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Let's Dance



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Let's Dance

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TABLE OF CONTENTS

February Host	3
People Worth Knowing	6
Fiestas of South America	8
Report from Southern California ..	10
Foreign Food	12
Square Dance Calling	14
Native Indian Dances	17
Dance Descriptions:	
La Suriana	20
Violetta Mazurka	22
Mi Pecosita	24
Costume of Cuzco (Pisac) Peru ..	25
Festival Program	26
Impressions of a Traveler	
- London	37
Council Clips	39
The Record Finder	43
Letters from our Readers	45
Party Places	46
Editor's Corner	49
Calendar of Events	51



ON OUR COVER

Native Dancers, Lima, Peru

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FEBRUARY HOST

La Fiesta De La Tierra De Los Robles – “The Fiesta of the Land of the Oaks.” The tongue hesitates a little over the unfamiliar words, but we hope not for long, since this is to be the title of the February Fiesta which will be held at the Oakland Civic Auditorium, located on 12th Street overlooking Lake Merritt.

Jim Crank, Greater East Bay Folk Dance Council President, reminds all folk dancers to save the date of February 23rd. He speaks with enthusiasm of his Festival Committee which is headed by Roi Partridge of Oakland and Gerry Wintheiser of Richmond. Of course Roi and Gerry would say the success of the Fiesta is a result of their subcommittees' efforts, and feel sure you will want to glance at the program for their names.

The south of the border theme will be carried out through interesting and exciting decorations supplied by Casa Maritza of San Francisco. What could be more appropriate than this? California was once a Mexican possession and it is still located next door to Mexico. The Mexican people are fond of fiestas, fond of dancing. They have a well developed and genuine folk dance tradition, to which we ourselves turn – and from which we borrow – with ever increasing interest. The language of that country is a part of our historic heritage. Our streets and cities frequently bear musical Spanish names. And because of its nearby location, we “Yanqui” folk probably travel to Mexico more often than to any other “foreign” land. We are invariably impressed by the antiquity and the romantic charm of this country. What could be more appropriate than to choose “South of the Border” as the setting for our folk dance festival? It “belongs”.

John Filcich, the kolo chairman of our festival, has indicated on numerous occasions that he would like to see the Kolo Hour eliminated by bringing the kolo dances back into the regular program. The program has been arranged by Lil and Jim De Paoli, Alice Crank and Gerry Wintheiser to include this suggestion.

In addition to the joyous spectacle of gayly costumed dancers turning the floor into a colorful, every-shifting pattern, Oakland has

another notable feature to offer, one that will be gratifying to both the dancers and to the general public, and that is the group of exhibitions to be offered both afternoon and evening. Folk dancers will agree when they read the exhibition list which includes such top directors as Phil Aldrich, Madelynne Greene, Anatol Joukowsky, Jane Molinari, Tommy Northup, Grace San Filippo, Dolly Seale, Millie von Kinsky, and Bev Wilder. With the money of Woodminster performances still with us, we realize what a privilege it is to see these fine exhibitions which will offer additional pleasure to the enjoyment already assured by the dancing in which we participate.

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

Those of us who have taken part in putting on this event ask for but one reward — and that is your approval. Put on your gayest dress, your wildest shirt, or your best Mexican or Spanish costume if you have one, and come to the Fiesta. Along with your costume, put on, too, your gayest mood. Let's make this the biggest, best, fandango ever seen in Oakland — LA TIERRA DE LOS ROBLES.

TO MY ASSOCIATE

I love to go dancing with you
For, darling, whenever I do
My happy heart's prancing,
With rhythm entrancing
The whole time I'm dancing with you.

Tho my feet sometimes make a mistake,
My heart is performing "Swan Lake",
I'm so happy and proud
It's like riding a cloud
With never a quiver or quake.

Whenever I'm dancing with you
I'm doing the best I can do.
I feel like Nijinsky
But look more like Minsky,
Don't hit me again with that shoe!

— Brian Foley
S.F. Merry Mixers



OAKLAND RECREATION DANCE ARTS GROUP

PANTALETTES Directed by Dolly Seal



People Worth Knowing

By Millie von Kinsky

Jim and Alice Crank are truly "people worth knowing". They are a Mr. and Mrs. team who have for ten years claimed folk dancing as their number one hobby. They are an example of the kind of dancer who has helped keep the movement at an even keel. Yes, this has meant serving on numerous committees, holding official club positions and last, but certainly not least, really dancing.

Jim is President of the Greater East Bay Folk Dance Council, while Alice is Vice President of the East Bay Women's Dance Circle. As a team, they belong to the San Leandro Folk Dancers and are members of the San Leandro Exhibition Group.

Alice demonstrated her love of the folk dance, when as an accredited teacher, she turned her professional efforts toward offering a course of study in rhythm and folk dance in four parochial schools. In fact, the 1956 Woodminster program gave a good example of her work with children.

What about Jim? Was he forced into dance recreation? Certainly not — in fact, Jim was born in the midst of one might say, a united nations community of folk people. Jim was reared and educated in the small mining town of Hanna, Wyoming. He recalls the population as being a cross-section of Poles, Finns, Greeks, Irish, Japanese, and what he affectionately calls the Cousin Jacks (Englishmen).

Native dancing in this community was the most popular form of recreation and this almost always included the American Paul Jones, reel, square dance and waltz. The fiddle, guitar and occasionally the accordion, were the desired and usual accompaniment.

If you should ask Jim and Alice their preference as to some of their favorite dances of the moment, they would request, among others, the Mexican Corrido, Czechoslovakian Cardas z Kosických Hamrov, Bavarian Hofbrau Haus Landler, Serbian Zabarka Kolo, Polish Mazurka Violetta, Portuguese-Brazilian Fado for Four, South American Tango Meloso and finally the American Waltz la Golondrina. Quite naturally, it came as no surprise when several hundred dancers danced the waltz at the San Mateo Fair and watched Jim and Alice walk off with a trophy.

What have Jim and Alice Crank given to the folk dance movement besides their devoted interest, effort and active participation? I would say the gift of consistency in all directions, and if you don't know them, you will want to, for they are truly "people worth knowing".



Alice and Jim Crank

N. Giannini, Photographer

FIESTA OF SOUTH AMERICA

(From "Let's Read About South America" by Delia Goetz)

Holidays, or fiestas, are a very enjoyable part of South American life. The people celebrate many more holidays than we do. A pleasant feature of these fiestas is that they often last several days.

Each of the ten republics has its own Independence Day and observes it much as we do ours. There are usually speeches, music, good food, sports, and, of course, fireworks. In fact, most South American villages have fireworks to celebrate anything from Independence Day to a wedding. Pan American Day, April 14, is a holiday in all of the 21 American republics.

South Americans celebrate Christmas, but not all the countries, or all parts of any one country, celebrate it in the same way. In most places in South America people do not exchange Christmas gifts. They spend their Christmas by going to church, calling on friends, and enjoying good food. However, on Three Kings day, January 6, there is another holiday, at which time gifts are exchanged.

The Conquerors brought with them many religious festivals which are still celebrated today. Villages have their own patron saint and there is a special festival once a year in his honor. The Season before Lent is a carnival time. For weeks people plan elaborate costumes, learn new songs and dances for the carnival, and decorate colorful floats which compete for prizes in a gay parade.

South Americans make a real holiday when celebrating Columbus Day, October 12. They call it "Dia de la Raza", which, in Spanish, means "day of the race," in honor of those peoples who speak Spanish.

In thousands of villages throughout the Indian country of South America, the people celebrate festivals handed down from generation to generation. Many of the Indians were agricultural people; they worshipped the gods of the Sun and the Rain and made sacrifices to them to bring a good harvest. At the beginning of each Season they had special festivals before they planted the fields, and if the rains failed during the summer they offered sacrifices and prayed for rain. At their fall festivals they offered thanks for the harvest.

Dances and elaborate costumes were an important part of these ancient festivals. In many places in South America, they are celebrated today much as they were centuries ago. Sometimes the legend or tradition observed has been forgotten, but the festival is still held. If you ask a villager why he is celebrating, often he will shrug his shoulders and say, "It is the custom." And perhaps that is as good a reason as any for having a festival.

