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VOLUME IV

JANUARY, 1947

NUMBER 1

Christmas Time Festival

"Deck the Hall with Boughs of Holly..."

So the Turn-o-Bees, for the December Festival at which they played host on Sunday, the 8th, decked the Oakland High School "Hall" with big red Christmas bells and boughs of mistletoe (of which, by the way, did anyone make use?) so that a feeling of Yuletide greeted the seven hundred or more dancers who assembled for a good time.

During the council meeting, a number of new ideas and progressive developments for the Federation were outlined. Morrie Gelman, a member from Southern California, who had such a good time at the last festival that he returned for this one, was present, also eight representatives from Sacramento.

The afternoon got under way on a nicely balanced program of new and old folk dances. The hand-programs were also in the shape of bells and a decidedly welcome innovation was the long cord by which they could be attached to belt or vest, and which obviated the necessity of standing on one's head to read the dance schedule. It was great fun to watch Ethel (with the help of a few old-timers) lead the uninitiated through the old chestnut "Seven Jumps," and everyone's willingness to laugh at themselves made it another of the afternoon's hilarious moments.

In the exhibition department, Fun Club did a group of their charming English dances; and two new dances imported from the Southern Section, "Da-Ya-Nu" and "Buffalo Glide" were

demonstrated and taught. The latter dance is the South's first contribution to the written series being published in "Let's Dance." Its appearance there, and the tremendous popularity the dance is enjoying since its introduction here, again prove how enriched all the Federation has been by the happy union of the Northern and Southern Sections.

The Evening Open House held by the Oakland Folk Dancers in their Park Blvd. clubhouse was thoroughly enjoyed by the crowd which was so great that the little clubhouse was bursting at the seams.

A fast program and tasty punch sped the evening along to the climax of graceful, petite Avis Landis' solo dancing. In colorful (and warm) Portuguese costume, and using beautifully hand-hammered finger cymbals, Avis did a Fado Blanquito which was delightful to watch. After a quick change into the costume of a ranchera type Mexican girl, she performed a potpourri of Mexican dances which included the hat dance and the unique Bottle Dance. "Andale, Compadre!" she says, and she means it!

For an encore, Avis did a new and pretty version of Chiapanecas. The claps we enthusiastically inserted therein did more than keep time to the dance, they expressed to Avis, to the Turn-o-Bees, and to the Oakland Folk Dancers our hearty thanks for another good Festival.

EDNA SPALDING

Patron Saint's Day in An Alsatian Village

A patron saint's day is a birthday party for the whole community. On this day the old, traditional costumes are worn in all their splendor, and the town takes on a carnival air. Tumblers and acrobats perform their stunts, and jugglers show their tricks, while itinerant merchants sell patent medicines, cheap jewelry, bad candy and miscellaneous knick-knacks.

For this festival the young people of a village elect one of their number to be the master of ceremonies. He organizes the entertainment, selects the location and supervises the building of the dancing platform, is judge of all contests and competitive games and also is the official escort of the prettiest, most popular girl in the town.

The day is spent with games, dancing and ends with a usually lavish banquet, during which a little play is presented, which depicts the history of the town. No matter which town is commemorated in such a play, the principal character is always the terrible Hans Trapp, who is purportedly capable of doing dreadful things. This Alsatian bogey-man finds his origin in the historically known robber baron, Jean de Draatt, who caused such terror to the hearts of the people, that they made a bogey of him after his death.

The Federation was given publicity recently in announcements appearing in "Fortnight," "Skylight," "Holiday," and "Motorland" magazines.



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Your Club and Mine

The **Tulare Twirlers** were hosts on December 14th to about two hundred dancers from Madera, Fresno, Visalia, Porterville, Three Rivers, and Earlimart.

Las Chiapanecas was presented as an exhibition number by Blanche Tovey and Bill Garland of the Tulare Twirlers, and Jarabe Tapatio was presented by members of the Sequoia Swingers, Porterville Folk Dance Group.

The festival was under the direction of Thelma Elliott and Barry Simkins.

JIM LEONARD

The sun shone brightly on the gaily clad folk dancers of the **Ojai Community Art Center** at Camp Comfort, near Ojai, on Sunday, November 10th from 2:30-4:30 p.m.

Clusters of beautiful trees acted as a fitting background for an enthusiastic gathering, most of whom wore authentic costumes. Ojai dancers heartily welcomed Mrs. Leontine Verhelle with a large group from Santa Barbara, and Paul Erfer with a distinguished carload of dancers from Los Angeles. A program of twenty dances attracted many campers and picnickers as spectators around the dance floor.

The next Federation festival scheduled for Ojai is Sunday, April 6, and it is hoped that dancers from many parts of California will attend.

