, easily within the reach of every folk dancer's ability and yet combining the qualities of true folk dances? The Council Workshop danced the Tarantella Montevergine, giving it the spirit which is characteristic of this class. Fantasia Michoacana was offered by the Fiesta Dancers, very graceful and most pleasing in the artistic costumes and manner of presentation.

Drive for 5

PARTY NIGHTS

It is hard to find a means of showing appreciation to those clubs who have completed their "Drive for Five" new subscriptions to *Let's Dance!* For this reason this column listing their party nights has been added to the magazine. Starting this issue the clubs listed are all groups which have completed their "Drive for Five." We shall be looking forward to seeing this column grow and grow.

PARTY NIGHTS

APRIL 4 (1st Saturday) Kentfield
1st Saturday Laendler Marin Junior College
APRIL 11 (2nd Saturday) Sacramento
Triple S Folk Dancers O and San Miguel Way

APRIL 11 (2nd Saturday) Sacramento
Del Paso Manor School

Circle Square Folk Dance Club
APRIL 18 (3rd Saturday) San Mateo
Camino Reelers Bereford Park School

APRIL 24 (last Friday) Hammonton
Hammonton Gold Diggers Grange Hall
APRIL 27 (4th Saturday) Salinas
Hartnell College, Women's Gym
Jeans & Queens

MAY 29 San Francisco
1630 Stockton Street
Chang International Folk Dancers

WEDNESDAYS Oakland
Oakland High School
Swing 'n' Circle Folk Dancers

1st FRIDAY (square party) Citrus Heights
Citrus Heights Community Club
Centennial Swingers

3rd SATURDAY (regular party) Citrus Heights
Citrus Heights Community Club
Centennial Swingers

SATURDAY NIGHTS Fresno
Vine Hoppers La Forti Hall, Calif. & Fresno
1st THURSDAYS (squares) San Rafael
Hardly Ables Carpenters Hall

* * *

Under last month's listing The Gallivanter were listed at 1730 Grove St. The correct address should be: The Gallivanter, Grove Recreation Center, 1730 Oregon St., Berkeley.

The Lodi Folk Dancers will hold their 11th Birthday Party on April 26, 1953, from 2 to 5 in the afternoon and from 7 to 10 in the evening. They plan this party to be a three-way celebration of their own birthday and the anniversary of the birth of the Federation in Lodi eleven years ago . . . along with an open house at the Lodi Armory, which has just completed a remodeling job. They hope you will plan to come to help them celebrate these three happy events.

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Host Cities

SACRAMENTO

(Continued from Page Three)

Folk Dancers was born out of the minds of various representatives of clubs in the area in February 1948. Since several clubs would join together in putting on parties and special dances, this representative group decided that Sacramento should form a council so that all groups in the area could participate in various affairs. The council was to act as a coordinating committee, to furnish information to the clubs, advising them of current data and matters pertaining to the Federation. Several meetings were held prior to the first official meeting, each one being participated in by more and more representatives.

Vernon Kellogg was the chairman of the council in 1950-51. Marvin Jerue served during the term of 1951-52 and who, as per the by-laws, is a member of the present council officers as well as Carl Rigglesworth, who was the vice-chairman last year.

The other officers of the council have added much to the success of the present year: Kellis Grigsby, vice-chairman, has given us teachers' institutes that have been of help and inspiration to all, as well as keeping our finances in order; Bee Whittier, recording secretary, has handled the minutes of our meetings in a most satisfactory manner; Carmen Schweers, recording secretary, has done an outstanding job in preparing our monthly bulletin, *The Latest Steps*, in addition to her other duties.

The council has been working closely with the Sacramento City Recreation Department for the past years in sponsoring open air dances during the summer. Last year we supplied teachers to a beginners' program which proved to be highly successful. Hundreds of beginners were given the opportunity of learning folk and square dancing on a regular weekly schedule. Another session which had been running for 15 weeks ended on March 3, 1953. The recreation department felt that still another session should be started so the council again cooperated by supplying teachers for another nine weeks, which started on March 10, 1953.

