

DECEMBER, 1963



EDITH CUTHBERT, MADELYNNE GREENE
and WILL COLLINS - In Portuguese Costumes
Photo by A. C. Smith

Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING

35c



CALENDAR OF EVENTS

Folk Dance Federation of California, Inc.

Leo Hammer, 469 Harkness Ave., San Francisco 34 - Deadline for Jan. events, Dec. 1

1964 FEDERATION FESTIVALS

January 26 - Diablo Council

Feb. 16 - Greater East Bay Council

March 13, 14, 15 - Sacramento
Tenth Annual Camellia International
Pageant and Festival

April 19 - San Francisco Council

May 29, 30, 31 - San Jose STATEWIDE

1964 INSTITUTES 1964

Oakland - Sailboat House Club Room
565 Bellevue Ave., Lakeside
Park

JANUARY 19

APRIL 12

1964 FOLK DANCE CAMPS

July 26 to August 8 - Stockton
University of the Pacific
For information write to:
LAWTON HARRIS
(Two one-week sessions)

1963 REGIONAL FESTIVALS

December 8 - Sunday - San Francisco
Portola Recreation Center
Felton & Holyoke Streets

1:30 to 5:00 P.M.

Hosts: Mission Dolores Belles
& Beaux

Jan. 19 - Sunday - San Francisco
Kezar Pavilion - Changs

FEB. 15 - Saturday - San Francisco
San Francisco Council of
Folk Dance Groups

Kezar Pavilion - WARM-UP PARTY!

March 22 - Sunday - San Francisco
Portola Recreation Center

May 24 - Sunday - San Francisco



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"LUCK" WAS WITH US IN PORTUGAL

By Madelynn Greene

"The Luck of the Irish" is an old saying. I've looked around to see in which direction my Irish luck lies.

Some people are "lucky" at cards, some lucky in the stock market? My luck runs with people - meeting the right person at the right time has always been my luck.

I'd been to Europe twice before and never had the time to visit Portugal. (That was my bad luck.) But just last year on a trip to Europe I decided that Portugal was to be first on my list of countries in which to do dance research.

I knew no one to contact, but I'd discovered in France and other countries the tourist information bureaus were most helpful. So at the Tourist office in Lisbon I asked for some one to advise me where to find dance groups. "Dr. Ysidro de Costa is the person to advise you". "He is the head of the Secretariado Nacional de Informacao Cultura Popular e Turismo".

His office was in the same building, so I went upstairs and was lucky enough to find Dr. Costa in his office - a perfectly charming man who seemed so happy to learn of my interest and eagerness to learn the dances of his country.

I showed him many photos of my concert group in San Francisco and explained that we needed more knowledge of Portugese dances. He went to his library and brought out many wonderful volumes of costume photographs. I had no idea Portugal had *so many* varieties of beautiful costumes and dances. Already I was confused - they all looked so fascinating I wanted to go to all of these areas. "Well", he said to me, "I don't know where to send you - which direction are you now traveling"? "Wherever you send us, we'll go". He thought a moment, then opening a drawer of his enormous desk he took out a sheaf of four long sheets of paper clipped together. It was singly typed and I found it contained a listing of over 300 active dance groups in this tiny country! He smiled and said, "these are only the ones *listed* there are lots of others not on this list!"

At last he said, "could you go to the north (we went to a map on the wall) up to this area to Viana do Castelo? - in a little village four kilometers away from there. My friend, Dr. Sousa Gomez has a fine group of dancers, singers and musicians. This group is one of the best known in Portugal. Their costumes are beautiful old heirlooms which Dr. Sousa Gomez has collected. He organized this group 25 years ago after collecting the dances and songs from the oldest people in the surrounding villages".

It all sounded wonderful to us. "When can you leave, soon?" "The car is downstairs, said we, and we can leave right now". "Very good, then, I'll phone to Porto (that's half way up), and tell my staff there to locate any groups you might visit on the way". He phoned the people and then wrote a very nice letter of introduction which I used everywhere from then on.

Dr. Costa's name had a magic power of opening doors which otherwise were closed to the general public.

So off we went to Porto. The trip was so exciting, one of the most beautiful in Europe. Here the whole colorful pageant of Portuguese life was on the road - the women walking along with tremendous baskets of various things; bread, washing, furniture, trays of fish, poultry - anything to be carried was balanced gracefully and securely on the head. Often the load was too great to be lifted by the woman alone and a man would often come to her aid and help her adjust and balance the load on the little twisted towel or rag she'd prepared to protect her head. Then off she'd go walking or running with the most beautiful swaying movements I'd ever seen - such grace! The long brightly colored skirts accenting the motion of the hips.

The roads were full of men going from one field to another driving the handsome oxen with their often magnificently decorated wooden yokes. Each one seemed different and more wonderful than the last.

When we called in at the Tourist office in Porto we were warmly greeted by two ladies in the office. We were told that they had phoned Dr. Sousa Gomez to inquire for us about the possibility of seeing his dancers. He replied that we would be most welcome to attend a rehearsal of the group that *very evening!* What luck! He was sorry they would not be in their costumes, but they would do a complete rehearsal. We were delighted at the prospect and asked for Dr. Gomez' address. "Oh, just Santa Marta". — "But what's the name and number of the street"? —

"Just ask anyone to show you his house. It is very easy to find. You'll see it is a *small village!!!*

It really was a small village and *everyone* in the village knew Dr. Sousa Gomez. He was most cordial and although at first we had some difficulty with the language it was surprising how well we could get along with French and Spanish to substitute for our lack of Portuguese.

In no time we were escorted from his home to a small building next door. This was a kind of recreation hall for the dancers and singers to practice with their orchestra. All the townspeople and families had turned out to see the rehearsal. The group was rehearsing for a TV program in Porto which was to feature the beautiful area of Viana do Castelo and especially to show the many lovely spirited dances of the Santa Marta folklore group.

We asked permission to tape the music on our portable tape recorder. Dr. Gomez very graciously gave his permission. He began the rehearsal with the children of the village who danced just about all of the same dances the older group performed. Then he very capably conducted the chorus through their songs.

By this time we were so excited by the music we could hardly contain ourselves. Some of the music was sad and nostalgic, some wild and care-free. The voices of the young girls had their own special shrill quality which is hard to describe. They sang out right from the heart with their untrained and unrestrained voices. The orchestra was composed mostly of

the young men from the village who all played by ear - no written music was ever in evidence in all the time we later spent with them. Their music is a part of their lives. They grow up with it.

Then the singers all became dancers! They stepped out in front of the orchestra and began their wonderful dances. We found them to be so lively and energetic. They were not complicated, but were executed in a fiery and joyous manner. The men in particular danced smartly and with more emphasis. The girls kept their feet closer to the floor and seemed demure in their interpretation of the same steps the men did.

The group was composed of about 30 young dancers and 10 musicians. As we got to know them later we found out some were farmers who plowed their fields with oxen, one was the town carpenter, another a boat builder, one boy had a job as doorman at a hotel in Viano do Castelo, another a shepherd. The girls for the most part sold their weaving or embroideries to the shops in nearby towns. Their parents in some cases were the bakers or vintners of the village.

After the rehearsal we played back the tape and they were all delighted and laughed to hear their own voices either singing or conversing between dances. The young boys in particular were fascinated and we made friends easily with them. The girls at first were a little shy and reticent. One boy spoke to us in rather quaint and halting English. He offered to be our interpreter. His name was Floriano and he also spoke French. From then on everything became easier. His friend was Luis and the four of us had great times together. Such a *sense of humor* and *what pantomime!* We never worried about words anymore, when we could describe so many things with pantomime! Luis farmed his parent's land and his mother wove beautiful linen.

I found out that the girls made all the shirts and blouses from this linen for their costumes. They lavished beautiful embroideries on the sleeves and collars. The girls also kept the boys' shirts and their own blouses laundered a snowy white after each performance they did. The boys' job was to load and unload the bus and carry the big trunks in which the costumes were transported.

