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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

Dancer of Traje Region,  
Madeira, Portugal

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## January Host

Save January 12, 1958!

Come to San Jose!

Join us on our Journey "Around the World in eight hours!"

The Peninsula Folk Dance Council and the Gay Nighters are happy to be host to their fellow folk dancers from all over the state for the first time in five years.

All Peninsula leaders are cooperating with the Gay Nighters in presenting the festival. General Chairman Kenneth Stevens is coordinating the efforts of Ed Clewet, program chairman; Randy Randolph, square dancing; Jean Aloise, exhibitions; Ed Meyers, publicity; Ed Biggs, hospitality. There will be general dancing from 1:30 to 5:30 and 7:30 to 10:30 p.m. We know that adds up to only 7 hours of dancing but we'll keep you so busy you'll think it's 8 hours, believe us!

There will be a Federation Council meeting at 12:30 p.m. Be sure your club is represented!

And the "big wheels" will meet at 11:00 a.m. The various council chairmen know we mean them.

All these activities will be held at the San Jose Civic Auditorium, San Jose.

Come and help us start 1958 with a bang!



## Folk Dances of Many Nations

Nearly each country has one particular dance form which is most closely associated with that country. The variations may be innumerable, but the basic form is well-established and familiar to all.

To mention a few more familiar to us, let's start with Israelian horra. The horra is a circle dance, which dates far back to ancient communal dance forms and has been danced by the Hebrews since biblical times.

Just as Hebrew culture dates back to an ancient time, so does the civilization of Greece. And the traditional dancing of Greece is both ancient and similar to that of the Hebrews with its use of the circle or serpentine formation. Considered as one of the principal National dances of modern Greece is the Syrtos, which may legendarily be traced back to the suicidal women who hurled themselves over a cliff during a death dance rather than surrender to the Turkish invaders. As typical of this form of dance, the leader performs spectacular twirls and leaps very like the Cossack dancer.

The dance most frequently associated with Italy is of course the TARANTELLA which is a coy, flirtatious couple dance with an infinite number of variations. There are numerous explanations of the origin of the Tarantella, the most popular one attributing a therapeutic cure against the poisonous bite of the tarantula. At the present time, it involves neither cure, nor frenzy, but a succession of lively steps.

In contrast to the National dances which have grown and developed with the people; the BESEDA of Czechoslovakia represents the efforts of dance leaders to compose a National Dance. Actually, the BESEDA is comprised of many traditional dances from the various regions of Czechoslovakia and was intended to preserve the best elements of all the old dances. Danced by 4 couples in square formation, it is composed of four parts.

Few dances of the New World have achieved wide influence in Europe but a notable exception is the classic Tango of Argentina. From an origin attributed to the Argentine gauchos, the Tango has spread to the ballrooms of every Western country, and become one of the most all-time popular dances.

Another dance which has had much influence throughout the world is the MAZUR of Poland. Originally it came from the peasants of the Polish province of Mazovia and was danced in circle formation by 8 or 16 couples. Skillful dancers indulged in much improvisation so the dance was full of variety. As the Mazurka spread to ballrooms throughout the world, it assumed a different form and it is now most often used as a stately dance to end a ball.

Native to the Bavarian region of Germany, the Schuhplattler is a



traditional and popular national dance with two principal variations. One is a couple dance of courtship mime in which the woman calmly refuses and then finally accepts the man. The second version is the men's Schuhplattler, a humorous and fierce challenge and fight between two men with the victory of one. Both dances are characterized by the man's strenuous beating of hands on his leather breeches, thighs, and shoe-soles.

As a ballroom step and couple dance, the Polka has been wholeheartedly adopted throughout Europe and America. Since 1600 it has been known in Sweden, and is probably the most popular dance of that country. Each section has its own versions of the Polska, but the dance we most commonly associate with Sweden is the HAMBO-POLSKA. "Hambo" is a corruption of Hamburg and indicates a version of the polska that probably had its origin in Germany. The Hambo-polska is a vigorous dance in the rural sections of Sweden but the smoother ballroom version of Stockholm is the one most familiar to us.

There are literally hundreds of Yugoslavian kolo dances, all of which use one or a combination of fundamental steps. Closely related to the ancient chain dances of Greek and Hebrew origin, the Kolo as the national dance of Yugoslavia expresses the joy of living of the people. It is graceful, full of rhythm, and spirit.

The CSARDAS, literally meaning "Dance At the Inn," has become the national dance of Hungary. By tradition, certain characteristic steps have developed, but they are not put together in any established sequence. Usually the dancers improvise to the changing tempo of the music, which is slow and dreamlike at one moment, then without warning, changes to a fast and furious pace. It is a couple dance of proud bearing, elegant in the women, martial in the men.

LA CUCARACHA (or "THE COCKROACH") is a familiar dance favorite of Mexican children as well as their elders. It is danced to the popular Mexican revolutionary song of the same title the words of which are usually sung while it is being performed. As danced by adults, a droll and humorous, as well as dramatic note is added by circling their fists in front of their foreheads in imitation of the antennae of the cockroach. A literal interpretation is dramatized when according to the words of the song, "the cockroach is finding it difficult to move with agility without marijuana." LA CUCARACHA further illustrates the fact that the folk dances of any peoples stem originally from observation and mimicry of the animals, fowls and insects with which they are familiar in their patterns of daily living.

There are many other dances and countries, too numerous to mention but the few that I have described are most representative of the various national groups.





## January Folklore

Throughout most of Europe, the New Year is ushered in, as in America, with elaborate parties, a noisy and merry midnight welcome, numerous toasts, kisses, and predictions. However, there are other customs which in many cases are very old, about which I would like to tell you.

