

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

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Valentine Festival

OAKLAND

Pages 10-11

IN THIS ISSUE

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

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EDITOR

ROBERT H. CHEVALIER

ASSOCIATE EDITORS

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OFFICES

Publication—435 Alma Street, Palo Alto,
California. DAVenport 5-3294.
General Office—Folk Dance Federation of
California, Tilden Sales Building, Room
521, 420 Market St., San Francisco. SUB-
ter 1-8334. Trudi Sorensen, Secretary.
Advertising, Circulation, Subscriptions—
Federation Office above.
Editorial—1382 San Anselmo Ave., San
Anselmo, California. GLanwood 4-2550.
Business Manager—Wm. F. Sorensen, 94
Castro Street, San Francisco. UNDERhill
1-5402.

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Let's Dance Calendar

BETTY HICKS, P. O. Box 728, Wilmington
LEE KENNEDY, 146 Dolores Street, San Francisco

Federation Festivals

FEBRUARY 14, SUNDAY Oakland
Oakland Auditorium

Chairman: Jim DePaoli. Council meeting:
12:30 p.m. Dancing 1:30-5:30 and 7:30-10:30
p.m.

FEBRUARY 27, 1954, SATURDAY Bakersfield
Harvey Auditorium

Sponsored by the Kern County and Bakers-
field City Recreation Commissions. Hosts:
Circle Eight Folk Dance Club of Bakersfield.
Dancing 8 to 11 p.m. The first hour and a
half exhibitions presented on the stage, fol-
lowed by general dancing on the stage.

MARCH 21, SUNDAY Ojai
Civic Center (if wet, in High School Gym)

A Spring Festival hosted by the Ojai Folk
Dance Groups. Council Meeting: 11 a.m.
Dancing 1 to 5 p.m.

MARCH 28, SUNDAY Sacramento
Sacramento Memorial Auditorium

Chairman: George Smith. Council Meeting:
12:30 p.m. Dancing 1:30-5:30 and 7:30-10:30
p.m.

APRIL 25, SUNDAY San Francisco
Civic Auditorium

Chairman: Bud Southard. Council Meeting:
12:30 p.m. Pageant: 1:30-3:30. General folk
dancing 3:30 to 10:30 p.m. with one hour de-
voted to Kolo dancing (6:00-7:00 p.m.).

Regional Festivals

FEBRUARY 20, SATURDAY Santa Monica
Miles Playhouse, Lincoln Park

Chairman: Sid Pierre. Sixth birthday party
festival, hosted by the Santa Monica Folk
Dancers. Dancing 8 to 12.

FEBRUARY 23, TUESDAY Long Beach
Silverado Park Clubhouse, 31st & Santa Fe

Chairman: Marty Graeber. Hosted by the
Silverado Folk Dancers. Dancing 8 to 11 p.m.

FEBRUARY 26, FRIDAY Santa Barbara
McKinley School, 600 Cliff Drive

Chairman: Ernest Shilling. A community Folk
Dance Festival hosted by the combined Santa
Barbara groups.

FEBRUARY 28, SUNDAY Sacramento
Governor's Hall

Sponsored by Sacramento Council of Folk
Dance Clubs. Dancing 1:30 to 5:30 and 7:30
to 10:30 p.m.

Your Host Cities

BAKERSFIELD

By WILMA W. LINSKOTT

Saturday evening, February 27, 1954, will find the Seventh Annual Folk Dance Festival being presented on stage at Harvey Auditorium in Bakersfield. This festival is jointly sponsored by the Circle Eight Folk Dance Club and the City and Kern County Recreation Commissions. Because Bakersfield had no large dance floor with spectator accommodations, the festival was originally planned as a theatrical production, presented on the large and beautifully-equipped stage of our high school auditorium. This auditorium, which seats 2000 people, is just barely adequate to accommodate the large number of people who look forward each year to this free contribution to the cultural life of our city.

The theatrical setting makes possible an effective presentation of the many beautiful exhibitions which it is our privilege to see each year. Our college orchestra, the high school combined glee clubs, and other musical groups add folk music to the program.

This year there will be approximately one and a half hours of exhibitions, including groups from San Francisco, Fresno, Santa Monica, Long Beach and points in between. After the exhibitions our stage is enlarged by two smaller stages until it accommodates about 250 dancers who will then enjoy favorite Federation dances until 11 p.m. At that time, the dancers will adjourn to a nearby hall to be refreshed by a bountiful supper and then continue dancing an all-request program as long as their feet will allow!

This year, for the first time, our Festival has been designated a Federation Festival, and we hope many Federation dancers will join us. All folk dancers, regardless of whether or not they are in the exhibitions are welcome to join in the dances on stage and attend the party afterwards.

Circle Eight invites you to Bakersfield on Saturday, February 27.

OAKLAND

By JAMES DE PAOLI, President
Oakland Folk Dance Council

Across the bay from the peninsular city of San Francisco and connected by the eight-and-a-fourth mile San Francisco-Oakland Bay Bridge is thriving Oakland, third largest city in California and site of the 1954 February Valentine's Day Folk Dance Regional Festival.

Extending along a forty-three mile stretch of water, in an alluvial strip varying from three miles in width to nine at the southern end, are located the cities of the greater metropolitan Oakland area.

As hub of the 840-square-mile metropolitan Oakland area, the City of Oakland is the point of convergence of highway routes and airways which blanket the state to the north, east, south and, additionally, is the hub of water and air routes linking the Pacific Ocean area trading centers with the mainland of the United States.

The Oakland Folk Dance Council, organized in 1948, has been fortunate in attracting leadership of outstanding ability. To those many who have given unselfishly and wisely of their time and talents we are most grateful. The continued success of this council attests the wisdom of our founders in building solid our foundation.

We point with pride to our excellent relations with our city officials. Our own lovable Mayor Clifford E. Rishell has grown dear to the hearts of our people. Our City Manager Jack Hassler has repeatedly demonstrated his friendship for us. The various members of our city council have proven over and over again their friendship for this council. We are fortunate to have officials in our City so progressive and broadminded.

Through the years the Oakland Recreation Department, represented by Miss Carol Pulcifer, general supervisor, has

(Continued on Page Twelve)

APRIL 3rd, 4th, SATURDAY AND SUNDAY

Peach Blossom festival. Institute: Saturday afternoon, April 3rd. International Food Market at both festivals.

Special Events

APRIL 25, SUNDAY

San Francisco
Civic Auditorium

Federation pageant, "Invitation to America," 1:30 to 3:30 p.m. Bill Sorenson, Coordinator.

Teachers' Institutes

MARCH 14, SUNDAY and MAY 16, SUNDAY
Oakland, Oakland High School

Chairman: Marvin Jeru. Dancing 1 to 5:30 p.m.

NOTICE

All information concerning dates and announcements of Festivals, Regional or Federation, must be sent to the Calendar Editors, Lee Kennedy (North) or Betty Hicks (South) in order to appear on these pages.

DEADLINES

for all material first of month
preceding issue

Cover
for
Feb.



Bertie Lieberman in authentic Mexican costume from Toluantepec taken at Casa Adobe in Glendale. Photo by Dan R. Morgan. Art work and layout by our talented art director, Frank Kane.



This Oaxaca dancer pictured is one of the dancers in the famed Danze de las Plumas, or Feather Dance. It is featured at the festival in Teotitlan del Valle near Oaxaca in July. This dance is described in *House in the Sun* by Dane Chandos, this month's book—see *The Bookworm*. (Photo courtesy of Guillermo Jimenez)

The Mexican dances of today are derived from two racial stocks, the aboriginal and the Spanish. The first is veiled in mystery, while the second is penetrated by European and Moorish influences; in both, the manifestations closely related to native traditions are the most interesting.

The aboriginal records do not help to reconstruct the old dances faithfully, since with the exception of an occasional diagram depicting the evolutions of several couples circling about the drummer as he beats the measure and the representations of some musical instruments in stone carvings, nothing in the archaeological treasures that are otherwise so

Folk Dances in México

rich in plastic records is of any value for our purpose.

We are therefore confined to the written records of the monks, the sole historians of a past epoch, and to contemporaneous native dances.

The records show that the dance among the Aztecs and their neighbors was an official institution with a dual religious and military function. The main choreographic expressions of the early Mexican Indian were hieratic, staged in honor of their deities.

In them hierophants, breathing fragrant clouds of burning incense, danced around the huge statues of the gods. Or they performed war dances to the raucous beating of gigantic drums, and used the sound of shell-horns to kindle the fighting spirit in young recruits.

Distributed throughout the year, dances celebrated all the feats recorded in the Ceremonial Calendar (which was known as the *Tonalamatl*, or Paper of the Sun), and were the expression of the peasant's hope when planting seeds, his anguish when the rainy season was delayed, or the general rejoicing in the spring or at harvest time.

Paradoxically enough, the most savage and ferocious celebrations are found side by side in that calendar with the most poetic feats in honor of the flowers, for which the warlike Aztecs showed an overwhelming love and admiration. In fact, flowers, feathers and emerald-green jade were praised by them as the three most precious things in the world and deemed even more valuable than gold. The dances in celebration of the Flower-Goddess (*Xochiquetzal*) and of Five Flowers (*Macuil-xochitl*), the god of music and therefore of the dance, were the most popular and picturesque festivals of the whole year.

