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# Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING • 25¢

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THE MAGAZINE OF FOLK AND SQUARE DANCING

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## ON OUR COVER

Dairymen's Fete-Day Costume  
from Appenzell, Switzerland.

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## A Real St. Nicholas Party

Here's a thought for your December Christmas Party—why not make it "Dutch".

In Holland, of course, everybody knows by tradition what is going on and every member of the family or group prepares his gifts for all the others. Here, however, all the preparations will have to be carried out by the party-giver; but here the element of surprise will make the party an even greater success.

Now for the shopping. Expensive gifts are definitely not necessary. It is the manner in which they are presented that counts. Small dime store

articles, chosen with care and meaning, are just what is needed; whether one or more gifts for each guest is up to the donor.

Then comes the most difficult part of all, for every single gift should be accompanied by a verse or doggerel. Whether long or short, is entirely up to the rhyming talents of the giver, but it just cannot be left out. The poem should deal with the good points or the weaknesses of the recipient; just plain kidding is a must. Each poem is signed by Sinterklass as the giver must remain anonymous.

The next step is preparing the packages, and here the imagination should be given free rein. Pretty gift wrappings are definitely the wrong thing; the gifts should be carefully camouflaged and made to look like something else. Therefore the Dutch call them "surprises" instead of presents. Here are a few examples:

Little gifts could be concealed in potatoes dressed as dolls; in a pudding made of colored starch; in a glove filled with wet sand; etc. Larger presents can be hidden in a box full of rubbish or among other boxes filled with newspaper shreds; in a dressed-up broomstick, representing somebody's beau or girl friend; in a cauliflower or cabbage among other vegetables; after various false leads, in some closet or trunk as in a treasure hunt. The greater the imagination, the greater the fun.

The "surprises" are placed in a large covered basket or gaily decorated grocery box, and hidden somewhere. In Holland, each guest finds his initials in candy at his or her place at the table. Traditional candies and cookies form the centerpiece.

At some Dutch parties St. Nick and Black Peter, both in traditional costume, are invited to appear in person to deliver a serious word of encouragement or disapproval to each member of the group. This is how Hollanders celebrate the eve of St. Nicholas' birthday if he is too busy to be present:

The guests arrive and they are taken to the table. As soon as they are seated, the door bell rings loudly and insistently, the door opens slightly, and a black hand (a black gloved hand of somebody who is in on the secret) throws a lot of tiny candies into the room, for which the children make a dive; then the door slams. The hostess goes to the hall or to the front porch and gives vociferous vent to her surprise . . . Peter was there and he left a basket full of presents!

Now the fun begins. One present should be unwrapped at a time, the whole party watching while the oftentimes embarrassed recipient reads his or her poem aloud. This continues until every single present is unwrapped and every poem read. The fun is guaranteed and you will have given a real St. Nicholas party which is typically, traditionally and completely Dutch.



# Let's Take a Picture

BY ROBERT H. CHEVALIER

(This article is written for the average dancer with average photo equipment. It is not intended for the expert with superior cameras — although he can read this.)

Let's take pictures at the next Festival. Let's try to capture the color, the fun, the pleasures of our California Festivals. It's easy to photograph your friends dancing — either indoors or out. You need not have expensive cameras one sees at many of the Festivals. Many ordinary cameras are fitted with a flash attachment that will do the job indoors. If you want to capture the color, an average camera and the right flash bulb, the gay colors will come to life!

In taking photos at a Festival one should consider the use of the photo. It is going to be projected onto a screen? Or perhaps you want to send it to Uncle Charlie in New York to explain what California Folk Festivals are. Perhaps you want to photograph Mary in her new Polish costume; Joe and Anne dancing the Hambo, or perhaps Dick calling his latest square.

To photograph Mary in her new costume entails more than standing her up to a wall like a condemned prisoner. You should consider the background. Is it a dark color? The black in her bodice will blend and not show. Try to find a background or wall, preferably a light color. Make sure there are no confusing panels or patterns on it. Try to have her holding something besides the ends of her skirt. Avoid the static fan shaped pattern of the dress we see in so many Folk photos. Don't try to take in too much of her. A well posed sitting position will show off the costume as well as a standing shot. Try a diffuser or shield over your flash bulb — it will make the tones softer. Have her moisten her lips just before you snap. Don't let her look directly into the camera. Most of all take several photos of her in various positions. If you're using a flash and shooting from 6 to 14 feet, for black and white a Sylvania Bantam 8 will work fine; for color, Press 25 or 40 (blue).

Joe and Anne dancing the Hambo present more of a problem, especially with an ordinary camera. They are moving! To photograph motion takes a little practice, knowledge of the dance, the beat,, and where the dancers will be when you are ready to snap. I don't want to discourage you and Let's Dance needs this type of photo. It is a little more than pointing the camera. You should be able to establish distances. You know how far your flash will reach, how fast you have to snap. For



distances up to 25 feet on black and white a Sylvania press 25 will do the job. For color use a Press 25B.

The Hambo has interesting patterns such as the lead and the twirl. Snapping the lead is the easiest part, as the dancers are facing you. Count the beat, you will see that on each beat the pose changes slightly. Take your pick of the changes in the poses, your photos will be all different. The twirl is more difficult. You want to stop them facing into or away from the camera. You have to take care and be on the beat or they will have their backs to you. A blur of the skirt will give the effect of motion. It is easier to get a flash shot of the Hambo indoors than one out of doors. The flash will stop the action without any camera settings indoors.

To take action pictures one should have a camera that has an adjustable shutter. You should have speeds up to 300. You should have f stops down to at least 4. Shoot indoors at f4 or less for you are not so interested in depth of field or sharpness of background for your subjects are fairly close. Never try to shoot from further than the carrying distance of your bulb. A range finder is helpful, though for action shots you seldom have time to use it. A sport-finder or eye level finder is best. Take your camera in to a camera shop and find out the focal length of your lens. Shoot two thirds of the way in and your pictures will be sharp.

