

# Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

ITALIAN DANCES AND LORE



# Let's Dance

THE MAGAZINE

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## PAGE TABLE OF CONTENTS

2	Calendar of Events
3	Host Cities
4	Italy Expresses Gaiety in Dance and Music
5	Origins of Italian Dance Forms
6	A Designer's Paradise
6	Recipe of the Month
7	Granddaddies of Dance
8	Beauties in Miniature
8	Folk Dancers' Quiz
9	A Do-It-Yourself
10	Stockton Festival Program

## Page TABLE OF CONTENTS

12	Meet a Girl Who Lives Folk Dancing
13	Tarantella Villaggio
14	Fresnotes
15	Tell It to Danny
15	Promenade
16	The Record Finder
17	President's Message
17	Report from the Southland
18	Let's Dance Squares
19	Sacramento, North Bay Notes
19	The Editor Speaks



# Let's Dance Calendar

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## Federation Festivals

JANUARY 9, 1955, SUNDAY, 1:30-5:30 p.m.  
Glendale Civic Auditorium

New Year's Resolution Festival.  
Hosts: Pasadena Folk Dance Co-op.  
Chairman: Nadine Straith-Miller.  
Council Meeting: 11 a.m.

JANUARY 16, 1955 SUNDAY Stockton  
Civic Auditorium  
Center and Fremont streets

Chairman: Patrick M. Merrit.  
Council Meeting: 12:30 p.m.  
Dancing: 1:30-5:30 and 7:30-10:30 p.m.

FEBRUARY 6, SUNDAY, 1:30-5:30 p.m.  
Holtville City Park

Carrot Festival—Holtville City-wide celebration.  
Hosts: Button and Bows.  
Sponsored by the Holtville Chamber of Commerce.  
Chairman: Faye Manley.

FEBRUARY 20, SUNDAY Oakland  
Oakland Auditorium

Chairman: Jim DePaoli.  
Council Meeting: 12:30 p.m.  
Dancing: 1:30-3:30 and 7:30-10:30 p.m.

MARCH 20, SUNDAY San Francisco  
State Armory

Chairman: Harlan Beard.  
Council Meeting: 12:30 p.m.  
Dancing: 1:30-5:30 and 7:30-10:30 p.m.

## Regional Festivals

JANUARY 31, MONDAY—7-11 p.m.  
Long Beach Silverado Park Club House  
Sante Fe and 34th street  
Hosts: Silverado Folk Dancers.  
Chairman: Tom Daw.

FEBRUARY 5, SATURDAY 8-12 p.m.  
Harvey Memorial Auditorium  
Bakersfield

Two hours of Exhibition dancing followed by general Folk Dancing on the extended stage.  
Hosts: Circle Eight Folk Dancers.  
Chairman: Wilma Linscott.

FEBRUARY 5, SATURDAY—7-9 p.m.  
San Gabriel Dept. of Recreation  
250 South Mission drive  
Experiment Nite Festival—Jr. Folk Dance Federation of California South.  
Chairman: Lou Price.

FEBRUARY 13, SUNDAY. Sacramento  
Governor's Hall

Hosts: Circle Square.  
Sponsored by: Sacramento Council of Folk Dance Clubs.  
Warm-up party for state-wide festival to be held in Sacramento May 27-30.  
Dancing: 1:30-5:30 p.m., Folk Dancing.  
7:30-10:30 p.m. Square Dancing.

FEBRUARY 22, TUESDAY, 8-11 p.m.  
Long Beach Silverado Park Club House  
Sante Fe and 34th street  
Hosts: Silverado Folk Dancers.  
Chairman: Tom Daw.



# Stockton

A Folk Fantasy will start the year  
out right for energetic dancers.

IF A PERSON WERE TO FLY over Northern San Joaquin Valley at an elevation of 5,000 feet, the picture below would resemble a huge spider web, its silver threads stretching from the high Sierra in the east to the coastal range in the west. The hub of this web would be Stockton where the Folk Fantasy Federation Festival will be held in the Civic Auditorium on January 16. Metropolitan Stockton covers some 20 square miles. To the south and east the mesh work would be the highways leading to and from the Mother Lode area, and to the north and west the 1,000 miles of waterways weaving through the rich delta farm lands.

Stockton, now an inland seaport, is one of California's oldest settlements. The gold rush fever and the rich farm lands attracted immigrants from many parts of the world. With this ancestral background the Stockton area has a natural environment for folklore.

Perhaps the credit for folk dancing coming to Stockton in the early 1940's goes to Lawton D. Harris, a former editor of LET'S DANCE. It was through folk dance classes at the College of the Pacific that he formed a nucleus that later helped him start group classes at the local YMCA. Many of these early students were later to be found teaching Adult Education classes throughout the city. In the Fall of 1943, Harris became senior program secretary for the YMCA. Through this position, it was possible to inaugurate weekly folk dance classes. As an outgrowth of these classes, the Polk-Y-Dots was founded in January, 1946, and was the only folk dance club in Stockton for several years. It was also in 1946 that Harris experimented with the idea of bringing outstanding leaders from out-of-State to teach groups of dancers. His first choice was the well-known Mary Ann Herman from New York. She conducted classes for the Pacific Recreation Conference dancers. This is generally regarded as the seed that later grew and developed into the widely known Stockton Folk Dance Camp with its staff of top leaders. The local schools took an interest in folk dancing and the teachers requested classes both in the elementary and secondary fields. From this beginning, the Y classes for the teachers and the general public were formed and organized. Many of

*Continued on Page 14*

## Your Host Cities

# Pasadena

It's Festival time—and New Year  
Resolutions are in order.

THEME FOR PASADENA Folk Dance Festival to be held January 9 at the Glendale Civic Auditorium is New Year's Resolutions. Nadine Straith-Miller, president of the hosting Pasadena Folk Dance Co-Op, is Festival chairman. The program includes an afternoon of new and old favorites interspersed with squares and exhibitions. Special attraction will be the Moldavanetz, featuring five couples from the Yosemite Workshop.

Some of the suggested "resolutions" include:

Resolved—to know the history of our group. Pasadena Co-op is one of the oldest groups in the southland, founded in 1941. Its president, Allen Pelton, became the first Federation president, South.

Resolved—to take an active part in the group of which we are a member. As a Co-op, Pasadena offers a variety of activities. There is the ten-member governing board for those interested in the executive; the party nights whenever there is a fifth Friday in the month; the Co-op Workshop and program planning section for those interested in programming and teaching dances.

Resolved—to know more about our city; to see how it and folk dancers can assist each other. The Pasadena Art Fair and

*Continued on Page 19*

### Cover for January

To set the Italian theme of this issue, the spirited dancing couple was created especially for LET'S DANCE. The artist is, at this time, anonymous. If you would like to see more of his work, write to the Editor and it might be arranged.



### Special Events

JANUARY 8, SATURDAY                      Concord  
National Guard Armory

Benefit: March of Dimes.  
Hosts: The Pleasant Hill Folk Dancers.  
Dancing: 8:00 to 12:00 p.m.  
Chairman: Vivian Myers.

JANUARY 11, TUESDAY. Stanford University  
Memorial Auditorium

Starting at 7:30 p.m.  
Anatol Joukowsky, Yania Wassilieva and  
80 dancers presented in Ethnic Dances

JANUARY, 1955

from Slavic Countries. Authentic dances,  
music and costumes.  
No admittance charge.

Sponsored by: Stanford University Com-  
mittee on Public Exercises.

JANUARY 29, SATURDAY. San Francisco  
Gym of Central YMCA  
220 Golden Gate avenue

Hosts: Mission Dolores Belles & Beaux and  
Portola Bailadores.

Sponsored by: San Francisco Council of  
Folk Dance Groups.

Purpose: Warm-up party for March Federa-  
tion Festival.

Dancing: Starting 8:00 p.m.

JAN. 29, SATURDAY and JAN. 30, SUNDAY  
Santa Monica Civic Auditorium  
in Oceanpark

Anatol Joukowsky Institute sponsored by  
Federation South.

Everyone welcome 8 p.m. Saturday and 2  
p.m. Sunday.

FEBRUARY 19, SATURDAY.                      Oakland  
Oakland Auditorium

Federation Pageant.  
Theme: An International Cavalcade.

Starting: 8:00 p.m. to be followed by Folk  
Dancing for everyone.

General Chairman: Jim DePaoli.





—Rod La Farge photo.

**"THE ARCHES"**—I Contadini Danzanti, only fully costumed Italian folk dance group in the U.S., in Tarentella Montevergine.

**"BUON CAPPO D'ANNO"** is the Italian way of saying "Happy New Year", and in Italy, as elsewhere, the greeting of the New Year is an important time for merriment, fiestas, and of course for dancing.

Italy is rich in tradition and the holiday season customarily extends from Christmas until the beginning of Lent. The Italian New Year is much the same as ours with the exception of one old custom wherein the children receive money gifts from their parents.

The next big holiday is Epiphany which falls on the 12th day after Christmas—January 6. Epiphany is an extremely important occasion in the old world; whether the religious aspect prevails or the social "sweeping out of Christmas" and the beginning of the carefree gaiety of Carnival season. One source has described Epiphany as a "perfect Witches' Sabbath" in Italy, with celebrations typical of the noisy demonstrations usually associated with Mardi Gras. But the really important event occurs on Epiphany Eve when "La Befana"—the Italian version of our Santa Claus makes her rounds. "La Befana" is the old woman who was too busy sweeping her house to accompany the Three Kings on their journey to Bethlehem. When she did set out to find the Christ Child she could not find her way, and thus it is that each year she passes through Italy on Epiphany Eve, still searching for the Holy Infant. And in her travels she leaves gifts for all the good children but switches and charcoal for those who have been bad.