Dr. Sousa Gomez and his charming wife had collected the most beautiful antique examples of authentic clothes which the dancers wore. They took us to their home and showed us several rooms where, after far-away performances when the chartered bus brought the tired dancers home late at night, the girls would all sleep in the great antique beds until morning. After it was light and safe they would walk home. They would first carefully pack the costumes in sheets of paper (the beads might cut into the fine delicate old fabrics). They would pack the lovely old gold filigree jewelry and ornaments that the girls wore strung on gold chains across their bodies. After all was put away they would go to their own homes.

The doctor and his wife always accompanied the group on their tours. They had gone to so many festivals all over Europe and had been flown as far away as Brazil by the government to represent Portugal. Everywhere

in the north we saw the tourist posters advertising Viana do Castelo – and there would be our friends' pictures in every shop.

Dr. Gomez arranged for Ysidro, the best dancer in the group to teach us the dances. It was a long day waiting for Ysidro to arrive from his work and then dinner, but at 9 o'clock that night we began to study the dances we had taped the previous night. Everyone seemed to know what was taking place and many children appeared to watch.

We were invited to watch the TV rehearsals in Porto and all arrangements were made. Floriano would drive with us in our tiny rented car. He was so eager he made sure we would go by telling us he'd leave his small suitcase in our car. That night when we went out to put the case in the car we had a flat tire. Before we could get the jack out of the car to raise it, the boys all laughed and went to the car and *beld* up the back end while Will changed the tire. It was such fun we were all laughing and joking together like old folk dance friends.

We drove the accordeon player back to town with us and he told us how difficult it was to get an education in Portugal. He said he'd had about four years of school and after that if one's parents could afford the convent schools it was hard to continue and most of the people worked at home at an early age. We did meet some of the boys later who had office training and held clerical jobs in Viana do Castelo.

These dancers became our close friends. Everywhere we went one would appear from the town or village to help either with our shopping or advise us where to see the most interesting things.

Again my Irish luck led us to a great Festival of folk dances from all



ENTIRE GRUPO FOLCLORICO DE SANTA MARTA DE PORTUZELO
(Including their Children) Photo . . Courtesy Madelynne Greene

over Portugal which was to be held in Lisbon's beautiful Sports Palace. We drove down from Viana behind the bus. We were all laughing together as the boys loaded on top of the bus the heavily crated ox-yokes (yes, I had succumbed and bought it from Paso, the carpenter who also made coffins, of his most beautifully carved yokes). We later on had a terrible time shipping it from Lisbon. It eventually arrived in the U.S.A.

On the way down the boys assured us we could stay at the same pensão where the group was staying. It would be very cheap and quite good they said. So when we arrived Will shared a room with five of the boys and I shared a room with six of the girls.

They were carefully chaperoned by Mrs. Sousa Gomez and never left the Pensão except to go out in groups during the day time to look around the city and shop a little. The boys seemed to be on their own and a group of us would walk after dinner through the old section of town to hear the sad voiced, black garbed Fado singers. The boys informed us this was highly tourist and not the kind of entertainment the Portugal people spent money on. They knew many of the dancers in the night clubs who would arrange to bring us into the night club via the back door. During the performance Floriano and Luis would point out all the bad spots of the dances that had been glamorized for the tourist.

On these jaunts these boys always wanted to buy us coffee and treat us to cake or candy or we'd stop at their favorite place to buy a tiny glass of "Edwardino" a sweet orangy flavored drink. They were so generous. We would arrive at the Pensão quite late and the next morning while Will was asleep the younger boys would be perched on the foot of his bed waiting for him to wake up and answer a million questions about Davey Crockett, Tom Mix and Daniel Boone. Then someone would grab the guitar and begin to play, "Red River Valley". They also told Will they were sorry about "Tom Dooley".

The girls had a lot of fun going through my suitcases and noting the lace petticoats, shook their heads meaning "expensive" as they rubbed their thumb and two fingers together. I noticed many of their underclothes were all hand made of good cotton. Their suitcases (very unlike mine), were neatly arranged and every thing carefully folded.

We were delayed in traffic getting to the Sports Palace and all doors were locked on our arrival. No one was to enter, only performers. We were sick about it - we wanted to plan our places in the arena in preparation for taking movies and tapes that night at the performance. What to do? How to get in?

Luckily, I had Dr. Costa's letter with me. It might work. *It did!* Open sesame and we were inside watching dancers and costumes from every district in Portugal. What a treat!!

That night, Dr. Sousa Gomez found special seats for us where we could film close up. His wife sat with us and told us all sorts of interesting things about each group as it passed into the arena.

During the intermission Dr. Costa came over to us, greeted us cordially

(continued to page 9)

MEET "MR. FOLK DANCING" . . . VYTAUTAS FINADAR BELIAJUS (Part II)

By . . Liesl Barnett

Then TB struck, and Vyts was, for the first time in his active life, inactive. It was at this time that he started to publish "Viltis" as a letter to his many friends in the service. The diagnosis of Vyts' condition was "terminal" and he was not expected to live. Somehow Vyts managed to survive, but he had lost his voice entirely. For three long years he could not even speak in an audible whisper. His doctors wanted to slit his throat and insert a voice box into the cut, but Vyts refused. In 1945 he returned to Chicago, but without a voice; there was nothing he could do. His friend, Charlotte Chen, suggested that Vyts take over a teaching job at the International House, and he complied. Charlotte stood beside him, as he whispered instructions into her ear, and she conveyed them to the dancers. It was an odd way of teaching, but impressed by Vyts courage and spirit, the dancers kept coming, and gradually his voice started to return. Vyts preferred to trust in God, rather than the panel of specialists who had wanted to insert the voice box into his throat. He was up to his old tricks, traveling all over the country, teaching wherever he went, including the College of Jewish Studies. Wherever Vyts went to teach, he also went to learn — more dances, songs, folklore.

In 1949 Vyts was invited to teach at Stockton. On his way there he made teaching stops in Idaho and Washington State, teaching dances new to these areas. For two years Vyts taught in Stockton. Then, while on a tour in Wilmington, Delaware, TB struck for the second time. This time, the disease nearly did kill him. He was moved to a hospital in Denver, weighing less than 90 pounds, not even conscious that the last rites of the Church were being administered to him by a priest. A Denver friend was alerted to make the funeral arrangements, but again Vyts cheated death. TLC (Hospital term for "Tender, Loving Care"), prayer and his unshakable faith in his Maker helped him to survive this severe illness. His closest friends and associates, however, were advised that recovery, and, indeed, survival, were out of the question. Even if survival should prove possible, Vyts would be a permanent hospital case, an invalid for life. Vyts' friends were crushed by the news, and at a loss as to how to best break this to him. But once again the prophecies were gloomier than reality and once again Vyts recovered. After a 22-month's stay in the Denver sanatorium Vyts moved to San Diego. Once more he was active in folk dancing and became one of the guiding spirits of the successful "Down-Under" Statewide Festival, which he co-chairmanned with Vivian Woll. In Southern California's ideal climate his health continued to improve and his voice gradually returned.

In 1959 Vyts went on a tour and stopped in Denver for his annual check-up. It was then that he was told that he had cancer of the lung, was to cancel any and all engagements and immediately enter the hospital. Vyts realized that with cancer there is no fooling around, and agreed to the counsel of his doctors. He cancelled his engagements and moved his

belongings to the garages of Denver friends. Then he entered a hospital to undergo a delicate operation. Madelynne Greene, who needs no introduction to folk dancers anywhere, flew to Denver to bolster Vyts' spirits and courage. For this, he says, he is certainly in her debt. Again God and providence were kind to Vyts. The condition turned out to be non-malignant, although he did lose part of his lung. Throughout his trying times, dancers, Californians, in particular, rallied to Vyts' side and aid. He gratefully remembers the help, encouragements and prayers that were with him when they were so sorely needed.

Many dances that are to be found on our festival and club programs were introduced by this quiet and unassuming man. He has shared his vast knowledge of customs, costumes, songs and folklore with interested people everywhere for many years, and we hope that he will continue to do so for many more.

