

FEBRUARY 1959



Let's Dance

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Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING

FEBRUARY 1959

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TABLE OF CONTENTS

February Host (North)	
(Greater East Bay)	3
People Worth Knowing	5
The Travelling Merchant	8
Square and Round Dancing	12
Food of All Nations	14
Dance Description	
Krakowiak Polesky (Poland)	18
The Record Finder	23
Report from the South	24
Bakersfield News	26
Classified Ads	27
Party Places	28
Council Clips	30
A Book Review "Folk Dances of Latin America"	32
Editor's Corner	34
Calendar of Events	35



ON OUR COVER

Group from Rzeszow
Costumes of Poland

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YOUR FEBRUARY HOST (North)

Once again the GREATER EAST BAY FOLK DANCE COUNCIL is honored to host the Federation Festival on Sunday, February 22, 1959, at the Oakland Civic Auditorium, located on 12th Street, overlooking Lake Merritt.

The theme of our Festival is "POLKA PARTY". A "Polka" is defined as: "A vivacious, moving, hopping dance of Bohemian origin performed by two or more persons." Our program committee, Lillian DePaoli and Alice Crank, assure us that the program will keep everyone moving and hopping. Of course, the square dance callers, whom Vic Wintheiser has selected, will keep everyone moving with their excellent calling of the dances. In line with a fast-moving program, Millie von Konsky, Exhibition Chairman, has arranged the following Exhibition Groups to keep us amazed and delighted with their dances:

International Dance Theatre — Director, Madelynne Greene
 Terpsichoreans of San Francisco — Director, Grace Nicholes
 East Bay Women's Dance Circle — Director, Millie von Konsky
 AnsemlNarodnih Igraca Sokoli — Director, John Skow
 Oakland Recreation Dance Arts — Director, Millie von Konsky
 Panpipers — Director, Grace West Newman
 Palomanians — Director, Jane Molinari
 Sierra Dance Guild of Bakersfield — Director, Reuven Dobry
 San Leandro Folk Dancers — Director, Millie von Konsky
 San Francisco Dance Guild — Director, Grace San Filippo
 Pantalettes — Director, Dolly Schiwal
 Hector Rangel
 Olivehurst Junior Ettes — Director, Hazel Bartell
 Changs International Folk Dancers
 of San Francisco — Director, Anatol Joukowsky

Those of us who have witnessed these groups dance at other times, can assure all folk dancers and the general public that they will witness an afternoon and evening of outstanding entertainment.

For ten years Oakland City Officials have shown over and over again their friendship, cooperative spirit and progressive attitude toward the folk dance movement and the Greater East Bay Folk Dance Council. The Council wishes to thank Mayor Clifford Rishell, City Manager, Wayne Thompson, the Superintendent of Recreation, Jay Ver Lee, the City Council and the Oakland Chamber of Commerce, for their generous support.

Council President, Jim Crank, urges one and all to remember the date, Sunday, February 22, 1959 — the time, 1:30, to 5:30 p.m., in the afternoon, and 7:00 to 10:30 p.m., in the evening — and the place, Oakland Civic Auditorium.



People Worth Knowing

MILLIE von KONSKY

By Walter Grothe

The name, and a good sounding one at that, is known to every folk dancer anywhere. In 1948 it took me four hours to talk Millie into accepting the Editorship of "Let's Dance" magazine, but the other day it took Millie 10 seconds to talk me into writing the article about her, and I am honored that I was selected.

I could fill this space by merely enumerating all the things Millie von Konsky has done in the folk dance field, and particularly for the Federation, but instead, I will make this a less formal and more personal report, and give at the end a listing of some of Millie's activities from 1942 until today.

Many of you, who will read these lines, have had the pleasure of meeting this striking looking person, or at least you have seen her or heard her speak and have admired her beauty and poise. Many of you who have had the opportunity of working with her and of getting to know her better have learned to admire her great ability to organize, to handle situations and people, and her genuine desire to serve the folk dance movement and the Federation in every way. The data given below speaks for itself. Only a person of outstanding talents could hold so many offices and positions successfully over so many years.

Millie and her husband, Vernon, have, among other things, the distinction of being native Californians. (Both were born in San Francisco). Millie is of German, French, English and Irish parentage, and Vernon, generally called "Von", of Scottish, English and German Extraction. The result of this marriage is two handsome children, a beautiful daughter, Sondra, who will get her degree from Oakland City College this June and will then marry Robert Dwyer, and a good looking son, Richard, who will graduate this June from Bishop O'Dowd High School. Both children are, also, outstanding in their dancing ability.

One could call the von Konkys a dancing family. They must have been born with this talent in their blood. Millie tells that she danced the Viennese Waltz with her grandfather when she was three, and Von has been exposed to country dances from the time he was a small boy. Both started folk dancing with "Buzz" Glass in 1942. But the outstanding events in their folk dance life were probably two trips to Europe centered around the dance; the first, conducting a tour of people interested in folk dance; and the second, the attendance of the World Folk Dance Festival Congress, in Biarritz, France and Pamplona, Spain. Word comes now that Millie and Von have been invited to give a full Folk Dance Conference at Brigham Young University this summer.



Millie and Vernon von Kinsky

Since 1942 Millie has been a folk dancer and a teacher of numerous clubs and organizations, as well as a teacher of folk dancing and rhythms in four parochial schools. Since 1944 she has been Director of the Oakland Recreation Dance Arts (Exhibition). In 1947 Millie became the instructor of the San Leandro Folk Dancers, and in 1949, Director and Instructor of East Bay Women's Dance Circle.

In 1946 Millie was General Chairman of the first Federation Festival held in Oakland Civic Auditorium, and has since been chairman of many Festivals, Exhibitions, Committees and Institutes.

During the year of 1948 Millie von Konsky was Editor of "Let's Dance" magazine.

From 1953 to 1958 Millie was Staff Teacher at Idyllwild Arts Foundation; from 1956 to 1958, at the University of California at Santa Barbara; in 1954, at the College of Pacific, and in 1955, at the College of Holy Names.

Since 1957 Mrs. von Konsky has been Co-ordinating Vice President of the Folk Dance Federation of California. As of January of this year she is Co-Ordinator of the new Federation Teacher Training Program.

Through the years of folk dancing Millie has collected over 2000 folk dance records and a very complete library of costume descriptions and customs of people in foreign countries. In her travels she has collected many beautiful authentic costumes.