Many times we have seen persons standing way up in the balcony of the auditorium snapping like mad. If you have an ordinary camera, lots of money to buy film and bulbs, go ahead and snap. You won't get any pictures. It takes an expensive camera to take this type of photo. Henry Bloom and Phil Maron have just such cameras, note the by-line on Let's Dance photos. They have 4 x 5 Press type cameras, they have range finders, adjustable bellows, and speeds up to 1000th of a second. They can sit in the balcony and literally reach down onto any part or all of the floor if they so desire. Other contributors to Let's Dance, Ace Smith, George Posner, Virgil Morton and Warren Carver use Reflex cameras such as the Rolleis, Voitlanders or Exactas. The reflex cameras have focusing lenses enabling them to take what they see through an intricate system of lenses. They get very sharp photos that can either be projected upon a screen or made into 8 x 10, or larger, pictures.

Oh Dick! We left him calling his new Square! Try to snap him much as you did Mary. Wait for him to move his hands to give life to the photo, try to get on stage and get part of the crowd of dancers.

I do not claim to be an expert on this subject. If I have aroused your interest, fine. Look into the Adult Education or University extension courses to assist you further. I became interested in photography while editor of Let's Dance. It has added much to my folk dancing pleasure. Go out and have a happy shooting trip . . . send your best into Let's Dance. They don't pay for the use but will give you a by-line. That alone is all the pay a Folk Dancer such as we should ask . . . for we are having all the fun and sharing our fun with others.





Young couple wearing their Fete-Day costumes of Switzerland.





## December Folklore

Most people vaguely know that St. Nicholas Eve, on December 5th, has something to do with Dutch children.

To Hollanders, St. Nicholas Eve, or just plain "Sinterklaas" (Sinterklaas) as it is called, is such an accepted event in their lives, that most of them do not even question how it all came about, and how St. Nick assumed his present form of benefactor and friend of all children. But we Americans, less familiar with the yearly occurrence, must often wonder about the meaning, the origin and folkloristic import.

The St. Nicholas known in medieval legends and in his present form, is really a combination of two bishops from Lycia in Asia Minor. One of them, Nicholas of Myra, is said to have lived in the 4th Century; the other, Nicholas of Pinora, died in 564. Both were historical figures and that's about all that is known about them, leaving plenty of scope to the





"Sinterklaas" and Peter climbing a typical Dutch roof top, an important part of their seasonal duties.



imaginations. These two Nicholases merged into one symbol, a kind of holy miracle worker who, since the end of the 9th Century, has been invoked by the Greek-Orthodox Church against all dangers and catastrophes.

When Myra fell into the hands of the Mahammedans, early in the 11th century, some merchants carried the treasured bones of their Saint to Bari in Southern Italy. They built a beautiful church over his grave, which became the center of the Nicholas worship of the Roman-Catholic Church. As Bari was a seaport, St. Nicholas became the patron saint of sailors, and that's how the cult was brought to Western and Northern Europe. It is even said that William the Conqueror, when he encountered a terrible storm on his trip across the Channel in 1066, was saved because he had invoked St. Nicholas at the right moment. Just imagine how different this history of Britain and of mankind as a whole might have been, if he hadn't!

Pretty soon all harbor cities along the Western and Northern European coast and rivers built churches dedicated to St. Nicholas. In the 12th and 13th centuries, Holland, with its long coastline, its many wide rivers and its seafaring population, counted no less than 23 of them. Many of these St. Nicholas Churches, by the way, are still standing today, although in Holland a number of them have been turned into Protestant churches since the Reformation.

Gradually, St. Nick became the patron saint of others as well as of the men who sailed the sea. He soon extended his good deeds over those whose work had to do with seafaring, for instance, by becoming the patron saint of many Dutch merchant guilds. But when did he become the traditional protector of children?

Well, as early as the 14th century, choir boys of the various St. Nicholas Churches would get some money and the day off on December 6th, supposedly the birthday of the good bishop. They would choose a "Bishop" among themselves who, dressed up, complete with mitre and crosier, would lead his procession of boys through the streets, begging for so-called bishop money; half of this was spent on candles, and the other half on candy. Later these processions degenerated; the child-bishops and their choir boys turned into gangs, roaming the city streets and spending all the money for themselves, until in the 17th century, the whole thing was banned.

But this couldn't kill the cult, for, meanwhile, St. Nick had firmly established himself in the convent schools on his birthday, St. Nicholas would reward the diligent and good pupils with presents, and punish the lazy and disorderly ones with the birch rod, the indispensable instrument of medieval education. One of the teacher-monks would dress up as the venerable bishop, just as he is still presented today in his long, white





Married women's Fete-Day costumes from the Appenzell.



beard, mitre, long red mantle, crosier and all, and go through his little act of benefactor and inquisitor.

At this time, Black Peter came on the scene. In the middle ages, the Black man, or Black Peter, was the name the Dutch gave to the devil, and popular belief had it that once a year, on his birthday, St. Nicholas would chain the devil and lug him along as his servant, making him drop candy and presents through the chimney. Gradually, Black Peter grew into an amiable, grinning devil, a kind of jolly joker, who assists the old man and carries the presents; but he carries the rod as well, and the sack in which the goodies are brought also serves to put naughty children in, to be taken away. So you see, Black Peter still personifies the grim elements, while Sinterklaas is all benevolence and dignity.

Today, some presents are still dropped down the chimney, usually into little waiting shoes. Ever since 1427, the books of the various Dutch St. Nicholas churches showed a regular entry, on December 6th, of three pairs of little shoes with some money, these were distributed to the poor in the name of St. Nicholas. These shoes with the hidden treasure probably originate in the old legend, in which St. Nicholas dropped dowries into the shoes of three pretty girls, whose mean father had sent them away in search of fortune.

Through the centuries Sinterklaas grew into a popular symbol, recognized by all Hollanders, Catholics, Protestants and Jews alike. More and more customs were added to the celebration; famous Dutch painters, composers and writers have given us their versions, and there are countless folksongs on the subject. Traditional candies and cookies play an important part; in the well-known painting of the 17th century Jan Steen, for example, you can see the special "Taai-Taai, (Tye-tye) and "Speculaas" (Spay-cu-lahs) cookies that are still great favorites during the Sinterklaas season, today.

