

JANUARY 1957



Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING • 25¢

Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING

January

1957

VOL. 13 — NO. 12

Official Publication of The Folk
Dance Federation of Calif., Inc.

EDITOR

JANE MOLINARI

ASSOCIATE EDITOR

AL MOLINARI

BUSINESS MANAGER

DON SPIER

CONTRIBUTORS

HILDA SACKS

PEG ALLMOND

HENRY L. BLOOM

ROBERT H. CHEVALIER

PHIL ENG

ED FERRARIO

MIRIAM LIDSTER

CARMEN SCHWEERS

MARY SPRING

MARTHA TAGGART

PAUL ERFER

DOROTHY TAMBURINI

VI DEXHEIMER

EXECUTIVE STAFF

President, North—Frank Kane,

332 Prospect Drive, San Rafael

Recording Secretary, North

—Florence Lippincott,

2192 Francisco Road, Santa Rosa

President, South—Paul Pritchard,

5552 Mesmer Avenue, Culver City

Recording Secretary, South

—Valerie Staigh,

3918 Second Avenue, Los Angeles 8

OFFICES

Publication & General Office—Folk Dance

Federation of California, 150 Powell Street,

San Francisco: SUtter 1-8334.

Gladys Schwartz, Secretary

Advertising, Circulation, Subscriptions

—Federation Office above

Editorial—2521 Pfeiffer Lane, San Jose

Business Manager—Don Spier,

1915 California Street, San Francisco.

Prospect 6-2178

PUBLICATION

INFORMATION

LET'S DANCE is published monthly by the

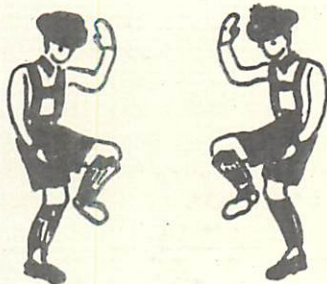
Folk Dance Federation of California

Subscription price: \$2.50 per year.

Foreign, \$3.25 per year.

CONTENTS

Your January Host - - -	3
Frankly Speaking - - -	4
January Folklore - - -	7
German Folk Dancing - - -	11
Kirmess - - - - -	14
Dance Descriptions:	
Cacak - - - - -	17
Hofbrau Haus Laendler	18
After the Ball Was Over -	21
Southern California Report	23
Square Dancing Has	
Changed - - - - -	24
Promenade - - - - -	25
Council Clips - - - - -	26
Record Finder - - - - -	29
Galaxy Gallup - - - - -	30
Editor's Corner - - - - -	31
Vallejo Dance Program -	34
Calendar of Events - - -	35



ON OUR COVER

Costumes worn in Lindenberg,

Germany

(Courtesy, German Tourist Information, S.F.)

Entered as Second Class Matter at the Post Office at San Francisco, Calif., under Act of March 3, 1879
All rights reserved. Any material contained herein may be reproduced with the written consent, and with
due credit given to the Folk Dance Federation of California, Inc., as long as said material is not re-
printed for monetary gain.

January Host



"POLKA PROM," Vallejo, January 20, 1957 — Veterans' Memorial Building.

Together with our favorite folk dances, will be the "polkas." From our old favorite "The Scandinavian Polka" up to the fabulous "Doudlebska" — the "polka" will be the clarion call to enliven this festival. Whether you like the flying steps of "Cotton Eyed Joe" or the Lawrence Welk type with the bounce, they will be yours to enjoy.

A wonderful history of the "Polka" is recorded in Let's Dance, June, 1956, issue.

Vallejo is a thriving community with a government whose officials have been wonderfully considerate of the folk dancers. They have provided for all a place where indoor recreation can be had with the finest supervision, and we, the folk dancers, have been given our fullest measure. Ball parks for the small and the tall are fitted like professionals, green grass, grand stands and even flood lights. Its modern schools with their pleasant surroundings have served the folk dancers through their learning and many of their wonderful parties, and of course there is Mare Island, the waterway, the boats, the yacht harbor and the wonderful view that encompasses it all. We are proud of our city for most of all it is filled with good, honest, working people and this you will come to know when you visit us.

While you are here and your appetite urges you to hunt for a luscious steak or a deep brown roast with all the trimmings, our friends, our advertisers, will graciously serve you.

The North Bay Council cordially invites you to come dance with us: 1:30 to 5:30 p.m.; Kolos from 6:30 to 7:30 p.m., and "everything" from 7:30 to 10 p.m.

HAROLD BAILEY

Frankly Speaking



We may all be staring at a new pose of Miss Monroe upon the wall or a different view of a covered bridge in New Hampshire because it is the time of the year to hang up that new calendar. This is usually the time to evaluate the happenings of the year just tucked away. Now it would be a shame to drag you away from Miss Marilyn, and quite frankly we are not going to bore you with a recap of the past. You know what has taken place in '56 — what is more important is to decide what our path is to be for the future. Our year runs from June to June and this is only the halfway point.

Where are we going and what plans do we in the Folk Dance Federation drivers' seat have for the coming months? Number one — continue to dance have fun doing it. To have fun while we folk dance has always seemed to me to be of prime concern. It would be nice to see a bit of easing up on the introducing of so many new dances. That has long been a cry from many points. It is far more enjoyable to be able to dance instead of sitting out on so many that we haven't had time to learn. If you have any enlightened solutions to this problem, they would be most welcome. We certainly do not advocate closing down the folk dance camps or banning our fine teachers from taking their time to do their own research in Europe. On the contrary, it would be just great to be able to finance such a trip for pure research. (Hate to say the word but that takes MONEY!)

That brings us to number two aim. It is to do all in the power of this regime to build a pattern for the future so that the general folk dancer doesn't have to hear that word over and over again. If we have an assured income to meet the necessary expenses that an organization of this size incurs, we can then devote our time to the furthering of the cultural aspects of our movement. The disseminating of folk dance material, folk customs and costume information should be the central body's main concern. Unfortunately it does require financial backing to achieve these goals. Still there are very few things in this day that are given away. Also we tend to put a stamp of amateurism on a show that just opens the door wide. The better the performance, usually a higher premium. Just look at the demand for tickets to "My Fair Lady" in New York right now.

Also there was a considerable demand of tickets for the recent Treasurer's Ball and the attitude of the people in attendance proved that they were getting value received. This very definitely seems to be the way to solve our financial headaches and have fun doing it, since the treasury netted \$850. Folk dancers aren't beggars or moochers as witnessed not only by this affair, but by their generous support of the Junior Scholarship endeavor and the other various fund raising affairs for all causes. The core of this movement is not just a few — they are the many same faces that you see at every festival. The core is not just the group that assembles in a council meeting room. Folk dancing would rapidly disappear if all we did was sit around and talk about it. The dancers *are* the movement, they *are* the Federation and I am certain they are ready to back any sensible plan that will spell a successful continuance of their fun.

My own personal number three aim is to do my best to put such a plan in action before my term ends at the Statewide in May. Coupled with that aim is the promise that I will do the necessary follow-through to achieve this goal without boring you with speeches or details. Let's keep that business in the business meetings and I say to you . . . Let's Dance.