I would like to conclude this article with a personal comment; namely a word of thanks to Millie von Konsky on behalf of all of us who have chosen folk dancing as our interest and form of recreation. We all are very much indebted to Millie, because it is due to persons of such ability, leadership qualifications and driving force that our folk dance movement stays alive and progresses.



The Traveling Merchant

by Millie von Konsky

Mr. Lew Serbin, Proprietor of Dance Art Company, in San Francisco, is a man who is soft-spoken, well informed and the youngest of a family of three, who came to San Francisco from a suburb of Warsaw, Poland, in 1912. He now has what is perhaps San Francisco's most original business. He sells romance and adventure in the shape of drums, musical instruments, Italian and mandrin brocades, masks, headdresses, etc. His stock is constantly replenished through endless travel to places most people dream about. Very few merchants could claim the distinction of placing orders in person in such exciting places as Algiers, Sevilla, Kashmir, Bali, Russia and Poland, to name a few.

As you have probably guessed, 171 O'Farrell Street, in San Francisco, is the fabulous home for Dance Arts Theatrical Supplies. But what about the folk dancers' needs? In his words, "You name it, I have it, or I will get it!" He is a staunch believer in hand-work and authenticity. However, if a costume must be reproduced, he will go to great lengths to obtain a sample to copy.

One of my interests at the time happened to be Polish dance, costume and music. I asked if he could contribute to my research. I found this to be a masterpiece of understatement. He had just checked the bill of lading on several Polish costumes that he intended for reproduction. If I needed braid, fabric or flowers, he had these, too. Or perhaps I was interested in several Polish instruments which were collectors' items, to say nothing of the recordings of Polish folk music he had added to his collection. He volunteered exciting photographs of the government-sponsored folk dance group. What a windfall! I examined the costume, gently trilled the lute-type instrument that was easily a century old. I then proceeded with an eagerness that was difficult to control to bombard Mr. Serbin with questions about Poland.

He started out by saying he considered Poland a land of contrasts. As an example, 50 miles from Warsaw, one of the gayest, most sophisticated capitol on the continent, is Lowicz, where a simple peasantry tends fields, does its marketing at a weekly bazaar and holds religious processions, garbed in every day costumes of a riot of colors. (See picture on opposite page.) Every community has its folk dance, choral and athletic group, and with each activity there is a study group which has a basic program of achievement.

The Mazowsze group, pictured on Page 11, has its headquarters on a large estate at Garwolin, near Warsaw. A small museum is maintained showing costumes, musical instruments, etc. They maintain their own wardrobe department where students are taught to make their own



Mazowsze Group
Oberek – Dance from Lowicz

(Photo: Courtesy of Lew Serbin)

costumes, including embroidery and weaving. Each school has a boot-maker and each individual dancer has his shoes made to order. The group is maintained through government subsidy; however, originally this kind of group was sponsored by public-spirited noblemen or government officials who were in a financial position to help. It is now sponsored under the department known as the Ministry of Culture.

Mr. Serbin continued by saying he thought the folk dancers a wholesome, charming group of young people, who, if they changed clothes with our young people, would look the same. However, they impressed him as having more enthusiasm for what they were doing by demonstrating a feeling of living and breathing the culture they portray. They are very devoted and dedicated to their work. There are very few opportunities for distraction such as television and movies. Every university and every school has recreation facilities covering every type of social activity conceivable. We sincerely hope that the Polish Mazowsze Group may some day tour the United States with an engagement in San Francisco, thus giving folk dancers the opportunity of seeing danced such favorites as the Krakowiak, Mazur, Goralski and Oberek, or even the Polka as done by the Poles.

Mr. Serbin, your obvious personal interest, travel, experience and study, effecting the desired result for each customer, entitles you to the success of your Dance Art Company.



Dance from Krakow "Krakowiak"
Mazowsze Group

(Photo: Courtesy of Lew Serbin)



Mazowsze Group
Dance from Lublin with Couplets

Photo: Courtesy of Lew Serbin



SQUARE AND ROUND DANCING IN THE MENTAL HEALTH PROGRAM

By Fred Allan

In March of 1955 I was asked by the Volunteer Department of the San Francisco Mental Health Society to put on a square dance at the monthly party in the San Francisco County Hospital's Psychopathic ward. This was to have been a "one night" stand, because at that time the parties were handled on a month to month basis. Our group made such a hit with the patients, and we, ourselves, had so much enjoyment, that we were asked to take the monthly party on a regular basis.

Our first piece of equipment was a portable phonograph with no microphone or P.A. system. Later, Jack McKay loaned us his stand-by caller's outfit and a small mike from his tape recorder. I received a great deal of help in staging these parties from material and suggestions, along with a considerable amount of time, from Jack McKay, Bill Castner and Ed Kremers, for which I'm deeply grateful. By gradual stages I acquired my own mike and sound equipment.

Our group is unusual in that each member has earned his place in the club. For each monthly party we proselyted additional people who mixed with and danced with the patients. It was noticed each month that there were those who came time and time again, demonstrating their interest in this work and their desire to impart their love of folk, square and round dancing, and love of clean wholesome fun and good-fellowship to others. These "regulars" formed the original group and called themselves the "Square Rounders" in August, 1955, and I was chosen by the group as its Director and M.C. The charter members are: Fred and Dodie Allan, Amy and Gene LaJannette, Grace and Bill Lewin, Harry and Helen Baker, Jerry and Gloria Berman, Lou Magidson, Mayre Nurmi and Val Krizman. Those who have joined the group since then are: Tom and Ruby Pottinger, Lyle and Edna Tatman, Doreen McCurdy and Marge Meloy. Others who have contributed to our group's success are: Dennis Evans and Sophie and Gene Hensen. Callers in the group are: Fred Allan, Tom Pottinger, Amy LaJannette, Lou Magidson, Jerry Berman and Bill McCurdy. Even though we are a comparatively small

group we must of necessity remain that way, due to the fact that we can bring only a limited number of dancers to the hospital wards. The Square Rounders meet quarterly (oftener if necessary) for pot-luck get-togethers, where we practice fun numbers and exhibitions, which we present during intermissions at hospital parties.

In 1957 the Square Rounders had their first benefit hoedown to raise funds to purchase equipment for recreation in psychiatric wards, and in December, 1958, they had their 2nd annual benefit hoedown.

There is such a growing demand for this form of recreation in the Mental Health program that we've had visitors from other areas in psychiatry to observe how these parties were conducted, which enabled them to carry on similar programs in their own communities.