The home of the Early Christian church, Italy evidently was the birthplace of the Pre-Lenten period known as Carnival, for not only is the name of Latin derivation (Carne-vale—"Farewell flesh"), but the roots of the celebration are found in ancient Roman festivals. Rome is the traditional headquarters of the Carnival, although there are distinctive customs in many regions of Italy.

While Carnival officially begins on January 17, the final three days are most widely celebrated. Everywhere are gay throngs of masqueraders celebrating with abandon. Dancing is still as important as it was in the pagan festivals. We're told

that as night descended on Shrove Tuesday, marking the end of Carnival, every masquerader would parade through the streets with a lighted taper, trying to blow out his neighbor's light but retain his own.

The early Christians were revolted by the festivities and orgies of the decadent Roman courts, and as they gained strength, they succeeded in suppressing most aspects of pagan life. The Roman theaters and professional entertainers—including dancers—were banished. However the Church was more tolerant of folk customs and while it did not give outright approval, dancing was subdued but certainly not eliminated.

With the Renaissance in the 15th century, came the beginning of music as we know it today. Italy was not only the birthplace of opera and concert music but the recognized leader of the musical world for about 200 years. The first dancing masters were Italian and it became stylish to learn and perform elegant ballroom dances at court. Eventually, the courts demanded profes-

sional dancers and ballet dancing began to evolve. Meanwhile, the Medici court of Florence crossed to France and there developed a close association between the cultural life of Italy and France. (See Miriam Lidster's article on Page 7). France claims the origin of the popular quadrille or square dance but it soon spread to Italy. An example of these dances is the folk dance we call the *Italian Quadrille*. Danced to Italian music, it was traditionally called in French. There were numerous figures and no particular sequence was used. (Our own version of the *Italian Quadrille* has an established sequence and is not called).

The rich musical traditions of Italy are based upon the love of the people for expressing themselves in song and dance. There is no single "national" dance. Each region has its own traditional dances. These vary from gay courtship dances to ritual sword dances, morescas, chain dances, and processional and religious dances.

As with the dances, the musical accompaniment varies according to region. Musicians may play mandolins, guitars, a variety of pipes including the bagpipe, different types of drums, and nowadays most often the accordion. I have found mention of dances to which the sole accompaniment was singing. Very frequently the musical accompaniment is made by the dancers themselves using castanets, a small clanging drum-like instrument with a rotating stick in the center, a rattle made of two wooden hammers, or the tambourine. We associate the tambourine with the Italian Tarantella but this ancient instrument of the drum class ("tambour" is a Latin word meaning "to drum") has been known all over Europe, particularly in the southern countries.

Of the numerous Italian folk dances, those with which we are most familiar are: The *Italian Danza*, which was originally a sedate court dance performed by the nobility in Northern Italy. The dance we know is an interpretation by the peasantry after observing the nobility and is distinguished by its mimicry.

Two old but still well-known dances in Italy were evidently closely related in origin. One is the *Forlana*, a couple dance of Northeastern Italy, and the other is the *Trescone* which is performed



**SORELLINA**

—Courtesy of Rod La Farge.

# Italy Expresses Gaiety In Dance and Music

There is never the question of when to dance or sing.  
Every season brings good reason for traditional festes, and the  
music is as light and bright as the costumes.

By JANE MOLINARI

Continued on Page 18



Members of a Walnut Creek exhibition group take to the tambourines in an Italian dance

—Robert H. Chevallier photo.

# Origins of Italian Dance Forms

Historically speaking, Italy can trace its dance steps to the days of the Roman Empire, and even farther back, to the Greeks and Eastern Slavs.

By LUCILE K. CZARNOWSKI

**T**RUE FOLK DANCE follows ethnological rather than political boundaries. This must be kept clearly in mind when tracing the history of the folk dance in any country.

A peoples' origin, mores, physical environment, political and religious history are all reflected in their folk arts; and the dance, because it consists of expressive human movement, portrays a clearer image than any of its sister arts.

Italy was particularly susceptible to invasion because of its geographical location. In northern Italy, the highly cultured Etruscans, who had art forms of Asiatic origin, were invaded in the 9th century B.C. by tribes who were descendants of early Aryan groups. Between the 5th century B.C. and the 5th century A.D., Italian history is made largely by rising Rome and the Roman Empire. The Romans assimilated the artistic contributions of the early Greek Empire which they had subjugated. Traces of some of the rituals of the Greeks and Eastern Slavs can still be found in Italian festival dances and processions.

The Empire was broken up by barbarian invaders from Asia, Northern Europe and Africa. Italy itself was over-run by the Goths and then by the Lombards. It was not re-united under one king until 1861.

Italy is made up of 19 regions. It has a wealth of dances of many types, with many variants within some of these types. This diversity is to be expected because of the historical events mentioned. The ritualistic dances especially reflect these events and the styles of dance vary from region to region because of the past influence of invading groups.

Eastern elements brought in by the Vandals and the Arabs are traceable in the islands of Corsica, Sardinia and Sicily. In Sicily and southern Italy a Spanish influence is noticeable. The Catholic Church has colored the rituals and dances of central Italy, and throughout the northwestern regions sword dances and others are closely related to those of Celtic and Teutonic peoples. However, the Italians and the Romans before them assimilated the dances of the people they conquered or who invaded them and stamped them with their own distinctive style and rhythmic quality.

Here is a brief survey of the Italian dances, listed according to type classification and regional location:

*Processional and Religious Dances* and those which have a *ritual origin* are some of the oldest dances and adhere to a more proscribed form. They include the Riattate, danced in Villafranca Sicula in Sicily during the festival of the Madonna of the Myrtle, where the dancers weave branches of laurel and myrtle in the course of its performance; and the Taratata, a sword dance performed during the festival of the Invention of the Holy Cross at Casteltermini, Sicily.

The *Sword Dances*, 'Ndrezzata performed at Ischia, usually on St. John Baptists' Day or Easter Monday and Bal del Saber danced in villages in Piedmont, have symbolic elements and show relationships to European sword dances with ritual origins.

Italy also has fighting Sword Dances showing incidents in which the Crusaders fought Moslems, Moors and Turks. The dance, Spadonari di San Giorio (Swordsmen of St. George) is a sword

dance of a highly ceremonial type. It also comes from Piedmont in the north.

*Chain Dances* in closed or open circles are also ancient forms. In Cagliari in Sardinia, the Ballo Tondo is danced on the Day of St. Efisio, the Patron of the City, and is performed in the city square with the men and women alternately forming a large single circle with fingers linked. Its solemnity is enforced in the costumes—the black and white of the men and the white veils of the women. Color is added by the embroideries on the women's dresses. When performed as a ceremonial dance at weddings, it starts in a formal mood but after many repetitions gets livelier and livelier.

*Couple Dances* depicting courtship are varied and abundant. Better known are Monferrina, Furlara, Trescone and Saltarello.

The Monferrina is seen chiefly in Piedmont and employs pantomime to tease and coax one's partner. It is often accompanied by singing.

The Furlara belongs to northeastern Italy and is quite well known in this country.

A dance of the fields dating back to the Middle Ages is the Trescone. It is danced by four couples in a square. There are a number of variants as it is performed in different parts of the country.

The Saltarello of Central Italy is gay and contains much flirtation and bargaining between couples. It has developed different forms as well as changes in name.

Of all the Italian couple dances, the Tarantella is the favorite. Its stimulating 3/8 or 6/8 rhythmic beat has inspired such composers as Chopin,

Continued on Page 19





Signora's costume from Campania, Italy

## Recipe of the Month

### ITALIAN COOKIES

- |   |  |
|---|--|
| 12 cups flour                               | 7 teaspoons baking powder (heaping)              |
| 3 cups milk (more if needed for soft dough) | 2 cups pinenuts and almonds (chopped or sliced). |
| 3 cups sugar                                | Anise seeds                                      |
| 1 teaspoon salt                             | —if desired                                      |
| 1½ teaspoon vanilla                         | 1½ cups mixed peel (thinly sliced or chopped)    |
| 1½ teaspoon spices                          |  |
| 1½ cubes butter (melted)                    |  |
| 6 eggs                                      |  |

Sift dry ingredients until thoroughly mixed. Add nuts and fruit. Combine beaten eggs, butter, milk (room temperature) and flavoring. Make a hole in center of flour and mix in liquid ingredients, working in flour gradually. Handle dough as little as possible. Form into long rolls, and bake only two rolls on a sheet at one time in 350 oven. When browned, cut rolls into slices and immediately rebake (slices flat in pan) until golden brown.

These cookies will keep for several months if stored in air-tight containers. They are served with wine and also used for the holiday season.

—Dorothy Tamburini.

In the Abruzzi mountains of central Italy, the village girls still wear their traditional, picturesque costumes on Sundays

—Hamilton Wright photo.



# A Designer's Paradise

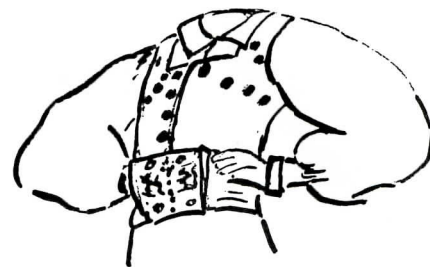
Found! Italians in their original provincial costumes. Where? Right in San Francisco's Mission district.

