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Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING · 25¢

Let's Dance

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ON OUR COVER

A dagger hurled into the floor at the feet of leaping dancers is a climax of the "Rivalry Dance," which will be seen in the "Slavonic Rhapsody."

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Your November Host

THE TREASURER of the Federation
cordially invites all folk dancers
and friends of folk dancing

To . . .

THE TREASURER'S BALL scheduled for Sunday, November 11, at Kezar Pavillion, Golden Gate Park, Waller and Stanyan Streets, San Francisco.

A full day of fun and dancing is being offered those attending this major festival with dancing from 1:30 to 5:30 and 7:30 to 10:30 p.m. JOHN FILCICH, our outstanding Kolo leader from Oakland will conduct the Kolo period from 6:45 to 7:30. All this for only 90 cents !!! A regular council meeting will be called to order at 12:30.

All folk dancers should red circle this date on their calendar to be at Kezar Pavillion to lend their spirit and friendship to this important undertaking. Those who cannot attend will assure the financial success of the affair by purchasing tickets enabling them to share in the prizes to be drawn during the day. Tickets are now available in all areas and it will facilitate the work at the entrance door if purchased before hand.

The Pavillion is really an excellent site since it is so readily accessible by local transporation and affords acres of parking for those driving cars. It has a wonderful dance floor. DAN McDONALD, FRANK MOORE, Cayuga Twirlers, and HARLAN BEARD, Carrousel, all helped in selecting this site.

BILL REIDERMAN, S. F. Merrymixers, is furnishing and handling the sound. SAM HAAS, of Berkeley, has done a tremendous job in printing all posters, notices, letters, tickets and programs, donating all the time and materials for this huge job. JIM SMITH, Portola Bailadores, MARGARET MOORE, VI DEXHEIMER of the Cayuga Twirlers and DOUDEE DOUGLASS and DON SPIER, S. F. Carrousel are among the many assisting in

arrangements. The San Francisco Council has voted to assist wherever possible and serve as unofficial host.

It is hoped that all the local areas will seriously feel responsible for giving the event local newspaper and radio publicity, pushing ticket sales and soliciting prize donations from their local merchants, clubs and individuals.

A program of dancing, pleasing to all, with squares called by some of our favorite callers and several fine exhibitions will highlight the afternoon and evening programs. Council Presidents and other leaders throughout the Federation will serve as masters of ceremonies.

Notice nothing has been said about the importance of this event to the Federation finances. JOHN MOONEY, now serving his third consecutive term as Treasurer and Chairman of the Ball, is extremely pleased and encouraged with the spontaneous response to the whole idea of charging admission for this Festival. Even though our non-profit organization operates as economically as possible, it requires considerable money to continue its avowed purpose of spreading and continuing this friendly, enjoyable and cultural hobby mutually enjoyed by us all. This dance offers a new and splendid opportunity to raise funds to help carry on.

JOHN says to everyone, "Let's fatten our treasury, Let's get behind the Treasurer's Ball, and Let's Dance." Let every folk dancer have a date to meet at the TREASURER'S BALL!"



DON'T FORGET

Sunday, November 11th at Kezar Pavillion in San Francisco

— *Dancing afternoon and evening* —

Frankly Speaking

So far this column hasn't attracted any poison darts or brickbats—in fact, just the opposite, namely one fan letter. It was flattering to know, at least one person feels that what the present regime is attempting, is a step in the right direction. Certainly we have not been earthshaking in our endeavors, but at least it seems to be adding up in the black. We have tried to cut off a bit of lace trimmings and stick with the essentials. We're evaluating our assets and applying our efforts in a more pointed direction.

Let me cite a few . . .

For one thing we believe that this publication should pay its own way. We can only give in this department in measure for the support received from you—the dancers. We fully recognize that many find no real need at all for the magazine. It is somewhat like a bowling enthusiast—all he wants to do is roll that ball down the alley—he isn't interested in reading how the Dutch rolled the same gadget on the green in Holland.

OK! We realize there are those people, and all the sales talk in the world wouldn't make them subscribers. Would they be interested in the magazine if it was more of a directory of where they could pursue their favorite hobby, folk dancing? Perhaps, but do they tell us that? No siree, and we would be more than happy to hear it if anybody felt that way.

Certainly a good many more would be subscribers if it contained what they wanted. If a good many more did subscribe, we could easily increase the size, to enable it to contain most anything your heart desired. Your new editor would welcome your comments—and the new business manager would welcome your subscription. (The old business manager would be pleased too—he happens to be the same fellow as the one writing this!)

Another of our assets is the wealth of dance material that has been presented to us by the Research Committee. The reception of the many volumes that we have published has proven their value. With wonderful cooperation from the many dealer outlets these volumes have been a dependable source of revenue in the past. With added emphasis on publicising these volumes, we are sure they can bring even more revenue from heretofore untapped sources across the country.

Actually we now have tangible assets in the Federation Office in the form of these volumes. Our market is fairly deminished in California, thus a cross-country push is being made.

Now you say, "SO WHAT!"

My only answer to this is, that whether we like it or not this folk dancing business is just that—we are in a business. And since we are in a business it should be operated on a sound financial basis. For a long while we have all derived many an enjoyable hour from this pastime, but in the face of it all, we have slightly ignored the fact that everything around us takes a bit of that green stuff spelled for us by the Bank of America, M-O-N-E-Y!) We think nothing of hopping in the family bus, pulling into the service station, saying filler'er up, drive many miles, at times staying overnight in a fancy motel, for a weekend jaunt, enjoy fine meals in a spiffy restaurant, consume lots of cokes while we dance, possibly a hot dog or two also, and after the party possibly a tall cool (censor stepped in here)!

Well you knew what I meant anyway, and the sum total adds up to a lot of fun—and a lot of loot. But how much did we contribute financially to the real reason we travelled that far—not a dime!

Yet months before the affair, the local council devised all sorts of schemes to put something into the coffers, so we could walk in the door and gripe that the hall could have been bigger, the sound could be better, and golly is this all the squares they are going to have—or golly, look at all the squares on the program. Yep, we really sound off, but the Chamber of Commerce loves us because the service stations, the restaurants, motels and hotels all welcome our beautiful green dollars.

This month at the Treasurers Ball we have the opportunity to prove that folk dancers can take care of our own financial problems. And by golly, I for one believe that it would only take a couple of festivals like this each year to make us forget all about nosediving treasurers' reports. Benefits from these could make the burden easier for the other festival undertakings.

Once we wipe away this bugaboo of the red ink, and we hope it won't be long now, we can apply our full attention toward making our avocation even more attractive than at present. Even if you can't make it to the Treasurer's Ball at the Kezar Pavilion in San Francisco, Sunday, November 11th you can support it no matter what end of the State you call home. There will be many prizes which you can win even if you don't join the crowd on the dance floor.

So I hope to see as many as possible on the 11th.



Kolo From Belgrade

By OLGA SKOVRAN, Director and Choreographer

The Yugoslav State Company was formed on May 15, 1948. The company is entirely State-subsidized, through the Ministry of Education; and its aims are to keep alive and adapt for the stage—and to develop—the great national heritage of Yugoslavia's dances and folk music. Our headquarters in Belgrade, in the Home of Culture, provides us with a hall for performances, classrooms, a library and rooms set aside for theoretical study.

