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Let's Dance

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EDITOR

JANE MOLINARI

ASSOCIATE EDITOR

AL MOLINARI

BUSINESS MANAGER

DON SPIER

CONTRIBUTORS

HILDA SACHS

PEG ALLMOND

HENRY L. BLOOM

ROBERT H. CHEVALIER

PHIL ENG

ED FERRARIO

MIRIAM LIDSTER

CARMEN SCHWEERS

MARY SPRING

MARTHE TAGGART

PAUL ERFER

DOROTHY TAMBURINI

VI DEXHEIMER

EXECUTIVE STAFF

President, North—Frank Kane,

332 Prospect Drive, San Rafael

Recording Secretary, North

—Florence Lippincott,

2192 Francisco Road, Santa Rosa

President, South—Paul Pritchard,

5552 Mesmer Avenue, Culver City

Recording Secretary, South

—Valerie Staigh,

3918 Second Avenue, Los Angeles 8

OFFICES

Publication & General Office—Folk Dance

Federation of California, 150 Powell Street,

San Francisco: Sutter 1-8334.

Gladys Schwartz, Secretary

Advertising, Circulation, Subscriptions

—Federation Office above

Editorial—2521 Pfeiffer Lane, San Jose

Business Manager—Don Spier,

1915 California Street, San Francisco.

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ON OUR COVER

Young girl picking grapes, Bela
Krajna, finest vineyard in Slovenia.

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February Host



Sunday, February 17th, 1957, is the date for the Oakland Festival. The festival will be held at the Civic Auditorium, located on 12th Street, overlooking Lake Merritt. The lake is the scene of boating activities the year around. The home of the Children's Fairyland is located in Lakeside Park. Children's Fairyland is operated by the Oakland Park Department and has attracted over two million visitors from all parts of the world since it was opened in 1950. There are over fifty colorful three dimensional sets depicting favorite nursery rhymes and fairy stories.

Oakland was one of 11 cities to win the All American City Award. The award was the result of citizen action by the passage of school bonds, improvement in the police and health department and adequate off-street parking facilities. The award was presented to the city by the National Municipal League and Look Magazine, joint sponsors of the contest in which 164 cities competed this year.

Oakland is the third largest city in California. It is well known to travelers as the western terminal of three transcontinental railroads, the Sante Fe, Southern Pacific, and the Western Pacific. It is also the site of one of the world's finest international airports and future home of jet air service to the Pacific.

The Oakland Folk Dance Council wishes to thank Mayor Clifford E. Rishell, the City Council, Chamber of Commerce and the Recreation Department for their support in making this festival possible.

The theme of this 9th annual festival will be the Mardi Gras.

Working hard on the committees to help make this festival a success are the following council representatives: HARRY AHLBORN, council vice president, general chairman; ED HARTMAN, council president, advisor; VERA CUTHBERT, council secretary, publicity; JOE GALARDIN, council treasurer, finances; JAMES DE PAOLI, past president, buildings; GEORGE CASH, crowd control; PHIL MARON, records; FRANCES ANDRADE, hospitality; AL VOIROL and GEORGE KIESLICH, decorations; MILLIE VON KONSKY, exhibition; CHARLES HENNINGSEN, Let's Dance, and ANN OLIVER, beginner's class sign-up. The program was the work of the COUNCIL BOARD.

We wish to extend a cordial invitation to all folk dancers and their friends to come to the Mardi Gras at the Oakland Auditorium February 17th, 1957.

HARRY AHLBORN

Oakland Recreation Dance Arts



(Photo by Robert Chevalier)

Frankly Speaking



A while back in this column, it was stated that an endeavor would be made to answer any query regarding our movement. If an answer couldn't be personally given a search would be made in the committee set up to handle the matter. If our editor will permit we will attempt to answer the first such question as was presented in the January issue in the form of a letter to the editor.

On pages 31 and 32 of the January Let's Dance there is a letter from Glenn E. Stubblefield. Dr. Stubblefield as many of you know, is responsible for the arrangements of such dances as Porque and Milondita that are enjoyed by many in our clubs and at our festivals. One other, "Silencio," has long been a topic of discussion within the research committee. Not being a teacher myself, but just a struggling dancer with the usual two left feet it took some delving into the problem to get an answer to the reason it hasn't been published in these pages.

On November 22, 1954, Dr. Stubblefield was informed of the opinion of the research committee by letter from the coordinator. He was informed that certain parts would have to be rewritten, which even at this date of over two years ago would result in confusion to those that had already learned the dance as originally presented. Digging even further it was disclosed that the dance itself has stirred up a controversy as to whom the arranger actually was. Another person, a woman whose name I didn't find out, threatened to sue the Federation if it was published. The whole matter seemed to be considered a hot potato and thus dictated a hands-off policy.

The research committee is composed of almost thirty people — recognized teachers and leaders and the decision reached was unanimous and not the work of any individual. Fortunately, this all happened before I took hold of the reins — 'cause shucks I don't wanna fight nohow! But in analyzing their action, it does appear to be the right course, and nothing to date has arisen to alter that opinion.

In regard to what is ethenic and what isn't — quite frankly, you could fool me. But — we are a folk dance group and our by-laws state it this way in Article II entitled "Purpose:"

"The encouragement and enjoyment of international folk dancing, including American squares hereinafter known as 'folk-dancing,' and its related arts, and the promotion of a spirit of friendship and tolerance."

There have been various composed dances that have found their way into the movement, many of which belong in the ball-room classification rather than into our declared realm. Possibly some of these may have appeared through our own channels, but I, for one am for a stricter adherence to the principles we state above.

In answer to other specific questions — the Federation officers do not exercise any policing of the exhibitions that are presented at our festivals and we will be the first to concede that many that we do see are not authentic folk dances.

We are also in accord with Dr. Stubblefield that many dances that have been previously presented do bear repeating and we have considered just that. The mechanics of inserting them have been a momentary stumbling block. We would welcome an expression from our subscribers in this matter also. Would you like to have some of the old favorites rerun along with the newer dances?

He claims that history and recipes haven't sold the magazine and that extra dances will. I would like to believe that and if that is our solution to added subscriptions — for this we thank you. Still there are those among us that are interested in the "related arts" as the by-laws state, and thus the costumes, history, food, etc., will remain with us, too.

