

# Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

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# Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING JAN. 1954

VOL. 11 NO. 1

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# Let's Dance Calendar

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## Federation Festivals

JANUARY 17, 1954, SUNDAY Pasadena  
Civic Auditorium, Green and Garfield  
(2 blocks east of Arroyo Seco Freeway)  
A mid-winter festival sponsored by the Pasadena Co-op. Council Meeting: 11 a.m. Dancing 1:30 to 5:30 p.m.

JANUARY 24, 1954, SUNDAY San Jose  
San Jose Civic Auditorium  
Chairman: George Murton, Jr. Council Meeting: 12:40 p.m. Dancing 1:30-5:30 and 7:30-10:30 p.m.

FEBRUARY 14, SUNDAY Oakland  
Oakland Auditorium  
Chairman: Jim DePaoli. Council Meeting: 12:30 p.m. Dancing 1:30-5:30 and 7:30-10:30 p.m.

FEBRUARY 26, SATURDAY Bakersfield  
Harvey Auditorium  
Sponsored by Kern County and Bakersfield City Recreation Commissions. Hosts: Circle Eight Folk Dance Club of Bakersfield. Dancing 8 to 11 p.m. The first hour and a half exhibitions presented on the stage, followed by general dancing on the stage.

MARCH 21, SUNDAY Ojai  
Place to be announced  
Chairman: David Young.

MARCH 28, SUNDAY Sacramento  
Sacramento Memorial Auditorium  
Council Meeting: 12:30 p.m. Dancing 1:30-5:30 and 7:30-10:30 p.m.

## Regional Festivals

JANUARY 16, SATURDAY NIGHT Salinas  
Salinas Armory Building  
Hosts: Salinas Jeans and Queens. Sponsored by: Monterey Bay Area Regional Council. Dancing: 8 to 11 p.m.

JANUARY 17, SUNDAY Corning  
Corning Memorial Hall  
Hosts: Hi! Squares Club (Red Bluff). Sponsored by: Golden Empire Council. Dancing 1:30-5:30 and 7:30-9:30 p.m.

JANUARY 17, SUNDAY San Francisco  
Glen Park Recreation Center  
Chenery and Elk Streets  
Hosts: San Francisco Folk Dance Carousel. Sponsored by: S. F. Recreation and Park Department and S. F. Folk Dance Council.

JANUARY 29, FRIDAY Santa Barbara  
McKinley School, 600 Cliff Drive  
Chairman: Ernest Shilling. A community Folk Dance Festival, hosted by the combined Santa Barbara groups.



# Your Host Cities

## PASADENA

Sunday, January 17, will find southland folk dancers wending their way toward Pasadena, the city called by the Indian name of "Woeguan Pasadena—the Crown of the Valley." Here in the large Civic Auditorium located at Green and Garfield (just two blocks east of the Arroyo Seco Freeway) they will enjoy an afternoon of favorite dances. Their hosts will be the Pasadena Folk Dance Co-op, one of the oldest groups in the south. Don Landauer, festival chairman, and his committee members have arranged many interesting displays stressing the Festival theme of "International Travel." Also he has been promised that the dance floor will not be freshly waxed.

The City of Pasadena is a very appropriate site for the January Festival. First, the city itself was founded in January, 1874. Originally part of the old Rancho San Pasqual, the land for the city was purchased for the staggering sum of \$6 an acre. Next, Pasadena is internationally famous for two more January events, the Tournament of Roses Parade and the New Year's Day football game. The Tournament of Roses was first held in 1889 with "flower-covered carriages drawn by high-stepping horses." Now the motorized floats span the width of Colorado Street and engineers and designers as well as nurserymen work for months to produce the elaborate and animated structures. No artificial flowers are permitted, so the floats cannot be completed until the last few hours before the pre-dawn lineup. Originally the parade was followed by a chariot race at Tournament Park, opposite the California Institute of Technology. In recent years the chariots have given way to 22 strong young men and true who battle up and down the field at the Rose Bowl for the honor of their school banner instead of a "faire ladye's scarve."

Unfortunately the Pasadena Folk Dance Co-op was not founded in January. It was in October of 1941 that Sid Gottlieb, an ardent folk dancer working toward his Ph.D. degree at Cal Tech, gathered together dancers from several groups

*(Continued on Page Eight)*

## SAN JOSE

The Pasadena City Hall

In January we are prone, like Janus the two-headed God, to look both backward and forward—backward to old customs and historic happenings that have brought us a vast heritage of folklore and forward to coming events as they loom on the horizon.

Situated fifty miles south of California's "Golden Gate" is the historic city of San Jose. Since its settlement by Spanish adventurers, its hospitality and healthful climate have enchanted visitors to "The Garden City of the West."

Founded as "Pueblo de San Jose de Guadalupe" under the King of Spain, November 29, 1777, San Jose was the first civil settlement in California. The first American flag was raised on July 14, 1846, and delegates to the State's first legislative convention in 1849 chose San Jose as the first capital. On March 27, 1850, the Pueblo became the City of San Jose.

Against a gorgeous background formed by nature, Spaniards, Californians, Russians, Swiss, Germans, Portuguese, Italians, and pioneer Americans have passed and imparted the traditions of their romantic history to the "Valley of Heart's Delight."

From a settlement of squatty adobe buildings, San Jose has grown to a metropolitan city. Diversions of every type are available. Nearby is the Mount Hamilton range with its silver-domed Lick Observatory. In the eastern foothills lies Alum Rock Park, a 687-acre municipal playground. The Rosicrucian Order with its Egyptian-type architecture, its Oriental Museum, Egyptian Temple and Planetarium is also located in San Jose. A few miles from the city is the world's most enigmatic building, Winchester Mystery House. Edwin Markham's home remains a memorial to the famous author of "The Man with the Hoe." San Jose State College is the oldest public educational institution in California and the largest of the state colleges. San Jose is also the site of the Santa Clara County Fair, where more than 200,000 people

*(Continued on Page Thirteen)*

## Special Events

JANUARY 30, SAT. NIGHT San Francisco  
Mission Dolores Belles & Beaux Auditorium,  
3351 - 16th Street

Warm-up party for April 1954 Federation Festival. Hosts: Portola Bailadores and Mission Dolores Belles & Beaux. Sponsored by: San Francisco Folk Dance Council. Dancing: 8 to 12 midnight. Exhibitions and refreshments.

JANUARY 31, SUNDAY Vallejo  
Veterans' Memorial Hall.

March of Dimes Jamboree for Polio Fund. "Jonesy" Jones, caller. Dancing: afternoon and evening.

## Teachers' Institutes

JANUARY 17, SUNDAY Oakland  
Oakland High School

Chairman: Marvin Jerve. Dancing: 1 to 5:30 p.m.

## CONTRIBUTIONS

Contributions of articles, drawings or pictures are welcomed by the Editor.

Please send to 1382 San Anselmo Ave.,  
San Anselmo, Calif.

Cover  
for  
Jan.



Austrian group at World Festival.  
Photo loaned by Millie von Konsky.



# Mexican Fiestas and Fireworks

Aside from the well-known attractions in Tasco—such as its quaint cobblestone streets and marvelous silver work—fireworks here are of special interest, and may be seen on frequent occasions. The Tasqueños, like all good Mexicans, celebrate all their religious and patriotic fiestas, and the important events in their lives, in the noisy and sparkling company of firecrackers. Firecrackers celebrate the day of Patron Saints. Firecrackers in baptisms, at weddings, at funerals. Firecrackers almost every day. In abundance, such as in few places in the country. Also, as in few places, the fireworks of Tasco are an ostentation of skill and ingeniousness. Almost without doubt it can be said that they are the best made at the present time. Seeing them is really worth the experience.

The fireworks constitute a whole ceremony. The firecrackers go from the house of their maker to the square where the fiesta is held, accompanied by a loud band of wind instruments which, indefatigable and out of tune, continues to play during the entire time that the fireworks are being put together, and then when the showy "castles" and playful "bulls" are being burned. The family of the fireworks-makers divides the work among all the members, each one faithfully fulfilling his job. The most important part is played by the person who, with a long reed, takes care that the mechanisms don't jam and that the fuses don't go out, so that the gears run smoothly and the result is a success. And, as we will see further on, the technical ability is not the only admirable thing in these works of popular art, but (as always with everything authentic) the fireworks express, also, the artistic and critical sense of the people, their liking for the color and forms and their artistic creativeness. Another interesting phase that the pyrotechnical shows present—and perhaps the most important, as their animator, as their spiritual informer—is the sense of magic that the people bestow upon the fireworks. Since the first gunpowder burst, scandalizing the virgin skies of pre-conquest America, the Indian saw a great hidden power in those strange noises, by means of which, even today, he believes he can drive away evil spirits.

Apparently without any special reason, the

old and traditional industry of pyrotechnics has been conserved almost intact. There are two or three families that have dedicated themselves to fireworks for generations, and are still organized as in remote colonial times. That is, the work shop is installed in the house of the master fireworks-maker, where the apprentices live, until—once the trade is learned—they leave, to go "blow up" by themselves. The manufacture of these firecrackers and of other fireworks is carried out entirely in the workshop, and in the most elementary way imaginable. Everything is manufactured—from the powder, in various qualities, to the grotesque cardboard figures, which complete the finished figures. The tools consist only of hands. Scientific knowledge is non-existent. Work is done, as the craftsmen themselves describe it, "literally," based on a few formulas, more of alchemy than chemistry, learned by memory from oral tradition. Everything else is created through the artist's fantasy.

A great variety of fireworks comes out of the workshop. From the simple giant firecrackers, which only know how to burst noisily, to the "bulls" and the fantastic and complicated "castles" — maximum pyrotechnical creation—where the best fireworks artisans of the city compete.