Church services and family dinners are an important part of the New Year's Day celebration in most lands, and Sweden is no exception. The feast in Sweden is always accompanied by the traditional "glogg." This drink is made of claret wine sweetened with sugar and flavored with almonds, raisins, dried orange peel, cinnamon, cloves and cardamon. It is set aflame before serving — a festive sight and of course an inspiration for numerous toasts to the health of all in the coming year.

New Year's Eve is the greatest party night of the year in Lithuania. Groups of men and women masked and dressed in fancy costumes, visit from neighbor to neighbor. They eat a traditional holiday bun, drink wine and dance. After a brief time of merrymaking, the guests move on to the next home, taking along the people who have just entertained them. As the evening progresses, the parties grow larger and larger, until toward dawn, very long processions of torch-lighted sleds are seen skimming over the country roads from one hospitable home to another.

For the New Year to begin auspiciously in Macedonia, someone in the house must draw water from the fountain without speaking on the morning of January 2nd and splash the courtyard and steps so that the New Year will flow as smoothly as water. Then all members of the family drink silently of the water and sprinkle it over themselves as a charm against witches and demons. The first visitor to the house on this day brings good or bad luck with him. Before he comes in the door, he picks up some earth — symbol of strength or health — a stone or a green twig — brings it into the house and lays it on the fire. Then he throws grains of salt into the flames, reciting, "As I am sitting, even so may sit the hen and warm the eggs. As this salt splits, even so may split the egg



of the clucking hen and the little chickens come forth." If this procedure is followed, then the new year is off to a lucky start.

In Hungary, the old year is "burned out" or chased out with a pealing of bells. In some localities herdsmen visit their friends cracking whips and pretending to "turn the herds" which is symbolical of the turning of the year. On New Year's Day in Hungary, chimney sweeps go from house to house, singing New Year songs and receiving gifts of money. According to ancient custom, one must try to break twigs from the brooms without being detected by the sweeps, who often shut their eyes and pretend not to see what is going on. People tie the tiny branches together with ribbons and keep them "for luck" throughout the coming year.

On New Year's Eve in Austria, the peasants traditionally drive out the evils of the old year and usher in the new with prosperity and luck—when they purify their households, storerooms, and barns with incense and holy water. Every corner of every room must be touched as well as all the animals . . . In Vienna, the pig, (that animal which follows man's footsteps wherever he goes) is a popular good luck symbol. Smart Viennese sometimes lead young pigs by pink satin leashes along the boulevards. In many of the fashionable restaurants and cafes, squealing pigs are set loose at midnight and everyone tries to touch them "for luck." In private homes, a marzipan pig is suspended by a ribbon from the ceiling. Just at midnight, the guests rush forward and touch the pig. . . A gold piece placed in the pig's mouth symbolizes a wish for wealth throughout the coming year.

In rural Russia, New Year's would begin at day-break when groups of boys, their pockets filled with dried peas and wheat, would go from house to house. Entering the houses, wherever they found a sleeping person, they would hurl the peas or sprinkle wheat, depending upon whether the person was a friend or enemy . . . After breakfast, the most handsome horse in the village was gayly decorated with evergreens and berries, and led to the house of the nobleman. The lord admitted both horse and guests to the parlor where all his family were gathered. This was the greeting of the peasants, young and old to their lord and master. The origin of the custom was shrouded in mystery, but is supposed to date from Biblical times. The persons who entered the house with the horse were rewarded with small silver coins.

The Zapotecs of Mitla, "The Town of Souls" and near-by villagers go to the ruins on New Year's Eve as "to the middle of the world," bringing offerings of flowers, candles, and incense; they believe the souls dwell there, as the name indicates. Formerly, before it was forbidden by the Federal Department of Archaeological Monuments, they used to leave their gifts in the Palace, on a boulder behind the column of death. Some of those who go there tell weird tales of seeing dances in the courts of the ruins, performed by the souls of the ancients in all their splendor.



They say if one seeing a tiny cock coming out of the buildings, should catch it and lock it up in a box at home, it will turn into gold.

There is also a fiesta here on New Year's Eve, at the Cruz de los Pedimientos, the Cross of the Petitions, which stands just outside of the town on a stone base. This is attended by outsiders as well as by the town folk, who spend the entire night there.

First they pray at the cross, kissing it and offering it flowers, candles, and incense, which they blow in the four directions in the sign of the cross. Then they make miniature reproductions of their wishes, over which they pray and watch.

The people believe so firmly in the magical power of suggestion that they make everything as realistic as possible. Houses are made of split cane, twigs for thatch or stones for tiles. Tethered horses, burros and cattle are represented by erect sticks; sheep, goats and pigs, by heaps of stones inside a circular corral formed of larger stones; a corn crib, by a little heap of stones near the house, surmounted by a cross of twigs. Cornfields are laid out with furrows and straws to represent the corn, with bags of soil as the grains; yellow berries suggest oranges, grapefruit, and lemons. Some families make completely hedged-in establishments, with farming implements, a yoke of oxen, other animals, and beehives, all cleverly portrayed with seeds, sticks, twigs, pieces of maguey or sugar cane. Families of means ask a mason to construct their "prayer" houses, and when they have sufficient money to build, hire him to do the actual work. Hundreds of such constructions are set up around the cross, forming a strange and picturesque ensemble.

The Zapotecs of the mountain villages who do not visit this nor the cross of petitions at Matatlan, make prayer offerings in the enchanted caves near their villages. Those of San Baltazar kill turkeys, of which parts are left for the cave spirits and parts cooked and eaten at home. In San Miguel the women make animals of dough to take to their sacred well in the hills above the village.