DAVID YOUNG

On November 23, the Benedict Folk Dance group from the Methodist Church in Huntington Park invited a group of dancers from the **Pasadena Folk Dance Co-op** to join them in their Thanksgiving Formal. Like the folk dancers that they are, the exhibitors came in jeans and folk dance costume, while their hosts were resplendent in evening gowns and dark suits. The spirit of hospitality shown by this group filled everyone with an indefinable warmth and conviviality. Mr. Wise's clear dance calls, with frequent mixing up of couples on the floor, especially during squares, called for applause. His cogwheel square won the enthusiastic approbation of the "guest dancers" from Pasadena.

The dances exhibited by the Pasadena group were enjoyed equally by spectators and dancers.

Mr. and Mrs. Carl Claybaugh's

presence at Folk Dance Federation affairs, their spectacular dances from "Los Ayuneros," and their genuine friendliness deserve especial comment.

JA KCURSSETAOIN
 JACK RUSSELL

A History of the East Los Angeles Folk Dance Cooperative

As everybody filed out of the Evergreen Playground on Sept. 19, after our International Night, thanking us for a lovely time, and praising our program, refreshments, decorations, and spirit, we felt that our cooperative effort in making this affair a success was well worth while. We were especially proud to have all the officers of the Folk Dance Federation of California, Southern Section, present, and enjoying themselves thoroughly. Their praise meant much to us since we are one of the youngest groups in the city. Originally, a couple of us were charter members of the first folk dance co-op. in this area, the Pasadena Folk Dance Co-op which Sid and Margaret Gottlieb helped start and which inspired us to start the L. A. Recreation Co-op under the able guidance of Terry MacDonald. Later we branched off and started our E. L. A. Folk Dance Co-op, which brings us to the present.

The Roosevelt High School Adult Section of the Board of Education sponsors our class during the school year. We were fortunate in finding a friendly ally in Mr. Peterson, the principal of Roosevelt High, who enlisted the services of Paul Erfer as our instructor. Dancing was made particularly interesting through Paul's vast knowledge of folk dances of all lands. From 8:00 to 10:00 we have the benefit of his teaching, and then our Leaders' Group takes over the last hour.

There's a cooperative spirit that permeates the group, and was especially prevalent during the summer when we had to keep the group going by ourselves without the assistance of a teacher. We not only developed our leadership during this period, but also a comradeship and ability to work together so successfully that everyone is still talking about our final effort of the summer, our International Night.

Now, let me tell you a little
 (Continued on Page Nine)

OUR THANKS TO BILL

Bill Ballou has handed over to Don Kirk the managership of "Let's Dance." For the past year, Bill has handled all the business details of getting out the paper

Minnesota. While he was still attending the University, he met his wife, Ella, at the Polish Hall, where both of them enjoyed dancing schottisches and polkas.



"BILL" BALLOU

and is responsible for the new format of our paper, of which we are justly proud. Bill spent a tremendous amount of his own time, investigating methods and forms of printing and made all the arrangements for the present set-up of the paper. It was he who made possible the inclusion of advertising and photographs.

Bill works very closely with the editorial staff and his services have been invaluable to the Federation. Since a great many of you have corresponded with him, we think you will be interested in his history.

He was born of English parentage in St. Paul and remained there to attend the University of

In 1936, they moved to California but were unable to find any folk dancing until 1942, when they discovered a small group meeting in South San Francisco. It was there that a friend told them about the Gateswingers which they soon joined. Bill rapidly became interested in the organization, was elected to the Executive Committee of which he has remained a member and is now Chairman. This, however, was not the limit of his capacity for he has been very active in the Teachers Committee for Thursday night instruction.

When the Federation came into prominence, Bill was soon

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1. General folk dance information:

CHARLES REINDOLLAR
Secretary, Northern Section
26 Park Drive
San Anselmo, California

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

2. Federation policies and administrative:

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

ALLEN PELTON
President, Southern Section
294 South Wilson Avenue
Pasadena 5, California

3. Assistance in getting a folk dance group started:

HAROLD PEARSON
Director of Extension
Northern Section
4218 Detroit Avenue
Oakland 2, California

PAUL ERFER
Director of Extension
Southern Section
923 North Ridgewood Place
Hollywood 38, California

4. Dance descriptions published as "Folk Dances from Near and Far":

ETHEL TURNER
3263 Sacramento Street
San Francisco, California

5. Phonograph records, their availability and suitability:

TED REINDOLLAR
133 Hillside Street
Fairfax, California

6. Costumes:

LIESL BARNETT
3152 Washington Street
San Francisco 15, California

RUTH BERRYHILL
1933 Bedford Street
Los Angeles 34, California

RECORD COLLECTIONS

The largest single library of classical and Latin American recordings is that of the tango dancer and orchestra leader, Juan Afendras of San Francisco. Covering shelves of several spacious, well-lighted rooms, his collection is estimated at 25,000 separate discs. Most items are rare importations. His symphony collection alone contains 300 albums.

