

# Let's DANCE



"JULAFTON"

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## LET'S DANCE

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Millie Von Konsky ..... Editor  
 2008 Warner Avenue, Oakland 3, California

Ruth Berryhill ..... Associate Editor

Wayne Wills ..... Assistant

Art Wickersham ..... Assistant

Eleanor and Robert Elsocht..... Cover and Staff Artists

Liesl Barnett ..... Costumes

Kay Holmes ..... Business Manager  
 590 Eighth Avenue, San Francisco 18, California

Harold Reames ..... Advertising Manager  
 890 Bridge Road, San Leandro, California

WALTER GROTHE  
 President, Northern Section  
 390 Liberty Street  
 San Francisco 14, California

ELIZABETH HOWARD  
 Secretary, Northern Section  
 8 Sunset Drive  
 Berkeley 7, California

VIRGINIA ANDERSON  
 President, Southern Section  
 1127 North Vista Street  
 Hollywood 46, California

IRIS MUNSEN  
 Secretary, Southern Section  
 370 South Swall Drive  
 Beverly Hills, California

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Send Subscriptions to Publication Committee, 262 O'Farrell Street,  
 Room 301, San Francisco 2, California

## COVER PAGE

The Nordic Christmas reveals itself in the Swedish "JULAF-TON"—Christmas Eve.

A charming Saint Lucy opens the Season on December 13th with her day of rich promise of the joys and delights to follow. A soft step in the hall early in the morning; the door, already left ajar the previous night, is gently opened and the vision of a pretty maid appears. White-robed, and with a brilliant red sash about her waist, she wears an astonishing crown of pine boughs haloed with the light of seven candles that surmount it! This modern "SAINT LUCIA-DAGEN" carries a tray with coffee and a special little cake for the sleeping occupants of the house. Truly the spirit of the Swedish Christmas.

## NEW YEAR'S EVE PARTY INVITATION

All Folk Dancers and their guests are invited to an evening of Folk Dancing and entertainment. Due to the tremendous crowd of Folk Dancers at our last New Year's Eve Party, we must know how many will attend so that we can plan for the buffet supper. Place reservations with Rolph Winters, 60 Tamalpais Avenue, San Anselmo (phone: San Anselmo 1146).

## TURKEY BANQUET INVITATION

At 7 o'clock next February 7, the Ballroom Folk Dancing Club of Sacramento, will hold its fourth annual Turkey Banquet and Dance. The members of the Folk Dance Federation will be invited to attend by an invitation to all clubs the last week in December. This invitation will give the program. A charge will be made for the banquet, but the dancing will be free to Federation members. Reservations in advance will be necessary. Last year the State Officers and many members from different parts of the country attended and reported a splendid time.

## THE VILLAGE GOSSIP SAYS:

Between the afternoon dancing at U. C. and the evening festivities at Whittier School, there will be a wonderful dinner served by the Village Folk dancers at the Whittier School Cafeteria, Milvia and Virginia Streets, Berkeley. We can assure you good food will be served in a beautifully decorated dining room with the finest of all dinner companions, a fellow folk dancer. The price will meet the average budget.



## San Francisco Concert Arranged for Folklore Enthusiasts

Have you heard about the folksingers, Josef Marais and Miranda, who will offer their first San Francisco concert on December 11?

We are sure that all who attend will have an evening of delightful entertainment and a very rewarding musical experience.

If you are not familiar with this husband-wife team, we should like to tell you that Josef Marais was born on the Karroo Plateau, Province of the Cape of Good Hope, Union of South Africa. His wife, a Dutch girl, was a concert artist in Holland before she met and married Marais while both were working at the South African desk of OWI in New York during World War II. Although they specialize in South African Folk songs, they also do many unusual and interesting songs of other countries, and their tremendous record and radio success has been followed by equally successful concert appearances in New York and Los Angeles. Last year they were invited to the National Press Club dinner at which President Truman presided, and the White House has an album of their Veld songs.

We suggest you circle this date, if you are like most folk dancers—"Folklore enthusiasts."

## Bramhall Dances South

EDITOR'S NOTE: When we heard that a folk dancer was taking a year off for a series of mananas in Central and South America, we were certain that a dancing tour was the idea behind it all, and asked that LET'S DANCE be let in on it. Frances Bramhall, as good as her word, has applied a siesta time here and there to various "castillano typewriters" (which she accuses of being unable to spell

(Continued on Page Eight)



## DR. LLOYD SHAW WORKSHOP

By WAYNE WILLS

Lloyd Shaw, who has been returning an ever-increasing and always-enthusiastic group of Federation Square Dancers from his summer workshops at Colorado Springs, brought Cheyenne Mountain to the "Mohamets" of Northern California folk dancing via a four-day institute at Stanford University late in October.

Holding a "full length mirror" highlighted by his rich experience and inclusive philosophy of folk dancing in the United States, "Pappy" Shaw gave California folk dancing the first objective view of itself it has had for some time now. Over two hundred dancers, representing a good proportion of our clubs in the Bay area, found themselves rewarded not only with new dances and calls, but also a full portion of the enthusiasm and *raison d'être* of dance which typify Dr. Shaw.