COSTUME OF CUZCO (PISAC) PERU
(Modeled by Hilda Sachs, Artist, Let's Dance)



Photo by H. L. Bloom

Report From the South

by Lea Anderson

December brought many good things to Southern California and among the best was Santa Monica's Festival, "Christmas Away From Home." Their interesting theme was a result of the fact that their own Municipal Auditorium had been sold and the new one was not yet completed. All good Santa Monicans, as well as other folk dancers, migrated to Sportsman Park, on December 8th, for the event. Audry Marcus, the little dynamo and guiding light of the club, as well as Don Smith and all the officers and club members, are to be congratulated for the success of the festival. Even the weatherman smiled on this beautiful day. The exhibitions, which were most beautiful, included, Flamenco Dancing by Juliette Bernal and Company, Mexican Dancing by Audry Marcus and Albert Pill, European Dancing by the capable Gandy Dancers, Irish Dancing by Edith Stevenson's group, and American Squares by the Westchester Lariats.

Southern California's council meeting opened on the same day at 11 A.M., with President John Hancock presiding. (By the way, John and Carol are anticipating in January.) Business was dispatched with usual adroitness, and the 1958 nominating committee, with Minnie Anstine at the helm, was launched. Folk Dance Magazines were highlighted as being ideal gifts for the Season, also suitable for birthdays, anniversaries and other occasions. "Let's give 'Let's Dance' in 1958." Extension Director Ralph Miller reported that the Federation's Own beginners, at Burroughs Junior High, (meeting on Tuesdays with Instructor Caroline Mitchell) have progressed very well. They were able to meet all their own expenses and are now almost ready to graduate into the ranks of the intermediate groups. In fact this enterprise has been so successful that Ralph talked of starting two groups simultaneously, next, in remote parts of the area (that is, away from Central Los Angeles).

An interested group of 22 met at Lea Anderson's house for the inter-exchange of ideas on publicity, and to program the 1958 publicity. This group represents clubs all the way from Bakersfield to Hemet. Each club made a substantial contribution to the discussion, and it was decided to redouble our efforts to publicize the coming festivals. (See Calendar of Events)

In addition to the usual newspaper, magazine articles, exhibition groups, bulletin boards at Libraries and Colleges, cards distributed with calendars on the back (so they will be used all year), Recreation Departments of big plants, Ford Times and Dealers could all be used for effective publicity. Another meeting will be held in March.

Welcome to the HOOLYAH's, the new group meeting in Long Beach, at the Jefferson Union High School, on Monday nights, from 7:30 to 10:00 P. M. With active people like Marion Wilson to help guide the group we know you will enjoy growth and happy dancing.



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— Irene Marsh —



SOUTH AMERICAN FOOD

When considering the national cookery of a continent such as South America, one must realize that it is a vast area populated by people who have come from all over the world. The Indians who live in the mountain regions were the original owners of the soil and since they are not an expansive people, little is known of their habits of thought; allowing for slight tribal differences of dress and customs, the fundamentals are the same throughout. Their cooking is somewhat reminiscent of Spanish, Portuguese and Italian cooking; as in all hot countries, much use is made of seasonings which lend a high, distinctive flavor not much relished by the peoples of the more temperate zones.

The food of the natives consists chiefly of mandioca root, dried and ground into coarse powder which they toss into their mouths as they jog trot under their burdens or work in the fields — and broth, into which many queer things find their way. The great treats during their fiestas are roast guinea pigs strung on a stick. Throughout the continent beans, rice and bananas are staples of diet and accompany both lunch and dinner in mountainous quantities. As a matter of course, all foods are strongly flavored with spices.

“Puchero” is the “pot au feu” of South America and is a meal in itself. Other typical dishes found in the many countries which make up South America are: “Empanadas”, a pastry filled with chopped meat or chicken; when salty, the pastry is served as an entree, and when filled with a sweet mixture, as a dessert; “Humita en Chala”, mashed sweet corn served on the leaf of the corn stalk; “Feijoada”, a mixture of brown or black beans, meat, salt pork, fat and vegetables with many seasonings; “Hallaca,” a sort of cake made with corn meal paste; they are consumed chiefly in connection with feast days and other holidays, such as Christmas and New Year celebrations; and “Asado con Cuero,” a mutton or beef dish, roasted and prepared without removing the hide.

PUCHERO (Chowder)

½ Stewing Chicken	3 Carrots, diced
2 lbs Stewing Beef	2 Leeks, diced
½ cup Beans	½ Squash, diced
½ head Cabbage, quartered	4 Ears Corn
4 Potatoes, diced	6 tablespoons Rice
4 Sweet Potatoes, diced	Salt and Pepper

Place the fowl, stewing beef, cabbage, potatoes, sweet potatoes, carrots, leeks, squash, corn cut from cob and seasonings in a large kettle. Cover with boiling water and cook about 2 hours or until the meat and chicken are tender. Twenty minutes before serving add the rice. Season to taste.

EMPANADA De HORNO

2 cups Flour	1/8 teaspoon Paprika
4 teaspoons Baking Powder	Salt and Pepper
½ teaspoon Salt	1 Hard Cooked Egg
5 tablespoons Shortening	3 tablespoons Seedless Raisins
¾ cup Cold Water	3 Stuffed Olives
1½ cups Raw Meat, ground	1 Egg Yolk
2 small White Onions, chopped	

Make pie crust by sifting together the flour, baking powder and salt; gradually work in the shortening. Add 1/4 cup of the cold water, blend well, and roll on a floured board until dough is 1/8 inch thick. Cut into three 10-inch squares. Brown the meat in hot fat; add onions, paprika, salt and pepper. Let simmer in the remaining 1/2 cup of water for 10 minutes; then cool. Place 1/3 of the meat mixture in the center of each square of dough. On top of this, place a few slices of hard cooked egg, 1 tablespoon of raisins and 1 stuffed olive. Fold the crust over the filling and pinch edges securely to keep gravy from seeping out. Glaze pastry tops by brushing with egg yolk. Bake in a moderate oven (350° F.) for 25 minutes.

COLUMBIAN CORN PUDDING

6 ears Fresh Corn	4 tablespoons Melted Butter
3 Eggs, beaten	1 teaspoon Paprika
¾ cup Milk	Salt and Pepper

Slices of Cheese

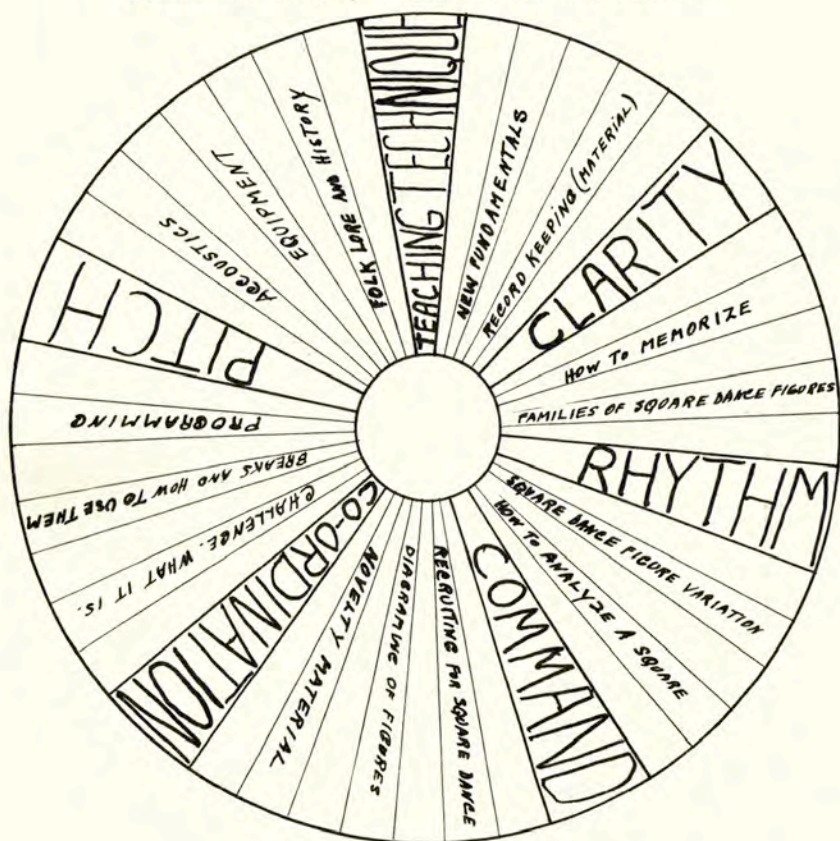
Cut the corn from the cob and place in a bowl. Add the remaining ingredients with the exception of the cheese. Mash the corn and stir well. Turn half of the mixture into a buttered casserole; cover with slices of cheese. Pour in the remaining corn mixture. Bake in a slow oven (300° F.) for 40 minutes. Unmold on a heated platter and serve in wedges, as one would cut a pie.

