

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

UKRAINIAN COSTUMES

Let's Dance

THE MAGAZINE

OF FOLK & SQUARE DANCING

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Let's Dance Calendar

CARMEN SCHWEERS, 7119 Mariposa Avenue, Citrus Heights, Calif.
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Federation Festivals

SEPTEMBER 18, SUNDAY. Walnut Creek. Walnut Creek City Park.
Chairman: Bill Wakeman.
Council Meeting: 12:30 p.m.
Dancing: 1:30-5:30 p.m. and 7:30-10:30 p.m.
Kolo Hour: 6:30-7:30 p.m.

OCTOBER 8, SATURDAY. Long Beach. Municipal Auditorium.
Sixth Annual Folk Dance Festival: 8 p.m. to 12 midnight.
Hosts: Silverado Folk Dancers.
Kolo Hour: 7 to 8 p.m.
Council Meeting: 6 p.m.

OCTOBER 30, SUNDAY. Fresno. Memorial Auditorium.
Co-chairmen: Marjorie Widman and Walter Frank.
Council Meeting: 12:30 p.m.
Dancing: 1:30-5:30 p.m.

NOVEMBER 6, SUNDAY. Chico. Armory on the Fairgrounds.
Chairman: Francis Kingsley.
Council Meeting: 12:30 p.m.
Dancing: 2-5:30 p.m.

NOVEMBER 13, SUNDAY. West Hollywood. County Auditorium.
Second Annual Indian Summer Festival.
Hosts: West Hollywood Folk Dancers.
Sponsors: L.A. County Dept. of Recreation.
Dancing: 1:30 to 6 p.m.
Council Meeting: 11 a.m.
Chairman: Sid Pierre.

Regional Festivals

SEPTEMBER 11, SUNDAY. San Francisco. Kezar Pavilion (indoors).
Hosts: Edgewood Folk Dancers.
Sponsored by: S.F. Recreation and Park Dept. and S.F. Council of Folk Dance Groups.
Dancing: 1:30-5 p.m.

SEPTEMBER 18, SUNDAY. Lodi. Grape and Wine Festival.
Chairman: Alyce Naas.
Dancing: 4-7 p.m., Lawrence Park; 8-11 p.m., Lodi Armory.

SEPTEMBER 25, SUNDAY. Sonoma. Annual Vintage Festival.
Hosts: Valley of the Moon Swingers.
Dancing: Afternoon, in shade of Plaza; evening, Veteran's Memorial Auditorium.

SEPTEMBER 27, TUESDAY. Long Beach. Silverado Park Clubhouse, 31st and Santa Fe.
Hosts: Silverado Folk Dancers.
Chairman: Hap Reynolds.
Dancing: 8 to 11 p.m.

OCTOBER 2, SUNDAY. Vallejo. U.S. Naval and Marine Corps Reserve Training Center, foot of Sonoma street.
Harvest Moon Festival.
Hosts: Sunnyside Folk Dancers.
Dancing: 1:30-5:30 p.m. and 7:30-10:30 p.m.

Special Events

SEPTEMBER 11, Sunday Night. Sacramento. California State Fairgrounds.
Hosts: Sacramento Council of Folk Dance Clubs.
Chairman: Luverne Dressler.

Dancing: 7-10 p.m. Exhibitions about 8:15 p.m.
Folk Dancers in costume admitted free. Party on Saturday night at Village Green.
SEPTEMBER 25, SUNDAY. Oakland. Teachers' Institute.

Díablo, Walnut Creek

There'll be "Dancin' for Fun" in the Sunshine

At Walnut Creek Park Sunday, September 18

Your Host Council

THE DIABLO COUNCIL of Folk Dance and Square Dance Clubs invites all dance enthusiasts to "Dancin' for Fun," Federation Festival to be held Sunday, September 18, at Walnut Creek City Park. The afternoon program will continue from 1:30 to approximately 5:30 p.m. A kolo hour, led by John Fillich, is scheduled for 6:30 to 7:30 p.m., to be followed by more general folk and square dancing.

The Federation Council will meet in the Recreation Building adjacent to the ball field at 12:30 p.m. Federation President Bev Wilder urges all club delegates to be there and help form the organization's policies.

Bill Wakeman Jr. of Lafayette, Diablo Council president, is general chairman of the festival. His committee chairmen include: Marge Underwood, program content and exhibition groups (Marge is the current president of Acalanes Folk Dancers, and she and her husband, Bob, dance with Suburban Swingers exhibition group); Taylor Holt, square dance callers for the afternoon and evening program (Taylor is a past president of Shell Folk Dancers, and Dancin' Dudes, and is a member of the Squate Dance Callers Association); Ernie Coleman, printing (Ernie is Secretary of Circle Four); Isadore Ottovich, records (Isadore is responsible for that wonderful big Diablo Council banner which has been seen by hundreds of folk dancers at recent festivals—including the state-wide at Sacramento); Gerry Cross, grounds and decorations (Gerry is a past president of Pleasant Hill Folk Dancers); and Glenn Ward (past president of Diablo Council and a director of Suburban Swingers) and Howard Kartoian (vice president and treasurer of the Diablo Council), advertisements for LET'S DANCE.

Dick Bonner, member of Shell Folk Dancers, is in charge of the Hospitality Booth, which will be staffed during the afternoon by two couples from each Diablo Council club. The Hospitality Booth is set up for the convenience of the



F. A. Eneari photo.

SEPTEMBER HOSTS—Extending an invitation to the September 18 Festival are these members of the Suburban Swingers exhibition group: standing, left to right, Glenn Ward, Virginia Wilder, Bonnie Wakeman, Bev Wilder (Federation president), Angie Laven, Al Laven, Ena Clark, Don Clark and Bob Underwood; kneeling, left to right, Reva Ward, and Diablo Council officers; Howard Kartoian, vice president and treasurer; Bill Wakeman, president, Rod Hayman, secretary, and Marge Underwood.

M.C.'s, square dance callers and exhibition groups.

Clarice and Clarence Carlson of Martinez, the area's LET'S DANCE representatives, will have a booth for the promotion and sale of the magazine and other Federation publications. This will be the final day of the special offer of six months' subscription to LET'S DANCE for \$1.

The Diablo Council has secured the services of Harold Lindsay's sound equipment for the fourth consecutive year. The equipment has made outdoor dancing a pleasure at previous Walnut Creek festivals, and many local residents have been lured to the City Park by the clear strains of music emanating from the powerful theatre-type speakers.

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Cover
for
Sept.



"It can be done," says Danny, and sure enough it can with grace and spirit too. It's the Dreisteyrer being danced by Danny McDonald and his two fun-loving gals, wife Marion and daughter Betty. The photo was taken at Kentfield by Henry L. Bloom; the art work is by Hilda Sachs.

Practical Ukrainian

Here are full directions and some helpful hints for making your own peasant outfits—a worthy addition to your dancing wardrobe.



THE AUTHOR AND HER HUSBAND—Don shows how man's sash should look when tied correctly—the knot in front. Lindy says her costume is not fully authentic; she made it before doing the research that has gone into the present article.

For the Woman . . .

IN THE UKRAINE there are many different costumes. Of these, the costume which is recognized most readily is from the center of the Ukraine. This is the costume most often worn by Ukrainians in their folk dance exhibitions and adaptations of it are seen in the Ukrainian ballet. The woman's costume is one of the most figure-flattering, according to modern style, of all peasant costumes.

The basis of the costume is a shirt extending to the hemline and consisting of blouse and skirt in one piece. Old country costumes were made of homespun linen (the more linen in the shirt and sleeves, the richer was the owner) and modern dress linen is good to use. A good and inexpensive substitute is our old friend Indian Head cotton.

The blouse is generally gathered at the neck or has a very small stand-up collar. The sleeves must be full and may be

either set-in or raglan types. The sleeves may be wrist-length or the cuff may be worn just below the elbow. Embroidery must be on the cuff and the upper sleeve, and the latter is where the women showed off their skill and imagination with the needle.