Most of our dancers and musicians are students of ethnography or art history. They are not necessarily natives of the districts whose dance they perform. Our system is to invite local dancers from villages all over the country to come and demonstrate at the school. We learn their dances; then I and the other choreographers adapt them for the stage. In some cases we send our members to study on the spot. For instance, the drummer who accompanies the warrior dance, which was only discovered by us a few years ago, went to Rugovo to learn the subtleties of performance, and worked there for a week or two. We owe much to the researches of the two sisters, Ljubitca and Danitca Jankovic, who have published many works on Yugoslav folk dance and music. At home, apart from dancing in our own hall, we perform at the Belgrade Opera House and tour the country.

Because Yugoslavia is at the cross-roads between East and West and because it has undergone successive invasions and seen the coming and going of many peoples and races, there is an immensely rich variety in its dance and song. The Yugoslavs are an impressionable and receptive people; they have assimilated a diversity of influences. The Serb dances are very pure and distinctive; some of the Croatian dances show Hungarian influence, Croatia being on the north-eastern border; the Dalmatian dances have a Mediterranean—an Italian—gaiety; but the Duj-Duj is one of the very few with something Turkish about them. Throughout the country dancing takes place in the open, in some square, perhaps, where young people meet in the evenings. The young men vie with each other to impress the girls with their stamina and prowess. In the Kolo of Glamoc the boys turn the girls about and put them through their paces, as it were, to test their muscles, breathing and discipline, to see if they will make strong and healthy wives. If there seems to be a greater freedom of expression in the male dancing it is because the girl's position in rural society is naturally a more reserved, withdrawn one than the man's.

Here are notes on some of the dances to be shown:

THE BANAT DRMES. Although a number of dances from this region of Vojvodina are slow and melancholy, this 'Shaking Dance' from the Banat is marked by its quick, small, merry steps; its cheerful nature perhaps reflects the contented lives of the natives of the Banat, part of the fertile plain along the borders of Rumania and Hungary, one of the richest parts of the country. **NADIGRAVANJE,** the Dagger Dance, is also Banat. In this, several men try to attract the admiration of the female spectators, dancing with intricate steps around a dagger stuck in the ground.

THE SHOTA. The Shiptars are a race of people, mainly Moslems, who live in southwest Serbia. An oriental influence is obvious in their Sota, and a London critic has even called it "rather Indian." This dance was originally performed only in the family circle; it is a duet, in which the girl tells her lover in mime how good she is at various forms of work and what a good wife she will make.

THE WARRIOR DANCE from Rugovo, to its drum accompaniment, is unique in Yugoslavia. We have no other stylized fight of this kind between two men.

THE TESKOTO can be taken as symbolic of the Macedonian revolt against five centuries of slavery under the Turks. The dance begins with restrained, slow and melancholy movements, then appears to work up slowly into a stirring, martial rhythm. It ends on an optimistic victorious note.

THE SILENT KOLO OF GLAMOC is a Dalmatian dance in which the men turn the women about and seem to be putting them to a test of skill and endurance. There is no music but the stamping of feet and the jingle of gold coins which the women wear round their necks and on their bosoms. Both groups prepare themselves for the main part of the dance—the women by almost hypnotising themselves into a state of passivity, and the men by a vigorously mimed assertion of their virility.

The lively **DANCE OF PIROT** comes from the part of northeast Serbia stretching towards Bulgaria. In it the women play an equal part with the fur-hatted men. The bowing movements, when the dancers appear to brush the earth with one hand has an ancient ritual significance; it is a blessing of the land to make it fruitful.

The Serbian **SOPSKO** is a kind of endurance test between several men, who hold on to each other's belts and perform a series of difficult and grotesque steps with their feet in an effort to out-dance each other. As they dance they try to be the first to call out fresh steps, shouting out 'Dig!' 'Stamp!' 'Break!' or 'Hop!' and thus seem to simulate these actions at great speed and in turn. The dance is, of course, a means of dazzling and impressing the girls.



The DUJ-DUJ, a dance which reflects the oriental influence of the Turkish occupation, comes from Vranje in South Serbia. In it the women relieve the tedium of the confinement imposed upon them by their conquerors, by parodying the vivacious behaviour expected of them by the lords who have put them in purdah. If the costumes worn by these dancers appear to be made of unexpectedly Western materials, although Oriental in shape and cut, it is not as bogus as it seems; printed silks of this kind have always been imported by Yugoslavia from the West.

The DANCE OF THE KOMITAS is another dance from Macedonia. Although the Komitas were Macedonian outlaws who for centuries fought a guerilla war against the Turks, the existence of this dance has only been known since the beginning of this century. It was originally an improvised dance illustrating the various aspects of the life of a guerilla. This arrangement has been made for the stage by Mira Sanjina and shows the march towards the enemy stronghold, battle, triumph, defeat and retreat with a wounded leader.

The Bunjevac BACHELOR'S DANCE comes from a province in the northeast of Yugoslavia. Two girls dance with each man, who has bells attached to the heels of his boots. The song which accompanies the dance is very amusing. In it each girl accuses the other of trying to spoil her chances with the man. 'We are two and he is only one,' they sing. 'Will you stop trying to trip me up—I have as much right to his favors as you. The encore arranged for this item is a different dance altogether. The first is danced to a simple count of four but the other, called the Veliko Kolo (Great Dance) of Bunjevac, is infinitely more difficult, being set to a 6/8 rhythm with many syn-copations in the arrangement of the steps.

A circle of Serbian beauties.



November Folklore

This month we will be celebrating Thanksgiving. I would like to tell you about some of the harvest customs of Europe as well as America, because this holiday has stemmed from the Thanks to God given by the Pilgrims for a bountiful harvest in the new land. Although celebrated at various times, in various countries, dependent upon climate and principal crops, the tradition of a Harvest Festival is typical of all agricultural peoples and dates back to a very primitive era.

In pagan cultures, the ceremonial procedures would include invocations, secular and religious dances, and the offering of first-fruits. They always would conclude with a feast, to the point of gorging on food and drink while there was plenty. The religious significance would include atonement and thanksgiving to all supernatural powers, not only to the food spirits—thus maintaining a peace between the people and the spirits. In many instances, vestiges of the ancient celebrations have been retained, though submerged in church holidays and simple merrymaking.

The personification of the last sheaf of harvest, as the spirit of the growing grain itself, is world-wide and it testifies to the deep human belief that safekeeping insures fertility for the following harvest. Frequently some portion of it is given to the cattle and horses to eat, and some portion of it strewn in the field or mixed with the seeds for the next crop. In Scotland, the last sheaf was traditionally called "old hag." In some districts, the man who finished his reaping first, made the "old hag," and then passed her on to his neighbor, who hastened to finish and pass her on to the next. The "old hag" remained for the year with the farmer who was last to finish his harvesting. In this instance, the hag was a symbolism of reproach for procrastination, and of course wanted by no one.

In ancient belief, the last sheaf of grain was thought to embody the spirit of the grain. Gradually, this belief has given away to its use as a mere emblem of abundance. In Ireland, the last sheaf is called the "Granny" and its personification is achieved not only by thus naming it, but by a special ceremony of cutting it.