Vyts is the author of three books on folk dancing. "Dance and Be Merry", Volumes 1 and 2, 1940, 1941. And "The Dances of Lietuva", in 1951. The dances Vyts introduced to the Federation are legion; his choreographies, however, were mainly for stage use. Vyts says: "The dances I taught were as I learned them. If I learned them wrong, I taught them wrong". Extremely particular about



authenticity when teaching to ethnic groups, Vyts is completely unconcerned in this respect where purely social folk dance groups are concerned. For them he feels it is more important that a dance be enjoyed and enjoyable, rather than that it is authentic in every detail. According to Vyts fun elements should be the primary factor in teaching to recreational groups.

In view of all the activities on Vyts' calendar, it seemed a little foolish to ask him what his hobbies are. But ask him, I did. And, characteristically, this was the answer: Religions and customs of all people and a sincere effort to understand them; to aid in striving towards a universal brotherhood of all men. To Vyts, this is somehow related to folk dancing and folk dancing is a valuable tool in this striving for world-wide understanding.

Another hobby, and, as he says, an expensive one, is again related to folk dancing. It is the publishing of *Viltis* (the Lithuanian word for Hope) and while at times the task is thankless and seems devoid of Hope, he loves it just the same.

This world-wide brotherhood is a subject Vyts takes very seriously - he tries to be a Moselem among Moslems, a Jew among Jews, a Roman among Romans. A 5000 year-old statement of utmost tolerance, uttered by a Hindu,

VYTAUTAS FINADAR BELIAJUS "Mr. Folk Dancing"

who has long lapsed into anonymity, is his guiding principle: "Different people call God different names and go on different paths, according to the the different ways of their understanding and illumination, but all the paths lead to the one God". One of his idealistic dreams would be the formation of a truly International Folk Dance Club. The membership would boast such names as Kruschov, Castro, Mao Tse Tung, Chiang Kai Chek, Nehru, Kennedy, Adenauer and others. They would participate in the dancing, working off their aggressions on prysiadkas and leaps, etc., leaving them mentally and emotionally stimulated, yet physically too exhausted for political and warlike plottings and mayhem. U.N. — take note!!!

There is a great deal more to the life and activities of the man from Lithuania. He has done much and continues to do all in his power to further folk dancing. His life and exploits could easily fill a book. Vytautas Finadar Belliajus, the man who made folk dancing his way of life, is our foremost contender for the title "Mr. Folk Dancing", and I, for one, feel privileged to know him.



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"LUCK" WAS WITH US IN PORTUGAL



(conclusion)

and wanted to know how we fared in Viana do Castelo. It was hard for us to describe just how much this trip to Viana had meant to us. How could we sum up all the joy and fun, all the warmth and knowledge we had acquired. All I could finally say was I was *lucky* to have met you that morning when you so kindly sent us to Viana do Castelo

*Madelynne Green's International Dance Theatre
"FIESTA IN SANTA MARTA DE PORTUZELO"
Wearing the Costumes of Viana do Castelo*



Photo by . . A. C. Smith





CHRISTMAS AROUND THE WORLD

By . . . Susan Ongman



"Christmas Around the World" — the annual concert performed by the International Folk Dancers of the Brigham Young University, Provo, Utah, promises to be better than ever this year. All 136 members are now hard at work learning and perfecting 26 new dances and fashioning new costumes to present the most colorful and professional show possible.

On December 5 and 6 the beauty and pageantry of 11 countries will be exhibited as groups of 24 couples in native dress will dance through a variety of temperaments from Ukraine, Austria, Poland, Russia, Scotland, Hungary, Czechoslovakia, the Philippines and Israel. This year the Folk Dancers will repeat six of the numbers that have made the group well known. Included will be "Tinikling", performed by four couples dancing between 4 poles, and Schuhplattler Laendler, a delightful Austrian number which is a favorite of the International Folk Dancers. "Angus MacLeod" from the Highlands of Scotland, will be featured in the Scottish section which will also include a performance by the Salt Lake Bagpipe band. As a finale, the entire group of 68 couples will move in together for Bialy Mazur, a Polish dance, as a colorful and exciting climax to the show.

Both the dancing and costuming will be highlighted by the performance of a traditional Czechoslovakian dance done by 12 girls, called the "Dance of the Poppy". This number was taught by Cecily Keber, a member of the group, born in Czechoslovakia, who explains that the dance is part of a large festival "The Ritual of Heritage". She says the Poppy Dance is done to express appreciation for the flower and its many uses. This is described in the dance as the girls begin with the planting of the seed and gracefully go through the growth and harvest. The costumes for this performance have been generously loaned by Lillian Keber, Cecily's mother, who is the director of "The Dance Caravan of San Francisco".

The International Folk Dancers have been organized now seven years, and in that time they have toured the four corners of this country. They have had many standing ovations and are in constant demand for exhibition work. (Each year the group averages about 100 performances and still must turn down many requests for shows.) This success is largely due to Mrs. Mary Bee Jensen, who is director and outstanding leader of the group. Mrs. Jensen, however, will always give credit to the members, who, because of their love of dance and genuine interest in other cultures, work tirelessly on style and interpretation to do these folk dances the justice they deserve.

INTERNATIONAL FOLK DANCERS OF THE BRIGHAM
YOUNG UNIVERSITY - PROVO, UTAH
Mary Bee Jensen, Director





Ed Feldman ▲ *South*

AS I SEE IT



Carolyn B. Riedeman ▲ *North*

The timely theme of a recent Southern Section festival was "Folk Dancing is Good Medicine", and because of its timeliness it provided much food for thought. The thoughts this theme evoked pointed to the fact that folk dancing is, indeed, good medicine for many of the ills of our times.

Folk Dancing is good medicine for mind, body and soul. It can make friends of potential enemies; makes shy persons blossom; teaches understanding and tolerance and builds good will, while at the same time toning up muscles. For many people folk dancing is the only physical exercise they ever get. It can be as mild or as strenuous as the individual wants it to be. Thus it provides the aspect of timeliness for current preoccupation with exercise. The tired businessman tones up tense muscles; the housewife keeps from getting too chubby; the teenager releases energy stored up during school hours; the exhibitionist is in his, or her, glory - the human body needs exercise and folk dancing provides it, and adds the bonus of good clean fun to it.

For emotional problems of all sorts, folk dancing, once again, is "good medicine". A shy, retiring person soon loses inhibitions, for one cannot link hands in a line dance, trade partners in a progressive dance, cavort in a polka or share laughs over a mistake made in a square dance without losing one's shyness. And the therapeutic value of folk dancing has been proven time and again when dancers visit mental and military hospitals, penal institutions, or homes for the elderly and the infirm. When watching exhibitions or participating, however haltingly, in the fun of folk dancing, these disturbed people can go beyond themselves and forget their problems for a while. A good case in point were Dan McDonald and his wheelchair folk and square dancers some years back. And juvenile authorities have found that an active program of folk and square dancing has helped to curb and in some areas eradicate juvenile delinquency.

Folk dancing, by its very nature, not only by the constitutions of the two sections of the Federations, has no room for distinctions of class, race, or creed. Status? . . . It does not exist in folk dancing. Participating in the learning and dancing of the dances of all nations and singing their songs, studying the customs, costumes, folk lore and trying out each others foods, this just naturally rules out intolerance and makes for better understanding. And understanding opens up to all people the vast vistas of friendship and brotherhood.

Thus, folk dancing is, indeed, good medicine - good for mind, body and soul.

. . . Ed Feldman

THE FESTIVAL OF SANKT NICKOLAUS AND KRAMPUS

In Austria Christmas really begins on December 6, with the festival of St. Nicholas. Everyone is familiar with the story of the 11th century bishop who loved children and went about looking after waifs and other underprivileged youngsters. The Viennese call him, affectionately, "Nikolo". They commemorate him by dedicating a day of fun for children to him. Like Santa Claus, he goes about town visiting homes. He is dressed as a bishop and is always accompanied by the devil, whom the Viennese call "Krampus". (This is a colloquialism of "Grampus", who is a sort of goblin or minor devil. St. Nick carries a big bag filled with toys, trinkets and sweets. He also carries a paper on which he makes notes on the way the children have behaved during the past year. If they were good, they may expect a visit (on Dec. 24) from the Christkindl (Christchild); if they were only mildly naughty, they receive a spanking from Krampus, who carries a small broom-like whip. If they were really naughty, Krampus puts them in a wooden tub or "Buttn", which he has on his back, supposedly to carry them off to Hell with him. Mother then intercedes and the small culprit tearfully promises better behavior in the future.