There is one thing that will especially interest Americans. When the early Dutch settlers came to America, they naturally brought along their venerated old bishop, their Sinterklaas. Later, the British introduced their Father Christmas — the merry, roly-poly, falstaffian figure in high boots. Everybody knows what happened; these two old gentlemen, both celebrated in December, merged into one. The Father Christmas figure stuck, but he acquired a Dutch name—Santaklaus—derived from Sinterklaas.

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### **HOLIDAY GREETINGS**

from

**VIRGIL MORTON**

Instructor of

**FOLK AND SOCIAL DANCE**

San Francisco State College

1600 Holloway Ave. San Francisco

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Costume from the Canton of Argovie, Switzerland.





Sunday Costumes from the Canton Unterwald-le Bas.

## Swiss National Costumes

Switzerland's national costumes are among the country's most cherished possessions. They are, in their way, as varied as the Swiss landscape with its placid lakes and charming rivers, its green hills and glittering Alps. The costumes worn by the countryfolk on high days and holidays in the 18th and early 19th centuries almost died out in the course of a generation or two, but were revived all over the country after the first World War and adapted to the needs of the time. They are now worn on all great occasions, religious, national or local. These magnificent costumes are remarkable for their lavish trimmings of lace and ribbons, their brilliant embroideries and gay fichus. Some even have chains, or filigree or garnet brooches. The most distinctive feature in all costumes is the headgear, which ranges from finely-worked caps to picturesque hats, and it is there that the origin of the costume is most plainly to be seen.

There are, of course, hundreds of regional variations of such costumes. Side by side with the splendid ones worn on great festivals there are other plainer kinds for ordinary Sunday wear, and still others for work-days, summer and winter, marriages and funerals. And there are costumes for men and children too.





## Dances of Switzerland

Throughout Switzerland perhaps the most popular folk dances are the couple dances—the waltz, the polka, and the schottische. The Schottische is the basic step of many Swiss folk dances. In Switzerland and Germany, what we call a Polka is frequently called a Schottische and vice versa. The explanation for this confusion is that the Polka originally consisted of ten figures. The Polka step pattern was a combination of the old fleuret and pas de bourree, together with the old Schottische step with which the people of the time were familiar. When the Polka made its appearance in German cities in 1830, it was called the Schottische.

In the German-speaking districts of Central and Eastern Switzerland, as well as all over the Austrian Alps and in Bavaria, we find the Landler, out of which perhaps the immortal Waltz grew. This is the most sprightly of all their dances, and has a specially rich development in the Alps, where it has assumed the character of a Courting dance.

In Central Switzerland the Landler is known as the Gauerler, in Appenzell the Hierig, both meaning the local dance. In Bavaria and Austria it becomes the famous Schuhplattler.

From the Appenzell region of Switzerland comes one of our favorite folk dances "Drei Lederni Strompf" (Three Leather Sotckings), which is an example of how the people of this canton love to act, and sometimes local events are "mimed" between rounds of a waltz or polka. In this dance, each round is preceded by a "mime" first, teasing and caresses, leading to a "lover's quarrel;" then a reconciliation, forgiveness, and a kiss to wind up; each little scene being interrupted by a dance interlude. Popular with children as well as adults, is the Seven Jumps. In French Switzerland it is known as the Picoulet.

Although yodelling is no part of dancing, at the end of a Gauerler, Hierig or Schuhplattler there may be a sudden outburst from an excited young man as he leaps round and at the break-up of a dance, coming away from the valley inn, the cries ring through the night soaring and falling as though they were borne on wings.





Sunday costumes from Berne, Switzerland.



RESEARCH COMMITTEE: Florence Griffith and Dorothy Tamburini.

## LA STORTA DA CRUSCH

(SWISS)

La Storta Da Crusch or Die Kehre von Crusch, The Turn of Crusch, means the big curve in the road at Crusch. This dance comes from the Italian part of Switzerland. Crusch is a little village in that section.

Jane Farwell learned the dance in a Swiss camp and taught it to Walter Grothe, who introduced it at the 1956 College of the Pacific Folk Dance Camp at Stockton, California.

MUSIC: Record: Folk Dancer, MH 1115A — "La Storta da Crusch"

FORMATION: Single circle of cpls, W on M R, all facing ctr with hands joined at shoulder height, elbows kept slightly bent.

STEPS: Waltz\*, Click Step: (Directions for both M and W.) Step swd L (ct 1); close R to L (ct 2); with a small hop on R, click heels lightly (ct 3). Opp footwork <sup>z</sup>when facing out.

MUSIC 3/4		PATTERN	
Measures			
	1-4	INTRODUCTION	
A		I. <i>CIRCLE WALTZ</i>	
	1-8	All starting L, circle CW with 8 running waltz steps with a slight accent (NOT stamp) on the first beat of each meas.	17
	1-8 (repeated)	Repeat action of meas 1-8 in reverse direction (CCW).	
B		II. <i>CIRCLE WITH CLICK STEP</i>	
	9-11	All begin L. With circle moving CW, all do 3 click steps.	
	12	Release M L. W R hands. Retaining ptr's hand (MR-WL), with 3 steps (L R L) M moving bwd, W fwd, make 1/2 turn CCW and again join hands in a single circle, all facing out.	
	13-15	All beginning R and continuing to move CW, repeat action of Fig II, meas 9-11.	
	16	Release MR-WL. Retaining hold with W on his L, with 3 steps (RLR) M lead W around to end facing ctr. Again join hands in single circle.	
	9-16 (repeated)	NOTE: Each time W progress one place. Repeat action of Fig II, meas 9-16.	
Repeat the dance from the beginning.			

RESEARCH COMMITTEE: Dorothy Tamburini and Miriam Lidster.

## BUNDNER CHEERAB

(SWISS)

This dance was originally introduced by Jane Farwell. It was presented at the College of the Pacific Folk Dance Camp in 1956 by Walter Grothe, who learned it from Mary Ann and Michael Herman.

MUSIC: Record: Folk Dancer MH 1115A — "Bundner Cheerab"

FORMATION: Circle of cpls, partners facing with both hands joined (not crossed), M back to ctr. Cpls are numbered 1, 2, alternately around the circle, and should be spaced about 4 ft apart.