Ukrainian blouses with embroidery on the front are frequently seen now-a-days, but in former days Ukrainian women considered this highly improper. The embroidery is usually in geometric designs done in cross stitch and in combinations of red and black, or more often true colors of red, green, blue, yellow and black. Manufactured tape may be used but care should be taken to select a good design (geometric or cross stitch flowers) in proper colors (no pink, turquoise or other colors that are never seen in authentic Ukrainian costumes).

The bottom of the shirt comes below the knee and should touch the boot-top. There is a narrow band of embroidery

about one inch from the bottom edge. The bottom of the shirt should be about $1\frac{1}{2}$ yards around (depending on the size of the girl) thereby serving as the only petticoat needed with this costume. Any petticoats underneath this slim skirt would tend to spoil the lines of the costume.

Over the skirt is worn the "plahta". This is a double overskirt that is just enough shorter than the bottom of the shirt to show the embroidery. The Ukrainian plahta was made of homespun wool squares. However, a sensible substitute for folk dancers to use would be opaque, unshiny materials such as combinations of wool and rayon, rayon gabardine, etc. A design that is small squares or plaid with red as its basic color would come the closest to a homespun plahta.

To make the plahta, start with about $1\frac{1}{2}$ to 2 yards (again depending on your size) of 36-inch-wide material folded lengthwise. Stitch across about one-inch down from the length-wise fold and pull

Costumes for a Couple

By LINDY LANDAUER

a ribbon through. Now make a cut up the center of the top fold only, from selvedge to stitching, and hem all sides and bottom. The plahta is worn with the center cut at the back on the outside. The open sides come together only at the top, where ribbon is tied, in the front leaving an opening six inches to ten inches wide which shows the shirt through. Yarn tassels, usually of a single bright color, may be added to all six corners of the plahta.

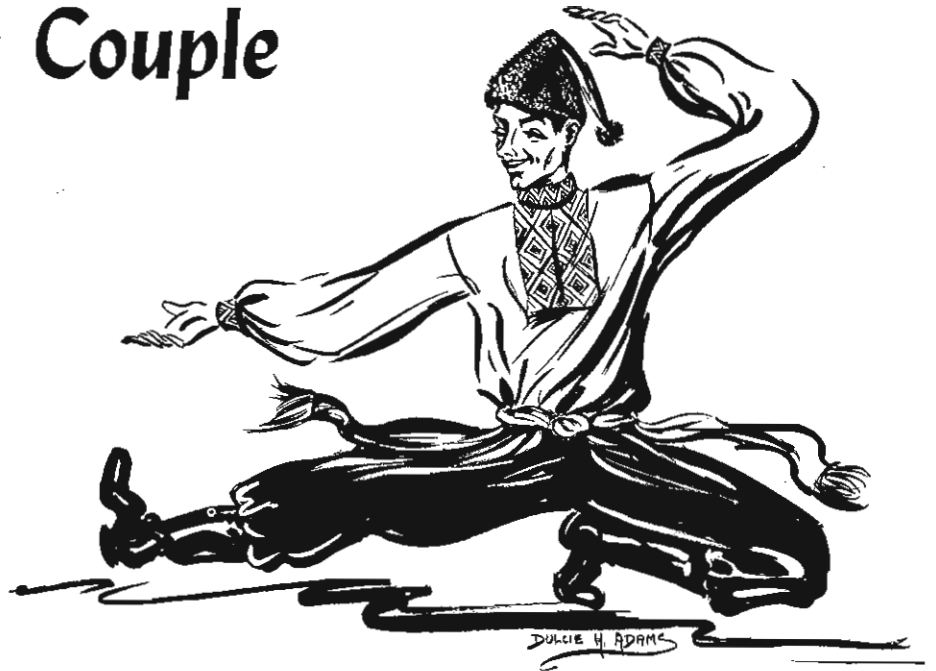
The jacket is sleeveless and fitted to the waist. It comes all the way up around the base of the neck. Although this jacket is not often worn open, down the right side there is an opening which is bound in a colorful embroidery tape or braid. From the waist the jacket back flares out and comes just below the hip. It is usually made of velveteen but any smooth, lightweight coat material could be used (women's coats purchased in second hand stores can be cut down for this purpose). Jackets are rarely seen in any colors but black, dark green, dark blue or a very dark red.

The apron is about 18 inches wide and several inches shorter than the plahta. The festive apron is generally made of the same material as the jacket and has a broad band of embroidery across it near the bottom. A more everyday style of apron is white linen with a self-fringe which has, across near the bottom edge, cross-stitch embroidery or a design woven into the material. The apron should be straight and smooth with no gathers in the top.

A sash, about 2 inches wide, is worn wound several times around the waist over the apron and under the jacket. It is woven in a multi-colored design or it may be a solid color, usually red. It should be tied on one side with the two fringed ends hanging just below the hip.

The headdress worn with this costume is familiar to all folk dancers. It is a crown of colored flowers two to three

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For the Man . . .

THE NATIONAL Ukrainian costume for men is very familiar to most folk dancers, but it is often mixed and confused with the Russian man's costume. Here are a few of the differences. Ukrainian men always wear white linen shirts, while the Russian shirt is often colored and made of a variety of materials. The Ukrainian shirt is always tucked into the pants with a sash around the waist; the Russian shirt hangs out over the top of the pants and the sash is usually much narrower. The Ukrainian shirt has a large square of embroidery on the front and opens in the center front; the Russian shirt always opens down one side and usually has embroidery only at this opening.

The Ukrainian white shirt has a large rectangle of embroidery down the front which can extend almost to the waist. The embroidery should be done in small cross stitch in red, green, blue, yellow and black. The design should be geometric and should be an all-over pattern, that is, very little of the white material should show through, and the embroidery looks like a piece of woven material.

The collar can be on a drawstring but is most often a stand-up collar about 1½ inches high with the opening, of course, in the center front. A bright red ribbon, about one inch wide, is worn at the neck and is tied in a bow with tails hanging.

The peasants use a homespun white linen for these shirts and the best substi-

tute is regular dress linen, although Indian Head is very good and a very inexpensive substitute. The sleeves are full and gathered at the cuff. There should be embroidery on the cuff and the collar, as well as on the shirt front, and sometimes embroidery is seen on the upper sleeve. Manufactured tape may be used in place of hand embroidery but an effort should be made to buy tape that resembles the Ukrainian embroidery in color and design.

The pants are full and gathered at the waist and bottom of each leg. The pant legs should tuck into high black boots and be full enough to hang over the boot-top several inches. The peasants use a heavy homespun wool for the pants but, for obvious reasons, folk dancers may substitute Indian Head, gabardine, or wool combinations or any other material that is medium-heavy, opaque and has a dull finish. The pants are usually black but on very festive occasions bright red, blue or green are also worn.

The sash is usually red wool, though other colors are also used. It needs to be five or six inches wide and at least 4½ yards long with black fringe on each end. To tie this long sash several steps must be followed so that, when finished, there is a large knot in the center front and the fringe ends hang down from the waist at each side. Start by holding the sash with the center at the waist, center front. Then (1) bring ends around to cross at center back; (2) bring to front and cross

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The Objectives and Values of Folk Dancing



Frances Johnsson and Virgil Morton dance in Swedish costumes as members of the San Francisco Sherry Players. The group has been presenting a series of "Folk Fashion" programs in which they display authentic national costumes from around the world

Virgil Morton of San Francisco has appeared with a number of professional light opera and ballet groups and has been actively associated with California's folk dance movement for the last 20 years. He is one of the State's best known folk dance teachers and prepared the statement below for his classes at this year's summer session of San Francisco State College.

By VIRGIL MORTON

FOLK DANCING, *a definition:* Folk dances are those traditional dances of any given country which have evolved spontaneously among the laymen or non-professional dancers of that country. The true folk dance is usually related to the everyday activities, occupations, ceremonies, religion and superstitions of the people from which they originated. The living habits, clothing, climate, ethical and cultural standards, and emotional patterns leave their mark upon the final form of the dance, and will vary widely from country to country or even in sections of any one country. While some dances were naively simple, others may be highly complex and require extensive skill to perform.