Expressing delight in the growth and achievements of the Folk Dance Federation of California, Dr. Shaw told of his group's widening interest in our international dances. Although Cowboy Dances and Early American Dances constitute the major portion of the Cheyenne Mountain Dancer's activities, Dr. Shaw pointed out that all dances of this or any country are essentially "immigrants." By reason of time, the Polka, Mazurka, Varsouviana, etc., are now many generations into our folklore. The Mexican dances of our Southwest play an increasing role in the Cheyenne Mountain repertoire of American Dances. Finally, illustrating the process of "nationalization," Dr. Shaw placed the Scandanavian Hambo as being, in many parts of this country, almost (but not quite) to the point of taking out its "first papers" as an American dance.

Tracing the rise and fall of past "dance movements" in the United States, Shaw laid the blame for their short spans and premature demises on two main factors: the restless search for "something new;" and the "Gallicurchi Star System" of perfectionist groups.

In discussing the first, Dr. Shaw drew an enthusiastic and spontaneous applause from his Federation audience with his statement: "The end of 'something new' (and historically it has always been the end of all dance movements) is the time

when you know 567 dances and not 2 of them well. The joy of dancing well done has departed, it has been spread too thin."

"The joy of dancing well, however, is not to be confused with the few isolated groups that you recognize well. Individually, they are good dancers; but collectively (in their perfectionist bent) they present a chorus routine entirely lacking in spontaneity and sincerity. They, too, are the death of a dance movement; for, where will you find your new bold and converts who will take up something so complicated and devoid of fun."

"Once I overheard a Texan passing the remark that Squares were just so much plain walking that leads you nowhere. Though he didn't know it, he had hit it right on the head. Why, I don't know of any time, place or way that you can walk so little, and get so far, as you can in Square dancing. Why, you walk to a "condition of joy," not just some inconsequential spot on the globe. And that's exactly where good dancing, simple dancing well done, takes you. And that's the heart of any dance movement."

Warning against the danger of the pas de basque flavor permeating the cowboy "strut" and vice versa, "Pappy" Shaw was insistent and sincere in his call for California folk dancers to cease mixing their dances on the same program, irregardless of backgrounds. "You can't do your Russian Peasant Dance after a set of Squares (even if it were physically possible) without irreparable damage to both. The spirit of a national dance is, of course, more than its pattern and its steps; and it is that "spirit" that constitutes the joy of dancing. In effect, you, in the Bay Area are evolving international dances, expressed as you, by background, are entitled to do. San Francisco is a World Port, a melting pot of cultures. However, are you, through your mixed programming, getting the best from each culture into your dancing, or are you creating a polyglot lacking in distinction? It is possible, and desirable, for you to do the dances of the world; but, I plead with you, differentiate your cultural backgrounds and program accordingly—even if you have to dance seven nights a week to do it."

Turning to the province of the Cowboy dances, "Pappy" had

more "bread to cast upon the waters." "The 'gingerbread' (or Swing) has in the East and, I fear, California, overbalanced the real 'cake' (or figures) of Square Dancing. You have this eastern creation, the "Buzz" step, and with it you are "buzzing" yourselves as well as Squares to death. It's fast, it's furious, and you love it; but it is not characteristic of the cowboy dance."

Giving special attention to Callers, Shaw ruled the "tobacco auctioneer, twang and patter specialists" clear out of the barn. "If you notice the caller—he's bad. He's on the stand for one purpose—to keep the floor moving, and for that purpose only—not to put on a show."

"A good caller? Well, in the voice department, his first concern must always be "Clarity"—having achieved that his next concern would be variety in "Pitch."

"In the time department, which is, of course, of equal importance, if the caller does not have rhythm to start with, he should give up—having rhythm, he is free to work out the endless problems of timing. To keep the greenest set moving, and the "old timers" happy, that's the problem and it's mastered every day. The caller who is so 'good' that half the sets have to drop out No, he's no caller for me."

"The final important item is that of Contact. The caller must have "Command" . . . a way of emphasis, which keeps all dancers doing the right thing at exactly the right time. A control and sense of Pattern which will blend the elements of 'Hash,' or, even more important, not overgild the lily. A square is, in effect, a structure in the realm of architecture. In order to be pleasing to the eyes and senses, it must not be hung with too many, unbalancing doorknobs, shutters and gingerbread awnings.

"When these three main divisions of good calling have been mastered, then the caller may start to think about patter: but actually, he has no need of it. As for "flavor" and "twang," they really are only an adjunct to calling, not at all essential; and, if you don't come by them naturally—why be a poor carbon copy of someone else? Be yourself."





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## FELTON FESTIVITIES

Felton's Merry - Go - Rounders staged a most exciting Halloween costume party with Vernon Leckman's one-eyed ghoul the outstanding characterization. As one guest so aptly said, "He looks as if he'd just been dug up. Ugh." Alice Spencer of the Polkateers was named Queen of Bubble Blowers, with a bubble the size of an apple. Games and contests shared the spotlight with folk dancing for the rest of the evening. AND, the food was so-o plentiful and so-o good. Invite us again, Merry-Go-Rounders!