Henry Ford, many years back, created historic Dearborn Village, hired an old time orchestra, a research staff to compile material on early American dances, and in general started the whole old time dance movement. His efforts attracted some attention for a while, then interest fell for some time, though Henry, like his old Model T, did not give up but kept plugging.

Finally, in more recent years, when newer popularizers arose, Henry Ford's folk dance stock rose again, and today, even though the government has limited his output of autos, they have

not curbed increasing production and sales of his book on Early American Dances. "Good Morning"; and his many records of these dances which he sells at cost. Believe it or not, but you can actually address a letter to Henry Ford, Dep't R, Box 100, Dearborn, Mich., asking him to send you a tract on his old time dance book and a list of the Early American dance records he has recorded. You will get a reply from this most famous of folk dancers on his personal stationery with the desired information. He'll send you pressings of the "Fireman's Dance", "Money Musk", "Quadrille", and many others at the surprisingly low cost of 50 cents per record, two sides recorded, if you later desire them. It is true that the technique of recording of these discs is poor, although the interpretation may be considered as adequate, but on the whole they are worth the price asked for them. His book on Early American dances sells also for 50 cents and is well worth purchasing, as instructions and calls are clearly given and are accompanied with appropriate sheet music.

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Formation Couples in a double circle facing counterclockwise in open position* (M's L hand is joined with W's R hand)

Steps Running*, Waltz*, Leap-step-hop

Leap-step-hop: Leap on to the outside ft. (ct. 1) at the same time bending the body fwd. Step on the inside ft. (ct. 2); hop on the inside ft. (ct. 3). On cts. 2 and 3 the body is straightened.

*Description to be found in introduction.

Music 3/4	Pattern
Measure	I. <u>Leap-Step-Hop and Turning</u>
A 1 - 2	Beginning with outside ft., take leap-step-hop pattern twice. (Danced in place)
3 - 4	In closed position couples turn clockwise once around with 6 running steps.
5 - 8	Repeat action of meas. 1-4.
1 - 8 (Repeated)	Repeat action of meas. 1-8.
	II. <u>Waltz Away and Return</u>
	Partners face each other with hands on own hips, M with back to center, W facing center.
B 9	Beginning with the L ft. take 1 waltz step bwd. turning slightly to the L.
10	Beginning with the R ft. take 1 waltz step bwd. turning slightly to the R.
11 -12	Repeat action of meas. 9-10.
13 -14	Partners run fwd. toward each other with 6 running steps.
15 -16	Hooking R elbows partners turn in place clockwise with 6 running steps. W end on the inside and M on the outside of circle.
9 -16 (Repeated)	Repeat action of meas. 9-16 with partners hooking L elbows and finishing in original position.

This dance may be made progressive by having the M hook L elbows with the W on his R on meas. 15-16.

California Folk Dance Festivities In Review

Los Angeles Christmas Festival in

In a riot of reds and greens, under a lattice ceiling of interwoven crepe paper, dangled bells, stars, and twinkling bangles, over two hundred dancers whirled in a glow of merrymaking and folk dancing at the Christmas Festival held Sunday afternoon, December 15th, at Echo Park Clubhouse. With every inch of floor filled by eager dancers, no chairs were tolerated on the main area. The bleachers were filled to overflowing. Four hours of music sped on with boots, slippers and sandals keeping pace thereto. Mistletoe was hung at every vantage point, but who had time for kisses? The program contained more vigorous dances one after the other than we have experienced here before.

The decorations were gay, delightful and authentic. Much credit belongs to the Mountain-eers, directed by the engineering genius Jimmy Klein. Ginny Weltz and Marie Fremsted were responsible for the clever decorations. Barbara Thackwell and Mary Helen Dawson prepared posters wishing "Merry Christmas" in almost every written language.

Featured on the program were the Jarabe dancers with native Christmas songs, the gay Pinata ceremony, and several Mexican dances in native costume. The International Dance Circle then performed the delightful Swedish Fryksdalspolka. The group was resplendent in authentic costume, for which Ruth Berryhill and Esther Liptz spent many hours in laborious research. As the line of charming dancers wove around the Christmas tree, all who were privileged to participate in that afternoon's festivities felt satisfaction with the proceedings. Here again was a grand festival resulting from cooperation of all the member groups on committees.

In the spirit of Christmas, the American Music Company gave the Federation 13 record gift certificates, one for each member group.