STEPS: Chasse\*, Two-step\*

\*Described in "Folk Dances From Near and Far" Vols. 1 - VII.

MUSIC 2/4		PATTERN	
Measures			
	upbeat & 4 meas	INTRODUCTION	
A		I. <i>ARCHES</i>	
	1-4	Cpls 2 raise joined hands to form arches (meas 1 - ct 1) while cpls 1 chasse 8 steps LOD, each passing under 1 arch. (Keep arches high for the 4 meas)	20
	5-8	Repeat action of meas 1-4, with cpls 1 forming arches and cpls 2 going under the arches.	
	1-8 (repeated)	Repeat action of meas 1-8.	
		Cpls should retain spacing during this figure.	
B		II. <i>HEEL AND TWO-STEP</i>	
	9	Ptrs face each other, hands on own hips. Directions for M, W opp.	
	10	With a little hop on L ft, place R heel diag fwd on floor.	
	11-12	With little hop on R, place L heel diag fwd.	
	11-12	Repeat action of meas 9-10.	
A	1-8	In closed pos, dance 8 two-steps turning CW and progressing CCW. (Retain place in circle because of numbering sequence.) End M back to ctr to repeat dance.	



# LORENZ (Lo' renz) (GERMAN)

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

MUSIC: Record: Telefunken T-6121A. Although the music is written in 2/4 meter, it is slow and has the quality of a schottische.

FORMATION: Cpls in closed pos, M back to ctr.

STEPS: Side Step: Step sdwd in direction indicated (ct 1), close\* (ct 2); Two Step\*, Pivot\*, Schottische\*

18	MUSIC 2/4	PATTERN
	Measures	
	1-4	INTRODUCTION (No action)
		I. <i>SIDE STEP WITH CROSSOVER AND PIVOT</i>
A	1-2	Beginning M L, W R dance 4 side steps LOD (CCW). Stamp <i>lightly</i> on last close without taking wt.
	3-4	Repeat action of Fig. I, meas 1-2, beginning M R, W L and moving in opp direction (CW).
	5	Beginning M L, W R dance one two step (cts 1 & 2). Stamp <i>lightly</i> (ct &). M remain in place as he leads W in front of him twd ctr of circle (CCW).
	6	Repeat action of Fig. I, meas 5, beginning M R, W L and W moving away from ctr of circle (CW).
	7-8	Beginning M L, W R dance 4 pivot steps turning CW and progressing CCW. Note: This pivot step has the feeling of a step-hop, but actually is a pivot with a rise or lift, for <i>only</i> the heel leaves the floor.
	1-8 (repeated)	Repeat action of Fig. I, meas 1-8.
		II. <i>SIDE STEP WITH TURN AWAY AND PIVOT</i>
		Ptrs side by side facing LOD, hands on hips.
B	9-10	Repeat action of Fig. I, meas 1-2, moving away from ptr (twd ctr of circle, W away from ctr of circle).
	11-12	Repeat action of Fig. I, meas 3-4, and moving twd ptr.
	13	Repeat action of Fig. I, meas 5, turning away from ptr (M turn CCW, and W turn CW).
	14	Repeat action of Fig. I, meas 6, turning twd ptr (M turn CW, W turn CCW).
	15-16	In closed pos, repeat action of Fig. I, meas 7-8.
	9-16 (repeated)	Repeat action of Fig. II, meas 9-16.
		III. <i>SCHOTTISCHE</i>
		Ptrs in closed pos, M back to ctr.
	17-24	Beginning M L, W R dance 16 schottische steps turning CW and progressing CCW.
	17-24 (repeated)	This is a heavy deliberate step-together-step-hop, but with only a <i>slight</i> hop.
		Repeat dance from beginning. Listed record provides for dance to be done completely twice.





Fete-Day costume of St. Gallen-Stadt, Switzerland.



# Let's Form A Set

## WHO'S ON FIRST?

DAN and MADELINE ALLEN

Record: Any strongly phrased record as Folk Dancer "Petronella."  
A. The first couple passes thru across the set and turn individually in No. 3 pos. At the same time the 3rd sple divides and with the others in the set moves one place away from No. 3 pos and twd No. 1 pos.

B. The ones in No. 2 pos pass thru across the set, and turn individually in No. 4 pos. At the same time the 4th cple divides and with the others moves one place away from No. 4 pos and twd No. 2 pos.

C. The ones in No. 3 pos pass thru and the rest fill in No. 3 pos.

D. The ones in No. 4 pos pass thru and the rest fill in No. 4 pos.

Complete Sequence is A.B.C.D.; 3 times and all cples will be back in home pos.

Suggestion: Start by allowing 2 beats for each movement, using the first 4 to do the movement and the last 4 to *think* about the next one. Then allow 4 beats only. After this is perfected, try using a cross-trail with individual turns. Two times around will bring everyone back to home pos as against three times with a straight "pass thru."

## FLAMING MAMIE MIXER

JERRY HELT, Cincinnati, Ohio

Record: Dot label No. DEP - 1045

Position: Open, facing LOD, inside Hs joined

Footwork: Opposite throughout

Meas. *Forward, Two; Three; Swing; Back Up, Two; Three,*

1-4 *Touch:*

Walk fwd in LOD L-R-L. Swing R fwd, still facing LOD bk up R-L-R and touch L toe beside R.

5-8 *Turn Away; Two; Three; Four;*

*Turn Away; Two; Three; Four;*

Releasing joined Hs, ptrs turn away from each other M turning L face in a CCW arc starting with L ft and taking



4 slow steps, L-R-L-R end face to face ptr with bk to COH with both hs joined. The W turns away with opposite ftwk in a CW arc R-L-R-L to end facing ptr with bk to wall. both Hs joined.

9-12 *Step. Close; Step. Close; Reverse. Close; Step. Close:*  
Facing ptr and with both Hs joined, step L along LOD. close R to L; repeat taking wt on R as before. Then repeat the same in RLOD.

13-16 *Apart; Two; Forward; Two;*  
Starting on M's L and W'r R do two slow steps backing away from each other, M backing twd COH; W backing twd wall; then fwd two slow steps to the R to new ptr resuming open pose facing LOD with inside Hs joined to repeat the dance from beginning.