Folk dances cannot be created by one person or small group of persons. The dance must grow from some experience or desire common to a large section of a nation, and not artificially imposed by some ambitious choreographer. The American dancer, in learning to perform the dances of other nationalities, must take into sympathetic consideration all of the factors that have gone into the background of the dance, and not merely stop with the external technique of the "steps".

OBJECTIVES AND VALUES of folk dancing: While recreation, or "having fun" is often a worthy experience, it should not be taken as the total objective of folk dancing. The participant should try to feel something of the original emotion or reason for the dance as it was performed in its native country. The dancer should learn to respect the traditions and aesthetic expressions of other nationalities as well as those of his own national background. Since America is truly the melting pot of all nationalities, such an understanding can aid in a closer relationship between the many racial and religious groups that have contributed to the making of America. Wherever possible, folk dance should be correlated and integrated with the history, folk lore, folk song and folk arts of the various nations.

Folk dancing is excellent for the study and development of locomotor movements but it must be remembered that "gymnastics" is not the total objective, either. The combined dance movements must communicate an idea or emotional spirit to the participating group. Although the same basic movements may be used from country to country, their execution as to accent and range of body

movement will vary greatly. Folk dance music, when properly played, often provides the key to the execution of the correct dance "styling" and the dancer should train himself to listen for this musical cue.

Being able to perform solo dances often has a valuable place, but in the performance of group folk dancing the dancer should subject his personality and skill to work toward a oneness of spirit and fellowship in the group. Folk dancing can bring people of all ages, economic strata, and national backgrounds together on a common ground, but requires the cooperation and participation of all to make the group feeling complete.

As in all folk art, there are many variants of the same folk dance. A study of these variants will reveal a form and spirit that is common to all versions. It is this form and spirit that is important to retain, and not the sequence or execution of each individual step (as long as they correctly fit the musical arrangement). Folk dancing largely reflects the history of the past and any attempt to modernize the dances by adding contemporary flourishes and alterations should be discouraged.

Stockton Camp Sets New Records

More than 300 registered,
40 on staff; emphasis on
kolos and Mexican dances.

By LAWTON HARRIS
Camp Director

THE EIGHTH ANNUAL Folk Dance Camp at College of the Pacific is now history. From a small, almost exclusively northern California group in 1948 it has grown to national and even international scope with an attendance of over 300 and a staff of approximately 40. From the standpoint of the administrator this year was the most successful yet—largest in staff and registration, smoothest in operation, highest in all around co-operative living, and probably the most thrilling to dance.

A good balance of "imported" and Western leaders included such teachers as Dick Crum, whose Vranjanka has proved to be another Gerakina. Its haunting melody became the unofficial theme-song for Camp. Our own "Mr. J." (Anatol Joukowsky) presented Urtielka, a Slovak Czardas that likewise swept the Camp. Social recreation and singing received a new impetus with Larry Eisenberg. Contras with Ralph Page and Squares with Bruce Johnson, plus the theory sections with Dale Garrett, Jack Sankey and Jack McKay gave Camp a section equal to any specialized square dance camp—and the entire Camp danced both Squares and Contras with great gusto.



Folk dance group at College of Pacific during second week of camp

Handcrafts featured Grace Perryman with peasant embroidery, Betty Rae Bush's Pacific Recreation Services in general crafts, and George and Ada Wells in a new craft for Camp—lapidary and gem craft. All proved popular.

Kolos and other line dances received a major emphasis with four leaders of national reputation—Dick Crum, Anatol Joukowsky, Vyts Beliajus and John Filcich. The entire Camp danced Kolos.

School teachers found special classes with Sally Harris, Larry Eisenberg and the craft leaders. Many other useful dances were also presented in other classes.

Mexican dances received an unexpected emphasis with the return of "Buzz" Glass from his year of study in Mexico. Grace

Perryman and Vyts Beliajus presented additional Mexican dances.

The first week ended in a big Yugoslav Fair with live music by the Tamburitians from San Francisco, exhibitions by the Dance Guild of San Francisco, game booths, and abundant decorations. The entire Camp served on committees under Edith Thompson.

The second week closed with the traditional outdoor festival in Baxter Stadium. The festival dances were drawn in equal proportions from the Federation Volumes A, B, and C, and the new dances. The crowd of dancers and spectators enjoyed a beautiful moonlit night of really exciting dancing.

Among the Camp participants were Bev Wilder, State Federation president, North, and six past presidents; 16 members of the Federation, North, Research Committee; eight teen-agers on Junior Scholarships including three on Federation Junior Scholarships, and six members of the Standardization Committee (southern California). The Methodist Church of Reno also sent one of its leaders on a scholarship.

The teachers were restricted to fewer dances this year, and given more time in which to teach. Many unscheduled practice sessions were held on campus for late (after-after schedule) dancing. All in all, the staff feels it was the finest Camp to date.



The faculty of the Eighth Annual Folk Dance Camp at Stockton



—Bill Knight photo.

COUNTY FAIR—This happy group celebrated Carrousel's County Fair at the home of the James Knudsons in San Anselmo. Later they all went over to Kentfield to the Laendler's party, hosted by the John Mooneys.

San Francisco Council Notes

The Edgewood Folk Dancers will be hosts at a Regional Festival to be sponsored by the San Francisco Park and Recreation Department on September 11, at Kezar Pavilion. It is hoped all folk dancers will plan to attend in costume to make this Festival a colorful affair.

* * *

Interested in ethnic dances? The Scandinavian Club invites all folk dancers to its monthly party on the fourth Wednesday of each month. Although other dances are on their program. Scandinavian dances predominate. They meet at the Mission Community Center, 362 Capp street.

* * *

The Swingsters celebrated their fifth birthday at their monthly party on July 28. The Karpus and the Kellys were hosts for the evening, and the commit-

tee was elated over the wonderful attendance.

* * *

Carrousel is planning a Spanish party, for Friday, September 9, it was reported by chairman of the evening, Zion Rogoway. Theme will be "A Night in Spain." Randy Randolph will call squares. Members of the Oakland Recreation Dance Arts, under the direction of Millie von Konsky, will exhibit a Jota. Folk dancing will start at 9 p.m. and continue until midnight at Collingwood Hall, 18th and Collingwood streets, San Francisco.

* * *

Walt Dexheimer, president of the Cayuga Twirlers, is proud to announce the club's members are subscribed 100 per cent for "LET'S DANCE" magazine.

—Vi Dexheimer

Salute to the Clubs

The Gateswingers, a pioneer group, has produced a full quota of dance leaders

By REN BACULO

ASK MOST FOLK DANCERS a \$64 question "What is the *second* oldest organized International Folk Dancing Club on the West Coast?" And how many could say? The correct answer? Why the San Francisco GATESWINGERS of course. (Changs was first.) The Gateswingers can trace their beginning back to 1937, although the club wasn't officially organized until three years later.

Vera Holleuffer and Fay Bowman were mainly responsible for starting the Gateswingers. And, indirectly, Lucille Czarnowsky. Because it was while Vera was majoring in Physical Education at University of California that she took folk dancing under Lucille. The social aspects of folk and square dancing whetted Vera's interest, and in 1937 she became Fay Bowman's assistant in organizing dancing and community singing at the Central YMCA in San Francisco. Fay was the organization's program director for the area.

The Gateswingers became an organized club in 1940. It had derived its name from the street on which the YMCA is located—Golden Gate avenue—with "swingers" added. When the club organized, community singing was dropped and all efforts were directed toward dancing.

Vera Holleuffer was the first instructor of the club. Under her leadership the Gateswingers developed a fine square dance exhibition team as well as a number of excellent callers.

The Gateswingers and their exhibition team really got rolling during the second world war. They were busy nearly every night of the week, dancing for USO clubs, hospitals and Army and Navy posts. Some of their engagements took them as far away as Los Angeles. They

Report from Lakeport



Emmert and Florence Lippincott of the Santa Rosa Merry Mixers dancing the Venezuelan dance "Joropo" at Lakeport.

—Photos by Robert H. Chevalier.