The recreation department has constructed a dancing slab in William Land Park for the use of the dancers in this area. We welcome all of you to visit us this summer and participate in our open-air dances. And especially do we want to invite all of you to participate in a

pre-festival dance to be held on the slab on Saturday night, April 11th, weather permitting!

Come to Sacramento! We will always welcome you!

LONG BEACH

(Continued from Page Three)

both spectators and dancers.

There will be several interesting exhibitions during the evening. The Happy Valley Dancers of Ojai under the direction of Dave and Betty Young will do a Ukrainian dance, the Trepak. The Terpsichoreans, under the direction of Larry Hoyer, will present a new tango from the Argentine. The Gandy Dancers, who were recently seen doing the Novi Krakowiak at the San Francisco Museum of Art, will also exhibit.

The Long Beach Folk Dance Cooperative meets on Thursdays from 7:30 to 11 p.m. at the Women's Gym at the City College which is located on Carson and Faculty Drive, Long Beach. They encourage beginners, intermediate and advanced dancers to visit them. Fritz Fleischer is the leader of the group.

A pleasant evening of dancing your favorite dances will be yours on Saturday night, April 11, at the Long Beach Municipal Auditorium.

Southern California

(Continued from Page Eight)

usually a good evening of dancing polkas, waltzes and schottisches on Saturday and Sunday evenings. Station KXLA has some good daily radio programs emanating from there too.

A very interesting letter from Hal Sullivant of the San Diego Folk Dancers, praising *Let's Dance!*, but decrying the lack of news from that region. Verily, Hal, I weep along with you. Time was when San Diego never missed appearing in this column, but of late, I have had no news at-all, at-all. Now I think it may be okay again, and Hal is here-with appointed Operator X for that end of the state.

Remember, every Sunday during winter, and most during the summer, the Electric Building in Balboa Park is the scene of their meetings from 1:30 to 5:00 p.m. Evelyn Prewitt is now running her third beginner's class on Wednesdays and Vivian Woll conducts her beginners at the YWCA and is instructing the San Diego Folk Dancers exhibition work shop. Will tell more about their projected June 14 festival anon.

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The Place To Be

WHERE—Fresno. WHEN—Memorial Day weekend, May 29, 30, 31. EVENT—The Statewide Festival, of course!

So let's make a bright red mark on the calendar, start looking over our prettiest costumes, and get set to ride, fly or walk to Fresno for that memorable occasion.

Already there are signs of new life stirring throughout the city. The snow-capped mountains to the east are a charming contrast to the early blossoming trees around our town, and that sweet smell of freshly-turned earth gives a promise of the fullness of the beautiful valley springtime which will form the setting for our festival. Opening party will be May 29th, starting at 8:00 p.m. in the Fresno Memorial Auditorium. Two big folk dance parties, Saturday evening, May 30, starting at 8:00 p.m., and Sunday afternoon, starting at 1:30 p.m., are also in the Fresno Memorial Auditorium. Institute Saturday afternoon begins at 1:00 p.m. in the Old Auditorium, Kern & L Sts. Get-togethers are planned after all parties and an informal dance will be held Sunday evening, May 31st.

Tentative plans are being made for a second dance to be held on Saturday evening at the Old Auditorium, Kern & L Sts.

To insure proper energy for all this dancing the International Food Market will be held in the foyer of the auditorium on Saturday evening and Sunday afternoon, replete with delicacies of different nationalities.

Aren't you convinced that this is the way to spend that precious holiday? Well, housing arrangements are in the capable hands of the Square Rounders, with Les Fiuren as chairman. Les lives at 1535 Vagedes St., Fresno — phone 4-9929. Hotel reservation forms will be mailed out to all clubs, but if you would like you may get in touch directly with Les or his Sally.

Any club wishing to exhibit at the State Festival is requested to write or phone Ford Thompson, 4370 N. Palm Ave., Fresno—phone 7-3948. Deadline on these requests has been set at April 15th—so hurry, hurry, hurry!

CORRECTION

In the March issue we showed a picture of the hard working gal from the South, Helen M. Kennedy, and gave picture credit to someone called Walter Kramer. It should have read R. H. Keamer Walter.