## PALO ALTO FOLK DANCE MOVEMENT

Palo Alto Folk Dancers include three groups: a beginners' instruction class with a three-months' course, meeting Tuesday evenings from 8:00 to 10:00, intermediate instruction for those who have completed the Tuesday sessions, who then attend Wednesdays from 8:00 to 10:00, and the Thursday evening, advanced section, which is more for dancing than instruction, though occasionally new dances are taught. The three sections get together one Saturday a month for a party, from 8:00 to 10:00 p.m., with a program including dances of all levels of difficulty. Refreshments are served and a collection is taken to pay for them. There is often an exhibition at the intermission by visiting dancers.

All folk dancers are invited to visit the weekly meetings and particularly the parties. The next two parties will be on November 29, and December 20. Parties and classes are sponsored by the Palo Alto Recreation Department and held at the Com-

munity Center, 1305 Middlefield Road.

## SAN JOSE POLKATEERS

The San Jose Polkateers were hosts at another fine Halloween party. Guests were the two advanced classes of Gay Nighters. Donuts and cider were served to the masked, costumed dancers. The men rushed a very attractive gal all evening—and their faces were just as red as her hair when the beauty turned out to be Carl Spencer. A blackface couple out-jived Harlem and contributed greatly to the hilarity of the evening—the Research Committee should have seen their Fado!

## WESTWOOD CO-OP HOST HALLOWEEN PARTY

The Westwood Co-op gave a Halloween party on October 29th to which the Pasadena Co-op was invited. The result of this co-operation was a remarkably successful affair. Even the school participated by letting us dance an hour longer than usual. Costumes ranging from false faces to red stockinged Swedes were all around. During intermission, in addition to punch and cake, home-baked by our refreshment chairman, a series of color slides of our last three festivals was shown. These slides were the hit of the evening as everyone had fun picking themselves out of the colorful crowd. Esther Liptz provided them.

## THE NUGGETEERS

The Nuggeteers of Grass Valley have been members of the Federation about a year, during which time some of us have attended Festivals, also class instruction at Marysville. On November 3, we put on a program  
(Continued on Page Eleven)



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## Christmas Greetings

From WALTER GROTHE

December is usually a month where we let up with our folk dance activities and devote our time to Christmas and all its preparation; but it is also a time when we may sit back and think of the year just past and all the wonderful times we have had in our folk dance world. We may sit with friends around the fireplace and talk about this festival or that, about this dance or that costume, and it is good to have such a period during the year when we can take enough time out to reminisce and look ahead.

I should like to take this time to send Christmas Greetings to all folk dancers, to all my many friends I have made during the years I have been active in the folk dance movement. You have co-operated through these years of building, you have helped carry out our ideas and you have given full and unselfish support to our Federation. The road has not always been easy, many obstacles had to be overcome, but today we are at a point where we can look back with pride on our achievements. We are today firmly established and officially recognized, our help is sought in many instances and our standards and judgment are respected.

However, as in any movement which is alive, there is never a standstill. The scope of our position today entails the responsibility to carry on, to continue building, to constantly improve our standards and to maintain the high human and intellectual level on which we now stand.

We have already made many plans to carry on our activities in the coming year. Monthly festivals have been arranged as far as October 1948 in addition to a number of regional festivals. Teachers' institutes are scheduled for every other month; the San Francisco Museum of Art folk dance series is again set for four Friday nights in March; the state-wide festival on even larger scale than last year is scheduled for Fresno for the May 1st week end. For the first time, we are endeavoring to have a group of California dancers represented at the National festival in St. Louis. Woodminster, Sacramento State Fair, Bay Meadows are again on the calendar and we hope to add San Francisco Stern Grove. In addition to all these events, we

(Continued on Page Twelve)

## Polish Peasant Wedding

Did you go to the wedding? It was a folk dance festival at the San Francisco Civic Auditorium on November 16th, and was quite elaborate. Dancing started at 1:30 and continued until 3:30 when the bride and groom and parents and bridesmaids arrived to take part in the festivities. They appeared between garlands of flowers in a procession led by Walter Grothe, and were surrounded by their friends and relations all in complete Polish costume. The bride's elaborate wedding headdress was changed by her twelve bridesmaids to the matron's kerchief, while the groom in his elaborate hat adorned with peacock feathers was congratulated by the assembled guests. The matchmakers had the privilege of cutting the wedding cake. After presenting the first piece to the bride and groom, the festivities continued. There were special Polish dances: the Mazur, the Goralski, and the Krakowiak presented by the Folk Artists, the Carrousel and the Festival Workshop respectively. The guests then joined in a grand march led by the bride and groom. It was estimated that over a thousand dancers took part in the grand march—including some guests from the Southern section of the state until 5:30 o'clock.

The decorations were huge Polish costumes hung on mammoth hangers around the balcony. Each dance on the program was announced by a spotlighted costume of that nationality.

All the members of the Folk Arts Group worked hard to make the festival possible, including their own costumes, the decorations, and the programs which were printed in tiny Polish vests elaborately embroidered. The exhibition dances were directed by Grace Perryman and Madeynne Greene. The Masters of Ceremony were: Harry Ugdby, Dan McDonald, Cliff Rather, and Grace Perryman.