The Ingathering is an old harvest celebration still observed in some parts of rural England, participated in by one and all who have helped with the harvest, and observed on the last day of bringing the harvest home. The last load of the crop is decked with ribbons, flowers, or green boughs, and accompanied by men, women, and children all singing and shouting. The Harvest Queen (a doll made of the last sheaf of harvest and dressed in women's clothes) is either carried home on the wagon or is carried high on a pole by the harvesters. A volley of apples greets the harvesters, and the Harvest Queen and the reaper bearing her are drenched with buckets of water. At the feast which ends the day, the head reaper is crowned with a garland and the evening continues with eating, drinking, and all kinds of merrymaking, dance and song.

In old Lithuania, men and women worked and lived in the fields during the long, golden days of harvest. When the last sheaf was tied and the sickles put away, the hot, dusty, sunburned harvesters trooped back from the fields,

the prettiest maiden carrying a wreath made of ears of grain, covered with a white linen cloth. At the manor house, they sang an ancient song telling the master how they had saved his grain from the hungry "Beasts of Winter and Cold" who would have consumed it. Then they presented him with the wreath. The master distributed his gifts, the finest going to the maiden who had brought the wreath. Dancing was a part of the feast that followed and since the Lithuanian's life centered around the farm, the themes of his dances dealt mostly with farm chores or with the various creatures on the ground, in the sky or waters with whom he came in contact.

The end of harvest in Czechoslovakia is traditionally celebrated when the field workers fashion a great wreath of corn and flowers. Ears of wheat placed in the center symbolize the sun. In some localities, the woman who binds the last sheaf is known as the "Baba." Elsewhere, the "Baba" is a doll made from the grain, which is adorned with flowers and ribbons. In either case, the harvest wreath and the "Baba" together with decorated rakes and sythes, are placed in a wagon and taken in triumphal procession to the owner of the farm. The scene is very gay, as ribbons are braided into the horses' manes and tails and the reapers wear their most colorful clothes. The farmer gives welcome to the laborers, who present him with the wreath and congratulate him on the good harvest. Then the farmer invites the reapers to a feast and everyone sings, dances and makes merry.

In the early spring, Hungarian farmers go out into the fields, led by the priest, to bless the grain, "so that the fog shall not strangle, hail shall not destroy, storm shall not trample and fire shall not consume the only hope of the poor," and everyone takes home a head of wheat to keep in the house . . . In the hedgerows and under the bordering trees, sit the gypsies, and the moment any harvester pauses to rest, he hears the wild, inviting sound of the famous Hungarian gypsy music. So he doesn't rest, but finds his sweetheart and leads her out for a dance, before they go back to work. When the owner of the fields comes by on a supervisory tour, it is traditional for the girls and women to tie him hand and foot with a straw rope and announce that he must pay a forfeit to be released. When the harvest is in, gypsies and reapers troop into the manor house bearing a wreath of grain, to be greeted by the master, who serves a sumptuous feast.

St. Leopold's Day, November 15, is celebrated as an annual harvest home festival in Austria. It is also known as "Goose Day" because of the traditional evening dinner of roast goose, and it marks the official opening of the "New Wine" season. According to ancient custom, hundreds of pilgrims annually visit the Saint's shrine at Klosterneuburg, Austria's 12th century abbey. And there, an interesting ceremony is performed known as the "Slide of the Great Cask." One by one, the pilgrims—rich and poor, young and old—mount to the top of the cask. Each person seats himself on the smooth surface and lets go. With breath-taking speed he shoots down the side of the cask and lands on the padded platform at its base. According to tradition, the more violently he slides, the better his luck in the coming year. The great cask holds 12,000 gallons of wine—the famous Leopoldsberg wine. All over Austria on this day, wine-drinking picnics and parties are held.

November 11, the feast day of St. Martin, the patron saint of beggars, is a day widely celebrated in much of Europe. "Martinmas" is traditionally the occasion for tasting new wine, eating roast goose, and enjoying the fruits



of the Harvest. One of the most picturesque festivals take place in Dusseldorf, Germany, where huge torchlight processions of children go through the streets carrying lighted pumpkins . . . In France and Germany, the children firmly believe that St. Martin has the power to change water into wine. They fill their jugs with water and kick them, singing, "Martin-Martin change the water to wine!" The parents then secretly take the jugs, empty the water, and refill them with wine; then a "Martin's horn," which is a cake baked in the shape of a horn, is laid on top, and the jugs are returned to their hiding places. The children, having prayed to St. Martin, hunt for the jugs, and great is their satisfaction at finding the good Saint had answered their prayers . . . In Poland, when snowflakes begin to fly, Polish children say "Saint Martin is coming on his white horse" and little horseshoe-shaped cakes are eaten as reminders of the good saint's horse . . . In England, it is said, if St. Martin's Day is bright and sunny there will be a cold winter, but if there be frost before "Martinmas" the winter will be mild. Popular is the saying that "If the goose slips on the ice on St. Martin's Day, she will stick in the mud at Christmas."

And of course we look forward to our own traditional American holiday of Thanksgiving. The first celebration was when the Mayflowers' 102 passengers stepped ashore at Plymouth on November 21, 1620, they gave thanks for their preservation from the terrors of the sea. One year later they celebrated their first festival of Thanksgiving for a bountiful harvest, inviting to a three-day festival the Indians who had been friendly and shown the colonists how to plant corn. There were religious services everyday of the first Thanksgiving festival; between the feasts, the Indians and Pilgrims contended in games and races . . . It was not until 1863 that Abraham Lincoln proclaimed the first national observance of Thanksgiving, so that Americans of all religions might participate in a holiday demonstrating their unity.

Some of these customs originated in pagan times, some are more recent in origin, some have been discarded and some are still in use. Learning something of them may help us to better appreciate the deep roots of our own American Harvest Festival of Thanksgiving, and to understand the common link we have with other nations.





A pretty girl and a handsome boy dance the Shota, Dance of Shiptars. From Albania.

The Costumes of Macedonia

By LINDY LANDAVER

Here you see pictures of some of Macedonia's costumes. The woman's dress is always heavy and all-covering. The man's costume is generally light and comfortable. This is in keeping with the subdued nature of the dances of Macedonian women and the lively dances of the Macedonian man.

(Photo #1) Duska Kristic of TANEC is wearing a woman's costume typical in the western mountains. It is predominately red with gold leather-work all over the front of the jacket and a double apron edged with thick red fringe. The embroidery on the shirt is tiny and intricate. She wears her symbolic dowry of coins around her waist. The white scarf has "tails" of black fringe that hang down to the waist in back. This costume weighs over 60 pounds! Trye Cerepovski wears a costume typical of the region south of Skopje and showing the influence of Greece on the man's costume. Compare the double sleeves and full overskirt with a picture of a Greek Evzone. This jacket and sash are red with colored stripes and the socks are also red, very heavy knit with beautifully colored designs.





(Photo #2) This picture shows both back and front of the costume of Skopje. The woman's costume has the typical long shirt with red, black and yellow embroidery on the hem, sleeves and front. The jacket is dark red with colored stripes and gold, silver, black and colored ribbon trimmings. Because of the way the jacket is folded when it is put away, and when it is worn, the sides below the belt stand out. The headdress is of soft white cotton and is folded.