For the Polish peasant, the New Year begins with the appearance of the first star on Christmas Eve. The entire period from December 24 to January 6 is regarded as "Christmas Time" in Poland. Customs vary from one village to another and thus ceremonies which may be performed in one locality on one particular day may be performed at some other time during the period in another locality. A traditional part of the festivities is the Punch and Judy show in the village. The marionettes are manipulated with sticks inserted in the stage floors. The figures are quaint—both traditional such as King Herod, his Knights and the Devil; and local, in that they depict the town drunk, the gypsy man with his bear, and other familiar persons. The dialogues are sung in ancient tradition that originated centuries ago.

And I wouldn't want to close without mentioning, "Twelfth Night," or the 12th day after Christmas, otherwise known as Epiphany or the day



of the Three Kings. The word Epiphany, being Greek, establishes the fact that this festival is of Eastern origin, and in fact, in the Greek Church it has always been held the most important day next to Easter. On this day, special church services are observed at which the "Blessing of the Water" takes place. In every port town of Greece, Epiphany is observed with ceremonial rites. The priest, followed by a stately procession of worshipers and accompanied by church and local dignitaries, carries a golden crucifix to the harbor. After giving his benediction, he throws the crucifix into the water, from which divers later recover it.

Since pagan man first began to reckon the passage of time, with his most crude calendar, the occasion of the start of a New Year has been one of rejoicing and hope that the future would bring greater success and happiness . . . And so it is that as I bring this Folklore column to a close, I extend to each and every one of you, my most sincere wish that your New Year will be a very Happy one.

JANE MOLINARI

Carnival Masks







SAN  
FRANCISCO  
FESTIVAL





GYM SHOES ONLY



DECEMBER,

1957

Photos by Henry Bloom









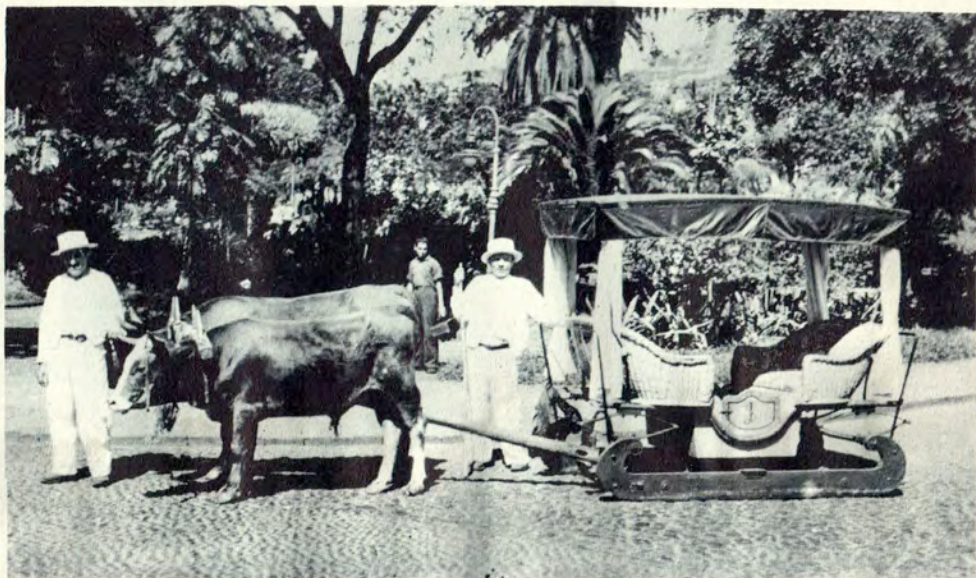
Travelers in Village of Monte are carried up the mountain.

## Portugal

The typical song of the Portuguese people is today, just as it has been for many hundreds of years, the FADO. Its origin is obscure: it may have been Moorish, or perhaps it was the lament of Portuguese seamen on their endless voyages in the 16th and 17th centuries; its influence may have come from Africa or Brazil. In any event, the FADO is the song of the people, and though the melodies are very old, new themes and verses are constantly being added. The themes may be romantic, nostalgic, melancholic, despairing, and even hopeless. It is usually sung by a couple or a female singer, wearing a black shawl. The music is minor in key and usually the Fado singer is accompanied by two guitars. There are all kinds of fados, but the true fado is always sad. The Fado is to Lisbon what the flamenco is to Andalusia. It is said "to understand the fado, you must first understand the 'saudade' of the Portuguese. That is a yearning which cannot be satisfied, because what he yearns for does not exist."

The Chamarrita, one of Portugal's most popular dances, is usually danced in conjunction with their observance of the Holy Ghost Festival held during the spring and early summer. Most of the people of the Portuguese colonies in Northern California come from the Azores and





Return trip made by oxen-drawn cart.

Madeira Islands where this festival has been continued up to the present time. There are many variations on the legend connected with the origin of the celebration. As the story goes, there occurred during the reign of Queen Isabella of Portugal a severe famine. Hope was almost gone, when during a service of prayer for relief, three ships laden with food came into port. In an expression of Thanksgiving a special mass was held and the Queen placed her crown upon the altar. Following the service there was feasting and dancing.

After the fado, Lisbon's most favorite and most characteristic form of entertainment is bull fighting.

Portugal has its own special style of bull fighting. The toreros tease the bull to death, they don't put the sword to the bull. They plunge the banderillas—beribboned paper frilled darts with harpoon points—into the muscles of his back, play him until he stands cowed, head drooping. The kill is symbolical, a mere gesture made by the sword.

Contrary to Spain's custom of cutting off the bull's ear and pre-



sending it to the hero of the ring, in Portugal he gets a symbol of an ear cut from paper, and the bull is led off to the slaughter house.