## SAMBA TALK

The current rage for the Samba brings to mind that this popular ballroom favorite is not altogether new in its origin. Its earliest beginnings are seen in the old Brazilian Maxixe, pronounced "Mash-ish." This folk dance was revamped into a "salon version" by Vernon and Irene Castle, who presented it first in America, thus garnering for themselves a good deal of fame. Just a few years back, in the movie, "Rolling Down to Rio," the Carioca was presented supposedly as a new Brazilian dance, although in reality it was but the studio's adaptation and changing of the Maxixe—so too with the Samba, not to be confused with the Zambra, another native Brazilian dance. The Samba is merely another lineal derivation and copy of elements from the Maxixe. Probably in a few years someone may introduce another supposedly "new" Brazilian dance, which in reality will be just another clever juggling of the Maxixe.

## International Day Los Angeles

The International Institute in Boyle Heights put on its big event of the year October 11th and 12th with an array of folk arts. There were booths representing the folk culture of many nations from French buttons to Philippine sheer hand woven fabrics. One of the most extensively patronized features of the event was the sale of foods of many nations. Folk dancers were particularly fond of Swedish pancakes with loganberry jam and Armenian rice and grape stems. But, of course, their main interest was in the exhibitions of dancing, singing and costumes.

The Bavarian and Tyrolean Zither Club showed some Schuhplattler steps that required great skill, and these versions of the Laendler exhibited many intricate holds. One of the most unusual exhibitions was unscheduled—a group of young people did three dances from the Basque country of Spain. One done with great flower loops was outstandingly effective in its varied pattern.



## Professor Stavros Koloras at Changs'

A noted authority on Greek dances writes: "Today at family rejoicings, country revels, village ritual feasts under the old plane tree the 'dance is set' to the sound of clarinet and reedpipe. Nearly every district or island has its local dress and individual dance. And, as in the past, so today, each dance retains its own particular rhythm unchanged. For the dance, as the Greeks feel it, is a national tradition; a spontaneous and a natural art. Through the ages it may have suffered slight changes, but the composition and broad lines remain the same—plastic, pure and sobre, like the mountains and shores of Greece." In introducing a published collection of dances, this Greek authority states that the dances "are offered to the public in the hope that it will contribute to keep alive the tradition of our national dances which is so closely interwoven with the history and the customs of the Hellenes."

In line with this, Changs' is delighted to be able to say that the course of Greek dances under the direction of Professor Stavros Koloras has been most successful. Because he speaks very little English, Miss Dmitra Korumbos has interpreted the instruction. However, the privilege of having a teacher with his qualifications who comes directly from Greece has been well worth any extra effort put forth. Professor Stavros Koloras has almost completed instruction on the Tsamiko, and Hasapiko. After giving the basic patterns of each dance he intrigued the

class with variations which proved to be most challenging. He started instruction on the Greek dance Sertos at the last meeting in November.

We thank Professor Koloras for bringing these interesting dances to our Country; thus making it possible for we Americans to help keep alive a wonderful tradition.

### GREEK MUSIC

Lovers of folk and folk dance music have yet to discover one of the greatest unheard and unexplored fields of these types—Greek Music. Although it may be classified differently, the following divisions have seemed most appropriate to this writer:

A. That of Oriental character and influence.

B. That bearing similarity to Spanish and Latin American forms.

C. That of general European character.

D. That peculiarly "Greek" in nature.

The first type bears the distinct flavor and influence of Turkey and other areas to the East, and is of haunting and exotic beauty. With reference to "B," this includes that music of Spanish-Moorish and pure Spanish influence, which even Spaniards upon hearing have declared to be "authentically Spanish;" and also another type, which is a copy of Latin-American forms. This latter refers more especially to Greek versions of Tangos and Rumbas.

Outside of Argentina today, the best composers of Argentine

## DID YOU KNOW

That the European peasants never wear white boots; black, brown or red—sometimes ornamented with colored strips of metal or fur, but never white.

That flowered and beaded headdresses are, in most European countries, worn by the children and unmarried girls.

That in Hungary, the saying: "She remained in her crown" (flowers, beads or ribbons) is a polite way of saying: "She is an old maid."

That costumes worn in Germany's Black Forest region and the Province of Hesse, have undergone very little or no change since approximately 1452.

That color of certain parts of a national costume often denotes the marital status of the wearers.

In Hungary, petticoats are a sign of wealth or the lack of it—the more a girl wears, the greater her dowry, and the chance of getting a husband.

type Tangos are those of Greece. Also, their representations of the Rumba have been most successful, such as "Misirilou," a Greek Rumba, which has enjoyed great popularity in America. Under "C," the Greeks have contributed a number of successful ballads and waltzes. As to "D," many interesting ballads and folk dance forms seem to be predominant representations, many of which are of early origin.

Decca's library of Greek pressings contains fine examples of all these types and is most extensive.

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Polka-Mazurka  
Road to the Isles  
Selling's Round  
Seven Jumps  
Sicilian Circle  
Skaters Waltz  
Spanish Waltz  
Taneuj  
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Trifby  
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Psiganochka  
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Progressive  
Vengerka  
Vo Sadu Li  
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Cherkessia  
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Espan  
Gathering Peascods  
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# COSTUMES

By LIESEL BARNETT

The three Italian costumes sketched are among the most versatile of that country in that the different sections can be used to form parts of other national costumes.