As Square Dance Director of the Oakland Y.M.C.A., I was asked to start a similar program with an East Bay Group at the Herrick Memorial Hospital, in Berkeley. In November, 1958, under the sponsorship of the Oakland Y.M.C.A., and with the cooperation of Roger Martin, the Program Secretary, we had our first party, which was a big success, leaving patients and staff looking forward to square dance fun at future monthly parties. Those who have already participated in these monthly parties at Herrick Hospital are: Mae and Johnny Hawkins, Eddie Harper, Penny Harper, David Reading, Johnny Rasmussen, Harry and Hester Savage, Harry and Muriel Sammer, Mr. and Mrs. Juan Uribe, Sharon MacDaniel, John Frasier, Stan Wright, Vera Gillick, Amon Marshall, Bill and Nina Smitheram, Marge Carter, Lee and Dicia Rutherford, Leon Swackhamer, Fred, Dodie and Nancy Allan. As yet this East Bay group has not decided upon a name.

How wonderful it is to have a wholesome, recreational hobby that not only brings much enjoyment to yourself, but to others as well. In fact, passing our happiness on to others is the key to the success of our whole program. Our parties are mostly participation. We do a few square dance exhibitions during intermissions for a change of pace and to entertain the patients. Much care and judgment has to be used in the selection of and the composing and rewriting of material, bearing in mind that many of the patients have never square danced before. The emphasis is on simple fun numbers that are completely directional. Also it is important to have several experienced square dancers in each square to help the inexperienced dancers.

We have had many letters from doctors, therapists and directors telling us how much the patients enjoy the parties, and how they look forward each month to another party. In fact, the square and round dance programs are among the most popular forms of recreation in the mental health field. Those who are interested in this program, please contact me: Fred Allan, 112 Shawnee Avenue, San Francisco 12, California.



POLAND

GRZYBY W SMIETANIE (Mushrooms with Sour Cream)

- | | |
|--------------------------|---------------------------------|
| 1 Onion, chopped | 2 tablespoons milk |
| $\frac{1}{4}$ cup butter | $1\frac{1}{2}$ pounds mushrooms |
| 1 tablespoon flour | 2 cups sour cream |
| Salt, pepper and paprika | |

Chop the onion and brown it in the butter. Add the flour and blend, then gradually add the milk. When this boils, put in the sliced mushrooms, seasoning and half of the sour cream. Allow this to simmer until the mushrooms are tender (about 15 minutes). Just before serving add the remaining sour cream. This dish is frequently served with meat, and sometimes is used as an hors-d'oeuvre.

YELMI (A Vegetable Combination)

- | | |
|----------------------|-----------------------------|
| 2 Pounds Green Beans | 2 cups tomatoes |
| 1 cup water | Salt and paprika |
| Sliced onions | $\frac{1}{4}$ cup olive oil |

Wash and cut beans in pieces. Add the cup of water and cook slowly about 15 minutes in a tightly covered kettle. Add a thick layer of sliced onions and the tomatoes. Season with salt and paprika and add the olive oil. Cover and cook slowly for 1 hour. Diced left-over lamb or ham may be added if desired.

SNIEZKI (Snow Balls)

- | | |
|-------------------------------------------|--------------------------------|
| 3 egg whites | $\frac{1}{4}$ teaspoon vanilla |
| $2\frac{1}{2}$ tablespoons powdered sugar | $\frac{1}{4}$ cups milk |

Beat the egg whites until stiff; gradually add the powdered sugar, beating whites continuously. Heat the milk; add the vanilla. When milk has reached the boiling point, drop heaping tablespoons of the egg mixture into the milk. Cover the pan and turn off the heat. Allow to stand for 10 minutes. Remove snow balls from milk and serve with Custard Sauce made as follows:

Mix 1 tablespoon of sugar with 1 tablespoon of cornstarch; stir in 2 tablespoons of cold milk and add to the milk in which the snow balls were cooked. Bring to a boil and cook until mixture thickens. Beat 3 egg yolks; pour some of the hot liquid over the egg yolks, stirring constantly. Return to a double boiler and cook for 1 min. Flavor with $\frac{1}{4}$ teaspoon of vanilla.

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KRAKOWIAK POLESKY (Poland)

The Krakowiak, one of Poland's most popular dances, traditionally does not follow a set pattern but the figures are called by a leader. When danced by American folk dancers they are usually arranged to fit a particular record. This Krakowiak has been arranged by Anatol Joukowsky who has danced the Karkowiak in Krakow, Poland. It was first presented by Changs International Folk Dancers as an exhibition in 1956 and was taught by Anatol Joukowsky at Statewide Institute in San Francisco, May 1958.

MUSIC: Record: CCCP B-14197 Krakowiak 2/4 time. No introduction.

FORMATION: Double circle, cpls facing CCW(LOD), W to R of M. Inside hands joined at shoulder level. M L hand a little behind hip, palm out. W takes skirt in R hand about 6 inches below waist and holds it on R hip(palm out, fingers bwd).

STEPS: **Basic Step:** Leap onto L(cts 1, &). Step R(ct 2). Close L to R(ct &). Next step would start with leap onto R. Knees are flexible.

Click Step: Starting with wt on L, hop and land on L. While both ft are off floor, click heels a little to R side. Takes 1 ct. May be done hopping on R and clicking heels a little to L side.

MUSIC 2/4

PATTERN

Measures

I. BACK-to-BACK and FACE-to-FACE

A 1-16 Starting outside ft(M L, W R) do 16 basic steps traveling in LOD. On first leap(meas 1) swing joined hands fwd and assume a slightly back-to-back pos. Second step (ct 2) is in LOD. On leap in meas 2, turn to face ptr, swinging hands back to starting pos. Second step is still in LOD. Finish facing ptr, M back to ctr. Hands still joined. End wt on M R, W L.

II. CLICK AND TURN

B 1 Description is for M. W does counterpart. Hop twice on R and click heels each time. Move in LOD. M raises L arm out to L side, about shoulder height, palm up. W R on hip.
2 Stamp L(ct 1), R(ct &). Hold (cts 2,&).
3 Stepping on L, brush R across in front of L to start pivot turn to L(ct 1). M only clap on ct 1. Step R, completing pivot turn(ct 2). W brush L across in front of R, pivoting R.
4 Facing ptr, stamp L(ct 1), R(ct &), L(ct 2). Hold(ct &). Hands on hips.
5-8 Repeat action of meas 1-4(Fig II) but starting with hop on L and reversing hand pos. Move to RLOD.
9-16 Repeat action of meas 1-8(Fig II).