Only a faint shadow of the original splendor of those dances has come down to us. But we can gain some idea of their size and character when we consider the buildings which can be seen today in Yucatan, at Mitla or at Teotihuacan, with their spacious courts for the performance of pageants, and their extensive terraces on which the whole population of the vicinity could be assembled. Such open-air auditoriums far surpass our modern stadiums in size and capacity.

In quality as well as in volume, modern native dances are but a poor vestige of their originals.

Nothing autochthonous was encouraged or even tolerated by the conquerors, who destroyed many things regardless of their aesthetic or ethical value. However, they evidently considered the dance in a slightly different light. In it they sensed a vital instrument for esoteric religious expression and attempted to use it as a part of the Catholic ceremonial. Thus native elements were turned to alien interests. And thus, too, native subjects were impregnated with the Spanish spirit. In place of the exploits of the Knights of the Eagle and the Knights of the Tiger there appeared, with rather grotesque results, the heroic feats of Moorish and Spanish paladins who, under

(Continued on Page Twelve)

LOS VOLADORES

THE MEXICAN INDIAN FLYING POLE DANCE

This dance is not presented by the Research Committees although it is authentic. It is a dance which we never expect to see popular with folk dancers even though we feel sure it would create a real sensation in any program of exhibition dances. This dance has a symbolism ages old and is infrequently performed by the Indians both in Mexico and Guatemala.

The performers dance at the top of a tree trunk 70 feet high on a small platform and then "fly" down by means of long unwinding ropes. This is a truly spectacular dance and is usually done by four men with one dressed as a woman representing Man-Woman (*Malinche*), a common figure in folklore and one of many symbols of ancient vegetation and fertility rites. The dance described is done by the Otomi Indians in Pahuatlan, a small village in northwestern Puebla.

In the center of the plaza is set up the pole, almost seventy feet high. The tree to be used for the pole is carefully selected and cut and transported to the plaza, raised and set into the ground. Offerings of candles, chocolate and other things are put into the hole before the pole is raised to nourish the pole and make it strong. The offerings vary according to the village. On top of the main pole is placed another shorter section which is placed much as a thimble is put on a finger. This part revolves around the main pole and holds the tiny platform upon which the dance is performed. The ropes from which the dancers "fly" are wrapped about the two poles. When the dance is about to be performed the dancers climb to the top. One by one they step onto the platform and dance—faster and faster. One man carries and plays a small drum and flute. The tune changes slightly for each dancer and *Malinche*, who seems to be the most important performer, has four different tunes. After her dance, all tie the ends of the ropes around their waists and with a piercing cry launch into space. As the ropes unwind, and the momentum increases they fly further out around the pole; the effect of flying is perfect. All hang head down; only *Malinche* flies with her head up.


The voladores wear bright red costumes and two bandaunas crossed in the back which give a vague resemblance to wings.

The ceremony of the voladores was originally performed by four dancers who were supposed to be intimately connected with the Indian calendar. In the old Spanish chronicles there were mentioned the four voladores dressed to represent birds—probably the four sacred birds guarding the cardinal points of the compass. The dance is believed to represent the Indian "century," or cycle of 52 years, which was divided into four groups of 13 years each. The flyers make thirteen rounds each before reaching the ground; that is, four times 13, or 52, the number of years in the

(Continued on Page Fourteen)

LET'S DANCE

Postcard Forum

with  Dan McDonald

A new version of an old feature. Supplanting "Tell It To Danny." In this column Danny chats with those who send in queries about folk dancing, new dances. Federation activities, etc. Dan McDonald is well versed in these subjects as he has been a teacher, caller and leader in Federation activities for many years. Dan was president of the Folk Dance Federation of California in 1949-50. Send your queries to Dan McDonald, 4356 18th Street, San Francisco 14, Calif., on a two-penny card.

Well, you heard what the man said, but it looks like another month before we'll get enough postcard questions to answer. However, the day is saved by the first card being in the form of a letter, which I won't have to consult anyone about, because it expresses a lot of the things I'd like to answer. The writer signs "Disturbed," and you can well imagine as you read on. So, Read On!

December 17, 1953

Dear Danny:

There must be many persons like myself who feel progressively less and less like spending their few surplus hours learning the plethora of "composed," "arranged" and other NON-folk dances that are smothering us under an ever swelling (ever smelling!) flood. We would much prefer to confine our energies to the beautiful and SATISFYING "folk" dances (of which there are so many, many available) rather than waste time on a lot of chaff, choreographic junk, and other rubbish that will be here today and gone tomorrow.

Will you please discuss this in your column?

But, in particular, I would very much appreciate your giving a GOOD, true, working definition of "folk dances," for the guidance of myself and others.

Answer: The Folk Dance Federation of California has compiled two volumes of "Folk" Dances selected from lists sent in from all areas in answer to a questionnaire. Vol. "A" contains 30 basic folk dances arranged as to degree of difficulty as a guide for teachers to guide the beginner without confusion. More than 2,000 copies have been sold the first year and it is the only way to bring back the fun of good, true folk dancing. If followed, your question and my prayers will be answered.

Vol. "B" of 25 Intermediate Folk Dances was compiled in the same way and bound as tallied. . . "Alexandrovskia" received the highest number so is No. 1 in the book. It contains a few composed numbers, but a deal is a deal and that's what was sent in . . . so, as good folk dancers, let's all abide by this very progressive idea and bring back what my answer is to real good, true folk dancing.

Fifty-five dances are a year's work—to do them right . . . and I am again having fun teaching one dance each session (with reviews as the class progresses). One fourth of my beginner class time is devoted to style, manners and square dance fundamentals.

Most of the old-time teachers have a repertoire of several hundred dances which took years to absorb and they must be danced once in awhile to retain them, but they should not be foisted on the newcomers, who, believe me,

should be handled with loving care for that first year.

The new work should go into the well-organized clubs that are equipped to handle it, where also once in awhile they could have a jam session and do a lot of those cute little made-up dances which have mostly proven to be "Mule Trains" . . . go ahead, have a Ball—get them out of your system, but don't, for Heaven's sake, let them contaminate your program as any resemblance to folk dancing!

I have partly covered an idea suggesting teacher coordination by areas in the January issue this year and hope to propose it to the Federation Council Meeting of Teachers to be held shortly. If area councils were to conduct folk dance classes, select teachers, handle registrations, programs and finances, we could become one of the largest organizations of our kind in the world. Have beginner, intermediate and advanced festivals to keep everyone happy—it would eliminate the confusion. We are "eliminating" dancers at the rate we have been going.

The foregoing I believe to be constructive and may bring a flood of postcards, for while folk dancing is teaching us to act together, it won't change our thinking any more than trying to figure out why some instructors and

MC's race the music beyond comfortable tempo. That is again the human element and my advice here is to ask your teacher to slow it down if possible.

It's a shame "Disturbed" has to wait until February, but I'm glad I had a letter in December and hope this will be the start of a Happy Dancing New Year for all concerned.

"Proof was in the pudding"—Vallejo Folk Dance Festival Sunday, Dec. 13, program contained more than 25 dances from Volumes "A" and "B" . . . members of the North Bay Council, I Salute You! Dinner at the Kray's, who never "Fail To Feed the Folks"! Two real old-timers were guests Ethel Turner and Paul O'Bryne, or I could just say, Ethel and Paul or Paul and Ethel and the oldsters would know.

The Oakland Tribune lists all folk dance club information received in its daily News Calendar . . . other papers, please copy!

Those Scandinavians did it again on Dec. 16—repeated their Santa Lucia Festival at their own club rooms, 362 Capp Street in San Francisco, to a packed house. Rod and Vera Frantzich are doing a great job teaching only traditional dances that you can too do!

Scandinavian folk dancers' Santa Lucia celebration December 17, 1953.





Millbrae Highlanders dancing at Walnut Creek Festival. Photo by Robert Chevalier.

GOLDEN EMPIRE

Over 600 persons attended the first regional Golden Empire Folk Dance Festival in Oroville Sunday, November 8, at Municipal Auditorium. The hall was beautifully decorated with painted fans and a huge fan centered the stage. In the middle of the hall were banners representing the various folk dance clubs belonging to the Council.

Exhibition dances were given by the Twin City Twirlers of Marysville and Yuba City, who danced "The Dance of Travia." Leonard Parsons, instructor. Olivehurst Tangoettes did "Russian Dance," Maida Perron, instructor. The Hammonton Folk Dancers with "The Isle of Capri," Ethel Greenwood, instructor. The Old Time Dance Club of Oroville with "The Barcarole Star Tri Drill," Frank Clark, instructor. Jacinto Clover Reelers, "The Portuguese Chamarita," Dave Lewis, instructor.

Leonard Murphy, president of the Folk Dance Federation of California, North, with his wife, Billie, was the guest of honor. He later addressed the group on the purposes of the Federation.