The costume of the women of Trieste can be used as follows: Make the skirt reversible with an embroidered hemline on one side—the plain side may be used for an Italian costume, or some parts of Austria; while the embroidered side would be suitable for a Swedish costume of the Dal Province. The white linen blouse may be used for Swedish, Danish, and some Norwegian Costumes. The printed silk apron and the flowered scarf are a part of most Italian and Austrian costumes. The white head cloth is used in the Bleking costume of Sweden and may be recognized as Yugoslav or Italian.

The Torino costume can be used to supplement costumes of other countries as follows:

The cap may be used to com-

plete a French costume, the apron for an Austrian, Hungarian, Czech or Sardinian costume; the lace is used in Falerno Italy, or in several Austrian, German, and French costumes.

The Fisherman's costume may be used to complete costumes of Portugal, France, and Spain.

## UNITED NATIONS FESTIVAL

Griffith Park

As an appropriate finale for United Nations Week, the Department of Recreation and Parks of the City of Los Angeles and the Folk Dance Federation put on a festival September 20th at Griffith Playground. The city had requested the festival as part of their city-wide program and co-operated to the fullest extent, making many of the arrangements for the festival. Terry MacDonald, who directs a group meeting on Thursday nights at the playground handled the mike and Virginia Anderson organized the whole affair. The program must have been a fine one, for there were about 200 pairs of shoes worn out that night. Have you ever danced on a tennis court?

## Socially Speaking

Los Angeles' second Folk Dance Wedding took place September 21st when Selma Soltzer and Les Grossman put on a big one and invited all their friends. Following a lovely ceremony (Selma wore a hat and high heels for practically the first and last time in her life), a dinner was held for hundreds of relatives and folk dancers; then everyone changed into costume (the bride wore Italian, the groom, Russian) and danced well into the night. There was an orchestra to provide the music and everyone had several helpings of wedding cake and punch to keep their strength up. We all thoroughly enjoyed it, and look forward to the next one. Perhaps Irving Weiselman and Naomi Dubin who announced their engagement at the Westwood Group recently, will take the hint.

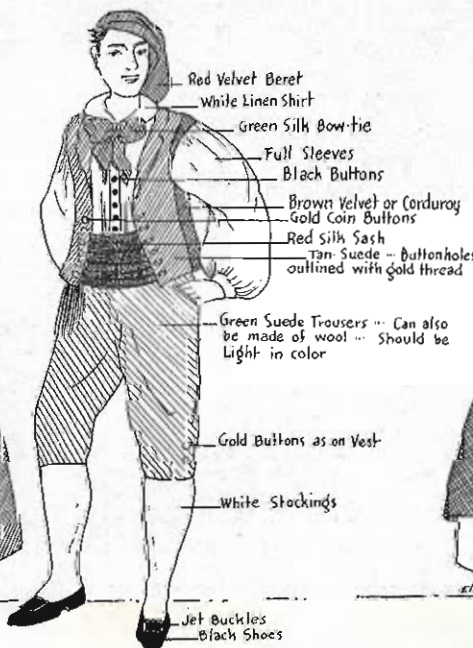
## Engagement

Henry Koopmann and Alva Rosedale of The Berkeley Folk Dancers announced their engagement at a recent party. CONGRATULATIONS!

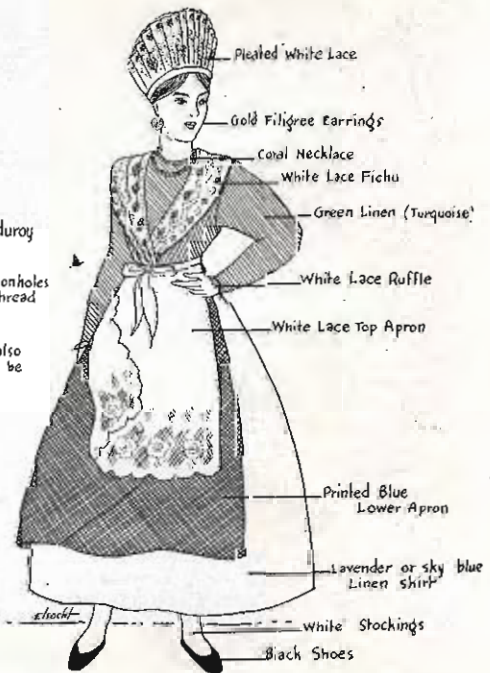
### ITALY



WOMAN OF TRIESTE



FISHERMAN OF SORENTO



WOMAN OF TURRINO, PIEMONTE



## Bramhall Dances South

(Continued from Page Two)

in inglesa), and given us a fine series of "montage insights" of dancing, costume and festival of our Southern neighbors. Other articles, inglesa typewriters proving available, will follow.

MEXICO CITY — Yesterday, the American Ambassador was the honored guest at an exhibition at the National University, where I have been studying. The greater part of the program consisted of an exhibition of costumes from the many states of Mexico. The high spot of the program, to me, was a presentation of the history of the national costume, the China Poblana. Beginning with the costume of the Chinese Princess taken to Puebla, they showed the various Indian and French influences as they became a part of the costume, and finally, the colorful red and green sequined skirt we know today. Needless to add, my sketchbook of costumes is beginning to grow.