## SMILES

JERRY HELT, Cincinnati, Ohio

Record: MacGregor Label. Without call No. 771-A. With call No.

Introduction *Break*

Allemande left your corner, pass right by your own  
Right hand 'round the right hand lady, left hand 'round  
Walk all around your corner girl, See-saw your taw  
Allemande left your corner, right and left the hall  
Grand 'ol right and left around the ring you go  
When you meet your partner do-sa-do  
Promenade your partner two by two  
With the smile that she gave to you.

Figure  
Head couples promande half the outside square  
All four ladies chain, chain 'em cross from there  
Side couples right and left thru, wheel the gals around  
All four ladies chain across the town  
All around your corner, see-saw your own  
Left hand swing your corner, promenade her home  
The smiles that fill my heart with sunshine  
Are the smiles that you give to me.

Sequence of  
dance:

Introduction.  
Figure.  
Figure.  
Break.  
Figure.  
Figure.  
Folk Dance Camp, 1957





## The Record Finder

In their Library of Folk and Primitive Music, Columbia presents two albums in a comprehensive coverage of *Northern and Central Italy* (KL 5173) and *Southern Italy and the Islands* (KL 5174). The beautiful part singing of the northern provinces is impressive. A great variety of folk songs is represented including gypsy songs, lullabies, wedding songs, worksongs, May rituals; dances, mostly from ancient times, include those from Resia in the Alps and the Trescone, as well as the Saltarello from the Roman Campagna. It is interesting to find Italians near the Austrian border caroling the well known Germanic rheinlander "O Susanna." Some of the Albanians who have settled along the eastern coast have been documented in this album probably for the first time.

From the southern provinces in Italy stems music of genuine antiquity with some influences from invading nations such as the moors and Spaniards with isolated pockets all along the coast of the Slavic. The most fascinating music in this album is that of Sardinia which dates back many thousand years. One of the native instruments, the *Launeddas*, a sort of panpipes, is used to accompany most of the very beautiful songs. Sardinian dances resemble the circle and line dances of the Balkans; the music is fast and provocative. Both these albums on Columbia are important additions to our library of European folklore.

*The Black Watch Pipe and Drums Corps*, together with its Regimental Band, has been recorded by Victor in two splendid LPs, LPM 1525 and



1526. Played with all the stirring fanfare of this type of bagpipe band, the albums include many favorite marches and airs as well as ceremonial numbers for special occasions.

A charming Christmas item is a new Capital release entitled *Christmas in Sweden* (Capital T-10079) featuring a medley of dances, children's game-songs and traditional Christmas music sung by a sweet concordance of children's and adult voices. The result is very natural and homey. Sounds of dancing are clearly heard during the singing and familiar tunes which set your own feet to tapping.

**ROUND-UP.** A gathering of round dance teachers in southern California has brought forth a nice selection of new patterns. Try these: *Popcorn Song* (Decca 29606), *Lips of Wine* (Cadence 1336), *Canoodlin' Rag* (Columbia 40893), *Champagne Time* (Coral 61741), *Available Two-Step* (Liberty 55102), *Waltz Softly* (Decca 29434), *Around the World/Pretty Rosemary* (Lloyd Shaw X-201), and *Laughing Dancers/Around the World* (Sunny Hills 130).

**SQUARES.** Bob Ruff sings *She Belongs to Me* and *Please Don't Talk on Sets in Order* 1103 (instrumental No. 2106). Jerry Helt is in again with his original *Rosie's Gone Again* and *High Society* on McGregor 799; no calls, No. 800. Bob van Antwerp goes *Ridin' Down the Canyon* and *We Just Couldn't Say Goodbye* on MacGregor 801; instrumental No. 801. Longhorn 303 has *Sally Goodin* and *Hunters Hoedown* for the caller.

### CHANGS

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	{ Beginners	Monday	
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## Council Clips

### DIABLO COUNCIL NEWS

And a Merry Christmas TO ALL FROM ALL THE DANCERS IN THE DIABLO AREA!

Acalanes Folk Dancers, Inc., celebrated their 10th birthday last month with a wonderful party at their usual meeting place, the Danville Legion Hall.

RISMO RICCI from Davis and Woodland was the guest caller at Dancin' Dudes' recent Jamboree. New Dancin' Dude member BRUNO LAURIE gave out with some fine singing calls, too.

This month's parties will all center, of course, on the Christmas theme and many clubs have gift exchanges within their membership. DO-CE-DO dispenses with gifts but contributes a good basket to a needy family in the area which is a wonderful way to remind ourselves of the true spirit of the Christmas Season.

Next month — PLEASANT HILL FOLK DANCERS sponsor the annual March of Dimes dance at the Concord Armory. Each year this party makes possible a substantial contribution to the local March of Dimes and we are all happy to participate in the fun of the evening. Door prizes, exhibitions, good square dance callers from all around the Bay area help to make this a fine party. Hope to see lots of our out-of-town friends there.

May 1958 be all that you anticipate — and happy dancing to you all.  
 VIRGINIA WILDER



## GREATER EAST BAY COUNCIL BITS

At the last council meeting the following items of interest came out: NORMAN BRYAN, Chairman of the Beginners' class, reported that the attendance had held up during the summer months and that HARRY AHLBORN and ELDON DAVIS were calling squares for the group. There are three beginners' classes in the Bay Area, namely, two being sponsored by the Recreation Department and one by the Council. For the Junior Scholarship Committee, HARDING BURWELL was appointed. To make sure of the exhibitions for the February festival, ROI PART-RIDGE, General Chairman, appointed MILLIE VON KONSKY as Chairman. Look forward to a regional festival to be held in the City of SAN PABLO.

The deadline for this issue came before HALLOWE'EN. That would have been December, and who would like to read about Hallowe'en in the January issue? But just something that we think you would like to hear is, or was, the SAN PABLO Party. It was "HALLOWE'EN IN HAWAII." Now who ever heard of a skelton in a grass skirt?