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Square Dance Calling

By Jack McKay

(This is the first of a series of articles covering information to Square Dance Callers and Dancers)



"SQUARE DANCE CALLING WHEEL"

In square dance calling, as in other activities, there are "tools of trade" – ideas, principles, and methods of operation which must be understood and used well if a dance is to be successful. We might compare these "tools of the trade" to the spokes of a wheel. In our Square Dance Calling Wheel we have the Caller as the hub of the wheel, six broad spokes necessary for the principal support of the rim, and innumerable smaller spokes necessary for reinforcement of the whole. Let's call the six broad spokes Clarity, Rhythm, Co-

ordination, Command, Pitch and Teaching Techniques. Many articles covering these subjects have been written in this and other magazines in the field. In this series of articles we will consider some of the smaller but very important spokes of the wheel, for they, too, are necessary tools. When properly used, they make calling easier and enhance the Caller's value to his group and the activity as a whole. Some of the subjects to be covered are as follows:

Square Dance Figure Variation
How to Memorize
Families of Square Dance Figures
How to Analyze a Square
Recruiting for Square Dance
Diagramming of figures
Novelty Material
Challenge - What it is.
Breaks and How to Use Them
Folk Lore and History
Programming
Acoustics
Equipment
Record Keeping (of material and work)
New Fundamentals

The rim of the wheel represents the square dance, as called by the Caller. It is either firm, solid, successful, or, weak, wobbly and unsuccessful in direct relationship to the number of major and minor "Tools of the Trade" (spokes) the Caller is capable of using to make the Dance a success.

* * * * *

CAST AWAY - by Jack McKay

1. All four ladies chain across
2. Then head ladies chain $3/4$ round
3. The side gents will turn you around
4. And make two lines of three
5. Forward six and six fall back
6. Then circle eight, go around the track
7. All four gents pass thru
8. Around just one and behind the sides you stand.
9. Forward eight and eight fall back
10. Two ladies chain on a double track
11. Turn them boys and line up four
12. Forward eight and back once more
13. Now whirl away with a half sashay
14. Then pass thru across the way
15. Now cast off and circle wide
16. Circle left on the old cow hide.

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NATIVE INDIAN DANCES OF MEXICO

(From Terry's Guide to Mexico)

The colorful Native Indian Dances of Mexico are in really expressions of love and adoration of their gods on the part of the various Indian Tribes. They are on the whole the most beautiful and spontaneous method of worship, and, originally, were held during the festivities to celebrate military victories. Both profane and sacred dances were performed, the latter in honor of the sun, the moon or the land.

The dances used to take place upon a stage in the main plaza or at the temples. Costumes differed according to the lineage and position of the dancers. The nobles were attired with their magnificent court costumes, adorning their lips with gold and precious stones — earrings of turquoise beads and small bells. Rich manteaux pended from their shoulders. Poor dancers were dressed in vivid colors and ornaments of bright colored feathers and grotesque masks, the latter supposedly representing the faces of their gods.

The dances were accompanied by typical native music produced by a kind of drum vividly decorated, an empty wood cylinder, decorated and a reed-grass flute with a wierd melodious haunting note. During the dances a transparent resin or coral was burnt in perfume incensers.

Despite the advance of civilization over the years, these dances are still as colorful, artistic and beautiful as formerly. Examples are: Los Viejitos, Los Tocatines, Iguiris, Jarabe Michaacano, Los Concheros and Los Paragueros, El Voladar, La Danza del Arco, Los Negritos, La Pluma, Los Mudos, El Pascola, Los Toterros, El Jarabe Tapatio, La Juanita, La Jarana Yucateca.

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Tommy Northup, Director

*See "FRESNOTES" on page 42

OAKLAND RECREATION DANCE ARTS



LA SURIANA

Mexican

This dance comes from the Isthmus of Tehuantepec in southern Mexico. It was learned by Albert S. Pill from Casilda Amador Thoreson, Claremont, California, and presented by him at the College of the Pacific Folk Dance Camp and at the Santa Barbara Folk Dance Conference in 1957.

- MUSIC: Record: ASP 103 B
- FORMATION: Circle of cpls, ptrs facing about four ft apart, M back to ctr. Throughout the dance, M hands hang loosely at sides. Hold bodies erect, without twisting shoulders.
- STEPS: Walk*, Step-heel-swing, Zapateado, Suriana-waltz.
1. Step-heel-swing: Moving fwd, step obliquely to L on L (ct 1); brush R heel fwd to swing R across L, at the same time rising on L toe (ct 2); lower L heel with accent (ct 3). Repeat action obliquely R, beginning step R, etc.
 2. Zapateado: Step fwd on R (ct 1); strike L heel beside R (ct 2); step to L on L (ct 3).
 3. Suriana-waltz Pattern: (4 meas to complete): Meas 1: Beginning with wt on L, cut-step onto R in place (ct &); leap low fwd onto L with a slight dip of body (ct 1); step R beside L, (ct 2); step L in place (ct 3). Meas 2: With opp ftwork, repeat action of meas 1, omitting cut step on ct &. Meas 3: Lift L slightly to rear (ct &); take a long step bwd on L toe (ct 1); step R beside L (ct 2); step L in place (ct 3). Meas 4: Step bwd on R toe (ct 1); step L beside R (cts 2, 3).
Footwork is same for M and W unless otherwise specified.

MUSIC	PATTERN
No intro.	
A	<p>I. <i>PROMENADE</i></p> <p>1-8 With 8 walking steps, 1 step per meas beginning L, ptrs exchange places, passing R shoulders. On meas 7 and 8 turn 1/2 CW to face ptr.</p> <p>9-16 Repeat action of meas 1-8, returning to own place. Finish facing ptr. STYLE NOTE: W wears a long full skirt. She holds L skirt raised to L hip, L hand turned out and fingers pointing down. Outstretched R holds R skirt near hem. R skirt is waved in twd body on first walking step and out away from body on second walking step. This waving motion is continued throughout promenade.</p>
B	<p>II. <i>STEP-HEEL-SWING</i></p> <p>17-24 With 8 step-heel-swing steps beginning L, ptrs exchange places passing R shoulders. Turn 1/2 CW during meas 23-24 to face ptr.</p> <p>25-30 With 6 step-heel-swing steps beginning L, ptrs move twd each other. Finish R shoulders adjacent, M facing ctr.</p> <p>31-32 Stamp lightly in place 4 times (L R L R). No wt on last stamp. STYLE NOTE: As R ft swings across, L skirt is waved past R hip in a graceful continuous motion. As L ft swings across, R skirt is waved past L hip in the same manner.</p>
	<p>III. <i>ZAPATEADO</i></p> <p>17-30 (repeated) With 14 Zapateado steps, R hips adjacent, make 1 CW turn. Finish M facing ctr.</p> <p>31-32 Stamp lightly 4 times (R L R L), W making 1/2 turn CW to end both M and W facing ctr, W on M R. STYLE NOTE: W holds both ends of skirt on hips with palms out and fingers pointing down.</p>
C	<p>IV. <i>SURIANA WALTZ</i></p> <p>33-36 Dance one complete Suriana-Waltz pattern. During the last meas (36) turn 1/4 to R (CW) to face LOD.</p> <p>37-40 Repeat action of meas 33-36. On meas 40, turn 1/4 to R (CW) to face away from ctr.</p> <p>41-44 Repeat action of meas 33-36. On meas 44 turn to R (CW) to face RLOD.</p> <p>45-47 Repeat action of meas 33-35. On meas 47, turn to R (CW) to face ctr. (NOTE: The orchestra skips meas 48.)</p> <p>33-48 (repeated) Repeat action of Fig IV, meas 33-48 (4 complete Suriana-waltz patterns with a quarter turn on each fourth meas). End with ptrs side by side, W on R, facing ctr, wt on R. (On the repeat, meas 48 is played, so turn is made on meas 48 instead</p>

of meas 47.)