The Council held a meeting preceding the dancing. The dancing was from 1:30 to 5:30 with an intermission for a potluck dinner. Dancing resumed at 7:30 until ?

NELLIE LEWIS, Publicity

SWAP SHOP HELD IN CHICO

The Golden Empire Folk Dance Council sponsored another Swap Shop in Chico December 6 at the Chico Recreation Hall. They are held every other month and the purpose is to try to have all the clubs in the council area dancing and teaching the same dances.

At each session of the Swap Shop there is a different teacher who chooses the dance to be taught. In this manner we can pick up ideas in teaching techniques from each other. A Council meeting is held preceding each Swap Shop. At the December meeting, an election of officers was held and the new officers of the Golden Empire Folk Dance Council are: President, Frank Clark of Oroville; vice-president, Dave Lewis, Willows; secretary, Bernice Clark, Oroville; treasurer, Ray Koehl, Chico. NELLIE LEWIS, Publicity

SACRAMENTO

Sacramento Capitol Callers Council held a party at the American Legion School on December 11. Outgoing officer, Chairman Bob Schweers, conducted election of officers. New

Your Council and Mine

officers are Bob Morley, chairman; Nate McCorkle, secretary-treasurer.

Whirl-a-Jigs held their Christmas party Dec. 12 at the Donner School. Guest clubs invited were Gay Greenbackers and Let's Dance.

Their annual New Year's party was held Jan. 22 at the Clunie Club House. A potluck supper was held at 6:30 with folk and ballroom dancing at 8 o'clock.

Rocklin Dudes and Dollics held a square party at Finn Hall in Rocklin on Jan. 2. Callers were Bill Barr of Sacramento Circle Eighters; George Seavers of Folsom Sierra Hoedowners; Ed Watts of Lincoln Circle Four.

Loomis Levis and Laces held their Christmas party on Dec. 12 in the Loomis Grammar School Auditorium. Individual programs hung on a Christmas tree decorated by Ann Rodriguez and Tony Montero in charge of the program. Guest callers were Fred Gordon, Bob Schweers, Lee Robinson and Ben Hood. Guests present were from Applegate Apple Jacks and Jills, Rocklin Dudes and Dollics, Roseville Centennial Swingers.

Sacramento Wagon Reelers held their December business meeting at the Theodore Judah School at 3919 McKinley Blvd. It is the new location for their classes each Thursday and for their parties which have been changed to the fourth Saturday of the month.

Grass Valley Goldancers held their annual March of Dimes Benefit Festival on Jan. 24 at the Veterans Memorial Auditorium in Grass Valley.

The Apple Jacks and Jills of Applegate held their party the fifth Saturday in January at the Applegate Club House.

The Sierra Hoedowners held their Christmas square party on the fourth Saturday in December, at the Missouri Flat School. The Roseville Centennial Swingers were guests.

Sacramento Merry Mixers did not have their January party on the first Saturday, because it fell so near the holidays.

FRESNOTES

The Yuletide season in Fresno was well observed, typifying some of the customs of the countries whose folk dances we love to do. The season was ushered in by a highly successful potluck dinner given at the Council Workshop. The theme was Mexican and was carried out in the decorations, menu, folk dance program, and the reading of the charming custom of the posadas by Lawrence Kennedy. Of course, carols were sung with Jim Cavanaugh as the able pianist. Perhaps not the best, but we venture to say the noisiest, of our Christmas gatherings was the Frolickers' bang-up (and we mean the bang) party on December 21. The hubbub made it hardly possible to hear the music and somehow the spirit of everyone there, the coziness and friendliness, made us think of the New England evenings that Ralph Paige made so vivid at COP last summer.

The Frolickers ended the year with an election of officers as follows: President, Al Bump; vice-president, Roger Mueller; secretary, Charlotte Adams; treasurer, Frank Mill-

sap. Council representative will be Avedis Antranikian.

Holidays for the Fresno dancers meant posadas, American version, with open house parties, singing, and, of course, folk dancing. On New Year's Eve several clubs staged parties, and if the one I attended at the Square Rounders is any indication, no one welcomes in the New Year with quite the vim of the folk dance crowd.

The season was officially closed with the annual council dinner at which installation of new officers was held. These dinners have become a tradition and are attended by many of the folk dancers, as well as all the members and their spouses. They are still another link uniting us all. The past presidents of the council were presented with attractive gold pins as a token of appreciation. New officers are: President, Rafael Spring; vice-president, Lennie Parker; secretary, Mary Paolini; treasurer, Lester Fiuren.

A new year inevitably causes introspection into just what was accomplished the previous twelve months and our goals for the future. We feel that the Fresno Council's most significant achievements of 1953 were: 1. Development of a sound teaching program of classes for beginners and intermediates, with a regular curriculum. 2. Following up this program by regular monthly parties for the members of these classes, as well as other beginners in the community. 3. A strengthening of the bond between the council and the workshop, our advanced folk dance class, by Wat McGugin's able chairmanship of both. 4. Sponsoring a State Festival which we feel was second to none in spirit, decorations, exhibitions, international foods and program (made possible, incidentally, by all of you who came). 5. And last, but not least, by engendering a still closer feeling of solidarity between our clubs and among our dancers.

And goals for the future? It's not too late to make resolutions. We feel that ours should be the resolutions of all council and clubs. We resolve to do everything we can to promote folk dancing everywhere. We resolve to be particularly encouraging to beginners by dancing with them, and going out of our way to welcome them at our gatherings, making them feel a definite part of the group. We resolve to do even the simplest folk dances with the spirit and care and enjoyment that an expression of a people's culture deserves. In sort, we resolve to be real folk dancers.

FOLK DANCE PAGEANT

Folk dancers all over the state are already making initial plans for the first official Folk Dance Pageant. This is a joint venture of the Folk Dance Federation of California and the San Francisco Folk Dance Council.

The pageant will be presented from 1:30 to 3:30 p.m. on Sunday, April 25, 1954, in the San Francisco Civic Auditorium. This activity is being designed for your entertainment and will feature exhibitions, costumes and music representing far-away corners of the globe.

This portion of the program will be followed by general dancing till approximately 10:30 p.m.—with time out for dinner.

If your neighbor hasn't heard of this gala spectacle to be presented for folk dancers and their friends, please tell him so he too can set aside the date . . .

Sunday, April 25, 1954
San Francisco Civic Auditorium.

Festivals in Mexico

If any of us were lucky enough to be able to travel in Mexico this month here are some fiestas we would surely want to see:

FEBRUARY 1-2. San Juan Teotihuacán, Estado de Mexico. A festival in honor of Nuestra Señora de la Candelaria combines religious ceremonies with native dances. The town is near the ancient Toltec-type ruins of Teotihuacán. The pyramids of the Sun and the Moon, the Temple of the Plumed Serpent, and the Fortress seem especially imposing at this season, when the sunlight is bright and intense, and the surrounding mountains stand out clearly. The native dances and bazaars of today make one reflect on what pagan festivals must have taken place seven centuries ago at this great religious center.

FEBRUARY 1-2. Tlacotalpan, Veracruz. These are the two most important days of a week-long Candlemas festival, which includes, besides the religious ceremonies, a procession of grotesque figures, a rodeo in which the charros show off their horsemanship, and native dances, especially the huapangos typical of the region.

FEBRUARY 2. San Juan de los Lagos, Jalisco. Although this fiesta is in honor of the miraculous Virgin of San Juan de los Lagos, the half-million or more pilgrims who come to pray to her do not confine themselves to religious ceremonies. There is a big fair lasting two weeks, one of the oldest and largest in Mexico, where all manner of merchandise is sold; and there are native dances, among which the Moors and Christians is usually given. This is one of the most popular dances of Mexico, involving as it does drama, pageantry, and mock battles. The early missionaries taught the dance to the Indians as a part of their program of conversion.

FEBRUARY 1-8. Tzintzuntzan, Michoacán. This ancient town on the shores of Lake Patzcuaro has a festival during the first week of February, with a fair, an Indian regatta on the lake, and native dances. This is a good place to see the Dance of the Viejitos, native to the State of Michoacán. This "Dance of the Little Old Men" is pure comedy, and never fails to delight those who watch it. The dancers, who are really very agile young men, wear masks representing faces of shrivelled old grandfathers, they bend over double, as if with age, and, leaning heavily on crooked canes, they execute the nimble steps with amusing pantomime. Tzintzuntzan, "Place of the Humming Birds," was in pre-Spanish days the capital city of the Tarascan Indian Kingdom. Now it is a quiet shady village, a beautiful setting for a fiesta.

(Note: Several years ago the Folk Arts dance group of San Francisco under the direction of Graec Perryman performed this dance, Los Viejitos, as an exhibition. If you were fortunate enough to see it you will remember it as a delightful exhibition.)

February is the traditional month for planting. It is believed that any seeds planted on Candlemas Day, February 2, will flourish into fine plants. Candlemas is the occasion for fiestas in several towns—as described above.



House in the Sun by Dane Chandos. Published by G. P. Putnam's Sons; copyright 1949.