At hospitals St. Nick doles out the items from his sack. Here Krampus just looks fierce and rattles the chains on his ankles and wrists.

Before retiring for the night all Austrian children place their shoes between the double windows and hang their stockings on the tile stoves. In the morning they find fruits, candies and trinkets in the shoes and socks. But, lest they forget to behave themselves in the future, they will also find small pieces of coal and miniature "Ruten" like the one Krampus spansks the naughty children.



THE SANTA MONICA FOLK DANCERS PRESENT —
THE FESTIVAL OF SANKT NICKOLAUS AND KRAMPUS

(HOSTS TO THE FOLK DANCE FEDERATION, SOUTH, INC.)

ON SUNDAY - DECEMBER 8 - 1 to 5 P.M.

Council Meeting 11 a.m. - Santa Monica

Civic Auditorium, Pico Blvd., at 4th &
Main Streets



PRE-FESTIVAL PARTY

Saturday - Dec. 7 - 8 to 11 p.m.

in Miles Playhouse,

1130 Lincoln Blvd., Santa Monica

Co-hosted by Santa Monica Folk Dancers
and Westwood Folk Dance Co-op.

ADDED ATTRACTION —

TEACHER TRAINING SEMINAR

Saturday - Dec. 7 - 1:30 to 5 p.m.

TEACHER TRAINING SEMINAR

Sunday - Dec. 6 - 1:30 to 5 p.m.

(in Miles Playhouse, address above)

Madelynne Greene will demonstrate
how to teach the Hambo. C. Stewart
Smith will show Scottish styling and
methods for teaching Scottish dancing.



MERRY CHRISTMAS



CHRISTMAS AROUND THE WORLD

International Folk Dancers, Brigham Young University
Provo, Utah. • Mary Bee Jensen, Director

RUZGA DE SANTA MARTA

(PORTUGAL)

Ruzga de Santa Marta (rouge-ga deh Santa Marta) is a Portuguese dance for two couples. It was presented by Madelynnne Greene at the 1963 University of the Pacific Folk Dance Camp, Stockton, California. She learned it while in Portugal in 1962 from the Grupo Folklorico de Santa Marta de Portuzelo, by arrangement with Dr. Sousa Gomes, director and founder of the group.

MUSIC: Record: Express 228, "Ruzga de Santa Marta"

FORMATION: Two cpls, W behind ptr, with each person evenly spaced and all facing CCW in their set. Arms are curved upwards, hands held a little above head level.

STEPS AND Two-step with Pivot

STYLING: Two-step, Clapping: A simple step-close-step, keeping ft close to floor. Accent each step by clapping on cts 1, &, 2 (quick, quick, slow) of each meas.

Swd Gallop with Jump (2 meas): Moving twd ctr of set, slide L swd L (ct 1), close R to L (ct &), slide L swd L (ct 2), close R to L (ct &); slide L swd L (meas 2, ct 1), close R to L (ct &), jump lightly on both ft (ct 2 &). This step is also danced beginning swd R, moving away from ctr.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

cts 2, & M stamp on R and pivot sharply on R, making 1/2 turn L (CCW) to face RLOD (CW) and own ptr.

I. TWO-STEP WITH PIVOT

- 1 Moving CCW in the set, M two-step bwd: Step L bwd, (ct 1), close R to L (ct &), step L bwd (ct 2), raise R knee and turn 1/2 R (ct &) to face other W and LOD (CCW). Simultaneously, W begin R fwd (ct 1), close L to R (ct &), step R fwd (ct 2); raise L knee and pivot on R 1/2 turn L to face other M and RLOD (CW) (ct &).
- 2 Repeat action of meas 1, except that M now begins R fwd facing LOD, W begins L bwd facing RLOD.
- 3-16 Repeat action of meas 1-2 seven more times.
- 17-32 Repeat action of meas 1-16.

NOTE: The first step of each meas always begins on outside ft whether moving fwd or bwd. As W pivot they swing their heavy woolen skirts sharply to reveal their pretty petticoats.

II. TWO-STEP, CLAPPING

- 1-8 In a 4 cornered formation, W face ctr and all clap (quick, quick, slow) as M Progress slowly fwd CCW with 8 small two-steps, each passing behind W to his R to finish in opp M place (4 two-steps to arrive behind W to M R and 4 to arrive in opp M place).

III. GALLOP TO CENTER

- 1-2 With hands above head level and L shoulders leading, both M dance swd gallop twd ctr, meet face to face in ctr and jump.
- 3-4 M leading with R shoulders dance swd gallop and jump away from ctr. Simultaneously, with hands curved overhead, W turn 1/4 R and leading with L shoulder dance swd gallop to ctr and jump face to face in ctr.
- 5-6 M repeat action of meas 1-2 (Fig III), while W, leading R shoulder, take longer gallop steps with jump to move away from ctr and beyond own pos in the set.
- 7-8 M repeat action of meas 3-4 (Fig III), while with L shoulder leading move with swd gallop and jump to own pos in set.

Repeat dance with new ptr.

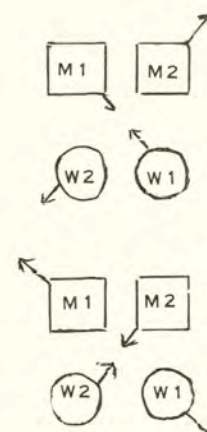
NOTE: On repeats of dance Fig I has only 16 meas of music (16 two-steps instead of 32).

There is no pos at end of dance.

III. INTO CENTER AND OUT (Vocal Chorus)

During this Fig cpls alternate going into and away from ctr of circle; one cpl moves in while other moves out. Hold arms high and curved.

	Cpl #1	Cpl #2
A 1	Facing ptr and moving twd ctr, dance one running waltz step beginning R (cts 1, 2, 3). Spring onto both ft, bending knees slightly (cts 4, 5). Hop on R and make half turn L to face away from ctr (ct 6).	Moving away from ctr, dance one running waltz step beginning L (cts 1, 2, 3). Spring onto both ft (cts 4, 5). Hop on L and make half turn R to face ctr and ptr (ct 6).
2	Moving away from ctr and beginning L, dance one running waltz step to original place (cts 1, 2, 3). Spring onto both ft (cts 4, 5). Hop on L and make half turn R to face ctr and ptr (ct 6).	Moving twd ctr, dance one running waltz step beginning R (cts 1, 2, 3). Spring onto both ft, bending knees slightly (cts 4, 5). Hop on R and make half turn L to face away from ctr (ct 6).
3-4	Both cpls repeat action of meas 1-2, (Fig III).	



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IV. CHANGE PLACES AND BACK

	Cpl #1	Cpl #2
5	Moving twd ctr, dance two running waltz steps to change places with ptr. Begin R, pass L shoulders	Moving away from ctr, dance one running waltz step beginning L (cts 1, 2, 3). Spring onto both ft
	ers at ctr, and finish half turn to own R (CW) to face ctr, L arm swoops as in Fig II.	(cts 4, 5). Hop on L and make half turn R to face ctr and ptr (ct 6).
6	Dancing in place and continuing to face ctr, dance two waltz steps, describing a small box ("Box Waltz"). Begin <u>fwd</u> on R, then <u>bwd</u> on L.	Moving twd ctr, dance two running waltz steps to change places with ptr. Begin R, pass L shoulders at ctr, and finish with half turn to own R (CW) to face ctr. L arm swoops as in Fig II.
7	Repeat action of meas 5, (Fig IV) to return to place.	Dancing in place and continuing to face ctr, dance two waltz steps, describing a small box ("Box Waltz"). First waltz begins <u>fwd</u> on R.
8 (9/8)	Repeat action of meas 6, (Fig IV).	Repeat action of meas 6, (Fig IV) to return to place.
	Both cpls: <u>W</u> : Hold cts 7, 8, 9.	