STYLE NOTE: W skirt held outstretched to sides, with W arms straight. M stands close to W and directly behind W outstretched L skirt, his R hand at W R hip to guide her during the quarter turns. M L at side. Ptrs, close together, move as a unit.

V. *PROMENADE*

- A 1-8 Beginning L, walk to original place (as in "Formation") with 8 steps. W make 1/2 turn R (CW) on meas 1, and both make 1/2 turn R (CW) in own place during steps 7 and 8, to face ptr.
- 9-16 Beginning L, walk twd ptr 7 steps to meet face to face about 2 ft apart. Close R to L without wt on meas 16.

VI. *LEAP, POINT AND CROSSOVER*

- B 17 Leap onto R, turning body slightly to R (ct 1); strike L toe on floor out to L (ct 2); hop on R, turning L leg out and pointing L toe to L while turning body slightly to L (ct 3).
- 18 Repeat action of Fig VI, meas 17, with reverse footwork. End facing ptr.
- 19 With 1 waltz step, beginning with a long light leap onto R, exchange places with ptr. Pass R shoulders.
- 20 Beginning L, dance 1 waltz step in place, turning 1/2 CW to face ptr.
- 21-28 Repeat action of Fig VI, meas 17-20 twice more.
- 29-30 Repeat action of Fig VI, meas 17-18.
- 31-32 Move twd ptr with 4 steps (R, L, R, L) to end R shoulders adjacent, M facing ctr. STYLE NOTE: On the leap to the R, R skirt is waved to rear and L skirt in front. On leap to L, skirt action is reversed. During the cross-over waltz, the skirt is held outstretched.

VII. *SURIANA-WALTZ*

- C 33-47 Repeat action of Fig IV, meas 33-47 and 33-48 repeated. End with 2 stamps, R. L.
- 33-48
- (repeated)

WALTZ MAZURKA VIOLETTA

(Polish-American)

The choreography for the following dance was done by Millie von Kinsky, and was presented by her at the 1957 folk dance conferences at Idyllwild Art and Music Foundation and the University of California at Santa Barbara.

MUSIC: Record: Columbia D. X. 1280 "Polka Mazurka (Violetta)"
 FORMATION: Ptrs facing in double circle (M back to ctr of circle).
 STEPS: Waltz*, Mazurka*, Heel-click step: step swd (ct 1); close opp ft (ct 2); hop on closing ft, clicking heels together while wt is off the floor (ct 3). Waltz balance: the waltz balance may be done beginning either on R or L ft, moving fwd or bkwd, 3 steps to a meas., raising heels on cts 2 & 3.

MUSIC 3/4	PATTERN
	<i>INTRODUCTION</i>
1-4	Stand in pos.
5-7	Ptrs bow, M hands at waist and ft together; W holding skirt, step back on L, point R twd ptr.
8	Ptrs take closed pos.
9	Ptrs waltz balance swd, M RLR, W LRL (cts 1-2-3).
10	M dance in place (LRL) turning W (RLR) under joined raised hands (M L - W R). Free hand at waist; W hold skirt.
11	In closed pos waltz balance swd, M RLR, W LRL.
	<i>I. WALTZ AND CIRCLE</i>
1-4	Cpls in closed pos move LOD turning CW with 4 waltz steps.
5-8	All cpls open into one circle to face ctr, W on M R, join hands shoulder high and move LOD with 4 waltz steps.
9-12	M step in to form own inner circle. Still facing ctr join hands shoulder high and move RLOD with 4 waltz steps. W continue in outer circle and join hands shoulder high, moving LOD with 4 waltz steps.
13-16	Reverse direction (M CCW, W CW) and with 3 waltz steps return to ptr. M turn R to face ptr and take closed pos.
1-15 (repeated)	Repeat action of Fig I, meas 1-15
16	M turn R to face ptr, join inside hands (M R - W L); outside hands on hips, for next Fig.
B	<i>II. BACK TO BACK AND FACE TO FACE, DISHRAG, AND PIVOT</i>
1-2	M begin L, W R, waltz back to back and face to face.
3	Ptrs facing, join hands (not crossed), and make one complete turn under M L - W R twd LOD (dishrag).
4	M FOLLOW ptr LOD stepping RLR, as he turns W CW under his L arm. W dance 2 walking pivot turns stepping LRL. (Turn is initiated by last step of dishrag). Note: Action of this Fig is fast. For smoothness of performance, arms describe a large circle on dishrag. As dishrag is completed, quickly release M R - W L for W fast pivot turn.
5-8	Repeat action of Fig II, meas 1-4.
1-8 (repeated)	Repeat action of Fig II, meas 1-8. On meas 8 ptrs assume closed pos for next Fig.
A	Repeat action of Fig I, meas 1-16.
1-15 (repeated)	Repeat action of Fig I, meas 1-15.
16	Ptrs take varsouvienne pos facing wall (cpls back to ctr for next Fig).
C	<i>III. MAZURKA, POINT, AND CROSS-OVER</i>
1-2	Ptrs in varsouvienne pos and beginning L dance two mazurka steps swd progressing LOD (both facing wall).
3	Ptrs retaining varsouvienne pos (W on M R), turning CW walk 3 steps in place to face ctr. On turn W changes to M L.
4	Ptrs point R swd (ct 1), draw R to L toe (ct 2), touch R to L toe (ct 3).
5-6	Ptrs in varsouvienne pos. Beginning R, dance 2 mazurka steps swd progressing

- LOD (both facing ctr).
- 7 Ptrs retain varsouvienne pos (M L – W R shoulder touching). Turning CCW walk 3 steps in place. Finish back to ctr, W on M R.
- 8 Ptrs point L swd (ct 1) draw L to R toe (ct 2) touch L to R toe (ct 3).
- 9 Without releasing hands, with 1 waltz step M turn W CCW to face him.
- 10-12 Ptrs waltz balance away, together, away.
- 13-14 Ptrs release L and with R hand joined exchange places, with W making L turn under M R arm (box the gnat).
- 15-16 Ptrs join L hands, exchange places with W turning R under M L arm (box the flea).
- 1-16 Repeat action of Fig III, meas 1-16.
- (repeated)
- B 1-8 Repeat action of Fig II, meas 1-8 and 1-8 repeated.
- 1-8
- (repeated)
- A 1-16 Repeat action of Fig I, meas 1-16.
- B 1-8 Repeat action of Fig II, meas 1-8 and 1-8 repeated.
- 1-8 Pts finish facing LOD hands on hips for next Fig.
- (repeated)

IV. *CLICK AND TURN*

- D 1-2 Ptrs dance 2 click steps swd, M L to ctr, W R to wall.
- 3-4 Continue away from ptr with 5 walking pivot steps. Make 2 complete turns (M L – W R). Close ft on ct 3 meas 4.
- 5-6 Ptrs dance 2 click steps swd (M R – W L) twd each other.
- 7-8 Repeat action of Fig IV, meas 3-4, moving twd ptr making 2 $\frac{1}{4}$ turns to finish facing ptr.
- two chords Ptrs bow, M hands at waist and ft together; W holding skirt, step back on L and point R twd ptr.

MI PECOSITA

(Mexican)

Typical Mexican Polka danced throughout northern Mexico and especially in the states of Chihuahua, Sonora and Durango. Learned by Albert S. Pill from Jacinto Angel Guzman, teacher of regional dances in Durango, Mexico. Presented at Folk Dance Camp, College of the Pacific, 1957.