The "castles" are for great occasions. For the most outstanding fiestas of Tasco, such as those of Santa Prisca and San Sebastian—Patron Saints of the town—January 18 and 20; the fiesta on the fourth Friday of Lent, in the chapel of Veraacruz; in August, the fiesta of Padre Jesus; the 15th and 16th of September; and, in December, the day of the Virgin of Guadalupe (Dec. 12). Generally, the "castle" is burned at midnight, but economic possibilities permitting, two are burned, one at midafternoon and one at midnight.

"Castles" are of two classes—for night and for day. For night are those with lights. The fantasy of the fireworks-maker invents constellations, based on colored and white "rain" that—against the dark background of the sky—makes fleeting competition with the stars. This is the fiesta of fire and light. On the other hand, "day castles" are more interesting because of their subjects. They are made of polychromed cardboard figures in all sizes.

These figures are moved by "jet propulsion," at different speeds, with incredible reed-mechanisms. A greater contribution of artistic sentiment on the part of the artisan goes into these figures. There is creation in the subjects. They are inspired in the wide and inexhaustible field of everyday life, domestic and religious, and in the public and social events of the day. These events are treated in a personal manner, intentionally, praising them or criticizing them, according to the ease in question. It is true that sometimes figures of the "castle" type are merely decorative, but the majority of the times they have a meaning which passes unnoticed, because one gives attention only to the movement and the detonations. A clear example that many times these representations surpass the purely formal and external aspect is that of one of the "castles" that was burned to celebrate Padre Jesus. As this was during the past world war, the situation was taken advantage of, and a hard-fought battle was represented—and with planes. From one of these alighted, triumphantly, the figure of Padre Jesus, with a sign in his hands which read: "Peace be with you," making an allegory of values postulated by religion, and propaganda in pro of peace. Also, on Independence Day (September 15) the national flag is glorified after a bloody battle with the "Spaniards." Criticism is felt in the representation of other scenes such as: "the woman pulling her husband's hair"; "certain types of tourists" with figures now whirling around madly, finally flying apart because of a big cracker that burst inside; the "bicyclist"; "the horseman of the spirited character," and many other personalities.

Without becoming real works of art, these "castles" have an unquestionable value, especially theatrical; furthermore, the representations that they form are of authentic historical inspiration and critical sense. All this within the characteristic notes of popular art manifestations: strong coloring, ingenuity in form, simplicity in composition, and faithful attachment to the models of reality.

(NOTE: We are indebted to the Pemex Travel Club bulletin for this interesting article on Fireworks by Gregorio De La Garza.)



# Mexican Costumes

Our colorful next-door neighbor has several national costumes. The best known, of course, is the Charro costume of tight-fitting trousers and short jacket heavily braided and embroidered, topped with the characteristic huge felt sombrero embroidered in gold and silver. The Charro is primarily a horseman and his costume usually harmonizes with his elaborate mount, a carved leather saddle chased with gold and silver.

The woman's dress comparable to the Charro's, and probably as well known, is the China Poblana costume. The skirt is long and full, of red flannel with a black design on it and covered with many sequins to form a sparkling pattern. With this is worn a white blouse with a brightly embroidered or beaded square yoke and a fine rebozo (which is described below) worn over the shoulders, usually crossed in back and the ends pulled under itself at the waist in front. Earrings, bracelets, beads and ribbons and flowers in the hair complete the costume.

The peon's costume, however, is just as purely Mexican and as characteristic. The peon's wife wears an ankle-length full cotton skirt over several petticoats. Tucked into the skirt is a low-necked collarless blouse gathered full at the neck and short-sleeved. These may be in any gay color or combinations of colors. The blouse is usually white with lace, ribbons and colored bands used as gay trimmings. Her hair is usually in two long braided pigtails. Her head is covered with a rebozo, which is a long narrow shawl usually in navy blue, purple or black, but interesting and arresting because Mexican women know how to drape them so gracefully over head and shoulders.

The peon wears a pajama-like suit of cotton. The shirt is usually collarless and can be worn either tucked in or the shirttails pulled tightly about the waist and tied in a large flat bow or knot in front. The shirt may be in a gay shade



—brilliant purple, red, pink, yellow or any gay color. The trousers are worn long and loose or may be rolled up as high as the knee and fastened tightly about the leg. Sometimes a gay sash is wound about the waist. Every peon has his protection against weather. It is a woven blanket beautifully designed and worn by putting the head through a slit in the center. The sombrero may be embroidered with bright-colored string or simply plain, but always large—so broad-brimmed that it keeps off the sun and rain and carries articles while be-

ing worn. Men almost never go bare-headed. There is one gesture, however, as gracious as any in the world, that is most impressive. Even though the peon may be dirty and ragged, yet when he takes off his broad-brimmed hat and makes a low bow, he makes you feel that in heart he is a gallant courtier, a real gentleman, rich in manners, if poor in money.

—By Grace Perryman, reprinted from the November-December, 1944, issue of LET'S DANCE.





# Pa Goes to Mexico

Letters written by Lawrence A. Chevalier while on a vacation in Mazatlan

Independence  
Day Parade,  
November 20,  
in Mazatlan,  
Mexico

Guadalajara  
November 8

Dear Ninos:

Got here at 3:30 this afternoon after an eventful bus ride from Agues-Calientes, a three-hour bus ride. When about half-way here we slammed into a cyclist and he was badly hurt. Do not know whose fault it was, but a policeman came and arrested the driver and the bus, then took all of us into the first town to the local police station. It seems that the poor driver gets put into jail, guilty or not, until his trial. We had to get into another bus, a second class bus; it was rough riding the rest of the way.

I have lots to write about but will put it off as I am tired tonight and do not feel like writing a long letter. Never felt better and everything is different. Will tell you later.

PA

\* \* \*

Mazatlan  
November 13

Dear Ninos:

Well, at last I have found it. This morning I looked around and found this place—La Siesta. It is new and smells of lime and cement yet and it is excellent. All the rooms are alike in finish and furnishings, with new furniture, good beds, and all the floors in nice grey tiles; all in good taste, so I will land here for awhile. This hotel is right on the ocean. The weather is warm, the water is just right. Mazatlan is 329 miles from Guadalajara; the bus fare was only \$3.12 on a first class bus. You pass through tequila and sugar cane plantations half way down and endless plantings of corn. I did not know sugar cane would grow at higher altitudes. There did not seem to be any down in the lowlands. You pass three or four rivers, one of which we crossed, and many villages. When you get down to the lowlands, there are cane huts all open and leaves for the roofs.

I took some pictures from the roof of the Hotel Freeman (ninth story) and will send them to you.

PA

Dear Ninos:

Well, this is Sunday. It is a day of rest and cleanliness. The sidewalks and streets have all been swept and cleaned. The people are all freshly scrubbed, the girls and women in freshly laundered dresses and the men all in clean shirts and slacks. And a nicer people would be hard to find anywhere. I went to church at 10 to the Cathedral which is nearby. It was about one-quarter full, mostly young men and women and girls. Very few men my age. But widows with their black shawls, of course. It was a low mass and most of the parishioners did not know when to stand, sit or kneel. Also when the mass was over, they started out and were leaving before the priest left the altar. Unusual. The Cathedral is beautiful with high arched ceiling and clean frescoing. An old man passed all around the church with a small basket with a handle like a market basket and would stop and make change whenever necessary. It took him quite awhile to get around.

On my way back to the hotel I found what I have been looking for—a soda fountain—and had a good chocolate soda.

Saturday night I took a walk up town to where the stores are and passed a sport shop where they have the biggest fishing reels I have seen. Also passed a hair-do shop full of women and girls. Judging from the hair-dos on parade, there must be many such places. A millinery shop would be a losing game here. The women and girls simply do not wear hats as they have hair fixed very elegantly and look far better than any hats would look. They all have coal black hair that looks as if it is the kind that sets well.

The natives are all polite and cheerful and the boys and girls are extremely well behaved. You see no rough stuff or "smart alec" boys. A vendor appeared with lots of toy balloons and he did not get very far for he was sold out in no time at all. All waited their turn patiently for a balloon—no crying or fussing—but lots of pleasure and fun when the kids got theirs. Among the children whose parents

could not buy a balloon there was no crying, just a look of longing for one. We may be, or think we are, more advanced than these people but we have lots to learn from them in their manner of life and behavior. The outsides of their homes are primitive but we must remember when they were built there was not much law and they were built to keep out the brigs and animals. The government makes short shrift of these now. The insides are clean and in many cases better than those in the United States.

PA

\* \* \*

November 20

Dear Ninos:

I guess I didn't tell you much about my stay in Guadalajara. I walked around about everywhere and took a cab to the outlying part. They have torn down a part of the Hotel Guadalajara and are building a new part. The city is in a process of being rebuilt, it seems. When they do things down here they do them right, although it is a long and painful job to do the work.

For instance, they have donkeys galore everywhere, but there is no such animal as a donkey engine. Heavy steel girders for buildings are pulled up by hand to the floors above on rough steps or inclines. I saw seven men getting a steel girder up an incline, one with a rope attached to the front or upper end of the girder, and six men along its length getting it up inches at a time. Trash and sand from the lower level, or basement, is put in baskets and carried on the head up an incline and dumped on the street to be carted away. Yes, they do have trucks, and very modern, too. Everything is done slowly and with care. Red building tile for walls about a foot square and weighing from 10 to 15 pounds are tossed from one level to another quite methodically and slowly. So, though they are replacing many of their buildings with modern steel ones, it is a slow job.

Store buildings being replaced with new buildings are used and occupied on the street level although the upper parts are not completed but are being worked on to completion. So, all in all, it is a strange mixture of the old and the new. It takes lots of man power to do jobs down here and there is lots of man power to be had so everybody is happy.

Well, this will do for tonight. Today was Independence Day here in Mexico and they had a parade. I will write tomorrow and tell you about that. Be sure to read the next edition.

PA

\* \* \*

November 21

Dear Ninos:

As I mentioned, yesterday was Independence Day and was truly celebrated in the right spirit. All stores were closed, everything was quiet and people were all freshly starched and ironed. It was mainly celebrated by a parade of school children. There was no fanfare. Just a nice, quiet and serious parade. The most notable fact, and most appreciated by



us Americans, was the total absence of political speeches. We all agreed, and we came from many parts of the United States, that it was the most beautiful and well-organized parade we had seen.