Another new group of officers were installed recently for the PANTALOONERS of OAKLAND. Those taking over the reins were: ALMEDEROS, as President; KENNY PENNY, as Vice President; LOUISE SCHILLARE, as Secretary, and CLARA HOLLEY, as Treasurer. Their group still meets at the LAUREL School on Wednesday evenings under the tutelage of ANN OLIVER.

GEORGE N. CASH

## FRESNOTES

The Council Workshop has been under the teaching leadership of HELEN SAUNDERS this fall. She has been doing a very capable job of temporarily substituting for WILMA ANDERSEN, who is a new mother. WILMA and SVEND are the parents of a fine potential folk dancer, little KAREN LYNN. HELEN taught the Workshop the Jarabe de la Botella, a Mexican dance which the group presented at the Raisin Harvest Festival in October. This class has been presenting many Mexican dances for exhibition and has excellent regional Mexican costumes. For regular participation in the annual Mexican Independence Fiestas, at which they have performed exhibitions for years, they were presented with a beautiful trophy by the local Mexican leaders. HELEN herself completed a trip to Mexico recently and collected some stunning costumes and beautiful examples of native artcraft.

One of the interesting things which evolved from our preparations for the last Raisin Harvest Festival was the enthusiastic manner in which the Fresno Frolickers "took to" English folk dances. The group presented Black Nag and Picking Up Sticks at the festival. There is a very definite



and interesting affinity between the folk dance tradition of England and that of the Basques. The Frolickers have exhibited several Basque dances and it seems only natural that they should enjoy so thoroughly these very old English country dances. Afterwards, at our dinner following the festival, the group had the pleasure of having present at the festivities ELMA McFARLAND and PAUL ERFER, both well known exponents of English folk dances, with whom we had a lot of fun discussing and dancing them. Present officers of the Frolickers are: ROBERT FROST, president; BARBARA ARMER, vice-president; BILLIE KAPLAN, secretary-treasurer; AL DORNON, council representative.

The Christmas festivities will be well commemorated by every class and club in Fresno with parties and plenty of folk dancing. The Workshop will have its traditional party with a nationality theme, and the Square Rounders will host their New Year's Eve shindig, which is open to all our folk dancers and which always seems like a perfect way to end the merry whirl of the season.

MARY SPRING

#### NEWS FROM THE STOCKTON AREA COUNCIL

GRACE NOSSEK, teacher of the Shindiggers, a Stockton Teen-age Group, reports that they were represented at the Teen Age Festival in Sacramento.

ISABEL REYNOLDS, of the Stockton Prom-Y-Naders and Polk-Y-Dots, will spend the holidays in Mexico. She leaves Lodi December 15, returning on January 5. Christmas will be spent in Mexico City, New Year's Eve in Mazatlan.

Folk Dancers in Stockton will not have to travel out of town to celebrate New Year's Eve. The Polk-Y-Dots will have a party at the Y.M.C.A., which, with LAWTON and SALLY HARRIS and BOB and LOIS BERNARDI heading the arrangement committee, promises to be entertaining and original.

The Kalico Cutters will welcome all folk dancers who want to help them usher in the New Year at Growers' Hall, Stockton. Dancing will begin at 9 P.M. and a buffet supper will be served at midnight. BEE MITCHELL, their leader, will make your reservation if you write her at 911 Dianna Drive, Lodi.

ISABEL REYNOLDS

#### PENINSULA NOTES

MEMO: JOE and JEAN ALOISE have been asked to take the Berford Folk Dance Class, and HENRY MUEHLKER is giving up folk dancing entirely. A note from Jean says, "They are a very nice group, and we'd like to invite any intermediate or advanced dancer to dance with us, as all the current popular dances will be taught, plus reviews of old favorites." Here's an opportunity for you people in the Peninsula to



get some wonderful instruction, along with a lot of fun, by attending JOE and JEAN'S new class.

### MONTEREY BAY AREA NEWS

Everyone is happy the Oktoberfest is now past. It was quite an exciting week-end according to BOB CRYDER, but the festival was a huge success. The two clubs from the Monterey Bay Region, the Shindiggers and Los Bailadores de Monterey, danced authentic dances from Germany for an audience of between five and six thousand each night. Among the guests who enjoyed the German dances, were the German Consul, from San Francisco, and General Breckinridge, as well as many members of the 6th Army who spent several years in Munich.

The Santa Cruz Breakers hosted a Regional Festival in the Santa Cruz Municipal Auditorium at Santa Cruz, with exhibitions by Rikudom, Monterey Peninsula Shindiggers, Los Bailadores de Monterey, Pantalettes from the Bay Area, Salinas Lariat Swingers, and the Advanced Circle of Gay Nighters from San Jose.

ELISIE PUCCINELLI

### SAN FRANCISCO REPORTS

GRACE PERRYMAN hopes to see many, many folk and square dancers at Potrero Hill Recreation Center, on December 8th, where the Christmas Door Charms will be distributed, and folk dancing will be from 1:30 to 5:00.

JOHN MOONEY wishes to remind folk and square dancers to come to "The Laendlers" new dance hall, The Portuguese Hall, at Caledonia and Napa Streets. Caledonia parallels Bridgeway, the principal street through the town. Their first party of the season will be on November 30th, at 8:30. There is plenty of parking, and the bus stops close by.

The Fun Club Folk Dancers are planning a Christmas Party on December 21st at Precita Community Center, 534 Precita Avenue, from 8:30 to 11:30. All are welcome. There will be exchange gifts of fifty cents. They also announce a New Year's Eve party this year, at a cost of \$2.00 per person, which includes dinner, dancing and entertainment. Reservations must be made by the 20th of this month. Call JU 5-1578.

The Scandinavian Club is planning their Annual Santa Lucia Festival, marking the holiday season, to be held this year on Wednesday, December 18th, at 8:00 P.M., at 362 Capp Street, San Francisco. The Biggest news of the year in the Scandinavian Club was the marriage of Ruth Lind, their instructor, to Tom Velasquez, in August.