M: Stamp lightly on R (ct 7). Hold (ct 8). Stamp lightly on L (ct 9) in preparation for repeat of Fig II.

Repeat Fig II, III, IV four more times. Fig I is done only at beginning of dance.

NOTE: If any dancer wishes to drop out, it is permissible and proper to do so. Some other dancer will perhaps step into his or her place, but if not, the remaining people continue the dance alone.

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FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:

Reva Ward, Virginia Wilder, Sue Lemmon, Bernice Schram

December, 1963

Note: For easy reading
open staples, remove
description, close staples.

VIRA CRUZADA

(PORTUGAL)

Vira Cruzada (Veera Crua-ah-da) is a Portugese dance from Santa Marta de Portuzelo, Viana do Castello. This lively dance for two couples was presented at the 1963 University of the Pacific Folk Dance Camp by Madelynne Greene. She learned it in Portugal in 1962 from the Grupo Folklorico de Santa Marta de Portuzelo by arrangement with Dr. Sousa-Gomez, Director and Founder of the group.

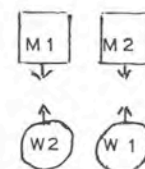
MUSIC: Records: "Vai-te Embora Antonio" Radertz EPR 601 preferred.
"Vai-te Embora Antonio" Rapsodia EPF 5,042.
Express 227

FORMATION: Two cpls in set, M back to music, W diag opp ptr, facing music.

STEPS AND STYLING: Step-close step (one per meas), waltz* (two per meas), step-hop*,

STYLING: Waltz is a fast, accented running waltz. Fingers may be snapped at random.

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco 3, California.



MUSIC 6/8

PATTERN

Measures

I. INTRODUCTION (Orchestral)

Step described for M, W does opp. Both arms at sides.

ct 6 With wt on R, pivot to L to face L in the line.

A 1 Moving to L in the line, step L (cts 1, 2). Close R to L (ct 3). Step L (ct 4). Pivot on L to R to face R in the line (cts 5, 6).

2 Repeat action of meas 1, but start R and move to R. Pivot on R to face L in the line (cts 5, 6).

3-6 Repeat action of meas 1-2 twice (moving to L, R, L, R).

7 Repeat action of meas 1.

8 (9/8) W: Repeat action of meas 2, moving to L and starting L. Hold cts 7, 8, 9.

M: Moving R in line, step R (cts 1, 2). Close L to R (ct 3). Step R (ct 4).

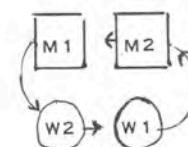
Stamp L, R, L, R (cts 5, 6, 7). Hold ct 8. Step lightly on L (ct 9) in preparation for Fig II.

II. VIRA - (Turning) (Vocal solo)

The two cpls dance single file in CCW circle formation, L shoulders twd ctr.

B 9-16 W: Moving in LOD in circle, dance 16 accented running waltz steps (2 to each meas). Start turning R on R, taking 2 waltz steps to complete one CW turn. Continue turning, and move twice around CCW circle, to end in original place. Hold arms high and curved, hands higher than head level. On each accented waltz step on R, swoop L arm back, down and fwd and high again in circular motion. R arm follows same movement when waltz starts on L; heavier accent is on R ft and L arm.

Movement is similar to bwd stroke in swimming.



M: During meas 9, M move fwd in LOD in circle dancing two big accented step-hops. Step R (cts 1, 2). Hop R, lifting L knee high (ct 3). Step L (cts 4, 5). Hop L, lifting R knee high (ct 6). Beginning meas 10, M continue in circle, dancing waltz steps with turns as described for W, meas 9-16 (Fig II).

During action of this Fig, dancers lean twd ctr of circle and look over L shoulder twd ptr on first waltz of each meas (on R).

Around the World with
BRIGHAM YOUNG UNIVERSITY
FOLK DANCERS





The 1963 San Francisco Council Scholarship Group is hosting a benefit —

FOLK DANCE PARTY

for the San Francisco Council —

YOUTH SCHOLARSHIP FUND

on January 12, from 1:30 to 5:00 at 1641 Taraval Street. Donations are 75¢ — There will be exhibitions and your favorite Square Dance Callers. The Dance program will be geared to both teen-agers and adults.

ECHOES from the SOUTHLAND

By Liesl Barnett



CABRILLO FOLK DANCERS - Members of Cabrillo, along with those from other San Diego area clubs, put on a terrific exhibition at the recent Chula Vista Festival. Congratulations to Alice Hauserman on an excellent coaching job. That young daughter of hers is getting to be a fine folk dancer. Cabrillo has started a new beginners' class with the popular Vivian Woll as teacher.

COMPTON CO-OP - This group is becoming known as the "Compton Habbit Dancers" and they now specialize in Danish dances. Recently they participated in the Bellflower Festival Parade, and were seen on KTTV-Ch. 11. For this participation they received a First Award Trophy of which they are justly proud. The group also received a plaque for their entry in the Miss International Beauty Festival in Long Beach.

DELMAR FOLK DANCERS - Fall has really arrived now - the DMFD have moved indoors and now meet at Torrey Pines Elementary School, every Tuesday, from 8 to 10:30 p.m. Congratulations are hereby extended to Del Mar's past president and current program chairman, Francie Lee and her husband, on the recent arrival of a baby daughter.

FAR WEST FOLK DANCERS - A revamping of the club constitution and general meeting procedures was among the things this group has been occupying itself with the last few weeks. New Chairman of the Board of Directors is Joe Avery, a quiet but determined man. Best of luck to the people who will work together to bring the group back to its one-time prominence. Maribeth Carufel continues as instructor of the group. Absent, is past prexy, Ruth Bates, who is on a sabbatical leave in Germany. Lydia Seitz, another board member, has recently returned from touring Washington, D.C. and recommends this trip to all heritage conscious Americans.

CIGANCY DANCERS - This reorganized club spent a busy summer, and what else could one expect from a group led by the Linscottis? They participated in a 2-hour street dance program in La Jolla and exhibited at the Chula Vista Festival. At a recent party they were treated to movies by senior Linscotts in the Basque country and in Sweden, and a film of that fabulous Polish troupe, The Mazowze Troupe. Now, to make things complete they really ought to rejoin the Federation!

CYGANCY DANCERS OF LA JOLLA

Some of the
Charter Members

Photo By -

Photograph House
San Diego



FIESTA FOLK DANCERS - Since Miriam Dean has taken over as leader of this club, it has shown a steady growth. They have had wonderful success with their monthly theme parties, the latest of them being the Hallowe'en dance. The group is most enthusiastic about having members put on exhibitions for these parties.

FIESTA FOLK DANCERS

Reading from left to right:

Trini Medina, Regino Medina,
Miriam Dean, Howard Dean and
Jodie Barberio.



FOLKLAENDERS - They did themselves proud with a really grand festival, and the hospitality of this group is delightful. Those who attended Statewide in Santa Monica were once again delighted to see the lovely photo-paintings done by Claude and Estella Yeager.

Folklaenders and many other "oldtimers" among the Southern California folk dancers, were happy to greet Evelyn Prewett at the Chula Vista Octob-

erfest. Evelyn was in the States on leave from Guam where she works for the Armed Forces. She planned her vacation so as to be able to take in the festival and visit with her many old friends. Evelyn has been away since 1955 and found many changes had taken place during that time.

GARDEN GROVE FOLK DANCERS - They are going full-blast with a schedule of teaching dances from the Santa Barbara Camp; Frailach, Caileh and the various Hungarian dances, and are having a ball. Party night is the 5th Friday of the month, and everyone is welcome to join in the fun. The group was happy to have two former members visit and join in the fun, when Laura Joyce Lippert and Peggy Eckelson came home for a few days. Both girls are attending college in the San Francisco Bay area now and their friends miss them.