(Photo #3) This is Vaska Iljeva, TANEC solo singer, in a Skopje costume that is over 100 years old. It has a very fancy colored sequin belt and has tiny steel sequins sewn into the cross-stitch embroidery at the bottom of the shirt. The scarf is yellow and she wears a red flower over her left ear.

These are but a few of Macedonia's most typical costumes and no two villages wear exactly the same traditional dress. The peasant women, after working all day, spent their evening embroidering costumes, tablecloths and weaving rugs and aprons frequently in small rooms with poor light and it is amazing that they could turn out such beautiful works of art.





Eight men dancers of the Yugoslav State Company form a human pyramid in "Montenegrin Dance."

RESEARCH COMMITTEE: Larry Miller and Dorothy Tamburini

Oslo Waltz

(English-Scottish)

This old-time waltz mixer was introduced in San Francisco in the Spring of 1956 by Michael and Mary Ann Herman. Walter Grothe presented it at the 1956 Stockton Folk Dance Camp.

MUSIC: Record: Folk Dancer-3016-A "Oslo Waltz"—an old Norwegian tune.

FORMATION: Couples with hands joined in a single circle, W on MR.

STEPS: Waltz Balance*, Waltz,

Step-draws Step in any direction (ct 1) and slowly draw free ft to the supporting ft (cts 2,3).

MUSIC 3 4	PATTERN
Measures	
8	INTRODUCTION.
	I. <i>BALANCE AND W' PROGRESS</i>
1	Waltz balance fwd, ML, WR.
2	Waltz balance bwd, MR, WL.
3-4	M balance in place and lead L-hand W to MR while W makes one complete turn CW with 2 waltz steps.
5-16	All rejoin hands and repeat action of meas 1-4 three more times. On meas 16 M face new ptr on his R.
	II. <i>TURN AND W'ALTZ.</i>
1	Join both hands and waltz balance sdwd twd ctr, ML, WR.
2	Waltz balance away from ctr, MR, WL.
3-4	Turn individually once around, M CCW, W CW, with a waltz step and 2 more steps, moving slightly twd ctr.

- 5-8 Repeat action of Fig II, meas 1-4 starting away from ctr, MR, WL. This time M turns CW, W CCW, both moving slightly away from ctr.
- 9-12 With both hands joined take 2 step-draws twd ctr and 2 step-draws away from ctr.
- 13-16 In closed pos take 4 waltz steps turning CW and progressing CCW
All join hands and repeat dance from beginning.

two steps may be omitted and the two counts used as a pick up in order to be sure of wt control.) Step R across and in front of L with both knees bent, lifting L ft clear of floor (ct 3).

- 2-7 Repeat action of Fig IV, meas 1, alternating L and R, and *not* omitting cts 1 and 2.
- 8 M repeats action of Fig IV, meas 2; W small step L in place (ct 1) small step R in place (ct 2) close L to R (ct 3) keeping wt on R.

During these 8 meas of Fig IV the 2 lines of M and W approach each other with the Rocking Step. They release hands in their own line and the first M, keeping his R hand free takes the L hand of the first W with his L. The first W joins her R hand with the R of the 2nd M etc. If there is an equal number of M and W the chain will be even. If there are more of either MorW, 2 or 3 will retain their hand hold in their own line, making a larger link in the chain as frequent as necessary.

V. CHAIN

- For the remainder of the dance M starts R, W does same steps starting L. Step is described for the M. W dances counterpart.
- 9 Step sdwd R (ct 1) close L to R (ct 2) quick step R in place (ct and) cross L in front of R with both knees bent(ct 3).
- 10-16 Repeat action of Fig V, meas 9, 7 times (8 times in all) as first M leads the chain of dancers around the hall progressing CCW, or serpentines, depending on dancing space.
- 17-24 Repeat action of Fig IV meas 1-8, Rocking Step, M starting R, W starting L, retaining chain formation, with no adjustment necessary for W in meas 8.
- 25-32 Repeat action of Fig V, meas 9-16.
- Chord Pose with joined hands high.

Bavno Oro

Macedonian ethnic dance from Petrich. Learned by Anatol Joukowsky while on tour in Macedonia, 1930-40; and presented by him at the College of the Pacific Folk Dance Camp, 1955.

MUSIC: Folk Dance Specialties, FDS-7002-B.

FORMATION: Two lines, one of M and 1 of W, in semi-circle, or lines, facing each other; W inside, M outside; hands joined, M with M, W with W; arms rounded and parallel to the floor, shoulder high. First M is on R end of Line, R hand free. First W is on L end of line, L hand free.

STYLING: M lift knee high with sharp angles, heel emphasized. Because of long, rather narrow skirt, W do not lift knee so high. All steps are supple and knees are flexed. In slow part, joined hands move up as dancers move fwd and down as they move bwd.

18

MUSIC 3/4, 7/16	PATTERN
Measures	No introduction; dance starts on 1st ct.
3/4	<i>SLOW PART</i>
	I. MOVING SDWD WITH KNEE LIFT
	Both M and W use same ft throughout slow part. Lines move parallel in opp directions.
1	Step sdwd R (ct 1), start L across in front of R (ct 2), step L across R (ct 3).
2	Step sdwd R (ct 1), bend L knee and lift it high in front of R (ct 2), hold (ct 3). (This is a sustained movement, not jerky).
3	Repeat action of Fig. I, meas 2, starting L.
4	Repeat action of Fig. I, meas 2, exactly.
5	Step L across in front of R (ct 1), hold (ct 2), step R (ct 3).
6-10	Repeat action of Fig I, meas 1-5 starting L.
	II. COME TOGETHER WITH KNEE LIFT
11	Step fwd R (ct 1), start fwd L (ct 2), step fwd L (ct 3).
12	Step fwd R (ct 1), bend L knee and lift it as in meas 2, hold (ct 2), (At this point the lines of M and W are close together, practically shoulder to shoulder, with their lifted knees under the joined arms of the opp line.)
13	Step bwd L (ct 1), start bwd R (ct 2), step bwd R (ct 3).
14	Step bwd L (ct 1), bend R knee and raise R ft behind L knee (ct 2), hold (ct 3).
15	Step 'sdwd R (ct 1), start L across in front of R (ct 2), step L across R (ct 3) bending R knee slightly.
16-17	Repeat action of Fig II, meas 15, twice more; three times in all.
18	Step sdwd R (ct 1), touch L heel across and in front of R (ct 2), hold (ct 3).
19-24	Repeat action of Fig II, meas 11-16, starting L ft. <i>Note:</i> Do meas 15 only twice moving twd L.
25	Repeat action of Fig II, meas 18, starting L.
	III. MOVING SDWD WITHOUT KNEE LIFT
26	Lower joined hands, straight down. Step sdwd R (ct 1), touch L ft in front of R (ct 2), step L across R bending R knee slightly (ct 3).
27-28	Repeat action of Fig III, meas 26, twice; three times in all.
29	Step sdwd R (ct 1), touch L heel across and in front of R (ct 2) hold (ct 3).
30-33	<i>Reverse</i> action of Fig III, meas 26-29, starting L.
34-41	Repeat action of Fig III meas 26-33.
42	Wt on L, raise arms to original pos and lift R knee high in front of L.
1-41	Repeat action of Fig. I, II, III omitting meas 17 of Fig II. Only the first time are there 4 meas in that pattern. Thereafter there are 3. Also omit meas 42.
7/16	<i>FAST PART</i>
	IV. ROCKING STEP
	This unusual rhythm can best be followed by reducing it to the following equivalent: 1 and 2 equals ct 1; 3 and 4 equals ct 2; 5, 6, 7 equals ct 3. this equivalent will be used for the remainder of the dance, giving ct 3 a slight accent because of its slightly longer hold.
	Both M and W take small step R in place (ct 1), small step L in plac (ct 2). (These

19



The dance, DUJ-DUJ, which shows the oriental influence of the Turkish occupation.