FRANK KANE



(Photos by Bob Chevalier)



SAN FRANCISCO KOLO FESTIVAL



(Photos by Bob Chevalier)

January Folklore

This month I would like to bring to a close our description of the Christmas holiday customs, by telling you about the interesting traditions associated with the Twelfth-Day after Christmas, otherwise known as Epiphany or the Day of the Three Kings. In some countries the religious aspects prevail, while in other countries it is a "sweeping out of Christmas," or perhaps it is a beginning of the merrymaking which marks Carnival time and will continue until Lent. Whatever, the celebration may be, it is an extremely important occasion in the old world.

According to Russian folklore, when the three Kings were traveling to Bethlehem, they came across an old woman who was cleaning her house. She asked them where they were going and when they told her, she asked them to wait until she had finished her task and she would accompany them. They could not wait, and not until she was finished did she attempt to follow, but she lost sight of them, and ever since that day she has been wandering about the earth seeking for the child Jesus. In Russia the woman is called "Baboushka" and is the equivalent of our "Santa Claus." On the eve of Epiphany, she comes down the chimneys of the houses, leaving gifts to the infant Christ; and hoping against hope that she may find the Christ-child she still seeks.

As in Russia, the central figure of the Epiphany celebration in Italy is the old woman who failed to follow the Magi. Here she is called the "Befana" and she leaves gifts for the good children, but switches and charcoal ashes if they have been bad. The traditional custom in Rome was for the populace to collect at nightfall at the Piazza Romana to make a deafening noise. Every conceivable noise-maker and instrument was used—drums, horns, whistles, tambourines and so on in addition to the din of voices and screams of laughter. Companies of people marched in platoons or pierced through the crowd in long serpentines, dancing and blowing frantically.

In Spain, there is no Santa Claus, for the children place their faith in the Three Kings. These good Kings go all over Spain, not on Christmas Day, but on January 6, leaving toys and sweets for all the good little boys and girls. The children put their shoes stuffed with straw out on the balcony, and in the morning find them filled with presents. In order that there shall be no doubt that the Kings have called in person, parents rub a little charcoal on the child's cheek after he has fallen asleep. The child wakes in the morning, and first runs to the looking glass to see if the dark king "Balthazar" has kissed him. This being ascertained, he is pretty sure that happiness awaits him on the balcony.

As in Spain, the Mexican children stuff their shoes with straw and place them on the balconies in anticipation of the coming of the Wise Men, whose horses are thought to eat the straw while the Wise Men are leaving sweets and pretty toys.

Throughout Mexico, fiestas feature the adoration of the Magi and nativity scenes are enacted by the children. At night everyone gives a party at which a crown-shaped cake is served in honor of the Three Kings. A little doll, representing the Infant Christ, is baked in the cake. The guest finding the image is expected to give a party to all the others on Candlemas Day.

In France, where it probably originated, the Twelfth Night Cake is still a feature of the celebration. Traditionally, it is the crowning glory of an elaborate feast. The thin round cake is cut into one more piece than there are guests, and this piece which is intended for the first poor person who comes to the door, is called "God's share." The youngest member of the company, who hides under the table, is asked to designate which piece of cake shall go to each person. Great excitement prevails, for according to custom a small china doll must be baked in the cake. The one finding the doll becomes a king or queen of the festival. A consort is chosen and the king and queen rule the feast. Every move made by the royal couple is commented upon and imitated with mock ceremony by the entire company. Throughout the night, festivities continue in the form of feasting, dancing and all sorts of gay nonsense.

As Shakespeare described in the famous play, "Twelfth Night," the celebration in England was one of extravagant revelry and great diversions. On Twelfth Day the King, preceded by heralds, went to the royal chapel and offered gold, frankincense and myrrh in imitation of the Three Kings of old. The country people of England used to combine blessing the harvest with their Twelfth Night merrymaking. The festival began in the fields. The farmer lighted twelve fires, for the twelve Apostles, around which everyone danced. Then all trooped to the farmhouse for the holiday supper. The twelfth-day cake, baked with a hole in the center, was placed in the middle of the table. Later it was taken to the stable where the master toasted his finest ox. The cake was hooked over one of the ox's horns and he was tickled until he tossed his head. If the cake flew backward where the mistress stood, she won the prize. If it was tossed forward, the prize went to the bailiff. The procession then wound back to the farmhouse where the doors had been securely locked. After a traditional round of songs, the doors flew open and everyone danced the rest of the night.

In Germany, Twelfth Night is the feast day of Berchta, the old hag who threatens naughty children and lazy youths especially during the Christmas holidays. She will put a plague on cattle or

do bodily harm to the lazy if all is not to her liking. Yet she is fond of little children and will often steal into a room to rock the cradle if a child is left alone. On Twelfth Night, everyone must eat pancakes for supper and then leave the remains on the table for Berchta. If it is not done, she will cut open their stomachs, remove the food, and then sew them up again, using a plowshare threaded with chains! In many sections, people are chosen to go about dancing and jumping up and down. Farmers are careful to provide refreshments for the dancers to insure that they will jump in *their* fields to drive out evil spirits and insure fertility. The dancers who are called Berchten, are divided into "beautiful" and "ugly" groups and wear elaborate costumes.

According to old Serbian folk belief, the heavens open at midnight on Epiphany Eve and God fulfills any wish made at this moment. Throughout Yugoslavia the ceremony of Blessing the Waters is an impressive orthodox rite. After the ceremony people carry home bottles of the blessed water to sprinkle upon their farmlands, their animals, and their homes.

It is the custom in Sweden for so-called "Star Boys" to present an annual pageant which dramatizes the march of the Holy Kings from the East. The boys wear white garments and white cone-shaped caps that are adorned with pompons and symbols of the moon and stars. They carry white paper candle-lit stars attached to long poles. Judas is a traditional character who often accompanies the Star Boys. He wears a huge false nose and carries a money bag jingling with the 30 pieces of silver.

The Day of the Three Holy Kings closes the Yule season in Denmark and a traditional part of the celebration there is for the young girls to play all kinds of fortune telling games. A time-honored way for a maiden to decide her fate is to walk backward, throw a shoe over her left shoulder and pray the Holy Kings to reveal the future. The man who subsequently appears in her dreams is thought to be the future husband.

Another interesting festival this month, is the feast day of St. Anthony, which is celebrated on January 17th. He is the patron of animals; and, the practice of blessing animals is dedicated to St. Anthony. For many years the Benediction of St. Anthony was annually performed at Rome in a little church where everyone from the Pope to the humblest peasant brought his mule or cow to be sprinkled and blessed. In Mexico, St. Anthony's Day fills every churchyard with burros, pigs, dogs, cats, chickens and even parrots — sometimes painted with vegetable dye and dressed up with garlands and streamers. Their anxious owners wait while the priest blesses them. In some rural communities, the peons even bring bags of worms and destructive insects, so that the priest's blessing may keep them from harming vegetables and grain.



(Courtesy, German Tourist Information, S.F.)

Children wearing native costumes of the Black Forest, Germany.

German Folk Dances

Germany is a large country and her varied geographical aspects have produced many different dance types. In the cold flat North, dances are serious, and in the mountains South, there is gay leaping and waltzing.

The origin of the waltz has been the subject of much controversy. There is, however, little doubt that it is an Austrian peasant product, popular with the bourgeoisie and later accepted by the court. Its origin in the 17th century is variously attributed to the volta, weller, or landler. It went through a period of mad whirling and amorous embrace which contrasted strongly with the prim court dance previously in vogue. The true Viennese waltz gyrates in rapid tempo to the $\frac{3}{4}$ time always moving to the right. The waltz has been adopted by dancers of nearly every country and often incorporated into other dances.