The Santa Rosa Merry Mixers' Exhibition Group, under the direction of Emmert Lippincott, in the final pose of "Vira," a Portuguese dance. The picture was taken at the July Lakeport Festival hosted by the Gaytimers.

continued their shows for awhile after the war, performing mainly in hospitals in the San Francisco Bay Area. At that time, the club had the services of Ken Wade, USO Mobile Service director. Ken is now in Alaska in a similar capacity.

Among the prominent dance leaders who have been members of the Gateswingers are Danny McDonald, Walter Grothe and Buzz Glass, all past presidents of the Folk Dance Federation, North. Vera Holleuffer and Jack McKay are dance leaders and instructors at the Stockton Folk Dance Camp and Fay Bowman is now a dance leader in the Santa Rosa area.

The Gateswingers has proved to be something of a matrimonial bureau. It is said that at least three squares of dancers who met in the club have become Mr. and Mrs.

The club is run on a committee basis, with a committee of ten elected yearly. Teaching is done entirely by members on a volunteer basis. So many members have done an excellent teaching job that it is

difficult to name them all. But two names must be mentioned . . . Uarda (Yarda) Schuldt, for her long and constant services as chief instructor, and Ron Connelly, for his excellent calling and the caller classes he has given. In addition to regular club dances on Thursday nights, beginner classes are held Mondays. Each ten-week session is conducted by a volunteer committee. The strength of the Gateswingers lies in its fine spirit of volunteer leadership.

In 1950, the greatest compliment of all was paid the Gateswingers. Five thousand miles away, in Tokyo, Japan, a dance club was organized and after much thought decided to call themselves the "Tokyo Gateswingers".

Gateswinger officers for the current year are Dudley Zappettini, president; Church Utterback, vice president; Bob Smith, treasurer; and Lillian Chatem, secretary.

LET'S DANCE salutes the Gateswingers of San Francisco—a charter member of the Folk Dance Federation of California.



Cecil Ritz and Sandra Turner of the Valley of the Moon Swingers of Sonoma doing the Hambo at the Lakeport Festival.

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Dancin'

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Afternoon Program

To Tur (Prog.)	Hambo
Oklahoma Mixer	Amanor Waltz
(Prog.)	Corrido
Fascination Tango	Russian Peasant Dance
Mariclander	Vienna Two Step
The Three Fados	(Prog.)
Squares	Squares
Black Hawk Waltz	Royal Empress Tango
Maxixe	Italian Quadrille
Polyanka	Brandiswalzer
Dutch Foursome	Down the Lane
(Prog.)	Misellou
Laces & Graces	Rio Rimba
Squares	Squares
Ranchera	Teton Mt. Stomp
Tarantella Montivergine	(Prog.)
Cielito Lindo (Prog.)	Silencio Tango
Korobushka	Scandinavian Polka
Rhungo	Glow Worm
Squares	Polish Mazur
	Missouri Waltz

Exhib
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DANCE AND SQUARE DANCE CLUBS

ENTS

for Fun

WALNUT CREEK CITY PARK
 ASSOCIATION OF CALIFORNIA, NORTH

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Evening Program

At the Inn	Hambo
Spinning Waltz (Prog.)	Squares
Anniversary Two Step (Prog.)	Nights of Gladness
Schuplattler Quadrille	Oberek
Hava Nagilla	Elizabeth Quadrille
Squares	Canadian Barn Dance (Prog.)
Donella Tango	Teton Mt. Stomp (Prog.)
Neapolitan Tarantella	Fillertaler Laendler Squares
Santa Barbara Contra Dance	Cattle Call Waltz (Prog.)
Schuplattler Square Tango	Polka Mazurka
Kohanotchka (Prog.)	Tango Porque
Squares	Mexican Schottis
Lech Lamidbar	Capri Square
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Diablo Festival

Continued from Page 3

During the afternoon program exhibition dances will be presented by Walter Grothe's Millbrae Highlanders; Madelynne Greene's Festival Workshop; the Suburban Swingers, directed by Reva and Glenn Ward; and a group new to this festival, Trachtengruppe of the Naturfreunde—a German group from Oakland. There may also be a teen-age group from Isleton.

Square dance callers secured for the program include Jim Hosick, Concord; Stan Valentine and Sammy Perrins, Martinez; Reid Peterson, Antioch; Reva Ward and Clarence Crooks, El Cerrito; Bev Wilder, Walnut Creek; and Peg Allmond and Randy Randolph, San Francisco.

The Diablo Council's member clubs are the Acalanes Folk Dancers, Circle Four, Dancin' Dudes, Diablo Promenaders, Do-Ce-Do, Los Medanos Bailadores, Pleasant Hill Folk and Square, Reel Weavers, Shell Folk Dancers, Shell Square Heads, Suburban Swingers and Walnut Whirlers.

Folk dancing in the Diablo area began during World War II. One of the first teachers was Ruth Beck, an elementary school teacher at Pleasant Hill. She is now Mrs. Carlos Ruling, a teacher for Chang's International and chairman of the Teachers Institute Committee. Some of her early pupils in the Concord area are now leaders there, among them Herb and Joe Shelley who are busy several evenings a week under the auspices of the Pleasant Hill Recreation District. Another early teacher and organizer of the Concord Allemanders, first club in the Diablo area, was Betty Bush. She and her husband, Buford, are now specialists in the recreation and craft field, and for the past two summers have been on the staff at College of Pacific Folk Dance Camp. When they left Concord they persuaded Reva and Glenn Ward to take over their teaching job with the Allemanders. Reva and Glenn have been busy in the Diablo area ever since, having had beginner, intermediate and advanced classes at Acalanes High School under the adult education program. Classes are still held at the high school by the Wards, but are now on a tuition basis since folk dancing was eliminated from the Adult Education program.



Glenn Ward photo.

GERMAN DANCE—Marie and Bill Bock are members of Trachtengruppe of Naturfreunde, a German group from Oakland that will present an exhibition in Walnut Creek.

Other couples who have held classes in the area are Marie and Bob Ross, Carol and Clarence Crooks, and Betty and Harold Austin. It was with the latter couple that this writer, and her husband, Bev, took their first folk dance steps, several years ago. Little did we realize what a world of fun and friendship we were entering on that night I "dragged" Bev to a folk dance class!

The Diablo Council this fall is undertaking to reach the thousands of new residents in this fast-growing community who are potential club members. The Council hopes to be able to provide enough teachers in the newly populated sections of Contra Costa county so that distance will not be a factor in keeping people away from beginner folk dance classes. The square dance program in the Concord area has been given fresh impetus by Jim Hosick and Don Anderson, two top-notch callers and teachers whose classes have been crowded and successful. The Council feels that much the same happy result can be obtained by making folk dance classes available in the newer suburbs.

The Walnut Creek people promise the sun will be shining for the Federation Festival. They suggest packing a picnic supper to eat in the park, or patronizing one of the local restaurants advertised in **LET'S DANCE** this month—and letting the proprietor know you saw the ad! They'll be looking for you on Sunday, September 18.

—Virginia Wilder

Fresnotes

There's nightly dancing in the park for the summer.

Summer vacations and summer weather are definitely felt in the Fresno area. Neither, however, has stopped lovely evenings of folk and square dancing on the two pavilions in Roeding Park.

Two new summer classes, the Dance Guild, Council Workshop, and the Council Clubs are having an evening each during the week. Visitors from out of town will find dancing any night of the week at the two places available. For further information call Fresno 7-0134, 9-4328 or 7-0191.

* * *

Sunday, August 7, was a red letter day for us when Dick Crum introduced some of his unusual Yugoslavian dances in all their ethnic flavor.

* * *

The Merced Folk Dance Council has been active all summer. On the first and third Saturdays, the Applegate Park has been the scene of folk and square dance parties hosted by various member clubs of the Council. The Fruitland Hi-Srepers dance on the "slab" on the second and fourth Saturdays. The Council also sponsored two days of dancing at the Merced County Fair. And on September 4, at the Mariposa County Fair, all Merced clubs will participate in a rousing square dance party under the direction of Gordon Glidden.

Francis Hermis, past president of the Merced Council, teaches a class for folk dance neophytes under the auspices of the Romany Ring Club every Wednesday evening at the Old Eagles Hall, Merced.