It was headed by eight Mexican horsemen in typical Mexican costumes with the large sombreros which you see in pictures but see none around the streets. Each school was headed by a drum and hughle corps from that school. They were all very good, having been trained and drilled by the local army men stationed here. Each school had banners and flags and distinctive clothes or uniforms, and each carried something bright to exercise with, such as lots of bright colored papers about 18 or 20 inches long and an inch wide attached to a baton. Others had bright designs on cardboards with which they drilled as they marched, holding their arms first forward, then up over their heads, and then straight out front, which gave their marching much life, color and movement. The effect was wonderful. The boys and girls were in white.

The children were all serious and intent on what they were doing as if they were performing a ritual, which they were, in fact.

Athletics were given prominence. One lot of very small boys carried baseball bats and large baseball gloves. Small girls carried tennis rackets. Some carried volleyball nets stretched across the parade together with volleyballs. Then there was a contingent of very small boys on tricycles and sidewalk bicycles, girls on skates and boys on bicycles. Boys carrying oars, fencing swords; in fact, everything you could think of in the athletic line. These groups were scattered through the parade to show the activities of the children.

There were two trucks with parallel bars with four high school age boys performing on them as the parade went along. One truck with boys lifting weights.

But the drilling with the different things carried lent brightness and color to it all. About the prettiest of all was a group of girls who carried brilliant flags, each of a different color, such as vermilion, yellow, blue, green, which looked wonderful in movement.

The very little tots were on trucks. There were no majorettes, no spectacular show of any kind—all very dignified and nice. The groups were spaced so that each group as it passed was different from those ahead and made the parade of interest every second.

I couldn't believe the parade took an hour and a half but a man stopping here is a retired policeman (as he calls himself) and he timed it. He is used to crowds and estimated there were 5000 children in the parade. The wide avenue along the ocean front was crowded with spectators. I'm sorry I didn't take any pictures but had no more film and the stores were closed.

It is nine now and I have had a delicious fish dinner — dolphin caught by one of the guests which the manager persuaded the cook to fix for me. They cook fish here better than any place in San Francisco and their tartar sauce is just right. Coffee here in Mexico is not so good. I asked a Mexican about it and he said it was a combination of roasted coffee, peanuts and corn. To drink it, you take it with half hot water. To me it is palatable but sure has no caffeine in it, or so very little it does not affect your ability to sleep after drinking a couple of cups of the mixture.

PA

P.S. I'm not bothering about my Spanish. It's more fun this way.



*Village in the Sun*, by Dane Chandos. Published by G. P. Putnam's Sons, copyright 1945.

Here is a book you should really enjoy if you are at all interested in Mexico, its life and people. This delightful book deals with the author's stay in a tiny village called Ajijic on the beautiful Lake Chapala, which is located in the State of Jalisco, Mexico. The author rents a small house and begins negotiations to purchase land and finally builds a house there. To keep house for him, he hires Candelaria, who is a wonderful cook, and your month will fairly water at his description of the dishes she prepares. For you creative cooks, you will find delectable ideas for seasoning and combining foods that will surely be new to most.

You will meet Nieves, the shy little maid, and Cayetano, the mozo who works around the house and garden and helps Candelaria bargain for the household supplies. You will be surprised how much time is consumed in the purchase of so much as one egg.

The author tells in beautiful detail of the sunsets, the flowers, several fiestas and festivals, the people and their way of life. Early in July he has a birthday. Even though he has not mentioned the occasion to Nieves and Candelaria, they wake him at dawn singing the mananitas, the traditional greeting for a birthday or saint's day. On opening his door, the way is blocked by a table burdened with buckets and buckets of flowers. Huge bunches of bougainvillea, plum-zinnias, jasmine and tall, flamboyant cannas greet him.

"Behind the tables stood Candelaria and Nieves, by now smiling so broadly that the song died. Candelaria's eyes snugged and Nieves' splendid teeth flashed very white. I passed the barrage of blossom and shook hands with each."

"Congratulations. We desire you many days of these."

"But this was merely a faint echo of what happens when your friends celebrate your day. Then the music is a band, and it starts outside your window as softly as brass can, and when you finally emerge the patio will be full of people, and the band comes in, and there is no question of going back to bed again, because the band goes on playing and everybody has a nice warm drink and probably more people arrive to felicitate you."

This book requires that you read every word, for his selection of words to describe the scenes around him is beautiful. After the July rains, the wild flowers begin to bloom. This is a season of predominantly yellow flowers. There is the marigold, the flower that went from Mexico to North Africa and thus came to be called the African Marigold. Then there is the part on page 25 where he

tells of making a humming-bird feeder (which I have seen here in California) to attract the tiny birds to feed on sugar and water. "In Nahuatl the hummer is called huitztlín, and it is the most perfect name for him. It shimmers and it almost catches the whir and time-beat of his wings, which move so swiftly that they are always a blur."

This book is written as a series of chapters starting with June, and a new chapter for each month through the following May. You will spend Christmas and New Year's Day with the author in Ajijic, as well as attending with him several fiestas. There is very little description of dancing in the story but you will find enough to keep you engrossed.

Mr. Chandos writes with understanding and that untranslatable word, *simpatico*, of the little Indian village of Ajijic. You will feel you have also made new friends by meeting him, and will feel you could step suddenly into this village so different from our way of life and yet feel immediately at home.

The January 6 children's party for The Day of the Kings, which was held in his patio, tells of the making of the pinatas, the performance of the miracle play, the Pastores, and the two hundred children in the patio quietly awaiting the festivities.

"Suddenly, out of the huerta, came Cayetano and Raffles, each carrying a pinata. A shrill chorus from the children: 'Look! Look! Two of them, and there are more inside—at least four more—'. One of the children was blindfolded by the teacher who spun her around, gave her the stick, and the fun began. Guided and misguided by shouts from friends, whirling the big stick in all directions, while Cayetano, tugging and releasing the rope, made the pinata rise and fall and dance, always just out of reach of the swipes of the stick.

"When the seventh child was hurtling about the ring, Cayetano let her hit the pinata. Oranges and bananas and lengths of sugar cane poured out and suddenly what had been a ring was a squirming mound of bodies as everyone scrambled for the fruit."

After the excitement of breaking the pinatas, the miracle play began.

"The Pastores stood in two lines, one behind the other, facing us from a distance of a few feet, with their backs resolutely turned to almost the whole audience, and proceeded to act straight at us. Chanting rhyming couplets, they performed a simple dance. Two steps forward, two steps back."

Between these short reels, there were recitations telling the story of the Nativity.

I think you will enjoy reading *Village in the Sun* by Dane Chandos. Next month we would like to tell you about the sequel to this book.





# News from the South

By PAUL PRITCHARD

1603 Penmar Ave., Apt. 2 Venice, Calif.

Happy New Year, all you good folks. Got your good resolutions all made yet—and any of 'em broken? Let's get on with the news now.

\* \* \*

I see a lot of Southern Californians wended their ways up to San Francisco for the Kolo Festival and Vyts Belajus Institute. They had a great time, too. Either Vyts or the Kolos would be a good drawing card, but the combination of the two was just like a double star bill.

\* \* \*

Westwood Co-op concluded their annual Monte Vista weekend with some 150 dancers and guests in attendance. Everything in the recreational field you can think of—well almost, anyhow—and we must say that Ed Feldman and Jean Sapiro did a fine job arranging the affair. Phil Kramer and Millie Libaw are teaching the Westwood beginners' class during the absence of Dave Slater, whose mother has been gravely ill. Sincerely we hope for her rapid recovery. Operation "Dance Slab" is still objective No. 1 on the Westwood agenda.

\* \* \*

For those of you who like square dancing combined with sunshine, the 6th Annual Southern Arizona Dance Festival is scheduled for January 15 and 16, down in the city of sunshine, Tucson, where California's Arnie Kronenberger will be the featured caller. Quite a program they have lined up for the two days.

\* \* \*

The beginners' classes at Whittier Co-op are still drawing well, and every so often as one graduates, another session is started, so there is a perpetual addition to folk dance enthusiasts down there in the Orange belt. (Sounds good. Ed.)

\* \* \*

Been complaining about the lack of male dancers lately? The Gandy Daneers aren't—in fact they've just acquired two brand new additions—Jeffery Cushing and Norman Branch. Of course, it will be some fifteen or twenty years before they'll be ready to participate fully—but anyhow, congrats to pops Ernard and Lynwood, and moms Virginia and Eunice.

\* \* \*

We returned to the Memorial Auditorium in Culver City on a lovely sunny Sunday afternoon recently to find the Berendo Folk Dance Festival in progress, a real nice and comfortable program, in a lovely place to relax and enjoy the afternoon. Thanks to festival chairman Bob Moriarty and his club for a pleasant time had by all.

I hope you didn't miss the Gay Tyroliers when they appeared at the Wilshire Ebell here just recently! They had a very full program which included many songs as well as dances quite new to us. Some of our exhibition clubs would like to learn several of the dances, I know.

\* \* \*

Edith Stevenson is now teaching each Tuesday at Virgil Junior High School, beginners 8 to 9 and intermediates 9 to 10:30. Here's a chance to get your beginning protege in on the ground floor with an instructor who really knows her dances!

\* \* \*

Santa Monica Folk Daneers are planning a birthday party in February and this will be held the weekend of the 19th, so as not to conflict with the Bakersfield Festival. The group's treasurer, Billie Curse, is now a mama—I haven't heard yet if it's a boy or girl.

\* \* \*

The Junior Federation is certainly doing things now. Every couple of months they have a festival, and judging from the program sent me, they have learned a lot of dances, some of which would be strange to our regular adult dancers! Their council meetings are well covered, and each month one of our better known instructors teaches some dance or dances.

\* \* \*

One more note ere retiring—Dean Linscott, former director of I.D.C., has now joined a new group, Uncle Sam's U.S. Army. Good luck, Dean.