GANDY DANCERS - They spent a busy fall, what with exhibitions, open houses and weddings. The last to tie the knot were two former Northerners: Vic Wintheiser and Anita C. Landis, who were married on November 2nd in the beautiful Wayfarer's Chapel at Portuguese Bend. Best wishes to many years o' happy dancing to both of them.

Gandys have been a traveling group: Woodminster, Long Beach, Chula Vista and Fresno - it might almost pay them to buy a plane for group use. After all that traveling "settling down" to their Hallowe'en party must have seemed tame. Incidentally, that "Old Man's Jig" they exhibited in Chula Vista was great - one of the high spots of the "Octoberfest".

ISRAELI FOLK DANCE CLUB - They are one year old now and held their first anniversary party, featuring an all request program. They meet Sunday evenings, at 8 p.m., at Webster Jr. High School, in West Los Angeles. Further information from Bill Rosenthal at GR. 2-0152.

PADADENA FOLK DANCE GROUP - After a summer of dancing in private homes, the group has returned to winter quarters at Las Casitas del Arroyo, 177 S. Arroyo Blvd., in Pasadena, meetings are held on the 2nd Saturday of each month, from 8 to 11 p.m.

POMONA FOLKARTEERS - The group's participation in the United Nations Day festivities on the Mall, in Pomona, were a fitting climax to summer activities. Now they can get back to normal by dancing at Trinity Methodist Church, Pearl & Gibbs Streets. Teachers for the coming season are Mildred Hobbs and Ann Simmons. Ann was one of this summer's scholarship winners, and is already living up to one of the conditions to receiving this grant by teaching.

OJAI ART CENTER FOLK DANCERS - Mary Nightingale and Don Coons are busy teaching new dances from the recent camps and reviewing old ones. In the schools, Mary Miller and Don Coons are teaching 3rd and 4th graders, 5th and 6th graders, respectively. Ojai should have a good crop of young blood soon. Exhibition-wise they have gone Scottish. Ojai wants to invite folk dancers to join them on the 1st Saturday of each month for their party night.

SATURDAY MIX-ERS - Belated congratulations to Rose and Aron Glaser, who were married in late September. We wish them many years of happi-

ness together. They met folk dancing - see what that can lead to?? Saturday Mix-ers celebrated Hallowe'en in the form of a "Saints and Sinners Bash" with prizes for the best costumes representing either a saint or a sinner. That Lorna Gonzales knows how to put over a party!

VERDUGO DANCERS - This Club is sponsoring a beginners' class on the 1st and 4th Thursday of each month, at Yosemite Playground Clubhouse, in Eagle Rock, and invite all interested people to attend.

SANTA MONICA FOLK DANCERS - The entire group wishes to join in expressing its sincere sympathy to Maribeth Carufel on the recent death of her mother. Betsy was a member who was often most helpful to the group, and her sparkling humor will be missed by all who knew her.

The group's Hallowe'en party saw some mighty unusual costumes. The winners were: Louis and Bemis DeBus, best couple; Lee Sittongia, best man; Lillian Breger, best woman; Frances Plesset, most unrecognizable.

WESTSIDE FOLK DANCERS - At the Chula Vista Festival, delegate Marvin Vanderwall announced that this group challenges other Federation groups to match the quality of the dancing seen at their intermediate classes. They want to hold a sort of contest and would like to hear from interested groups. Want to try with a Sherr, Italian Quadrille or other dance? They are not interested in technical perfection or "athletic brilliance", but how dancers convey feeling for the style and love of the dance involved. See your Federation Directory for the contact of the Westside group. This could lead to some real fun!!

MORE THE MERRIER FOLK DANCERS - This friendly group also had an Octoberfest and highlighted the evening by presenting not only an exhibition, but also showing some films dealing with the Schuhplattler. Former Schuhplattler teacher and expert, Joe Dietman, was the featured guest who was responsible for this unusual film, so appropriate for this type of party.

WESTWOOD FOLK DANCERS CO-OP - Feeling that folk dancing is not only good exercise and fun, but good therapy as well - WW - along with several other groups, regularly dance at the Neuropsychiatric Institute at UCLA. They, and the *Hollywood Peasants*, dance with the patients on the 1st and 3rd Monday of each month, from 7:30 to 9:00 p.m., and invite dancers from other groups to join them in this worthwhile venture. For more details, call Virginia Williams, 656-7467.

This and That - San Diego dancers are pointing with pride to Lilo Berger, who showed some real proficiency in the dances of India, and was quite a hit at one of the evening programs at Santa Barbara camp.

Oscar Libau took his Millie to the Greek Village, in Hollywood, on their anniversary, and Millie was delighted to learn that Greek dances are taught to the patrons free of charge on Wednesday, Thursday and Friday evenings, between 7 and 8 p.m. Here is a chance to learn some *real* Greek dances. Incidentally, that proud grin Millie wears is because her sister was in town. Maritza is a professional musician, who presented a marvelous program of Hungarian gypsy music, recently, at the Hungarian Ladies' Club. A talented family! Millie has been asked to teach Israeli dances to a pre-teen group at a temple. This she agreed enthusiastically to do, but refused the money they offered her. THAT is enthusiasm!!

(continued to page 35)

PARTY PLACES

- BAKERSFIELD** - Every Tuesday - 8 to 10:30. Circle 8 Folk Dance Club, Gardiner Annex, 14th & F Street s.
- BERKELEY** - 3rd Saturday each month - 8 to 12. Garfield Folk Dancers, Le Conte School, Russell & Elsworth.
- BURLINGAME** - Alternate 1st Saturdays - 8:30 to 12. Big Circle Folk Dancers
Burlingame Recreation Center. Alternate 2nd Saturdays - 8 to 12. Bustle and Beaux Club, Burlingame Rec. Center
- CHULA VISTA** - 3very Friday Night - 8 to 10:30. The Folklanders, Mueller School 715 I Street.
- COMPTON** - Tuesdays (nearest a Holiday) 7 to 10 p.m. Compton Co-op Folk Dancers, Lueder's Park, Rosecrans & Temple.
- EL CERRITO** - 4th Saturday each month - 8 to 12. Folk Dance Guild, El Cerrito High School Cafetorium.
- FRESNO** - Every Sunday - 8:30 to 12. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite & Vrooman Streets.
Every Saturday - 8:30 Square Rounders, Danish Hall, Yosemite & Vrooman.
- HUNTINGTON PARK** - Every Thursday - 7:30 to 10. Huntington Park Folk Dancers, Huntington Park Rec. Bldg., 3401 E. Florence Ave., H.P.
- INGLEWOOD** - 3rd Saturday each month - 8 to 12 p.m. Rogers Park Recreation Center, 621 North La Brea Avenue, Inglewood.
- LONG BEACH** - Last Tuesday each month - 8 p.m. Silverado Folk Dance Club, Silverado Rec. Park Bldg., 31st & Santa Fe Avenue. - 2nd Thursday each month - 7:30 - 10:30. Long Beach Folk Dance Co-op., Women's Gym, L.B.C.C. 4901 E. Carson Street.
- LOS BANOS** - Every Wednesday Night - 8 to 10. The Pacheco Promenaders, Los Banos Recreation Hall.
- LOS ANGELES** - Every Saturday Night - 8 to 11. Saturday Mix-ers, Boy's Gym, Berendo Jr. High School, 1157 S. Berendo Street, L.A.
Every Wednesday night - 7:30 to 10. El Sereno Folk Dancers. El Sereno.
3rd Wednesday each month - 8 to 10:45 p.m. Far West Folk Dancers, Horace Mann Jr. High, 7100 S. St. Andrews Place, 1 Block north of Florence Ave., Los Angeles.
Fifth Thursdays of the month - 8 to 11 p.m. Westwood Co-op Folk Dancers, Emerson Jr. High School Gym, 1670 Selby Ave. Los Angeles.
- MARIN** - 4th Wednesday each month - 8:15 to 12. Marin Whirlaways, Carpenters' Hall, San Rafael, California.
- MONTEREY** - Every Friday - 8 to 11. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O. Webster and El Estero.
- OAKLAND** - Every Tuesday - 8 to 10 p.m. The Balkaneers, Rockridge Women's Club, 5682 Keith Ave., Oakland. (Yugoslavia, Bulgaria, Romania, Macedonia, Greece and Armenia).
Every Thursday - 9:30 to 11:30 a.m. East Bay Women's Dance Circle, Eagles Hall, 1228 - 36th Avenue, Oakland.
Every Thursday - 8 to 10:30. Oakland Folk Dancers (Formerly Fruitvale Folk Dancers) Hawthorne School, E. 17th & 28th Avenue.
4th Friday each month - 8 to 11:30. Seminary Swingers, Webster School, 8000 Birch Street.
- FOUR PARTIES A YEAR** - 8 to 11. Dancers Internationale, Laurel School, 3820 Kansas, Oakland.