Arranging Folk Dance Programs

(Continued from Page Six)

or two of the newer dances that your club is learning.

To achieve a fine balanced program, your schedule should be divided into a pattern such as this:

1. First 4-6 dances should be fairly easy and rather popular. They could be called "warm-up dances." Use popular ones so as to get as many people dancing as soon as possible. Dancers on the floor act as a magnet in getting others to dance.

2. Try a popular mixer dance early in your program. Many dancers use such a dance as a means of greeting their friends. Try another later on in the second half of program.

3. From about your 8-9 dance begin to use dances that are more lively but are not your most vigorous. Save these until the last 2-3 of the first half. Dancers will welcome the intermission period for resting.

4. Don't let the intermission period extend beyond 15 minutes. Your dancers will grow restless if it is longer. They may leave and go elsewhere, too, if you aren't careful. Start your second half with one of your club's most popular and lively dances. Such a dance will get all dancers on the floor and keep them dancing.

5. Incorporate several group dances in each half of program like Italian Quadrille, Shuddel Bux, Sherr, and Bialy Mazur.

6. Repeat your mixer dances, kolos, and threesome dances in second half of program.

7. Along about middle of second half put on the more vigorous dances. In fact, build up to these from the start of your second half, tapering off to the softer dances, say about four dances from end of your program.

8. Don't play all dances at the same speed. Vary the tempo a little. This tends to give each dance its own special flavor, for example, the Dreistreyrer. Play it at 76 or 77 instead of 78. Dancers can wind and unwind gracefully instead of rushing through this delightful dance.

9. Vary the sound of each dance, too. Adjust your treble and bass volume so that the music is pleasing to the ear. Do not experiment on your club dance night, however. Never blast your music. Play it loud but not too loud.

10. Remember to program a few dances with which you're not familiar. These dances may be duds, but for in-

surance against such an event put on dances before and after it that are rather popular and you won't be criticized too much if your experiment fails.

11. Don't arrange your program so that you have two fast vigorous dances together or two slow ones, either. Vary them so that all dancers will appreciate each dance for itself.

Should you have followed the foregoing advice to the letter, there is no definite way to determine the success of your program. Why? Because of that unpredictable element — the human equation.

Radio and Television Notes

By FRED MACONDRAY
73 Broadmoore, San Anselmo.

CALIFORNIA

KAFP, Petaluma, 1490, Sun. 9-10 p.m.
KHUM, Eureka, 1240, Mon. 7:45-8:45 p.m., Thurs. 9:30-10:00 p.m.
KLOK, San Jose, 1170, M-F, 10:05-11 a.m.; Sat. 2:30-3 p.m.; Sun. 9:30-10 a.m.; 1-1:30 p.m.
KPRB, Modesto, M-S 8:45-9 p.m.
KSJV, Fresno, 900, Sun. 3:30 p.m.
KTMS, Santa Barbara, 1250, Sat. p.m. Dance Time program.
KWBR, Oakland, 1310, Sun. 8-8:30.
KXLA, Southern Calif., M-F 2:15; Sat. 6:30 & 10; Sun. 10 a.m.

OREGON

KMCM, McMinnville, Wed. 8:30 p.m.
KOCO, Salem, Sat., 5-5:15.
KPOJ, Portland, 1330, Fri. 8:00.
KVAS, Astoria, Mon. 8:30-9 p.m.

WASHINGTON

KGA, Spokane, 1500/1510, M-F, 5:30-6 p.m.
KMO, Tacoma, Sat. 7:05 p.m.
KVOS, Bellingham, Sat. 7-8 p.m.

ARIZONA

KOOL, Phoenix, Sat. 9:30-10:30 p.m.
KPHO, Phoenix, 910, M-F 7:15-7:30 a.m.; Sat. 7:30-7:45 a.m.; 5:45-6 p.m.
KRIZ, Phoenix, 1230, M-Sat. 8.