By DOROTHY GODFREY

**Y**OU DO NOT have to travel to get that "old world" atmosphere. All the time I lived in San Francisco's Mission district, I sensed the delightful air of fiesta—people having fun, being happy. And oh, the weddings. I remember one wedding in particular. Bells rang. There was singing and laughter as I joined the crowd opposite the small church. The door burst open and the newlyweds came out, happy, confused, blushing. Behind them were the friends, the family. And there in the crowd was a couple truly a delight to a costume designer. They were young, Italian, and dressed in costumes of Campania.

That week I was busy, stitching, cutting, putting together. And soon I had two of the most beautiful costumes I've ever designed. The signor's suit I worked out in a color plan of greens, browns and rust. The forest green pants came just below knee length with the six-inch slits decorated with four silver buttons. White underpants came down slightly below the pants leg and were gathered into heavy white long socks. Signor's shirt was a lighter green made with a flat, pointed collar and very large sleeves which gathered into a deep cuff. The rust-colored wool vest was straight with a square neck and studded with 18 large silver buttons. A leather worker made the hand-tooled pocket belt from a model I made. She decorated the large pockets with hand-hammered silver studs. And a hat designer fashioned the plain sailor felt hat. My signor wore black lace shoes to complete the outfit.

The signora? Her skirt was a dream—and a wonderful addition to a folk dancer's wardrobe. The full skirt gathered tidily into the waist band. Twelve inches down came the lower skirt with its decorative bands of ribbon. Signora's apron was short, made from soft green material and trimmed with dull gold braid. Her blouse was



Campania vest, pocket belt and shirt

white with a square neckline and a deep collar. The large puffed sleeves were gathered into long, tight, full-length sleeves. Her wine velvet bodice had high lights of pale green, blue and deep red in the design.

Her stockings were white, her shoes black with silver buckles. She wore her hair close like Audrey Hepburn's and her small lace headpiece had a ribbon bow at back. Very large gold peasant earrings were the finishing touch of Signora's costume.

It is fascinating, this business of being a costume designer. Always I have a new idea, a color scheme, at the end of my crayons, on my sketch pad. One day, as I walked up Folsom street, I heard "Buon giorno". I turned. Sure enough, Mrs. Luchese sat on the tiny porch of her whitewashed cottage. Only today something was different. Mrs. Luchese was dressed up.

"How lovely," I said, "Is it from the old country?"

"Si, Si, Signora," Mrs. Luchese said, and then came a torrent of words I couldn't follow.

"It is all right," her daughter laughed. "Today is my mother's birthday. So she wears the costume of her homeland—Lucca."

I couldn't wait to get to pencil and paper. To sketch—and then to shop and sew. The skirt—black. Twelve inches from the bottom was a full ruffle with a narrow band of colored ribbon all around. The flowered yellow apron had soft green ruffles. The brocaded bodice was of deep red and the blouse had long, full sleeves with a deep lace ruffle at neck and wrists.

Sometimes I had only to look next door for the "feel" of the old world. Each neighbor seemed to have his own small vineyards, children, bantam roosters and goats. One morning I awakened to the music of an accordion playing a lively Italian folk tune. Could it be the Umbertos were in their yard? I looked over my back yard fence. There sat Mr. Umberto, not long from Umbria. And as he pulled on the accordion, his daughter, Francesca, danced and sang as she gathered grapes. Mr. Umberto was not forgetting his homeland. He had on long white cotton trousers. His sky-blue shirt was open at the neck, the long sleeves rolled to the elbow. Around his neck he wore a figured scarf of green and brown. His red knit stocking cap protected him from the chill morning air.

As Francesca sang and danced, her full black skirt twirled around her. Her long, striped apron

Continued on Page 19

LET'S DANCE

# Granddaddies of Dance

Italy's early folk and court forms contributed  
to entire field of music and dance.

By MIRIAM LIDSTER

**I**TALY ABOUNDS in a rich cultural heritage, is a land of great musicians, painters, architects and theaters, and was the essence of the Renaissance of art that spread over Europe, but the dance of the Italian Renaissance was anything but great.

Until the 15th century Italy was among the leading musical nations. At this time dance influenced all music, but it was not until dance was transported to France by the luxury-loving court of Catherine de Medici that it fully developed into a great art.

Catherine de Medici, daughter of Lorenzo de Medici, Duke of Urbino, married Henri, Duc d'Orleans, and as Queen of France introduced to the French courts the same type of entertainment as her father produced in Italy. Many dances were brought to France and used in such spectacles as "Ballet Comique de la Reine," which was produced in 1581. Catherine de Medici loved dance and even appeared in many of the productions.

An external but important influence on the dance of the Renaissance was the invention of printing, together with great improvements in the calligraphy of music and the initiation of the first dance script. Up to this time the only recording and preserving of the contemporary art forms had been done in the monasteries and you would hardly expect the monks to keep the records of such profane arts as the dance and its music.

However, the first history of dance, and probably still the most read and most accurate of the time, was written in 1588 by a monk, Jehon Tabourot. It is titled *Orchesographie* and was written under the pen name of Thoinot Arbeau.

It is not strange that during the Middle Ages when the dances of the people were forbidden by holy decree, they would crop up in the form of singing games and song-rounds. So with a strange mixture of game, song and dance the Italian Renaissance of dance moved to the French court to become a formal art and later to develop into the ballroom dance of today.

The dance of the French court—which was to effect the whole history of dance and music—was a blend of the rich, gay brilliance of Italian life, the sombre, religious emotions of life in Spain, the rude intellectual vitality of the Netherlands, and the quiet pastoral calmness of England. To all of this must be added the development of the art of the aristocratic poet-musicians, the Troubadours of the Middle Ages, who originated in the very northernmost part of Italy and in France and spread northward in the 12th century. These Troubadours presented in their poems a unique picture of high nobility devoting themselves to the cultivation of poetry and music in a romantic service of chivalrous love. These poems were later to become the basis for many dance

dramas—entertainment pieces for the patrician and plebian alike.

And so it was the Troubadours and their Courts of Dance, the dance-tune hymns of Martin Luther's Reformation in Germany, the dances from Italy that developed into what we know as the dance of the courts, and the pre-classic dance forms, all through a process of normal growth became our era of ballroom dance, as well as providing many of the dance forms in our folk dances.

The dances of the courts were many and some of the most interesting were those from Italy. The Galliard (Italian, Gagliarda) was a vigorous, gay, strong dance, as in translation "galliard" was a gay or dashing person. In Italy the Galliard was known as the Romanesca and according to some authorities its name came from "gigolane" meaning "kicking". It was danced to a quick  $\frac{3}{4}$  meter. There were three forms of the Galliard. The Tourdion, which according to Arbeau was "danced more quietly and with less violent actions" was for the more stately dancers, perhaps the older ones, and was done with a gliding step that remained close to the floor. The Galliard proper was danced with more kicks, jumps and hops, and the dancers danced as individuals with many variations, while in the Tourdion the lady was led by the hand.

The third form, known as the Volte (turn) was very popular around 1600. It has been stated that it "was probably popular because of the rather indecent character of the dance—the lifting of the woman high in the air." Reynold Scot, in 1584, said that "night dancing witches brought out of Italy unto France the danse which is called Lavoita." Arbeau suggested the vigor of the Volte and its departure from the usual refinement and



PAS DE BASQUE

—Courtesy of Rod La Farge.

grace: "After having turned for as many cadences as it pleases you, restore the damsel to her place, when she will feel, whatever good face she puts upon it, her brain confused, her head full of giddy whirlings, and you cannot feel in much better case. I leave you to consider if it be a proper thing for a young girl to make such large steps and separations of the legs; and whether both honour and health are not concerned and threatened." In spite of his moral concern, on the very next page Arbeau gives his friend, Capriol, a complete description on how to dance the steps. "If you wish to dance the Volte, you should place your right hand on the damsel's back and the left elbow below her bust, and, pushing her with your right thigh beneath her rump, turn her." It is this very lack of refinement that may have caused the Volte to disappear quickly from the dance scene and to be known as "an invention of the devil". However, the ladies of this period did a great deal about decorating their garters with the most precious laces of gold and silver.

All three variations were based on an outstanding rhythmic characteristic which also gave it the name of Cinque Pas (Five Steps). This is also

Continued on Page 12

Folk dancing is featured at the colorful folk arts fair held every September at Bolzano, small metropolis of the Dolomites in northern Italy.

—ENIT Photo



LET'S DANCE

## Dancers? No, But What Dolls!



SPANISH GYPSY FROM MADRID



COUNTRY GIRL FROM SARDINIA

## Some Beauties in Miniature

John Omizzolo says his 380 dolls from all over the world are a habit, not a hobby.

WHEN JOHN OMIZZOLO is chatting with friends and they suddenly exclaim "What a doll!" nine times out of ten they are not referring to female pulchritude strolling past their view, but are enthusing over one of the 380 dolls John has collected during the past 30 years.

Omizzolo has one of the most outstanding doll collections in the State. They are housed in five large show cases and sundry shadow boxes in the Veneto, Omizzolo's restaurant at Bay and Mason streets in San Francisco. The collection started quite by accident. On Omizzolo's first trip to Europe, some 30 years ago, he picked up some character dolls "because they looked interesting." Later, he put them on display at the restaurant. Customers lavished so much attention and admiration on the dolls, that when Omizzolo made a second trip to Europe, he brought back some more. He has added to his collection with every trip. And friends have brought dolls from the Far East to add to the display.