The waltz took a long time to develop into its now popular form, but when it finally arrived, it was the expression of its time. This revolution in social dance from the formal artificial minuets and gavottes of court aristocracy accompanied the transformation of society produced by the Industrial Revolution, the beginning of the new spirit when the common man became to exert himself. It became the most important dance of the 19th century, and its Viennese home was furthered by the efforts of the renowned Johann Strauss, both father and son. It was the son who was called the *Waltz King* and who wrote the most familiar of all waltzes, the *Blue Danube*. Composed for singing voices, the Blue Danube was written in 1867 when Austria had been defeated by the Prussians and was suffering an economic depression as well as the breakdown of the old Austrian Empire. The words of the song tell the Viennese that "Carnival is here, what helps your fretting, and all regretting, hence be gay and merry." The music is optimistic and victorious, well in keeping with the gay mood of the Viennese Waltz.

Germany has contributed a very old and distinctive group of folk dances known as Schuhplattlers, or "shoe clapping" dances, having their origin in the Austrian and Bavarian Alps many hundreds of years ago. Because the Schuhplattlers are so universally danced throughout Bavaria, they may be called the national dance of that country. While there are many variations of the Schuhplattler, all fall into two main types, those danced by couples and those danced by two men, and all share the same characteristic feature of intriguing rhythmic patterns achieved by the men dancers through slapping the soles of their shoes and their thighs with the flat palms of their hands. The origin of the Schuhplattler may be

traced to the antics of the male and female black grouse, as the male woos his mate in the mountains. I found an interesting item that in the Tyrol at one time, there were groups of the better dancers who made up teams of couples for exhibition work. They performed complicated routines and went from village to village at weddings and festivals to entertain. On the rougher side, bands of young men would crash the gates of the dances at neighboring villages and the Schuhplattler fights would become real instead of mock.

In America, Schuhplattler clubs are found in practically every large city, founded by conscientious groups who endeavor to keep the folk dance traditions alive as well as for social purposes. There are several hundred Schuhplattler dances known and many different types, each usually receiving its name from the town of its origin. The common depiction of the Schuhplattler is that of a "slap dance" because much of the dance involves slapping on the thighs, knees, and soles of the shoes by the male partner.

Two man Schuhplattler

Costumes worn in Hessen, Germany



(Courtesy, German Tourist Information, S.F.)



Kirmess

Kirmess is a German word meaning "Church Feast." In origin, a Kirmess was the occasion for a celebration in anniversary of the dedication of the local parish church. Actually, the celebration goes back to sacrificial and festival days of the ancient Teutons. While Kirmess corresponds to the feast days of many countries, the term is used only by inhabitants of Belgium, Holland and Germany. Having tended to become an occasion for excessive celebration, Kirmess lost its religious significance and is now usually observed during the spring in the Low Countries and during the fall in Germany. In Belgium and Holland, the Kirmess is a gala event lasting for several days. It has the nature of a fair and is enhanced by the wearing of peasant costumes. A great feature of the Kirmess is found in the various dances executed by groups of peasants from different sections, each vying with the other in their different dances.

In Germany, the Kirmess festival opens with the joyous disinterring of the symbol of the Kirmess which had been buried with mourning the previous year. The symbol, crowned with the Kirmess garland of flowers and eggs, is set up in the dancing-hall of the village inn. The young men and maidens gather around the symbol, and the men make a formal vow to make holiday for three or more days, to keep a joint score, and to celebrate the feast jointly, as well as to stand by one another in the event of possible fighting. To bind the vow, they then take turns striking, with a heavy wooden hammer, a post fixed in the ground. The number of strokes denotes the amount of holidays each will take. It is considered a good omen when the stake is finally driven into the ground. The maidens then fasten a red ribbon on the breast of each youth which they must wear until Kirmess has ended. The festival is characterized by all manner of rural sports; dancing, and feasting. On the last day, a solemn parade of masked revellers goes out to the dismal and secluded spot where the Kirmess symbol is buried for another year.

Fresno Council Workshop

(Photos by A. C. Smith)





Costumes of Langenschiltach and Gutachtal, Germany.

DANCING DANZIG

Although the early Christian Church adopted the art of dancing in imitation of the ancient Hebrew rites, and particularly in Roman Gaul, of the Greek and Roman pagan festivals; it forbade dancing when the ceremonious dances degenerated into mere orgies. This led the Father of the Church to forbid dancing, although it was possible to obtain special permission to hold festivals, provided that the many injunctions given for the preservation of decorum were observed.

It is interesting to note that the city of Danzig (which means dancing) owed its origin to a bishop who allowed his flock to dance on condition that they use only the space enclosed by the ring they formed when clapping hands at arms length. Later, on this site, the city was built.



(Courtesy, German Tourist Information. S.F.)

Native costumes of the Black Forest, Germany.

Hofbrau Haus Laendler

(Hofbrey House) Bavaria, Germany

The Hofbrau Haus Laendler is a figure dance which was brought back from Europe in 1952 by Millie vonKonsky, and introduced by her at Idyllwild Arts Foundation and Santa Barbara Folk Dance Conferences in the summer of 1956. The dance was performed at the Hofbrau Haus in Munich, Germany and comes from Northern Bavaria.

MUSIC: Record: Bowery B.F. 207-A, Hofbrau Haus Laendler

FORMATION: Couples in circle facing LOD, joined inside hands held at W eye level. ML thumb in L arm pit or holding suspender. W holds apron with R. M starts L-WR unless otherwise indicated.

STEPS: Waltz*

Laendler Walk: A smooth walk in waltz time with *slight* accent on ct 1.

Walking pivot turn: A complete turn made with 2 steps moving in the direction indicated, stepping on cts 1 and 3 of each meas.

STYLE: The dance should be done in a gay and flirtatious manner. Posture is erect. *No swinging* of joined hands.