\* \* \*

See you all anon.

## Pasadena

(Continued from Page Three)

he had been teaching, to start the original group. Cal Tech students and teachers, some people interested in social work for the Friends Society, and others from the Sierra Co-op were the most active. The Sierra Co-op donated the use of their storeroom on Orange Grove Ave. for the dances. This soon proved to be too small, and the group moved to the Veterans of Foreign Wars Hall on Lincoln Blvd. Gradually the Cal Tech students took over most of the teaching of dances and the building of needed equipment.

In April of 1942 a constitution was drafted and accepted and elections were held to mark the start of the business year. The original constitution has been in force with very few changes until this year when it was amended to provide for a 10-member board with all officers elected instead of the original board of 5 who selected the president and vice president from their own number.

Since its beginning, the Pasadena group has grown steadily. For the first few years, dances were held every other Friday night. During the war the group changed to Saturday evenings, but returned to every other Friday when the war ended. About this time the increased interest in folk dancing prompted the group to sponsor a dance on the alternate Friday nights. This started as a request evening with emphasis on squares and contra dances, but gradually the need for teaching dances to the newer members and the confusion resulting from a teaching and a non-teaching night caused the group to change its schedule. Now dances are taught the early part of each Friday evening; intermission comes about 9:30, then requests until the end of the evening.

The actual running of the dances is handled by the manager with the help of the leaders' group. Since there is no paid instructor, the various members practice the teaching of new dances and review of old

(Continued on Page Eighteen)

Pasadena Folk Dance Co-op's presentation at the ninth annual Pasadena Festival of Arts. Left to right, Alice Scott, Don Landauer, Margaret Hutton.





# As Others See It

Excerpts from other magazines that cross the Editor's desk.



## MUSICALLY SPEAKING . . .

The fiddle is the most important instrument in a square dance band; it is adaptable and is a high quality instrument. The mandolin is a fair substitute, but is a difficult instrument to master in the square dance medium. The guitar is the second instrument in importance as it provides the basic rhythm. The accordion is of third importance because it is a fine counterbeat instrument; also it complements the singing call. The base fiddle and banjo complete the ideal combination, which is five pieces without duplication.

Signal your musicians with your hand held behind you when you want them to change the beat of the music; hold your hand palm up for faster, down for slower, and make the "O" with forefinger and thumb when they are just right! Callers should bear in mind that musicians are most anxious to please, and will do all in their power to cooperate; but like all of us they, too, are sensitive and are inspired to their best efforts when they know that the caller has some appreciation of their problems and is willing to extend them courtesy and consideration.

(Haydn McDougal, *National Capitol News Letter*, Oct. 1953.)

\* \* \*

## TONY'S TOOLSHED . . .

Has anyone paid a visit yet to this second and fourth Saturday dance at Modesto? We'd surely like a report on this interesting-sounding affair. We imagine pitchforks and the like cluttering up the joint!

*Square Dance-Where?* (new Calif. Square Callers publication).

(Tony has a really different name.—Ed.)

## MANNERS . . .

The lack of manners, especially at festivals, has come to my attention again. It is my belief that we are all about as courteous as our times. The stiff formal etiquette of the dance no longer exists; however, it just isn't right to walk away from a partner leaving her "stranded" out on the floor. The least you men can do is escort her to a seat or to where her friends are and thank her for "putting up" with you during the dance.

Mixers are partly responsible for these little acts of rudeness, for in the mixer, a partner is "wished" on you. If it is announced or understood that the partner obtained in a mixer will be yours for the next set of squares and you get in the mixer, it is your obligation to try to get into a set of squares with her. Make the best of it and see that she gets back to her friends. If you don't want to do this, don't take part in the mixer. Just be exclusive.

(John Wald in *The Roundup*, Folk Dance Federation of Minnesota, Nov. 1953.)

\* \* \*

## FROM JAPAN . . .

*Folk Dance Digest* has experienced one year since it started. And now it is the leader of such kind of activities in Japan. Now you will be pleased to know that we have begun to study Japanese folk dance and this will soon be introduced to you on our Digest.

(*Folk Dance Digest*, 3-1 GoFukubasi-Nihonbasi, Tokyo, Japan.)

Congratulations on your first year!

\* \* \*

## IDEA FROM FLORIDA . . .

Here in Florida we have recently had several interesting sessions when a couple of square dance clubs invited a folk dance club over for an exchange visit. Many new friends

were made and, of greater importance, most of the dancers felt they had shared something with others. Almost everyone had fun. (Don Armstrong in "One Man's Opinion,"

*American Squares*, October 1953.)  
(Let's try it here, too.—Ed.)

\* \* \*

## FROM SOUTH DAKOTA . . .

If you are dancing on a slippery floor, carry a small bottle of Brilliantine with you and rub a little on your shoe soles. This will prevent slipping.

\* \* \*

## SUBSCRIPTIONS

If your name is in red, and you have paid your subscription, drop us a line; our book-keeper is not infallible.

\* \* \*

## BACK TO THE BAR . . .

Have you heard about the caller that called at an Elks Club. He called, "Gents to the center and back to the bar." The men went back to the bar and that ended the dance. *Hooleyann Whirl*, South Dakota, October, 1953.

\* \* \*

## SHADES OF ENG . . .

National Capitol S. D. *News Letter* (Washington, D. C.). "Pat Paterick passed along the following gem at the last meeting: 'The five stages of a square dancer: 1. Beginner. 2. Square Dancer. 3. Too good to dance with beginners. 4. Too good to dance with anybody. 5. Back to dance with beginners and have fun.'"

(Reprint from *American Squares*.)



# Your Council and Mine



"Trail Boss" Randy Randolph, president of the San Francisco Council, calling squares at Sacramento. Photo by R. Chevalier

## SACRAMENTO

City Recreation Department folk and square dance classes in Sacramento started their second twelve weeks session on January 7. Intermediate classes continued at Clunie Club House and beginners' classes started at Oak Park.

Sacramento's Federation Spring Festival sponsored by the Sacramento Council will be March 28, 1954. The general chairman will be George Smith of Whirl-a-Jigs.

The Nevada County Nuggeteers are planning for a polio benefit dance at the Memorial Auditorium in Grass Valley on January 17, 1954. The Peace Officers plan to serve a dinner.

Sacramento Triple S club held a "Scandinavian Capers" party on Nov. 15. All the committee were Scandinavians. Chairmen were the Charles Myrnes, assisted by the Larry Amundsens and Frank Christiansens.

The Olivehurst Tango-ettes and the Yuba City Twin City Twirlers gave exhibitions at the Regional Festival in Oroville on Nov. 8. The Olivehurst Tango-ettes' monthly party on Nov. 14 drew several visitors. Members from the Romany Ring and Circle M of Merced and Fiesta Dancers of Fresno gave exhibitions for the party. All the dancers were guests of the Vanderpools at Wheatland for breakfast.

Roseville Centennial Swingers held their regular pot-luck supper and business meeting for members at the November meeting. Pot-

luck committee was the Ernie HARRISES, George Alexanders, Albina Woodward and Frank Hogaboom.

Guests for the dancing later were from the Sacramento Triple S, Merry Mixers, Wagon Reelers and Castanets. Bob and Lucille Cryder from Salinas were guests also. The Lee Robinsons had charge of the program.

Committee for the evening refreshments were "Rocky" Rothfelders and Ben Hoods. The club voted to discontinue their square party on the first Friday of each month.

Sacramento Wagon Reelers held their Christmas party and pot-luck supper at Dwyer Kelly School December 12.

Committee for the party was the George Nordstroms, Ernest Pendergasts, Eldred Pruitts and Newton Haley.

Sierra Hoedowners held their Thanksgiving party at the Missouri Flat School on the fourth Saturday of November. Guests present were from Hangtown Twirlers and Gay Greenbackers.

Davis Circle D held their first party this fall on the fifth Saturday of October (31st) in the Fellowship Hall of the Davis Community Church. Paul Moore is president, also a club caller along with Pat Mann and Bob Nash. The John Trulys were chairmen of the committee with the Verneth Drydens and Robert Campbells assisting.

Placerville Hangtown Twirlers party, the fifth Monday, Nov. 30, drew a big crowd at the Veterans Hall in the El Dorado County Fairgrounds. Guests present were from the Sacramento Ardeneros, Rocklin Dudes and Dollies, Citrus Heights Gay Greenbackers, Folsom Sierra Hoedowners, Roseville Centennial Swingers, Sacramento Merry Mixers, Loomis Levis and Laees, and Sacramento Wagon Reelers. Guest callers were "Bob" Schweers, George Seavers and Fred Gordou. Chairmen for the party were the John Carpenters with the Orville Voorhieses, Sidney Lambert and Kenneth Kirks.

On December 5 the Sacramento Merry Mixers held their Christmas party. Guest clubs invited were Centennial Swingers, Triple S and Ardeneros. The committee was the Don Roinas, "Bill" Browns and Kenneth Dixons.

Lincoln Circle Four Club held "Kids Party" in November for their members.

Los Bailadores de Monterey dancing La Contradanza de Monterey at Fresno Statewide Festival. Photo by C. F. Reed



## NORTH BAY

Last month's Federation Festival in Vallejo is now a thing of the past, but the cooperative spirit shown by the various member clubs and individuals will long be remembered. Space prohibits listing all the people responsible for this successful festival, but each one of them deserves a special "thank you" from the dancers present.

Something new has been added in Napa, through the initiative of Bill Clinton, that five-wire square dance caller from that city. Bill has leased a big hall (barn?) outside of Napa on the Brown's Valley Road, and plans to conduct his classes there in the future. There will be open square dances on the second and fourth Saturday nights, and folk and square dancing on the third Saturday night. Sounds like a natural place to dance, and should be easy to find, just 1 1/2 miles off the St. Helena-Napa freeway. Signs will be posted so no dancers are lost en route. Randy Randolph, who is slightly more than tremendously popular in the North Bay area, was the guest caller the second Saturday of December, and a capacity crowd was on hand to have a good time as usual.