Both Ray Shaw and Dan McDonald met with delighted response as they called for the eager square dancers.

We were greatly honored by

the number of our of town guests attending. Ethel Turner, Paul O'Bryne, Mr. and Mrs. Dan McDonald, and others from San Francisco; Mrs. Verhelle and her guests from Santa Barbara; David Young and others from Ojai; guests from Ventura, Philadelphia, and points closer.

After the last number had finished, and after the clean-up squad restored the clubhouse to its former appearance, about thirty of the dancers journeyed to the Switzerland Restaurant for supper, singing, and dancing. The end of a perfect day came all too soon, and now we look forward with keen anticipation to our next festival.

Folk dancers will be interested in the Robert Burns concert and ball to be held on Saturday evening, January 25 at 8 p.m. at the Scottish Rite Auditorium, Van Ness Avenue and Sutter Street, San Francisco.

Enthusiastic dancers will enjoy participation in the Highland Quadrilles to the music of bagpipes. Scottish songs and exhibitions will be performed during the evening.

It is interesting to note that this is the 188th anniversary of Robert Burns' birth at Alloway, in Ayrshire, Scotland.

PHIL ALDRICH

It is believed that the greatest folk dance recording ever made by any California musicians was that of the "Chamarita" done by the Pezzolo Brothers, accordionists in San Francisco for Columbia Records. It is undoubtedly the best disc made to accompany this well-known Portuguese dance. The Pezzolo Brothers own and operate an accordion school and factory in San Francisco's North Beach section and are recognized as being the best duo accordionists in the country today. They have made several other recordings for Columbia, including some good mazurkas and polkas.

Acknowledgements

Shaw, which appeared in the December issue of LET'S DANCE is due Willard Tidwell.

Philip Maron is credited for the photo of the Gateswingers, which appeared in last month's issue, and also the photo of Bill Ballou appearing in this issue.

Folk Dance Teachers' Institute

A special meeting of folk dance teachers and leaders was held in Madelynne Greene's studio on November 23rd, to set up a framework for a permanent Teachers Institute. All points brought forth in the meeting were discussed at great length and resulted in the following decisions:

1. A permanent institute is to be established.

2. A rotating committee of three persons is to be in charge of meetings. Service on this committee is to be limited to twelve months, one member retiring every four months and a new one joining. At the request of the assembly, president Walter Grothe appointed the first committee consisting of Mildred Buhler of the Redwood City Docey Doe Club, Madelynne Greene of the Festival Workshop, and Elizabeth Ann Howard of the Garfield Folk Dancers.

3. Meetings are to be held every two months and if possible on the fourth Sunday. The first and second meetings are scheduled for January 26, and March 23, 1947. These meetings will be all day sessions extending into the evening. The location is to be announced by the committee.

4. The institute will be open to all teachers and prospective teachers, but not to beginning folk dancers.

5. A nominal fee of fifty cents will be collected in order to cover current expenses.

The new committee requests that suggestions for the agenda be submitted by anyone interested to Mildred Buhler, 180 Elwood Street, Redwood City, Calif. The Research Committee pledged full cooperation with the institute and will act in a consulting capacity.

NEW BUSINESS MANAGER

Starting the new year, our business manager will be:

Mr. Don Kirk
220 Golden Gate Avenue
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Tell your folk dancing friends to send \$1.75 for a full year's subscription which includes dance descriptions as well as our fine paper, to the above address.

PASTORAL DANCES

The dances of early California constitute folk dancing and are of interest to us in connection with the revival of such activities for the three-year celebration of California's Centennial.

The following descriptions are amusing, yet of historical value, and are taken from "California Pastoral, 1769-1848" by Hubert Howe Bancroft, published in 1888:

Dancing was a passion with the Californians. It affected all, from infancy to old age; grandmothers and grandchildren were seen dancing together; their houses were constructed with reference to this amusement, and most of the interior space was appropriated to the sala, a large barn-like room. A few

chairs and a wooden settee were all its furniture. If a few people got together at any hour of the day, the first thought was to send for a violin and a guitar . . . and then for the dancers.

Their balls the Californians called sones, and though all were much alike, they varied in the song and in the ceremonies. The jota was the favorite, and was danced thus: Each cavalier took out a lady and the couples faced one the other. The music commenced, and the singers began their verses, or estribillos—a kind of refrain of lyric couplets of not a very high order of poetry—and immediately each set of couples commenced to move the hands and arms capriciously, taking care that this should last as long as the verse lasted. Then the singers began an estribillo, and all the couples taking hold of hands formed in a circle a chain, whereupon the men went in one direction and the women in the other until partners met again, when each couple took its proper place. The singers then began another verse, and the couples began to make different figures, but during the estribillo the movements were as during the first. Of this dance, the steps consisted in alternately raising the feet and hopping gracefully in time with the music. When the dancers understood this dance it was very harmonious and graceful; hence it was generally executed by the older people who fully understood it, and because this dance required in its execution a certain majestic grace.