A bull is never used twice, as they believe that after having once been in the ring he would be too wise, too dangerous, and would realize that it was the two-legged creature, not the muleta—a heart-shaped magnet cloth—that was his enemy. For this same reason, no fight is ever allowed to last over twenty minutes. The bandilleras are sold to the public as souvenirs for about forty cents each when the fight is over.

Another Portuguese specialty is wine-sipping. Not that they have a corner on this market, but in few countries is wine so important or so good. Wine, not water, is served with every meal.

In the Duoro valley where grapes are grown that make wine, the vinters have gone back to the heel and toe method of pressing grapes, with sanitary measures for foot-washing strictly enforced.

“Fiesta” time when all join in the merriment with dancing and song will be found in the fall of the year in Oporto.

Folklore Group from Camacha, Maderia, Portugal.







FISHERS' CHILDREN DANCE OF A SUNDAY BY THE BEACH OF NAZARE

So dependent is Nazare on fishing that many family surnames are those of fish. Here boys and girls whirl to old Portuguese airs played by an orchestra of strings and accordions. This group, unusually skillful, journeys to France and Italy for exhibitions.

RESEARCH COMMITTEE: Marion Wilson, Millie von Konsky and Dorothy Tamburini:

## MILONDITA TANGO

This tango was arranged by Jo Keller and Gerry Twinn, who presented it at the 5th International Square Dance Festival at Chicago, Ill., November 13, 1954. Glenn Stubblefield assisted with the choreography and brought the dance to California. It was presented at Aptos and at Idyllwild Folk Dance Workshop Weekend Conference in the summer of 1955.

MUSIC: Record: MGM 30181 "Milondita - Addio"

FORMATION: Double circle facing LOD, cpls in semi-open pos.  
Directions are for M, W dances counterpart unless otherwise indicated.

STEPS: Walk\*, Pivot\*, Habanera, Corte, Tango close, Cut  
\*Described in "Folk Dances From Near and Far" Vols I-VIII

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MUSIC 2/4	PATTERN	COUNT Slow, quick
Measures		
4	I INTRODUCTION	
	I. W SOLO TURN, HABANERA, TANGO CLOSE	
1	Cpls in semi-open pos. M take 2 slow steps, L, R.	S S
2	M take 2 short steps (L R) as W does R face turn (CW) under raised joined hands (ML-WR). End in closed pos.	Q Q
	Habanera (Rock step) short step fwd on L as R remains in place, shift wt back onto R as L remains in place.	Q Q



The knees are bent and there is only a slight body movement. (W habanera R bwd. L fwd.)

- 3 Corte: Step bwd L, toe out, knee bent, as R ft remains in place with R leg straight. (W fwd R, bending R knee as L ft remains in place.) S  
Recover on R. S
- 4 Step fwd L turning  $\frac{1}{4}$  CW, step R to R, draw L to R. QQS  
(Arch L ft to R instep by raising heel of L slightly.) End in closed pos, facing diag R of LOD.

## II OBLIQUE PROMENADE

- 5 Assume semi-open pos facing diag L of LOD. Step fwd L, R. S S
- 6 Starting into closed pos, step L turning CCW, step swd R completing  $\frac{1}{4}$  turn on R, draw L to R (tango close). End in closed pos facing RLOD, diag twd ctr. QQS  
W take long step on R to make  $\frac{3}{4}$  CCW turn with M, step L swd (Q Q). M assist W with R arm on her back.
- 7-8 In semi-open pos, both face diag twd wall in RLOD. Repeat action of meas 5-6 to end in original starting place of Fig II, in closed pos, M back to ctr. S S QQS

## III PIVOT, TOSS OUT AND CORTE

- 9 Semi-open pos, facing LOD. Step fwd L, R, toe out. S S
- 10 M immediately start a quick full pivot CW stepping on L in front of W to face RLOD in closed pos and continue pivot on L to face almost LOD. Step R. Q Q

M point L fwd and relax hold on W as she continues her turn from force of pivot and points R bwd. Hands (ML-WR) remain joined. S

Tighten hold on ptr for corte.

- 11 In closed pos, corte bwd on L, recover R. S S
- 12 Step fwd L turning  $\frac{1}{4}$  CW, step R in place, draw L to R for tango close with M back to ctr. QQS

## IV. HABANERA, SWEEP AND REVERSE GLIDE

- 13 In semi-open pos facing LOD, step fwd L, rock R fwd, L bwd in place. S QQ
- 14 Rock fwd on R, moving slightly away from ptr. Sweep L from back to front in  $\frac{3}{4}$  circle, leg fully extended, R slightly bent. Keep toe of sweeping ft on floor. S S
- 15 End sweep with L toe to R side of R ft as CUT step which displaces R bwd with toe touching floor and crossed behind L ft. Step bwd on R toe, R ft still crossed behind L. Cpl now moving bwd in RLOD, joined hands low and bodies leaning slightly fwd. Continue CUT step drawing L bwd displacing R, step R bwd, legs crossed. Q Q Q Q
- 16 Continue CUT step drawing L bwd displacing R, longer step bwd on R to make room for draw. Q Q  
Draw L to R for tango close facing LOD in semi-open pos ready to repeat dance from beginning. S  
Repeat dance 4 more times (5 in all). End the dance: on last time through instead of "draw" (meas 16, ct S), step fwd L, R and dip on L knee (Q Q).





Dancers performing Bailinho da Madeira.



Flower Vendors — Madeira.



## Let's Form a Set

### FIRST COUPLE STAND THERE

(This is a novelty call from Massachusetts)

First couple stand there

Second couple swing

Third couple chain to the right, and chain to the right again (lady)

Second couple stand there

Third couple swing

Fourth couple chain to the right, and chain to the right again (lady)

etc.