III. COUPLE TURN

- A 1-8 Assume modified shoulder-waist pos. M R hand on W L hip, L arm extended out to side, palm down. W L hand on M R wrist, R hand on M L shoulder. Starting M L, W R turn CW, progressing in LOD. Use 8 basic steps to make 4 turns. M accents leap on L of each odd numbered meas by bending knee. L hand moves down twd floor on each odd meas and back to place on each even meas.

IV. MEN INTO CENTER

- C 1 **Man:** Hands on hips, walk into ctr, R(ct 1), L(ct 2). Join hands in circle.
2-3 Hop 4 times on L and click heels each time. Move to R.
4 Stamp R(ct 1), L(ct &), R(ct 2). Hold(ct &).
5-7 Hop 6 times on R and click heels each time. Move to L.
8 Stamp L(ct 1), R(ct &), L(ct 2). Hold(ct &).
9-12 Repeat action of meas 5-8(Fig IV) but hop on L and move to R. On first ct hands are placed on upper arms of neighbors.
13-16 Repeat action of meas 5-8(Fig IV) hopping on R and moving to L.
1 **Woman:** Hands on hips. In LOD, walk R(ct 1), L(ct 2).
2 Continuing, walk R(ct 1). Facing ctr, stamp L(no wt) (ct 2).
3-4 Repeat action of meas 1-2(Fig IV) but start L and move RLOD.
5-8 Repeat action of meas 1-4(Fig IV).
9 Facing ctr, step R to R side(ct 1). Stamp L next to R(no wt) (ct 2).
10 Step L to L side(ct 1). Stamp R next to L(no wt) (ct 2).
11 Into ctr walk R(ct 1), L(ct 2).
12 Moving back out of ctr, walk R(ct 1), L(ct 2).
13-16 Starting R, walk 7 steps into ctr under ptr R arm and close L to R(no wt). On last 3 steps turn L to face ptr. W L ft free, M R.

V. COUPLE TURN WITH MAN'S ARMS OUTSTRETCHED

- A 1-16 W places hands on M shoulders. M arms are outstretched to side, palms up, a little above shoulder level. Starting M R, W L turn with 16 basic steps CW and moving in LOD. Make $7\frac{1}{2}$ turns so M ends on inside of circle. As turn is done, widen circle back to original size.

VI. CLICK AND TURN

- B 1-16 Repeat action of Fig II.

VII. COUPLE TURN, LIFTING WOMAN

- A 1-8 Starting M L, W R dance 8 basic steps, turning CW and moving in LOD. Make 4 turns. M R hand on W L hip, L hand on own hip. W L hand on M R wrist, R hand on M L shoulder. On ct 1 of each even meas, W leap high and onto L as M lifts with R hand. On last meas W remove hand from M R shoulder and cpls finish in single circle, facing ctr, W to R of M.

VIII. WOMEN INTO CENTER

- C 1 **Man:** Facing ctr, move to R. From stride pos, jump into air and click heels. Land with L crossed behind R, wt on L(ct 1). Step R to R side(ct 2).
 2 Step L in front of and to R side of R(ct 1). Step R next to L(ct 2).
 3 Repeat action of meas 1(Fig VIII).
 4 Stamp L next to R(ct 1). Stamp R(ct &). Stamp L(ct 2).
 5-8 Repeat action of meas 1-4(Fig VIII) but after click land with R behind L and move to L.
 9-16 Repeat action of meas 1-8(Fig VIII). On last stamp R, do not take wt.
- C 1 **Woman:** Moving diag R and twd ctr, walk R(ct 1), L(ct 2). Hands on hips.
 2 Facing ctr, hop twice on L and click heels each time.
 3 Walk R(ct 1), L(ct 2) in LOD.
 4 Facing ctr, hop on L and click heels(ct 1). Stamp R(ct 2).
 5-8 Repeat action of meas 1-4 but start with L and move RLOD.
 9-15 Repeat action of meas 1-7.
 16 Step L(ct 1) making ½ turn R(CW) to face M. Step R(ct 2). End M R, W L ft free.

IX. COUPLE TURN WITH WOMAN'S HANDS BEHIND HEAD

- A 1-16 M holds W as in shoulder-waist pos but hands are a few inches above her waist. W clasp hands behind head. Starting M R, W L, use 16 basic steps to make 8 CW turns in LOD. On last meas, M release W and all join hands in a single circle, W to R of M.

X. CLICK AND TURN THE WOMAN

- B 1 Hop on R twice and click heels each time. Move to L.
 2 Stamp L(ct 1). Stamp R(ct &). Hold (cts 2,&).
 3 **M:** Stamp L(ct 1) and pull ptr across to L side. Stamp R(ct 2).
W: With lead from M, turn twice CCW(L) and move to ptr L side. Use 4 steps starting L. Rejoin hands.
 4 All stamp L(ct 1), R(ct &), L(no wt) (ct 2). Hold (ct &).
 5-8 Repeat action of meas 1-4(Fig X). M pulls new R hand W to his L side. On last stamp L take wt.
 9-14 Repeat action of meas 1-6(Fig X) but hop on L and move to R. This time M will pull L hand W over to his R side.
 15 Action same for M as in meas 7(Fig X). W moves to R side of M but stays in twd ctr. W make only 1 turn.
 16 On stamps(R, L, R) W join hands in circle. M grasps W L wrist with R. M L arm out to L, a little above shoulder level, palm up.

XI. STAR CIRCLE

- A 1 All look a little L of ctr of circle. Move to RLOD. Step L in RLOD(ct 1,&). Close R to L(ct 2). Hop on R and click heels(ct &).
 2-6 Repeat action of meas 1(Fig XI) 5 times.
 7-8 M pull W out of circle to his L side. Pose facing ctr with inside arms around ptrs waist and outside hands high.

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The Record Finder

Reviewed by PAUL ERFER

In its foreign series "Capitol of the World", Capitol Records has released one from Austria by the Kitzbuhler dancers and singers. This is the group under the direction of Toni Praxmair that toured the United States under the name of The Tyroliers. During one of their visits to New York, the group made two records for Michael Herman, Folk Dancer 3017 and 3018. In the present LP Capitol T-10154 "Volksmusik", is offered an entertaining variety from their repertoire including solo and choral numbers, yodels, schuhplattlers and laendlers, all performed with spirit and gusto. The instrumental selections include the Kitzbuhl versions of the Reit im Winkel, Holzhacker, and Praxplattles; Reifentanz (Garland Dance); Kitzbichler Landler and a merry polka called Heimkehrer, all of them full of Alpine shouts and incidental yodeling. One of the choral numbers features a novel set of tuned cowbells. For lovers of authentic folk music this album is highly recommended for its gaiety and freshness of material.