MUSIC: Record: ASP 102 "Mi Pecosita"
 FORMATION: Cpls in closed position, M facing LOD.
 STEPS: Basic step is the "Mexican Polka"; step fwd on L (ct 1); step R beside L (ct &); step L beside R (ct 2). Repeat, beginning R. Keep bodies very relaxed. There should be a great deal of up and down movement resulting from action in the knees. Slide, or "Chasse"*, Hop*

**Described in "Folk Dances From Near and Far", Vol. I to VIII.*

MUSIC 2/4		PATTERN
	7 meas	INTRODUCTION
		I. MEXICAN POLKA
A	1-8	Beginning ML - WR, move in LOD with 8 Mexican polka steps.
	9-16	Easily swaying bodies in direction of each polka step, dance 8 more Mexican polka steps turning CW while progressing CCW (LOD).
	1-16 (repeated)	Repeat action of meas 1-16, ending M back to ctr.
		II. HEEL-TOE AND CHASSE
B	17	Described for M, W opp. Closed pos. Hop on R, extending L heel on floor to L (ct 1). Again hop R, extending L toe to L, heel up and pointing to L (ct 2).
	18	Repeat action of meas 17.
	19-20	Dance 4 chasse steps LOD, retaining wt on L during 4th chasse.
	21-22	Reverse footwork of meas 17-18.
	23-24	Dance 4 chasse steps RLOD, retaining wt on R during 4th chasse.
	25-32	Repeat action of meas 17-24.
	17-32 (repeated)	Repeat action of meas 17-32. End with M facing LOD.
		III. WOMAN TURN
A	1-4	Beginning ML-WR, in closed pos, dance 4 Mexican polka steps LOD without turning. Release MR-WL hands.
	5-8	With 4 Mexican polka steps, M dance in place while W turn CW under joined (ML - WR) hands.
	9-12	In closed pos, dance 4 Mexican polka steps, turning once CW while progressing LOD. Allow bodies to sway in direction of each polka step.
	13-16	Repeat action of Fig III, meas 5-8.
	1-16 (repeated)	Repeat action of Fig III, meas 1-16. End both facing LOD, W to R of M, joined R hands at W R waist and joined L extended in front of M chest.
		IV. TOUCH-HOP AND CHASSE
B	17	Same footwork for M and W. Touch L toe fwd (ct 1); hop on R while lifting L, knee bent (ct 2).
	18	Repeat action of Fig IV, meas 17.
	19-20	Dance 4 chasse steps diag fwd and twd L, retaining wt on L during last chasse. During these steps, M move behind W to end at her R, R hands extended to R in front of M chest and L joined at W L waist.
	21-22	Reverse footwork of Fig IV, meas 17-18.
	23-24	Dance 4 chasse steps diag fwd and twd R, retaining wt on R during last chasse. M move behind W to end at her L.
	25-32	Repeat action of Fig IV, meas 17-24
	17-32 (repeated)	Repeat action of Fig IV, meas 17-32
		V. AROUND EACH OTHER
		Face ptr, M back to ctr. M clasp hands behind back, W hold skirts. Footwork

- same for M and W.
- A 1 Dance a low leap diag fwd to L on L (ct 1); step R beside L (ct &); step L beside R (ct 2). This is a slight variation of the Mexican polka.
- 2 Dance a shorter leap diag to R on R (ct 1); step L beside R (ct &); step R beside L (ct 2).
- 3-4 Repeat action of Fig V, meas 1-2. End M facing RLOD, W LOD.
- 5-6 Dance one Mexican polka step fwd on L twd ptr and one Mexican polka bwd on R away from ptr.
- 7-8 Repeat action of Fig V, meas 5-6.
- 9-16 Repeat action of Fig V meas 1-8 again, progressing 1/4 CW. (M is now facing ctr, W back to ctr.)
- 1-16 (repeated) Repeat action of Fig V, meas 1-16, moving 1/4 way CW on each 8 meas. End M back to ctr, facing ptr. Assume closed pos.

VI. *HEEL-TOE, CHASSE AND POLKA*

- B 17 Described for M, W opp. In closed pos, dance 1 heel-toe step as in Fig II, meas 17.
- 18 Hop on R, extending L heel to L side (ct 1); chug sdwd to R lifting L ft twd R shin (ct 2).
- 19-20 Dance 4 chasse steps LOD, retaining wt on L during last chasse.
- 21-22 Reverse footwork of Fig VI, meas 17-18
- 23-24 Dance 4 chasse steps RLOD, retaining wt on R during last chasse.
- 25-32 Repeat action of Fig VI, meas 17-24.
- B 17-20 (repeated) Retain closed pos. Beginning M L, move fwd (W bwd) in LOD with 4 Mexican polka steps.
- 21-34 Dance 4 Mexican polka steps, turning CW while progressing LOD (CCW).
- 25-28 Repeat action of Fig VI, meas 17-20 repeated (4 polka steps LOD).
- 29-31 Release M R, WL. Dance 3 Mexican polka steps, M in place, W turning CW under raised joined hands (ML-WR).
- 32 M bow; W curtsy.

COSTUME OF CUZCO {PISAC} PERU

(Description of Costume as Illustrated on Page 9)

Today we will find many Indian women wearing European style clothing. Some of it will be in fabrics familiar to us. Others will wear a more "homespun" type of cloth. There will be many more in their traditional clothing, some of it identifying the village from which they come.

The predominating material is wool, either homespun or finely woven and beautifully designed. The top skirt of a dark color is decorated at the bottom with several rows of hand-woven wool braid, solid or multi-color. This will be worn over three similar "petticoats" and one of white cotton material. Over a simple cotton blouse is worn a long-sleeved blouse of homespun. It may be any color, but is predominately dark. It is decorated down the front and on the sleeves and pockets with braid plain or in designs, ric-rac and buttons. Others may guess your economic status by the amount of buttons on your clothing. The blouse is waist length, covering the 4-inch wool, hand-woven belt that holds the skirts in place. Around the shoulders is worn a small "shawl" woven with designs, or with braid added around the edge. This is fastened with a pin made from a large spoon, the handle of which has been sharpened to a point.

On the head is worn the "inverted volcano" hat. The under side is red and the flat top trimmed with braid. The costume is completed with sandals tied on the feet with colored braid.

-- Reprinted from "Let's Dance" -- June, 1949



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— Photo by Warren Carver

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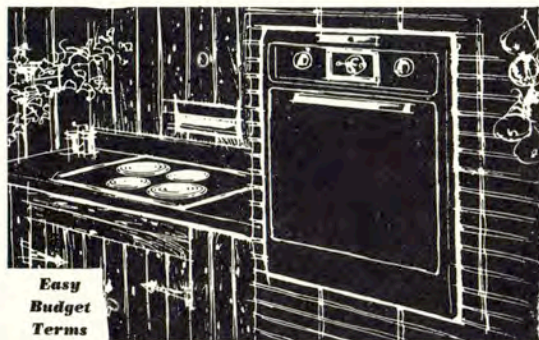
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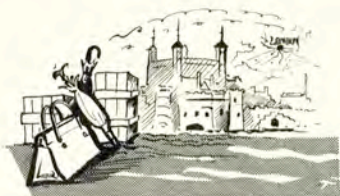
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Trudi and Bill Sorensen

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(This article is the first of a series promised upon request by Ye Editor, from Trudi and Bill Sorensen, now living in London. They are extending their tour of duty for two more years because there is so much more yet to see. Each month they will write on a different country, in an interesting vein, and yet not necessarily from a folk dancer's standpoint, but just as plain people see life in these countries.)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

We have made London our home for the past two years. For the most part, we have found the British people to be friendly, and the farther north one travels toward Scotland, the friendlier they become. The Scottish are extremely hospitable and warmhearted people, and as most Britishers, are so proud of their past history.

Just because this is an English-speaking country does not mean that Americans living here find it easy. To really enjoy the life abroad, one must not try to change conditions or transplant the standard of living from the United States to here. Our years of association with folk dancing has helped us a lot in understanding and accepting life in London.