I sincerely hope this throws a bit of light on the problem and in addition the research committee informs me that their meetings are open and would welcome visitors to watch the mechanics behind your future dances.

Now shall we get back to dancing?

FRANK KANE

Marin County "Laendlers" January Party (Photo by Roy Grant)



Slovenia

By PETER E. KURNICK

In the very northwest corner of Yugoslavia, east of Italy, and south of Austria lies the neat and tidy little Alpine land of Slovenia. Here everything is green and fresh and inviting. Here the meadows are as smooth as lawns and the forests as clean as parks. Here flowers beam from all the windows and men and women always work side by side. The Slovenes are thrifty, frugal, practical and nothing is ever wasted or "gone to seed." They carry their burdens in very convenient hand carts rather than on their backs. Going into town is evidence of thought, care and skill. The outdoor shops, large markets are daily filled with village produce and with handiwork from peasant homes. Many of the homes still possess spinning wheels and even today older Slovene women make their own material which is durable and lasting. There is little splurge and outward show, but much hearty cordiality, a native sense of worth and a general use of all that nature offers.

The place that is of greatest pride in Slovenia is Lake Bled, a deep, warm lake surrounded by wooded mountains which former and present rulers of Yugoslavia still use as a summer resort. This attractive and rich resort is visited by thousands of tourists from all over the world. Another outstanding resort is Rimske Taplice and a number of others in the northwestern part of Slovenia not far from the Austrian border. The capital of Slovenia, Ljubljana, is rich with historical monuments, Ljubljana Fortress; Town Hall, built in Baroque style, and St. Nicole Cathedral. Ljubljana has its own opera, several theatres and two art galleries. Only a several minutes walk separates the center of the town from the large Tivoli Park. The famous seaside resorts, Portorož and St. Nicola, are located on the Slovenian littoral. The world-famous Postojna Cave, abounding with marvellous stalactites and stalagmites, which spreads some 20 kilometers, with its underground concert halls, something like a fairy tale world is not far from Ljubljana.

The Triglav Waltz is derived from Triglav (Three Heads) the highest mountain in Yugoslavia (2863 meters) which can be seen from a great distance. Other summits are Grintovec (2500 meters), Starzec (2300 meters), and Zaplota (1843 meters). Boys and girls climb the summits of Zaplota and gather lilies of the valley, edelweiss, and alpine herbs, which are used for medicinal purposes during the winter months.

Many of the old traditions are still being carried out today.

One particular Sunday in the year is set aside by the parish for the village, and is the most festive and celebrated event. On Saturday afternoon the village boys commence ringing the four church bells in the church tower to announce that a celebration will take place. Again as early as 1:30 Sunday morning the village boys are already in the church tower ringing the bells. The reason for such an early start is to be among the first to announce the celebration. If a neighboring village is ahead, then they stole their pride, and many times come into a conflict between the boys. The village boys go calling on their best girls cautiously to avoid waking sleeping parents, the boys knock on their favorite's windows and are presented with a bouquet of flowers to wear on the left side of their hats for the celebration.

The sound of the bell can be heard within a 20 mile area, and many have to get an early start, for they walk the entire distance along the country roads. The ones who are at home or in the fields can follow the entire mass as the village boys work in the tower bells in connection with the bells rung by the altar boys.

There is no hall in the village and the thrashing house is provided for the two-day celebration. The women prepare the best cooking and special baking just for that day, as people come from near and far. Difference in ages does not divide the young and old people. Music is accordion and clarinet. Dancing is mostly polkas and waltzes, which are of a smooth style, together with a number of free style national dances. The Slovenes are hard workers and happy people, and find great consolation in singing and dancing in their country.

PETER E. KURNICK

Part of the Capital of Slovenia, Ljubljana





February Folklore

The beginning of February is the start of the Chinese New Year's festival, and although, Thursday, January 31, was the actual first day of the Year of the Rooster, which is the 4455th of the Chinese lunar calendar, festivities continue on the 1st, 2nd and 3rd of February. According to old custom, on New Year's Eve books must be balanced and accounts closed, so the streets are full of people paying and collecting debts. Traditionally, a creditor may search all night as long as one candle burns, some, not so honest creditors, have secret replacements and the candle continues indefinitely. Although firecrackers play an important part in all Chinese festivals, they are particularly necessary at the new year, when they frighten away any demons lurking about.

On New Year's Eve an offering is made to Heaven and Earth. Flowers, incense, ten bowls of vegetables, ten bowls of different kinds of meat, ten cups of wine (for ten is the perfect number) are offered by the head of the house. Then there is a feast for the family, as well as for those relatives who have died.

In the rice are ten pairs of chopsticks with the almanac for the year hung on one. On top of the rice are a mandarin orange and five different kinds of fruit and seeds, such as melon seeds, dates, peanuts, dried persimmons and filberts. Sprays of artificial flowers represent the seasons. The orchid signifies spring, the lotus summer, the olea fragrans autumn and the flowering almond winter. There are two roots of garlic tied with a red band and two twigs of juniper. Inherent in the Chinese language is the significance of these. The word for chopsticks also means "to be present," so they signify a wish that the family may be kept intact. The orange is a prayer for good luck. The seeds and flowers indicate a wish for numerous children. The word for juniper also means "honor" and its ever-green foilage stands for longevity.

And so the Chinese begin the new year with the confidence and joy that come from the blessings of the gods and the goodwill of their fellowmen.

February 2nd is Candlemas Day. The folklore regarding Candlemas is widespread, for the festival originated in early Christian history when a Pope set aside the day to replace the Roman festival Februa. It also replaced local pagan spring rites in many countries.

It derives its name from the custom of blessing candles in the churches. Before the reformation in England, a meaning was attached to the size of the candles and the manner in which they burned during the procession; in addition, the remaining parts of the candles were supposed to possess strong supernatural powers. . . . It is still considered bad luck to leave up the Yuletide greens after Candlemas Day; while another English custom was to kindle a branch from the Yule log on Candlemas, let it burn 'til sunset and then quench and put it safely away to use to tend the Yule Log the following Christmas.