We go to press too early to give election results, but both Bustles and Boots and the Vallejo Folk Dancers held annual elections in December. We'll know who's who this time next month, but right now a vote of appreciation is offered the past officers of both clubs, who have done a fine job this past year.

SUE LEMMON

## EAST BAY

All folk dancers who are interested in a program of advanced dancing are invited to attend a party to be held at Willard School, Telegraph Avenue near Ward Street, in Berkeley, at 8 o'clock on Saturday, January 9, 1954. Homemade refreshments will be served; there will be a 35 cent donation to cover refreshments. It is felt that there is a definite need for such a party in the East Bay, so if you are interested in a program of dances such as Beseda, Kamarinskaya, etc., come to

(Continued on Page Fifteen)



# VALAMIT SUGOK MAGANAK---Sometimes I Whisper

(Vah-la-mit Shoo-gok Ma-gah-nak)

Hungarian

Presented by Vyts Beliajus.

**MUSIC:** Record: Folkraft 1121A  
**FORMATION:** Single circle, partners facing (M facing CCW; W facing CW). W has arms extended fwd. hands on M shoulders. M has arms extended fwd., parallel to and under W arms; his hands are closed, palms down. M L and W R ft. free. M part described, W dances counterpart.  
**STEPS:** Czardas, Little Bell Step, Hungarian Turn\*  
Bokazo: M—Rise on balls of ft., turn heels out and click heels 3 times (ct. 1, 2, 1) sink on heels (ct. 2). W—Same as Hungarian Break Step\*

MUSIC 2/4	PATTERN
Measures	I. CZARDAS
1	Moving twd. center of circle, step sdwd. L (ct. 1) elose R to L (ct. 2).
2	Step sdwd. L (ct. 1) bring R to L without change of wt. (ct. 2).
3-4	Repeat action of meas. 1-2 moving away from center of circle, starting R.
5-8	Repeat action of meas. 1-4. (NOTE: Feet do not scrape the floor. There is a little sway of the body from the waist up.)
	II. LITTLE BELL STEP
2-4	a. Couples progress CCW in circle; M move fwd., W bwd., with 4 of the following steps, done on the balls of the ft. Step L extending R leg sdwd., leaning to L (ct. 1); step lightly on R, to side (ct. &); step L, extending R sdwd. (ct. 2, &). Repeat starting R, L, R, swaying like the clapper of a bell. The body leans at the beginning of each step and remains in that position throughout the step. Release hold and turn to new partner as follows:
5	Step sdwd. on L (ct. 1) cross R in front of L and tap on ball of R ft. (ct. 2).
6	Pivot on R 1/2 turn CCW to face new partner. (W turns CW)
7-8	Bokazo
9-12	b. Assume starting position with new partner—M facing CW—Repeat action of Fig. II, meas. 1-4 moving CW.
13-16	Dance one Hungarian Turn CW. Finish with M facing CCW, ready to repeat entire dance with this new partner.
	When the dance has been done 6 times, the record ends with 3 chords. On 1st chord M swings W over to his R in open position; then to his L arm on the 2nd chord; and back to his R arm to finish in a pose on the 3rd chord.

## The Czardas

By MIRIAM LIDSTER

Music has always played an important role in the history and development of dance. We often think of the *czardas* (tschardache) as the most characteristic music and dance of Hungary. However, if we look at the musical picture of Hungary we find that after centuries of developing from the Gregorian chant of the Christian monks, through the tradition of the national bards and minstrels of the 12th century and the German minstrels of the 13th and 14th centuries, that Hungarian music actually emerged for the first time in the 16th

century with a slow *lassu* and a quick *friss* (friska). A quieter version of this dance was the *palotache*, which century. Toward the end of the century Hungarian music was beginning to develop its present national flavor and dances with equal characteristics were making their appearance with music in German books, e.g., a *Passamezzo ongoro* in Jobin's tablature of 1572.

During the 18th century there developed the *verbunkoche* or *verbunko*, a dance which was later to be revived and considered the national dance of Hungary. The *verbunko*, which was danced by soldiers in full uniform with swords and spurs, was wild in character. It consisted of two sections, a slow

was of a more regular design and showed the influence of the Polonaise.

The *czardas* (tschardache), as we know it today, is said to be a 19th century revival of the old *verbunko* and usually consists of a slow, pathetic introduction called *lassu* and a rapid and wild dance called *friska*. F. Liszt's Hungarian Rhapsody No. 2 is a well-known example of the *czardas* music; although Schubert's *Divertissement a la Hongroise*, op. 54 (for four hands), which is little known, is considered by music authorities to portray the Hungarian spirit of music and dance better than Liszt's famous rhapsodies.

History of the *czardas*, the dance, to follow in the next issue.





# Tell It to Danny

By DAN McDONALD

4356 18th Street, San Francisco 14

Sure swell to look at our Sterling (Treasurer) Silver report to the Federation Council meeting of Nov., 1953, and see a good balance of cash on hand and the current bills, including November issue of *Let's Dance*, paid. That's a far cry from Nov., 1952, when there was no cash on hand, bills piled up and things in general in a heck of a state. I believe everyone connected with folk dancing from the rank beginners to the top-most leaders should recognize and realize a job well done by our president, Leonard Murphy, who has guided the Folk Dance Federation of California from the brink of disaster (which would have put us to shame throughout the world) to the ground where we now stand which can only be made solid by all of us pulling together in a way that will benefit us separately.

Another good-good thing happened in Sacramento, Nov. 15th—the Wagon Reelers hosted one of the finest Festivals that made you not want to go home.

Boh (*Let's Dance*) Chevalier gave us the go-sign to continue the same format this month, being too soon to get the question postcards in for answers. We have a lot to ask, but we already know the answers, hope to have a surprise for you next month.

San Leandro Folk Dancers will be dancin' four years when they party Feb. 13th, and Yours Truly Trio are dated for their March 13th party, 2200 Bancroft Avenue . . . a beautiful High School Auditorium.

Nevada County Nuggeteers Spaghetti Dance put on by the Peace Officers Association, expect 1,000 people to attend a March of Dimes Benefit Jan. 17th at Grass Valley Vet's Memorial and we hope they fill it.

Al Sanford, 846 Shotwell Street, S. F., wants groups to know he has sound equipment he will loan for free if'n you don't charge a fee—so, what more could you ask for?

Those kute Kolonial Kutups of San Lorenzo adopted your Boy Danny at their recent Year Old Party, also presented their very fine leaders, Tom and Peg Sawyer with the same Honorary Membership.

The following week Ed and Alice Larsen guested us at the Webster Weavers Party in nearby Hayward . . . both were well attended and graciously hosted.

His name is Henry Baker . . . Tuesday, Dec. 8th, we sang "Happy No. 78" to him. Henry never misses a class night or a Saturday night party or church on Sunday before a Festival. Won't guess her age, but they met just as many young'uns at Danny's classes and it looks serious except at another class which is too beginner for Henry—she dances with Elmer!

Ed Wright writes some wonderful news about the folk dance movement taking hold in Honolulu—soon the Editor will have space for it so everyone will know and realize that if Eddie hadn't found it himself before Uncle

Sam sent him, he and they wouldn't have enjoyed it. Ed is worried though as he is due back on the mainland in January and is working like the dickens to develop a leader to take his place. I know that's impossible; very few people would work as hard as Ed did with all the odds agin him.

Ed has had as his guest caller recently Mike Galli, and wrote a thrilling letter on how swell Mike did. Both these boys are self-made callers and dancers.

The big San Francisco combined pageant and festival scheduled for Sunday, April 25th, is off to a wonderful start and it is hoped thousands of new people will get the urge to try a beginner class in their neighborhood. Which brings us to the problem we are trying to overcome, that of helping those new people before they become confused and discouraged running from one class to the other—trying to cram dances before they are equipped with our way of life. Solution we think would be for areas to establish classes for Vol. A, beginners only, as a first year plan; Vol B, intermediates only, as a second year plan. Then they will be ready for those real super dances that are fun to do, when they know what to do!

Teachers could be selected for these classes from the local roster . . . some are naturals

for beginners, many are not ready for the advanced work they try and those so equipped would be in a better position to teach intermediate dancing.

Just something good to think of to secure Happy Dancing!

Oakland Recreational Dance Arts' 8th annual party, sponsored by the Oakland Recreation Department, had one of the largest crowds that have ever danced in the Diamond Roller Rink with top exhibitions in time with the tunes!

Remember the new idea now for the Question and Answer Column is a postcard deal—costs less (and maybe the questions will be easier!)

These few blurbs are, of course, to encourage the "Drive for Five" which will get your club a nice mention on the party page.

The Scandinavian Folk Dancers of San Francisco are still going strong and everyone is welcome to a real coffee-and (Danish pastry) party, the last Wednesday each month. More costumes and more fun doing the real thing in a folk dance spirit.

If this all gets in (It didn't. Ed.) I'm luckier than I have been . . . The pictures are getting bigger and some are not subscribers. HAPPY DANCING!

## They'll do it every dance

BY Phil Eng



NOW THEY'RE  
HUSBAND AND WIFE  
THEY DANCE

period

BEFORE THE "I DO"  
THEY DANCE  
AND . . .



LET'S DANCE



# JO ESTET KIVANOK---I Wish You Good Evening

(Yo Eshtey Kee-vah-nok)

Hungarian

Presented by Vyts Beliajus.