* * *

And now let's take a look south. Ione Hooker, folk dance leader of Hanford, reports that Francis Monnier conducts a square dance every second and fourth Saturday in Burris Park, north of Hanford. Plans are being made for fall folk dance activities. But Ione won't be participating. She leaves for Germany for a year (what a lucky girl) to teach, study music, and of course, to participate in European folk dancing.

Hazel Fowler, another leader of this area, will meet with the Hardwick Hoppers every Monday night beginning in the fall, and parties are scheduled for the second Saturdays of the month.

Mary Spring

Southland Report

Juniors step up activities;
Gandies hold fashion show.

By PAUL PRITCHARD

Southern California had a large representation from many areas at the Folk Dance Camp in Stockton this year. Virtually every district was on hand with its most prominent leaders and teachers in most cases. The wealth of excellent material seemed to be appreciated by all, and in many cases the campers from one area divided up the "pie" in order to assimilate as much as possible for teaching purposes back home.

* * *

The Junior Federation is still growing—and with that growth, taking on more commitments. The last regular bi-monthly festival included a program of 38 dances plus exhibitions. The juniors recently gave an exhibition in East Los Angeles and a demonstration of several dances for the convention of International Pilot Clubs at the Statler Hotel in Los Angeles. They are currently working to represent the Tournament of Roses at Pomona Fair on Pasadena Day. Let us hope that these kids will continue to progress as they have been doing, and that as they gradually move on to merge with older groups, they do so with the feeling of perhaps "advance guards" of their fellow club-members rather than as superior individuals. The transition can oftentimes be rough on all concerned without the proper approach.

* * *

A very interesting festival was hosted by the Gandy Dancers in the Circus Gardens Ballroom in Ocean Park. A number of good exhibitions were presented, and in addition to an "accent on kolos", a diversified participants' program was given. The high spot was the second costume parade, entitled "An International Fashion Show". It was designed to encourage the wearing of costumes at festivals and four beautiful trophies were awarded to individuals for costumes in different categories. A grand sweepstakes was awarded to the Yosemite Workshop for the club prize. They wore the beautiful Hungarian costumes that won acclaim at the State-wide in Sacramento.

* * *

An unusual program took place one day when the Long Beach Co-op moved

Sonoma Vintage 'Festival' To Feature Folk Dancing.

All folk dancers are invited to Sonoma for the three-day, ninth annual Valley of the Moon Vintage "Festival," beginning Friday, September 23. The Valley of the Moon Swingers will hold their sixth annual folk dance festival on Sunday in conjunction with the vintage celebration.

"Vestivities" will begin Friday evening with a Grand Ball.

Shops lining the four sides of the Plaza will display antiques and priceless heirlooms. The district's wineries, among the oldest in the State, will be open to visitors.

A pageant will be presented, depicting the early days in the Sonoma area. Folk dancing will come in for its share of attention in the pageant, with the Swingers performing several numbers. A high light of the festival will be the traditional blessing of the grapes.

Folk dancing on the Plaza lawn will start at 1 p.m. Sunday and continue until 5 p.m., with time out for several exhibitions. In the evening the folk dancers will move to the Veterans Memorial Building, where the program of folk and square dancing and exhibitions will get under way at 7 p.m.

bag and baggage to the covered wagon circle at Knotts Berry Farm. The regular hall was unavailable, so a most appropriate site was rediscovered and dancing under the stars was enjoyed by all until 11 p.m.

* * *

Ventura just dedicated a new Municipal Recreation Center building. Jack Lauters' Venco Dancers participated in the event and received a wonderful ovation.

* * *

A couple of weddings to conclude with . . . Jean Mainwaring and Patricia Lewis, of Yosemite Workshop and Pasadena spake the words that bind in the latter part of June, while Nancy Carmody and Dean Linscott of the Gandys managed to find a free week end in August . . . no festivals or nuthin', so it was wedding bells for them, too!

* * *

That's all for now, friends, and please remember, no more "annie-money-us" contributions. I kind of like to know the source of the material that goes in here.

Sacramento Area

Every Saturday night is
party night at Land Park.

Clubs of the Sacramento Council have been in charge of the parties each Saturday evening on the Village Green in William Land Park with the Triple S, Sacramento Merry Mixers, Centennial Swingers and Ardeneros already hosting parties.

* * *

Nevada County Nuggeteers were in charge of the Fourth of July Festival at Grass Valley on July 3 at the Veterans Memorial Building.

* * *

Loomis Levis and Laces recently charivariated Gwen Davis and Thomas Ross, newly married club members. The club presented a gift.

Members were also guests at a house warming for the recently married Ruth and Lorne Johnson, members of the club. They were presented a gift for their home.

* * *

Whirl-A-Jigs held a pot-luck supper at William Land Park on July 14, later dancing on the Village Green.

* * *

The Wagon Reelers' July party was a picnic at Rusch Park in Citrus Heights on July 17. An all-request dance program followed.

* * *

Centennial Swingers and Gay Greenbackers held a joint party at Rusch Park on the cement slab on July 16. Guests were from Ardeneros, Merry Mixers, Loomis Levis and Laces, Merry 8, Tahoe Swingers, Auburn Jeans and Queens and Wagon Reelers. The committee was composed of the Clarence Hansons and the Bob Schweers of Centennial Swingers, and the Phillip Jacobs and Clark Stulls of the Gay Greenbackers.

* * *

Folk dancers who watch early morning Panarama Pacific on TV enjoyed the program on July 22. Daphne Upton was emcee for five or six couples from the Gandy Dancers. All wore authentic costumes from various countries, and did several folk dances. Valerie Staigh, Daphne Upton, and Mr. and Mrs. Paul Pritchard were in the group.

—Carmen Schweers

Bay Area Party Schedule

For the benefit of party-minded dancers, here is a schedule of Folk Dance Parties in the San Francisco Bay Area:

Every First Saturday—"The Laendlers" at Kentfield; Richmond Circle-Up at Richmond.

Every Second Saturday—Calico Clickers at Castle Hall, San Francisco; Mission Dolores Belles & Beaux at Geneva Hall, San Francisco.

Every Third Saturday—Millbrae Highlanders at Taylor Boulevard School, Millbrae.

Every Fifth Saturday—Circle 8 Promenaders at Mission YMCA, San Francisco.

Alternate Third Saturdays—Merry Mixers at Castle Hall, San Francisco.

Every Third Wednesday—Cayuga Twirlers at 51 Lakeshore Plaza, San Francisco.

Every Fourth Thursday—Swingers at 51 Lakeshore Plaza, San Francisco.

Every Fourth Sunday—Portola Bailadores at All Hallow's Church, San Francisco. Additional information is available at the Federation Office, phone SUtter 1-8334.

Those Active Pantalettes

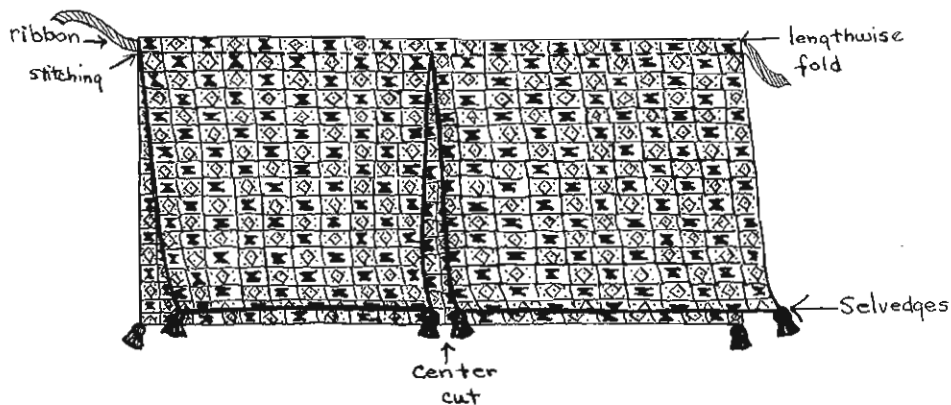
The Pantalettes, one of Oakland's junior folk dance groups, are veterans when it comes to putting on exhibitions. The children, ranging in age from three to 14, managed recently to perform seven times in just two-and-a-half weeks.