Folk dancers in search of costume ideas would do well to visit the dolls and take note of the authentic styles, the intricate handwork and the exquisite detail that go into the makeup of the wardrobes. Practically every nation in the world has its doll representative on display. And every type of doll construction is represented. There are the period dolls, Chinese dolls, Japanese dolls. Dolls from Central America, Mexico, Sweden, France. There is a Toreador. There is Marie Antoinette. She may have lost her head in real life, but in Omizzolo's display, she is a regal and delicate beauty. Marie Antoinette is the most expensive doll in the collection.

There are the dolls with china heads and kid bodies, waxen dolls, wooden dolls, cloth dolls.



LINCE DOLL FROM MILAN

There are pretty dolls, ugly dolls. Some are fat, some are thin, some are large, some are small. There are the dowagers and the peasants, the dolls of exquisite design and dolls of crude construction. All wear hand-made clothes. All have their place in the collection, all are worthy of study.

Since LET'S DANCE features Italy this month, Omizzolo offered photos of his Italian beauties. Each doll pictured represents a different way of life, a different part of Italy.

"If I had to pick a favorite among my dolls," said Omizzolo, "She would be the Spanish doll, my Senorita Gypsy. She has the most life, the most personality, the most sparkle, I think." And so Senorita Gypsy's photograph has been included.

Omizzolo claims his doll collection is not a hobby—just a habit. A very worthwhile and pleasant habit, Veneto patrons agree.

## Folk Dancers'

## QUIZ

### How good are you?

- 1—A *feileadh beag* is a (1) bonnet (2) sword (3) kilt.
- 2—An Arabian dance is the (1) Pletyonka (2) Debka Rafiakh (3) Joropo.
- 3—The *Pobanje* is a (1) dance (2) part of a costume (3) pastry.
- 4—The Second Annual Federation Pageant will be held in (1) Sacramento (2) Oakland (3) San Francisco.
- 5—The *Gato* is a dance of (1) Guatemala (2) Venezuela (3) Argentina.
- 6—The Diamond Dancers are a Federation Dance group in (1) Oakland (2) Fresno (3) Merced.
- 7—The Taratata is a (1) sword dance (2) court-ing dance (3) chain dance.
- 8—The correct spelling of a Danish dance is (1) Svenning Kontra (2) Svenninge Kontre (3) Svenninge Kontra.
- 9—The *Sheena* is a (1) square dance (2) circle dance (3) a favorite Polish dish.
- 10—Among the bodices of various European coun-tries, the *Nowy Targ* is from (1) Russia (2) Poland (3) Yugoslavia.

Answers on Page 17.

## Velveeta Waltz

Sounds cheesy? It is! See Paul Erfer's column on Page 16.



# A Do-It-Yourself for Dance Groups

A Fresno club gives the recipe for making mobiles to decorate your meeting place.

By EDITH BYXBE

Illustration by DEEBE DEARING

**T**HE CENTRAL FOLKDANCERS of Fresno were bitten by the "do-it-yourself" craze that's sweeping the country. So they made themselves a mobile that catches the spontaneity, gaiety and fun that IS folk dancing. Here is the recipe, step-by-step:

## FIRST STEP

Take a folk dance group that would like to decorate its meeting place. Stir well until you find a couple who will throw open their house one evening a week—and will have work materials ready and welcome crayons, cardboard, paint, glitter and left-over coffee cups the next day. A group of eight faithfuls and any number of occasionals can whip up a large mobile in two or three meetings.

## SECOND STEP

Head couple gets to work at the library, looking through books for costumes in color. (Dances of Bulgaria, Denmark, etc., Crown Publishing Co. of New York is excellent). Find, if possible, a pantograph or opaque projector. Arrange to go with large paper, and color plates and trace. Remember hair, hands, lips and eye details. If the projector is not available, try freehand drawing or work by "squares".

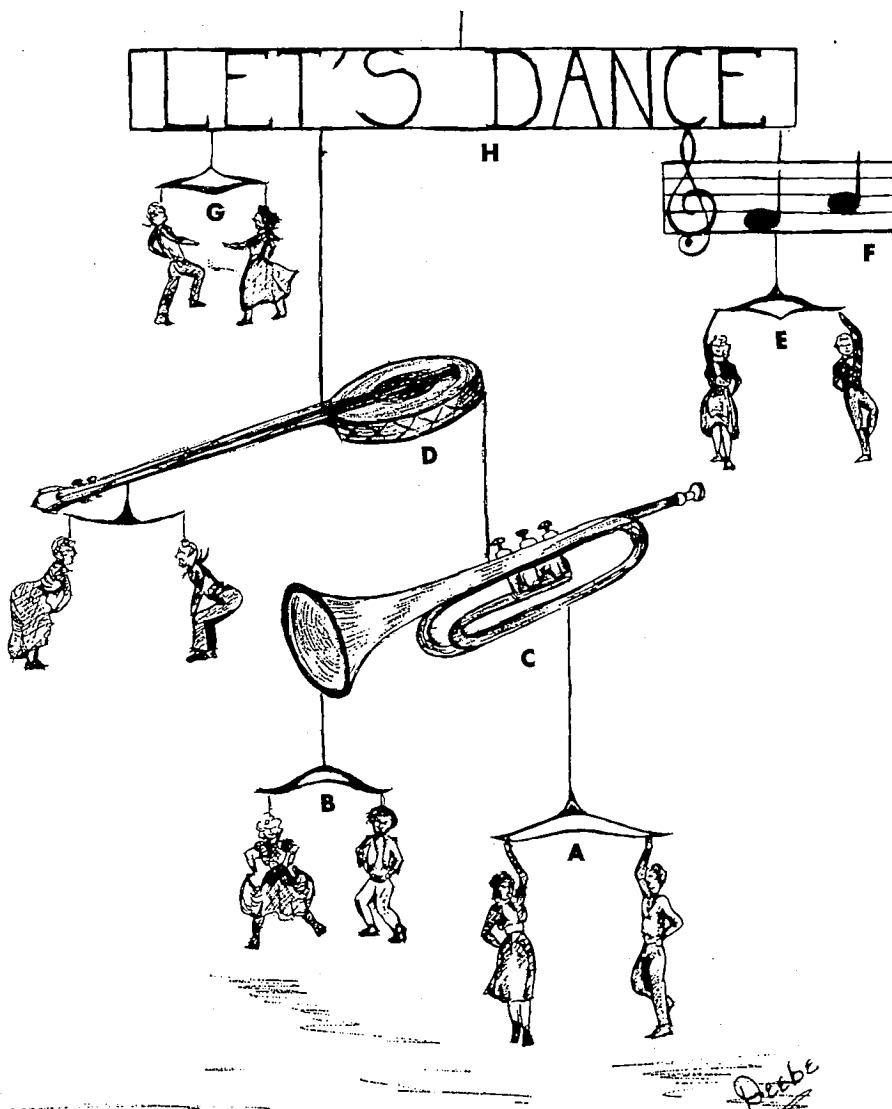
## THIRD STEP

Assemble ingredients with many a spare part. For 12 figures and 12 other pieces including notes and instruments you'll need:

- 1—Two sheets of tagboard for musical instruments and characters.
- 2—Fifteen unpainted pieces of cardboard. (Discarded boxes from a store.)
- 3—Four or six pieces of piano wire (Hobby shop).
- 4—Poster paints, wet type preferred. Six colors and black and white.
- 5—Crayons, large size. Include a flesh-colored one for arms and legs.
- 6—Black linen thread, string or nylon string.
- 7—Paint brushes. Two small, two large (one inch) a minimum. Ask crew to borrow extras. Each paint pot should have two brushes.
- 8—Scissors, pliers, scotch tape.
- 9—Glitter, in several colors and gold (Hobby shop).
- 10—Tracing paper, pencils, stapler, card tables.
- 11—Several wooden laths, gaily painted, to be used as bars on which to hang the mobile.

## FOURTH STEP

Now join workers with ingredients. Set a definite time and day. Seven to ten in the evening can include children. They're the life of the party and can start things going. Divide into tracers, cutters and painters. (A little child can lead them



**HERE'S HOW**—Balance dancers on A and B bars first because they are at the bottom of your mobile. Tie A and B bars with thread to C. Find spot on C that will bring A, B, and C in balance. Tie a thread there and run up to D. Tie other figures to D. Find spot on D that brings all of A, B, C, and D to a balance. Tie a thread here and fasten it experimentally to your main bar H. Balance your other series E, F, and G. Balance E and F as you did your first ABC series. Balance E and tie to F. Balance F and tie to H. Balance G and tie to H. Now balance your main bar.

in these fields.) Start tracing. Pass figure to couple armed with crayons. They outline heavily in black from head to toes. Now on to cutters, then to painters.

## FIFTH STEP

Coffee break.

## SIXTH STEP

As soon as everyone refuses a "second cup" throw dishes in the sink and resume work. Someone with imagination has worked on the instruments. Fantastically shaped and painted? All the better. Sprinkle glitter while paint is wet.

To assemble: First decide on height and width. Lay figures on floor in approximate position and work from BOTTOM UP.

Make V's in piano wire with pliers where threads are suspended so threads won't slip. Now it's a matter of experimenting and balancing . . . a good time for the men to take over while the women stand back and say "that would look better over there", or "this place is bare".