### ROD'S RIGHT & LEFT

Rod Linnell, Maine

Any introduction you wish:

Two head couples chain to the right

Take that lady and turn to the left

Half right and left with the couple on the left

Turn around and stand in place

NEW head couples chain to the right

Take that lady and turn to the left

Half right and left with the couple on the left

Turn around and stand in place (everyone is home, I hope)

Allemande left the corner and

Do si do your own

Go back and take that corner girl

And promenade her home

Repeat once more for heads:

twice more for sides.

### SAUCE FOR THE GANDER

Mal Hayden

Everybody go forward and back

Forward again and the two head ladies bring home two gents

Turn the right hand gent with the left hand round

And swing both gents round and round

Circle three hands round, and break those circles out

In two straight lines of three

Forward six and back you go

The two lone ladies do si do

Right hand high, left hand low, cross the gents to the sides

Etc., etc.

Repeat for sides.



## Council Clips

### DIABLO COUNCIL

A Happy New Year to you all from the Diablo Council. The Clubs all carried out the Holiday theme for their parties last month and members and guests alike voted December a most successful month. Diablo Promenaders entertained with their traditional dinner, Christmas tree, Santa and his bag of gifts; Suburban Swingers also had a visit from Santa, gifts, and sang carols to live music - GINNY WILDER at the piano, AL LAVEN with his violin and BEV WILDER on the recorder.

BEV and GINNY WILDER took two squares of their "Quadrilles" to the Teenage Festival in Sacramento on November 17, where they presented Sauerlaender Quadrille No. 5. DAVE SMITH, one of the group, and our Council's COP Scholarship winner in 1957, was the first MC of the afternoon. GEORGE and KAY KIMBALL's beginner-continuation class held a party Saturday, December 6, at the Walnut Heights School, with guests from HERB and JO SHELLY's beginner and second year classes, Walnut Whirlers, Acalanes Folk Dancers and Pleasant Hill Folk Dancers. Callers were HERB SHELLY, DEVA and GLENN WARD and GEORGE KIMBALL.

The first event of the New Year in this area is the March of Dimes Dance sponsored each year by the Pleasant Hill Folk Dancers. This will be the fourth dance, and general chairman, ROD HEYMAN, states it will be held in the Concord Armory, Saturday night, January 11th. This



is always a wonderful party, well supported and all are invited. There will be door prizes and refreshments. "Hope to see a lot of you there," says ROD and his committee.

We are very sorry to report to his friends and acquaintances, who had not heard, of the death early in November of MARC SHERRILL.

—KAY KIMBALL

### GREATER EAST BAY COUNCIL

MILLIE and VERNON VON KONSKY's home weathered the onslaught of another Dance Arts Christmas buffet featuring food and fun for all. The guests departed with memories of good food, Christmas carols and holiday cheer. The party was a finale to Dance Arts' round of holiday activities, which included appearances for the YMCA and YWCA benefit programs, the Kolo Festival, and three Christmas parties sponsored by other folk dance groups.

The EAST BAY WOMEN'S DANCE CIRCLE have come up with a new group of officers to lead them for this coming year. They are MARGARET MITCHELL, as President; ALICE CRANK, Vice President; EVA LALOR, Secretary and GWEN HEISLER, Treasurer.

For the betterment of the movement the ALAMEDA ISLAND TURNERS are sponsoring an intermediate class in Folk and Round dances. They meet at the Porter School in Alameda, which is on Alameda Avenue between Oak and Walnut Streets. MARY ANNE and BERT WARK are the instructors. Their meeting night is Thursday from 8:00 to 10:30 P.M.

You don't have teenage trouble when you have a group of teenagers in a folk dance group. This is proven by the PANTALETES of OAKLAND. This is a group sponsored by the Oakland Recreation Department. For some of them the name is a little young, but you must remember they grew up with the club, some of them being only six years old when they first started. Director DOLLY SEALE SCHIWAL can say it and prove it "that Folk Dancing is not for Sissys." The group is composed of 32 young people ranging in age from 12 years to 17 years. There is also a younger group between the ages of 4 (yes, I said FOUR) and 10 years old, who will be ready to fill in when the older ones go into the adult classes.

—GEORGE N. CASH

### PENINSULA NOTES

The PALOMANIANS of Palo Alto invited, as their special guests to their November 2nd party, the Los Altos LAS ALTENITAS group. The program was fun with many "special" stunts planned between dances to keep the evening alive with laughter. The buffet supper at Midnight was delicious. The Committee comprised of CARO RANDOLPH, ELEANOR TWOHY, RON and DORIS GREEN and AL MOFFITT certainly deserve a tremendous vote of thanks for preparing that wonderful spread.

During the evening the following new Palomanian Officers were

introduced: DICK KURKOWSKI, President; AL MOFFITT Vice President, ELEANOR TWOHY, Secretary-Treasurer.

Southern California friends of PAT and JEAN LEWIS will be happy to know that their young baby Cynthia, has the place of honor at the Palomanians, Tuesday night class.

—JEAN ALOISE

### SACRAMENTO COUNCIL

Teenage Festival was a good beginning for the lively times to be had in the 1958 Year, with distinguished guest, Mayor Clarence Azevedo a new recruit in folk dancing; Mr. Albert Talkin, Representative, City Planning Commission; and Mr. Aruid Pauley, City Recreation Department, Go-sponsors heading the list. Enthusiastic Dancers from Oakland added to the program with their participation.