House in the Sun is a sequel to the book we reviewed in January, *Village in the Sun*. If you enjoyed reading that you will be happy to know you can follow the lives of the same people in this sequel. This book was written four years later and tells of the author's experiences as an innkeeper. With no natural inclination or particular aptitude as an innkeeper, he must supplement his income from writing, and at the suggestion of friends turns his home into a posada. Much to the delight of his mozo, Cayetano, his cook, Candelaria, and, as he gets used to the idea of so many guests about his home, to the author.

This book tells of the people who come to stay a day, a week, or several months. You will meet the 85-year-old Senor Engineer Humpel whose courtly, and sometimes quaint, ways will charm and delight you. He also supplies the surprise ending to the story. There is the doctor and his wife and five children and two aged aunts, one of whom lives on sardines and tea. There is the couple who travel periodically in Mexico and are the typical American tourists and are experts on the life and customs of Mexico, having traveled through the country for several weeks.

Over this short period of time, Ajijie has changed. Much of the land along the lake has been bought up by city people for summer houses and the colonies of artists have come to paint. In spite of the influx of newcomers, life goes on much the same. The people in the village prospered from the increase in trade and their "prosperity was reflected in plastered, whitewashed houses, shoes, sweaters, and a distressing tendency among the boys of the village to give up their becoming wide sombreros in favor of silly little straw billycocks. . . . But from where I sat, up in the hills, nothing seemed to have changed."

In this story there is a lovely chapter about the pilgrimage of Our Lady of Zapopan. You will find here the history of this image brought to Jalisco by the first settlers from Spain along with a vivid description of the celebration. "The Lady herself starts before dawn from the Church of San Felipe, riding in a carriage whose roof is surmounted by a huge crown of fresh flowers." The author and his friends are on a rooftop watching the ever-changing scene before them and awaiting the return of Our Lady to the church at Zapopan. "Fresh groups of dancers continually passed. Our host told us there were about sixty groups in all. Now, in daylight, it could be seen that for the most part the costumes followed the traditional patterns of Indian and conquistador, in endless permutations."

There is another chapter devoted to the description of the author's trip inland to find and see the Plume Dance. Because of your interest in folk dance, you will enjoy this. Just a few words to whet your appetite: "There were about forty dancers, divided into two groups, Indians and Spaniards, for the plume dance tells the story of the Conquest. The Indians wear trousers banded with ribbons, and tunics with short ribbon-banded sleeves, in reds, yellows, and purples, and belts set with brilliants. To shoulder, elbow, or knee are pinned gay silk handkerchiefs. And above all this glitter and flutter rises the headdress, a plain round cap worn over a knotted kerchief, mounted in front with a huge half circle of feathers, eighteen or more inches high. The bands of color follow the curve—scarlet, magenta, canary, white—hardly ever any blue or green—and among the feathers, round the cap, are set scraps of mirror glass." The Spaniards wear . . . but you will have to read the rest for yourselves.

There is the trip to Uruapan to buy some lacquer trays for the inn and then on to see Paricutin, the volcano. All through the story we get to know the Indian through the author's discerning eyes. Their natural instinct for making beauty of the simplest things, their dignity and forthright, if somewhat fatalistic, to our notions, approach to life continue to make this book absorbing reading. Toward the end of this book the author is considering leaving Mexico to travel in Europe and do more writing. Cayetano suggests they close the inn so it will be nice again like it used to be.

"The posada makes money, Cayetano, and without that how would you be paid?"

"The centavos don't call my attention—except sometimes. I am content to work just for my tortillas, and maybe a new shirt or a sombrero now and then."

"Such a simple solution, and so suited to the simple Indian way of life! How complex an affair we have made of our own existence, I thought, when each extra comfort becomes an extra care, and when so plain and fundamental a point of view as Cayetano's can provoke no further reaction than a smile of tolerance or derision. Yet how restful are the Indians in their simplicity, in an existence that knows nothing of the boredom of plenty, the confusion of variety, or the dreariness of persistent wit."

If you have had the good fortune to travel about in Mexico, this book will help you to understand what you have seen, and if you dream of visiting there "someday" you will surely find enjoyment in reading *House in the Sun* by Dane Chandos.



BY PEG ALLMOND

SQUARE DANCE CONVENTION

For the purpose of consolidating all California Square Dancers in an effort to secure the National Square Dance Convention for California in 1955, the All-California Square Dance Convention Committee has been formed in Fresno and they will sponsor a three-day convention, February 19-21, in Fresno. There will be dances Friday, Saturday and Sunday nights, workshops Saturday and Sunday, caller swapshops Saturday and Sunday, and bid committee meeting Sunday morning to form the bid to be presented at this year's national convention which will be held in Dallas, Texas, in April. Sounds like a good idea. Watch for further details on your club's bulletin board, and plan to attend Fresno's convention. For further information write to Fresno Convention Bureau, Memorial Auditorium, Fresno, California.

* * *

STOCKTON, California—Calico Cutters of Stockton are programming a square dance clinic the second and fourth Saturdays of each month. Jack McKay is the teacher-caller and the Stockton Armory is the place of action which started January 9. Nearly 200 avid dancers have enrolled for the five months of dancing.

* * *

HOLIDAY MAIL was a joy this year. Cards from dancers in Germany, England, Afghanistan, Honolulu, Japan, Alaska, Ireland, Canada, Australia and cities all over the United States bulged my mailbox for days—and the little happy personal notes about the dancing in various parts of the world were certainly appreciated. And I noticed a new trend—smaller, more personal type cards. And another item (which might serve you well, coming to you this much in advance)—several people whom I met at various camps and festivals enclosed snapshots which were taken at the activity. One taken at Austin Bluff, Colo., was of a group who were on picnic from Pappy Shaw's Institute and in the center Johnny LeClaire (the famous Indian caller) was talking to me while Dan Allen was shown taking a picture of someone else. Now, that one snap would do to include in a Christmas card to at least three people and it was a nice personal card—delighted me as I am a great admirer of Johnny LeClaire's calling. That type of thoughtful "snapping" could well take care of many people on your Christmas list, and the folks who received them would be assured of a moment of warm memory. Why don't you try it?

* * *

ALAMEDA, California—Beginning square dancers were delighted with the party held in Alameda December 30. It was sponsored by Bill Castner's beginning dancers class (sponsored by the Circle 8's) and it was understood that it would be on a "walk-through" level. All beginning square dancers in the Bay Area were invited and 19 squares enjoyed their first experience of dancing with folks outside of their own classroom. Calling

was done by Bill Castner and Peg Allmond. Round dances were simple, with walk-through preceding each dance. Among the clubs and classes who were represented were the Square Knots, the Square Devils, the Single Swingers, club and class, Grasshoppers, Harmony Hoedowners, Circle 8's and several others. A helpful attraction M.C.'d by Gretchen Castner was a fashion show staged by the Promenade Shop of San Leandro. Your reporter is of the opinion that dancers have more fun while in the beginning stages than at any other time of their dancing experience. Every dance is an accomplishment and beginners are a joy to work with. More dances for beginners, announced as such, would serve to encourage dancers to stay with folk and square dancing. Many a beginner is discouraged and quits because he or she gets into an "advanced" dance circumstance—and can't cope with it. Dancing with people of his own level of dancing encourages him to learn more about it and stick with it.

* * *

SAN BERNARDINO, California—The Golden Squares, whose leader is Cal Golden, the Kid from Arkansas, staged a 25-hour long square dance in San Bernardino to dance out the old and dance in the new year. Three square dance bands provided the music and a good time was had by all.

Other New Year's parties were staged all over the state. Those in the Bay Area included the Karlstad Ball at the College of the Marin in Kentfield, the Fun Club Party at Precita Valley Community Center, the party sponsored by the Grace Perryman-Virgil Morton classes who dance at Collingwood Hall. Party was held in Collingwood Hall, with midnight supper and prizes for fancy costumes, best cake walk, etc. The GateSwingers at the Y.M.C.A. held their 14th New Year's Ball, with midnight supper, an hour of games and an hour of folk singing. This party is always a gay one, with many "old timers" coming back for reunion. Their repertoire of folk songs dates back to the old days when the group sang their way by bus to many a USO dance under the guiding hand of Ken Wade.

* * *

American Squares Magazine has an item of interest to the friends of Mat and Fran Larkin, formerly of San Francisco. They are now living in New York City and, to quote: "Mat and Fran teach every Thursday night at the Labor Temple. Their program, known as 'Round the World Festivals,' includes a nationality meal and a talk and film concerning the nationality group being studied each night."

They'll do it every dance

BY Phil Eng



HER FIRST COSTUME
..... HEAVEN HELPS
HER TO GET STARTED



ONCE SHE GETS
GOING
WHO'S GOING TO
STOP HER ?

HEADINGS BY FRANK KANE

Bookworm, Promenade, Post Card Forum, Food of All Nations headings drawn by Art Director Frank Kane.



By JUNE LOESCH

Recent dance activities have kept everybody hopping up this way, and included, of course, was our trek to the Kolo Festival in San Francisco. The Seattle dance clubs were represented by no less than nine people. We all had a wonderful time, thanks to the hospitality of the many leaders and dancers in the Bay area.