La contradanza was a dance of the better class of society. The partners stood in two rows—the men facing the women. The music was that of a slow waltz—during the first four bars the figure was formed, and during the next four waltzing took place. The figures referred to were capricious but generally the same routine was followed. Young persons rarely took part in this dance. The old women of the lower class also had their popular dances. El caballo was danced by a man and woman, who, when the music commenced, began to balance to each other. While the verso was sung there were movements of the handkerchiefs. At a certain designated time, the woman seized her skirts, before and behind as if about to mount a horse, the man got astride of his handkerchief, and to the sound of the music they made movements as if on horseback.

A fandango in San Diego in

1829 included the jarabe. This was danced by two persons, keeping time to the music by drumming with their feet, on the heel-and-toe system. The female dancer stood erect, with head a little inclined to the right shoulder, her hands holding her dress so as to show the execution of her feet. Her partner, sombrero undoffed, rattled with his feet with wonderful dexterity. His arms behind his back secured the points of his serape.

The officers of the squadron at Monterey gave a ball in 1843 and a visiting San Francisco physician wrote: "These people had the most extraordinary customs. They would come on board ship and dance all day, and we would go ashore and dance all night." (Note, folk dance fiesta people are extraordinary!)

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PHONOGRAPHS RADIOS

Calendar of Events

Sunday, January 19: Federation Festival, Glen Park, San Francisco, Chenery and Elk Streets, 1-5 p.m. Evening Party—Scandinavian Folk Dancers hosts, Mission Community Center, 362 Capp Street, S.F.

Sunday, January 26: Federation Festival, Strauss Auditorium, Los Angeles, 2317 Michigan Avenue, 2-7 p.m. East L.A. Co-op, host.

Sunday, February 9: Federation Festival, Stockton, City Auditorium, 1:30 to 5:30 p.m.

Sunday, March 16: Federation Festival, San Francisco, California National Guard Armory.

Lovers of folk music and of one of the greatest voices in the world, should hear Jussi Bjoerling's rendition of the great traditional song of Sweden, "Vermeland", Victor Scandinavian label. It is a treat to hear one of the finest operatic tenors of all time sing one of his country's and the world's best folk songs. On the reverse side, he does equal justice to another lovely gem of his homeland. With all the rage on now for Bjoerling and his records, it is a wonder Victor does not take this out of the black label International Series where it is all but unknown, and graduate it into the Red Label Series where it will be more readily available.

Folk Dance Federation Of California

Abstracts of Council Meeting Minutes

Northern Section

1. Meeting held in Oakland High School, December 8.

2. The Tulare Folk Dancers joined the Folk Dance Federation.

3. Research Committee reported that all dances that have appeared on Imperial Records sanctioned by the Federation have been written up, with the exception of "Laces and Graces."

4. Walter Grothe appointed four members to the Festival Clearing Committee, and he suggested that the S.F., Oakland, and San Jose Civic Auditoriums, the Armory, and the Men's Gym at U.C. be considered for next year's indoor festivals.

5. The All-State Festival will be held in the Fresno Auditorium on May 24. It will be sponsored by the Fresno Recreation Department and the Evening High School.

6. The State Fair Festival will be September 7th. The Past Presidents Committee assisted by four people from Sacramento groups will be in charge of the event.

Southern Section

1. The meeting was held on December 15.

2. Esther Liptz announced that the American Youth Hostel is planning a trip to Europe during July and August for the sake of performing folk dances and learning others in the various countries. Anyone interested in joining this group may obtain further particulars from her at 637 N. Laurel avenue, Los Angeles 36, Calif.

3. The International Dance Circle was admitted as a new member of the Federation, and the I.D.C. announced that it has increased its membership limit to forty.

4. The Folk Dance Federation is to be listed in the Los Angeles Telephone Directory.

5. The name of the Pasadena Recreation Association has been officially changed to Pasadena Folk Dance Co-op.

6. The next festival, January 26, will be sponsored by the East L. A. Co-op, at the Strauss

Auditorium, at Soto and Michigan Avenues from two until seven o'clock.

7. Ojai will be host for a festival to be held on the afternoon of April 6, to be followed by a banquet and more dancing.

8. Five dollars from the treasury was voted to the Christmas Fund of the Downtown YMCA. The next Council Meeting will be held on January 6, at the Downtown YMCA.