FRANCES and JOHN THOMPSON had as their guests, Olivehurst Junior-Etts and their instructors, MEL & HAZEL BARTELL, who added to the attendance of the Warm-up Teenage Festival party. The Circle Squares had as their guests at their last party, the Country Swingers, Triple S, Los Amigos, Olivehurst Tango-Etts and Centennial Swingers. The success of this party was due to the hard work of the Hosts and Hostesses, LEWIS and BESS REDD, JOHN and BUNNY MOORE, and CHET and LENORE NELSON. Let's Dance' last party was quite a POW-WOW. Like all good Indians, they carried their tepees, with an added touch of feathers, from one tribe to another. Guests were greeted by Big Bucks WILLIS DREW, ROY BROWN, HAROLD PFAENDLER and Squaws ALICE DREW, CHARLOTTE BROWN and MABEL PFAENDLER. The party room was decorated in colorful fall leaves, acorns, squash, corn and fruit, and Oh! What FOOD - a very full evening for all.

Triple S Dancers like a party, and had their Christmas Party at the home of BETH and JIM FIELINGS. This lively Club, to keep their members interested, have a Birthday party each month to celebrate those having birthdays in that particular month. The last birthday party was held in the home of JOHN and DORIS HATTEL.

Have you been to a "Sputnik" Party? The Wagon Reelers had such a party, and members and guests had lots of fun dancing "Out of this World."

BELLA PEYSER and CARL HEINTZ (Los Amigos) on their way to visit friends in Long Beach, stopped over in Kings Canyon and Sequoia Parks.

Country Swingers had a well attended party with the Circle Squares, Tahoe Swingers, Tango Waltz, and Centennial Swingers, Rhythmates and Tanglefooters making the guest list. ED and ZEPH CARRERA, DICK and MARY DAVIES, and BILL and NORMA DIERS made the hard working Committee, for the Holly Ho's Party. WALT BALDWIN, from Whirl-A-Jigs, was guest caller.



Tahoe Swingers hosted the December Sacramento Council with dancing and refreshments after the meeting. The December Council party was co-hosted by the Holly Ho's and the Country Swingers. It was a Merry Christmas party with ROY and IRMA COLE, CARL and LILLA McDOWELL, of the Country Swingers, and DON and HELEN GRANDSTAFFS, SHERRY and RUTH LOCKEN and FRED and BETTY McNEIL, from Holly Ho's to make us welcome.

A Fund Raising Pot Luck Dinner was held this last month in the home of president, LAWRENCE JERUE. Please don't forget you have a date in March at Sacramento, to enjoy the CAMELLIA and FOLK DANCE PAGEANT.

FLOSSIE B. VANDERPOOL

### SAN FRANCISCO NOTES

We just learned from DAUDEE DOUGLAS that CLAUDE "FRENCHY" LUQUET, a former member of the High Steppers, passed away on November 4th.

Everyone enjoyed the Wheel Chair demonstration by the Dauntless Club, directed by DANNY McDONALD, at the Treasurer's Ball, but their demonstration pleased SAM LANSING, a member of several San Francisco Clubs, including the Cayuga Twirlers and the Merry Mixers, so much that he took the entire group to dinner after the Festival. Isn't that just like Sam?

ZIONA ROGOWAY advises that beginning with the month of January 1958, the Cayuga Twirlers have changed their Party Night from the first Saturday of the month to the Fourth Saturday of the month. Watch for their announcements and remember the change in dates.

According to ELIZABETH FULLER it was quite a surprise to hear that Wedding Bells rang for JOHN SKOW and JOAN STONEKING sometimes during the Kolo Festivities. Congratulations and Best Wishes to you both!

Don't forget the White Elephant Sale at Changs' Open House on January 31st. BILL SORENSEN, back in San Francisco for a visit, will be the Auctioneer.

The Swingsters were happy to welcome back to happy dancing BOB HARDER, who was sidelined by the scalpel. Also, returned to good health and active dancing are MR. and MRS. COLEMAN. VIC SUTTMAN had to take things easy for a while with his twisted muscles, but now he is in good enough shape to do the Hopak all night, according to MARY MERSCHEN.

Don't forget "Golden Gate in '58" and plan to enjoy the "Festival of the Golden Gate."

VI DEXHEIMER

## SONOMA COUNCIL REPORTS

For something different in the form of a Christmas Party, we hope you attended the Valley of the Moon Swingers' "Sinterklaas Party" in Sonoma, December 7th.

In Holland the celebration of "Sinterklaas" is mainly a children's festivity; it falls on December 6th, the birthday of St. Nicholas. This venerable Bishop of old, so goes the legend, preferred to give rather than to receive gifts on his birthday. However, only children with a satisfactory record of conduct were so rewarded; the naughty ones received only a bundle of switches! Even now, on Sinterklaas Eve, the Bishop on his white horse, and his little helper, Swarte Piet (Black Pete), who carries the bag of presents, travel over the rooftops to distribute the gifts which were dropped through the chimneys into the waiting shoes below.

The Swingers were pleased to present Dutch exhibition dances by the Panpipers of San Francisco, under the direction of GRACE WEST NEWMAN, to add to the fun, and traditional Dutch refreshments were prepared by the kitchen committee. Swinger, MARGARITA KLASSEN, who was born in Holland, briefed the committees on the Dutch custom.

The Valley of the Moon Swingers is one of the oldest and most active folk dance Clubs in the County, The youngest Club, but equally as active, is the Clover Squares. They were organized in Cloverdale, April 1957, with JACK ALLEN as their President, and BETTY SANDHOLM as secretary-treasurer. CLIFF LETE, CHAUNCEY EMMONS and DENA GAMBETTA completing the Executive Board. For their December party they had WYATT URTON as their guest caller. In January SKIP GRAHAM of Healdsburg will do the honors. They hold their dances in the West Elementary School at Cloverdale, on the first Saturday of each month, and have a workshop session each Tuesday night under the tutelage of WYATT URTON.