In Hungary, every family has a candle blessed in church and these candles are carefully preserved as talismans against sickness, storm and death.

In Mexico, February is the traditional month for planting. It is believed that any seeds planted on Candlemas Day will flourish into fine plants. It also corresponds to the time of the ancient Aztec New Year festival. Christian observances also play a big part on this occasion. A party is usually held by the godfather and godmother on the last night of the Christmas "posadas;" and the representation of the Christ Child is taken from the manger where it was placed on Christmas Eve, is carefully clothed, and laid on a tray decorated with flowers.

In our country, Candlemas Day is popularly called "Groundhog Day." The belief is that the groundhog will awaken from his

hibernating slumber, come out of his hole to look for his shadow, and if he finds it, will return to his hole. However, if the day is dreary, and there is no sun to make a shadow, winter is supposed to be at an end and the groundhog can end his hibernation. Actually this custom originated in Germany, and is typical of the weather prophecies which are always associated in some parts of the world with certain festivals. In Germany, the custom centered about the beaver, bear, or other hibernating animals. A brilliant sun on Candlemas was considered bad luck. There is a German saying that a wolf would be more welcome in the stable than the sun on this day.

The Basque people who live in the Pyrenees Mountain region of France and Spain have a traditional celebration on the Sunday which follows Candlemas Day. An enormous shaggy bear emerges from the river and charges into a group of people in grotesque costume. After the bear has danced, snatched at pretty girls, and torn at the grotesque costumes, he is enthroned while his "trainer" dances before him. Then the trainer puts a cloth around the bear's neck, takes up a hatchet (and an apple for soap) and "shaves" the bear, while the crowd roars in appreciation. As the bear leaps at another maiden, the costumed hunters "shoot him down." In wild delight, everyone dances around the carcass and presently the Candlemas bear is borne away to dirgelike music. As the sound of bagpipes, woodwinds and drums die away, the village people take up their dance again. They feel that something important has happened. The old weakened forces of winter have been routed and the new, vigorous spring will bring luck and prosperity.

February 14th is the occasion of the popular lover's festival — St. Valentine's Day. I think the origin of this day is very interesting, for it dates all the way back to an ancient Roman festival, at which young people drew names from urns to determine their "true loves." St. Valentine was beheaded at Rome in 269 on the eve of this day and the early Christian fathers named the Christian feast for him in an effort to combat pagan customs.

But drawings by lot, continued and St. Valentine became, in common usage, a patron of lovers. Everyone knew that on this day birds and animals chose their mates. Everyone knew that the first young man a maiden saw on February 14th was her true love. Five bay leaves pinned to the pillow in a neat pattern guaranteed dreams of one's sweetheart. Names written on paper, wrapped in clay and dropped in water would sink — except the name of one's true love, which would rise to the surface. The first rhymed love letter to be called a Valentine was written by the Duke of Orleans from Agincourt, where he was imprisoned. Comic Valentines are probably a survival of the old Roman celebration.



(If any information is requested on this costume I shall be glad to write up instructions on how to make them and give out references, etc. — L.L.)

Costumes of Slovenia

By LINDY LANDAUER

The Slovenian costume is one that is very little known among folk dancers or even among the Yugoslav addicts. Paradoxically, it should be one of the simpler costumes to reproduce for folk dancing.

The woman's costume has a long, dark colored skirt, ankle length and about three and a half yards around. It is made of a silk-like taffeta and sometimes has an embossed design. The apron is made of a similar material and is nearly as long as the skirt. The colors used are dark blue, green, brown or black and the apron is usually a different color than the skirt. There are several types of bodices worn but all are cut on the same general pattern, low and plain in front, low around the arms and high in back. The materials are, (1) the same as the skirt and apron, though a different color, (2) black velvet with small flowers embroidered on it, and (3) a wool background with colored flowers embroidered all over, so that the background material is not visible at all.

The blouse is white starched cotton with full sleeves and a wide cuff (sometimes this is covered with eyelet lace). The neck is high with a tiny row of lace standing up around the neck. A large embroidered silk scarf is worn around the shoulders and tucked into the bodice, with a bunch of field flowers, in the front. The scarf has long fringe and is fairly colorful. Hanging from the waist is usually a single chain or ribbon of coins tied with the ends hanging.

The cap of this costume is a very distinctive one. It is close-fitting in the front and flares out into a stiff white, pleated halo. This older type cap is fast disappearing and now a close-fitting cap is more often seen. White cotton stockings and plain low black shoes complete this costume.

The man's costume consists of a white shirt, vest, pants, high boots and a hat. The shirt is similar to the woman's with wide cuffs and full sleeves. It has a small collar and a colored scarf is worn tied under the collar at the neck in a knot with the ends tucked under the vest. The vest is a plain dark color and made of wool, corduroy or velvet. Some vests have small and some large colored, embroidered flowers. All have brass or silver buttons all the way down the front. The pants are dark colored wool, moderately tight fitting but tie loosely about two inches above the boot top. White material shows here and is tucked into the boot. Plain black or brown riding-type boots are worn. In some parts of the country the men wear very high soft leather boots that come half way up the thigh. To complete this costume the man wears a low-crowned black hat with flowers tucked into the hat band and a short ribbon hanging down in back over the brim.



Costume of Slovenia

Folk Dances of Slovenia

Although Slovenia is a part of Yugoslavia, most of its folk lore and culture is almost identical to the Austrian. Until 1918 Slovenia was a part of Austria. Geographic, and to some extent ethnic, divisions are the "Black Slovenia" so-called because the inhabitants of this alpine region wear black or Tyrolean-type costumes, and the "White Slovenia" since the white costumes (similar to their Croatia neighbors) prevails. Naturally regional pride, if not a little rivalry exists, although a folk song tells of a girl wanting to marry someone from the "White Slovenia" because "I would be garbed in white dress."

Unlike their Croatia neighbors who dance kolos and drmeshes to tamburitza instruments, the Slovenes considered the polka, waltz, and landler, danced to accordion and wind instruments, as part of their culture.

Slovenia's mountains have endowed her inhabitants with a characteristic walking gait which is reflected in their dances. The mountaineer shifts his body weight from one leg to another in a peculiar rhythm and with a synchronous circular movement of the arms.