NIGHT CLUB SQUARE DANCE

In New York's Greenwich Village, the nation's only Square Dance Night Club has proven an outstanding success. Every night it is packed with city slickers who want to "Dive for the Oyster" and shout for seconds of "Turkey in the Straw". Rotund, jovial Tiny Hill is both M. C. and caller at the club. Recently, because of his fame at this straw strewn night spot, Asch Records had him make an album of early American dances which is on sale at music shops over the country.

Another excellent caller is Hill's New York rival, Ed Durlacher, President of the American Square Dance Society and instructor at the N. Y. YWCA. Durlacher's album for Sonora is considered by many to be the best on the market today, and is certainly to be recommended.

Both albums contain instructional material to accompany the dances.

"HOPAK"



In The Pot

The following Risotto comes from North Italy, particularly Lombardy, where it is used often for a one-dish dinner on Fri-



days or during the Lenten season. It is a dish prepared only by the peasants, never by the Italian aristocracy, and is a nourishing and concentrated food.

A typical menu, with this Risotto, would be:

Soup, or Spaghetti, or Rice (Risotto)

Meat and Vegetables (If meat is being served)

Fruit (Pastries are not used due to the starch content of the rest of the meal)

Claret Wine

RISOTTO ALLA MILANESE

1 medium yellow onion chopped

2 tablespoons butter or margarine

1 cup uncooked white rice

4 cups clear chicken broth

1 (4 oz.) can button mushrooms

Salt to taste

½ teaspoon saffron

½ cup grated parmesan cheese serve at once. Serves four

Saute onion in butter until transparent but not brown, keeping heat low. Add rice and stir until each grain is coated with butter. Add 1 cup boiling chicken broth and cook over low heat, stirring frequently until rice has absorbed liquid. Repeat process with remaining broth, adding 1 cup at a time as rice absorbs it. (This will take about 20 minutes). Add mushrooms and salt, then stir in the saffron which has been dissolved in 1 tablespoon hot water or broth. Cook 5 minutes longer. Blend in the grated cheese and

MARCELLINA BARRY

THE TANGO

A form of tango music was first known among Arabic peoples about the seventh century. With the Moorish invasion of Spain, the invaders, besides introducing the abstract and symbolic quality of Islamic architecture, also left a rich melodic heritage in the subtle, Oriental flavored strains of the tango. Spaniards not resting content with the Moorish form of the rhythm combined it with inspirations locally derived. Later, composers such as Albeniz, with his "Tango in D" purified the melodic context into one of purely Spanish characteristics.

With the rise of new Spain or Argentina, musicians found themselves most intrigued of all importations from the motherland with the tango. Gauchos on the estancias, or large ranches, were the first to originate a dance to the music and which later, with some modifications, was introduced with tremendous popularity in the large cities such as Buenos Aires.

The gaucho folk tango, or Tango Bolicha, or which there are few capable exponents in America today, is unquestionably the most dramatic, romantic and intricate of all world dances. Position of the dancers is slightly crouched. With fiery, cat-like movements of small but difficult steps, it is done to tango music of staccato or Callejera type as it is known in the Argentine. Finest example of a rhythm of this form is the ever popular "La Cumparsita."

With spread of popularity of the dance from the ranchos and small villages to the ballrooms of society, it became more graceful in styling and execution. It still embodied the essential romantic feeling, but with lessening of accent on the dramatic quality. Posture of the dancers became erect and more dignified. Steps were lengthened and timing of phrasing more relaxed and lessened in tempo.

A variation in musical treatment originated to accompany this more polite version of the dance. Of diminished accented quality but of greater, more purified melodic beauty, it came to be called by the name of the dance itself—the Tango Milonga. This gave rise to other and varied expressions such as the highly romantic Tango Sentimental.

Another type only to be sung was the Tango Cancion and

Tango Melodia. Comic expressions were the Tango Humoristico and Tango Parodia. Rephrasing of the melody in briefer form came to be known as the Tangon. Compositions in the correct idiom, but of elaborate instrumentation and arrangement became the Tango Sinfonia.

An interesting novelty was the merging of tango and bolero rhythms to create the Tango-Bolero. Hungarians in Europe synthesized their Tzigane or gypsy style of music with that of the Argentine to form one of the loveliest and most beautiful of all creations, the Tango Tzigane, or Gypsy Tango. Familiar examples of this are the well known tangos, "Jealousy" and "Gypsy Airs."

Most distant development occurred in Turkey where its composers reunited the tango with its original eastern influence to give the world the exotic, minor keyed Tango Oriental.