GUATAMALA—I went to Coban to the Fair. It was a religious festival supplemented, as is typical, by booths on all streets full of trinkets, tricks and food. Coban is not a colorful place nor are the people. They do not wear gay dress. Blue skirts for the women and white pants for the men. The skirt material is woven tight like denim with a soft pattern. The skirt is six varas (vara being 34 inches) gathered around the waist. The hupil (blouse) is wide and short so that the sleeve part gives a wing effect—and it all hangs out over the belt.

The religious ceremony is a lovely parade of the cathedral saints meeting and bowing to St. Dominic. The procession is led by from twelve to fourteen dancers dressed in animal skins with stuffed animals on their backs. They wear ill-fitting wooden masks. Their "dance" is a trotting back and forth to drive away any evil spirits.

The dancing is not colorful in Guatemala. It consists of an adaptation of "El Son," and the story or drama makes it religious or social.

As we came to Soloia, a fiesta was in progress—the Dance of the Conquistadores. The dancers, representing the Indians and Spaniards, were doing their slow shuffle around Alvarado in the center. A man in black costume and a "devil" join them. This

"drama" goes on for days. In fact when I returned five days later they were still dancing and I had a chance to see the finish. The Indios are finally attacked and killed by the Conquistadores—leaving me to wonder why the Indio population enjoy this dance so much. Probably it's the color and costumes and music (chirimia and drums) that holds them.

EL SALVADOR—Today I had the pleasure of meeting and discussing dancing and folklore with Sra. Maria Barrata. She has studied the folklore of Salvador for twenty-six years. She told me about the religious, historical, Indio and Spanish influence on their dance and music. She has recorded the dances and written the music (modern arrangement for piano) of many of them. After showing me her prehistoric drum, used long before the Spanish conquest, I had the privilege of hearing her play the Dance of Incense. It was used at the time of human sacrifice and was danced by thousands of Indios gathered from far and near for the ceremony.

PERU—Peru is a wonderful field in which to study dancing, especially in the Sierra. In the Andes of Bolivia, Equador and Peru there are some 200 dances. They are an essential part of the festivals and rites. The Indian has kept his own traditions regardless of the other influences which he has made a part of himself. The pavan, minuet, quadrille and contradanza are to be recognized in certain of the dances.

On my trip to Huancayo in the Sierra, I had the very good fortune to meet Senador and la Senora Penalzoa. They invited me to a typical Peruvian lunch. El Senador had brought musicians to play native music for my benefit. After lunch they continued playing while the other guests sang comic and serious songs. Best of all, they danced the "cash hua relojera," a simple mountain dance in which I joined. We danced all afternoon and had a fine time.

On the coast of Peru there is little "folk" dancing. The "Marinera" being practically the only one. It is the most beautiful of the handkerchief dances. It is done by partners dancing around each other, never touching, not even hands. The steps are not difficult; but effective. The patterns are varied and never repeated. The whole dance imitates a cock fight.

If I stay in Lima, I am going

## Gateswingers Party Hosts

Theme of the entertainment and decoration was "A Country Dance," under the able direction of Ron Connelly.

The decorations were quite novel and were carried out by Millie Rossbach, Peg Allman, and Jack McKay, with programs by Margaret and Russell Nygren. The party was "M.C.ed" by Vera Holleuffer and Gale Blosser, who kept the dancers hopping all through the evening with scarcely a pause. Practically the entire Gateswinger membership pitched in and did his or her bit. One of the evening's highlights was the introduction to the Federation of "Glow Worm," a refreshing little dance Pappy Shaw brought with him from Denver and taught at the Stanford Institute.

to try to get a group together to do international folk dancing. Records are a problem . . . in fact, all the things that we consider so essential and easy at home become a problem here.

Also, I have hopes of getting back into the Sierra. It will be tough going. If it works out, you may not hear from me for a long time as there is no mail, and sometimes no roads or much shelter.



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### Festival Photographs

I will be taking pictures at the December Festival for Christmas Cards. May I make some up for you?

SAN FRANCISCO

JUNIPER 7-1900



### Valley Workshop

By popular request, another Valley Workshop was held October 19, at the International Institute. The Leaders of the Tulare, Porterville, Visalia, and Fresno Groups were present, together with many of the ambitious members of all groups.

Dances taught included Russian Peasant Dance, Corrido, Fado Blanquita, Vo Sadu, Hiawatha, To Tur, Sudmalinas, and everyone had a sample of a Lloyd Shaw Album Square. The instructors were members of the various groups.

One of the leaders asked for a "Talk Fest" at the close of the dancing, which we enjoyed as much as any dances we had shared together. The dates for the next three Valley Festivals were set: Tulare in December, Visalia in January, and Porterville in February. Due to the distance between towns, and the foggy winter weather, a suggestion was made to hold the festivals on Sunday afternoons. Tulare promptly decided to hold their Christmas Festival on Sunday, provided the rest of the group agree to the change when it is presented at their next meeting.