Among their performances was a square dance as part of the Hoffman Hayride show at the Alameda County Fair. They also put on an hour show of folk dances, with one square and the Schuplatter Quadrille and the Hopok among the numbers of their repertoire. This program involved four complete changes of costumes.

The Pantalettes took a well-earned rest during August but resume classwork with their teacher, Dolly Seale, this month.

Circle-Up Party Places

The Circle-Up folk dancers of Richmond will hold their September Party at the Richmond Women's City Club, 1125 Nevin avenue. Their regular meeting place, the Longfellow school, is being remodeled. October's party night will be held per usual at Longfellow.



PLAHTA—as it would look spread out flat

Woman's Costume

Continued from Page 5

inches high which tapers down toward the ear. The base can be made of a piece of buckram or cardboard covered with black or dark blue material. The artificial flowers are then sewn on the front and back. The headdress may be held on with an elastic band or any other device that is comfortable for the dancer. Across the back, attached to the elastic, a number of long colored ribbons hang. They should be about one inch wide, hang down below the waist (one yard long for tall girls is a good length), and may be all the primary colors. Often they are decorated with embroidered flowers.

Many strands of red beads are worn around the neck. Ukrainian women obtained these beads by trading eggs for them in the market and they generally wore all they owned. Sometimes coins or crosses on chains were added.

Boots add the finishing touch to this costume. They may be black or red, only. The Ukrainian women prized their boots so highly that, during the years that this costume was generally worn, they would walk to church and other affairs in their bare feet carrying their boots, and put them on just a few steps from the door. Boots or bare feet are suitable with this costume. No other footwear is proper. Boots may sometimes be purchased in second-hand stores at a very low cost. Brown boots, if dyed black by a professional, can look every bit as authentic as an expensive pair.

To some, this costume may look confining and complicated, but in reality it is one of the coolest, most comfortable of all peasant costumes for all kinds of folk dancing.

Recipe of the Month

UKRAINIAN BORSCH

2 lbs. lean beef cut in small pieces	1 large onion chopped, slightly fried
3 qts. water	2 diced potatoes
salt and pepper to taste	½ green pepper chopped
1 qt. chopped cabbage	½ cup tomatoes
1 cup beets julienne	1 tsp. sugar
½ cup carrots julienne	juice of one half lemon

Combine meat, water, salt and pepper and simmer until meat is tender and stock is ready. Add rest of the ingredients, cook until vegetables are done. Serve with sour cream.

—Lili Foyer, San Mateo

Man's Costume

Continued from Page 5

one end over the other; (3) tie a knot in center front, and (4) tuck tails in at each side so that they come out over the top of the sash and so that the fringe ends hang down about 1½ feet from the waist. A side knot is permissible for a shorter sash.

The hat worn with this costume is made of fur and is either black or grey. A triangle of dark material, with a bright colored ball tassel hanging from the point, may be attached to the top of the hat where it comes together. This "tail" should be made to hang down one side.

Highly polished black boots are always worn with this costume. Riding boots, if they are comfortable to dance in, are ideal as riding is just what this costume was designed for.

This should be a very comfortable costume for men to dance in, especially if the materials are kept fairly cool. It should be remembered not to confuse the Ukrainian costume with the Russian one.

Research Committee:

Larry Miller, Carol Squires,
Dorothy Tamburini

JABLOCHKO (Little Apple)

(Popular Russian Folk Dance)

This dance was introduced by Anatol Joukowsky at the 1954 Folk Dance Camp, College of the Pacific, Stockton, California.

MUSIC: Record: Stinson 3410-A.

FORMATION: Partners face each other. Partners may stand in line, or circle, hands at sides. (Through-out dance, free hands are on hips, palms out, unless otherwise indicated.)

STEPS: Small sliding walking* steps (sl-wa), Buzz*, Pas de basque*.

BRUSH STEP: Step R (meas. 1, ct. 1), brush L heel fwd. (ct. 2), step L (meas. 2, ct. 1), step R, turning $\frac{1}{2}$ CCW (ct. 2). Next step starts L, with $\frac{1}{2}$ turn CW on last ct.

BRUSH STEP VARIATION: Step R (meas. 1, ct. 1), brush L heel fwd. (ct. 2), step L (meas. 2, ct. 1), step R (ct. &), step L (ct. 2), hold (ct. &). Step always starts R.

SLAP STEP: Step R (meas. 1, ct. 1), slap L ft. on outside of heel with L hand, L ft. brought up behind to knee level (ct. 2), step L (meas. 2, ct. 1), step R, turning $\frac{1}{2}$ CCW (ct. 2). Next step starts L, with $\frac{1}{2}$ turn CW on last ct.

SLAP STEP—Variation I: Step R (meas. 1, ct. 1), slap L (ct. 2), step L (meas. 2, ct. 1), step R (ct. &), step L (ct. 2), hold (ct. &). Step always starts R.

SLAP STEP—Variation II: Step R (meas. 1, ct. 1), slap L (ct. 2), step L (meas. 2, ct. 1), step R (ct. &), stamp L, no wt. (ct. 2) hold (ct. &). Next step starts L, with turn on meas. 1, ct. 1.

REST STEP, W: Step R (ct. 1) touch L heel, toe out (no wt.), at R instep, turning body rwd. L (ct. 2). Next step starts L. **M:** Same step, except that he stamps (lightly) on ct. 2—more vigorous than W.

STAMPING STEP: Stamping step R (meas. 1, ct. 1), stamp L heel, no wt., (ct. &) stamping step L (ct. 2), stamp R heel, no wt. (ct. &), stamping step R (meas. 2, ct. 1), stamping step L (ct. &), stamping step R (ct. 2), hold (ct. &). Make $\frac{1}{2}$ turn CCW on meas. 2, cts. 1 & 2. Next step starts L, with $\frac{1}{2}$ turn CW on meas. 2, cts. 1 & 2.

STAMPING STEP VARIATION: Stamping step R (meas. 1, ct. 1), stamp L heel, no wt. (ct. &), stamping step L (ct. 2), stamp R heel, no wt., (ct. &), stamping step R (meas. 2, ct. 1), stamping step L (ct. &), stamp R, no wt. (ct. 2), hold (ct. &). Step always starts R.

EXTENDING STEP: Fall heavily onto L, landing with knee bent and R ft. extended fwd. slightly off floor (ct. 1 &), pull wt. up in recovering with quick steps R L (cts. 2 &). Start next step with fall onto R.

RUSSIAN SKIP: Starting R behind L, displace each ft. alternately (remaining in place). Ct. 1 for each step.

MUSIC 2/4	PATTERN
-----------	---------

Meas.	I. WALK AND BRUSH
1- 4	a. 4 steps fwd. Shake hands with partner.
5- 8	7 walking steps once around CW in individual small circle, ending with stamp. (no wt).
9-12	7 walking steps CCW in small individual circle, ending with stamp (no wt).
1- 4	b. 1 brush step, M moving RLOD, W LOD.
	1 brush step, M moving LOD, W RLOD.
5-12	Repeat action of b, meas. 1-4 two more times.