The Santa Rosa Merry Mixers held their annual pot-luck Christmas party at the Monroe Clubhouse on Saturday evening, December 21st. As is the custom, the Committee, with "PAT" EDWARDS and ALLAN PAYNE, as Chairmen, made it a truly festive family occasion, complete with small-fry, Christmas tree and gift exchange. CLYDE McCARCY delighted children and grown-ups alike with his convincing portrayal of the jovial St. Nick, which was a far cry from his usual Calypso Joe role.

Friends of CECIL BULBECK, Santa Rosa Merry Mixers who suffered a heart attack early in the Fall, will be glad to hear that he and FLO are back dancing again, but only the slow, easy ones.

There seems to be no limit to the number of miles folk dancers will travel to go to a dance. NELLIE and BILL (Mr. & Mrs. H. P. Adams) long-time members of the Santa Rosa Merry Mixers and well-known



figures at Federation Festivals, hope to do just that while they are in Australia this year. They will leave here by Pan American Airlines on January 30th, and after short stops at Honolulu, Fiji, Nandi, they will arrive in Sydney on February 2nd. During their stay in Sydney, with friends, tours have been scheduled for Melbourne, Brisbane, Canberra, Jenolan and Yarrangobilly Caves, with one week's stay at Hayman Island in the Great Barrier Reef. NELLIE says, "It would be wonderful if we could find some folk dancing or square dancing in Australia" so if any of you know of a group who is dancing in Sydney, the Adams would like to hear from you. They can be reached c/o John Saunders, 72 New South Head Road, Vacluse, Sydney, Australia.

The Sonoma County Folk and Square Dance Council had the pleasure of accepting the Vallejo Folk Dancers and the Silverado Folk Dancers of Napa as members at a Council meeting held in Petaluma, in December. Both Clubs were formerly members of the now disbanded North Bay Council. The Sonoma County Council, a group which charges no membership dues nor initiation fees, but which relies solely on contributions from their Fifth Saturday Parties to maintain their treasury, hopes to receive applications from other Clubs of the North Bay Council shortly. Officers and Members of the Sonoma County Folk and Square Dance Council would like to take this opportunity to welcome the new member Clubs and to tell them how much we appreciate having them in our group. Its a real pleasure.

—MILDRED HIGHLAND

### STOCKTON AREA COUNCIL NEWS

The Stockton Area Council with a membership of nine clubs, held a meeting on November 3rd, at which time it was voted not to have the August Federation Festival in 1958, but to sponsor one at a different month if the clubs so vote. They are to decide and report by the first of the new year.

The Stockton Steppers, who recently gave the much talked about Pirate Party, elected the following new officers: GEORGE SCHAEFER, President; LARRY SCHNEIDER, SR., Vice President; ROSE RODGERS, Secretary-Treasurer; PEARL JULIUS, Hostess, and HELEN GILL, M.C. New members are LEE and DOROTHY WASSERMAN and SYLVIA JOHANNSON. Two members who recently moved to Oakland are NICK and AUDREY PISCITELLO.

Christmas parties were enjoyed by the Kalico Kutters and the Stockton Prom-Y-Naders. HELEN GILL and BEE MITCHELL hosted a party combining their classes and friends at Hoover School.

ISABEL T. REYNOLDS

# The Record Finder

Reviewed by PAUL ERFER

There have been many inquiries for a long-play album containing a varied selection of our international dances. At last one has been produced that will meet with the approval of a large number of teachers of folk dancing. Rhythms Productions has released on LP-106 *Folk Dances From Around the World* with the following contents: *Wooden Shoes, Road to the Isles, Tancuj, Horah, Gathering Peascods, Troika, Ace of Diamonds, Jibi-di Jibi-da, Bummel Schottische, Tropicana, Boston Two-Step* and *Tantoli* besides 4 short bands for the practise of the two-step, schottische, polka and bleking step (La Raspa). Supervised by Ruth White, the selection was made evidently for use in schools, but makes a fine general program of folk dances. The music is carried chiefly by accordion that is well marked rhythmically and in good dance tempo. Detailed descriptions of the routines are printed in the inside cover and a practical feature is the wide bands separating each number. This highly recommended album is catalogued as "Series I" so we may look forward to others of the same.

Another in the Capitol of the World Series is *Music of Bolivia* on Capitol T-10088. Played by one of the more sophisticated ensembles of the La Paz bistros, it nevertheless contains much of the folk culture of that Andean country. Familiar to students of South American lore are the *Huayno, Bailecito*, and *Carnival Dances*, and particularly indigenous to Bolivia, the *Diablada*. The orchestra features the *charango*, a native stringed instrument peculiar to both Argentina and Boliva. The singing is most appealing.

ROUND-UP. For the new year, a passel of rounds of various qualities are offered. Windsor's Bruce Johnson has put together some pretty waltz steps to *While We Dream*, backed up by *Tea for Three*. Ask for Windsor 7645. Sets in Order comes up with *Aint She Sweet* and a rediscing of an oldie, *Candlelight Waltz* on No. 3103. From the midwest pops up *Naughty Annetta* danced to Dot 15598, and *Kubush Kapers* danced to Fancy Pants on Mercury 70292 but slowed down to a painfully distorted degree.

SQUARES. Jonesy carries on in his ingratiating style with *You Are My Sunshine* and *Shoo Fly* on MacGregor 803 (804, no calls) and *I Don't Care If the Sun Don't Shine* and *Poor Boy* on MacGregor 805 (806 N C). From Florida we get *Trade Winds* and *Southern Quadrille* as pepped up by Don Armstrong on Windsor 7162 (No. 7462 for callers). Dance to Red Warrick and his *Frauline* (sic) on Longhorn 121; flipside, instrumental. A clutch of hoedowns are released by Jack Barbour on Sunny Hills: *Ragtime Annie/Coon Dog* (Sh 131); *Black Mountain Rag/Rye Straw* (SH 132).