Bulgarian Folk Customs

A large, healthy and happy family with many children and cattle, as well as lots of fertile land: These are the wishes which in one form or another found an expression in most of the Bulgarian Folk Customs. These customs passed on from generation to generation were fully observed until the end of the first World War, after which they began to deteriorate and to be observed only partially or in a modified form.

This is particularly true of the Christmas customs, celebrated by a huge dinner on Christmas Eve. Everything produced in the household and in the fields is placed on the richly laid out table. This includes cabbage leaves stuffed with mince meat and rice, peppers, pastry, homemade breads and cheeses, together with millet, oats, and many homemade foods. The Christmas Eve dinner is served on the floor which is covered with straw. The dinner is preceded by fortune telling by means of tokens placed in the pies and pastries.

A big tree stump called "budnik," yule log, is placed on the hearth and the members of the household maintain the fire throughout the entire evening.

Christmas carolers, festively dressed, visit from home to home singing Christmas carols very much the same as we do in America. The lyrics are dedicated to the housewives, young men or women, bachelor, widow, widowers, school boys, shepherds, and so on. The Christmas singers are offered presents and coins which are usually collected for public needs and village improvements. The text of the songs realistically reflect the local way of life with its economic forms and social relations. As a rule, these songs are gay and often abound in humor.

New Year's too, has its evening feast and is almost a repetition of the Christmas customs where the fortune of the family and household is foretold. Specially dressed for the occasion, and armed with their "sourvahnitsi," which are cornel-twigs, the children make the rounds of neighbors and relatives, striking them on the back and expressing good wishes for the New Year. The cornel-twig used for this custom is full of sprouts and is adorned with colorful ribbons, coins, cracked maize and geranium.

The early spring customs start on February 14th. On this day the vine growers, armed with pruning knives, food, wine-and-brandy flasks go into their vineyards and solemnly prune several vines, clipping off last year's sticks. This is followed by general feasting and merry-making. In many villages the custom prevails to go out to the vineyards on horses, mules and donkeys, staging handicap races both ways. This is one of the merriest holidays on which wine flows in abundance.

The next big holiday is Shrovetide, which is celebrated in different regions, and is most commonly known as "Koukeri." Usually they represent groups of costumed and masked young or adult men. The gatherings usually represent social groups typical of the past, such as military brigades, rebel bands and the like.

The koukeri are made up in a great variety of costumes, depending on what they represent; the chieftains are dressed in military uniforms or in old richly ornamented costumes; others appear as policemen, Gypsies, and others wear a great variety of masks which often are most artistic in design and execution. Sometimes, to achieve a particular effect, the masks are adorned

with bird feathers, sheep or goat horns, bean pods and seeds, and so on.

The koukeri groups are always well-organized, have strictly established rules and owe complete obedience to their chief. This custom is more than mere entertainment, for it is supposed to be conducive to good crops, fertility of the soil and health in the household.

In the evening big fires are lit in the streets or outside the village. A similar idea underlies the March 1st custom of burning the garbage in court-yards and gardens early in the morning. People walk around the fire beating some iron objects and intoning. "Get away, serpents and lizards, for Grandma March is coming with the broom and will smash your heads."

One of the most solemn rites is that performed by young girls on St. Lazarus Day before Easter. Gay and noisy, poetic and colorful, it is celebrated practically all over Bulgaria, with minor variations from region to region. Groups of girls travel from house to house singing folk songs on this occasion. The girls wear all kinds of ornaments; rings, bracelets, necklaces and artificial feathers. In every home they sing as many songs as there are family members. Each song corresponds to the age, profession, social status of the person in whose honor it is sung. After performing their repertory, the girls receive an egg each, some money and other souvenirs, bid the family goodbye and visit the next household. A house honored by the visit of the St. Lazarus girls is considered happy; there will be family happiness throughout the year, full beehives, good crops, prolific cattle and joy.

There are many other customs of expelling the evil spirits and for giving thanks for full and rich crops, as well as happiness in the family and in the villages.

A custom which is quite local in character is that of the "Nestinarki." These are the fire dances practiced in the past in a few villages only, and now-days solely in the village of Bulgari in Southeast Bulgaria. People dance to the tunes of a drum and bagpipe, and gradually some of them fall into a trance and dance the so-called Nestinarska Rachenitsa, moaning and wailing. The same evening live coals are spread on the village square and a village Horo is danced around the fire to the tunes of the same bagpipe and drum. The leader of the Horo carries the icon of Constantine and Helen.

The autumn customs are usually thanksgiving feasts at which the food and drink produced in summer is placed on the table. An interesting autumn custom is the first sowing of the grain on St. Simeon Day, September 14th. The peasants go out then to sow the first seeds in the soil. The ploughers and cattle are ornamented with flowers, while red strings are tied on the horns of the oxen and on the plough. The plougher takes for lunch a specially baked wheat pie which he rolls on the field before eating. When breaking the pie, he first gives a piece to the cattle. All this is done with the wish that "out of this seed a thousand may be born."

Many were the customs of the Bulgarians of old, widely observed until the Balkan Wars and World War I. The Bulgarian folk customs subsequently began to disintegrate, some of them assuming a different character, while others fell into complete oblivion. Most customs that were preserved gradually lost their original religious significance and became mere entertainments.

You will see some of these fancy, ethnic costumes and dances at Nourse Auditorium in San Francisco on Sunday, November 25th.

1956 Kolo Festival

By JOHN FILCICH

Thanksgiving brings with it the annual California Kolo Festival, this year marking its Fifth Anniversary. It started in 1952 as one of the many benefit affairs for Vyts Beliajus, then recuperating from an illness. The proceeds now go into the Kolo Festival Scholarship Fund. The 1955 proceeds sent two juniors to the Stockton Folk Dance Camp and it is hoped that this number can be increased each year.

The dates this year are from Sunday, November 18th through Sunday, November 25th, and include two spectacular folk dance exhibition programs. It opens with the Yugoslav State Company's performance of the "Slavonic Rhapsody" in Oakland at the Municipal Auditorium Theatre on Sunday afternoon, November the 18th; a banquet in honor of the performers and general dancing to tamburitza music follow the performance there. The Kolo Festival closes with the annual Concert of Ethnic European dances staged by Anatol Joukowsky and Yania Wassieliewa.

The week will include teaching sessions stressing the dances of the Balkans, several sessions in the Serbo-Croatian language, song fests, folklore lectures and discussions, films, exhibits, and tamburitza music.