Two Slovenian Beauties





Young Couple of Slovenia

Square Dancing Has Changed

By JACK MCKAY

This is the thirteenth of a series of articles covering secondary fundamentals of square dance.

ENDS TURN IN (OR OUT)

Ends Turn In — Definition: From a line of four FACING AWAY from the center of the set the two people in the center of the line make an arch by raising their joined hands while the people at the ends of the lines go through the arch, moving toward the center of the set. (Since the couple who made the arch in each line are facing out, they automatically, without call do a California Twirl to face the set.)

ENDS TURN IN

First and third balance and swing
Into the center and back again
Forward again and pass through
Separate, and go around two lines of four
Forward eight and eight fall back
Pass through but don't turn back
Arch in the middle and the ends turn in
Circle four in the middle of the floor
One around and then no more
Pass through, split that couple to a line of four
Forward eight and eight fall back
Pass through but don't turn back,
Arch in the middle and the ends turn in
Circle four in the middle of the floor
Once around and then no more
Pass through to a left allemande
Right to your own and a right and left grand.

Here is another form in which this fundamental can be used.

First and third forward and back
Face your own and do-sa-do
And back right out to lines of four
Forward eight and eight fall back
Pass through, and arch in the middle
And the ends turn in
Circle four in the middle of the floor
Once around and then no more,
California Twirl to a left allemande.

ENDS TURN OUT

Ends Turn Out — Definition: From a line of four FACING TOWARD the center of the set the two people in the center of the lines make an arch by raising their joined hands while the people at the ends of the line go through the arch moving away from the center of the set.

ENDS TURN OUT

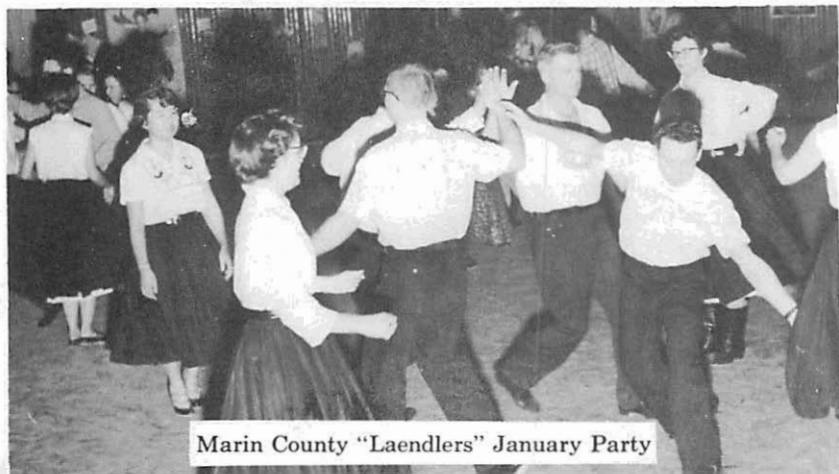
One and three go forward and back
Pass through, separate, go 'round two
Forward eight and eight fall back
Arch in the middle and the ends turn out
Around one, and Box the Gnat
when you meet your own
Pull her by, to a left allemande.

Here is a figure that uses both Ends Turn Out and Cast Off.

CROSSROADS

First couple only, bow and swing
Go down the middle and split the ring
Go 'round just one to a four in line
Forward and back you're doing fine
Forward again and Cast Off
Around just one to a line of four
Forward eight and back once more
Arch in the middle and the ends duck out
Go round just one then half sashay the girl you meet
(End people only half sashay)
Right and left through across the street
Turn 'em boys and pass through
Split the ring go 'round just one
Stand four in line we'll have some fun
Go forward and back and hear me shout
Arch in the middle and the ends turn out
Go 'round just one then Box the Gnat,
Everybody swing.

(Photo by Roy Grant)



Marin County "Laendlers" January Party

RESEARCH COMMITTEE: Omega Graham and Carol Squires

MECKLENBURG MAZURKA

(German)

A traditional dance of Mecklenburg, Germany, taught by Jane Farwell to Walter Grothe who then presented it at the 1956 College of the Pacific Folk Dance Camp.

MUSIC: Record: Telefunken T-6121-B.

FORMATION: Double circle, M on inside, ptrs facing. Closed dance pos.

STEPS: Mazurka, Waltz*, Walk*.

Mazurka step: (Directions for M, W dances counterpart). Step fwd L (LOD) with slightly bent knee, accent, (ct 1). Close R to L, (ct 2). Hop R kicking L heel toward R ankle lightly (ct 3).

		MUSIC 3/4	PATTERN
	Measures	NO INTRODUCTION	
		I. MAZURKA STEP AND WALTZ	
A	1	Starting M L, W R, do Mazurka step fwd LOD.	
	2	Step, close (M L, W R), (ct 1, 2) hold, (ct 3).	
	3-4	Repeat action of Fig I, meas 1-2.	
	5-8	Waltz 4 meas making 2 CW turns, M starting back on his L, W fwd on her R. Finish with M back to ctr of circle.	
	9-16	Repeat action of Fig I meas 1-8.	
		II. OPEN WALTZ, SHORT TURN AND CLAP	
B	1	In open dance pos, inside hands joined, free hand on hip, waltz fwd LOD M L, W R, swinging joined hands fwd at shoulder height.	
	2	Continue waltz fwd swinging joined hands back at shoulder height.	
	3	Release handhold and in one waltz step turn away from ptr, M, CCW and W, CW, returning to face ptr.	
	4	Clap own hands 3 times (ct 1, 2, 3), moving fwd in LOD at the same time, M, RLR, W, LRL.	
	5-7	Repeat action of Fig II meas 1-3.	
	8	In closed dance pos progress fwd in LOD, M, RLR, W, LRL.	
A	1-8	Repeat action of Fig I, meas 1-8.	
		III. OPEN WALTZ, BIG WALK AROUND AND CLOSED TURN	
B	1-2	Repeat action of Fig II, meas 1-2.	
	3-4	Release handhold and in 6 walking steps describe a circle away from ptr (M, CCW and W, CW).	
	5-6	Repeat action of Fig II, meas 1-2.	
	7-8	In closed dance pos cpl turns CCW in place in 6 steps, M as a pivot leads W around him.	
	9-16	Repeat action of Fig III, meas 1-8.	
ABA	1-32	Repeat action of Fig I, II.	