* * *

Another event which brought the dancers out in droves was the University of Washington Foreign Student Show. At the 19th annual banquet and show presented under the title "Let's Form a Rainbow 'Round the World," dances and songs of the following nations were on the program: Germany, France, Arabia, Norway, South America, Korea, Latvia, Afghanistan, India, Switzerland, Philippine Islands, Italy, Nigeria, Japan, Israel and U.S.A.

* * *

The Folklanders' "Mexican Fiesta" brought a large turnout as did the Croatian Cultural Club's "Anniversary Party." Exhibitions included Plamen Kolo, Bachko Kolo and Erdeljanka with music provided by one of the local tamburitza orchestras.

* * *

During the holidays, several of Seattle's museums held "Christmas Around the World" programs which included carols and dances as well as a display of trees and dolls representing many nations.

* * *

Outstanding among the many holiday programs presented by the local ethnic groups was that of the Polish Club, which included several dances in its "Mountain Scene."

* * *

A full program of dance concerts was also presented including Sujata and Asoka, exponents of the Hindu dance; Madame Fuku Nakatani's evening of Japanese dancing; the Margaret Palmer Fisk Rhythmic Choir from Tacoma; and Sita Poovaiah, classical Indian dancer. Still in store for Seattlites are Jose Limon; Jose Greco and Spanish Company; Basque Theatre Dancers; Agnes deMill Dancers; and Jean-Leon Destine Caribbean group.

* * *

The last of our local dancers who attended the World Dance Festival in Europe this summer has finally returned home, and everyone is ogling over pictures, records and other things that they were able to bring back with them.

* * *

Present efforts are all being extended to make our forthcoming annual Far East Trade Fair to be held February 11 through 24 the biggest success yet.

News from the South

By PAUL PRITCHARD

1603 Penmar Ave., Apt. 2 Venice, Calif.



LONG BEACH IN '54

Set sail for 'Long Beach! Come to the shore in '54! We're going to Long Beach!

These are some of the phrases that will ring in all folk dancers' ears until the statewide festival, come Memorial Day weekend 1954.

And in keeping with lavish southern California advertising of the biggest and best and most, this four-day festival, May 28-31, will be the biggest, the best and the most. Begins on a Friday night, follows with three full-packed days of dancing, sightseeing (including a big harbor boat trip), institutes, and fun. Dancing on two excellent floors for the biggest events. Lots of room with comfortable seats for spectators. Exhibition groups from all over the state to entertain. Invitations sent to dancers throughout the nation. The Southern California Chamber of Commerce promises the finest cool and enjoyable oceanside weather!

So, better get the pennies going into the piggy bank to stay till May, when you'll take them out to get to the Long Beach Civic Auditorium for the time of your life!

HELEN M. KENNEDY

* * *

"The Magic Nutcracker" as presented by the Glendale Folk Dancers under the direction of Marjory Lewis was perhaps one of the finest productions by that group to date. They are noted for their elaborate party projects, and this one, based on the well known tale and done to Tchaikowski's music, represented hours of hard work, and all the usual characters were on hand costumed and dancing to the score, as written, the Arabian Dance, Chinese, the Trepak, Waltz of the Flowers and others. Publicity both before and after was excellent in the local press, and thanks and congratulations should hereby be tendered all club members who made this an outstanding event, and a warm wish that as they go into their eighth year of operation, success will continue to ride with them.

* * *

Am happy to report that the Normandie Folk Dancers reopened at Bancroft Jr. High School in Hollywood January 8 with a party and plan to continue the fine teaching and programs as in the past. This brings a club back to the general area where a few years ago we had several. We know there'll be many new recruits thereabouts.

* * *

The Berendo Folk Dancers give forth with their latest issue of the *Berendo Babble*, which includes a report on their recent costume party (sounds quite colorful!) and a list of their new officers, Tom Tombak, president, and the rest of the slate, which includes Byron Case, Joe Dobin, Ann Patterson, Joe Stahley,

Arden Philipps, Betty Liebo and Liane Jurdan.

* * *

The Silverado Folk Dancers, one of the clubs most active in public relations, again appeared over TV with a program of their dances. This time it was the dedicatory program of the nation's first UHF Educational station, KTHE-TV in Los Angeles, and program entitled "Looking at Long Beach." The cameras would first flash to Harvard Hicks, scated a la newspaper commentator, who would introduce the dance and dancers, grouped informally around the studio. The program was very well received. Too bad more of us don't have the UHF band on our sets. Oh yes, Harvard remembered to get in plugs for *Let's Dance* and for the Statewide Festival in May, but natch.

* * *

Several of the girls from the Gandy's Kolo Department decided that there was no better way to start the year off with a bang than to go round in circles, so New Year's Night the hall was the scene of one of the most active sessions in a long time. The joint was packed and, despite the night before being what it was, was still hopping well after midnight—a real grand Kolo party. The Gandy's have just elected their officers for 1954, with Bill Garber as president. The rest of the staff includes Bob Mantle, Ruby Pritchard, Jerry Adam, Valerie Staigh, Fred Nice and Irving Wieselmann.

* * *

Saving the dessert for the last, we now get to report on the Santa Monica Folk Dancers' festival. In years past, this annual Christmas event has been acclaimed by many as the "year's best" and 1953 was no exception. It started out with a council meeting at which refreshments, coffee, sandwiches and cake were served, and continued through a fine and well-balanced program of 50 dances. Our favorite callers, Carolyn Mitchell and Harvard Hicks, called the squares, and many fine exhibitions were seen, including the premieres of Zandunga Tehuana and a Jalisco Machete dance by Los Danzantes, a potpourri of Yeminite dances brought back from abroad by Millie Libaw and directed by Albert Pill, very beautiful, and the exciting Ynla of the Gandy Dancers which nearly brought down the house. In addition, Bakersfield's Circle 8 Club presented their Hungarian "Torbozo," the newly-formed ethnic Polonia Club gave a series of Polish dances, Joy Cramlet brought her oft-times TV'd "Tiny Tots" back for some fancy squar-ing, and the "Terpsichoreans" again took the bull by the horns and put on their controversial "Night in Montmartre" which, despite the argument as to its classification as true folk dancing, was hugely acclaimed by the audience assembled.

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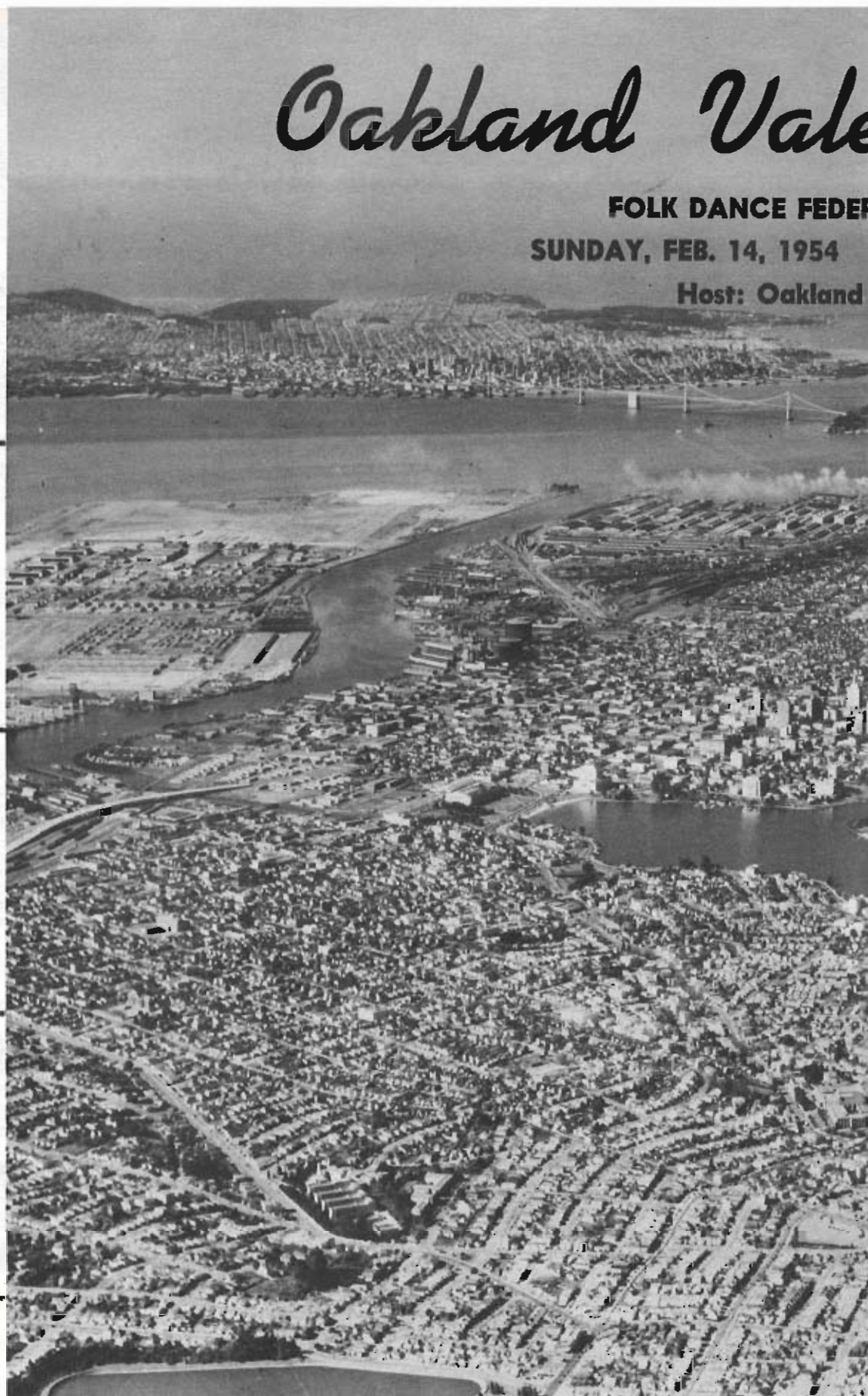
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Oakland Vale

FOLK DANCE FEDERATION

SUNDAY, FEB. 14, 1954

Host: Oakland



AFTERNOON PROGRAM

1:30 to 5:30 p.m.