Parties will be held after each evening teaching session, as well as Wednesday and Thursday evenings in their entirety. The largest affair scheduled is the ethnic-styled dance Saturday night to a famous tamburitza orchestra. A Thanksgiving dinner is also planned, to be followed by a kolo party in Sokol Hall. With the exception of the "Kolo" performance and Monday night session, which will be held in Oakland, the activities will take place in the Sokol and Dove Halls in San Francisco.

Just as kolos are an integral part of folk dancing, so has the Kolo Festival become an established event on the folk dance calendar. All folk dancers are invited to participate in as many events as possible.

Croatian Drmes.



Square Dancing Has Changed

By JACK MCKAY

This is the ninth of a series of articles covering Secondary Fundamentals of Square Dance.

TURN RIGHT BACK

Turn Right Back is one of the oldest of the Secondary Fundamentals. Most Square Dancers are familiar with the call "Up the river and around the bend, meet your own turn back again." In this call when partners meet in a Grand Right and Left, they join right hands and walk half way round each other, to exchange places, and change directions, then proceed with the Grand Right and Left, or take the next command. In the development of this fundamental several changes have taken place, for example it can be done with one or more couples turning back—

Allemande Left with your left hand,
Right to your partner, right and left grand
Meet your own then
First couple only, you turn back
The others keep going on the same old track
Meet your own and
Second Couple turn right back
The others keep going on the same old track
(Repeat for third and fourth couples), then
Meet your own, everybody swing,
And Promenade, go round the ring.

The key to dancing this call, is to remember to keep moving in the Grand Right and Left, regardless of whether or not you meet another person of the same sex. This call can also be used with first and third couples turning back, or second and fourth turning back, or any specified couples turning back.

Another development included being able to turn back with persons other than your partner and by either the right or the left hands.

(ALLEMANDE G)

Allemande left and allemande G
Go right and left and turn back three
Count 'em boys, gonna have some fun
Right, left, right and turn back one
Into the center like an Allemande Thar
Gents back up, but not too far
Shoot that star, and find your own
Promenade that little girl home.

(Note—the first turn back is with the *left* hand, with your original right hand lady.)

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The Promenade

By PEG ALLMOND

The Richmond area certainly buzzed with excitement on the 4th Saturday night—what with JOHN STRONG, BILL FOWLER and BILL CASTNER headlining at the third anniversary dance of the Daisy Chains in Richmond Union High School; S. DAVEY JONES and guest callers in Alvarado School for the HUFF'N PUFFERS; and JOE JOHNSON and CHARLIE SKINNER calling at the Rancho School for the RANCHO WRANGLERS—dancers from all over the Bay Area swarmed and the Welkin rang to docey-does and docey-dings—and fun was had by all.

THE AUTUMN LEAVES came tumbling down—and off the clever scissors of CAROL HERMAN and her father and mother, ALBERT and INA HERMAN—who took over the decorating job of the McKay Hall for the Caper Cutters Fall Hoedown. Hundreds of autumn leaves, green, yellow red and brown decorated the walls of the hall, along with cleverly designed brands of the Club's insignia—interlocking C's. A covered wagon of paper decorated one end of the buffet table. I give this idea to you for your fall party—REAL LEAVES were used as patterns and the material used was blotter paper.

* * * *

BRUCE JOHNSON, who recently went over the 250,000 record sales mark, called supberb squares at Larkspur Bowl September 23rd.

* * * *

Six couples from the Square Cutters attended the H-Sierra Square Dance Camp in Giant Forest, Sequoia National Park. JERI and HUNTER CROSBY were in charge. The group danced with The Stepping Pards in Turlock and the caller, HARVEY WENTZEL signed their application to the Knot Head Club.



Folk dancers of Madelyne Green's Festival Workshop perform an Italian dance at the United Crusade kickoff rally in Oakland's City Hall Plaza October 1st.

(Photo by Jack Chinn)

The Record Finder

Reviewed by PAUL ERFER

New rounds have been coming out just as fast as ever. If you want to catch up on the latest, try these choice waltzes, two-steps, or what-have-you. In ragtime or rock-and-roll tempo are *Double Eagle Rag* (Decca 29623); *Kansas City Shag* is shagged to the popular *Rock Around the Clock*, (Decca 29124); *Three Rivers Strut* is strutted to *Barber Shop Rag* (Victor 20-5565); *Hot Lips* (Decca 29558); *Yaller Shoes* (Decca 29809); also *Blue Dancing Shoes* (Decca 28751); *Heavenly Night*, a Dinah Shore sleeper (Victor 20-6469); *Hi Neighbor*, danced to Chet Atkins' *Reminiscing* (Victor 20-6558); *Buzz's Mixer/Kentucky Babe* (Windsor 7637); *Takin' My Sugar to Tea* *Cuttin' Capers* (Hoedown 405).

Plenty of pretty waltzes are offered to increase your enjoyment in that favorite variety of round. Among the newest are: *Penny Waltz/Bells of St. Mary's* (Black Mountain 1010); *Waltz a Little/Swinging Stars* (Windsor 7635); *Starlight Waltz/Dreaming* (Windsor 7636); *Sheridee Waltz/Waltz Huguette* (Sets in Order 3023); *Colorado Waltz/Lovers Waltz* (Lloyd Shaw X-81); *Meet Me in St. Louis*, played as a waltz on one side and in square dance tempo on the reverse. (Lloyd Shaw X-83); *The Hour Waltz/Happy Polka* (Sunny Hills 111); *Waltz of the Range/Blue Pacific Waltz* (Windsor 7638); *Rendezvous Waltz/G K W Mixer*, recommended for a half dozen different routines (Sets in Order 3025).

Some novelties in two-step rhythm include a routine to Dean Lewis' *Memories Are Made of This* (Capitol 3295); *Dipsy Doodle* (Dot 15102); *Ukelele Lady* (Wing 9002); *Italian Theme* (London 1672).

Hoedowns for the eager caller have been released on Sets in Order 2091 entitled *Free Little Bird/Walking the Floor*; and on Aqua 306, *Hell Against the Barn Door* (or, Amongst the Yearlings)/*Hoquiam Hop*. Popular callers are represented on Windsor by Robby Robertson singing *When Your Baby Swings with You/Pianola Hoedown*, #7450; instrumental #7150. Bruce Johnson gives out with *Happy Days are Here Again/Seems Like Old Times* on #7451; instrumental 7151. Fresh voices are heard on MacGregor with Jerry Helt doing *Hit the Road/On My Mind* on #758; no calls, 757; and *Mutable Muddle/Six-Eight* on #769; no calls, 759. Bob can Antwerp debuts on MacGregor 766 with *Glad Rags/Roses and Revolvers*, no calls, #765; and *Lighted Lantern Scramble/Keep it Neat* on #768; no calls, 767.