This great, exciting metropolis is actually no more than a string of little villages strung together on both sides of the River Thames. There are no big boulevards, no design, no starting point at all in London. One isn't dazzled here as by other world capitals; it is only by walking, walking and more walking up and down the narrow, quaint streets, discovering important sights and taking the time to get acquainted with this rural-type city, that one can get to love living here. People are very orderly. They queue up (stand in line) for absolutely everything – the busses, tubes (subways) cinemas, at the butchers, the green grocers – no matter what. They are slow, seem oblivious to traffic (as evidenced by the jaywalkers), think central heating is completely unnecessary, are quiet, and love to talk to Americans.

The first winter we were here we practically froze to death. The English landlords only heat around 60° and one must augment the temperature by means of electric heaters and coal and wood fireplaces. I doubt if more than 15% of the houses have central heating. Our flat has central heating and this year the landlord converted to an oil burner heating system and has installed another large radiator in our living room, which brings the temperature up to a 70° average. The London weather has a chilly dampness, which

penetrates, and we yearn for some nice hot, California sunshine. In Spring and Fall, the coloring of the trees and shrubbery is bright, the many parks and countryside are filled with beautiful flowers, which makes London and the suburban areas very pretty.

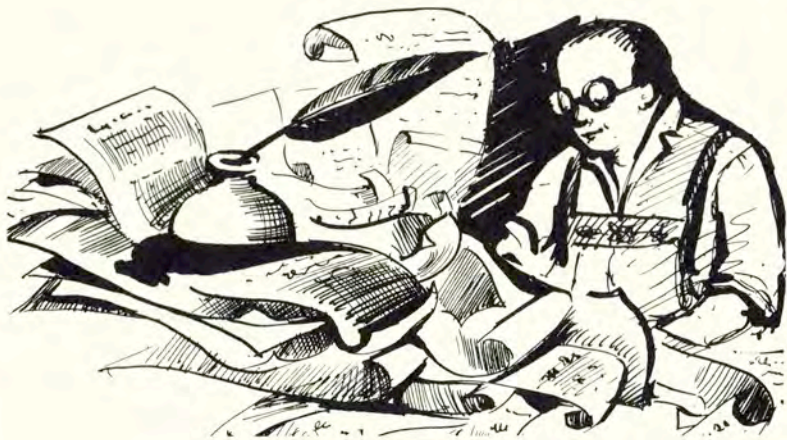
What you have heard about the British tea-drinking is true. At least twice a day, this ritual is observed by the highest peerage to the everyday laborer. We could expound for pages on this one subject alone. The food served in restaurants and English homes lacks the flavor of European or Continental cooking.

London really makes the visitor feel the past. I needn't mention all the best-known and celebrated parts of London — its Palaces, Castles, Abbeys, Parliament and Government buildings, Parks, Cathedrals, Museums, boat trips down the Thames, the beautiful, gentle countryside — but seeing so much, often with a touch of pageantry, certainly leaves one with a new experience indelibly impressed.

There are many short journeys to take from London. One of the main ones is the lovely region of the Cotswolds and into the charming Shakespearean country, known as Stratford-on-Avon. After taking the standard Shakespeare tour, the crowning point is to take in one of the famous bard's plays at the Memorial Theatre. What a thrill that is — something one can never forget. Then there are the two famous universities — Cambridge and Oxford. Another important sight to visit is Canterbury Cathedral, easily reached by train. This is a Gothic masterpiece and many tragic scenes, legends and stories are connected with its long history. Still another three-hour trip takes one to the South of England into New Forest, Devon and Cornwall, where the scenery is more scenic.

As we go about London in our day-to-day life, we are constantly observing. The large amount of bicycles (though nothing as compared to Holland or Denmark), old model cars, two-seater motorcycles, the lack of color, the low storied buildings, our inability to understand another Britisher when he explains something to us, the Cockney accents in many cases, the high cost of furniture and household appliances, lack of good, moderate-priced clothing, and a long list of items too numerous to mention, make London the rural-yet-sophisticated city it is.

What's it like to live here? It's Wonderful! The excitement and thrill never lags. Every day of the week we are confronted with a choice between going to operas, ballets, stageplays, or concerts. Then there are places of historical interest to visit, London's famous open-air markets where vendors sell their wares; there are cheeses of every variety and country, and famous wines from every country on the continent. Last, but not least, on a quiet evening at home, we can tune in our wireless good folk dance music and concerts from every country in Europe. That's why we like London.



Council Clips

DIABLO COUNCIL

A Happy Lincoln, Washington and St. Valentine's birthdays to you all. The Council got back "in the groove" during January, all members having recovered from the Holidays.

The March of Dimes' dance, sponsored by the Pleasant Hill Folk Dancers, was a huge success, and although the final count is not in, Rod Heyman, General Chairman, feels that the "Envelope" to be turned over to the Foundation will be bigger than last year. In addition to the local callers, SHELLEY, WILDER and KIMBALL, Guest Callers were URSULA MOONEY and BEA MITCHELL, and the exhibitors included the Terpsichoreans and GRACIE PERRYMAN from San Francisco, and DANNY McDONALD's Wheel-Chair members of the Dauntless Club.

Shelleys, Wards and Kimballs Folk and Square Dance classes, including beginners, intermediates and advanced, are continuing full force with good attendance and much enthusiasm. A new class started the middle of January, in Antioch, under the sponsorship of the Recreation Department, taught by GINNY and BEV WILDER. That's all for now — see you next month.

— Kay Kimball

* * * * *

GREATER EAST BAY COUNCIL

Along with valentines, Lincoln beards, Washington hatchets, February ushers in a new school and recreational dance term for children.

Over 450 school-age children participate in seven folk and square dance classes offered by the Oakland Recreation Department. Hundreds more are involved in numerous folk and square dance groups, classes and activities carried on by Recreation Directors in Centers. Specialists instructing and assisting in the folk and square dance classes include: MARGARET McKINSTRY, MARGARET MITCHELL, HARRY O'LAUGHLIN, RICHARD RULEY, DOLLIE SEALE SCHIWAL, and IVY CRAMPORN.

Besides these children's classes, the Oakland Recreation Department is currently providing 270 adults an opportunity to learn folk and square dancing through its six weekly classes. In addition, there are social and modern dance classes, plus the department's sponsorship of 37 Folk, Social, and Square Dance Clubs; plus its interest in the Greater East Bay Folk Dance Council.

The newest program offered by the Department is a YOUNG ADULT FOLK DANCE CLASS, meeting on the first, third, and fifth Friday evenings, beginning in February. This class is aimed to help the 18 to 25 year olds gain and increase a recreational skill. The instructor (and pioneer in this service) is DOLLY SEALE SCHIWAL.

Plans are being formulated for the annual TEEN FESTIVAL, hosted by this public recreation department and its children's folk and square dance classes. Watch this column and your mail bag for more news of this festival to be held June 1st. Teen class and club instructors interested in participating are invited to secure information from the Oakland Recreation Department, Miss Betty Jane Rank, 21 - 12th Street, Oakland 12.

* * * * *

The Seminary Swingers, always on the lookout for "firsts" in their Club, are holding their collective breaths for a "Festival Baby". The event is due about the middle of February, and, as you know, The Greater East Bay Folk Dance Council is sponsoring the Fiesta de la Tierra de los Robles on the 23rd of this month. The awaiting parents are JOSEPH and CONNIE CASTILLO, and Connie has promised to do her best to make it the 23rd, but whatever the date, the Swingers will be proud of "Their" first baby.

— George N. Cash

* * * * *

SACRAMENTO COUNCIL

The main topic of the meeting of the Sacramento Council, as guests of the Tahoe Swingers, was the Camellia Festival to be held in March.

The Whirl-A-Jigs have a right way to keep in touch with their members and friends. They printed quite a newspaper about their members

and activities. LOIS and ART TABER are the printers. This club has welcomed several new members this last year, HARVEY and ALICE BLAIR, RUBE and LYDIA WACKER, JESS and MARGARET BRAZEAL, LAWRENCE and VERA COULTER, MERLE and EILEEN GROUP, BILL and DOROTHY LONG, PHIL and PAGGY PETERS, and NORMAN and MARY FISHER.