1. Laces and Graces
2. California Schottische
3. Meitschi Putz Di
4. Scandinavian Polka
5. Glowworm
6. Square Tango
7. Zillerfaler Laendler
8. To Tur (Prog)

9. Oklahoma Mixer (Prog)
10. Neapolitan Tarantella
11. Road to the Isles
12. Blue Pacific Waltz
13. La Mesticita
14. Silencio Tango

15. Hambo
16. Boston Two Step
17. Russian Peasant Dance
18. Amanor Waltz
19. Lola Tango
20. Kohanotchka (Prog)
21. Corrido

22. Tarantella Monteverdi
23. Maxixe
24. Polka Mazurka
25. Missouri Waltz
26. Cumberland Square
27. Marklander
28. La Chulita
29. Ladies' Whim
30. Black Hawk Waltz

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OAKLAND

Let's Dance Magazine thanks the Oakland Folk Dance Council and clubs for their efforts in securing the advertising for this issue.

ROBERT H. CHEVALIER, Editor

EVENING PROGRAM

7:30 10:30 p.m.

1. At the Inn
2. Korobushka (Prog)
3. St. Bernard Waltz
4. Cotton Eyed Joe
5. Ranchera
6. Boston Two Step
7. Dutch Foursome
8. Square Tango

9. Espan
 10. Polyanka
 11. Fado Blanquita
 12. Hambo
 13. Cattle Call Waltz (Prog)
 14. Tuljak
- American Squares
EXHIBITIONS

15. Lola Tango
 16. Vienna Two Step (Prog)
 17. Senftenberger
 18. Alexandrovka
 19. Mexican Schottis
 20. Eide Ratas (Prog)
 21. Missouri Waltz
- American Squares

22. Royal Empress Tango
23. Der Wolgaster
24. Italian Quadrille
25. Fascination Tango
26. Spinning Waltz (Prog.)
27. Tsiganochka
28. Zillertaler Laendler
29. Tango Porque
30. Beautiful Ohio Waltz

Oakland

(Continued from Page Three)

been a pillar of support. Their efforts on our behalf are many. A service of vital importance is their securing permits for use of school facilities by our member clubs. They sponsor five weekly classes in international dancing and two in American Squares. The classes are led by the following instructors: Betty and Hal Pearson, Helen and Larry Getchell, Millie and Vern von Konsky and Billie and Len Murphy. Through these classes scores of dancers are trained to enjoy our recreational activity.

We are proud of our Federation President, Leonard Murphy, now serving a second term. His record of achievement is magnificent. His administration has restored order, prestige, confidence and dignity in the Federation. For years to come the record of his administration will serve as a shining example for those who labor unselfishly for the best interest of folk dancing. We must congratulate William (Bill) Sorensen for his outstanding efforts. The Federation is indeed fortunate to have, within its ranks, a man of his character and ability.

It has been my pleasure to serve as president of this Council for two years. I most sincerely thank the many people who have worked so diligently. My thanks to Vice-President Ray Deveraux, co-chairman of this festival, and to all committee people for your generous efforts. We are honored again in 1954, and for the sixth consecutive year, to be host to the Folk Dance Federation of California, Inc.

The festival will be held in the spacious auditorium on the shores of Oakland's beautiful Lake Merritt. The dancing floor is one of the largest in the state and will accommodate any number of dancers that will attend this beautiful festival.

By all means, arrange the date, February 14, 1954, for a trip to Oakland to dance in the city with your friends and visit our spots of interest.

Mexican Folk Dances

(Continued from Page Four)

the patronage of the Saints, helped to vanquish the foes of the orthodox faith.

As a result the costumes of the dancers were altered, thereby greatly destroying the visual charm of the dances. What that charm was can now be seen in the work of many of the younger Mexican artists who have attempted to restore the early dances to their original splendor and put them to a new use in the theatre.

With the change of such material features, other alterations have followed, modifying such fragile and evanescent characteristics of these dances as their measure, rhythm and mimetic gestures. These, in fact, have almost disappeared and are now preserved because of the faithful interest of a few Mexicans in their country's past and an atavistic force in the performers. Some of the features of present Indian choreographic performances clearly show their origins, as, for example, the dance named Moors and Christians, Matahines (Merry Andrews), Los Chinclos, Los Sonajeros (the Rattles), El Gavilan (the Hawk), Los Antiguos (the Old Men), Huehuenches and Tastoanes. Of these, the last two are the most elaborate and interesting; it is of interest to note that they are somewhat similar to the Japanese NO Dances. Huehuenches and Tastoanes are the generic names for the actors who appear in the performances. Tastoanes which, as a dance, is of greater importance than Huehuenches, is an allegorical play having for its dramatic personae the Apostle Saint James, the Spanish conquerors and the primitive Lords of Mexico. It tells a

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disjointed story which is, at times, almost incoherent because of the spontaneous additions made by successive interpreters at various times in its long history. It is danced with pantomimic gestures, stylized in a violent and exalted manner, and keyed to a uniform dancing rhythm followed by a general movement of the dancers in choral masses. In their first episode, the Spaniards are the victors, but in the second and final the Indians not only rally and rout the Iberians, but under the furious spell of an inexorable Nemesis behead the Apostle himself.

The dance of Los Viejos (the Little Old Men) is touching and melancholy. It is performed by a chorus of old men clad in white, who have rosy complexions, silvery wigs and whiskers. Shaking with age and stuttering an almost forgotten song, they walk, beating time with their staffs and with the stumbling of the tired feet. When seen on the white sandy shore of Lake Patzcuaro under canopies of blossoming trees, the spectacle is a poem in itself.

In vivid contrast with this dance, which is so well attuned to the serene spirit of the simple fishermen who execute it, are the pugnacious dances of the indomitable Yaqui tribe, which is always on the warpath. The Pascola and the Venado (Deer), their most remarkable dances, have to do with battle and the chase. Both of them are accompanied by the primitive music of a high-pitched flute and the beating of a diminutive drum, and send terror into the souls of their enemies. In the hunting dance, one of the performers is wrapped in skins. With his head covered by antlers, he crouches or jumps, imitating the deer. The other performers dance around, suggesting various episodes in the hunt and tracing its action from the ambush to the final kill. The beat of the drum leads the general movement and a song as savage as a yell marks the clash of the hunters, while the actual steps of the dance are accompanied by the sound of rattles tied around the dancers' knees and ankles. This dance has a really savage grandeur. Strong, picturesque, and spectacular, it is one of the best preserved of native Mexican dances.

In our view, these are some of the dances that really deserve to be called Mexican and that have survived the current jazz age. Others, like the popular Jarabe and its variations, come from Spain, having of course Moorish and even gypsy infiltrations in their various moods. The Jarabe is danced by a single couple. The woman, called the China Poblana, wears an embroidered blouse, a spangled red skirt, green silk pumps and a scarf, or rebozo, wrapped around her shoulders and waist. Her partner is the Charro. He is dressed in a leather jacket and trousers, both of which are embroidered with gold or silver, and wears a broad sombrero resplendent as a jewel. Their dance consists of the following figures: The man dances around the girl, simulating courtship, while his steps—a kind of e-log—mark the time by their beat on the floor. The girl plays the coquette, first rebuking his advances, then encouraging, and finally accepting them.

When this climax is reached, the man throws his hat at the feet of the girl. She welcomes this challenge by stepping onto the brim of his sombrero and dancing the final steps around its broad edge.

At this point, the tempo of the music is quickened into a full and rapid allegro to emphasize the joy of the lovers. Usually, if the audience is pleased with the performance, it joins the dancers in the final allegro with an outburst of song, applause and yells.

(From *Mexican Art and Life*, reprinted from a Pan American Union publication.)

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Los Voladores

(Continued from Page Four)

cycle.

Now the symbolism has been almost forgotten and often the dance is done with six instead of the original four performers.

For a more detailed description and some excellent photographs of this and other Indian dances try to get hold of a copy of the *National Geographic Magazine* for March 1937.