	MUSIC (3/4)	PATTERN
	Measures 4 meas.	INTRODUCTION. Bow to partner.
A	1-8	I. LAENDLER WALK, W TURN
	9-16	a. In pos described above dance 8 laendler steps fwd (LOD).
		b. M continue fwd with 8 laendler steps, while W turns CW under joined raised hands (MR-WL) with 8 walking pivot steps. W end in front of M both facing LOD. Lower joined hands (MR-WL) in front of W to chest level and join ML-WR underneath (preparation for next fig.).
		II. CROSS CHEST CHASE, SIDE LAENDLER
	1-8	Throughout this fig both M and W begin L.
B	Repeated 17-18	a. Dance 8 laendler steps fwd (LOD) looking at ptr L and R alternately.
		b. W place R on hip as M turns her 2½ turns CW under joined raised hands (MR-WL) with 2 laendler steps. End R hips adjacent both hands joined (ML-WR) (MR-WL) R arms extended across ptr chest, L elbows bent and extended
	19-24	Cpl turn CW in place 6 laendler steps. End M facing LOD.
	25-28	c. Without releasing hands M kneel on R knee as W dances 4 laendler steps CW around him. On meas 28 M rise.
	29-30	M turn W CW under joined raised hands to end L hips adjacent L arms extended across chest R elbows bent.
	31-32	Cpl turn CCW with 2 laendler steps to end M facing RLOD, W LOD.
		INTERLUDE
		M hold both suspenders with thumbs and watch W during interlude. W, L on hip, R holding apron, watch M during interlude.
	1-4	M stamp L (meas 1) stamp R (meas 2) leap onto L (meas 3) stamp R (meas 4 ct 1) stamp R (meas 4 ct 1) stamp R taking wt (ct 2) hold (ct 3).
		W dance 4 laendler steps CCW around partner. On meas 4 W take only 2 steps to free R ft for next fig.
		III. SOLO, MAN WIND, LAENDLER
C	33-40	a. M dance 8 laendler steps CW (RLOD) on inside circle clapping own hands on cts 2 and 3 of each meas.
		W dance 8 walking pivot turns LOD with L on hip and R holding apron.
	41-48	Both turn to own R and dance 8 laendler steps returning to meet ptr (M face LOD, W RLOD).
		Throughout the above fig dancers should greet each person in passing.
	33-34	b. Ptr facing join R. While W dances in place, M in bent over pos, turn CCW in place, keeping R elbow bent and R hand near R shoulder.
	Repeated 35-36	Join L hands under joined R. Tuck all hands under M R armpit, and continue turning CCW. Straighten body at end of turn.
	37-38	M dance in place as W dances 2 laendler steps turning CW in place (2 full turns).
	39-40	Retaining hold and lowering joined hands to chest level, turn to face ctr with 2 laendler steps (preparation for next fig). Joined L on top.
	41-48	c. With 7 laendler steps cpl turn CCW in place 1¾ turn to finish M back to ctr. On 8th meas assume ballroom pos with joined hands extended downward close to body.
		IV. WALTZ
D	49-64	Dance 16 waltz steps turning CW traveling CCW.
		Repeat action of Fig I, Fig II, Fig III a, b and c meas 41-46 using meas 47 and 48 to pose as follows: W makes 1 complete turn CCW under raised L joined hands; then lowering L and raising R, W continues to turn until she faces CCW ending in a pose. (Big window pose.)

Cacak

(chah-chahk) Serbian

This dance was presented at the 1955 Folk Dance Camp at College of the Pacific by Richard Crum, who learned it from natives in Yugoslavia.

- MUSIC:** MH 3022-B, The Duquesne University Tamburitzaans.
Piano: *Nardone Igre Za Klavir*, Lj. M. Bosnjakovic, "Prosveta," Belgrade, (no date).
- FORMATION:** W and M in separate lines of from 3 to 6 dancers each, spaced at random about the floor, but all facing center. Each partner grasps belt of nearest persons in line, with L arm in front of neighbor's R arm. End dancers tuck thumb of free hand inside own belt.
- STEPS:** Walk*, Step-Hop*, two Step*. The dance is fiery and the steps are energetic for the M. The W are more restrained, especially in Variation I, meas 5.

MUSIC 2/4		PATTERN
Measures	INTRODUCTION	
4 meas		
1	I. <i>VARIATION 1</i>	Step to R on R (ct 1), step on L behind R (ct 2).
2		Repeat action of meas 1, moving continually R, facing center.
3		Step to R on R (ct 1), hop on R in place (ct 2).
4		Step L in place (ct 1), hop on L in place (ct 2).
5		Stamp fwd on R (ct 1), bending body slightly bwd, raising L knee and keeping L ft close to calf of R leg; hop on R in place (ct 2).
6		Step bwd on L (ct 1), step on R beside L (ct 2).
7		Step L in place (ct 1), hop on L in place (ct 2), straightening body.
8-9		Repeat action of meas 5-6.
10		Three quick steps in place, L R L (cts 1, & 2).
	II. <i>VARIATION 2</i>	
1-2		Beginning R, and facing slightly R, do two two-steps, moving R.
3		Facing center, take 3 quick steps in place, R L R (cts 1, & 2).
4		Repeat action of meas 3, starting L.
5		Repeat action of meas 3.
6		Facing slightly L, step to L on L (ct 1), step R across in front of L (ct 2).
7-8		Facing center, repeat action of meas 4 and 5.
9		Repeat action of meas 6.
10		Facing center, repeat action of meas 4.
	NOTE: Variation I and II can be done in any order at the discretion of a caller within each line. In Variation I, measures 5 and 8 are often accompanied by shouts of "hop," or "hok."	



After the Ball Was Over

THE TREASURER'S BALL, of course! What a day of fun, spirit and friendliness! Raves are still pouring in from all areas telling of the marvelous time. "Even if we had to lose money on the dance it would have been worth it," said Bernice Schramm, Novato Folk Dancers; "Congratulations on a wonderful festival," from Gary Kirchner, San Francisco; "Had a wonderful time," writes Bob Cryder, Salinas; "Glad to see the good attendance," Gerry Wintheiser, Richmond; "Put me on your list to make the Treasurer's Ball a permanent federation festival," said Frank Moore, Cayuga Twirlers, San Francisco. "Enclosed is a check for five tickets . . . used only three but had such a wonderful time it was worth the price of five," expressed Ada Eddy, President of the San Francisco Glen Park Folk Dancers. "Thanks for sending me the tickets," Susan Mahoney, Palo Alto. "Congratulations on a job well done . . . we now have a start in the right direction," from Annabelle and Bill Knight's Village Barn; "Thanks for the tickets . . . wouldn't miss such a festival even if the cost was much higher," stated Isadore Ottovich, Pleasant Hill.

The Treasurer's Ball was destined for success. Even before it took place, congratulatory letters expressing well-wishes were received. "If I can't make it, my thoughts will be with you . . . good luck," wrote Frances Ajoian, Fresno. "Sold tickets up to last night," says Mary Paolini, Fresno. "Please send me *more* tickets . . . best of luck for a wonderful success," from Mrs. Pat Quade, Secretary of Napa Silverado Folk Dancers. Richard Champion, Auburn; Sarah Parsons, Yuba City, and the Santa Rosa Adams sent greetings and good wishes with their checks for tickets. John Jones, President of the Valley of the Moon Swingers, penned: "We are wishing you every success." George and Philomena Pavelka, El Cerrito, asked for 50 tickets. Incidentally, Eric Johnson, Oakland, bought ticket number one.

Folk dancers and merchants alike seemed eager and happy to donate prizes. Harry Davidson, San Leandro, sent merchandise orders on his Promenade Shop with wishes for "Great Success on Sunday." John Filcich, Slav-Arts Record Shop, Phil Maron, all of Oakland, and Ed Kremer's all donated record albums to help promote our affair. Dorothy Godfrey presented a lovely Dirndl costume, and Casa Maritza a Mexican blouse stating they "would do anything they could for folk dancing." Paul O'Brien and Ethel Turner (Capezio of San Francisco) donated ladies' dance shoes with "wishes for a successful day." Mr. Carman, Cresta Blanca Wine Company and Mr. Kuewalder, Paul Masson's Vineyards sent

wishes for success and expressed appreciation for Folk Dancing, along with the wine prizes. Gene McAtteer of Tarantino's Restaurant, Fisherman's Wharf in donating two dinners wrote "It was a pleasure to participate in the success of your Folk Dance Festival. Our wishes for a very huge gathering and wonderful time for everyone." A wish we all know as granted in every respect.