The Triple S Party this month featured Mexican decorations, program, music and food, mixed with the vigorous dancing of the Kil-winning Dancers. The colorful La Fiesta Dance of the Olivehurst Junior-Etts made head lines. All the dances, decorations and food were traditionally Mexican.

Flossie Vanderpool

* * * * *

STOCKTON AREA COUNCIL

The Stockton Area Council is planning a big Valentine's party on Friday, February 14, from 8 to 11 at Growers Hall, 118 N. Wilson Way in Stockton. HELEN GILL, representing the Stockton Steppers, is in charge of the program, callers and emcees, and announces that the program will appeal to both square and folk dancers. BEE MITCHELL, with the Kalico Kutters who are giving their hall and facilities for the dance, are in charge of the decorations, and CARLTON SHANKS, of the Prom-Y-Naders, is planning the refreshments. General Chairman Alyce Naas, of the Lodi Folk Dancers, invites all square and folk dancers to attend.

Since ISABEL REYNOLDS is celebrating a "Feliz Navidad" in Mexico, I will carry on for her.

Alyce Naas

* * * * *

SAN FRANCISCO COUNCIL

Hearts and Cupid will be the theme for Carrousel's Valentine Party to be held on Friday Evening, February 14th at 9:00 P.M., at 1748 Clay Street, San Francisco. Guest Callers will be the popular Sir Valentine, himself, (Stan to you) and the ever popular Mickey McGowan of Marin County. The Pan Pipers (Grace West, Director) will add to the gaiety of the evening with an appropriate exhibition number; and, of course, there will be a full program of popular folk dances and squares.

Ralph Bauman and Norma Nolasco (Terpsichoreans) have announced their engagement and plan to be married in April.

Don't forget the Regional Festival for this month will be hosted by Chang's International Folk Dancers, on February 16th, at Sunset Playground, 28th and Lawton Streets. Exhibitions will be by The Petit Ensemble and Chang's International Folk Dancers.

We are happy to announce that Grace Perryman will be the new instructor of Chang's Intermediate classes on Thursday evenings.

The San Francisco Merry Mixers are looking forward to their Annual Pot Luck Supper, at Sigmund Stefn Grove, on February 15th. Virginia and Gene Murphy are Co-Chairmen of the party, and Irene and Joe Stradcutter are in charge of the program.

We have another new Square Dance Caller coming to the foreground. Lewis Parke, of the Fun Club, is doing a wonderful job of calling. More competition to the already wide spread group of Square Dance Callers.

Congratulations are in order to Frank and Gene Dillard, of The Fun Club. As of November 1957 Frank Junior became an addition to the family.

Everyone at the Circle Eight Promenaders was glad to welcome back Yvonne and George Hinson after a short absence.

— Gary Kirschner

* * * * *

A very special mention should be made of the beautiful exhibition of authentic costumes, displayed by Dorothy Godfrey, at the Treasurer's Ball, at Kezar Pavilion, in November. The costumes represented styles from all parts of Spain, her islands, Mallorca and the Canaries. Her explanation of each costume was graciously given, and Dorothy Godfrey, herself, looked like the "Grande Dame" she really is.

* * * * *

FRESNOTES

The beginning of the New Year was marked by a transfer of teachers in the intermediate Council-sponsored class known as the Guild. Tommy Northup decided to retire from teaching for awhile so he and his wife Hazel, who have been conducting this class since it began in 1954, transferred it to Vera Jones, its new teacher. The Guild fulfills a definite and necessary function in the folk dance life of Fresno. Here dances of intermediate level are taught — and we believe that it is such dances which comprise the major part of the dancer's repertoire and the vitality of the folk dance movement. The proviso of no exhibition work insures a place for the dancer who wants to keep

(Concluded on Page 44)



The Record Finder

Reviewed by PAUL ERFER

Folkways Records has issued the first in a series of "Folk Dances of the World's Peoples", FD-6501. Entitled *Dances from the Balkans and the Near East*, it covers Greece, Rumania, Bulgaria, Macedonia, Croatia, and is culled mainly from previously released Folkways albums. The music is undeniably authentic and this set has a booklet with complete descriptions for the 12 dances by Ronnie and Stu Lipner, so-called Folk Dance Specialists from New York. The first band (from the Tanec Album, 8803) is a *Slavonsko Kolo and Drmes* with notations that are vaguely familiar and could be forced to fit the music. *Bavno* and *Daichovo Oro* are the same as recorded on Folk Dance Specialities 7002 with descriptions as presented originally by Anatol Joukowsky. Other Joukowsky specialties have found their way into this set with *Gerakina*, *Staro Svadbarsko* and *Pravo (Dilindaro) Horo*. Recognizable to Stocktonites are the *Eleno Mome* and *Narodno Horo* as recorded on XOPO 303 with notes originally written by John Filcich, who introduced these fine dances to California (but without giving him credit). The album is rounded out with a Romanian *Hora* and two Greek dances, *Kalamatiano* and *Tsamiko*. The last-named is really a Syrto and the notations as given for a *Tsamiko* cannot actually be executed to this music. Another *Daichovo* melody is included as #2 with a description, however, that fits *Daichovo* #1. Altogether this is a worthy album for the folk dancer's use even if it is difficult for the average dancer to interpret the notations with any degree of accuracy. We look forward to the release of the next three LP's in this series, which promises to describe dances from Europe, South America and the Caribbean, Greece, Turkey and the Middle East. Folkways could look to more accurate and learned consultants than the ones now writing the dance notations. Some of the most experienced researchers are, undoubtedly, in California.

FRESNOTES (Continued from page 42)

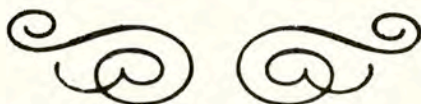
abreast of the new developments in folk dancing yet has either no time or no inclination for preparing himself for exhibitions, with the costuming they require. Tommy and Hazel have contributed a great deal in folk dance leadership in Fresno. Their own personal qualifications have endeared them to all of us. They taught a highly successful beginners class this summer for the Council at Roeding Park. Tommy is also the teacher for the Vinehoppers and has been responsible for their presenting excellent exhibitions at our festivals and elsewhere. The Northups have earned our admiration and our sincere thanks.

Vera Jones, who has been teaching the advanced beginners class has incorporated it into the Guild and will be the teacher for the group. The Guild meets every Wednesday evening at the John Muir School, 953 Ferger Street, and the class is open to everyone who wishes to attend. So if you are in Fresno on a Wednesday, do drop in and enjoy an evening of good dancing. Incidentally, I wonder how many Fresnans know that Vera has so unselfishly donated her time and efforts to conduct a folk dance class at the Veterans Hospital in Fresno on Monday nights. She and her group go out week after week to introduce folk dancing to patients at the hospital who are in great need of its therapeutic values. Sometime soon we hope to have more details to offer you on what this effort involves. This is the sort of quiet, unassuming, and yet effective work which merits our deepest appreciation.

The winter beginners' class, taught by Lester and Sally Fiuren, meets every Monday evening at the Woodrow Wilson School, 2131 W. Ashlan Avenue. It is sponsored by the PTA organization of the school, with the active cooperation of the Fresno Folk Dance Council, which supplies the teachers.

Fresno is becoming more kolo conscious now than it ever has been. Whenever kolos are on the party programs, even the more difficult ones, there is a gratifying response from the dancers. On January 7th Rafael Spring hosted a successful kolo and contra party at the Einstein Playground. Kolos and contras certainly deserve a place in the development of a versatile folk dance taste, which will insure that our hobby will never pall on us but lead us on to yet unexplored areas of fun.

— Mary Spring





1650 Whitefield Road
Pasadena 7, California

Dear Editor:

Jr. Federation of Folk & Square Dancers of the South will have their annual Festival Saturday, April 12, from 6 to 9 p.m., at Harbeson Hall, Pasadena City College, Hill Avenue and Colorado Street, Pasadena. No Admission Charged. Various groups will give exhibitions; in between will be general dancing for all.