After perfection of the dance in Argentina, its popularity spread to Europe, especially to France where an interesting, well received variation occurred. The French further developed in nature the Argentine Tango Milonga to result in what became known as the French Tango. In this, some older steps were discarded and new ones added to achieve a new unity of styling. The French Tango became the only foreign one to be considered acceptable in the Argentine.

The tango had its initial large scale introduction in America with Vernon and Irene Castle, who also pioneered another South American step, the Brazilian Maxixe. Their routine, however, was of their own creation and had little resemblance to the original. First authentic and most successful demonstration of the dance occurred with the then stage and later screen dancer and actor, the great Rudolph Valentino. He won many a feminine heart with his magnificent exhibitions done to "El Choclo" and "Tango-Fate," which composition he authored.

The most recent surge of interest in the dance and its music has arisen from the playing and recordings of Xavier Cugat and others such as Carlos Molina, Enric Madriguera, Vincent Lopez, Marek Weber and Henry King. Their renditions are appealing and acceptable for dancing but differ from the true Argentinian manner in that we do not use in America, the Argentine instrument called the

OUR THANKS TO BILL

(Continued From Page Three)
chosen as representative for the Gateswingers and acted in that capacity for some time.

For the past 19 years, Bill has been with the Bureau of Animal Industry and is presently attached to the Naval Supply Depot. Bill, Ella and their 3 children are now living in their own home in San Bruno and there Bill spends what spare time he can find, doing beautiful and intricate cabinet work.

Sincerest thanks to Bill from the editorial staff for all your help and cooperation.

"bandoneon." This typical form of concertina is very difficult to master. Among Buenos Aires' typical ensembles, however, it is always the necessary leading instrument and is considered the "heart" of a tango orchestra.

In the British Empire, most notably in Australia, a curious creation based on the tango is evident. It has come to be known as the Tangoette, or Empress Tango. It is definitely a folk type of tango which clearly shows its derivation and inspiration from the Castle Tango introduced by Vernon and Irene Castle around 1911. It can only be done to the music of "Jealousy" which its routine follows.

Those wishing to enlarge their appreciation of tango music by means of recordings are advised to procure the two albums of European and the one of Argentine tangos by Victor. Second best choice in this company's album listings is that of Xavier Cugat. Columbia's album of tangos by Marek Weber and his orchestra done in the European manner is a good one. The only vocal albums recommended are those on both Victor and Decca of Argentina's greatest singer, Carlos Gardel, of favorite Argentine tangos.

Best single pressings are found in the Victor Latin American catalogue. These are of authentic Argentine orchestras, whose interpretations are unequalled by any of those previously mentioned. Many of the greatest tango compositions are to be found in this listing, such as "La Cumparsita," "Adios Muchachos," "A Media Luz" and "Mococita."

TED REINDOLLAR

Your Club and Mine

Continued From Page Two)

something about how this particular affair started. On the east side of Los Angeles, there are a great many racial and cultural groups, Russians, Jews, Mexicans, Negroes, Japanese, etc. We've been trying to interest them in our dance group and finally decided that we'd give a party in honor of Letitia Innes' Pan American Dancers, who have successfully combined all these groups together. In addition, we wanted demonstrations by as many of these groups as possible. The idea took instantly and we started to work. Every member pitched in and did his share beautifully.

I especially want to commend Ben and Ida Joseph for their work, not only on the refreshments and public address system, but on everything else—what we'd do without them, I don't know. Abe Sherman handled the mailing, with the assistance of Ann Patterson and Annabelle Cadin. The excellent art work of Joyce Hoffenberg appeared on our leaflets and the decorations. Dave Slater managed the publicity with the help of Lee and Dorothy (and he also did some lovely art work on our program for the evening.) Besse Shapiro obtained some of our entertainers and helped at the door. Corrine Rowland took care of the door for the major part of the evening, and little Mary VanderZyl helped with the refreshments.

International Night was comparable to any festival. It was colorful, with costumes of all different nations, and about 150 dancers who gathered from all over the city to participate in an evening of dancing and gaiety. We were honored by several important guests, Carl Myles came especially to lead us in square dancing and did a beautiful job. At the crucial moment, the mike wouldn't work, but that didn't mar the evening as he managed to call loudly and distinctly enough to be heard. Terry Mac Donald from the L. A. Recreation Co-op, with Carl demonstrated and taught us the enchanting Bolero. One of the most charming dances was performed by 10-year-old Margaret Motowaki, who did an intricate Japanese dance around a parasol. The audience was entranced. Letitia Innes' group won the praise of everyone with La Mesquita and Caballito Blanco (which they taught after

demonstrating). The Palestinian dancers showed us how vital and full of life their dances are without using records or piano music, they sing vigorously as they dance. We all joined in one of their dances, and it was good to hear everyone of all different nationalities either sing or hum the Palestinian refrain. Last, but not least, the E. L. A. Folk Dance Co-op demonstrated the Danish Hatter.