OUR THANKS TO THE FOLLOWING DONORS WHO MADE THE
TREASURER'S BALL SUCH A SUCCESS

Folk Dance Federation, S.F.; Vyts Beliajus, San Diego; Top Hat Cleaners, S.F.; Chevaliers Sport Shop, San Anselmo; Maron's Record Shop, Oakland; Ursula Mooney, San Anselmo; Paul Masson Vineyards, S.F.; Pastor's Food Market, Fairfax; Don Spier, S.F.; Lucille Lando, S.F.; Village Foods, Lakeside, S.F.; Henry Baker, S.F.; Frank Sacherer, S.F.; Cresta Blanca Wine Co., Livermore; Janet Everson, Fairfax; Floralart Products, S.F.; Tarantino's Fisherman's Wharf, S.F.; Ed Kremer's Folk Shop, S.F.; Neva & Dave Kendall, San Anselmo; Marin Utilities-Richfield Station; Mina & Emil Hansen, S.F.; Larry Brown, S.F.; Edgewood Folk Dancers, S.F.; Capezio of San Francisco; Casa Maritz, San Francisco; First Saturday Laendlers, Kentfield; Frank Kane, San Rafael; Irene Weed, Studios, S.F.; Bea and Ben Baculo, Los Altos; Omar Khayyam's, S.F.; L. Orlando, S.F.; Promenade Shop, San Leandro; Art Fedum, Hi Steppers; Vanessi's, S.F.; Evelyn Dick Singen, S.F.; Gladys Armand Schwartz, S.F.; Sam Givirtz, Chandler's French Shoes, Stonestown, S.F.; S.F. Merrymixers; Emma Fox, Oakland; Mary Ellen Leiter, Novato; Slav-Arts Record Shop, Oakland; John Filcich, Oakland; Sam Lansing, S.F.; Dorothy Godfrey, Berkeley; Al Williams, Papagayo Room, Fairmont Hotel.

Let's Dance table in the foyer of the Fresno Auditorium (Photos by A. C. Smith)



Southern California Report

By DON SMITH, Guest Columnist

Happy New Year to all! Many plans are afoot to make this one of the biggest years in Southern California's folk dancing history! We are rapidly taking new groups into the Federation, and are concentrating on quite a few prospects which should enable our organization to reach an all-time high. We are proud of the work that VIRGIL McDOUGLE, our director of extension, and President PAUL PRITCHARD have accomplished in this respect, and if anyone knows of a group that should become a member, please let "Mac" or Paul or somebody know! Or how about approaching such club yourself and sell the folks of the advantages of our Federation? Take a few "Let's Dance" subscription blanks along, too!

Plans for the two southland folk dance camps at Idyllwild and Santa Barbara are going ahead full steam. Several committee meetings have been held, and most of the preliminary details have been ironed out. The Santa Barbara committee has been very busy, as last year was the first "go" and many unforeseen things came up that needed looking further into. While the facilities were very good, this time they'll be even better, as the University of California will have completed more of the super buildings under construction last year. The powers-that-be at the university were very enthusiastic about us folk dancers, saying we gave them less trouble than any other group they had. Enrollment is expected to well exceed last year's 100 plus.

Of course, Idyllwild has had a successful camp each year, and already, the teachers have been selected and advance publicity is out for the 1957 session. We expect this one to be its best ever, too!

The BIG event of this spring of course is Statewide, which is in San Diego over the long Memorial Day weekend, and the San Diegans are hard at work on it. Many plans are in the wind to make this a memorable affair, including an after-party on the deck of an aircraft carrier in San Diego Bay! (Anyone for seasick pills?) Trips to Mexico, and of course, the famous zoo are also rumored. Our local groups are busy with plans for fund raising parties to help out Statewide expenses. The WESTWOOD CO-OP, always a leader, held one and turned in a check for nearly \$50 to the fund. If your club has similar plans, let us know in plenty of time so's we can include mention in this column and help pack the place! With the holiday season behind us, we can now concentrate on a successful season of dancing.

Meanwhile, send your news items to Paul, who will pass them on to next month's columnist!

Square Dancing Has Changed

By JACK MCKAY

This is the twelfth of a series of articles covering secondary fundamentals of Square Dance.

CAST OFF (to replace Hinge and Couple Round One) **CAST OFF** — Definition: From lines of four with hands joined, centers drop hands with each other, ends act as pivots, while centers walk around (usually three quarters, unless otherwise directed) and make new lines.

The term **CAST OFF** is an interesting example of how modern Western Squares change. A year ago when the first article of this series was published, the term **CAST OFF** was not recognized as a standard term in Western Squares, although the term has traditionally been used in Contras before modern Western Squares existed.

The callers in this area have decided to include the term **CAST OFF** in their list of fundamentals to replace **HINGE** and **COUPLE ROUND ONE**.

The command, "Break in the middle and hinge (or pivot) on the ends," contains too many syllables and requires too long to say to be easily used in calling. The advent of more Contra Dancing on the West Coast and the inclusion of some Contras in most of the major institutes in the country, caused enough callers and dancers to become familiar with the term **CAST OFF** to recognize that the movement was the same as "break in the middle and hinge on the ends."

The command, "Couple Round One," can be replaced by the command "**CAST OFF AND AROUND JUST ONE**" thereby eliminating the necessity of teaching another fundamental.

First and third forward and back
Pass through and round two
Make two lines of four
Forward eight and eight fall back
Pass through, **CAST OFF** and
form new lines of four
Center four, go forward and back
Same ladies chain across the track
Forward eight and eight fall back
Pass through,
Arch in the middle and the ends turn in
To a Right hand star, go all the way round
To an Allemande Left with the corner,
Grand Right and Left.

Couple Round One called the NEW WAY will look like this:

First couple balance, first couple swing
Go down the center divide the ring
 and line up four with them
Forward four and four fall back
Forward four, go cross the track
CAST OFF and around just one
Between the sides you stand
Forward eight and back with you
Center four pass through
Split the couple facing you
Go back home and swing your own
Everybody swing.

The Promenade

By PEG ALLMOND

The TAW TWIRLERS of Monterey put on a Knothead party for the CAPER CUTTERS of San Francisco on November 24th. The CAPER CUTTERS chartered a bus and in all 54 took the trip and made proper application for Knothead membership and badges. PAUL RICE the Taw's caller, and JACK McKAY the Capar Cutter caller, shared the program. A nice trip, with dinner at the Spindrift restaurant — lots of singing enroute, and an after party were features of the night.

The MERRY MIXERS celebrated their second year with a big birthday party at the Stonestown Y.M.C.A. JOE CALAHOR-RUDO, CHARLIE AYERS, JACK McKAY and PEG ALLMOND were the callers of the evening.

Graduation, with diplomas and all the party trimmings at PEG ALLMOND'S beginners class in squares — 38 graduated and so enthusiastic were they that their invited guests brought party attendance up to 75 — this included members of the PEDRO VALLEY SEASIDERS, some caper cutters and some square cutters. The 38 now go on in squares by attending the intermediate class on Friday nights at the McKay Square Dance Center — and the beginning square dancers hoedown, same location on the third Saturday of each month.

In correspondence with the Yugoslav dancers, JOHN FILCICH said they just asked for two favors — one was to see a world series baseball game and the other — to see a typical American square dance. They missed the first request, arrived too late — but John saw to it that they got an opportunity not only to see some square dancing, but to participate.

Council Clips

SAN FRANCISCO

Let's not forget the Regional Festival, January 13, 1957, at Potrero Hill Recreation Center, 22nd and Arkansas, San Francisco, from 1:30 to 5:00 p.m. The festival will be hosted by CHANGS INTERNATIONAL FOLK DANCERS, and AL SAARINEN is chairman of the event. We can expect some good exhibitions.