New additions to the "Literature Table" were a help to those looking for specific items. There just wasn't time enough to accomplish everything. The parting greeting as everyone left late

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### Kern County Fair

Perhaps inspired by the successful Folk Dance Festival which climaxed the State Fair at Sacramento, the Kern County Chamber of Commerce arranged for the Southern Section of the Federation to finish up their annual fair with a demonstration of folk dancing. Even though on a much smaller scale than the State Fair, everyone concerned seemed to think it an outstanding success. Six couples representing four federation groups went up to Bakersfield on the week end of the twenty sixth and twenty seventh of September. The Chamber of Commerce provided quarters in a lovely hotel with a swimming pool. Two lively, costumed exhibitions were given, one each evening, to a very receptive audience, and from the resultant interest expressed in the folk dancing classes being offered there, perhaps a new federation group is in prospect.

that evening was "Let's have another Workshop in December!"  
 CARLA WEAVER

### Old Spanish Days Fiesta

The annual OLD SPANISH DAYS FIESTA celebration draws an estimated ten thousand visitors, say the local folk dancers.

Both the Santa Barbara Folk Dancers under Winifred Gunther and the Recreation Center Folk Dancers under the leadership of David Young of Ojai, performed every evening of the three Fiesta days in the Sunken Garden of the Santa Barbara Courthouse, to an estimated three thousand persons each night.

These informal shows are sponsored by the Poole-Verhelle-Coe group and are free to the public. Practically all the dancing groups in town participate. The Recreation Folk Dancers did La Raspa and La Bamba, with special exhibitions of Mexican dances by Betty and David Young. The Santa Barbara Folk Dancers did the Spanish Circle, Mexican Waltz, Three Step, Meitschi Putz Di, Sicilian Circle and others.

All participants were dressed in Spanish or Mexican costumes.





## Folk Dance Federation of California

### Special Council Meeting

#### NORTHERN SECTION

1. At the special Council meeting of November 1, it was decided to create a special board of regional representatives. The regions were determined as follows:

San Joaquin Valley  
Peninsula  
Marin, Sonoma, Lake, and  
Napa Counties  
East Bay  
San Francisco  
Sacramento, Stockton, and  
Lodi Area

It will be the duty of the board to meet with the President before each Council meeting to screen all important matters so that they can be presented to the Council with the board's recommendations. At the same time the board will assist the President in many of his tasks.

At the Council meeting of November 16, the delegates from each region will elect one delegate to serve on the board.

2. Regional events are planned for 1948 at Lodi, Sonoma, and Santa Cruz, but dates have not yet been determined; November 22, Watsonville; late May or June, Sacramento; May, State-wide festival at Fresno.
3. The position of the Treasurer of the Federation has been bonded for \$2,000 per year, premium \$9.00 per year, with the National Surety Company. The policy will still be in force if a new Treasurer is elected before its expiration.
4. A mimeograph machine is to be purchased for the Federation.
5. Information was received from the Country Dance Society that May Gadd will be in California and will be available for an institute on February 21 and 22.
6. It was suggested that in the future, dances from "Folk Dances from Near and Far" should be included in institute programs, particularly dances for which music is available.
7. The National Folk Dance Festival at St. Louis will be held on April 7, 8, 9, and 10, 1948, and the committee in charge has again urged the

Federation to send a delegation from California.

8. A letter from Paul Erfer asked for suggestions for records to be made by Imperial Record Co. All suggestions should be sent to Ed Kremers or Walter Grothe.
9. In accordance with Paul O'Bryne's suggestion at the last meeting, Walter Grothe reviewed the provisions of the By-laws regarding the voting procedure at Council meetings. The By-laws state that the business of the Federation will be conducted by the Council, consisting of delegates, committee heads, and officers. Any member of the Council can make a motion. Voting is restricted to one vote from each member club.
10. Rolf Winters presented a written motion to amend the By-laws to provide for the formation of a Board of Regional Directors. Walter Grothe stated that a change in the By-laws should be avoided, as at the present time the By-laws of both Northern and Southern Sections are identical, and every effort should be made to keep them in agreement. However, he stated that such a board could be formed upon the decision of the Council. The recommendation that such a board be formed was accepted by the Council.
11. A motion was made, seconded, and passed that the Publications Committee carry on under the present arrangement until such time as the Council may vote to discontinue it. The arrangement includes the 25c handling fee now paid to Ed Kremers for each subscription to "LET'S DANCE."
12. The Council discussion of the Publications Committee brought forth the following facts: "LET'S DANCE" now consists of twelve pages instead of eight; a new cover cut is planned for each issue, and more illustrations within the paper itself; only \$1.50 of the yearly subscription rate is available for publishing costs, the balance of the cost having to be met by advertising; the subscription list has increased approximately 50 per cent in the last few months and is expected to

reach the 1000 mark by December, which should lower the proportionate cost of producing each copy. However, "LET'S DANCE" is produced on a non-profit basis, and any surplus is used to improve future issues. The printing of additional copies to decrease the cost per copy, and concentration on wider distribution of single copies by selling them at festivals and in lots to individual clubs for distribution among their members was suggested and accepted.

13. With the growth of the Federation to its present size, it was suggested that much wider distribution of the books "FOLK DANCES FROM NEAR AND FAR," should be made. In order to accomplish this, it was voted and passed that whenever an order was received from a member of the Federation for fifty books or more, regardless of which volumes were being ordered, Ed Kremers should receive 25c for the entire transaction.