RESEARCH COMMITTEE: Larry Miller and Dorothy Tamburini

CLAP AND TURN

(Slovenian "Pok-Sotis")

Though Slovenia is part of Yugoslavia, most of its culture and folklore are almost identical to that of Austria because it has an Alpine terrain and because it was a part of Austria until 1918. This dance was presented at the 1953 Folk Dance Camp in Stockton by John Filcich.

MUSIC: Record: Continental 420A, Clap and Turn.
Piano: Slovenian Dance Album — W. Gaus; Chart Music Pub., Chicago, Ill.
FORMATION: Partners facing with hands relaxed at sides — any place on the floor.
STEPS: Walk*, Slovenian polka: step (ct 1), close (ct &), step with a slight dip (ct 2), hold (ct &).
Throughout the dance, M starts L, WR.

	MUSIC 4/4, 2/4	PATTERN
	Measures 4/4	
A	1	I. TURN AND CLAP Individually turn away from ptr (M CCW, W CW) making one complete circle with 2 steps (cts 1 and 3). The hall of the free ft may brush the floor (cts 2 and 4).
	2	Facing ptr with hands on hips, stamp three times; M LRL, W RLR (cts 1, 2, 3) hold (ct 4).
	3	Clap own hands in back (ct 1) and clap own hands in front (ct 3). This clapping may be doubled and done twice as fast (cts 1, 2, 3, 4).
	4	Clap both hands with ptr 3 times (cts 1, 2, 3) hold (ct 4).
	5-8	Repeat action of meas 1-4.
B	2/4	II. POLKA 9-24 In closed pos* dance 16 Slovenian polka steps turning CW and progressing CCW. Note: The Continental record does not follow the customary A-B-A-B pattern but plays tricks on the dancers, and much of the fun comes from following the pattern as set by the record. Also, sometimes an extra measure is included at the end of the polka figure during which no action is taken.

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RESEARCH COMMITTEE: Babs Ryon, Paul Pritchard and Marion Wilson

DURA

(Rumanian)

Introduced by Larisa Lucaci at Folk Dance House, New York; taught by Dick Crum at College of the Pacific Folk Dance Camp, 1956.

MUSIC: Record: Folk Dancer MH-1121
FORMATION: No ptrs necessary; closed circle, all facing slightly R, hands joined shoulder height.
STEPS: Two-step*, Running*, Stamp*

	2/4	PATTERN
	Measures 4 meas.	
C		INTRODUCTION
A	1-3	I. TWO-STEPS and BALANCE Move to R with 3 quick two-steps, beginning R.
	4	Step fwd on L, slight wt, (ct 1); step back in place on R, full wt, turning to face ctr (ct 2).
	1	II. THREES and STAMP In place, facing ctr, step L (ct 1); step R (ct &); step L (ct 2); stamp R heel without wt (ct &).
	2	Beginning R, repeat action Fig II, meas 1.
	3-4	Repeat action of Fig II, meas 1-2.
B	5-6	III. SIDEWARD RUN and STAMPS Move sdwd to L with 7 light running steps, beginning L and stepping R behind L, finishing with full wt on L (ct 1, &, 2, &, 1, &, 2, hold).
	5	Wt on L, stamp R twice (cts 1, 2).
	(repeated)	
	6	Stamp R quickly 3 times (cts 1, &, 2); hold (ct &). Repeat dance from beginning.
		Note: The melody contains 16 meas: A, meas 1-4, 1-4 repeated; B, 5-6, 5-6 repeated; C, 7-10. The dance is completed in 12 meas, so the dance will be repeated on different phrases of the melody.

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Promenade

By PEG ALLMON

VALENTINE PARTY? Sure — here is a suggestion. Take valentines or cards with valentine motif and cut each one in two pieces. Cut them irregular — around designs or across the center — but cut each one into two pieces. Have two boxes ready, and as you cut each valentine in two, put one piece into each box — one for a lady and one for a man. Then as your guests come in pin a half valentine on each, and then at a given time, have the men hunt up the other half of their valentine — and that is his partner for refreshments or a special dance.

JOHN STRONG, that popular Peninsula caller and teacher just graduated his first class of callers, which included SCOTTY HOLTHY, DIXIE WALLACE, LOU COOK, DICK ARM, STRONG, DEWEY COPENHAVER and HOWARD HILLYER.

THE STARS AND BARS of Stockton featured BILL DEAS and OSCAR WESTERN at their December Hoedown. New names — watch for these callers!

Billed as a troubador and square dance caller, GARY KIRSCHNER did the calling honors for the CARROUSEL and the HIGHLANDERS Christmas parties.

There's a new caller in the area, presented by HEPPIE and RANDY RANDOLPH — the baby, TIMOTHY, weighed seven pounds, two ounces — has a lusty, clear voice and promises to follow in his father's footsteps. Your Editor thinks that will be a difficult task as Randy is one of the finest callers in the area. Welcome Timothy!

BILL CASTNER, that popular caller from Alameda, handles the square dance end of the Biggie Jamboree TV program on Saturday nights and recently featured the CAPER CUTTER dancers from MCKAY SQUARE DANCE CENTER. Two squares participated. If your club is interested in appearing with Bill, contact him at 1335 Broadway, Alameda — enroll as a group and your club will be the featured square of the evening.

And that familiar sound of hoedown music on Market Street a couple of Fridays ago wasn't a happenstance — it was a well planned demonstration of square dancing, called by JACK MCKAY to dancers from his square dance center. The group danced on the sidewalk in front of the United Artists Theatre to add excitement to the opening of the Clark Gable picture, "The King and Four Queens." Clark does some square dancing in the picture.

Southern California Report

By GORDON ENGLER

And a happy Valentine's Day to you, too! February is really full of Federation events — at least three of them major ones.

First, there's a terrific two-day institute with none other than MADELYNNE GREENE herself. The Institute Committee is pulling out all stops for this one, set for February 23rd and 24th — two consecutive afternoons, and they are really expecting a capacity crowd. Besides, Madelynne has promised to do some of her wonderful skits, notably the hambo variations. This in itself is enough to draw a huge crowd. Add to that her dances, old and new, her course in stylings (in convenient capsule form this time, naturally) and we suspect we will have big bundles of you Yankees down in Los Angeles that weekend! It's a cinch no one down here will miss it.