* * * *

The MERRYMIXERS' Second Anniversary Party, on November 17th, was an evening of fun for everyone. The guest caller was PEG ALLMOND, and a pleasant surprise was an additional square dance call by JACK McKAY. President CHRIS PETERS would like to thank all the guests who came to the party for assisting in making it the huge success it was.

January 19th is the date for the next MERRYMIXERS' party, beginning at 8:30 p.m., at the Stonestown's Y.M.C.A. Let's all plan to attend and join in the fun.

* * * *

At the Annual Pot Luck Supper at Sigmund Stern Grove, the Circle Eight Promenaders elected the following officers for 1957: President, RAY FAY; vice president, JOHN FURTER; secretary, ETHEL BEST, and treasurer, GEORGE KUHLENKAMP. Circle Eight is now in its seventh year of dancing and having fun.

* * * *

As a policy, CARROUSEL is abandoning the practice of holding meetings for the membership at large. But members are welcome to attend any of the Executive Board meetings. The dates for these will be announced at CARROUSEL'S Friday night dances.

Now that the holidays are over we can plan on other types of parties. LARRY BROWNE, president of CARROUSEL, wants to remind you to keep the date of February 14th, Friday, open so you can plan to attend a Valentine party from 9:00 to 12:00 p.m., at Collingwood Hall, 97 Collingwood Street.

* * * *

"This is just a reminder," says BOB HARDER, vice president of the San Francisco Council. "Don't forget the Warm-Up Party on February 9th, from 8:30 to 12:00, at Golden Gate Y.M.C.A., 220 Golden Gate Avenue, San Francisco." The theme is "Five Dances for One," and the purpose is to raise funds for putting on our two-day festival in April at the Civic Auditorium. A number of excellent exhibitions are being planned. According to Bob there is no special committee for this party. He says, "Everybody works!"

VI DEXHEIMER

FRESNO

The holidays were well commemorated with folk dance activities here in Fresno. The FROLICKERS and the CENTRAL VALLEY DANCERS opened the festivities with their Thanksgiving parties. On November 27 the Council's beginner class had an enthusiastic party with MR. and MRS. VIRGIL MARTIN in charge. On December 20th, the COUNCIL WORKSHOP held its traditional Christmas get-together. The nationality honored was the German. The menu featured German food and the accent in the program was on German dances. Each year the Workshop salutes a different nationality, thus making its contribution to the fund of folklore knowledge in our Fresno community. THE VINE-HOPPERS and the SQUARE ROUNDERS escorted in the New Year with rousing folk dance gatherings, so it looks as though 1957 will be full of vitality folkdance-wise.

There is also an advanced beginners' class with MRS. VERA JONES as teacher, which meets every Wednesday evening at the Cosmos Recreation Hall.

The TV series, which is arranged by the Council, is gathering momentum and the programs have been most interesting. Club and class members have been cooperative in demonstrating our folk dances in costume, and we feel sure this publicity is having an impact on the community. So many have participated that it is difficult to single out any one person or group. There will be a costume show on January 19th, demonstrating various nationality costumes and narrated by ELEANOR McMULLAN, who has painstakingly gathered much interesting and authentic information on costumes. How about tuning in on Station KFRE-TV on Saturdays at 3 p.m.?

CIRCLE M FOLK AND SQUARE DANCE CLUB of Merced hosted its first festival of the winter season on Saturday, December 8th. A versatile program of folk, square and round dances was presented in the Merced Union High School gym.

MARY SPRING

SACRAMENTO

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS extends an early invitation to all dancers to attend and enjoy the "Camellia Fantasy" Pageant and Federation Festival in the Municipal Auditorium at 16th and J, on March 3, 1957.

SACRAMENTO COUNCIL AND CITY RECREATION start another session of classes on January 8. Teenagers at Clunie with BRUCE MITCHELL teaching beginning squares and folk dancing. Adult classes will continue at Oak Park on the beginners level with BOB SCHWEERS teaching.

Sacramento Council will have its next meeting January 18, 1957 at the Brete Hart School, in the teacher's room at 8 p.m. Every one has been invited to dance with the TAHOE SWINGERS, in the auditorium, after the meeting.

CIRCLE SQUARE FOLK DANCERS are hosting a Valentine Party on February 9 at the El Camino High School at El Camino and Eastern Ave. This party will be in place of the Valentine Festival they hosted for so many years. All dancers are invited. FRANK KANE will be present to do one of his popular sketches. Chairman: BOB WILSON.

SACRAMENTO COUNCIL sponsored a party for its 112 associate members and their partners on November 30. LILLIAN and JOE DAVIS "associate member getter" and BEE and HAROLD WHITTIER were in charge of the party.

OLIVEHURST TANGO-ETTES' Mexican "La Fiesta" entertained over 90 members and guests. Guests were from TRIPLE S, CIRCLE SQUARE, WAGON REELERS, TAHOE SWINGERS, CENTENNIAL SWINGERS and TWIN CITY TWIRLERS. Guest callers were K. GRIGSBY, R. STEUBER, F. C. SCHWEERS, J. MYERS, J. DAVIS, R. MORLEY, C. McLAUGHLIN and L. REED. The all Mexican program and the moon eclipse vied for popularity. Mexican food was served late in the evening.

Several dancers from the Sacramento area attended the Treasurers Ball. BUNNY MOORE won a lovely fruit cake.

SACRAMENTO COUNCIL just published a complete directory of all the Council clubs and their members.

CARMEN SCHWEERS.

Hawaiian Stick dance exhibited by Madelynne Green's group.

(Photo by W. J. Parsons)



The Record Finder

By PAUL ERFER

Two brand new folk dance records have come to our notice this month. ASP has initiated a new series of Irish dances, the first of which appears under the number ASP 201, entitled *Stack of Barley* backed with *Two-Hand Reel*. Both well played in good Irish style, it should bring about a deserved revival of these old favorites. And Bowery Records has released *Harvest Dance* and *Bohemian Polka*, a couple of German dances introduced last summer at Santa Barbara. Played with pep by Franz Scherman (who also delivers the hit *Landler*, Hofbrauhaus), this record goes by the titles *Swiss Mazurka* and *Harmonica Polka* on Bowery 214.

ROUND-UP. Round and round they go with another happy handful this month. Destined for the hit class are *Allegheny Moon* on Decca 30022; *School Days* on Dot 15066; *Street Walk* (Street Symphony) on Capitol 3516. Also on the way are *Farewell to Thee* on Dot 15452 and *Petunia's Patch* on Capitol 3251. For the holiday season, Lloyd Shaw offers round dancing to *White Christmas* and *Deck the Halls* on LS X-91. In the way of novelty, there is *Rose of Oklahoma* (underneath its yellow petals, it's really Texas) and the *Waltz You Saved for Me* with singing (?) by one Rosie Coon. These are on Lloyd Shaw X-89.