#### SOUTHERN SECTION

- 1 Held October 5th at Oxnard.
2. Mojavi Desert Folk Dancers accepted.
3. Folk dancing in Santa Monica being introduced by Anne Toland.
4. Standardization Committee has agreed on correct versions of Vandra Poska, Spinning Waltz, Russian Scherr, Gustaf's Skol.
5. Selma Grossman wants list of available demonstration groups.
6. President urged more people participate in federation business, begin thinking of officer material for next elections.
7. President authorized to call council meetings at her discretion. Preferably one week night to two Sunday meetings.
8. American Music Co., to pay half the expenses of the Federation Pamphlet.
9. Walter Grothe, presented badges for all delegates and officers of the Southern Section.
10. List of good "live" music to be compiled for groups.

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## Your Club and Mine

(Continued from Page Four)

for the Historical Society here—our very first attempt before the public—and it really was a success. So few of the audience had seen Folk dances. Four years ago a small group of us started with square dances in an old barn outside our village; but last year we decided to folk dance and with much enthusiasm we have been growing by leaps and bounds. Now we have class instruction at the High School Gym every Thursday night from 7:30 to 8:30—after that regular dancing for our advanced group. Our only regret is that we live off the beaten track and a little too far to attend all the Festivals.

### GUERNEWOOD PARK FOLK DANCERS

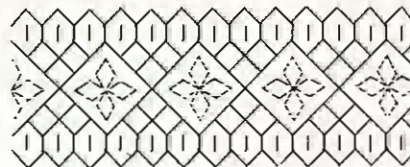
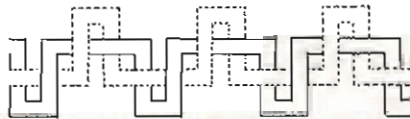
What started out to be just another costumed dinner dance given by the GuerneWood Park Folk Dancers, at the Union Hotel in Occidental, on Saturday, November 22, turned out to be a small Festival. Among the 140 costumed dancers were many visitors from the Bay Area.

The following groups were well represented: Berkeley Folk Dancers, Castle Promenaders, Chang's International Folk Dancers, Country Dancers of Healdsburg, Fairfax Community Folk Dancers, Marin Square Steppers, Oakland Folk Dancers, Petaluma Folk Dancers, San Francisco Folk Arts, Sausalito Folk Dancers, Tamalpais Dancers, Guerneville and Occidental Folk Dancers.

These monthly dinner dances which originally were intended to give the vacationers on the Russian River an opportunity to enjoy their folk dancing during their vacations, grew from 85 dancers to 140 enthusiastic dancers.

After a sumptuous dinner an interesting program of 40 dances was offered, to the enjoyment of everyone present. As a result of these successful parties two fast-growing groups represent the Russian River area.

### GERMAN EMBROIDERY DESIGNS



It is reported that at a recent auction of records in the East, the rare Victor recording of the "Japanese Lantern Dance," music by Hashimoto, sold for \$15. The actual recording itself was made originally by a well known European orchestra of this beautiful and colorful folk dance music. The dance itself is a delicate and refined tapestry of Oriental life in its fleeting loveliness.

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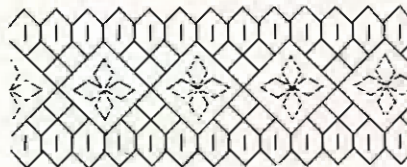
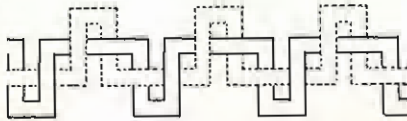
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## Save the Date!

December 7—Federation Festival at the Oakland Auditorium Castle Promenaders, hosts. 1:00 to 5:00 p.m. Evening party to be held at Castlemont High School.

December 13—Saturday — Concert, "International Folk Dance Festival" at Philharmonic Auditorium, L. A., 8:15 p.m. Paul Erfer, coordinator, Irwin Parres, producer. Festival Work Shop and IDC participating with ethnic groups and well known dancers.

December 14—Sunday—Federation Festival. English Christmas Theme. Hosts: International Dance Circle. Santa Monica Civic Auditorium 1-5 p.m. Federation Meeting 11-12:30 p.m.

December 27 — Saturday — Folk Dance Party at Echo Park Recreation Center. Hosts: L. A. Recreational Coop. 8:00-12.

January—Federation Festival at the University of California. Village Folk Dancers, hosts. Evening party will be held at the Whittier School, Berkeley.

## Christmas Greetings

(Continued from Page Five)

have been asked to participate in a number of civic affairs such as Grape and Wine Festivals at Lodi, Sonoma, the Portola festival, etc., and the Pan-American day at San Francisco.

We are negotiating with leading eastern folk dancers for institutes in California and we are making preparations for a folk dance summer camp and workshop.

So the plans are plentiful and we know that we can count on your enthusiastic support, as heretofore, to make them realities. It is Christmas month now, so sit back and relax and have a Merry Christmas, knowing that the year 1948 brings another full-hoped-for program of increased folk dance activities.

WALTER GROTHE.

With Christmas approaching, why not simplify your shopping problems by giving special friends subscriptions to "Let's Dance?" In this way your your thoughtfulness will be remembered and appreciated each month.

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