Shirts & Skirts, the young teenage top group, just elected Terry Unzen its new president. Terry has taught such dances as Russian Medley, Schuhplattler, several Kolos, In the Forest, Russian Peasant, Jablotchka and Fado for Four. He is 14 years old and has been with the group 1½ years!! We are quite proud of his progress. My hope is that Jr. groups can be organized throughout the South. No finances are involved.

(Sd) Mrs. Lou A. Price
President, Jr. Federation

Dutchess Junction
Beacon, New York

Dear Editor:

Two thoughts have occurred to me, which I send to you for what they are worth. I am a real newcomer in the field, and perhaps I am way off base. However, I have had a feeling that many who love folk dancing are missing a good bet in not knowing some of the folk dances of the colonial countries, such as Asia, Africa, or even South America. Of course, it is perfectly normal that the folk dances which would be best known in America are European folk dances, since Americans are mostly of that background. However, if one is going to learn a dance from a far-away land or people, I think that it is worth considering. I have been deeply impressed by some of the beautiful Japanese and Indonesian dances.

The other point seems to be in direct contradiction. When I hear some folk dancer telling of how many different folk dances he knows, it reminds me of some folk singers I have heard boasting of how many languages they can sing in. In folk dancing people hurry to half learn too many different dances, where it might be better to learn fewer of them better.

(Sd) Peter Seeger

PARTY PLACES



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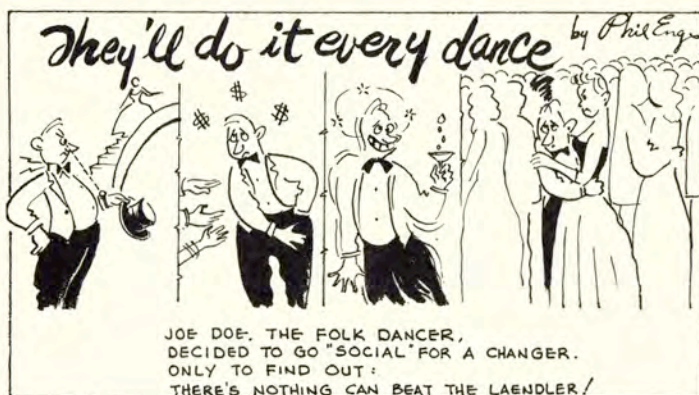
5th Thursdays

East Bay Women's Dance Circle

9:30 to 11:30

Diamond Roller Rink, 3245 Fruitvale Ave.

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



<p>Benkiser Electric Motors</p> <p>Wholesale - Retail Distributors DELCO - BALDOR Rewinding and Repairing</p> <p>10205 San Leandro Street Oakland</p>	<p>Swing'N Circle Folk Dancers</p> <p>Wednesday Evenings—8 o'clock John Swett School — Steele St.</p> <p>Teachers: Eleanor & Wes Huntze <i>"Visitors Always Welcome"</i></p>
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<p>The GREATER EAST BAY FOLK DANCE COUNCIL BEGINNERS' CLASS</p> <p>welcomes you to our Festival in Oakland. Meeting Every Thursday Night <i>at John Swett School</i></p>	<p>Bellini's RESTAURANT</p> <p>Italian Dinners Banquet Rooms Available</p> <p>4130 Telegraph Ave. OLympic 4-9553 OAKLAND, CALIFORNIA</p>
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Editor's Corner

We know it is impossible to please everyone, but we really want to try. We realize what one person might be interested in, another one would think it is waste of time to read.

You will note there has been a change in format, not because we felt, personally, it should be changed, but because we want to find out just what our present readers are interested in. We hope to secure many more readers because of our attempt to please.

We feel most folk dancers are interested in food. Just as customs of people determine the type of dancing they do and the kind of costumes they wear, so does the type of food they grow determine the kind of food they eat. We hope you will enjoy the "Foreign Food" section.

You've asked for pictures of folk dancers. We plan to have as many pictures as space will allow, but we will prefer to use pictures of dancers in costume. Let's see more costumes at festivals!

A personality sketch is planned either of a couple, a family, or a group, under the heading "People Worth Knowing." Who knows? Perhaps you'll have an article written about you!

"Letters From our Readers" is strictly for your use! To quote a former Editor of this Magazine, "If you have pet ideas or theories in the folk or square dance field you would like debated, send them along. Let's debate, but let's stay friends."

Help support this Magazine and assist your Club in securing One Year's free listing in a "Party Place" Directory by securing new subscriptions to "Let's Dance" Magazine.

★ ★ ★ ★ ★ ★ ★

We would like to offer our condolences to Lucille Cryder, Recording Secretary, Folk Dance Federation, North, whose father passed away in December.

★ ★ ★ ★ ★ ★ ★

We hope you like the new cover design and the artwork appearing in this issue. May I express my personal thanks and appreciation to Hilda Sachs for her efforts and assistance in making this issue so attractive. —The Editor

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CALENDAR OF EVENTS

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FEDERATION FESTIVALS

February 15-16 - Sat.-Sun. Holtville
Annual Carrot Festival

February 23 - Sunday Oakland
Civic Auditorium

Hosts: Greater East Bay Council
Theme: "La Fiesta de la Tierra de
Los Robles"

Chairmen: Roi Partridge and Gerry
Wintheiser

Council Meeting: 12:30 Auditorium
Festival Dancing: 1:30

March 16 - Sunday Sacramento
Memorial Auditorium

Hosts: Sacramento Council of Folk
Dance Clubs

Theme: "Camellia Fantasy of the
Mardi Gras"

Co-Chairmen: Lawrence Jerue and
Roy Brown

Council Meeting: 12 noon
Federation Pageant: 1:30 - 3:30

Festival Dancing: 3:30 - 5:30
Kolos: 6:30 - 7:30

Eve Party: 7:30 - 10:00 p.m.
Pre-Festival Party: March 15, Sat.

Night at Governors Hall
8:00 p.m.

March 22-23 - Sat.-Sun. Ojai
Folk Dance Festival

April 13 - Sunday Riverside
Folk Dance Festival

April 26-27 - Sat.-Sun. Fresno
Memorial Auditorium

Hosts: Fresno Council
Chairman: Hill Adkins

Saturday Institute: 1-5 p.m.
Party Dancing: 8-11:30 p.m.

Sunday Council Meeting: 12:30-1:30
Festival Dancing: 1:30-5:00 p.m.

May 3 - Saturday Long Beach
Folk Dance Festival

REGIONAL FESTIVALS

February 8 - Sat. Bakersfield
Harvey Auditorium

14th and G Streets
Hosts: Circle Eight Folk Dancers

and Kern County Recrea-
tion Department

After Party: Request Program and
Kolos

February 16 - Sunday San Francisco
Sunset & Lawton Rec. Center

Hosts: Chang's International Folk
Dancers

April 13 - Sunday San Pablo
West Contra Costa Junior College

End Freemont Road
Chairman: Jack Pinto

April 20 - Sunday San Francisco
Kezar Pavillion

Hosts: San Francisco Merry Mixers

SPECIAL EVENTS

March 1 - Saturday Los Angeles
"Let's Dance" Subscription Drive

Kick-off Party
John Burroughs Junior High Gym

7-11 p.m.
Chairman: Ted Walker

Honorary Chairman: Daphne Upton
Program Chairman: Paul Pritchard

Sound: Rudy Johnstone

March 8 - Saturday San Francisco
Warm-up Party - Golden Gate

YMCA, 8:00 p.m.

March 15 - Saturday Pre-Festival
Party - Sacramento-Governor's

Hall, Broadway & Stockton

March 16 - Sunday Sacramento
Annual Federation Pageant

1:30-3:30
Memorial Auditorium - 16th & J

MARK YOUR CALENDAR WITH THESE FEDERATION FESTIVAL DATES

FEBRUARY 15-16 Holtville

FEBRUARY 23 Oakland

MARCH 15-16 Sacramento

MARCH 22-23 Ojai

APRIL 13 Riverside

APRIL 26-27 Fresno

MAY 3 Long Beach

MAY Santa Rosa

MAY 29, 30, 31 and JUNE 1

STATEWIDE San Francisco

JUNE Salinas

JULY Kentfield

AUGUST ?

SEPTEMBER Walnut Creek

OCTOBER Fresno

NOVEMBER San Francisco