When the mobile is assembled and hanging to the satisfaction of the majority, and everyone has been served with deserving compliments, blow on the mobile. Now, *back up! Admire!*

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# Stockton

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Squares  
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Hopak  
Doris Waltz  
Snurrebocken  
Zillertaler Laendler  
Vo Sadu

Squares  
Exhibitions  
La Chulita Tango  
Hambo  
Makedonka Kolo  
Polish Mazur  
Dodi Li  
Schuplattler

Squares  
Exhibitions  
Joropo  
Kohanochka  
Fandango Espana  
Polyanka  
Gerakina  
Der Wolgaster

Squares  
Rhungo  
Scandinavian Polka  
Maxixe  
Jablochko  
Mexican Mixer  
Blue Pacific Waltz

**Evening Program**

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Ranchera  
Senftenberger  
Varsouvienne  
Shuddel Bux  
Squares  
Meitzi Putz Di  
Neapolitan Tarantella  
Corrido  
Brandiswalzer  
Korobushka

Squares  
Polka Mazurka  
Dreisteyrer  
Hambo  
Glow Worm  
Italian Quadrille  
Squares

Marklander  
Tsiganochka  
Skaters Waltz  
Milanovo Kolo  
La Mesticita  
Squares

Mayim  
St. Bernard Waltz  
Tuljac  
Laces and Graces  
Bialy Mazur

Squares  
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Tango Porque  
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Amanor Waltz  
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# Meet a Girl Who Lives Folk Dancing

The rewards are many and varied, says Pearl Preston, first in a series of personalities to be profiled in **LET'S DANCE**.

"**F**OLK DANCING TEACHES many things," says Pearl Preston, one of the Federation's most avid dancers. "It teaches patience, tolerance and neighborliness as well as developing the artistic nature and improving physical coordination."

Mrs. Preston literally lives folk dancing. She has classes in four of San Francisco's parochial schools as well as dance groups five evenings a week. Her Monday night teen-age folk dance group has a registration of 80 students. On the Primary and grade school level, Mrs. Preston teaches at St. Thomas Moore, St. Phillips, St. Paul's and Epiphany. In addition to her classes, Mrs. Preston has taught at Institute, is on the research committee and is the San Francisco Council representative for promoting **LET'S DANCE**.

"Just think," said Mrs. Preston. "A dozen years ago, I didn't know what the word folk dancing meant."

That was before a group of friends persuaded her to attend a YLI folk dance group.

"From that night on, I couldn't stay away from folk dancing," Mrs. Preston exclaimed.

What did she do before folk dancing came into her life?

"Well," said Mrs. Preston, hesitating just an instant. "I used to be pretty good at surf casting."

"Pretty good" means a collection of medals—and achieving Woman's World Championship in surf casting 17 years ago.

During the hours Mrs. Preston is away from folk dancing she takes care of her house and two sons. There is Bob, 21, a graduate of State Col-

lege and a reserve in the Air Force. And there is Gary, 14, a student at Riordan High School.

Hand-in-hand with Mrs. Preston's folk-dance activities is her penchant for folk-dance costumes. Perhaps her most outstanding dress is the Italian costume a friend brought from Italy. The outfit, made especially for Mrs. Preston, was designed after a purse-doll costume.

The full skirt is burnt orange taffeta with two rows of double rick-rack (blue and white) and a row of gold braid trim. The white organdy blouse has white flower embroidery on the puff sleeves. The bodice is black with ribbons to match the skirt. The apron is green and black taffeta with felt flower applique. To complete the costume Mrs. Preston wears a headdress made to duplicate the apron color scheme with the lining of the burnt orange taffeta. Of course Mrs. Preston carries her purse doll when she wears the costume.

To complete statistics on Mrs. Preston, she is a native San Franciscan and her parents came from northern Italy. She can talk "shop" any day of the week to her sisters, Rita Fanucchi and Angela Shea. Rita has folk dance classes three nights a week and Angela — although she doesn't teach dancing—enjoys kicking up her heels at a folk-dance party.

—Anne Alexander.



**COSTUME FROM ITALY**—Pearl Preston models costume made especially for her in Italy. It was designed after a purse doll.

## The Granddaddies of Dance

*Continued from Page 7*

the step pattern characteristic of the dance—five steps on the floor and a little or big jump into the air. The fifth count was always in the air—on the fifth count the dancers always executed either a little or a big jump and finished in cadent position on the count of six. In the Tourdion the jump was small, the jump for the Galliard was big, and in the Volte, the man lifted his partner on the count of five and perhaps with a turn brought her down on count six. This same style of lift is found today in our Landler and at the finish of many fast  $\frac{3}{4}$  meter dances. In England at the time of the Volte, the jump or leap was called a "caper", and as such can be found in many of Shakespear's writings—"I can cut a caper", from Twelfth Night.

Probably an old, though not the gayest, Galliard tune is "God Save the King" ("My Country 'Tis of Thee.") Musically the Galliard is of great importance as it became the gay dance following the slow Pavane, and so the Suite was born.

Other important court forms of Italian origin are the Courante and the Gigue. It has been noted on good authority that the Courante is of two origins: Italy and the French province of Poitou. Both sources are probably correct. The first form was called Corrente (from the Latin word "curro", meaning "to run"), and this form was said to have come from Italy. It is in quick triple time, sometimes  $\frac{3}{4}$  and sometimes  $\frac{3}{8}$ . Catherine de Medici undoubtedly brought this dance directly from Italy, and with the exception of the Minuet no other dance sustained such popularity in the court (1550-1750).

The most interesting development of the Courante is the change in metric structure. Music that had been consistently  $\frac{3}{4}$  meter was changed so that two measures of  $\frac{3}{4}$  was now one measure of  $\frac{6}{4}$ . Interesting rhythmic changes to music that had heretofore been dull were effected by writing some measures with a pulse or accent on 1 and 4 (1 2 3 4 5 6) and some with a pulse or accent on 1, 3 and 5. There was no rule as to when these changes were to occur, and a different rhythmic scheme may be found in each written Courante. So not only does the dance form of the Courante, but also the instrumental form of the Courante hold an important place in music and about 1620 it became the second movement of the four-part classic suite.

The Gigue is a very old dance form and probably belongs to many countries. The form best known, however, is the one that developed from the 16th century Irish or English jig. In music the Italian giga is much quicker than the French form with quick running passages over a harmonic basis, very similar to the Courante.

And so Italy, through these dances and musical forms of the Baroque period, contributed to the entire field of music—in the birth of the Suite. It was from this same Suite that the most important musical form of the entire classic period was developed, the Sonata form. This developmental period was one in which all great music was dance music, and one in which Italy served the whole picture of dance not only with its folk songs and folk dance music, but also with its court dances and court music.



**PEASANT GIRL**—This smiling Italian peasant girl on the Isle of Capri displays her spools of wool and silken threads with which she handlooms handsome shawls.

—ENIT photo.



Research Committee: Pearl  
Preston, Larry Miller and  
Dorothy Tamburini.

# TARANTELLA VILLAGGIO

(Italian)

This dance comes from Rod La Farge of New Jersey, editor of "Rosin the Bow", America's oldest Folk and Square Dance magazine. The dance, one of the very few Italian mixer dances, was done at the Festas in and around New Jersey, by a group of Italians who come from the town of Grattaglia, south of Bari, in Puglia Province. It is a very lively, happy and flirtatious dance and in Bari, where it is done as a straight couple dance, it is known as "Tarantella Barese".

To avoid confusion, Rod La Farge has tagged this mixer version "Village Tarantella" or "Tarantella Villaggio".

MUSIC: Record: Harmonia H 3050B "Quadriglia Siciliana".  
FORMATION: Circle of couples, all facing center, W on M R.  
STEPS: Leap\*, Walk\*, Polka\*, Pas de basque\*.

---

## MUSIC 6/8

## PATTERN

---

Measures  
4 meas.

### INTRODUCTION

Sway in place.

### I. TO CENTER AND BACK, VISIT AND RETURN

1-2 (a) With a leap onto R and bending fwd., W walk 4 steps twd. center of circle, swinging arms bwd., upwd., fwd. and dwd. in a sweeping windmill motion, snapping fingers to the rhythm of the music.

3-4 W walk bwd. to place with 4 steps, gradually straightening body and raising arms overhead with continued finger snapping.  
During action of meas. 1-4, M step in place while snapping fingers overhead.

5-8 M perform action of meas. 1-4 while W step in place.

1-2 (b) Face partner and, with hands on hips, dance 2 polka steps fwd. (M CCW, W CW), passing partner by R shoulder.

3-4 Face next person in line, raise arms overhead and dance 2 pas de basque steps (start by stepping with L and swinging R ft. over L), snapping fingers to the rhythm of the music as the up-raised arms are swayed from side to side.

5-8 Continue the up-raised arm motion and finger snapping, and at the same time flirt with partner by looking back over R shoulder, as partners return again to face with 4 mincing polka steps, turning in CW semi-circle around each other. This maneuver should be done with much exaggerated flirtation.

### II. POLKA GRAND RIGHT AND LEFT, COUPLES POLKA

9-16 (a) Partners facing (M CCW, W CW), dance 8 polka steps doing a grand right and left. (Keep hands at shoulder height during progression.) As new partner is met on the eighth polka step (meas. 16) assume closed ballroom position.

9-16 (b) Dance 8 polka steps turning CW and progressing CCW (LOD).  
(repeated)

---

An exhibition of Tarantella Per Cinque by the Twin City Twirlers in the Marysville Auditorium

—Philip Maron photo.



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# Fresnotes - - News from the Valley

The unique and wonderful spirit of the Christmastide seems to linger among the folk dancers a little longer than with other folk. So Fresno folk dancers are still reminiscing about the reunions and the gay festivities of last month. The Council Workshop party on December 16 had a Swedish theme carried out in the foods served, the decor, the Santa Lucia girl with her lighted candle crown, and the program. The men presented the Oxdansen with plenty of Scandinavian folk spirit and fun.