MUSIC: Record—Folkraft 1121 B.  
FORMATION: Couples facing CCW in large circle, inside hands joined, elbows bent, forearm extended fwd., W forearm resting on that of M; outside hands fists on hips.  
STEPS: Skips\*, Hungarian Turn\*  
Bokazo: M—Rise on balls of ft., turn heels out and click heels 3 times (ct. 1, 2, 3), sink on heels (ct. 4). W—Same as Hungarian Break Step\*

MUSIC 4/4	PATTERN
Measures	I. <i>DIAGONAL AND BOKAZO</i>
up beat	Hop L, raise R knee slightly bent.
1	Step R diagonally fwd. R (ct. 1) close L to R (ct. 2) repeat same steps (cts. 3, 4). The ball of ft. contacts floor before the heel.
2	Bokazo.
3-4	Repeat action of meas. 1-2, hopping R, moving diagonally fwd. L.
5-8	Repeat action of meas. 1-4.
	II. <i>SKIPPING, BOKAZO AND STAMPS</i>
1	Face partner, and move bwd. away from partner with 4 Russian skips. (In a Russian skip, the ft. is placed behind the heel of the supporting ft., knee well turned out, and the hop is slightly fwd. There is a noticeable accent.)
2	Bokazo.
3	Stamp swd. L (ct. 1) hold (ct. 2) cross R in front of L (ct. 3) pivot to L one CCW turn on ball of R ft. (ct. 4).
4	Bokazo.
5	Dance 4 Russian skips fwd. twd. partner.
6	Bokazo.
7-8	Assume Hungarian Turn Position* and dance one Hungarian Turn* CW with 4 hop-step-steps.
9-12	Repeat action of Fig. II, meas. 1-4.
13	With 4 skips move fwd. and to L to approach new partner.
14	Stamp R (ct. 1) L (ct. 2) R, L, R (cts. 3, &, 4).
15-16	Dance 1 Hungarian Turn* CW with new partner. Repeat dance 3 times (4 times in all). There are 3 chords at the end of the record. M swings W over to his R arm on first chord, open position; then to his L arm, second chord; and back to his R on third chord.

## San Jose

(Continued from Page Three)

participate in the yearly festivities and exhibits, which include folk dancing every evening.

Just as California's early settlers delighted in fiestas and fandangos, so do we today. Here in San Jose's Municipal Auditorium will be held the first Northern section festival for 1954 on January 24, Sunday, from 1:30 to 5:30 and 7:30 to 10:30 p.m. The scene will be, for that day, a winter wonderland where you are invited to dance at the "Sno Ball," sponsored by the Peninsula Regional Council whose president, John Smart, is a member of Sara-cats at Los Gatos. General chairman is

George Murton, Jr., of Redwood City, and program chairman is Ed Gault of San Jose. Square callers will include Red Fuller, Neva Johannes, Randy Randolph, Vera Hollenffer, Don Newport, Frank Tole and Ed Gault. A fine group of exhibitions is assured by the exhibition chairman, Walter Grothe.

In charge of general arrangements and decorations are the San Jose Gay Nighters, unique among clubs in the Federation for the fact that it is composed of members of eight folk dance classes in the adult education department of the San Jose City Schools. Classes on graded levels meet for instruction one night each week, and all classes meet together on the first and third Fridays for "party" night. Like many other groups, Gay Nighters concentrate on two festivals a year—one, a winter Federation or regional affair, and the other a local spring festival with emphasis on the

cultural aspects of folk dancing. Gay Nighters is governed by three officers (this year's ballots have not yet been counted), a student council of class representatives, and the group leaders, Arno Doerr, Ed and Ruth Gault, Morrie and Ina Thush and Lucy Chaney.

Other Federation clubs in San Jose are the Spartan Spinners, sponsored by the state college and led by Neva and Carl Duncan, and the Polkateers, San Jose's oldest folk dance group. In addition there are a number of non-federated folk and square dance clubs in and around San Jose.

The committee working together to assure you a good time at the January "Sno Ball" consists of leaders and representatives of clubs throughout the Peninsula: Miriam Lidster, Dot and Gene Fuller, Margaret MacCormack, Fred Hardy, Margaret and Don Newport and Bess and Fred Slater.



# NATIONAL PROMENADE

By PEG ALLMOND

The Square Dance Callers Association held its last meeting at the Dan and Madeline Allen home in Larkspur. Committees on terminology, membership, finances, round dances, square dance workshop all were heard, as well as a fine report by Bob Koppes, president of the Square Dancers Association, on the jamboree being planned for May, 1954. This affair will be known as the Golden State-wide Round-up and there will be warm-up dances to raise the money to finance it. Ray Smith of Dallas, Texas, Arnie Kronenberger of Los Angeles and Buzz Glass have already been signed up for the staff. Others will be added. Watch for more info on this in your calendar of events. Phil Hostettler is busy putting over SQUARE DANCE—WHERE? Sixty people sat down to the pot-luck supper.

\* \* \*

GROSSE POINTE WOODS, Michigan—Gladys and Bill Mitchener write that their Hayloft Club was the scene of a fine three-day session held by Eve and Ralph Maxhimer. To make it all the more interesting Pappy Shaw and Dorothy (his Taw) paid them a visit and brought with them Fred Bergiu, who made the fine records for Pappy's latest releases. In their own words, "Dorothy gave us some of her lovely poetry, Pappy gave a little talk and Fred really 'beat it out' on the piano. It was one of the nicest dances we ever had."

\* \* \*

CORRECTION: We made a mistake in our November announcement. The Night in New England is held monthly on the fourth FRIDAY instead of Saturday. November's party had six guests from Reno, two from San Diego, two from Los Angeles—in addition to the enthusiastic contra addicts from the Bay area. Remember the night—the fourth Friday of every month, Anabelle's Studio, 4117 Judah at 46th Avenue, San Francisco.

\* \* \*

Valeta and Paul Rice of the Monterey Bay area announced the arrival of David John with the following clever square dance "poem":

Six hands up and around we go  
While Daddy calls a Do-ci-do.  
David John's here on October 16,  
9 lbs. the cutest boy we've seen.  
Baby in the basket kiekieu' up a row  
One more change and home we'll go,  
And everybody sing!

Valeta and Paul are folk and square dance leaders down in their area.

\* \* \*

THE BARRONADERS of Barron Park held their second birthday party on November 7. Millie and Vern von Konsky furnished the exhibitions. Jack McKay called in the guest spot. Randy Randolph is group leader and his enthusiasm is responsible in a great measure for the success of the club's parties which are held on the first Saturday of each month.

FIESTA DE LA CUADRILLA—third annual, that is, third annual square dance festival—was held early in November, and was a successful affair from every angle. Sponsored by the San Diego Park and Recreation Department and the Square Dance Association of San Diego, it could hardly go wrong! There were callers' swapshop sessions, dance workshops in both squares and rounds. Arnie Kronenberger handled the squares and Frank Hamilton the rounds. Sam Hinton, prominent folk song singer, had a session. There was a chuck wagon feed, a style show and a ham and egg breakfast for the hardy souls who lasted that long. And, as a bonus, the Tia Juana Lions Club sponsored a "south of the border" square dance in the clubhouse at Agua Caliente! Better plan to go to San Diego next year—it will be worth your trouble!

\* \* \*

"Mister Square Dance of the United States," the title most given to Dr. Lloyd ("Pappy") Shaw, presided as honorary chairman of the Fourth Annual International Square Dance Festival in Chicago. For the first time in one of these square dance festivals in Chicago a room was set aside for international folk dances. The Dunsings, Paul and Gretel; Vyts Beliajus, Dorothy Wesson, Harold Thorsen and Emily Mucha were among the folk dance teachers featured. Contrasts and rounds were handled by Mary and Fred Collette of Georgia and Al Brundage of Connecticut, Ralph Maxhimer and Ed Gilmore of California, Manning Smith of Texas, Mac McKenrick of Pennsylvania, Don Armstrong of Florida, Dick Doyle of Massachusetts, and others gave a rounded program of squares and round dance clinics. Exhibitions were handled by Deua and Elwyn Fresh of Kansas, Roger Knapp of

Texas, Bettye and Michael Ebrlick of Chicago, Art Erwin of Detroit, Michigan, and Lucyan Ziemba of St. Louis, Missouri. Only good can come out of such a star-studded faculty. Wish I could have been there.

\* \* \*

Melbourne, Australia, goes in for square dancing in a big way—they dance 1,000 squares on a Saturday night—and it is interesting to note that even though they got their dancing from America, they do a different promenade and commands have different meanings. Cliff Dovey (long O in pronunciation) spent several days in San Francisco recently waiting for plane reservations to Melbourne. He danced with the Square Cutters and called a square for the club. Cliff said they have live music in Melbourne and he felt strange calling to a record.

\* \* \*

Charades—When the beginners' class at the YMCA in San Francisco held their party they called it a Charade Barn Dance Party, and the program was done in charades. All around the room were pictures depicting the dances, and figures and basics of square dancing. Box the Gnat was a huge boxing glove with a gnat on it or just above it. In another part of the room was a card with a box drawn on it, and in the box an indignant-looking flea. Laces and Graces—six paper lace table doilies, from which the centers had been cut, and in the center of each was a graceful figure of a girl. Oklahoma Mixer was a card with the state of Oklahoma drawn on it, and a big bottle of 7-UP MIXER alongside. Cotton Eyed Joe was a large head of a Negro, with cotton for hair and eyes. Road to the Isles—the British Isles with footprints forming paths to the isles. Clever—thought you might like to try it.

Group of dancers of Vyts Beliajus' Ateitus, Chicago Lithuanian folk dance group.  
Photo by Len Mickas





## Your Council and Mine

(Continued from Page Ten)

Willard School in Berkeley at 8 o'clock, January 9.

Mildred and Eurreth Power, Florence and Clarence Richmond, Jeannette and Al Talhot form the committee.

The East Bay Women's Dance Circle held an election of officers recently. The new president is Marge Farwell and assisting her are Ann Diggelman, vice president; Lois Carr, secretary; Gwen Heisler, treasurer; Chick MacDonald, publicity and historian; Florence Parr, sunshine; Rena La Barbara and Eda Dupin, costume chairmen; Helen Eltiste, membership pins; and Alice Crank, party coordinator.

This is an "all women" group under the direction of Millie von Konsky and assisted by Gwen Heisler. They meet every Thursday morning from 9:30 to 11:30 in the Diamond Roller Rink at 3245 Fruitvale Avenue. The membership now totals 68 and is still growing. The club is open to anyone interested in intermediate and advanced folk dancing.