SQUARES. The midwinter season finds plenty to choose from among hoedown bands and square dance callers. Sets in Order has a new voice in that of Bob Page who sings Second Fling and Baby Face on S10 1107; instrumental, #2109. Johnny Schultz from Arizona way has some Leftover Hash together with Johnny's Goulash served up on Old Timer 8135 very tastefully. Bruce Johnson keeps up his fresh quality of singing calls in We'll Build a Bungalow / Left, Right on Windsor 4472 (no calls, 4172) and a cutie called Pussy Cat (flip) on Windsor 4473 (N C, 4173). Originals by Joe Lewis are Walking My Baby Back Home and the perennial Alabama Jubilee on J-Bar-L 4117 (instrumental #4124). Glen Story gives out with an item called Hands on Sunny Hills 147 (flip). The irrepressible Jerry Helt appears on MacGregor again with Helt's Hassle / Smile in Your Style on #832 (no calls 831) and It's You I Love / Hash Happy on #834 (no calls 833). Longhorn 126 spins Red Warrick On A Ferris Wheel (flip); and Bel-Mar 5011 rings Bob Graham in on Call Me Up (flip).

ROUND-UP. Columbia records seem to be the popular choice for the round dance creator at the moment. Three appear concurrently: Love Two-Step (Columbia 4-40955) and Butterfly Doll / Let It Shine (Columbia 4-41215).

That's all for now!

Report From the South

By Faye Manley

YOUR FEBRUARY HOST (South)

HOLTVILLE, the Carrot Capital of the World, will again be your host for the February Festival of the Folk Dance Federation, South, February 21st and 22nd. The Festival is sponsored annually by the Carrotville Dancers and the Holtville Chamber of Commerce. Holtville, with a population of over 4,000 people, is located in the great Imperial Valley, the largest irrigation project in the United States, on highway 80 at the junction of State Highway 115. Other towns in the Valley include El Centro, 10 miles to the West; Brawley, 20 miles to the North; Calexico, 22 miles to the South (on the Mexican Border) and other smaller towns are Imperial, between El Centro and Brawley; Heber, between El Centro and Calexico; Calipatria and Niland, North of Brawley; Seeley and Plaster City, West of El Centro. Holtville is 40 miles from the Arizona border; 55 miles from the mountain resorts to the West and 130 miles from San Diego.

Although Holtville harvests more carrots per acre than any other place in the world, you can also find acres and acres of lettuce, cotton, sugar beets, tomatoes, cabbage, watermelons, cantalopes and alfalfa hay and flax. Each year Holtville celebrates the harvest of the "Golden Gold" vegetables with a "Carrot Festival" at the peak of the carrot season. Water, the vital, all important necessity of the desert, is obtained from the All American Canal. It replaced the original canal which flowed through Mexico for a portion of the way and then back into the States. The All American Canal starts at Imperial Dam, where the water level is 155 feet above sea level, flows for 80 miles, by gravity, through desert waste lands and through the American "Saraha Desert" sand dunes. Although the canal runs very close to the Mexican border for almost two thirds the length of the canal, it is completely within the boundaries of the United States, hence the name. The unused portion of the water from the All American Canal eventually empties into the Salton Sea, approximately 50 miles from Holtville. Salton Sea has no outlet, is over 200 feet below sea level and is more salty than the ocean.

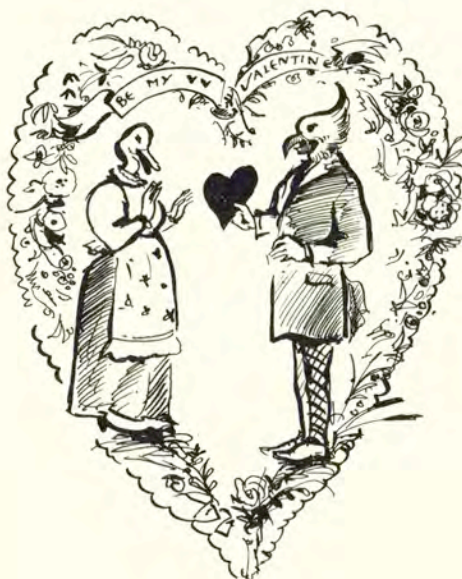
Starting at the Imperial Dam, the Canal is 240 feet across at water level and 160 feet wide at the bottom and is 22 feet deep, and has a desilting plant that covers 30 acres. The canal reduces in size until at the lower end it is only 94 feet at water level and 60 feet wide and 11 feet deep. There are 3,049 miles of ditches in Imperial Valley, which is by far more miles than county roads in the same area. Four hydro power plants are in operation on the Canal, which furnishes electricity for Imperial Valley. More plants are to be installed soon.

We invite you to come celebrate with us on this 12th Annual Carrot Carnival. It starts February 19th, with the opening of the Midway. Friday afternoon, the 20th, there will be a parade, with bands, floats, horses, etc., making up the 150 and upward entries in the parade each year. Friday Night Holtville will host the entire Imperial Valley with their "Miss Imperial Valley Pageant". The most beautiful and talented girl will be crowned as the winner. She will be eligible to compete for the "Miss America" contest held annually later in the year. Saturday evening, the 21st, there will be a Folk Dance Party at the Elementary School Cafatorium. This will be an all request program with refreshments being served at midnight. Simultaneously there will be a Square Dance Festival across the street in another building. Sunday afternoon, at 1:30 P.M., the Folk Dance Festival will be held in Holt Park, in the center of town. The Folk Dance Festival is one of the high lights of the entire Carnival, as spectators come from all over the Valley to watch the beautiful dancing.

So, do come and dance with us, below sea level, on February 21st and 22nd, 1959, in Holtville, California, the Carrot Capitol of the world.

Faye Manley, General Chairman

★ ★ ★ ★ ★



BAKERSFIELD NEWS

By Dorothy Dearing

Dancing in Disneyland in December! What could be more fun? For the benefit of those who live in the northern part of the State and may not be well acquainted with Disneyland, I shall explain.

During the Christmas season Walt Disney stages a huge celebration featuring "Christmas Around the World" with more than 4000 persons involved in the dance exhibitions, choir singing and in the bands. The climax is a big parade on Sunday afternoon.

Naturally, Bakersfield folk dancers couldn't miss such an affair. The parade on December 21 was very colorful and spectacular. At the head of each unit, representing a foreign country, rode a member of the Consulate of that Country. Then came a group attired in national dress. These groups consisted of both ethnic groups and folk dance groups. Sierra Guild was a part of the Mexican contingent and Circle Eight represented Portugal, along with Marian Wilson's group from Los Angeles.