Two more items not to be missed in February take place on the same day and 200 miles apart. The powers that be in Bakersfield and Holtville are each tearing their hair out, poor kids — they both knocked themselves out trying to get a different weekend, after conflicting unintentionally for years, and then both landed the same day — the 10th — again. This is really rough, but you can't fight City Hall in Bakersfield or the growth of carrots in Holtville, so there you are. All you can do is take your druthers — just make sure you get to one at least! Holtville features a trip to a carrot processing shed and all you can eat of those yummy golden vegetables, with dancing and exhibitions later. Bakersfield presents their's in the form of a series of staged exhibitions in Harvey Auditorium, and an after party.

We were talking with VIVIAN WOLL and VYTS BELIAJUS the other day, and we must say that the current statewide sounds like the best ever. San Diego certainly has a lot to offer! Maximum cooperation from the city fathers is adding immeasurably. There's Old Mexico twenty miles away, a world famous zoo (with a couple of interesting escapees showing up at the festivals), that magnificent climate, the beautiful blue Pacific next door, and a couple of surprises still under wraps. We think anyone who doesn't plan a big weekend around June 1st, is missing a lot of fun.

Inasmuch as this column had to be written during the year-end holidays to make this issue, club news is on the short side. We do know of a wild, wild Gandy White Elelephant party, where most everything nobody wanted appeared; some of it grimly useful. Pasadena had a spirited New Year's Eve party at City College, and

proved once again that nobody needs spirits, other than their own natural good ones, to have a good time. Many of the ethnic houses had big events, too; as we passed Bulgarian-Macedonian Hall, we heard the familiar strains of Pravo Horo. Even the arrangement seemed to be the same. Later we found out it *was* the same; our own XOPO record in the hands of the vigorous Bulgars! And of course, house parties, both open and closed, were too numerous to mention.

All of which goes to show that the South doesn't suffer for lack of entertainment. Just ask RUTH BITTMAN, who escaped from the North to the sunny South for the holidays.

See you next month!

GORDON ENGLER, *Vice President, South*



Five Southern California "Beauties"

Council Clips



SAN FRANCISCO

This is the month the SAN FRANCISCO COUNCIL is hosting a Warm-Up Party. February 9th is the date for a lot of fun of folk and square dancing at the Golden Gate Y.M.C.A., 220 Golden Gate Avenue, from 8:30 to midnight. We want to see every one of you on the floor, dancing. Remember, the purpose of the Warm-Up Party is to raise funds for our two-day festival at the Civic Auditorium in April.

* * * *

Three new members have been welcomed into CHANGS INTERNATIONAL FOLK DANCERS GROUP: LADELLA CROMBIE, LINDA SAARINEN, and ELEANOR POWER. One of its members, NANCY BAGSHAW, recently became a bride, and may now be recognized as NANCY PONS.

The closing of the Kolo Festival was celebrated at Changs' Friday night party, and was attended by many guests from out-of-town, including the GANDY DANCERS from Santa Monica, PAUL PRITCHARD, president of the Folk Dance Federation,

South, and his wife, RUBY; MARY and RAFAEL SPRING, from Fresno. GORDON ENGLER, Southern vice president, led the final Kolo of the evening. From Seattle, JUNE LOSCH, STAN KENDALL and his bride were present. LLOYD and EDITH DEM-RICK presided over the snack bar. JOHN FILCICH is to be complimented on his efforts in planning and arranging the Kolo Festival.

* * * *

NORA HUGHES, member of Carrousel and Changs, has returned to her home (still in bandages and braces) after having been at Mary's Help Hospital for the past six weeks as a result of a very bad accident. She will appreciate hearing from all of her friends.

* * * *

Speaking of accidents brings out another report that Chang member INEZ HUNTER is at home with a broken foot. She also, would like to hear from her folk dance friends.

VI DEXHEIMER

SACRAMENTO

Sacramento Council and City Recreation classes are running their second session, a continuation of beginner's classes for teenagers and adults. BRUCE MITCHELL teaching squares and folk dancing at Clunie and BOB SCHWEERS the same for adults at Oak Park.

* * * *

Pageant and festival committees for the March 3, "Camellia Fantasy" at Memorial Auditorium are: general chairman, BOB SCHWEERS and LAWRENCE JERUE; pageant chairman, KELLIS GRIGSBY. Advisory, MILLIE VON KONSKY; narrator, Millie Von Konsky; exhibitions, BEE WHITTIER; decorations, CARL RIGGLESWORTH and the WAGON REELERS; publicity, LOIS TABER; pageant records, HAROLD WHITTIER. Dance selections, OMEGA GRAHAM and the TANGO-ETTES; square caller, ROY BROWN; master of ceremony, JOHN HATTEL; festival records, MEL BARTELL; sound, TONY SEMONI; finances, JOHN S. MOORE.

* * * *

CIRCLE SQUARE FOLK DANCERS are hosting a Valentine party, a substitution for what was formerly an annual regional festival. It will be held at El Camino High School, on February 9. FRANK KANE is to make one of his popular sketches of some lucky person. BOB WILSON is club president and general chairman.

SACRAMENTO COUNCIL will have a teachers' institute on February 15, at 8 p.m. The council is very proud of its new directory. A sum of twenty paid Council Clubs, a complete roster of each club's members with addresses. The party and classes of each club and their place of meeting. It also includes the 120 associate members of the council with addresses and club affiliation.

* * * *

PAUL and ARTHUSIA MOORE were honored at a surprise potluck supper to celebrate their twenty-ninth wedding anniversary by the JUBILEE DANCERS in Davis. The club was also two years old the same day.

* * * *

DON and JEANETTE (Klein) MARTIN, formerly of TEEN TWIRLERS and the CENTENNIAL SWINGERS, say: "First came love, then came marriage, and now we're pushing a baby carriage. KEITH ALAN arrived December 3, weighing in at eight pounds, 15½ ounces.