- II. *M SLAP SOLO*
- 1- 4 a. 1 slap step RLOD (turning $\frac{1}{2}$ CCW on last ct.)
1 slap step LOD (turning $\frac{1}{2}$ CW on last ct.)
- 5-12 Repeat action of Fig. II, meas. 1-4 two more times.
- 1-12 b. M circles W once around CW with 6 Slap Step Variation I.
During all of M solo W does Rest Step.
- III. *W BRUSH SOLO*
- 1 -4 a. 1 brush step, starting R and moving LOD. As ft. is brushed fwd. same hand is brought from hip and turned up at waist level, arm extended from elbow.
1 brush step starting L and moving RLOD. Same hand movement as above.
Repeat action of Fig. III, meas. 1-4, two more times.
- 5-12
- 1- 8 b. W circle M once around CW with 4 brush step variations. As ft. is brushed fwd., L hand is brought from hip and turned palm up at waist level, arm extended from elbow.
- 9-12 8 walking steps turning once CW in a very small circle.
Throughout W solo, M does Rest Step.
- IV. *M STAMP SOLO*
- 1-12 a. M circle W once around CW with 6 stamping step variations, always starting R.
- 1- 4 b. 1 stamping step starting R and moving RLOD.
1 stamping step starting L and moving LOD.
Repeat action of Fig. IV, b, meas. 1-4.
- 5- 8
- 9-12 6 walking steps turning once CW in a small circle, ending with a stamp R (meas. 12, ct. 1), pose with L heel fwd. on floor, L arm extended low in front, R hand high (ct. 2).
Throughout M solo W does rest step.
- V. *W EXTENDING STEP SOLO*
- 1-12 a. 4 extending steps in place,
8 extending steps turning once CW in small circle.
- 1- 8 b. 8 extending steps circling M once around CW.
- 9-12 7 buzz steps turning CW in place. On last ct. assume open position with partner, M L arm extended at waist level. Throughout W solo, M does rest step until last meas. when he approaches W with 4 steps to assume open position for next step.
- VI. *PAS DE BASQUE, BRUSH, SOLO AND BUZZ*
- 1-12 a. Beginning R, 8 pas de basque LOD.
4 pas de basque turning CCW with partner in small circle.
Repeat action of Fig. VI, a, meas. 1-12.
- 1-12 (repeated)
- 1-12 b. Repeat action of Fig. I, b, meas. 1-12.
- 1-12 (repeated) c. M repeats action of Fig. II, a, meas. 1-12 using Variation II. W dances small buzz steps in place, turning CW twice around.
- VII. *WALKING TURN*
- 1-12 With arms outstretched partners advance twd. each other with 4 gliding walking steps; with 4 steps partners move bwd. to position; partners again move twd. each other and turn together in small circle CW, arms still outstretched and held diagonally—L high. Finish in own position.
- VIII. *RUSSIAN SKIP, BUZZ AND POSE*
- 1- 6 Beginning R, M and W dance 12 Russian Skip steps in place.
- 7-12 Advance twd. partner with 4 sl-wa steps and with R on partner's waist (L high) buzz in place. On last ct. (backs to center) stamp and pose, W on M R arm and outside arms (M L, W R) high.



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Reviewed by PAUL ERFER

The following are personal opinions of the Record Editor—not of the Folk Dance Federation.

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The recent folk dance workshop at Idyllwild disclosed some dances to new recordings outstanding among which are two on Biscaye label. *Fandango and Arin-Arin*, national dance of the French Basques, is apparently played with good flavor by a native orchestra including castanets. This is backed on Biscaye 102 with two short numbers, *Danse de Pannier* and *Danse des Batons*, also French Basque, played by the International Trio, a rather lifeless group. The melody of the former dance is obviously borrowed from the Irish Rakes of Mallow or Galway Piper.

Biscaye 101 has the music for a Spanish Basque dance called *Ingurrutxo*, played by the same Trio. The remaining side is a watery rendition of the Slovak *Tancuj*. Despite the musicality of these records, they are all played in correct tempo and are a very welcome addition to the folk dancer's repertoire of worthwhile routines.

Dances representing the British Isles are the Welsh *Migildi Magildi* on HMV 9892 and the Scottish *Strip the Willow* on HMV 3555. Needless to say, being recorded in England on His Master's Voice, they are musical gems. A group of fancy ballroom routines were presented utilizing these records: *Canadian Capers* and *Carousel Waltz* on Decca 24624; *Folxwing* (Istanbul) on Columbia 40082; a pair of tango arrangements to *La Cumparsita* and *Milondita* as played by Harry Horlick on M-G-M 30182 and 30181 respectively; an elaborate waltz arrangement to *La Golondrina* on Mercury 70516; and finally *Maxixe*, a Brazilian dance form done to a rather humorous version of the very American Chicken Reel on Capitol DAS-4017.

ROUND-UP: A catchy one is *Calico Melody* (Half Moon) on Western Jubilee 725; reverse, *Teton Mountain Stomp*. Another soft-shoe type of dance has been created to go with Bumpty-Bump on Mercury 70444; reverse, *In a Little Spanish Town*. *Ragtime Two-Step* is danced to Decca's *Ragtime Melody* on No. 27876. And the old time Three Step has had its face lifted and shined up with the title of *Moonbeams*; this is currently danced to Lloyd Shaw 141. Latest hit seems to be *Hey Mr. Banjo* as recorded on Capitol 3103.

SQUARES. It was inevitable that *Davy Crockett* would become fodder for square dance calling. You will find it with calls by Lank Thompson on Marlinda 719; flipside, *Square Beat Hoe* down. Speaking of Marlinda records, this youthful company has come a long way since they

started out about a year ago producing American squares and rounds. Their repertoire of numbers lists many firsts and features some excellent southern California callers, among whom are Gordon Hoyt, Bob van Antwerp (a real Westerner), Lank Thompson and Jack Logan. The most recent releases in the square dance field are *Martins and the Coys/Sailing Down the Old Green River* on Marlinda 716 (1016, instrumental); *Minnie the Mermaid/This Ole House*, 717; *Go Along Mule/San Leandro Rambler*, 718 (1018); *Mr. Banjo/Surprise!*, the latest on 720 (1020). Try these for good square dancing!

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Annemarie on New Job

Annemarie Steinbiss, well known folk dance instructor on the Peninsula, is now Service Club director at Parks Air Force Base. Her most recent folk dance groups were the Las Altenitas and the Big Circle. She received her B.A. this spring from San Jose State College and graduated "with distinction and honors in recreation".

Art & Metha Gibbs

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As Edited by
ED FERRARIO



By PEG ALLMOND

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By LUKE RALEY, San Leandro

All four ladies chain across.
Then one and three do a right and left thru
Turn 'em boys and lead to the right
(Head couples.)

Circle up four you're doing fine
Head gents break and form a line
(Closest to home spot.)

Forward eight and back you go
Right hand high, the left hand low
Spin the ends and let 'em go
(Just the end persons cross over, the inside
two remaining stationary. The one on the right
raises his right arm, the one on the left, keeps
his left hand low.)

Side two couples lead to the right
Circle up four you're doing fine
The gentlemen break and form that line
(The two gents who are together drop hands.)

Forward eight and back you go
Right hand high, the left hand low
Spin the gents and let 'em go
All four ladies pass thru
(Right shoulders.)

Turn to the left, go single file
Gents turn around, there's your date
Promenade till you all get straight.

SAN JOAQUIN JAYWALKER

By BERNIE WARD, Fresno

Head two couples balance and swing
Lead right off to the right of the ring
Split that couple, go round just one
Swing the gal you meet and have some fun
(Split the side couples, girls go right, men
left. No. 1 gent swings No. 3 girl; No. 3 man
swings No. 1 lady.)

Side couples balance and swing
Lead right off to the right of the ring
Split that couple go round just one
Swing the gal you meet, you've just begun
Allemande left and the four ladies chain
Three quarters around and give him a swing
(Repeat the above once more to get partners
back.)

Promenade and start around the ring
Gents pull 'em thru with your left hand
(Start promenade, men pull partners across in
front with left hand, start grand right and left
with original right hand lady.)

A right to the next and a right and
left grand
Hand over hand till you meet your new date
Give her a twirl and promenade eight.

Scandinavian Polka

Appeals to most folks.

—Carol Gove.

FLEMING'S FOLLY

By RUTH GRAHAM

First and third bow and swing
Lead on out to the right of the ring
Circle half and don't you blunder
Inside arch, the outside under
Star by the right and go like thunder

(Head couples step right into right hand star
after diving through arch.)

To your corners all for an Arky thar
Heads back up in a right hand star

(Turn your corner a full turn, then step right
back into backhand star.)

Shoot that star with a full turn around
Same head couples star three-quarters
around

(Facing clockwise, count off three people. Will
be man with mau, lady with lady.)