It was fun seeing our folk dancing friends in an entirely different setting. The busiest person in Disneyland that day was Nate Moore, who was in charge of the folk dance groups. He did a splendid job seeing to it that we were all in the right places at the right times.

Not all of our time was spent in dancing and parading. Walt Disney very generously supplied the participants with books of tickets. We rode everywhere — to the moon in a rocket, down the jungle river by boat, through the Grand Canyon, with Alice in Wonderland, etc.

Well, all good things have to come to an end! We certainly had fun and are looking forward to next year's Disneyland celebration!

★ ★ ★ ★ ★

Back on the home front —

Several folk dancers from Taft (which is 40 miles from Bakersfield) visited the Sierra Guild Group recently for an evening of dancing. It was decided that the two groups would dance together the last Friday of each month, alternating as hosts.

Straud and Erma Stacke again hosted the traditional Circle Eight New Year's Eve Party. It was a very gay affair that went on into the wee hours — and the not so wee hours.

Now that 1959 is here — Remember that —

It's a date in Mid-State — May 15, 16, 17.

IMPORTANT ANNOUNCEMENT

"The FOLK ARTS BAZAAR has moved again !!!

We are now at 3173 Wilshire Boulevard, around the corner from the Shatto Place location, in the Veloz and Yolanda Studio Building."

THE SAN LEANDRO FOLK DANCERS

*Welcomes all folk dancers and their friends
to Oakland*

Regular Monday meetings 8 p.m.
at Laurel School, 3820 Kansas St., Oakland

Millie and Vern von Konsky, instructors

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*"Where Old Friends Meet and New
Friends Are Made"*

Webster School - 8000 Birch Street
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Friday Nites

Party 4th Friday

CLASSIFIED ADS

RICHMOND CIRCLE UP FOLK DANCERS - Classes, Monday-Beginning;
Friday-Intermediate and Advanced. Downer Junior High School Gym
18th Street and Wilcox Ave., Richmond. Party Nite: 1st Saturdays.

MILLIE & VON SAY . . . "Dance With Us"

Classes: Monday Intermediate Advanced - 3820 Kansas St., Oakland
Friday Beginner - 1925 East 28th St., Oakland

SAN PABLO FOLK DANCERS - Dover School, San Pablo
Jack and Lorraine Pinto, Instructors. Party Night:
Party Night: 2nd Saturday every month
Downer Junior High School Gym, 18th St. & Wilcox Ave., Richmond

YOU ARE ALWAYS WELCOME AT FRIENDLY CARROUSEL !

Every Friday: 1748 Clay Street, San Francisco

Intermediate Class 8-9

General Folk & Square 9-12

Party 2nd Friday - 8:30

RECORD SHOPS

LOS ANGELES

- Paul Erfer's Folk Arts Bazaar
3173 Wilshire Blvd.
DU 8-5265

SAN FRANCISCO

- THE FOLK SHOP
(John Filcich & Ed Kremers)
161 Turk Street, S. F. 2
PR 5-3434

- WHITNEY'S
For All School Music
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150 Powell Street
San Francisco

OAKLAND

- Phil Maron's Folk Shop
1517 Clay Street
TWinoaks 3-7541

- SLAV ART MUSIC
3511 East 14th Street
KE 4-4246

PORTLAND

- Art & Metha's Record Chest
730 N.W. 21st Avenue

PARTY PLACES

- BAKERSFIELD:** Every Tuesday — 8:00 to 10:30. — Circle & Folk Dance Club, Gardiner Annex, 14th & G Streets.
- BERKELEY:** 3rd Saturday each month — 8:00 to 12:00. Garfield Folk Dancers, Le Conte School, Russell & Ellsworth
- BURLINGAME:** Alternate 2nd Saturday — 8:00 to 12:00, Bustle and Beaux Club, Burlingame Recreation Center.
- EL CERRITO:** 4th Saturday each month — 8:00 to 12:00 p.m. Folk Dance Guild — El Cerrito High School Cafetorium
- EUREKA:** 1st Saturday each month (except July & August) — 8:00 P.M. Jolly Jumpers (Chuck Cline, M.C.) — Kaleva Hall, Wabash & Union
- FRESNO:** Every Sunday — 8:30 to 12:00 P.M. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite and Voorman Streets
- LONG BEACH:** 2nd Thursday each month — 7:30 to 10:30 P.M. — Long Beach Folk Dance Co-operative, Women's Gym. L.B.C.C. — 4901 E. Carson Street.
- MARIN:** 4th Wednesday each month — 8:15 to 12:00 (During Summer). Marin-Whirlaways — Marin Art & Garden Center, Ross
- MERCED:** Last Tuesday each month — 8:00 to 12:00 — Romany Ring Folk Dancers — Rendezvous Hall, 355 W. 17th Street.
- OAKLAND:** 5th Thursdays — 9:30 to 11:30. East Bay Women's Dance Circle, Diamond Roller Rink, 3245 Fruitvale Ave.
4th Friday each month — 8:00 to 11:30 p.m. Seminary Swingers 8000 Birch Street.
- PALO ALTO:** 1st Saturday each month — 8:15 to 12:00. Barronaders — Barron Park School, Barron Avenue, South Palo Alto.
- REDDING:** 1st Saturday each month — 8:00 p.m., Redding Recreation Folk Dance Club, Sequoia School.
- REDWOOD CITY:** 4th Saturday each month. 8:00 to 12:00, Docey Doe Club, Hoover School.
- RICHMOND:** 1st Saturday each month — 8:00 to 12:00 p.m., Richmond Circle Up Folk Dancers, Downer Jr. High School, 18th Street and Wilcox.
2nd Saturday each month — 8:00 to 12:00 p.m. Fairmont Folk Dancers, Mira Vista School Auditorium

SAN FRANCISCO:

4th Saturday each month — 8:00 to 12:00. Cayuga Twirlers, Genova Hall, 1074 Valencia Street

Last Wednesday each month — 8:00 to 12:00. Scandinavian Folk Dance Club, 362 Capp Street.

Alternate 3rd Saturday — 8:00 to 12:00. San Francisco Merry Mixers, Mission Y.M.C.A. 4030 Mission Street

4th Friday each month — 8:30 to 12:00 — Swingsters Folk Dance Club, Jefferson School, 19th and Irving Sts.

2nd Saturday each month — 8:00 to 12:00 — Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.