The Circle 8 Promenaders and Glen Park Folk Dancers' joint picnic at Keatons' Shack was a huge success. Election of Officers at their Pot Luck Supper at Sigmund Stern Grove resulted in the following new officers: President, Raphael Wohlken; Vice President, Mary Brilliant; Secretary, Ethel Best; Treasurer, George Kuhlenskamp. The Circle 8 will celebrate their 8th anniversary at the Y.M.C.A., on Mission Street, on



November 30th. Ethel Best, their Secretary, says: "Come and help us celebrate."

ELISABETH FULLER of Chango's International Folk Dancers, reports that Wedding Bells rang for ALBERTO VALERO and CHRISTA GIRRBACH recently. It is hoped that Christa will become interested in folk dancing.

The Merry Mixers November party was called "Anniversary Ball" because, although the Merry Mixers have been dancing together for four years, they actually celebrated their Third Anniversary. The gals appeared in dressy cotton dresses, and the men, even though they must have been uncomfortable, wore white shirts and ties. ROSE and AL BALLOTTI were responsible for this wonderful party. FRANCES and CHARLIE AYRES are planning an interesting Christmas Party for the Merry Mixers to be held at Stern Grove.

GARY KIRSCHNER has planned a unique Christmas Party, Tuesday Night, December 17th, and invites all folk and square dancers to come to the First Unitarian Folk Dance Group's party at Geary & Franklin Streets. The theme will be "Twas the Week before Christmas." There will be "live" music with Pat O'Reagan, Fidler, and His Tully Irish Dancers and the "Pan Pipes" for Exhibitions. Guest square dance callers will be PAUL HISCHIER and ED WRIGHT, and a "Mystery Caller" who is a well known folk dancer. Of course, Santa Claus will be there.

A Committee, headed by CHUCK UTTERBACK, is progressing nicely with plans for the WARM-UP PARTY to be held at the Golden Gate Y.M.C.A., on March 8th, to earn money to help finance the State-Wide Festival. Let's all support our Council and the Warm-Up Party by buying tickets (more than one) at 50 cents each, so we can plan to visit the "Golden Gate in '58" and attend the *Festival of the Golden Gate, May 29, 30, 31 and June 1st.*

VI DEXHEIMER, Council Editor

### MARIN COUNCIL AREA COMMENTS

During their recent trip to Hawaii, ANNA and PAUL BROWN of Southern Marin Folk Dancers, became friends with MRS. HAISE ODA, her daughter GWYNE and AGNES OTAKE, all of Honolulu. The five returned to San Francisco on the Matsonia and ANNA and PAUL invited the three from the Islands to visit their club. GWYNE entertained the group with two hulas — "Little Brown Gal" and "Hukilau" (Net fishing picnic). Amid much laughter and joking about cold feet, (all present partook of a lesson in the hula — trying their "hands" at a real folk dance of the Pacific. At the conclusions of the impromptu lesson it was turn about and GWYNE was taught the Hawaiian Schottische.

Another recent visitor to this Club was ARTHUR PHILLIPSON of England, an executive of the Guide Dogs for Blind of that country. Here to visit the three leading organizations at Morristown, New Jersey, Chicago and San Rafael. Not a folk dancer now, he remembers learning



folk dances as a child in England.

The HARDLY ABLE members PAULINE AND MERLE TRANTHAM of San Quentin, have been transferred to the new State Institution at Vacaville, but they have promised to come back on the 3rd Saturday of each month to join their friends at the regular party. By the way, did you see FRANK KANE's Aluminum Castle featured in the November issue of the Popular Mechanics' magazine? The HARDLY ABLES pride themselves on having some fine singing voices in their midst and are planning their usual Christmas carolling again this year.

The WHIRLAWAYS, next big affair is this month when they all turn into angels for the Angels Egg Nog and Christmas Tree Party, and the head ANGEL (I) MARIE presides over such international goodies as Norwegian Fatimand; Italian Cialde, Biscotti, Amaretto; Finnish Krum Kakor; Scandinavian Pfeffereuse, Swedish Spritz; German Zimmeststern, Lebkuchen; Scotch Short-bread; Mexican Mejicana Cookies and American Fruit Cake, Melting Moments, Cinnamon Sticks, Orange Sticks and Individual Upside Down Cakes. If your mouth is watering we'd suggest you contact the head angel or assistant angel, MARVEL SIMMONS, but quick, cause when you get this copy of "Let's Dance" the limited number of reservations will be taking wings fast.

Lucky Marin Children are those with folk dancing parents — then they can join the 7 to 11's under the guidance of MARIE and JOE ANGELI. You'll be hearing and seeing those youngsters in the future.

Marin's famous (or infamous?) work parties at Clair de Lune hit a new high with 21 attending the most recent one. EVERY CLUB was represented and the Barbecue pit is now beautifully faced with field stone promoted by Council Past President, JACK ROBERTS. Also installed was additional water pipe. It would be unfair to list names and maybe miss someone so will only mention those four who were tagged to direct and work: DAVID KENDALL engineered the pipe job, while DON DONALDSON, SCOTT AND CLAIRE TILDEN did likewise for the B-B-Q.

So, Happy Christmas Season from all the Clubs and Dancers of Marin County.

WILMA YOUNG

### SACRAMENTO COUNCIL AREA

DIA-DI-FIESTA! With the Holidays so near, all the Folk dance Clubs and the Sacramento Council members are in full swing in preparing parties for this Happy Season.

The Let's Dance Club plans for their Christmas Party a Chinese Dinnier to be held in a Local Restaurant, and there is to be a grand New Year's party to be held in the Carmichael Club house. Their guest will be the Sacramento Ballroom and Folk Dancers, and the River Park Dancers.



Tahoe Swingers have been most pleased with the response to their Beginners' class. 30 to 40 young adults have really been making the Bret Harte School Hum! Following the beginners class with intermediate and advance dancing, WEE STEUBER teaches and FRANCIS THOMPSON assists. Tahoe Swingers entertained the Sacramento Council at their October Party, to start off a season of Happy Dancing.

The Triple S Club had an election at their last meeting. HOUSTON WILLETT, President; HAROLD WHITTIER, Vice President; BETH FIELD, Secretary; KEN KORN, Treasurer, are the new officers. They were the guests of Circle Squares' at their November Party.

The Let's Dance and Centennial Swingers on November 16th hosted a Council Monthly Party. HOUSTON WILLETT was appointed to Chairman of the Council Parties.