NORA WEINTRAUB

Costumes of Alsace

Men:

Black trousers, black shoes, white hand-knit socks, white shirt, red vest with silver coins for buttons, long black coat, small black hat (bowler type). The mayor of a town wears a black vest and a tri-colored sash with large gold tassels. This sash and the tassels are the symbol of his office.

Women:

Skirts are ankle length, not too full, of red, dark green or dark blue wool. White batiste blouse with handmade lace, black, blue or purple silk jackets, huge silk scarf with fringe, large apron of either white lace of black, richly embroidered silk, black shoes, white stockings.

General:

From the day a girl gets engaged until she has been married, she wears a small pleated lace collar and a stiffly starched white cap with closely pleated lace halo. The huge ribbon bows, which the women and girls of Alsace wear on their heads, show the religion of the wearer by their color. Protestants wear black, Catholics wear red or bright plaids.

IMPORTED COLLECTION

One of the most extensive collections of European dance and orchestra recordings, almost all of which are imported, is that of Gene Burns of Corte Madera, which totals over 1,000 choice items. His favorite ensembles are those of Germany's Von Geczy, Gaden and Carste; England's Hilton, Mayfair and Ambrose; and France's Ray Ventura.

Some European vocalists are included in his specialized listings, such as Tauber and Schmidt of Germany, and Trenet and Printemps of France.

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What's The Difference?

Quadrilles, Square Dances, Longways Dances, Singing Quadrilles, Round Dances, Circle Quadrilles, Running Sets, Lancers

The difference is the music, formation and, what is so important to the folk dancer, style!

All of the quadrilles and most of the round dances stemmed from the old formal Cotillion, were designed, directed and taught by dancing masters, and were danced in formal clothing, in ballrooms, and to the music of highly trained orchestras. The "caller" was the leader of the cotillion, and he not only prompted the figures, but was master of ceremonies besides, introduced partners to each other, and usually conducted a dancing class on the side.

Quite often he possessed a good singing voice and sang the singing quadrilles such as "Little Old Log Cabin," "Life on the Ocean Waves," "Waltz Quadrille," and others. Or, there was a singer employed especially for this job. All this adds up to a very formal style, and to dances that could only be afforded by the well to do, and by those in urban communities where ballrooms and trained musicians and orchestras were available.

Once in a while everyone let his hair down and cracked his heels in an old New England

longways dance, "Money Musk," "Hull's Victory," "Virginia Reel" or the vigorous "Fireman's Dance." There was a distinct difference between the music for each quadrille, and the dancers knew exactly what to do when the orchestra struck up a certain tune for a quadrille, circle dance, or round dance. They really didn't need a caller or prompter, for the routines never varied. The Lancers was a very special type of quadrille, with special music and a style all its own, with deep bows and curtseys, a two-hand swing used throughout; there were dive parts, each part having a different type of music, some slow, some fast. Very interesting dances when the music is available!

On the other side of the picture, we have the dances of the rural people, and of those who either couldn't afford, or did not have available ballrooms, trained musicians, evening clothes, or dancing masters and professional leaders. From this source developed running sets, then square dances of the West and Middle West, New England's rollicking longways dances, folk versions of the Varsouviana which became "Put Your Little Foot" (both a dance and a singing game), the Barn Dance Schottische (from the schottische of Europe), the "Cowboy Polkie," "Old Dan Tucker," "Circle Two Step," and the meritorious inventions of several frontier dancing masters such as "Black

Hawk Waltz," "Laces and Graces," the border dances such as the California Schottische, Spanish Waltz, Cross Polka, La Varsouviana, Las Quadrilles, all from either the California Spanish or Mexico.

All of these dances, of both groups, have their own distinctive music and style. Done with their original flavor and verve to the original music, they continue the joy which all experienced when the dances first made their appearance. Let's not encumber them with furbelows; let's add to them our enthusiasm and esprit de corps!

LEE OWENS

It is believed that the earliest folk dance music to be found on a recording is "The Dance of the Inacai" and "Dance to the Sun", the melodies of which have come down through the ages. These, made on Columbia green label some years ago, are reputedly actual Inca folk dance tunes, handed down by tradition until played and recorded in the late Twenties by the "Orchestra (Orquesta) Tipica Yucateca". The melodies are most rhythmic but somewhat monotonous, and bear some resemblance to other early forms of music, such as Arabic. "The Dance of the Sun" recalls that upwards of some 80,000 people participated in the observance after which this was named, the culmination of which was marked by the sacrifice of virgins and noble youths to the Solar Diety.

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