CARMEN SCHWEERS

FRESNO

The folk dance T Vseries is still going strong and we hope that if any of our readers can get KFRE-TV on their sets they will tune in the program. It is set for Saturday afternoon on the show "Saturday in the San Joaquin," and the time has varied but at present it is from 1:15 to 1:30 p.m. During the latter part of December a very interesting "Christmas Customs in Mexico" was presented, with a large representation of folk dancers. On January 12th the program was entirely different, consisting of line dances from various countries. We feel that such variety gives a good picture of what folk dancing has to offer, and at the same time the selection of very danceable numbers encourages the public with the fact that they are within the reach of the average person.

On Friday, February 15th, the regular council-sponsored weekly party will be a memorial dance; all funds collected will be for the purpose of establishing a scholarship to College of Pacific in memory of AL BUMP. A committee, headed by LAWRENCE KENNEDY, has been appointed by the council president, with a representative from each club to study the scholarship situation.

Again the valley has lost a real folk dance leader in the person of RAY ALLEN of Merced, who passed away in December. He and his wife, RUTH, taught folk dancing under the Merced Adult Education Department. They belonged to the Modesto Allegros, the

Ginghams and Denims of Livingston, Circle "M" of Merced, and lately to the Romany Ring dancers of Merced. MILDRED COBURN, who herself has done untold service to folk dancing in Merced County, described the Allens as "general all-round helpers of folk dancing" and we believe this phrase incorporates so much that it is a measure of how Ray will be missed. Our sincerest condolences to Ruth.

On February 5th the INTERNATIONAL INSTITUTE of Fresno is holding its annual dinner and has asked the FROLICKERS to present the folk dance part of the program. It seems fitting that the club which owes its origin to the work of the Institute should in turn offer its dances in support of the organization which started folk dancing in the Fresno area. By the way, our council president has long been associated with the institute, which is evident by the deep regard he has for ethnic values.

MARY SPRING

Marjorie Wideman and Hector Rangel Dancing the JOTA



(Photo by Robert Chevalier)

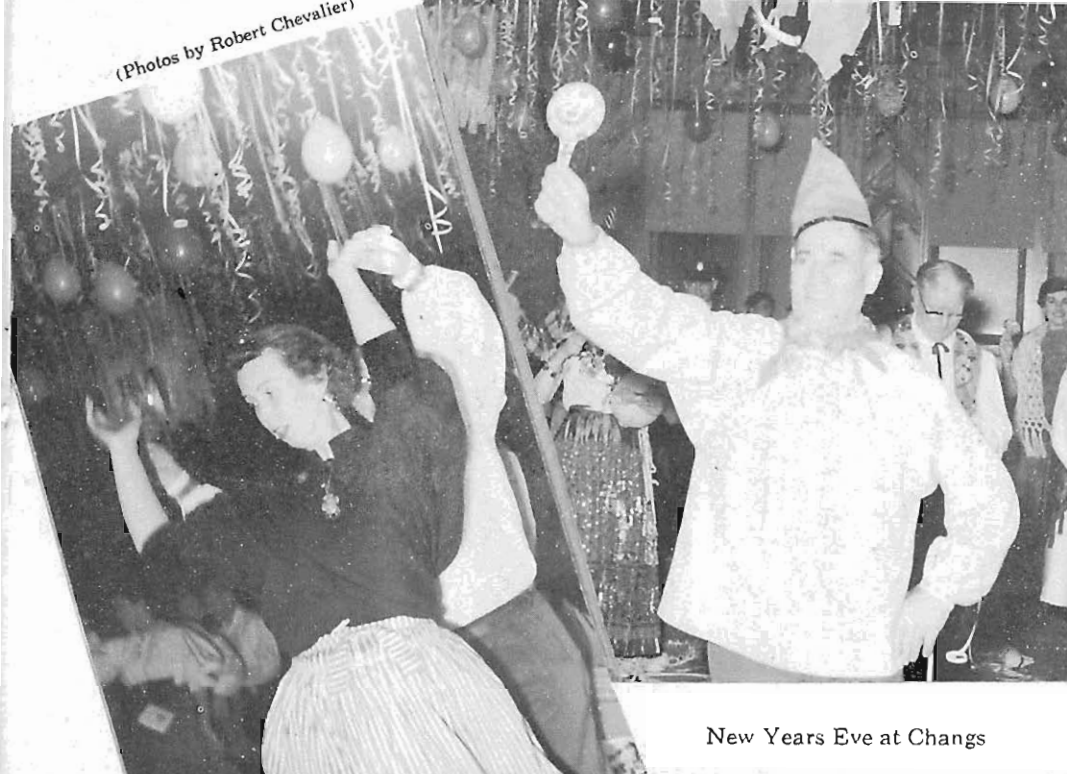
The Record Finder

Reviewed by PAUL ERFER

Time was when collectors of folk songs were considered offbeat intellectual longhairs, making a fetish of jealously seeking out the comparatively few discs of singers such as Josh White, Leadbelly, Woody Guthrie, Richard Dyer-Bennett, Burl Ives, John Jacob Niles, Josef Marais, Pete Seeger. Today all these fine American singers have been collected into many LP albums on a variety of labels. Furthermore, the newer group of balladeers are not being overlooked by the major record companies as well as the special discs. On Victor, you can hear Harry Belafonte in three excellent albums offering a variety of American folklore (LPM 1022, 1150, 1248); also William Clauson whose superb guitar accompaniments reveal a more than average secondary talent (LPM 1286). Elektra Records presents an array of singers that include Cynthia Gooding masterfully giving songs in Turkish and Spanish (EKL 6), in Italian (EKL 17), in Mexican dialect (EKL 8), and a set of old English ballads (EKL 11); Jean Ritchie in the songs of her native Kentucky (EKL 2, 22, 25); Alan Arkin in Folksongs and 2½ That Aren't; Susan Reed with her lovely Irish harp in old airs from England, Ireland and Scotland (EKL 26). Riverside Records lists an imposing folklore section with Irish Songs by Patrick Galvin (12-604, 608, 613, 616), Scottish songs by Ewan McColl (12-605, 609, 612), and an assortment of American and British ballads by A. L. Lloyd, Paul Clayton, John Greenway, Milt Okum, Ed McCurdy, Bob Gibson.