SQUARES. New squares on all labels; make your choice! Jonesy commands us in his ingratiating way to *Smile*, *Larn Ya*, *Smile* and also *Santa Claus Is Comin' to Town* on MacGregor 778 (no calls, 777). Another for the Jonesy fan is *Down Beneath the Sheltering Palms* and *Drivin' Nails* on No. 780 (no calls, 779). Bob van Antwerp has done a couple for MacGregor: No. 774, *You're a Grand Old Flag/Hello, Hello, Hello*; 776, *Rock and Roll Polka/I Can't Give You Anything But Love*. For the caller, these are available on Mac 773 and 775 respectively. Jerry Helt adds his enthusiastic voice to a couple more MacGregor platters with *Minnie the Mermaid/Queen's Quadrille* on No. 770 (769, N C); *Smiles/Sing 'n' Swing* on 772 (771, N C). Sets in order brings Lee Helsel in patter calls, *Don't Stop Yet* and *Traveler Hash* on No. 1061. Music for same calls on any hoedown are titled *Mama's Little Boy* and *Cane Break* on S10 2097. Bruce Johnson is back again singing *Be a Hero/The Object of Your Affections* on Windsor 7454 (instrumental, 7154). Aqua records has released two hoedowns, No. 309, *Johnny Hanlin's Breakdown* and *Crooked Stovepipe*; No. 310 *Bowing the Strings* and *Whaelon's Breaklow*. *Frivolous Sal* and *You Were Meant For Me* are called by Glen Story on Sunny Hills 114; instrumental No. 115. Happy New Year!

PASADENA FOLK DANCE CO-OP'S FESTIVAL GALAXY GALLUP — SUNDAY, JAN. 13

The year 1957 will see the launching of the earth's satellite; but Sunday, January 13, 1957 will see the launching of the Pasadena Folk Dance Co-op's annual folk dance festival. Pasadena hopes that all folk dancers will start the year 1957 off by seeking their fate at the Galaxy Gallup at Glendale Auditorium, 1401 Verdugo Road, Glendale.

The Galaxy Gallup will start at 1 p.m., Sunday, January 13 and will last until 6 p.m. BILL DIVON, program chairman, has arranged a program that will include many old and new dances. Instead of an hour of kolos this year we will have an extra hour of dancing with kolos and mixers sprinkled throughout the program. Two intermissions will allow the dancers time to relax and enjoy some fine exhibitions. CATHY CARY, exhibition chairman, has obtained the following groups:

Yosemite Workshop will present something new in a medley of Croatian dances. VINCE EVANCHUK will demonstrate some of his excellent dancing ability in a Ukranian dance. AL PILL and HELEN YOST will combine their talents in a Mexican dance. VIVIAN WOLL'S Tuesday Nite group will be travelling from San Diego to entertain us. Other possible exhibitors are the INTERNATIONAL DANCE CIRCLE and PERCY LONDON'S HAITIAN GROUP.

Dancers arriving at the Galaxy Gallup Sunday, January 13 will find themselves surrounded by hundreds of stars and planets amongst which the world will be slowly revolving. The masters of ceremonies will be out of this world on a stage covered with a galaxy of stars.

Since the festival is on the thirteenth, we couldn't resist a little astrology, so don't be surprised if you see a crab with a tamborine, Virgo in folk dance costume, and Leo the lion in tango formation.

There will be a council meeting at 11 a.m. at the auditorium. Refreshments will be served.

Members of PASADENA FOLK DANCE CO-OP will be busy pinning name tags on all its guests at the door this year, so that we might get better acquainted with folk dancers from other groups. The group first started in 1941. Then, as now, many of its members are drawn from the student body and faculty of Cal Tech. The group dances every Friday night from 8 to 11 at the Lincoln School Auditorium, on Peoria Street, just off Lincoln Blvd., in Pasadena. The first half hour usually finds jovial President JIM MacNICHOLS leading a group of kolo enthusiasts. After this ORLANDO

LAWHORN takes over the serious part of teaching new or old dances. Every fifth Friday we dispense with the teaching and dance from 8-12. Costumes are worn and special treats are served with punch on these occasions. PAT MATTINA, our capable social chairman, is responsible for the success of these parties. A few extracurricular parties, such as the supper swim, are held throughout the year, usually with RAY HUTTON as our culinary artist.

The group dances for local civic groups, and each September it mans a booth at the Pasadena Art Fair. Members of the group display samples of handiwork and costumes they have made. Folk dancing is done on the sidewalk to entertain those visiting the fair. New members or visiting guests from other groups are always welcomed. We hope right now to see you at the first folk dance festival of 1957, Sunday, Jan. 13, from 1 p.m. until 6 p.m., at the Glendale Auditorium, 1401 Verdugo Road, Glendale. See you there!

EDITOR'S CORNER

Dear Jane:

So glad we met at the Treasurer's Ball. One doesn't like to write to unknown editors for fear of offending.

My first suggestion would be to get Let's Dance out before the dates mentioned inside occur — or else leave the announcements out.

May I also observe, regarding contemporary "American" as opposed to foreign dancing, that of the three exhibitions which received enthusiastic applause in the afternoon, one was contemporary American and the others good exhibitions. The remaining two were not authentic folk dances and certainly not exhibition material, even if they did have a foreign accent.

It is the duty of our research committee to serve the pleasure of the greatest number of dancers, and an ycontemporary dance which is accepted by the dancers, should also be recognized by the Federation, and passed along in publications, so that those outside a local area can become acquainted with them.

I heard many favorable comments regarding the program at the Ball, yet two dances in it have received no recognition by our research committee, namely, Silencio and Milondita, which are enjoyed here and to my knowledge in Hawaii, Alaska, Oregon, Utah, Missouri, Illinois, Washington, D.C., and I am sure in many other places. But not because the description was made available by the Federation research committee. Milondita was published in "The Dancer" out of Portland about two years ago and the Silencio description was given in their Nov. '56 issue.

We can only regret that our Federation will not concede that a dance need not be foreign to be good and enjoyed by many dancers.

Silencio will soon have passed six years of popularity. It is my understanding that if a dance survived that long, it could be considered as worthwhile. Our research committee has published dances much older, so I can see no reason to say "everyone knows it, so why should we put out a description?" I have found many descriptions which have been used by them to be available elsewhere. In fact, many of the dances which have been presented, are taken from material available to anyone who cares to look it up. They may be old-time dances, but they are not authentic folk dances. Many others are contemporary arrangements done in a foreign manner.

Many dances introduced by other teachers have been described and about half have remained popular. If "Let's Dance" wishes to enlarge its subscription list, I would suggest that more popular dance descriptions be used so that the dancers can use them for reference instead of going out and dancing by watching someone else. If you will refer to back issues, you will see that out of fifteen dances we have eight possible hits and seven misses — the usual average.

If the research committee has enough material, I think that two or more descriptions in each issue would help sell copies, especially if *one* description was something the dancers really wanted. I do not mean two or three shorties, such as simple kolos, but real dances. There is no reason why four or more pages in each issue could not be used. After all, isn't dancing the main idea of the Federation? Surely history and recipes haven't sold it, so why not try dance descriptions? If necessary, go back and put some old dances in. We do have new members who may not wish to buy volumes, but would subscribe to the magazine if anything was in that they could use.

GLENN E. STUBBLEFIELD

RECORD SHOPS LOS ANGELES

- PAUL ERFER'S FOLK ARTS BAZAAR
625 Shatto Place DU 8-5265

SAN FRANCISCO

- ED KREMERS' FOLK SHOP
262 O'Farrell St., No. 301 SU 1-7294
- WHITNEY'S
"For All School Music Needs"
150 Powell St. YU 6-2435

OAKLAND

- PHIL MARON'S FOLK SHOP
1517 Clay Street TWinoaks 3-7541
- RADIO MARGO
7415 MacArthur Blvd. LO 2-1551
- SLAV ARTS MUSIC
3257 East 14th St. KE 4-4246

LE MAR SHOE CO.