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Let's Form a Set

Edited by ED FERRARIO

CROSS EYED SUE - - - - - by Luke Raley

Honor your partner, corners all
Four ladies chain across the hall
Turn 'em round and half sashay
Head couples center and back that way
Pass thru divide the land
Behind the side two couples stand
Forward eight and back you go
Face your partner, do sa do
Back right out and form new lines
Go forward and back you're doing fine
Forward again and pass thru
Arch in the middle and ends duck thru
Right to the opposite and box the gnat
Right and left thru the other way back
Pass thru have a little fun
Split that couple go round one
Cross trail thru divide the land
Behind the head two couples stand
Forward eight and eight fall back
Face your partner, box the gnat
Pass thru and the ends turn in
Circle up four you're gone again
Once around and pass thru
Right and left thru the outside two
Then allemande left with your left hand
Partner right, right and left grand
(Original partner).

* * * *

BREAD - - - - - by Luke Raley

First couple only bow and swing
Box the gnat with the corner of the ring
Square your sets just like that
Head two couple forward and back
Heads cross trail across the land
Behind the side two couple stand
Forward eight and back like that
Center four box the gnat
Face in the middle and pass thru
Go around one
Into the middle and box the gnat
Pass thru to a left allemande
Partner right, right and left grand.

WHEELS WITHIN WHEELS - - by Madeline Allen
with Jerry Helt

From a promenade
One and two wheel around
Double pass thru all around the town
Two and three wheel around
Box the gnat with the one you meet
Face the middle, double pass thru
Separate and circle up eight
One and two wheel around
Double pass thru all around the town
Two and three wheel around
Everybody box the gnat
Race the middle
Double pass thru, you're not thru yet
First couple right, second couple left
Circle four with the ones you meet
Gents break and form a line
Forward eight and back with you
Ladies pass thru
Swing your own and promenade
(Original partner).

* * * *

BREAK - - - - - by Jerry Helt

First and third ladies chain
Sides go forward and back like that
Right to the opposite box the gnat
Pull 'em by facing out, stand pat
Heads go forward and back with a smile
Pass thru, turn left in single file
Allemande left, etc.
(Original partner)

* * * *

BREAK - - - - - by Floyd Criger

Head two gents face your corner
Box the gnat don't step on her
All four gents go forward and back
Cross trail, U turn back
Right to the oppisite, box the gnat
Face the heads
Split those two go round one
Down the middle pass thru
U turn back, cross trail
Allemande left, etc.
(Original partner).

Council Clips

SAN FRANCISCO

The San Francisco Council welcomed back to its fold, from his cross-country vacation of two months' duration, CHANG member, BILL POWERS. DON SPIER, Council Chairman, has appointed MARY ANNE FOIDELL, a member of CARROUSEL FOLK DANCERS, as Historian of the San Francisco Council. Mary Anne will appreciate any contributions of pictures, dance programs and items which will help make the Council's History of interest to its members. BOB HARDER, Council Vice-President, is working hard on new ideas for the Council's Warm-up Party and Festival in February.

* * * *

The Recreation and Park Department has granted us the use of the Sunset Gymnasium at 28th Avenue and Lawton Street, Sunday, November 4th, for a Regional Festival, which will be hosted by the High Steppers and the San Francisco Merry Mixers. DR. CHRIS PETERS, President of the Merry Mixers, and RANDY RANDOLPH, President of the High Steppers, are arranging a good program that will interest all folk and square dancers.

* * * *

The Regional Festival for the month of December, to be held on December 2nd, will be a Christmas Theme, at which time the Door Chime decorations, now being sold for the Teenage Scholarship Fund in San Francisco, will be distributed. Dancing will be from 1:30 to 5:00. The location of the hall will be announced at a later date.

* * * *

Attention, all Ye Folk and Square Dancers! The SAN FRANCISCO MERRY MIXERS are planning a gala time at their Second Anniversary Folk Dance Party, Saturday, November 17th, at Stonestown Y.M.C.A., 333 Eucalyptus Drive. "Come one, come all for a merry time," is the invitation expressed by DR. CHRIS PETERS, President of the Group. Refreshments will be served. Dancing begins at 8:30 p.m.

* * * *

FRANK MOORE, Instructor of the CAYUGA TWIRLERS' Folk Dance Class, and Director of its Exhibition Group, has been promoted to Toll-Sergeant of the Richmond-San Rafael Bridge. Between teaching folk dancing and supervising Toll Gate operations, Frank finds himself a very busy man. If any of you readers stop at the Plaza, Frank will be very pleased to give you a personally conducted tour of the new bridge.

VI DEXHEIMER

KOLO

(Balkan dance classes)

MONDAY—Oakland, 49th & Schaffer Sts., 8 p.m., Emerson School.

THURSDAY—San Francisco, 580 Eddy St., 8:30 p.m. Beginners, 7:30-8:30; new class starts Nov. 29th.

FRIDAY—San Francisco, Turk and Baker Sts. St. John's Serbian Church, 8 p.m., John Skow.

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OAKLAND

PRESIDENT HARRY ALLISON announces the Dimond Dancers Folk and Square Dance Club will hold a party on Friday, November 23rd from 8:15 till 11:30 p.m., at the New Sail Boat House on Beautiful Lake Merritt in Oakland.

BILL CASTNER will be guest square dance caller, assisted by BOB DUNBAR and DICK RULEY.

Hosts for the evening will be EVELYN and OSCAR HANSON.

Refreshments will be served, and all folk and square dancers are cordially invited to attend.

Dimond Dancers normally meet every Thursday from 8 to 10 p.m. at the Fruitvale School, Boston at School Street in Oakland. DALE and VANCE TEAGUE are the instructors.

DIABLO

Now that our 9th annual Walnut Festival is history, all the Council clubs can sit back for a few months until it's time to plan the next Council activity. Just before the festival new officers of the Council were elected. The new president is JOE KOKX from Diablo Promenaders. Joe will be assisted by ANGIE LAVEN as vice-president and treasurer. Angie is from DO-CE-DO CLUB. The new secretary is GEORGE KIMBALL from CIRCLE FOUR. These officers will be in charge through the next Walnut Festival in September, 1957.

ACALANES FOLK DANCERS have a monthly party and always seem to come up with good themes. A recent one was "Do It Yourself," and from the description in the local paper it must have been fun. The guests put their own programs together when they first arrived from materials supplied by the committee, and then had the fun of decorating the walls of the building which were covered with paper. Paints and crayons were available. The refreshment tables likewise awaited the talents of the guests—sounded like fun and was certainly a timely theme.

VIRGINIA WILDER

"Jarana Yucateca," exhibited by the Las Inditas Social Club, during the Oakland Seminary Swingers' Circus Night.

(Photo by Phil Maron)



SACRAMENTO

Sacramento area dancers are getting into their fall schedules. About the first was the folk dancing in front of the County Building at the State Fair. Exhibitions were given by OLIVEHURST JUNIOR-ETTES, PETER LASSEN SQUARES and CASTANETS.

Sacramento Council held their first Council meeting on the 14th and a teachers institute on the 21st, during September. The idea of having them at night seems to be working out fine, both drew large groups.

The City Recreation classes started October 2 at the Clunie and Oak Park Club houses. Both started as beginners classes and will continue straight through the winter. The first eleven weeks session taught; folk dancing, OMEGA GRAHAM and WEE STEUBER; squares, ART VALINE and FRANK ROBERTSON.

GAY GREENBACKERS held their last party in September. They will be inactive for the time being.

LEVIS and LACES dancing in Loomis Elementary School started a beginners class, meeting each Monday and the regular class immediately following.