A new recording company, Tradition, has a roster of fine singers in various traditions: Spanish Flamenco (TLP 1008), Irish Songs and Dances (TLP 1004, 1006); and one of the contemporary greats in the field, Odetta (TLP 1010). Martha Schlamme, whom folk dancers will recognize as the voice in Israel recordings of Mayim, Lech Lamidbar and others, has recorded songs in several languages on Vanguard 7012, Folkways 843, Tikva 7. Hillel and Aviva, the exciting Israeli couple that has made such a hit with their unusual interpretations to the accompaniment of drums and shepherd's pipe, can now be heard on Concert Hall 1228, Folkways 841, Riverside 803, Tradition 1002. With the tremendous catalog of Folkways Records, you may choose your folksongs from almost every country in the world, sung authoritatively in the native tongue, and in most cases, very entertainingly withal. We have given but a meager sampling of available material in the folksong field. Dancers, when they get weary of whirling and cavorting, can sit and listen to some songs and thereby expand their knowledge of folklore in many languages; words to the songs generally are included with the album.

(Photos by Robert Chevalier)



New Years Eve at Changs





At Kranjska Gora, Slovenia, the houses are somewhat similar to the chalets of Switzerland. The upper stories are made of weather-blackened wood with steep roofs to shed the snow.

EDITOR'S CORNER

Dear Miss Molinari:

I just finished reading the "Frankly Speaking" article in your new issue of LET'S DANCE. Surely you are in a quandry to know what people want in their magazines as we so seldom take the time to write and tell you how much we appreciate the wonderful efforts LET'S DANCE has made in making material available. There is no other regular and current source that I know of to learn about the folk cultures of the old world and the new. I read it regularly and find something of value in every issue. So sorry to see the size of the publication reduced, but I do hope you will continue to retain the magazine as a contribution to cultural arts and not just a directory.

Please do not ever discontinue the grand articles you have always carried on customs, costumes, and people. Just to dance is not enough. We need to know as much as we can get ahold of on the historical, social and cultural significance of countries of the world and their dances, music, art, literature, food, festivals. We need to know them in the proper perspective as they live today in relation to their folk lore. Many tend to think of people of our foreign lands only in terms of the way they lived and danced many years ago.

Of course, your local subscribers have a natural interest in a directory and articles about their own clubs and doings in California. But if LET'S DANCE should reduce its publication to this mechanical type of reporting, as have so many of our dance magazines, those outside of California will have no reason to continue the subscription.

To me it is not the quantity of dances published but the real contribution the dance makes to the group or the individual in terms of knowing the world's people better as well as enjoyment of the beauty of the dance and music.

A great many teachers use LET'S DANCE through libraries, if not through personal subscriptions, for a reference to background material on folk dance for a reliable source. Many post these articles and pictures. I have found my folk dance classes tremendously interested in this material. We often use it as a required reading for our majors in physical education and dance.

I am so happy with your article on the Kolo from Belgrade. We have seen these groups on television. I am looking forward to seeing the min Seattle during November. It is wonderful to be able to read about them in this way.

Keep up the good work — it is not a small task! Congratulations to your fine research workers — my best wish is that they will keep working to help us enrich our lives. Sincerely,

JANE A. HARRIS,

Assistant Professor of Physical Education, WSC.

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CALENDAR OF EVENTS

CARMEN SCHWEERS

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Federation Festivals

FEBRUARY 9—SATURDAY Bakersfield
8 p.m., Harvey Auditorium, 14th and G Sts.
Hosts: Circle Eight Folk Dance Club.
After party at Cy's at 18th & Eye Sts.

FEBRUARY 17—SUNDAY Oakland
Place: Oakland Auditorium
Hosts: Oakland Folk Dance Council
Theme: Mardi Gras
Chairman: Harry Ahlborn
Council Meeting, 12:30; dancing, 1:30-5:30, 7:30-?

MARCH 3—SUNDAY Sacramento
Memorial Auditorium, 16th and J Sts.
General Chairman: Bob Schweers and Lawrence Jerue
Pageant Chairman: Kellis Grigsby
Theme: "Camellia Fantasy"
Hosts: Sacramento Council Folk Dance Clubs
Council Meeting, 12 Noon; Pageant, 1:30;
Dancing, 3:30-5:30 and 7:30-10:30

APRIL (date to be announced) Long Beach

APRIL 7—SUNDAY San Francisco

MAY 19—SUNDAY Santa Rosa

MAY 30, 31, JUNE 1, 2 Statewide
Place: San Diego, Balboa Park
Time: Anytime
Chairmen: Vyts Beliajus, Vivian Woll
After Parties, Special Events, Trips to Mexico, Surprises Galore

JUNE 23 Westwood

AUGUST 10 Santa Barbara

GORDON ENGLER

762 Heliotrope Drive, Hollywood, Calif.

Regional Festivals

FEBRUARY 8, 9, 10 Holtville
Theme: Carrot Festival
Chairman: Faye Manley
Time: 1:00 p.m., the 10th
Dancing Saturday night also

Special Events

FEBRUARY 9—SATURDAY EVE Sacramento
El Camino High School, El Camino and Eastern Avenue
Hosts: Circle Square Folk Dance Club
Chairman: Bob Wilson, club president
Valentine Party

FEBRUARY 9—SATURDAY San Francisco
YMCA Bldg., 220 Golden Gate Ave.
Hosts: San Francisco Council of Folk Dance Groups
Chairman: Bob Harder
Fund raising party for April Federation Festival

FEBRUARY 23, 24 Los Angeles
Teachers Institute
Madelynn Greene
New and Old Dances, Stylings

APRIL 27, 28 Los Angeles
Yugoslav Festival
Language lessons, needlework, movies, songs,
two performances of show "Echoes of Yugoslavia," dancing, dancing, dancing.

* * * *

European peasants never wear white boots—black, brown or red—some times ornamented with colored strips of metal or fur, but never white.

* * * *

Flowered and beaded headdresses are, in most European countries, worn by the children and unmarried girls.

* * * *

In Hungary, the saying: "She remained in her crown" (flowers, beads, or ribbons) is a polite way of saying: "She is an old maid."