SAN LEANDRO: 3rd Saturday each month — 8:00 to 11:00 San Leandro Folk Dancers, Bancroft Jr. High, 1150 Brancroft Ave.

SAN JOSE: 1st Sat. each month — 8:30 to 12:30. So N' So's, Burbank School on West San Carlos

SAN MATEO: Alternate 2nd Saturday — 8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue

SONOMA: 1st Saturday each month — 8:00 to 12:00. Valley of the Moon Swingers, Veterans' Memorial Building

STOCKTON: Last Friday each month — 8:00 P.M. Kalico Kutters, Growers Hall, N. Wilson Way

(Editor's Note: If you want to see your Club's Party Place appear on this page, without charge for one year, assist your Club in securing five (5) new subscriptions to "Let's Dance" Magazine.)





SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

1959 is well on its way and so is folk dancing this new year here in San Francisco. We hope that you, dear reader, being aware of the many new folk dance classes in this city, will interest your friends in this wonderful movement of ours. And remember, we always need beginners!

The big annual WARM-UP PARTY for the San Francisco Federation Festival will be held at Kezar Pavilion this year, so there will be more room to dance, more room to sit and more parking spaces. The date: Saturday night, February 7; the time: 8:00 P.M.

Exhibitions will be presented by THE INTERNATIONAL DANCE THEATRE, THE TERPSICHOREANS, CHANGS INTERNATIONAL FOLK DANCERS and THE DANCE GUILD. Each club in the Council is donating something wonderful for a door prize. By all means, don't miss the WARM-UP PARTY.

The FUN CLUB FOLK DANCERS have moved to a better location: 362 Capp Street. They will hold their dances, as before, on the First, Third and Fifth Saturdays of each month.

On Monday night, February 9, 8:00 p.m., there will be an open house folk dance party at the Jewish Community Center, on California and Presidio Streets. There will be guest callers, exhibitions and refreshments. Admission is FREE.

And that winds it up again. So long, till next month, and I hope that YOU will send me some news meanwhile.

Happy Dancing!

Gary Kirschner, 1655 43rd Ave., San Francisco

STOCKTON AREA COUNCIL

The holidays are over but memories of the parties of the season linger on, and since your reporter hasn't any other news she will have to mention a few.

The first memory is of the Prom-Y-Naders' evening of Christmas fun and dancing, complete with tree and gifts, for members and friends, at the Stockton Y.M.C.A. Mr. and Mrs. George Wings, Mr. and Mrs. Matt Lewis, and Mr. and Mrs. Saul Jacobson were the committee.

Sally and Lawton Harris entertained the Polk-Y-Dots in their home recently. The party, which is an annual affair, is called a Cookie

Crush, and Lawton says there are always plenty of eats and plenty of seats (on the floor!) Plenty of fun, too, from all reports.

New Year's Eve parties were given by the Polk-Y-Dots and Prom-Y-Naders, jointly, and by the Kalico Kutters, all of Stockton.

Arrangements for the Polk-Y-Dots' February party will be in the capable hands of Del and Clara Price, Bob and Lois Bernardi, Grace Frye and Carlos Ferrer.

No news from other clubs. How about hearing from some of you, such as the Murphy's Quadrille Club, and from our square dance clubs? Hope your New Year's resolutions included one to send a news item every month to your reporter.

Isabel T. Reynolds, 724 Loma Drive, Lodi, California

FRESNOTES

The end of 1958 and the beginning of the New Year were marked with many gatherings and much good folk dancing here in Fresno.

Some matters of interest which perhaps are not known to our own folk dancers here . . . That Billie Kaplan, past secretary-treasurer of the Frolickers, is an artist of professional caliber. She designed ten of the sixty-three floats which were entered in the Tournament of Roses parade in Pasadena on Jan. 1st, and won several prizes. She not only draws well but in this specialized work develops the theme of each float according to her own design and chooses the appropriate flowers, calculating with mathematical precision each portion of the design . . . That Robert Frost, President of the Frolickers, combines in beautiful proportion the attributes of a good international folk dance and a truly excellent caller. He and his wife, Thelda, are certainly versatile and their enthusiasm for contras has encouraged a fondness for them in the Frolickers . . . That Rafael Spring has built up a repertoire of contras, and we think Ralph Page would approve of his style . . . That Hill and Lucille Adkins, and Peggy and Jim Scott, are among Fresno's staunchest supporters of folk dance activities. They are not only faithful members of the Guild but have taken over the teaching program of the Vinehoppers and support the Council weekly parties as well . . . That Ken Wight, our Council President, is very Federation-minded and has made it a point to attend many of the Federation festivals, even when they are held at considerable distance from Fresno.

A reminder to Fresnans interested in teaching folk dancing: One session of the teacher training program is past. But even if you missed it, you can still derive a great deal of benefit from the remaining four sessions.

Mary Spring, 2004 Clinton Ave., Fresno, California

A Book Review

FOLK DANCES OF LATIN AMERICA, by Lisa Lekis
(New York: The Scarecrow Press Inc., 1958, pp. 309 \$6.00)

The title of this book is somewhat misleading. In its printed *List of Publications, 1958*, under the heading "Books in Production for Spring 1958," the Scarecrow Press gave the title of this book as *The Folk Dance of Latin America*, which more accurately indicates its content. First and foremost, the book is a selected, annotated bibliography dealing with Latin-American dance and principal dance forms. No choreographic descriptions of dances are included, for as the author states, "Complete and usable dance descriptions are rare . . . Latin-American dance is rarely found in set sequences with unvarying patterns of figures or steps, and effective interpretation depends upon the ability of the individual dancer to improvise. Any written choreography then becomes an arbitrary selection and arrangement of typical steps which may be, but usually are not invariable . . . Even when definite descriptions of steps, or dance patterns are attempted, these are rarely coordinated with the music, making it impossible to know exactly how the dance and the music fit together . . . The modern music score is grossly inadequate to notate Latin-American music produced on native instruments . . . factors or polyrhythms, syncopation and drum styles add to the problem of reproduction."

But the author adds, "It does not follow that the references without definite choreographies are of little value, for they provide the historical, racial and functional evolution of the dance without which actual step descriptions have little meaning." It is this latter point which the reviewer highly commends as the dance has played a significant role in the historical, sociological and ethnological development of the so-called Latin-American culture.

The groups toward which this book is directed are stated in Chapter 1, namely: "Teachers of physical education, history, geography and music; groups of individuals interested in recreating the folk dances; and for all those who see in ethnic dance and music, a new and effective approach to the study of the history, anthropology and sociology of Latin America."