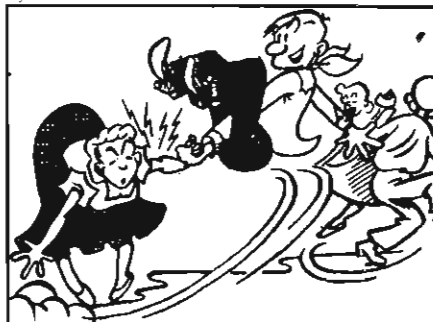
Turn that one with a left hand round
Same couples star across you go
Turn that one with a left elbow
Same couples star three-quarters go
Meet that gal with a do pa so
It's her by the left and your corners right
Her by the left a full turn around
To the right hand lady with a right
Allemande

Go the wrong way round with a left, right
grand

It's left and right on a heel and toe
Gonna meet that same gal do pa so
Her by the left a full turn round
Corner lady with a right hand round
Partner left for an Allemande thar
The gents back up in a right hand star
Shoot that star to a right and left grand.

(Shoot the star halfway, step right in right
left grand. Should be original partner.)

ARE YOU GUILTY?



From Southern California Collers Pow-Wow.

Do you jerk and jump on your allemande
left? Just a smooth "floating" turn with
your corner holds far less risk and saves
the liniment for more necessary injuries.

It seemed entirely spontaneous when
a class member asked if he could call a
square during a recent Wednesday night
class at the Edgewood Folk Dancers. But
it was a pre-arranged deal. During the
dance when the "caller" got Pat Hunger-
ford and Harlan Beard into the center of
the circle there developed a "presentation
party". Pat and Harlan had been teach-
ing beginners dances and squares for an
hour BEFORE the regular dance and the
beginners decided to reward them. A
blouse went to Pat and a shirt to Har-
lan. The beginners will go into the Club.
DIVIDENDS all the way around! This
hour of teaching beginner dances is a
good idea. New members must come
from somewhere, and this is a good source
—friends of the members of the club!

* * *

'Twas a Happy Birthday Party the
Swingsters Club hosted to celebrate its
fifth year on July 28 at Lakeshore Plaza. A
cleverly worded invitation helped bring
out folks who hadn't been "visitin'" the
Swingsters for a "spell". Do you give
special thought to your invitations?

* * *

Did you note the difference in the
handling of the program at the festival
in Kezar Pavilion, San Francisco? The
festival was sponsored by the Hi-Steppers
and Portola Baladores clubs. All M.C.'s
were women—each club furnished four
and it was a nice change. Ed Crow,
Johnny Savage, Harlan Beard, Ursula
Mooney, Amy La Jannetta, Arny Neilsen,
Pete Lyden and Joe Calorhudo represented
their clubs in the square dance calling
end of the program. It is very interesting
to note the number of folk dance clubs
that are developing their own callers.
New ones to watch are Amy and Joe,
listed above. Both are new in the art of
calling and doing very well.

* * *

Square dancing is well established in
the Salinas area and is a part of the pro-
gram of the yearly Rodeo celebration.
Several pictures and items about the
dancers were featured in the Rodeo issues
of the Salinas papers. Thirty squares
turned up at the Armory. They danced a
program of two squares and a folk dance

THE EDITOR'S MAIL BOX



and also some kolos led by Marge Smith. Jack McKay was the featured caller.

* * *

There is square dancing at the Hilton Resort every Friday night during the summer and early fall—also Sunday afternoons. Les Fontaine is the M.C. and caller and Randy Randolph is being featured.

* * *

Johnny Savage gets around. He called the squares at the Millbrae Highlanders' July party.

* * *

If your friends are interested in learning to square dance have them contact any of your caller friends. They can guide them to beginner classes. The Oakland Recreation Department has many classes and Bows and Bells in Berkeley have scheduled two classes. For information call Myrtle Fuller, Thornwall 3-9867. For information about the Single Swingers class, contact Peg Allmond, SKyline 1-4188. On the Peninsula, contact Jack Sankey. He is teaching a beginner class for the Docey-do Club. McKay's Square Dance Hall lists both beginner and intermediate classes. That's in San Francisco, Lombard 6-6293. If you can't find a class for your friends, contact me and I will locate one for you.

MOVING?

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Editor:

I agree with Glenn Stubblefield (July Mailbox) that: "We are being given too many new dances that contain material already being done." I fully agree that "it is not necessary to rush out and learn every dance. . ." I strongly agree that "one solution of the problem is . . . discarding the stinkers." I emphatically agree with those influential leaders quoted by him, who "maintain that we have too many tangos." I will boisterously agree with him when he says: "why not discard a few. . ." And I will put a period right there.

It is my firm belief that relatively few of our local folk dancers are tango-minded; that jamming more tangos down our throats (and some other dances, too) is a certain, sure, way to sabotage our true love—folk dancing. At least that is the way it seems to be working!

From now on, each time you go to a party or festival, look carefully at the folk dancer's faces. Note well what small proportion of them smile while doing any tango.

Compare the smiling faces aroused by many of the beautiful folk dances with the worried, tense, looks of those trying to bedevil their unwilling feet through some tango or other, and you will have part of the answer to questions of how folk dancing can be improved.

"In my book", true folk dances—the free, meaningful dances of the country people—generally ought to be spontaneous and joyful. If there's no music in the heart, there'll be none in the feet. It's a rare bird that looks anywhere near happy when doing the tango. It may be a "national" dance, but it is properly a ballroom dance; not one for the fields, the cobblestones, or the patio, or the rough wood floors of the fairs.

Let each of us ask ourselves privately, and truly answer: "Do I really enjoy doing this particular dance? Or am I merely doing what some instructor, or neighbor, tells me I ought to do?" After all, who is doing the dancing? . . .

Of course, if you and your partner truly adore tangos (and a lot of the other non-folk dances), that's OK too; it's your club. Some people like macaroni, some don't. Same for garlic, and spin-

ach. I like folk dances—the kind that make me feel good inside. And you?

Not to change the subject, but rather to expand it: Will some of you older folk dancers write in your definitions of a true folk dance? In all the arguments in "LET'S DANCE" we seem to have overlooked that important point. Our house seems to be getting a bit shaky; how about looking to the foundation: Just what is a folk dance? Come on, folks.

—Marcus Sherrill, Crockett

(For one definition, see Virgil Morton's on page 6. Ed.)

Editor:

Congratulations to Kim Kimlel for his excellent letter in the June issue of "LET'S DANCE". I too have been dancing for about 15 years and thoroughly agree that something should be done to cut down on the number of new dances that are continually being taught. His suggestion that the Federation prepare a course of study and limit the dances to about 100 using extreme caution when adding additional ones is very good.

I have seen our clubs in this area lose many of their members during the last few years just because they get tired of continually learning something new. About 100 good dances would give us plenty of variety, and then we could relax and have fun doing them instead of being under the strain of constantly trying to learn something new.

Thanks again, Kim Kimlel, for your letter. You certainly expressed my views as well as those of many of the other members of the folk dance clubs in this area.

—Robert C. Hinkel, Carmel

Editor: Thank you for the "bit of home" I find in each issue of LET'S DANCE. . .

I especially enjoy the dance notes for even though my feet remember the steps my head often forgets the records and names involved. Also, it's especially nice to have both parts for ready reference.

Florida and water skiing seem very dull after California's Hambos, Polish Polkas, Tangos and REAL waltzes. Ah! For even one evening at Turner's and Sam Mednik's classes at Griffith. Sound homesick? You bet. . .

—Alice White, Pensacola, Florida



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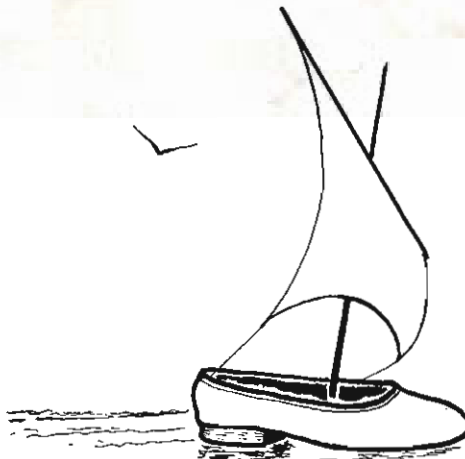
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