Lester and Sally Fiuren are teaching a class in advanced beginner dances. They are donating their services in the interests of that forgotten group, those who have a knowledge of the beginning folk dances but are not ready for the intermediate Council-sponsored group. The dances include such favorites as Corrido, Mexican Schottische, Amanor Waltz, etc. Someone may ask, aren't these intermediate dances? Which brings up the much-discussed topic of old dances versus new, a topic to be approached cautiously but fools rush in . . .

It is the observation of this correspondent that the majority of dancers in Fresno enjoy learning new dances and enlarging their vista in the folk-dance field. It is an adventure, for example, to discover the strange rhythms of the Caribbean. It is this desire to widen the scope of their dances — without devoting the time and energy for costumes and exhibition work demanded of the Workshop — which caused the intermediate class to develop into a group where new dances of intermediate difficulty are taught rather than the old ones in this category. This same desire for learning is evident in the clubs, most of which incorporate in their programs teaching of the new dances offered at the Stockton camp.

We do hear many arguments for staying with the old dances but found from experience that clubs which devoted too much time to courting beginners and perennial beginners with a teaching program for them, using only the old favorites, have found it increasingly difficult to keep their regular members and these have in some cases fallen by the wayside and dance no more. So somewhere between doing only the old and doing

too much of the new there is a happy compromise which we folk dancers must find if the movement is to develop. It would be regretful if we voluntarily kept ourselves from dipping a little more into the rich folk dance tradition of the peoples of the world and yet we don't want to discourage our beginners and others who for many reasons cannot devote much time to dancing and so have little opportunity to acquaint themselves with a large repertoire. —Mary Spring.

American Standard G.E. Crane

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## Stockton Festival

*Continued from Page 3*

these teachers in turn taught night folk dance classes in the Adult Education program. Through the efforts of these people and others, folk dancing spread throughout Stockton and the surrounding metropolitan area. The Stockton area now has nightly folk and square dance sessions sponsored by local recreation departments.

The organization of a number of clubs led to the formation of a regional council. Through the efforts of Helen Gill, a bulletin was circulated to all folk and square dance clubs in the Stockton area. An initial meeting was held on February 8, 1953, and the council was officially formed July 1, 1953, with 12 charter members representing clubs in San Joaquin, Stanislaus, Tuolumne and Calaveras counties. Since the formation of the council a closer relationship has been established between the folk dance and square clubs in the area and through their combined efforts they have gained recognition and cooperation of various civic agencies.



# Tell It To Danny

By DAN McDONALD

4356 18th street, San Francisco 14

"Hello again . . . Where'd the year go? . . . So-queek." A new year starts with many old friends and a firm resolve to be worthy of them and to try our very best to help as many new ones learn to enjoy folk dancing by teaching them the basic groundwork in a systematic manner.

*Many things have gone under the bridge in the past dozen years and a load is about all the structure can stand—be ye teacher or pupil.*

The Folk Dance Federation of California has given us Volumes A, B, and C and will (we hope) publish Volume D this year. They contain about 100 tried and true folk dances, approved by folk dancers, which go to make up at least half of regular party and festival programs. The Volumes are designed to help the TYRO as well as please the ERUDITE . . . so eventually, Any Body Can Dance . . . Truly the ABC of Folk Dancing . . . Some of our newer teachers could have real fun reviewing dances Any Body Can Do (and do do) at parties and festivals.

The foregoing is a pitch to hold the TENDER-FOOT'S interest, and not to condemn the FANCY FOOTERS, without whom the whole structure would fall, but if there were some way to control the beginner classes, perhaps through Area Council guidance, with COMPETENT, PATIENT Instructors who would stick to their ABCs, I believe it would put new life into the movement . . . They could be called Area Beginner Classes and the pupils could be channeled into organized clubs to enjoy themselves by being prepared to learn the harder dances which are the pride and backbone of every club. . . T'would be nice to have these classes arranged in quarterly (13-week) series, starting at intervals in a manner which will always leave a spot for those first timers and keep the others from what may hold them back, once the bug has bitten.

*The Council could hold Teacher sessions for reviews, as many new teachers are not familiar with some of the easier dances and this could also be very healthy for all concerned. The dances, if taught as they appear in the pages could serve as a progressive guide to save the confusion that now exists and makes for the comment so often heard, "What's happened to folk dancing?"*

Speaking of dances, if'n you would like to meet some very nice young people who dance and teach only Scandinavian dances (many included in A, B, and C), heigh yourself any Wednesday night to the Mission Community Center at 362 Capp street, around the corner from 18th and Mission streets. The dances are easy and loads of fun to do and everybody can do them . . . The Scandinavian Folk Dancers are one of the oldest clubs in the San Francisco Area and have stuck to the true folk dances of their nation. They have a very fine teacher and you are more than welcome to dance with this friendly group of happy dancers who know what they're dancing.

## 'The Cavalcade Of Nations'

Plans Shaping Up for Spectacular  
Pageant of Folk Dancing in  
Oakland February 19

"An International Cavalcade" is the title of the Second Annual Folk Dance Pageant to be presented on Saturday, February 19, at 8 p.m. in the Oakland Auditorium by the Folk Dance Federation of California (North) in cooperation with the Oakland Folk Dance Council.

The program will include a colorful series of more than 16 exhibitions by outstanding dance groups from Northern California and will be followed by general folk dancing until 11:30 p.m. Dances of many nations will be presented in native costumes by the participating groups with special lighting effects and decorations.

General Chairman James A. DePaoli of Oakland will be assisted by the following committee sub-chairmen: Bob and Eleanor Elsocht, art; Jim Crank, stage and floor management; Henry Marion, sound; Millie Von Konsky, exhibitions, and Dr. Arthur B. Emmes, publicity. Radio Commentator John K. Chapel will be the narrator. Dr. Glenn Stubblefield will represent the Oakland Council and former Federation presidents Leonard Murphy and Danny McDonald have been appointed special advisers.

On Sunday, February 20, the two-day event will be completed with the regular monthly Federation-sponsored Folk Dance Festival which will be held by the Oakland Folk Dance Council in the Oakland Auditorium from 1:30 to 10:30 p.m. with dance exhibitions by participants in the Saturday Pageant program. Both the Pageant and the Festival are open free to the public.



**OROVILLE CAPERS**—Danny McDonald turned on the charm for Bess Redd of Sacramento at the Golden Country Folk Festival in Oroville. The couple at right are Cookie and Lee Reeves of the host city.

By PEG ALLMOND

THE SINGLE SWINGERS, Oakland, square dance group, will sponsor a monthly dance at the El Rancho School in Richmond. The dancing will be at a walk-through level for beginning and intermediate level square dancers. The night? The third Saturday of each month. Go—you'll be welcome.

\* \* \*

THE DAISY CHAINS, a square dance group, sponsored a wonderful Sunday of dancing November 21 in the Richmond Recreation Center. There was dancing all afternoon and evening to the calling of Bill Fowler and Tex Deboney. There were prizes and lots of fun for everyone.

\* \* \*

MEXICO CITY has square dancing, too! Under the guiding hands of Win and Ed Edgerton, formerly of Carmel, Calif. beginner's group No. 2 of the Tenochtitlan Square Dance Club, received diplomas and were welcomed into the club. The dance was held in the Rotary Club November 4th. The party rated three pictures and a long story in the Mexico City News. Of interest is the item that square dancing is so popular that Edgerton has started a "Callers Class" and three of the students called at the graduation session. If you are looking for a square dance in Mexico City, telephone Ed or Win. They are listed in the directory.

\* \* \*

*Fifteen Couples from the Santa Venetia Spinning Spurs danced with the Square Cutters at McKay's Square Dance Center December 2. The hall fairly popped at the seams with the crowd and enthusiastic dancing.*

\* \* \*

CALLERS ASSOCIATION MEETING in November was held at the Dan and Madeline Allen home in Larkspur. Sixty adults turned up with 14 small fry. New material was presented, and a business meeting presided over by President Ruth Graham was followed by a pot luck supper. Next meeting will be held January 23—place to be announced.

\* \* \*

BILL BALL made those clever plastic badges the HUG'N SWINGERS are wearing. The Hug'n Swingers held their second party December 1 in the Lakeview School, Oakland. Ken Samuels is the leader. The refreshment committee furnished home-made cakes—and they were super! Dancers from the Single Swingers and Wagon Wheelers were among the guests—Ed Ferrario and Peg Allmond.

\* \* \*

BOYS, shine your boots and line up your fancy dancing clothes—and girls, get all that yardage starched and ironed and ready to twirl in—Fresno will be the scene of a two-day affair—to be known as the Second Annual California Square Dance Convention February 19 and 20. Jack Barbour will furnish the LIVE music and many popular callers will be on hand. Watch for more details in your mail box.



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## The Record Finder

Reviewed by PAUL ERFER

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

Being a well-rounded folk dancer presupposes a knowledge of geography, music, costume design and, above all, languages. Pronunciations of some of the foreign dance titles come in for a terrible beating, but the spellings thereof suffer even more. As one involved in the selling and reviewing of records, we hear about some "lulus" we would like to pass along.

Most abused is "Mitzi Pitzi" and other subtle but funny variants on our favorite Swiss schottische. A request for a dance that sounds like "Faded Blanket" has us guessing until the familiar strains of *Fado Blanquita* are played resulting in stamping of feet in joyous recognition.