WHIRL A JIGS have resumed classes each Tuesday in Donner School. Interested couples are asked to participate.

Centennial Swingers are dancing in Oak Avenue School, Citrus Heights, this year. Classes each Wednesday and party night the third Saturday. The September party had guests from LET'S DANCE, HOLLY HO'S, GAY GREENBACKERS, CIRCLE SQUARE, WAGON REELERS, TRIPLE S. WOODLAND VILLAGERS and OLIVEHURST TANGO-ETTES. Guest callers were: JIM SHIELDS and JOE DAVIS. HANSONS and SHERMANS had charge of the food and MARTINS and SCHWEERS' had the program.

The Federation has approved the Sacramento Council having the Pageant along with our Federation Festival on March 3 as we did last year. The plans are moving along. BOB SCHWEERS and LAWRENCE JERUE are general chairmen; KELLIS GRAGSBY, pageant chairman; BEE WHITTIER, exhibitions; LOIS TABER, publicity; NEWT HALEY and WAGON REELER CLUB, decorations; OMEGRA GRAHAM and OLIVEHURST TANG-ETTES, selection of dances; ROY BROWN, callers; JOHN HATTEL, masters of ceremony. Other chairman will be appointed soon.

Sacramento Council sponsored a Carnival at the home of LAWRENCE JERUE on September 30. A project to raise funds for our pageant and festival. Chairman JOHN MOORE.

CARMEN SCHWEERS

STOCKTON

Here is a date to remember—November 23rd—For at Grower's Hall at 8 o'clock the Kalico Kutters will hold a "Christmas Bazaar" Party to raise funds for the Youth Scholarship Fund. Visitors may browse through the gift booths for items for Christmas giving. Dancing, Games and refreshments will be included in the evening's entertainment.

Happy Holidays—From the Kalico Kutters.

EDITOR'S CORNER

Just got confirmation from the "HAJDUK TAMBURITZA ORCHESTRA" of Los Angeles that they will furnish the music for the KOLO Festival on Saturday, November 24th. This ensemble is one of the top Yugoslav Tamburitza orchestras on the west coast and has one of the largest Kolo repertoires in the country. They played for the Spring Kolo Festival in L.A., and folk dancers everywhere will be happy to know they'll be at the S. F. Kolo Festival.

Mr. Anatol Joukowsky will present his Annual Recital at Nourse Auditorium, Van Ness Avenue and Hayes St., San Francisco.

The program, which will be given on Sunday, November 25th, at 2:30 p.m., will include dances from Bulgaria, Greece, Macedonia, France, Serbia and Turkistan.

Tickets are available at Sherman & Clay, or at Box Office on day of performance.

For ticket information and reservations — phone Charles Blum — BA 1-0209 in San Francisco.

BOB BAKER, President of the Peninsula Council, tells me their September "benefit" party was quite a success. This council is happy to announce that a total of \$95.00 was turned over to the Federation.

CORRECTION: In last month's issue, the dance description of Doudlebska Polka, Part II, should read WALK and Star instead of Waltz and Star.

Another reminder to continue sending in your club party and festival pictures so we can print them in "Let's Dance". . . Happy Dancing.

THE EDITOR

CLASS—Madelynnè Greene's Folk Dance class every Thursday, 8 to 10:30, Thousand Oaks School, Tacoma & Colusa, Berkeley.

PARTY—Advanced party, November 10th at Willard School, Ward & Telegraph, Berkeley, 8:30 to ?

SEE "KOLO" in OAKLAND!

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OAKLAND AUDITORIUM THEATRE

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Don't miss the FIFTH ANNUAL CALIFORNIA KOLO FESTIVAL—Daily Parties and Festival—Dance Institutes—A Faculty of 9—Sunday, Nov. 18th thru Sunday, Nov. 25th in Oakland-San Francisco. Read all the details in the current issue of KOLO LINES. For your free copy and info write or call

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Sunday, November 25
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Thursday Evening, Nov. 8, 1956, 8:30 p.m.

Tickets on Sale: Palmer Box Office, Thearle's
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9-4700.

Mutual agencies.

San Pedro High School Auditorium

Sunday, Nov. 11, 1956—2:30 P.M., Eve. 8:30

Tickets on Sale: Bower's Music, 810 Gaffey
St., San Pedro, TE 2-4536.

Pasadena Civic Auditorium

Tuesday Evening, Nov. 13, 1956, 8:30 p.m.

Tickets on Sale: Civic Auditorium Box Office
SY 2-9473. Also Southern Calif. Music Co.,
737 So. Hill St., L.A. (Tucker 1144) and all
Mutual agencies. Make checks payable to
Pasadena Civic Auditorium. Please enclose
self addressed, stamped envelope.

PRICES: \$3.50, 3.00, 2.50, 2.00, 1.50
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CALENDAR OF EVENTS

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Federation Festivals

NOVEMBER 11—SUNDAY San Francisco
Place: Kezar Pavilion—Golden Gate Park
Chairman: John Mooney
Treasurer's Party: Admittance 90c

DECEMBER 2—SUNDAY Paradise
Hosts: Golden Empire Folk Dance Council
High School Gymnasium
Chairman: Beryl Murray
Theme: Horn of Plenty
Dancing: 1:30 to 5:30 p.m.
Council Meeting: 12:30

DECEMBER 9—SUNDAY Santa Monica
Municipal Auditorium
Ocean Park Pier

Hosts: Santa Monica Folk Dancers
Director: Audrey Marcus
JANUARY 20—SUNDAY Vallejo
FEBRUARY 17—SUNDAY Oakland

Regional Festivals

NOVEMBER 4—SUNDAY San Francisco
Sunset Gymnasium
28th Ave and Lawton St.
Hosts: San Francisco Merry Mixers and High Steppers
Chairman: Dr. Chris Peters
Time: 1:30 to 5:00 p.m.

Special Events

NOVEMBER 11—SUNDAY San Francisco
Treasurer's Ball
Kezar Pavilion
Golden Gate Park
Dancing — Fun — Prizes
Admission 90c Benefit Federation Funds

GORDON ENGLER
762 Heliotrope Drive, Hollywood, Calif.

NOVEMBER 18—SUNDAY Oakland, Calif.
Oakland Auditorium Theatre
Yugoslav State Company "Kolo" Performance
Time: 3:00 p.m.
Dinner and general dancing in the Ballroom follows.

NOVEMBER 18 thru 25 Oakland and
San Francisco, Calif.
Fifth Annual California Kolo Festival
(see details inside article and advertisements).

NOVEMBER 25—SUNDAY
Place: Norse Auditorium, Commerce High
School, San Francisco
Time: 2:30 p.m. (See details inside).

DECEMBER 9—SUNDAY Oakland
Oakland High School,
MacArthur at Park Blvd.
Teachers Institute
Registration: 1:00 p.m.

JANUARY 18-19 Tucson, Arizona
9th Annual Southern Arizona
Square Dance Festival

JANUARY 20 Grass Valley
Memorial Auditorium
March of Dimes Folk and Square
Dance Festival

JANUARY 26—SUNDAY Oakland
Oakland High School
MacArthurs at Park Blvd.
Teachers Institute
Registration. 1:00 p.m.

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