928 Tennessee Street
VALLEJO

Dance Lightly in . . .

Capezios

City Transfer & Storage Co.

Vallejo 3-0419

1650 Sears Pt. Rd.

Authorized Agent

North American Van Lines, Inc.

WELCOME, FOLK DANCERS!

Your Vallejo headquarters for

FOLK DANCE RECORDS

MUNTER MUSIC CO.

444 Georgia

Phone 3-5427

Vallejo

Compliments of . . .

G. Wilfred Hewitt

Mayor of Vallejo

**VILLAGE
BARN**
4117 JUDAH ST
SAN FRANCISCO

SQUARE-
BALLROOM-
& FOLK-DANCE
CLASSES,
CLUBS &
PARTIES

SE-1-4237 (AFTER 6:30)

Art & Metha Gibbs

RECORD CHEST

Folk and Square Dance
Records

730 N.W. 21st Avenue
PORTLAND, OREGON

MORAN'S LIQUOR & DELICATESSEN STORE

• Notions • Toys • Sundries

2400 Sacramento
Vallejo, California

Compliments of . . .

Dr. Robert L. Benn

Optometrist

VALLEJO PHARMACY

Chas. K. Ervin • Geo. Lightner

1459 Tennessee St.

Ph. 2-1206 • Vallejo, Calif.

PRESCRIPTION SPECIALISTS

We Give S&H Green Stamps

Greetings to

My Dancing Friends

George C. Demmon

Insurance

405 Virginia Street

Vallejo, Calif.

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, and JULY 2, 1946 (title 39, United States Code, Section 233) of LET'S DANCE, published monthly, at San Francisco, California for October 1, 1956. (1) Let's Dance is published by the Folk Dance Federation of California, Inc., 150 Powell Street, San Francisco 2, California; Editor, Jane Molinari, 2521 Pfeiffer Lane, San Jose, California; and Business Manager is Don Spier, 1915 California Street, San Francisco. (2) The owner is the Folk Dance Federation of California, Inc. (3) The known bond holders, mortgagees, and other security holders owning or holding 1 percent or more of total bonds, mortgages, or other securities are NONE.

(Signed) DONALD P. SPIER,
Business Manager.

(Signed) FRANK KANE,
President.

Sworn to and subscribed before me this 19th day of November, 1956.

(Signed) EDWARD F. HENNESSY.

My commission expires January 3, 1959.

CALENDAR OF EVENTS

Federation Festivals

JANUARY 13—SUNDAY Pasadena
Place: Municipal Auditorium, Glendale
Time: 1:00-6:00
Festival Chairman: Jean Jenkins
Council Meeting: 11:00

JANUARY 20—SUNDAY Vallejo

FEBRUARY 10—SUNDAY Bakersfield
Place: Harvey Auditorium

FEBRUARY 17—SUNDAY Oakland
MARCH 3—SUNDAY Sacramento

Regional Festivals

FEBRUARY 10—SUNDAY Holtville
Annual Carrot Festival

Special Events

JANUARY 12—SATURDAY Concord
March of Dimes Benefit Folk Dance
Place: Calif. Nat'l. Guard Armory
Willow Pass Road
Sponsor: Pleasant Hill Folk Dancers
Time: Evening

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

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

JANUARY 27—SUNDAY Oakland
Teachers Institute
Oakland High School
MacArthur at Park Blvd.
Registration: 1:00 p.m.

FEBRUARY 9—SATURDAY Sacramento
Valentine Party
Sacramento Circle Square Dance Club
El Camino High School, El Camino
and Eastern Avenue.
Chairman, Bob Wilson
Place:

FEBRUARY 9—SATURDAY San Francisco
Fund-Raising Warm-Up Party for April Federa-
tion Festival
Place: YMCA Bldg., 220 Golden Gate Ave.
Hosts: San Francisco Council of Folk Dance
Groups.

Folk & Square Dance Breakdowns

10c each plus postage
800 to choose from — See our list 15c
Sq. Dance Napkins — Sq. Dance Notes

ROSEMONT LETTER SHOP

176 Duboce Ave., S.F. HEmlock 1-0817

SCOTTY'S

Delectable Donuts for
Discriminating
Dunkers!

1445 Tennessee Street

PHONE 3-9986

VALLEJO

CALIFORNIA

ADVANCED PARTY — Exhibition — Men's Hopak,
January 12 — 8:30. Leconte School, Ellsworth
and Russell, Berkeley.

PEASANT COSTUMES by DOROTHY GODFREY



D. G. leaves January 1st
for a trip through
Spain, Portugal,
Mallorca and The
Canary Islands
collecting
costume items.

Then back to work in
April. Can she bring
back anything for
YOU?

1521 Euclid Ave.
Ash 3-2161
Berkeley, Calif.

Polka Prom

AFTERNOON PROGRAM

Spinning Waltz (Prog.)
 Mexican Schottis
 Oberek
 Scandinavian Polka
 Dreisteirer
 Neopolitan Tarantella
 Spanish Circle Waltz (Prog.)
 Italian Quadrille
 Schuhplattler
 Totur (Prog.)
 Hambo
 Bialy Mazur
 Macedonka
 Doudlebska Polka (Prog.)
 Russian Peasant Dance
 Oslo Waltz (Prog.)
 Caballito Blanco
 Polyanka
 Meitschi Putz Di
 Hof Brau Haus Laendler
 In the Forest
 Alunelul
 Schuhplattler Quadrille
 Silencio
 Cotton-Eyed Joe
 Corrido
 Vrtielka
 Slovenian Waltz

MADLYNNE GREEN FOLK DANCE CLASS. Open to
 Int. & Adv. Dancers — Wed., 8:30. Studio —
 451 Kearny St. SU 1-2203.

BOB'S PLACE CHARCOAL BROILER

Lunch, 11-3 • Dinner, 5-11

Open 7 Days a Week

Phone 3-6353 Buster Mavini
 518 SANTA CLARA, VALLEJO, CALIF.

The CACTUS

820 Tuolumne St., Ph. 3-4318

Vallejo, Calif.

MEXICAN and AMERICAN FOODS

Sundays — 3 p.m. to 9 p.m.

EVENING PROGRAM

St. Bernard Waltz
 Grand Square
 Tuljak
 At the Inn
 Marklander
 Frandango Espana
 Eide Ratat (Prog.)
 Hambo
 La Mesticita
 Square Tango
 Amanor Waltz
 Hopak
 Laces and Graces
 Brandiswalzer
 Milondita Tango
 Miserlou
 Polka Mazurka
 Sicilian Tarantella
 Dr Gsatslig
 Shuddel Bux
 Zillertaler Laendler
 Korobushka (Prog.)
 Ranchera
 Skaters' Waltz

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

TEACHER AVAILABLE for East Bay classes, any
 level. Winnie Faria, 1216 Fruitvale, Oakland,
 AN 1-9056, KE 2-2305.

**EAT, if you enjoy food . . .
 DANCE to keep thin . . .**

LLOYD'S COTTAGE

1035 Main Street
 VALLEJO

BELL'S FOOD FOR HEALTH

419 Virginia St.

Phone 2-8433

Vallejo