There are various events that are interesting, such as a party day (with a program of the most popular and requested folk dances) on every fifth Thursday as it occurs during the year. Also, they are asked to exhibit from time to time for various organizations and members participate who wish to do so.

HAZEL (CHICK) MACDONALD

### FRESNO AIDS BEGINNERS

More and more is the attention of our organized folk dance groups directed to the beginner. The beginner is our hope for the future of folk dancing, the material for the development of more leaders and teachers, sorely needed in many areas. Now that folk dancing for adults has been withdrawn by legislative action from the curriculum of most schools, just what are the folk dancers of California doing about the problem? The problem of the beginner has instigated more discussion in the Fresno Folk Dance Council than almost any other—with the exception of where to dance in the wintertime—and we believe that both these topics are red hot issues

Nancy Vail and partner at Walnut Creek Festival. Photo by R. Chevalier



Harvard Hicks, chairman of the Statewide Festival, 1954, Long Beach, getting some ideas on a historical exhibit from Mrs. Sterling Silver and Leonard Murphy. Sterling Silver, treasurer (North), looking at a favorable financial report (left center)

everywhere else. Finally a plan was evolved whereby the Council, in cooperation with the Fresno City Recreation Department and the Valley Associated Square Dancers, will conduct a complete schedule of teaching activities during the fall and spring semesters.

The Recreation Department will secure the places to dance from the school department at cost while the Council and the Associated Square Dancers will furnish the teachers for the folk and square dance classes, respectively. Tommy Northup, who conducted a highly successful beginners class last spring and summer, will continue to teach his group, now ready for intermediate dances, every Wednesday evening in the Washington Junior High School auditorium. Wilma Graesch will instruct the new beginning class, starting with the basic steps, on Tuesday evenings at the John Muir School and in the same locale will continue to direct the Council Workshop advanced group as she has for over four years. Squares will be taught by Bill Richardson on Monday nights at the Alexander Hamilton Junior High School and by Francis Monnier at the Winchell School.

The hardworking committee who will guide the destinies of these new classes are Al Bump, chairman of the folk dance section; Bertram Garner, chairman of the square dance section; Mary Paolini, Glen and Mary Rathwick, Avedis Antranikian, and Lennie and Lorraine Parker.

Our beginners have pointed out to us the things they would like to see in their classes and perhaps they might serve as suggestions for all of us. Review and more review; a brief explanation of the background of the dances; no interruptions or discussions with the

teacher on the part of the experienced dancers, regarding the breakdown of the steps or the dances (what, you have them too?); some individual attention, without embarrassment to the beginner and with discretion, of course, so as not to delay the progress of the entire class too much.

Here's hoping for a big crop of new enthusiasts!

### NORTH BAY

The newest project of the Council has had a successful beginning—we are speaking of the Workshop where dancers in this area may learn the dances of Russian Peasant Dance caliber. The Workshop is held every other Wednesday evening at the Vallejo College Women's Gym, and instruction in one difficult dance is undertaken, with a review of the dance learned the time before. Dances scheduled to be taught in this manner are the Baily Mazur, Polyanka and Schuhplattler. A good number of dancers from Napa and St. Helena, as well as Vallejo and Fairfield, showed up for the first session, and were enthusiastic in their approval of the idea. More details on this venture will be available to other areas which might be interested.

Bustles and Boots Teen Age group has decided to meet every other Wednesday, in order to attend the Workshop on the alternate Wednesdays. Aston and Art Harvey, instructors for this vivacious group, report they dance hard and fast enough every other week to make up for the time in between. This group of teen-age youngsters really has a good time, and liven up every party they attend—which must be just about any party in this vicinity.



# Let's Dance Squares

Edited by PHIL HOSTETLER, Chairman, Callers' Research Committee



Along with many fine new singing squares, the record manufacturers who specialize in square dance recordings recently have produced several featuring brand new renditions of older dances that are becoming traditional. For real "fun" dancing include some of these old favorites in your program. The following new releases add new zest to these "oldies":

From Windsor Record Company: Red River Valley, Old Pine Tree, Pistol Packin' Mama, Golden Slippers, Sioux City Sioux.

The current new release from *Sets in Order* is "You Call Everybody Darling" and is guaranteed to pep up your crowd. Same old dance—just new music with more life in it!

## CLEAN THE KITCHEN (Hash)

By MERL OLDS, South Gate, Calif.

### BREAK:

First and third go forward and back  
Same couples star on the inside track  
Turn your corner with the left, but not too far  
You stay there, let the corner star.  
Once around that ring you go  
Turn the same with the left for a do paso  
Her by the left, corner by the right  
Her by the left, all the way 'round like a left allemande  
Dance right into a right and left grand.  
Etc.

### FIGURE:

Four ladies chain across the way  
The gents star back, the ladies stay  
Turn your gal with a left hand 'round  
Corner right, just half way 'round  
Partner left but not too far  
The boys back up like an allemande thar  
Throw in the clutch and put her in high  
Once around that ring you fly  
Turn your own with the left for a left hand 'round  
Corner right for a right-hand whirl  
Go all the way 'round with the pretty little girl  
Next corner with the left for a left allemande  
Dance right into a right and left grand.  
Hand over hand around you go  
Pass right by the gal you know  
Catch the next with a left for a do paso  
Her by the left, corner by the right  
It's her by the left, go all the way 'round  
And swing on the corner when you come down  
Promenade home with the pretty little girl  
Now you're home you swing and whirl.  
Repeat three times.

## BOX THE GNAT SPECIAL

By WAYNE WARCA, North Hollywood, Calif.

First and third half-sashay  
Up to the center and back that way  
Right to the opposite, box the gnat  
Corners left and box the flea  
Pull her by and box the gnat  
(Original partner)  
Then box right back from where you're at  
Head ladies left, go around the ring  
(Half way around)  
Head two gents left elbow swing  
Meet your gal with a right hand 'round  
(In home position)  
Corners all with a left hand 'round  
Partner right with the right hand 'round  
Gents star left three-quarters 'round  
Take that girl with an arm around  
(Original corner)  
Star promenade around the town  
Spread out wide and don't you blunder  
Raise your hands the girls duck under  
Reverse that wheel and go like thunder  
(Ladies star)  
Gents turn back on the outside track  
Pass them twice and on you go  
To the next old lady with a do paso  
(Original partner)  
Partner left, corners right  
Partner left, go all the way 'round  
To the right hand lady with a right and left grand.

## APPLE VALLEY STAR

By LEE BOSWELL, Gardena, Calif.

First and third with a bow and swing  
Go up to the center and back to the ring  
Forward again and the opposites swing  
Face the sides and circle four  
Circle four you're doing fine  
\*Side gents break and form a line  
Forward eight and back you go  
Forward again and do-sa-do  
Opposite lady with a right hand star  
Partner left, a left hand star  
Opposite lady a right hand star  
Partner left like an allemande thar  
Four gents center in a right hand star  
Back up boys in an allemande thar  
Eight Rollaway with a half-sashay  
Keep turning that star in the same old way  
Gents hike out take a walk around the town  
Meet your honey with a right hand around  
Left hand 'round the corner girl  
Pass your own without a whirl  
Turn the right hand lady with the right hand 'round  
Allemande left as you come down  
Back to your honey with a right and left grand.  
(Side gents have corner girl; Head gents have right hand lady,  
Head gents chain girls to the right of the ring to get partners  
back again.)

\*(When sides are active, head gents will break to a line)





# The Record Finder

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

Reviewed by PAUL ERFER

The new year brings with it a superabundance of novelty rounds. Windsor, always a leader in this field, is out with these three: Teton Mountain Stomp (adapted from the old "Buffalo Glide"), backed with a fresh discing of the Varsouviana on 7615. Windsor 7616 presents a couple that are proving popular, Drusilla Waltz and Waltz Carousel. Honey, the round dance of the month for December, has Pretty Baby on the reverse on 7618.

Another brand new one turns up on Star-day D-1001 to the charming waltz tune Sympathy. This, together with Steppin' in the Straw on the reverse, are creations of Texas' Roger Knapp and made under the supervision of Dave Clavner with a really fine band.

Lloyd Shaw has released Waltzing Matilda and Birthday Mixer, a pair of cute mixers with music that's a little different. It's on Lloyd Shaw X55.

Moonlight Bay on Coral 60516, Pretty Baby on Rainbow 118, Oh on Capital 2442, and Lazy Two-Step (Sleep) on Capital 2400 are a few more late additions to the rapidly expanding round dance movement.

Jonesey appears again this month on MacGregor 686 with Somebody Stole My Gal and Sheik of Araby (same without calls, 687) and on 688 with Blue Tail Fly and Five Foot

Two (without calls, 689). Great stuff.

Windsor's releases in square dance includes three new ones backed by three old ones. Yankee Doodle Boy (nice orchestral effects) together with Old Pine Tree is available without calls on Windsor 7218 and with calls by Don Armstrong on 7418. Listen to Robby Robertson give out with Sailin' Down the Ol' Green River on Windsor 7426; flipside is Four Leaf Clover. Same, without calls on 7126. And that popular caller from the West, Bruce Johnson, is heard again on Windsor 7427 doing Ball and Chain/Pistol Packin' Mama (no calls, 7127).

Western Jubilee has a new one called Mexican Joe on 582 with Caller Harold Newsome giving out on one side; reverse, music only.

Some interesting fresh hoedown music for squares has been released by Imperial entitled Poor Little Robin/The Talking Square (Imp. 1235); Chinatown, My Chinatown/Square Dance Jubilee (1236); Dear Old Donegal/Runnin' Rabbit (1237); Cacklin Hen/Lost Colony (1238).

Something different but strictly for listening is Robby Robertson's interpretation of the Square Dance Caller's Blues and Round Dancing Is Wonderful Fun, Tra-la-la, a couple of laments in folksong style on Windsor 7617. Happy New Year!