Future Council parties will be held December 7th, January 25, Valentine's party, February 8, and a pre-Festival Warm-up party at the Governor's Hall on March 15th, is the announcement of President of the Council, LAWRENCE JERUE.

KELLIS GRIGSBY, Pageant Chairman of the Camellia Festival, reports the committee has decided on a Mardi Gras Theme. DIANA LIONS, in the Drama Department at the Sacramento State College, will write the Script this year. BOB SCHWEERS will be Master of Ceremonies. JOE DAVIS will be Pageant and Music Chairman, with MEL BARTELL and BOB STEUBERS, on his Committee.

The following Clubs report that their Beginner Classes have been very successful: Holly Ho's, Wagon Reelers, Whirl-A-Jigs, Centennial Swingers. The Oliverhurst Junior-Etts had their big party, and they did a good job, with plenty of dancing and Eats. Their Hosts and Hostesses were: ALBERT PUTYNKOWSKI, PHILLIS GEDDIS, ED CHASTAINE, CHARLES ARCHULETTE, with their hard working committee they had a wonderful time. MEL and HAZEL BARTELL teach this fine Teenage Group. Guests were the Peter Lassen Squares, the Rhythmates, Krazy Eights, Teenage Twirlers. FREDDIE McNEILL, BETH WINKLEMAN,

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BUDDY HODGSON, have been real busy working on the program for the Harvest Teen Festival. These young people are members of the Peter Lassen Squares.

FLOSSIE VANDERPOOL

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## Editor's Corner

Voices from the Peninsula tell us that the Redwood City Docey Doe Club was organized by Mildred Buhler in 1941 (16 yrs.) and is now under the leadership of Jack Sankey. Also the San Jose Polkateers who are still active, organized in February 1946 (11 yrs.) under the direction of Eleanor Johnson of San Jose. And in the spring of '47 (10 yrs.) Helen Doerr and Lucy Cheney organized the San Jose Gay Nighters—hey, how did all this start, we could go on and on—

1958

Any material that you are interested in seeing in the February 1958 issue should be sent to the Federation Office, 150 Powell Street, San Francisco, before January 1st, as the New Year will bring a brand new Editor with brand new ideas.

So a Merry Christmas to you and yours and best wishes for a Happy New Year.

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# CALENDAR OF EVENTS

CARMEN SCHWEERS  
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## Federation Festivals

**DEC. 1—SUNDAY** San Francisco  
Eureka Valley Recreation Center,  
18th and Collingwood  
Hosts: Ansambl Narodnik Igrac's  
Sokoli  
Theme: "Holiday Folk Dance Festival"  
("Balkan Bounce")  
Chairman: Jack Mona  
Council Meeting: 12:30  
Dancing 1:30-5:30 P.M.

**DEC. 8—SUNDAY** Los Angeles  
"Christmas Away from Home"  
11th Annual Christmas Festival  
Hosts: Santa Monica Folk Dancers  
Place: Sportsman Park Auditorium,  
Western and Century Blvds.  
Time: 1-6 P.M.

**JAN. 12—SUNDAY** San Jose  
San Jose Civic Auditorium  
Theme: "Around the World in Eight  
Hours."  
Chairman: Dorothy and Kenneth  
Stevens  
Hosts: Peninsula Council  
Council Meeting: 12:30  
Dancing: 1:30-5:30 and 7:30-10:30.

**JAN.—SUNDAY** Pasadena  
**FEB. 14-15-16** Holtville

Annual Carrot Festival  
**FEB. 23—SUNDAY** Oakland  
Civic Auditorium  
Hosts: Greater East Bay Council  
Theme: "Fiestade la Teerica de los  
Robles"  
Chairmen: Roi Partridge and Gerry  
Wintheiser  
Council Meeting: 12:30 (Old Boat  
House, on the Lake)

**MARCH** Ojai

## Regional Festivals

**JAN. 19—SUNDAY** San Francisco  
Terpsichoreans

STARTING JAN. 6, 1958 at 8:15 P.M. &  
ea. mo. thereafter, class beginners, in-  
termediate level folk dances & Ameri-  
can squares + a party from 10:30 to  
11:30. International Folk Dancers of  
America, 2450 Sutter St., S.F. Have  
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Adv. 2nd Sat. ea. mo. Dover School  
Aud., 21st-Mkt. San Pablo. Welcome.

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**JAN. 19—SUNDAY** Grass Valley  
Veteran's Memorial Bldg.  
Hosts: Nevada County Folk & Square  
Dancers "March of Dimes Benefit  
Dance"

Dancing 3-10 p.m.

**FEB. 8—SATURDAY** Bakersfield  
**FEB 16—SUNDAY** San Francisco  
Chang's International Folk Dancers

## Special Events

**MARCH 8** San Francisco  
Warm-up Party for Statewide Festival

**MARCH 15—SATURDAY** Sacramento  
Governor's Hall  
Eve. Warm-Up Party for Pageant and  
Festival

**MARCH 16—SUNDAY** Sacramento  
Federation Pageant (Annual) Memor-  
ial Auditorium

**APRIL 26-27—SAT.-SUN.** Fresno  
Federation Festival

**MAY—SUNDAY** Santa Rosa  
**MAY 29 - JUNE 1** San Francisco

**JUNE—SAT.-SUN.** Salinas  
"Lettuce Dance" and warm-up party.

**JULY 13—SUNDAY** Kentfield  
**SEPTEMBER 14—SUN.** Walnut Creek

## Federation Festivals

**DECEMBER, '57** Santa Monica  
**JANUARY 12, '58** San Jose

**JANUARY, '58** Pasadena  
**FEBRUARY 23, '58** Oakland

**FEBRUARY, '58** Bakersfield & Holtville  
**MARCH, '58** Sacramento

**MARCH, '58** Ojai  
**APRIL 26-27, '58** Fresno

**APRIL, '58** Riverside  
**MAY, '58** Santa Rosa

**MAY, '58** Long Beach  
**MAY, '58** Statewide San Francisco

**JULY 13, '58** Kentfield  
**OCTOBER, '58** Fresno

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