HAPPY 1958, EVERYBODY!





Walt and Vi Dexheimer

## AN INTRODUCTION TO YOUR NEW EDITOR

The February issue of Let's Dance Magazine will bring a new editor—Vi Dexheimer.

Vi is known to all folk dancers having been active in Federation activities since 1951. She has been the Council Clip Editor for Let's Dance for the past four months, and her activities include many important offices in the Federation.

I am sure that we all wish Vi a successful editorship and with your cooperation she will have it.

Jane Molinari.

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## RECORD SHOPS

### Los Angeles

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

### San Francisco

- ED KREMERS FOLK SHOP  
262 O'Farrell St., No. 301 SU 1-7294
- WHITNEY'S  
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150 Powell Street

### Oakland

- PHIL MARON'S FOLK SHOP  
1517 Clay Street TWinoaks 3-7541
  - SLAV ARTS MUSIC  
3257 East 14th Street KE 4-4246
-



## Editor's Corner

It gives me great pleasure to invite everyone to come to my home town, the beautiful city of San Jose, on January 12 for the Federation Festival. All Peninsula groups will be actively participating which no doubt will make this affair a great success.

If you should happen to be spending your winter vacation in Arizona, here's a square dance date for you to keep—the 10th Annual Southern Arizona Square Dance Festival will be held in Tuscon, Arizona on January 17 & 18, 1958. Dancing starts at 7 P.M. Friday, at the Fair Grounds Exposition Building, 4500 S. 6th Ave., and on Saturday, at the YMCA, N. 5th Ave. & E. 6th Street. Featured caller will be Bill Castner; new rounds will be presented by the Smithwicks and Pewseys; music by two bands—Schroeder's Playboys of Mesa, Arizona, and Arizona Ranch-Hands of Tucson; plus entertaining exhibitions.

A March of Dimes Benefit will be held Saturday, January 11, 1958, at the Concord Armory at 8 P.M. sponsored by the Pleasant Hill Folk Dancers.

And now as I bring my last edition to a close and as I sit and ponder, my son, David, hands me his retrospect of my editorship of *"Let's Dance:"*



I look upon the empty desk  
the lonely files and types,  
They lie in dust and cobwebs  
So also do the gripes.

I look about the barren walls  
They stand so cold and bare,  
No longer will they be disturbed,  
No longer do I care.

Sometimes I wonder what it was  
A privilege or a pain,  
The time spent, the sacrifice  
To satisfy the vain.

Sometimes I think about the  
friends, the officers and all,  
I think about the troubled times.  
I think about the gall.

So now I bid my fair ado,  
I really can't complain,  
And though no tears come from my eyes,  
I've got ulcers on my brain.

Now a few words of thanks to those of you who have helped me make this magazine possible. First, our wonderful, Past-President, Frank Kane; to our art editor, Hilda Sachs, for her clever drawings; to Dorothy Tamburini, for her dance descriptions, to Jack McKay and Peg Allmond for their square dance material; to Paul Erfer for his "Record Finder;" to Paul Pritchard from Southern California, and his guest columnists; Lindy Landauer for her articles; to all our "Council Clips" Newshounds; to Ted Walker and Carmen Schweers for their "Calendar;" to our photographers, Henry Blum, Warren Carver, Bob Chevalier & Roy Grant; to our advertisers, who are such an important part of this magazine and to our subscribers; and now last but not least to my husband, Al, and my friend, Marthe Taggart; believe me, if it weren't for Al, who did all the "paste up" work which is most necessary in putting the magazine together, and Marthe, who did all the typing, this magazine in its present form would not have been.

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## **CLASSIFIED ADS**

**CLASSIFIED ADS — 3 LINES, \$1.00.**

**RICHMOND Circle Up Folk Dancers—**  
Mon., Fri., Cls—monthly, 1st Sat. Party,  
Downer Jr. Hi School, 18 & Wilcox.

**MADelynNE GREENE'S BEGINNERS**  
Folk Dances. Cls. st. Oct. 3, Thurs.  
8:30 P.M. 1521 Stockton, SU 1-2203.

**Hemet International Folk Dancers Party,**  
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Wed., Hemet Elementary School.

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Concord Armory—8 p.m. Exhibitions.

**SAN PABLO FOLK DANCERS—Wed.**  
Eve. Dover School, San Pablo.  
Parties — Fourth Saturday.

SEE AD on page 32 for Beginner Inter-  
mediate Classes in Folk - Square Danc-  
ing. After-class parties. Prestige Club.

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# CALENDAR OF EVENTS

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## Federation Festivals

**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. 26—SUNDAY** Los Angeles

PASADENA CO-OP presents

"The Footnotes Festival"

in Glendale Civic Auditorium on Verdugo Road.

Time: 1 - 5:30 p.m.

Council Meeting: 11:00 a.m.

**FEB. 23—SUNDAY** Oakland

Civic Auditorium

Hosts: Greater East Bay Council

Theme: "La Fiesta de la Tierra 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

**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

Folk Festival Program

**FEB. 15-16—SAT., SUN.** Holtville

Annual Carrot Festival

**FEB 16—SUNDAY** San Francisco

Chang's International Folk Dancers

TED WALKER  
3763 Hughes Avenue  
Palms, California

**FEB. 22-23—SAT., SUN.**

Ojai

Folk Dance Festival

## Special Events

**JAN. 11—SATURDAY** Pleasant Hills

March of Dimes Benefit

**JAN. 28—TUESDAY** Los Angeles

GRADUATION PARTY

Federation Beginner Class

John Burroughs Jr. Hi School

Teacher: Carolyn Mitchell

Chairman: Ralph Miller

**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) Memorial 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

**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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