PARTY PLACES

- OJAI** - 1st Saturday each month - 8 to 12 p.m. Ojai Community Art Center, South Montgomery Street, Ojai, California.
- PALO ALTO** - 1st & 5th Saturdays - 8:30 to 11:30 Barronaders, Barron Park School, Barron Avenue, South Palo Alto.
- PENGROVE** - 2nd Saturday (each month except Aug.) 8:00 til? Petaluma International Folk Dancers, Pengrove Club House.
- POMONA** - 2nd Friday each month - 8 to 11. Pomona Folkarteers, Gymnasium, Trinity Methodist Church, 676 N. Gibbs Street, Pomona.
- REDDING** - 1st Saturday each month - 8:00. Redding Recreation Folk Dance Club, Sequoia School.
- REDWOOD CITY** - 4th Saturday each month - 8:30 to 12. Docey Doe Club, Hoover School.
- RICHMOND** - 1st Saturday each month - 8 to 12. Richmond-San Pablo Folk Dancers Downer Junior High School, 18th & Wilcox.
- RIVERSIDE** - 4th Friday each month - 8 to 11. Riverside Folk Dancers, Grant School Auditorium, Cr. 14th & Brockton Streets, Riverside, California.
- SACRAMENTO** - 2nd Saturday each month - 8 to 12. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Ave., & Stockton Blvd.
3rd Saturday each month - 8 to 11:30. Pairs & Spares Folk Dance Club, Donner School, 8th Ave. & Stockton Blvd., Sacramento. Class Thursday, 7:30 to 10.
4th Saturday each month - 8 to 11. Triple S Folk Dance Club. Theodore Judah School.
- SAN DIEGO** - Every Mon. night - 7:30 - 10. San Diego Folk Dancers, Food & Bever. Bldg., Balboa Park, S.D. Louis Denow Inst.
Every Tues. & Thurs. - 7:30 - 10. Cabrillo Folk Dancers, Food & Bever. Bldg., S.D. Balboa Park.
- SAN FERNANDO VALLEY** - Last Friday each month - 8 to 11. West Valley Dancers, Canoga Park Elem. School. 7438 Topanga Canyon Blvd., Canoga Park.
- SAN FRANCISCO** - 3rd Saturday each month - 8:30 to 11:30. The Fun Club Folk Dancers, 362 Capp Street.
4th Saturday each month - 8 to 12. Cayuga Twirlers, Genova Hall, 1074 Valencia Street
Last Wednesday each month - 8 to 12. Scandinavian Folk Dance Club, 362 Capp Street
3rd Saturday in March 1963. (Once a Year Party) San Francisco Merry Mixers
1st Saturday each month - 8:30 to Midnight. Sunsetters Folk Dance Club, 1641 Taraval Street, San Francisco.
2nd Saturday each month - 8 to 12. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.
1st Friday each month - 8:30 to 12. San Francisco Carrousel, 1748 Clay Street
- SAN MATEO** - Alternate 2nd Saturday - 8:30 to 12. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue.
- SANTA BARBARA** - "End of the Month Festival" - Last Saturday each month.
Santa Barbara Folk Dance Club - Recreation Center, 100 E. Carrillo Street.

PARTY PLACES

SANTA CRUZ — 2nd Saturday each month - 8:00 to 11:00. Mission Hill Junior High School, 425 King Street, Santa Cruz Breakers.

SANTA MONICA — 2nd Tuesday every month (except December) - 8:00 to 11:00. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd., Santa Monica.
Special Party Night - 4th Sat. each month, except Dec. 8 - 11:15 p.m.

SONOMA — 1st Saturday each month - 8:00 to 12:00. Valley of the Moon Swingers, Community Center, 276 Napa Street.

STOCKTON — Last Friday each month - 8:00. Kalico Kutters, Growers Hall, North Wilson Way. — 2nd Saturday each month - 8:00 to 12:00. Stockton Steppers, Lincoln Community Hall, Lincoln Center, Stockton.

VALLEJO — 2nd Friday each month - 8:00 to 12:00. Vallejo Folk Dancers, Vallejo Community Center, 225 Amador Street.

VENTURA — Last Thursday each month - 8:00. Buena Folk Dancers, Recreation Center, 1266 East Main Street.

WHITTIER — Every Fifth Saturday - 8:00 to 12:00. Whittier Co-op Folk Dancers, West Whittier School, Norwalk Boulevard.

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GREATER EAST BAY COUNCIL – Again this year the Richmond San-Pablo Folk Dancers will hold a New Year's Eve party at the Holy Trinity Church, 555 - 37th Street, in Richmond. The party will begin at 8:00 p.m., with an all-request program and last as long as the dancers wish to dance. A buffet supper will be served with all the trimmings. Space is limited, so admittance will be by reservation only. If you haven't made yours by now, call Jack and Lorraine Pinto immediately for a wonderful party to begin your New Year.

It will be a busy holiday season, judging from the parties being held during December by the member clubs of the GEBFD Council. December 12th, at the Alameda Hotel – Oakland Folk Dancers; December 14, Pantalooners, at the Alameda Hotel; Dancers Internationale at the Laurel School, and San Leandro Circle Up at the Bancroft Junior High School; December 21, Garfield Folk Dancers at the Le Conte School.

Members of the East Bay Women's Dance Circle resumed their Thursday folk dancing classes in September. New President is Bea Thomas. An Installation Breakfast was held on October 31, complete with Hallowe'en gaiety and dancing. This all-women's group meets at the Eagles Hall, at 1228 - 36th Avenue, Oakland, and all women with intermediate dance experience are welcome to participate. For further information, call 848-9100.

On November 2, the Seminary Swingers held their 9th Anniversary party at the Mosswood Recreation Center. All but one of their former presidents were present. The evening began with a catered dinner. A well-planned program of folk dancing was planned with requests intermittently. Stan Valentine called squares. It was quite a party, including wee ones and the oldsters, proving age is not an important factor in folk dancing.

... Genevieve Pereira, 1801 Cornell Drive, Alameda

MARIN COUNCIL CLIPS – More about our folk dance friends in the South. We always learn something from each group we visit, and this was the most

entertaining. The South has a typewritten form for Clubs to use as a guide in getting organized. One section is devoted to selecting a name for a Club, complete with examples. Under the headings of "Goofey Names" was the *Hardly Ables!* This has been a bit embarrassing for Betty and Bob Dunstan, former H.A.'s, and now dancing many places in San Diego and Los Angeles.

We found that classes in the South are often 25¢ and that class members often do the teaching. In the North, Kolo teachers can command \$1.00 per person for instruction. A bit steep for the married couples who have to pay a baby sitter, or more than I'd be willing to pay.

Back to Marin. Those Step-Togethers have some fabulous parties. Recently, a Hallowe'en decor, complete with corn stalks and real pumpkins. The New Year will see this gang having their parties in Brown's Hall again. There is no party in December, but the Hardly Ables, with Joy Everson as Cheer Leader, will have their Annual Christmas Party at Almonte Hall, the 3rd Saturday, complete with carols, witty sayings and pretty girls.