Some dances have a wine flavor; others suggest Jewish doughnuts such as *Baglaens Kontra*; even the Hambo is made to sound "hammy". Rather than risk mouthing Yablotchko, people will ask for *The Apple*; and *Polyanka* comes out as if addressing a parrot; or *Tancuj* is made to rhyme with chop suey. And we have even seen a program appropriately conclude an excellent *table d'hôte* with a fine cheesy waltz, the *Velveeta!*

We shall gracefully pass over the sorry attempts at some of the jawbreaking names of the Slavic dances, particularly Kolos. An inquiry for a record called Fancy Michigan turns out to be the Mexican *Fantasia Michoacana*. And then there are foreign-speaking people who confuse their own language with that of another country. A Spanish-speaking individual writes for the Israeli dance "Havana Guila". Polish seems to be an extraordinarily difficult tongue for non-Poles, but it is irksome to hear some folk dancer ask for the "Bailey Mazoor". *Dreisteyrer* sounds to one writer simply as "Dry Stire".

The prize goes to the enthusiast who gaily announces that he learned a new German dance last night called "At the End"! The END.

\* \* \*

The records for two very popular dances created by Anatol Joukowsky have up to now been hard to get. Columbia has made available *Gerkina* on 78 rpm which matches the same song on Folkways FP 814 (LP) to which the original choreography was created. Ask for Columbia 10073. *Yablotchko* is now out on Stinson 3410. This is quite satisfactory to dance to until a better record is produced.

The long-awaited *Kiss Waltz* for roundancing is released by both Windsor and Sets in Order simultaneously. On Windsor 7626, it is backed with *Neapolitan Waltz* (Neapolitan Nights), and on Sets in Order 3017 you have *Peggy O'Neil*.

\* \* \*

For the statistical record (if anybody cares) we have compiled the following number of records reviewed during 1954: Seventy-one folk dance records (including albums); 44 new round dances and 56 squares of various types. Let's see what 1955 will bring in the way of recordings for our favorite sport, dancing for fun. Happy New Year!

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# The Federation President Introduces the New Editor

As we ring in the New Year, we are happy to introduce our new editor of LET'S DANCE.

Editor for the past two years, Bob Chevalier, has resigned to take up more pressing duties at his sport shop.

Taking over the reins for '55 is Charles Alexander of the *San Francisco Chronicle* editorial staff. Alexander has spent most of his life at newspaper work. A graduate of Mission High School in San Francisco, he started his newspaper career at 16, working part time as junior reporter and copy boy in the *Chronicle* sports department. When he attended College of San Mateo he was editor of the college paper. At the *Chronicle* he has been successively reporter, radio editor, Sunday magazine editor and Women's editor, and is

now editor of the Peninsula section and a news editor of the Sunday and Monday papers.

His wife, Anne, who will co-operate in his editorial endeavors for LET'S DANCE, is a free-lance writer for national magazines, and writes a weekly newspaper column in the *Advance Star* of Burlingame. Among the magazines in which her articles and stories appear are *Parents*, the *Instructor*, *Child Life*, *Playmate*, *Highlights for Children*, *Hi* and *Personal Romance*. She has had her first book accepted by the Doubleday & Company Junior Books department.

Charles is a third generation San Franciscan. Anne was born in Shanghai. They have three daughters and two grandchildren. They met, incidentally, on the College of San Mateo campus

and at the last class reunion were awarded a prize for the "oldest" romance started on the campus (1932).

The Alexanders were charter members of the Vagabond dance group of Burlingame, where they reside.

They come to LET'S DANCE with new ideas, fresh enthusiasm.

We of the Federation wish them many manuscripts and happy editing.

Let's show them our support and good wishes by each and every one of our readers sending in a new subscription to LET'S DANCE.

Happy New Year to All.

—Bill Sorensen.

## Report from the Southland

By PAUL PRITCHARD

Hi, everybody! Seems as though we're going to get this brand new 1955 off to a flying start, with quite a bit of news from all over the Southland. Let us do a sort of round-up of the clubs, with their activities, recent and proposed.

To start fairly close to home, and befitting the time of year, we'll take notice of the traditional New Year's Party, held by Griffith Park Folk Dancers, this time on their "home base", with appropriate refreshments and decorations and entertainment. As was expected, a large turnout was on hand, and dancing was extended well past usual closing time in order to let the celebrants welcome in the year a-borning.

\* \* \*

Some hundred plus miles up Highway 99 is Bakersfield, home of our northernmost member,

### Answers to Quiz on Page 8

- 1—A feileadh beag is a kilt, according to Ann Hughes in her Scottish clans and dress article. (3) is correct.
- 2—Sure, the "kh" ending gave it away. (2) An Arabian dance.
- 3—As light as a dancer, (3) is correct. *Pobanje* is a Slovenian pastry.
- 4—Let's all head to (2) Oakland on February 19 for the Second Annual Pageant.
- 5—From rural Catamarca, Argentina, comes the graceful Gato. (3) is correct.
- 6—The East Bay is "home" for the Diamond Dancers. (1) is correct.
- 7—The *Taratata* is a ceremonial sword dance, a main feature of the festival of the Invention of the Holy Cross at Castelermini in Italy. (1) is correct.
- 8—An "A" for spelling if you checked (3) Svenninge Kontra.
- 9—The Sheena is a Russian quadrille. (1) is correct.
- 10—Of black velvet, narrowly edged with bright red or orange and laced with red or orange cord, the Nowy Targ is a Polish bodice. (2) is correct.

Give yourself a score of one for each correct answer. If you have 9 or 10, you're a quiz whiz; 7 or 8, you belong to the smart set; 5 or 6, you'd better start digging; under that? What's under your hat?

the Circle 8 Club. The weekly instruction and once-a-month parties continue, but at the moment, the prime subject of interest is the big annual festival scheduled for February 5 in Harvey Auditorium. They expect dancers and exhibition groups from the length of California, and we're pretty sure they won't be disappointed.

\* \* \*

Not too far away laterally, yet vertically some distance, we find the Pot Luck Promenaders. This group of mountaineers hails from Big Bear, which at this time of year is a swell place for dancing on ice-skates or skis. Anyhow their leader, an old hand at the art of beating out a jig to the tune of a fiddle, apparently enjoys gallivanting around this land of ours. Last I heard, he was back in the other land of sunshine, Florida, where big shindigs are afoot.

\* \* \*

Two of the acknowledged leaders in Whittier and the Orange county region are Ozzie and Margie Stout. For the sixth year, they led the Annual Conference of Methodist Youth Fellowship at Long Beach Auditorium. Some 1500 to 2000 dancers of high school and college age from all over Southern California and Arizona participated in the simpler folk and square dancing. The Stouts have done a great deal for the encouragement of healthy youth activities in this region.

\* \* \*

A very important member of our Federation is the group of children's clubs led by Lou Price and known as the Junior Federation. These kids are booked up solid until Mothers Day and Easter parties. Each of the clublets had a Christmas party, too. Plans at the moment, as they go into their third year, are for a night festival at San Gabriel Recreation Center on February 5.

\* \* \*

Still among the young people, we go to Ojai where David Young is schooling a new group of kids in the gentle arts of prysiadkas, and if we can use the past as a measure for the future, sometime around April 1 we'll see the Happy Valley School burst forth with a breathtaking Ukrainian Wedding Dance.

\* \* \*

About as far as you can go southeast and still stay in California, is Holtville, where Faye Manly is leading her newly formed Carrotville Dancers in a joint project with the nearby B-LO-C Dancers



"I think I like progressive dances better. Don't you! . . ."

in hosting the regular monthly Festival of the South. The usual Saturday night party is planned, as well as trips across the border to the land of manana, and Holtville's hospitality is well-known. All who can are urged to support the revival of folk dancing at festivals in this area by scooting down for a very enjoyable week end, February 5 and 6.

\* \* \*

A group of young folks, many single and unattached (anybody listenin'?), dance every Thursday evening at Long Beach City College. Presided over by Phyllis Lovelace, they are the Long Beach Co-op Dancers. Well, not all are single, because just recently two of 'em, to wit, Genette Howard and Michael McCrackin, figured that two could Hopak as cheaply as one, so up and got tuned for wedding bells. Congratulations and a long life and a happy one, kids.

\* \* \*

And so for this month, let us say, etaoín shrdlu, or is it thirty? I know it's something like that. P.S. Should anyone else believe that stuff about two being able to Hopak as cheaply as one, I have news for you, brethren!



# Italy's Gaiety

Continued from Page 4

by four couples in a square. Known since the Middle Ages, it is a genuine folk dance of the fields, still performed at agricultural and wedding festivities.

In central Italy the most famous couple dance is the *Saltarello*, which derives its name from the Italian word "saltare" which means "to leap". In its characteristic leaping steps, it shows direct descent from some of the Greek choric dances. The name "saltarello" was first given to a dance of the 16th century but the term has also been used to denote leaping steps in other dances.

The dance which foreigners consider to be the national dance of Italy but which is native only to the southern provinces is the *Tarantella*. There is much controversy regarding the origin of the *Tarantella*. Some insist that the name comes from the town of "Taranto", while folk-belief tells that the dance is a desperate attempt to ward off the effects of the bite of the poisonous tarantula spider. Most historians conclude that in its early form it was a frantic, hysterical and compulsive dance, and probably Italy's version of a dance mania which swept Europe in the Middle Ages, a cousin to the St. Vitus dance.

Not only the form of the dance, but the instruments used to accompany the *Tarantella* have numerous regional variations. The tambourine is not always used as an accompaniment, but when used it is typically played only by women.

And so we see Italy today as a gay, carefree land of wine and song where no occasion—be it a marriage, baptism, church or civil festival—is adequately celebrated without dancing.

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By ED FERRARIO

## SEVEN STARS

By HARRY MANN

Four ladies star across the ring  
Turn the opposite gent with a left hand swing  
Chain right back on the same old track  
Turn 'em boys 'til you're facing out  
Then circle right with the sunny side out.