LA VIBORA

This description of a Mexican children's singing game will probably recall to you the game of your childhood called London Bridge. The further we read in folklore the more common customs and ideas we find—although in endless variations. This seems to be especially true in children's games.

The two tallest children take hands and hold their arms high to make an arch, remaining thus throughout the game. They agree in secret to name themselves: Day and Night, Red and Blue, Sun and Moon, or, as in this version, "Melon" (Muskmelon) and "Sandia" (Watermelon). Forming a single file according to height, the rest of the children hold each other by the waist to make "La Vibora" (the serpent). All sing as they go toward the arch, led by the tallest.

As the last one—the smallest—reaches the arch, Melon and Sandia lower their arms to catch him in theirs. He or she is asked:

"Con quien quieres ir (With whom do you wish to go?) con Melon o con Sandia?" (with Muskmelon or Watermelon?).

If he answers "Melon," he is released and stands behind Melon, if "Sandia," behind Sandia. The song is then begun again and the line passes under the arch as before, the one who is caught joining Melon or Sandia until all have chosen.

Source: Luis Islas Barcia. Children's Games (in *Mexican Folk-Ways*, Vol. VII, No. 2, 1932).

Correction

It was on the 15th of September in 1810 that Father Miguel Hidalgo y Costilla gave the original "grito," or freedom cry. Standing on a balcony of the city hall in the town of Dolores, Guanajuato, he called upon the townsfolk to rise up against the Spanish government. His stirring words set off the revolution which ended with Mexican independence. Today the celebration is touched off with a reenactment of the "grito" in every city and town at 11 p.m. of the 15th. In Mexico City it is the President himself who, from the balcony of the National Palace, calls out the thrilling words, "Long Live Our Lady of Guadalupe! Long live Mexico, and death to bad government!" The crowds below in the Zocalo echo the cry as the bells toll and fireworks are set off. Elsewhere the state governors and municipal prefects shout the "grito." The annual Independence Day military parade takes place about noon of the 16th in Mexico City. The sidewalks are crowded with spectators as columns of soldiers and military equipment file through the streets.

The celebration and parade on November 20 mentioned in "Pa Goes to Mexico" is the anniversary of the Revolution of 1910. Led by Francisco Madero, it ended the 30-year dictatorship of Porfirio Diaz and proclaimed the doctrine that Mexico should belong to the Mexican people, and not to a few wealthy landholders nor to foreign investors. In Mexico City there are parades and usually a pageant of the history of Mexico in the National Stadium.

(From *Holidays and Festivals in Mexico* published by the Pan American Union.)



BY WILMA YOUNG

925 Bridgeway, Sausalito, California

Come all fellow folk dancers

And listen while I ask

That you send your recipes

To aid me in my task.

* * *

PANATONI (Italian Sweet Bread)

Scald 2 cups milk, add 5 tbsp shortening, 1 tbsp sugar, cool. Add 2 well-beaten eggs, 1 cake yeast (dissolved), 6 cups flour, 1 tsp salt; let rise $1\frac{1}{2}$ hours. Add $\frac{1}{2}$ cup raisins, $\frac{1}{2}$ cup citron, 1 cup pine nuts (all well floured), $\frac{1}{2}$ tsp anise extract or 1 tsp nutmeg and $1\frac{1}{2}$ tsp mace.

Knead lightly, sprinkling with flour until not too sticky. Let rise about 1 hour. Shape into 4 loaves on cookie sheet. Beat 1 egg slightly, add a little water, brush top of loaves and let rise until double. Bake 45 minutes in 350 degree oven. While hot ice with powdered sugar and water.

* * *

NUBBINS A one-bite cooky

1 cup (2 cubes) margarine, $\frac{1}{2}$ cup sifted powdered sugar, 2 tsp vanilla, 2 cups sifted flour, $\frac{1}{4}$ tsp salt, 2 cups walnuts finely chopped or ground. Cream sugar, margarine, blend in other ingredients, chill. Roll in very small balls. Bake 15 min. at 350 degrees (some ovens take 20 min. Cookies should be firm on outside and very lightly browned). Roll in powdered sugar while still warm.

* * *

BLUE CHEESE-OLIVE SPREAD

1 can minced olives, $\frac{1}{2}$ cup blue cheese, $\frac{1}{4}$ cup mayonnaise. Cream cheese and mayonnaise together and add olives. A bit of Beau Monde seasoning is optional.

This spread is tastiest on thinly-sliced rye bread. Use as a sandwich spread or spread on crackers and serve with beer. (Note: This recipe came from France.)

JIFFY ORANGE-NUT BREAD

Courtesy Jean Gatto

2 c sifted all-purpose flour, 1 tsp baking powder, 1 tsp soda, $\frac{1}{2}$ tsp salt, 2 tbsp butter, $\frac{1}{2}$ c boiling water, 2 tbsp grated orange rind, $\frac{1}{3}$ c orange juice, 1 c sugar, 2 tsp vanilla, 1 egg slightly beaten, $\frac{1}{2}$ c coarsely chopped walnuts, 6 walnut halves. Grease loaf pan $8\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{1}{2}$. Measure flour, baking soda, baking powder, salt into sifter. Melt butter in boiling water in medium sized bowl. Blend in orange rind, juice, sugar, vanilla and egg. Sift dry ingred. over orange mixture; add nuts. Stir until all flour is dampened. Batter will be lumpy. Pour into greased pan; place walnut halves in line on top. Bake in mod. oven 350 degrees F. 1 hour or until wooden pick comes out clean. Remove from pan, cool on rack, wrap in waxed paper, store in breadbox. Keeps well and slices better day after baking. 1 cup raisins or dates makes a moister cake.



Louis Laubscher holding the "viejiito" mask he made for the famous Mexican "Old Man's Dance."

RIO-RIMBA

This is an arrangement of selected samba figures from the national dance of Brazil. The samba has been derived from an ancient African tribal dance, the semba, which came to Brazil with the first slaves some four hundred years ago. Eventually the religious significances were relaxed until today it is a fun dance. Observation of samba performances (by descendants of the African slaves) at carnival time in Rio de Janeiro led to its adoption (in subdued form) as the national dance of Brazil. The samba is characterized by a (soft) bouncing action, relaxed knees, body tilting, and arm motions. Research by Edward Kusich, and presented by Millie von Kinsky at October institute held in Fresno.

MUSIC: RECORD: Harmonia H-3002 A, "Tico Tico No Fuba."
PIANO: "Tico-Tico" by Zequinha Abreu (Chas. K. Harris Pub.)

FORMATION: Partners facing LOD in semi-open ballroom position. W dances counterpart unless otherwise indicated.

STEPS: Vae-avem, Pivot*, Volta, Amaca Variation, Cruzado, Leap* Vae-a-vem: Push L ft. fwd., toe out, knees bent, throwing wt. onto L (keep R ft. in place, twist L shoulder back, throwing hips fwd.) (ct. 1), lift body and momentarily shift wt. to R toe (ct. &), draw L ft. halfway back to place straightening L knee, pulling hips bwd. and throwing shoulders fwd. (ct. 2), momentarily lift on L (ct. &).

NOTE: This step is danced alternating L and R for M; W opp.

MUSIC 2/4	PATTERN
MEASURES	
4	INTRODUCTION
	I. <i>VAE-A-DEM (COMING-AND-GOING)</i>
1-7	Beginning L, dance 7 vae-a-dem steps.
8	Step fwd. R (ct. 1), pivot one-fourth turn to face partner (M, CW; W, CCW) and point L twd. LOD (ct. 2).
	II. <i>BOTO FOGO VARIATION (BUTTERFLY)</i>
1	Cross L over R and pivot slightly on R to step fwd. L twd. RLOD (ct. 1), pivot on L to face partner and point R twd. RLOD (ct. 2). (W crosses R over L, pivots on L, steps fwd. R twd. RLOD (ct. 1), pivots on R and points L twd. RLOD (ct. 2).
2	Cross R over L, pivot on L and step fwd. R twd. LOD (ct. 1), pivot on R and point L twd. LOD (ct. 2).
3-4	Release M L and W R arm, and swing joined hands (M L, W R) down and up to chest level. Beginning M L, (W R) dance 2 vae-a-dem steps in RLOD (toeing out).
5	Step fwd. L (RLOD) (ct. 1), pivot to face partner (resuming ballroom position) and point R twd. RLOD (ct. 2).
6-7	Continue with 2 more pivot steps (R and L).
8	Step fwd. R twd. LOD (ct. 1), pivot one-fourth turn to face partner in closed ballroom position and draw in the trailing ft. without wt. (M L, W R) (ct. 2). M finishes back to center.
	III. <i>VOLTA (LEFT TURN)</i>
1-2	M falls onto L (ct. 1) toe out, drops L shoulder and tilts body in direction of L turn as he paddles with R toe (back of L heel) (ct. &), using short quick steps (LRLRLRL). Joined hands are down at the side.
	W falls onto R (ct. 1) and drops R shoulder, places L toe back of R heel (ct. &) as she paddles for the L turn, stepping RLRLRLR (Cts. 1, &, 2, &, 1, &, 2).
3-4	M falls onto R (ct. 1) drops R shoulder, places L toe back of R heel (ct. &) and paddles with it to continue the L turn using the seven step turn technique: RLRLRLR (cts. 1, &, 2, &, 1, &, 2). Joined hands are overhead.
5-8	Repeat action of Fig. III, meas. 1-4. Three full turns may be done in the 8 meas. of this fig. M finishes back to center.