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# "FOLK FOOD"



By WILMA YOUNG

If you have often longed to make a pot of Borsch, and have been stopped by the long lists of ingredients, here is the recipe for you.

## BORSCH

Five cups beef stock, 1 onion, 2 carrots, 2 stalks celery, ½ cup tomato purée, ½ lb. cabbage, 2 boiled beets, 1 tablespoon butter, salt and pepper and sour cream. Shred onion, carrots, celery and cabbage. Fry lightly in butter, then add tomato purée. Pour little stock over vegetables, simmer gently until tender. Add finely shredded beet and remaining stock and let boil once more. Serve topped with sour cream, and rye bread.

\* \* \*

Another simple soup from Europe comes from France.

## FRENCH CHEESE SOUP

Use a good beef stock if possible (canned bouillon is a second choice). In each deep soup bowl place slice buttered French bread, cover with thin strips of good Swiss cheese (imported has the best flavor) pour stock in bowl and top with minced parsley. Serve with a tossed green salad.

\* \* \*

## NEOPOLITAN MARSHMALLOW PUDDING

(Real air pudding without wind sauce)

One tbsp. gelatin in ½ cup cold water. Let stand 10 minutes. Fill cup with hot water. Strain gelatin into 1 cup sugar, stirring until dissolved. Beat 3 egg whites, add to gelatin mixture, beat 20 minutes. Divide into three equal parts. To Part 1 add ½ cup chopped maraschino cherries; to Part 2 add ½ cup well drained pineapple; to Part 3 add ¼ cup melted chocolate and beat longer; also finely minced walnuts. Pour Part 2 into bottom or slightly oiled loaf mold, add Part 2 and top with Part 3. Chill thoroughly, unmold and serve in slices.

## BREAKFAST POND LILLIES (Strictly for the ladies)

One egg and one slice slightly toasted bread for each portion. Separate eggs, keeping each yolk in separate dish. Beat whites until stiff and pile lightly on top of bread. Hollow out the top with back of spoon and carefully slide unbroken yolk into the depression. Sprinkle yolk with salt, pepper and paprika and a dot of butter. Bake in medium oven until whites are delicately browned. This is an Easter morning tradition in many California families.

\* \* \*

## SNACK FOR MULLED WINE

One large Philadelphia cream cheese. Cream with ½ tsp orange juice, ¼ tsp lemon juice, ½ cup finely chopped glace fruit. Serve on sweet vanilla wafer with glugg or coffee.

\* \* \*

A recent issue of *Good Housekeeping* magazine contained four recipes from Sweden. If you are interested write your "Folk Food" Editor for copies of the following: Kalops, Braised Short Ribs; Plattar, Dessert Pancakes; Kalvrullad, Apple-stuffed Veal Rolls; and Apples stuffed with almonds.

\* \* \*

## GARBANZOS

(Chick Peas)

One can of garbanzos marinated with olive oil, minced garlic, salt and pepper are an extremely tasty side dish.

These versatile peas can be added to soups, used in mixed green or vegetable salads or served as a relish.

\* \* \*

Have you ever tried fried string beans? Drain a can of green beans and fry in butter until slightly brown, adding salt and pepper.

## Pasadena

(Continued from Page Eight)

dances at meetings held twice monthly. When they can successfully "instruct" their fellow leaders, they are scheduled for the regular Friday night dances. Since Pasadena is an open group, and there is always a constant flow of beginning folk dancers, the group decided early this fall to sponsor a beginners' class. This is proving to be a successful venture and will do much toward eliminating basic teaching on Friday nights.

Like all groups, Pasadena has a few pet traditions. We always have at least two squares and often a contra dance on each program. We were all extremely pleased when Ralph Page was so enthusiastically received at the Stockton Folk Dance Camp and hope that more groups will join us in enjoying Chorus Jig, Petronella and other contras. Also we have encouraged our own members to learn to call squares, and have always been well

supplied with competent callers. We are very proud that for the past four years we have been asked to demonstrate folk dances in costume as part of the entertainment at the annual Pasadena Art Fair. This year, in addition, we sponsored a booth displaying costumes made by members and their friends.

Naturally, too, Pasadena is proud of having the first president of the Southern Section of the Federation. When the Southern Section was formed in 1946, Allen Pelton, then president of the Pasadena Folk Dance Co-op, was elected president. Since that time, various members of the group have been active both as officers and committee members of the Federation. In addition, Pasadena has hosted at least one Festival a year.

So—if any of you readers find yourselves out Pasadena way on a Friday night, please come and visit us at Lincoln School, corner of Lincoln Blvd. and Peoria. We dance from 8 until 11, and we promise you a warm welcome and an evening of friendly dancing.



# Drive for 5

This is a listing of party nights or dance nights to which visitors are especially welcomed. Is your club's name here?

## SUNDAYS

### First Sundays

San Diego San Diego Folk Dancers  
Balboa Park (Recital Hall or Electric Bldg.)  
2-5 p.m.

## MONDAYS

Aptos Aptosers  
Every Monday, 8 p.m. Aptos School  
Salinas Jeans & Queens  
3rd Mondays, Hartnell College, Women's Gym  
Vallejo Bustles 'n' Boots  
Hyland School Ensign and Shasta Sts.  
First Monday  
Sausalito Sausalito Folk Dancers  
Sausalito Women's Club Central Ave.  
8:15-10:30 p.m.

## TUESDAYS

Vallejo Vallejo Folk Dancers  
Community Bldg., 225 Amador St., 7:30-10 p.m.  
San Francisco Glen Park Folk Dancers  
Recreation Center, Chenery & Elk Sts.  
First Tuesdays

San Francisco Cayuga Twirlers  
51 Lakshore Plaza, 34th Ave. and Sloat Blvd.

## WEDNESDAYS

Pittsburg Los Medanos Bailadores  
Teenage Center, Railroad Ave. (across from  
Camp Stoneman).

Fresno Fresno Vinehoppers  
Old Slab, Roeding Park, 1st & 3rd Wednesdays  
(June through September)

Oakland Swing 'n' Circle Folk Dancers  
Oakland High School (folk and square)

El Centro B-LO-C Dancers  
Veterans' Memorial Hall  
Vallejo Junior Folk Dancers  
Vallejo Community Center Amador Street

## THURSDAYS

Modesto Modesto Folk Dancers  
Eugene Boone, Res., 412 Bennett St.  
Oakland East Bay Women's Dance Circle  
Diamond Roller Rink 9:30-11:30 A.M.

Third Thursday  
Mill Valley Mill Valley Folk Dancers  
Outdoor Art Club, 1 W. Blithedale Ave.

## FRIDAYS

Stockton Kalico Kutters  
Italian Athletic Club, 126 No. Wilson Way  
Citrus Heights (square) Centennial Swingers  
Citrus Heights Community Center Hiway 40  
(1st Fridays)

Hammonton Hammonton Gold Diggers  
Grange Hall (1st Fridays)

Changs International Folk Dancers  
(No regular party nights) Beginners class  
Monday night, Intermediate on Thursdays.

Calistoga St. Helena Gamboleers  
8-10:30 p.m. Tucker Farm Center  
Centennial Swingers. Square parties (1st Fri.)

Citrus Heights Community Center, Hiway 40  
Vallejo Bustles 'n' Boots  
Hyland School Ensign & Shasta Sts.

Last Friday  
Oakland Parker Polka Dots  
Parker School 7921 Ney Avenue

## SATURDAYS

### First Saturdays

Kentfield 1st Saturday Laendlers  
Marin Junior College.  
Dunsmuir Dunsmuir Mountain Mixers

Masonic Temple.  
Sacramento Sacramento Merry Mixers  
Newton Booth School 27th & V Sts.

Senoma Valley-of-the-Moon Swingers  
Veterans' Memorial Bldg.  
Fresno Square Rounders

Danish Brotherhood Hall  
San Francisco Fun Club  
Precita Community Center 534 Precita Ave.

(1st, 3rd and 5th Saturdays)  
Richmond Richmond Circle-Up Dancers  
Longfellow Junior High School Hall, 8-12 p.m.  
(23rd St. and Bissell Ave.)

### Second Saturdays

Sacramento Triple S Folk Dancers  
Theodore Judah School, San Miguel & D Sts.  
Sacramento Circle Square Folk Dance Club  
Del Paso Manor School, Marilona & Maryal Ave.

Alameda Alameda Island Turners  
Encinal Housing Auditorium 949 Thau Way  
San Leandro San Leandro Circle-Up Club  
San Leandro High School.

### Third Saturdays

San Mateo (alternate months) Camino Reelers  
Laurel School 36th & Hacienda  
Next party November 21

Citrus Heights Centennial Swingers  
Citrus Heights Community Club, Hiway 40  
San Francisco Mission Dolores Belles & Beaux  
School Auditorium Dolores & Church Sts.

Santa Cruz Santa Cruz Breakers  
Mission Hill Junior High School  
Albany Albany Folk Dancers

Marin School Marin & Santa Fe Ave.  
Fresno Square Rounders  
Danish Brotherhood Hall, 1st & 3rd Saturdays

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## National Square Dance Convention

Plans for the 1954 National Square Dance  
Convention are progressing nicely. The dates  
are April 8, 9 and 10.

Sunday, September 13, the opening meeting  
of the Southwestern Callers' Clinic, sponsors  
of the convention, brought together 250 lead-  
ers from all over the State of Texas. The en-  
thusiasm of the group and their willingness  
to cooperate was one of the most notable fea-  
tures of the meeting. Lee Bedford, general  
chairman of the convention, introduced Shef-

fie Kadanc, president, who explained the  
plans which have been worked out.

The general steering committee for the  
1954 National Square Dance Convention has  
been selected, is working diligently and would  
sincerely appreciate all ideas and suggestions  
which any square dancer may offer. Please  
address your suggestions and inquiries to  
the National Square Dance Convention Head-  
quarters, Attn. Lee Bedford, P. O. Box 9536,  
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