The Beginners' Class gave a great Hallowe'en party, guided by Marie and Joe Angeli, and, of course, Althea Lubersky. Helen Cavanaugh and Karlyn and John Horton were Chief Overseers.

Tickets for the New Year's eve dinner dance will be available from *yours truly* and J. B. Johns, Council President. Johns' address is 648 Las Colindas Road, San Rafael, and mine is #9 San Pedro Rd., San Rafael. \$3.00 each.

The Whirlaways had their annual pie night - all you could eat of every possible, thinkable variety of homemade pies.

Second Wednesday of December is the old favorite - Angel-i's Egg Nog party - See you there!!

Thirty more days to get that new costume made for New Year's Eve, and that's 30 for me, too.

Claire Tilden, #9 San Pedro Road, San Rafael

REDWOOD COUNCIL CLIPS - PENNGROVE . . The Redwood Council's 5th Saturday party in November drew a large and enthusiastic crowd. Headliner Stan Valentine called squares and sparked the merrymaking as only he can. Dee Rossi planned and served a Norwegian Smorgasboard.

VALLEJO - Everyone is looking forward to the Sunnyside Folk Dancers' Annual New Year's Eve Party, to be held at the Community Center on Amador Street. Squares by Stan Valentine are part of the fun they have planned.

Vallejo Folk Dancers are now holding their parties on the second Tuesday of the month. An enthusiastic beginners' class is coming along rapidly under instructors Jack and Lorraine Pinto.

SONOMA - Don't forget the Valley of the Moon Swingers' party on January 4. We serve aspirin for those still celebrating New Year's. June Schaal's exhibition group will entertain at the Christmas party of a Santa Rosa Veteran's Group.
Happy Holiday Greetings to all from Redwood Council and the gang.

. . . Bill Burch, 2990 Hilltop, Napa, California

SACRAMENTO COUNCIL CLIPS – Plans for the Sacramento Camellia Festival, March 1964, are beginning to jell. All folk dancers, near and far, can look forward to a grand festival featuring the dancers from Brigham Young University; a kolo after-party, featuring live music in Eagles Hall; beautiful afternoon pageants with superb exhibitions, and the Camellia Queen and her Court. General Dancing will be held all three days, as well as at a special after-party in the Senator Hotel – the festival's headquarters. Also featured will be a Dancers' Institute, tentatively including Elsie Dunn, teaching Hungarian dances.

REMEMBER . . . Circle your Calender for March 13, 14 and 15, Camellia Festival in Sacramento.

The Sacramento Council is planning a New Year's Dinner-Dance. It will be held at Clunie Club House on December 28, at 6:30. Phyllis Enos is food chairman and Joanna Kwalik is in charge of the program.

. . . Ginny Mitchell, 6201 Belva Way, North Highlands



SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS – CHANGS' Christmas Party will be Friday, December 20, 9:00 p.m. All folk dancers welcome!

Pat Fowler is a recent bride. She is now Mrs. Dick Rogers.

The **CHINESE DANCE GROUP** has recently finished a new dance called the "Dance of the Fans." This dance was performed in Fresno, on October 27, accompanied by another called "Dance of the Long Ribbons." The latter was so popular last year in Fresno, it was repeated by request.

About the group itself, Secretary Tommy Woo supplies the information that Parker Wong is the Director who has created the steps for the dances, after studying illustrated books imported from Hong Kong. Due to lack of performers and time, new dances are very hard to create. Students from San Jose City College and the University of California are helping out. But when one of the girls got married recently, there was real concern and hope that she will stay in the group. They practice every Sunday in the San Francisco Chinese Recreation Center.

It is interesting to learn that small children from this center and from the Chinese School, present folk dances at Victory Hall, in Chinatown, on special occasions, such as the Chinese New Year.

FIRST UNITARIAN FOLK DANCE GROUP – will hold their *Tenth Anniversary Party*, Tuesday night, December 17th, at the Unitarian Church, Geary and Franklin Streets. All folk dancers are welcome.

FUN CLUB – Announces a New Year's Party with a Midnight Buffet, on December 31st, at 362 Capp Street, San Francisco. FUN begins at 9 until??

SAN FRANCISCO MERRY MIXERS - Some members are mixing with the natives of foreign lands. President Al Alden and his wife have been shouting Ole in Mexico. We hope the George Bockman's tried out some of the folk dances in Japan. As for Henry Bloom's several months in France, no doubt his cameras caught some French folk dancers in action.

— Teacher Carolyn Riedeman has a new granddaughter!!!

Recently club members have adopted a policy of holding Fifth Wednesday Parties to which they invite "Alumni" or former members who have moved away from San Francisco, or for some reason have had to drop out, but like to keep in touch. The alumni came to life for an invitational Hallowe'en Party.

SUNSETTERS - Started a new class November 6th, for intermediate and advanced folk dancers. The meeting night is always Wednesday from 8 to 10 p.m. The address is 1641 Taraval Street, and there is room to park, or you get there by Muni bus #1 to the corner of 26th and Taraval.

A delayed Announcement - Sunsetters' officers reads: Gary Kirschner, President; MaxPonti, Vice President; Sam Clark, Secretary; Lea Baumann, Treasurer; Ethel Kirschner, Historian.

A Beeg Christmas Party is set for Saturday, December 7, with lots of fun and food, guest caller, and the Oakland Pantalettes' Exhibition Dancers. Everybody come and bring your friends!

. . . Leonora Ponti, 580 McAllister Street, Apt. 211, San F.

FRESNOTES - Cecilia Wisotzke reports for her club, the Square Rounders, that they have been developing plans for several weeks to make their New Year's Eve folk dance party even better than it has been. The dance will be held at the Danish Hall, Voorman and Yosemite Streets, in Fresno, on Tuesday, December 31, beginning at 9 p.m. Everyone is invited. Please make your reservations in advance if possible, to facilitate food preparations.

For the Frolickers it was June in October, spilling over into November - with the accent on romance as a golden thread through our folk dancing activities. On October 12, we were privileged to attend the marriage of Stanley Antranikian, oldest son of our Avie Antranikian, to Irene Jebejian. The ceremony was performed according to the ancient rite of the Armenian Apostolic Church. Following the hauntingly beautiful ceremony, the reception included a dinner and hours of Armenian dancing to a live orchestra with the incomparable Richard Hagopian. Tommy Bozighian, Avie's nephew, delighted everyone with his spectacular solo work as leader in Armenian and Greek line dances, as well as his graceful interpretations in the Armenian "solo" dances.

Completing this romantic trilogy was the charming church ceremony in which Silvio Sciacqua (affectionately known to us as Sips), and Dagmar Jensen, were married on November 2nd. The large representation of folk dancers at their reception attest to the many years in which they have both been associated with the folk dance movement here in Fresno. "Salute" and "Skol" and "All our best wishes" seem very inadequate expressions when we consider a decade of friendship and folk dance associations.

. . . Mary Spring, 2004 E. Clinton Svenue, Fresno

ECHOES FROM THE SOUTHLAND (concluded)

Latrelle Hastings, the Ojai girl who moved to the North, went to Europe this summer and fell in love with Denmark. She is, for the time being, staying there. She lives on a farm with the family of a friend, and is working in the laboratory of a Danish Hospital. She has seen no dances she recognizes, but is learning like mad and making careful notes. We hope Trelle does not stay away too long. When she returns she will have to be put to work teaching some of the authentic dances she is now learning.

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MAGAZINE OF FOLK AND SQUARE DANCING

DECEMBER, 1963

VOLUME 20 NO. 10

Official Publication of the

Folk Dance Federation of California, Inc.

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San Francisco 24, Calif.

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San Francisco 3, California

PUBLICATION INFORMATION

"Let's Dance" is published monthly by the
Folk Dance Federation of California, Inc.,
from October through May and Bi-monthly
from June through September.

SUBSCRIPTION PRICE: \$3.00 per year
(Foreign) **\$4.00 per year**

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ON OUR COVER



Edith Cuthbert, Madelynne Greene
and Will Collins - in Portuguese
Costumes. Photo . . . A.C. Smith

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