RIO-RIMBA (Continued)

MUSIC 2/4	PATTERN
	IV. AMACA VARIATION (SIDE PENDULUM)
1-2	Step sdwd. L (tilt bodies to M R) (ct. 1), step R toe back of L heel (R ft. perpendicular to L) (et. &), lift L heel by pressing floor with R toe (ct. 2). Repeat to M R to finish the sdwd. pendulum.
3-4	Step sdwd. L (bodies will remain tilted for 2 meas. to M R this time) (ct. 1), step R toe back of L heel (ct. &) paddling sdwd. to M L using short quick steps. Seven step traveling pendulum: LRLRLRL (cts. 1, &, 2, &, 1, &, 2).
5-6	Repeat action of Fig. IV, meas. 1-2, beginning M R. (Tilt to M L, then to M R).
7-8	Beginning R and traveling to M R, repeat action of Fig. IV, meas. 3-4. M back to center.
	V. CIRCULA (SOLO CIRCLES)
1-8	Partners release each other and do the vae-a-vem step individually, M traveling in a CCW circle (W in a CW circle) and finish in semi-open ballroom position facing LOD. During solo circle arms are positioned as follows: elbows (down) bent with L hand up while R arm is across the chest with R fingers touching L elbow as L takes a vae-a-vem step. Reverse arm positions on each meas.
	VI. CRUZADO (CROSS OR HOOK STEP)
1-2	Hook L over R and take short, quick steps (tip-toe type) bwd. using the seven step method: LRLRLRL (cts. 1, &, 2, &, 1, &, 2).
3	Unhook R ft. stepping fwd. R into a vae-a-vem step. (Release arms after ct. 2).
4	Step fwd. L (toc out) spinning on it for a full turn L (W spins R on R). Free ft. is next to active ft. with soles almost touching.
5	Resume semi-open ballroom position doing a vae-a-vem step on inside ft. (M R, W L).
6-7	Repeat action of Fig. VI, meas. 1-2.
8	Unhook R and step fwd. R into a vae-a-vem step. On et. 2 face partner and close L to R.
	VII. LEAP, TURN AND SPIN
1	Leap sdwd. into LOD onto M L (W R) and simultaneously wrap R behind L (outside edges of soles almost touching) (ct. 1), swing joined arms down and unwind ft. by turning RLOD (three-fourths turn) wt. on heel of L ft. and ball of R ft. (W wt. on heel of R and ball of L) to finish facing LOD with closed ft. (ct. 2). Partner is released during later part of the turn.
2	Partners do a vae-a-vem step on inside ft. (M R, W L).
3	Repeat action of Fig VI, meas. 4.
4	Partners dance a vae-a-vem step on inside ft. (M R, W L).
5-8	Repeat action of Fig. VII, meas. 1-4. Finish facing partner obliquely with R shoulders adjacent and arms bent across chest.
	NOTE: Fig. VII, meas. 2-3 and 6-8, W holds hands on front of skirt, elbows slightly rounded; M holds hands behind his back.
	VIII. ORBITA
1-8	Partners keep R shoulders adjacent and dance 8 vae-a-vem steps circling once CW to finish facing LOD (W does a half turn CW on meas. 8). Revolve hands (outward) in front of chest as if spinning yarn. Repeat Fig. I through 8; then do Fig. I and II.
	CODA
1-2	M (doing action in place) "throws" W to his L into a sdwd. pendulum, then to his R. W does action of Fig. IV, meas. 1-2 with a leaping motion.
3-4	M "throws" W to his L (M releases R arm) so W curves half way around the M. Release joined hands and W completes one and one-half turns L by stepping RLRL in all; M turn one-half R to face W stepping L, R, and steps back L. (Both have R toe pointed fwd.) Assume elbow stance of Fig. V, W back to center.



The Record Finder

(The following are personal opinions of the Record Editor—not that of the Folk Dance Federation.)

Reviewed by PHIL MARON

The Old Timer Record Company now has available a booklet containing the complete instructions for all of the Old Timer Records now out. This booklet has over 100 complete instructions for round dances, singing calls and patter calls. This booklet will be invaluable to lovers of folk dancing everywhere.

The newest releases that are listed in the booklet:

- 8063 Paddy on the Turnpike/Old Joe Clark, NC
- 8065 Wabash Cannonball/Wabash Cannonball, NC/WC
- 8066 Too Old To Cut the Mustard/Too Old To Cut the Mustard, NC/WC
- 8067 Barnacle Bill Square/Barnacle Bill Square, NC/WC
- 8068 Calcasieu Jambalaya/Shift the Gears, WC
- 8069 Texas Plains/Texas Plains, NC/WC
- 8070 Blue Pacific Waltz/Susan's Gavotte (Lili Marlene)
- 8071 Wearing of the Green/Wearing of the Green, NC/WC
- 8072 Oklahoma Hills/Oklahoma Hills, NC/WC
- 8073 Old Fashioned Girl/Jessie Polka Square WC
- 8074 Inside Out, Outside In/Yucaipa Twister, WC
- 8075 Side by Side/Me and My Shadow
- 8076 Delk's Berling Polka/Delk's Schottische
- 8079 Texas Heelfly/Chicken Reel, NC

- 8080 Puddy Tat Square/Whirlwind Square, WC
- 8081 Whirlpool Hoedown/Up Jumped the Devil, NC
- 8082 Rustic Dance/Scatterbrain
- 8083 Don't Look Back/Apache Square, WC
- 8084 Tulip Square/Cindy, WC

Still newer releases that are not in the booklet:

- 8077 Little Brown Jug (Heel & Toe Polka)/Put Your Little Foot
- 8078 Goodnight Waltz/Stay A Little Longer (vocal)

Album 101: Lessons in Square Dancing. A beginners' album with complete oral instructions for the dances Sally Goodin and Birdie in the Cage. Also the calls and music for the above two dances. Paul Doggett, Instructor; Wayne Walker, Caller; Roy Sexton's Hoedowners' Music.

Decca Record Releases, square dances without calls, Spade Cooley and His Square Dance Six:

- DU-941 San Fernando Square/Seattle Square
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- DU-944 Nashville Special/Y-Knot Rag

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Speaking of Things

In the December issue, I wrote an editorial entitled, "Speaking of Things." This month, one of those things is being presented to you in the form of Rio Rimba, "an arrangement of selected samba figures."

Anatole Chujoy, one of the most respected experts in the dance world, in his Dance Encyclopedia says of the samba, "it is a ballroom dance of Brazilian origin in 4/4 time, it is the bridge between the dignified forms of ballroom dancing and jitterbug."

In my humble opinion Rio Rimba borders ballroom dancing. We are folk dancers. Perhaps Rio Rimba is a trend—a new field into which we have been going without realizing it for some time.

Folk dancing is a broad word and embraces a broad field. Square dancing in the United States, the polka, the czardas of Central Europe, the rumba of Cuba and even ballroom dances in a modified form are included in folk dancing. Recently, the trend has been to take ballroom dances and make them into folk dances—perhaps a natural step—for folk dances are created by people to express a characteristic feeling of a people.

Carrying this a step forward, we see this field taking shape to fit a need for an activity to carry one away from the realities if only for a few hours in relaxed recreation—thus, the field of recreational dancing. To recognize this need we should call a spade a spade—I nominate a name, Recreational Dance, as coined by John Martin, critic for the New York TIMES and author.

Thus, under recreational dancing, we can justify Rio Rimba along with Skater's Waltz, Tango Waltz, Square Tango, Beautiful Ohio, Blue Pacific, Tea for Two, Cattle Call Waltz, Glow Worm and many more "arrangements." For, according to Martin in Chujoy's Dance Encyclopedia "it (the recreational dance) is play in perhaps the least rationalized form practicable for social use. . . we are able to find release for many of our repressions and return to the arbitrary disciplines of life refreshed and healthy of mind."

Thus, under our scheme of folk dancing another form should be embraced into the fold along with square, ethnic and round dances—the recreational.

As Editor of Let's Dance, after much research in the matter decided this was the golden opportunity for the CLUBS to agree to or to check this trend toward Recreational Dancing. If the CLUBS do not like this trend, or if they do, I feel, as Editor of Let's Dance, they should send their representatives to the Federation Council meetings, state their opinions there so our research committees will then know what type of dances our dancers and readers want and then they and the institutes can fulfill their obligations to you, the dancer. Those readers from out-of-state who are not members of the Federation are invited to write in their opinions too in care of the editor, who will forward them.

Let's either check or justify this trend. Now!

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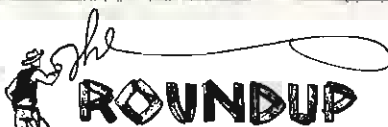
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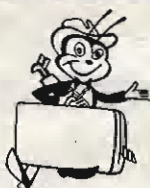
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