TELEVISION

KGO-TV, Tall Corn Jamboree, Wed. 11:00 p.m.
KPIX, (occasional)
KTTV, Southern Calif., Mon. 7-8 p.m., Chan. 11.
KECA, Southern Calif., Wed. 7-8 p.m., Chan. 7. Square Dance.
KSL-TV, Salt Lake City, Wed. 8:30 p.m.
KVON, Wed. 8:00 p.m. Studio Square Dance.

Letters to the Editor

Dear Sirs:

May I give you the viewpoint of a 10-month beginner folk dancer as separate from a 5- or 6-year old timer in folk dancing? Your Volume A, *30 Basic Dances For Beginners*, is the best single effort for the advancement of folk dancing that I have read of in *Let's Dance!* since I started reading it 10 months ago.

The beginner knows where he wants to go, but he must blindly travel an uncharted road with *no* idea or knowledge of the twists and turns he will be obliged to make on an unmarked highway. Volume A can definitely help to straighten out a mess of conglomerated chaos and give the beginner a chance to open his eyes and see.

What a relief for a beginner to see and know just where he is in the venture of folk dancing. Now if you will just continue the very good work and compile a Volume B of 30 intermediate folk dances (the most popular ones). This could later be followed by Volume C of 30 advanced dances. Now that is *all—Stop Here!* The number of dances in this series should definitely be kept under 100.

Nothing will chase the beginner away faster than to tell him that there are four or five hundred dances to be learned. I have volumes of *Folk Dances From Near and Far*. However, for the beginner the Volume A, B, and C referred to above would take care of the very serious vacuum.

This may not be the viewpoint of the old timer, but is very much the strong opinion of at least 50 beginners with whom I have discussed the matter. Those who have dropped out have done so because they could not see the end of the road. I realize there is no end to the road, but at least a person should be able to see a goal to be reached. With a list of under 100 dances it might even be possible to have records made with a folk dance on each side of the record. This Volume A, B, C should be separate from the regularly called squares. The called square dances should have a separate volume—probably loose leaf.

Many thanks to the workers whose efforts have started to straighten out what could otherwise lead to a Tower of Babel. Of course, as time would show the need, these Volumes A, B, C could be revised. *Sincerely,*

FRANK M. PALIN Antioch, Calif.

Dear Mr. Editor:

Six years ago when we first started folk dancing, we had done considerable ballroom dancing. We both hated to be classified as beginners in a dance group, but we were in folk and square dancing. After one year, we knew one-fourth of the dances at a festival and were happy. The following year, we knew all the dances and we figured we could relax. Nevertheless, the dances kept coming. Some old-time folk dancers objected, others dropped out claiming there were too many new dances, or joined the ethnic groups. We, however, kept gobbling them up. We still attend festivals, but we do not see many of the dancers who started dancing with us. Why did they quit?

Each year, after folk dance institutes, we were taught special English dances, Lithuanian dances, Mexican and then others. The teachers were invited to teach these special dances at our clubs. We racked our brains to be up on our dancing. We saw many dances popularized for a few months, and then to our dismay, forgotten. Then we called a halt. We refused to learn new dances that might become obsolete in a few months. We decided to wait and learn a dance if it stayed popular over a period of a year. . . .

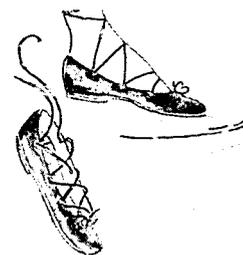
Ballroom dancing, on the other hand, has remained popular because dancers once having learned to dance, can stay away 10 or 20 years and come back and still find themselves able to dance. If we stopped folk dancing for only six months, we may be able to dance in called squares but never in round dances which constantly change. Dancing is a form of recreation to most dancers. It becomes a chore when new dances are forced on them at classes because somebody enjoyed them at folk dance camp.

If the teachers are too myopic to realize that the constant introduction of new dances is ruining the folk dance movement, we hope that common sense will have something to do toward the stabilization of folk dancing. Unless we stabilize, we will find people going back to ballroom dancing and that will mark the end of the folk dance movement in California.

HERMAN H. MINDLIN, D.C.

(Ed. Note: This letter was a little too long to use in its entirety but we feel sure the gist and meaning is complete.)

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