(Everyone's back is to the center of the set, circling right.)

Break with the left, pull the right lady thru  
Corner by the left, here's what you do:

(Drop left hands, raise right arms gent turns the lady under, walks on by her, and turns the next one with a left forearm turn.)

Head couples star in the center of the town  
Pick up your corner with an arm around  
(Texas Star style.)

Star promenade with the one you found  
Now the outside four roll back one

Promenade again, let's have some fun.

(To roll back, outside four turn out away from partners, make a complete turn in place to rejoin the Texas Star, man with man, lady with lady.)

The hub roll away with a half sashay

The rim star right in the same old way.

(The Hubs are the inside people of the star. Those four roll across in front of their partners with a left shoulder roll and hook on Texas Star style. All you've done is exchanged places.)

The rim roll back one for a left hand swing  
(Rims are the outside people of the star.)

Side couples star in the center of the ring.

(Original sides.)

Pick up your corner with an arm around  
(Original corner. You mustn't forget who she is.)

Star promenade with the one you found.

Now the outside four roll back one

Promenade again let's have a little fun.

The hub roll away with a half sashay

The rim star right in the same old way

The rim roll back for a left allemande

(Original partner.)

Partners right, go right and left grand.

## BREAK OR INTRODUCTION

By SAM GERSH

One and three go forward and back  
Forward again and pass through  
Split the ring go around one  
(After passing through the set, head couples walk around one person to stand between the side couples.)

It's four in line you stand

Now forward eight and back you go

The right one high, and the left one low

(Just the end people go under, then stand as Couples at the Head positions.)

Twirl 'em over and don't be slow

New head couples go forward and back

Forward again and pass through

Split the ring and go around one

It's four in line you stand

Forward eight and back you go

Right one high and the left one low

Twirl 'em over and don't be slow.

(Everybody is home with original partner)

Allemande left, etc.

K.O.

By KEN O'BURN

First and third you bow and swing

Up to the middle and back to the ring

Forward again and opposites swing

Face the sides and circle four

(The Head gents have their opposite ladies. After a swing they face the side couple nearest them and circle four.)

Go once around and not any more

(Be sure to circle full around.)

Right and left through, across you go

Right and left back, and don't be slow

(Remember to turn the ladies around on each right and left through.)

Same four circle four

Head gents break and form two lines

(Closest to Home position, head gents.)

Forward and back, you're doing fine

Forward again and box the gnat.

(That's right hands, turning lady under and exchanging places.)

To an eight hand star just like that.

(Don't even drop the ladies' hand after Box the Gnat, but go right into a right hand star.)

Turn that star but not too far

Girls reach back with your left hand

Allemande left and aright and left grand.

(Ladies reach lefts back, float out to a half turn for right and left grand. Head gents have right hand lady, side gents have corner.)

## Corrections

In the German foods column on page 10 of last month's LET'S DANCE, the six raw potatoes and ten slices of bread really should not have been served with Potato pancakes, but should have been ingredients in the Kartoffel Kloehse recipe a couple of paragraphs below.

On Page 17 of the November issue, the first explanation in the square Skedattel should read: (Lady crosses to her own left in front of the man, he goes to the right behind the lady, after doing a regular pass through.)

On Page 8 of November issue, in breakdown of Scottish steps, last paragraph of right-hand column, fourth line should read "foot close and over (not under) R.F. on count two with L."

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## THE ORIGINS OF ITALIAN DANCE FORMS

*Continued from Page 5*

Mendelssohn and Liszt, and wherever it is heard it starts fingers snapping and toes tingling.

This ancient dance lives primarily in southern Italy and in Sardinia and Sicily. The Nuorese district in Sardinia is credited as the locale of its origin. The Tarantella is a lively courtship dance and throughout the years it has acquired many styles. In Apulia it is called the Tarandla and is danced at agricultural festes, and in Calabria there is a variant called Pecovara or Pasturara which is a shepherd's dance.

In common with other European countries, Italy has her Quadriglia, Cotillion, Contradanza and Valse, each with its own distinct quality.

Italian ethnic dances in general are simple in form and pattern. The dancers perform easily and freely, except in mountainous areas and when dancing the ritual sword dances, when more precision is shown. Simple skips, hops and heel-toe steps are used with certain identifying steps of the different dances. Pantomime is a definite part of the courting dances and is used in a very natural manner with opportunity given for improvisation.

Visitors to Italy relate that an organization, Dopolavoro, which was fostered by Benito Mussolini, did considerable damage to the folk dance by making exhibition pieces out of the best known dances in order to attract tourists. As in many European countries, the original folk forms are becoming increasingly hard to find.

## The Editor Speaks

In the preparation of this issue your new editor has sought to present material with appeal to the thousands of dance enthusiasts in our area as well as to the leaders and active members of the Federation and Councils who comprise the backbone of the folk dance movement.

In so doing, we are not embarking on a new venture but continuing to build upon a firm foundation built by our predecessor, Bob Chevalier, and by a series of other able editors before him.

The present issue introduces some new features and marks the return of some old favorites. There are also some changes in the manner of presentation. The editor does not regard the result as a goal achieved but as the beginning of a new chapter in the life of *LET'S DANCE*. For future guidance he must depend on reaction and suggestions from the readers. The address of the editorial office will be found on Page 2 of this magazine and criticism will be as welcome as words of praise.

Whenever your Club does something a little bit different—something that other Clubs might like to try—please send the idea along to the editor as the basis of a feature article. Good photographs of dancing and other activities will always be welcome.

Without the cooperation of the many wonderful people who gave so freely of their time and talents in the preparation of this issue, the editor's job would have been impossible. So to all of them and all of you, Happy New Year and Happy Dancing.

—Charles E. Alexander.

## Sacramento Area

Valentine dance February 13 will  
be warmup for Fiesta Del Oro

The Circle Square folk dancers of Sacramento are sponsoring a Valentine Festival Dance in Governor's Hall on the State Fairgrounds on Sunday, February 13. Marvin Jerue, general chairman, said that afternoon dancing will begin at 1:30 and continue until 5:30 o'clock. An evening session featuring square dancing will start at 7:30 and run to 10:30 o'clock.

Admission tickets will be available at the door or may be obtained from club representatives.

This warmup dance was planned to help finance the Fiesta Del Oro Festival. Sacramento will be host city for the 1955 state-wide Fiesta Del Oro Festival May 27, 28, 29 and 30. General Chairman John Moore said many pleasant surprises are being planned for festival time.

\* \* \*

Classes sponsored by the Sacramento Recreation Department and the Council of Folk Dance Clubs ended their first six-week session on October 26. Instructors for the first session held a party for the combined groups on October 30. The second six-week session closed December 14. Another session will start January 4. Spring sessions will be completed by the last of May.

\* \* \*

Sacramento Council of Folk Dance Clubs held its business meeting and teachers institute December 12 at the Arcade School. Instructors were Harry Case, Omega Graham and Carol Squires. The next institute will be February 6.

\* \* \*

Sacramento Merry Mixers November 6 party was a Mexican Fiesta at the Newton Booth School. On the committee were Senors and Senoras Del Foster and John Moore.

\* \* \*

Whirl-A-Jigs' first party of the fall season was a "Deer Season" held in the Donner School. Guests were from Tahoe Swingers, Merry Mixers, Sutter Strutters and West Sacramento Folk Dancers.

\* \* \*

Olivehurst Tango-ettes held their monthly party at Ella School in Olivehurst on November 27. After dancing a pot-luck supper was enjoyed by the members and guests from Sacramento Circle Square, Mavericks, Triple S and Centennial Swingers.

—Carmen Schweers.

## DESIGNER'S PARADISE

*Continued from Page 6*

came around well over her hips and tied in front with a ribbon. At the bottom was a full ruffle some five or six inches deep. The stripes were red, soft brown and olive on a gold-colored background. A teal blue bodice with no lacing held up a simple white blouse with full sleeves, gathered at wrists and neckline. She had wound a double row of large coral beads around her neck and on her head was a typical Italian square head piece of purple material hanging down her back to just below her shoulders.

Once again I grabbed up crayons, paper, trying to capture the beauty of coloring, the illusive charm. You do not have to travel to get that "old world" atmosphere.

## NORTH BAY COUNCIL NOTES

Parties and elections have taken the foreground of dancing clubs in the North Bay area. Guests of the St. Helena Gamboleers are still talking about the terrific Halloween party given at Tucker Farm Center—every year this gets better. And the annual Sadie Hawkins Party given by the Vallejo Folk Dancers hit a new high also, featuring guest callers Stan Valentine and Harvard Hicks. Costumes were more outlandish than usual, and a capacity crowd filled the Community Building.

\* \* \*

Another couple have announced that certain day—Betty Atkinson and Don McKee of Bustles and Boots Folk Dancers will be married soon.

\* \* \*

Sonoma Valley of the Moon Swingers are enjoying good attendance at their Wednesday night classes which are now conducted by Virgil Morton of San Francisco. The parties held the first Saturday night of each month draw large crowds from Petaluma, Santa Rosa, Martinez, Fairfield and Vacaville.

—Sue Lemmon.

## Pasadena's Resolutions

*Continued from Page 3*

local organizations, entertainment programs offer opportunities for folk dance help.

Resolved—to enjoy folk dancing more. An easy way is to join the Pasadena dances every Friday from 8 to 11 p.m. at Lincoln School, Lincoln and Peoria. It's a chance for those not in a regular group to make a host of friends, dance a variety of dances. Those in another group might like to visit and exchange ideas. And enjoy folk dancing more.

—Alice R. Scott.

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