Chapter II presents the background of Latin-American dance. A brief historical sketch traces the different ethnic strains that can be found in the music and dances of this vast area. There was the pre-Conquest Indian culture ranging from primitive to highly developed civilizations; the Colonial Period with the Spanish influence and later, an introduction of African rhythms, music and dance brought from all sections of Africa by the Negro slaves. Then followed the struggle for independence from Spain with a rejection of Afro and Creole forms and the introduction of European dances, particularly the formal court dances. Later, out of the mixed traditions developed a new culture known as "Latin-American."

In the following chapters, for clarity of treatment, Latin America is divided into six areas where "more or less related forms of music and dance are found." They are Mexico and Central America; Venezuela and Columbia; the Andean countries; Southern South America; Brazil; and the Caribbean Islands. Each section begins with a classified chart of the principal dance forms, giving ethnic tradition, locale, season or occasion when specific dances are performed, form of dance, and musical instrumentation. This is followed by a brief, general description of the dances of each country, and each chapter concludes with an annotated bibliography which lists periodical references as well as books, and notes the library, or libraries in the United States in which each reference may be located.

Altogether, these selected bibliographies list 611 items. Five principal sources were consulted; the library of the University of Florida; the library of the University of Miami; the bibliographic publications of the Pan American Union; the library of Congress; and the extensive private library of Ralph S. Boggs, director of the International Center and Hispanic American Institute of the University of Miami, Florida.

An appendix deals with (1) available musical recordings for the dances mentioned. Included are listings in institutional depositories and archives; private libraries of recorded music; and commercial sources. (2) With a "List of Principal Periodicals Cited."

This book is a very welcome contribution to dance literature. Although the author states in the preface that this is but a beginning study, it is an excellent beginning. The material is informative and well organized, with an index which makes the book very usable. It stimulates and invites further study and research in this area which to date has received little attention.

Lisa Lekis will be remembered here for her teaching of Caribbean dances at the Folk Dance Camp of the College of the Pacific at Stockton, California. The Folk Dance Federation of California made recordings of two of her dances under the "Let's Dance" label. They are *Los Lanceros* and *Danza Puertorriquena*. She has since received her Ph.D. degree in Cultural Anthropology at the University of Florida. She is to be congratulated on her achievements. At the conclusion of her work in Florida, she and her husband, Walter Lekis, left for Quito, Ecuador, where he received the appointment of Audio Visual Director for Ecuador, and she planned to teach at the University of Ecuador.

Lucile K. Czarnowski

Editor's Corner

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May I think out loud? ? ? ? ?

Why doesn't anyone believe me when I tell them my deadline for receiving copy for "Let's Dance" magazine is the *first* of the month preceding the subject month; that copy received after the fifth of the month has only the very slightest chance of getting into the subject issue?

Why is it everyone (?) cries for "Council Clips" news items and yet my Reporters seem to run into difficulty in securing news — and I mean interesting activities that *will happen* in the future?

Why are there so many folk dancers who are content to attend all the festivals, parties and classes, without giving a thought to the Federation, the Councils and Clubs and the small minority of loyal supporters of the Folk Dance Movement who make their folk dance pleasure a possibility?

Why can't the subscribers realize, when corrections of Calendar dates are called to the Editor's attention, it is sometimes too late to make the change in the issue being printed, which results in a repetition of the incorrect date? (The correction will surely be made in the following issue.)

Why can't the readers of "Let's Dance" magazine understand that there might be some mighty good reasons why the magazine isn't received by them sooner than they expected?

★ ★ ★ ★ ★

Let's not forget there is a Teacher's Training Program in progress. Even if you could not arrange to attend the first session, January 24, it will be worth your while to attend the next four sessions: February 7, February 21, March 7 and April 4, 1959. Contact Millie von Kinsky, 2008 Warner Avenue, Oakland 3, California, phone, SW 8-7501 if you are interested. Also, refer to the article and application in the January issue of "Let's Dance".

CALENDAR OF EVENTS

CARMEN SCHWEERS
7119 Mariposa Avenue
Citrus Heights, California

DAPHNE UPTON
4066 Coco Avenue
Los Angeles 8, California

FEDERATION FESTIVALS 1959

February 22 - Sunday - Oakland
Hosts: Greater East Bay Council
Chairman: James Crank

February 21-22 - Sat-Sun-Holtville
Hosts: Carrotville Dancers

March 14, 15 - Sat-Sun-Sacramento
Hosts: Sacramento Council

Saturday 14 "Camellia Pageant"
Sunday 15 - Federation Festival

March 15 Long Beach
Hosts: Long Beach Co-op

April 11-12 - Sat-Sun - San Francisco.
Hosts: San Francisco Council

Chairman: Bill Carroll

April 11 - Saturday - Glendale
Hosts: Glendale Folk Dancers

May 15, 16, 17 Bakersfield
STATEWIDE FESTIVAL
"Mid-State Mardi-Gras"

May 24 - Sunday - Santa Rosa
Hosts: Redwood Folk & Square
Dance Council

June 20-21 Monterey Council
July 4 Ventura

Hosts: Buena Folk Dancers

July 12 Marin Council

August (Federation, North) Open

August Santa Barbara

September Walnut Creek
Hosts: Diablo Council

September Chula Vista
Hosts: Folklanders

REGIONAL FESTIVALS 1959

February 7 Sacramento
Hosts: Sacramento Council
Valentine Party - Arcade School,
Watt & Edison

Chairman, Chet Nelson

February 15 San Francisco
Hosts: San Francisco Council

Eureka Valley Playground

March 8 San Francisco
Hosts: Swingsters Folk Dance
Group

Sunset-Lawton Playground Gym.

May 3 San Francisco
Hosts: San Francisco Merry Mixers
Kezar Pavilion

June 14 San Francisco
Hosts: Cayuga Twirlers
Kezar Pavilion

SPECIAL EVENTS (1959)

February 1 - TEACHERS' INSTITUTE Oakland

February 7 - WARM-UP PARTY
San Francisco

April 4 - Annual Jr. Festival, 6 to
9 P.M. Pasadena, Harbison Hall,
Pasadena City College, Hill Ave.
and Colorado Sts.

April - TENTH Anniversary Festival Los Banos
Hosts: Pacheco Promenaders

April 19 Oakland
TEACHERS' INSTITUTE

July 11 to 18 - Idyllwild Folk
Dance Workshop

August 16 to 22 - Santa Barbara
4th Annual Folk Dance Conference
Santa Barbara College

September 5 - WOODMINSTER