

Let's DANCE

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LET'S DANCE

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YOUR CLUB AND MINE

GARFIELD RECEPTION

The Garfield Folk Dancers gathered at Codornices Club House to honor the newly elected officers. Elizabeth Ann Howard, attired in a dashing red costume which she recently brought from Mexico, acted as Mistress of Ceremonies. Avis Landis, who accompanied Elizabeth Ann on her trip, favored guests with two colorful Mexican dances.

Walter Grothe, that ambassador of good will, who, since becoming president of the northern section of the Federation, has made millions of friends, was there to extend felicitations.

FRESNO FROLICKERS IN THE NEWS

Thanks to guest leaders Bill Castner of the U. C. Folk and Square, Art Corral of the Washington C. C. Workshop, and Edwin Rickard studying under Lucille Czarnowski at the University of California, the Fresno Frolickers have had a very progressive and enjoyable summer. Several of the members are now busy preparing over one hundred troops of GIRL SCOUTS for their Annual Folk Dance Festival to be held in the Civic Auditorium

in October. The Frolickers have been meeting every Wednesday during the summer at the B Street Community Center and will return to the Y. W. C. A. the first of October.

CARLA WEAVER.

INTERNATIONAL HAT A GAY NIGHTER THEME

The San Jose Gay Nighters' Regional Folk Dance Festival will be held October 19th, at the Civic Auditorium. Dancing will begin at one-thirty and continue until five-thirty in the evening. The theme will be INTERNATIONAL HATS. Here is your opportunity to add a new hat to your costume and gaiety to the occasion.

INDIAN SUMMER FESTIVAL

Another Federation Festival passed under the dancing feet of Southern California folk dancers September 6 at Rancho Cienega Playgrounds.

Despite fog, lighting troubles, amplifier headaches and missing guest artists, a four-hour Festival sponsored by the Mountain Dancers ended in success. The overhead lights of the playground were out of order as was

the original amplifying system. Technocracy, Inc., came to the rescue and put both their light and public address system in service.

The playground was a pleasant dance location away from the whirl of traffic out in the wide open spaces with a view of Baldwin Hills. The Mountain Dancers used autumn colors of red, green, and brown to decorate the dancing area. The evening program was a vari-colored tiny ten-page booklet cut in the shape of leaves. The festival opened with the record "Indian Summer" and then the dancing started with Kohanotchka. All together 35 dances were done during the evening with exhibitions including Venezuela's El Joropo by the Westwood Co-op. Folk Dancers, who wore native costumes with big straw hats, did a Medley of American Contra Dances, arranged and called by Bob O'Donnall.

Squares were called by Bob O'Donnell, Johnny King, Jack Russell and Chester Roistacher who accompanied his calls with a guitar.

WESTWOOD CO-OP

Some of the leaders of the WESTWOOD CO-OP FOLK DANCERS feel that they gave a new folk dance group its start when they drove to Pomona and visited a group which meets at the Y. M. C. A. there. This group has been meeting one Saturday night a month for some time to give its members an evening of social dancing, with Mr. and Mrs. Dull as Chairmen. They recently decided to try out folk dancing too, and called on the Westwood Co-Op to help out. In spite of the inexperience of the group they picked up the various types of waltzes, schottisches and horas that were taught rapidly and enthusiastically. Some demonstrations were given to show them what they could try for, and it is probable that from now on, folk dancing will compete successfully with social dancing for

(Continued on Page Five)

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EDITOR'S Grand Right And Left

HEALDSBURG FESTIVAL

The verdict was unanimous and enthusiastic — "Healdsburg Knows How!!!" Establishing a reputation with their first Festival, The Country Dancers have shown without room for dispute that a new group may venture into the Festival-giving arena and carry off the occasion in the best tradition.

Working with but one committee (and that committee consisting of every member of the group), The Country Dancers' Healdsburg Festival brought the following comment from Walter Grothe, Federation President—"Certainly one of the best festivals of the year. If one stopped to analyze why, the answer would be that the affair was well organized, well handled, the setting perfect, weather conditions ideal, the program interesting and well arranged, and the spirit of the host group, contagious."

Another "first," was the exhibition by the host group of The Tatra. Two couples from the group learned the Tatra at Teacher's Institute, went home and taught it to the dancers at group meetings, made the correct costumes and presented it at the festival as the first exhibition the group has ever done.

Other exhibitions, and other "firsts" on the program, included a new version of the Tarantella by the Tamalpais International Folk Dancers, and new varia-

tions of American Squares by the Gate Swingers.

Thank you, Healdsburg Country Dancers, the Federation is very proud to have a group like you as a member and conspicuous on the roll of perfect hosts.

CONTINENTAL ATMOSPHERE

The Olympic Ski Team Ball, at the Altadena Country Club in Southern California, was responsible for a mass wardrobe addition for members of the Folkdance Mountaineers of Pasadena. "Lederhosen" by the dozen, and feminine costume counterparts, were the results of a two-week session of broken sewing needles and despair indulged in by the usual "costumers" of any exhibition group.

S. Hilmers, Secty. of the Folkdance Mountaineers, in her report to LET'S DANCE stated the following, which we consider to be close to an Exhibition group credo . . .

"The people crowded into the large hall to watch our 'show,' which included such favorites as a sample of the Hambo, Meichi Putz Di, and the Russian Hopak for real colorful flavoring. It was easy to see by the awe-filled faces of some of the spectators that they had never seen folk dancing done before, but as quite a Continental atmosphere prevailed at this ski ball, it wasn't long before many of them ventured out on the floor for a try.

We were well pleased to find that the hobby of folk dancing, which has grown to mean so much to us, was also beginning to open up a new world for others as well."

AUDIENCE PARTICIPATION

Recognizing "the missionary aspects" integral in the Folk Dance movement, we have time and again had the passing thought of a new "institution" for Festivals. The Berkeley Folk Dancers have on occasion (and quite possibly other groups) rounded off an exhibition by sending the dancers into the audience for "new partners." Drawing on the ample reservoir of simple "game dances," in short order a new group of potential folk dancers have not only witnessed and admired; but have, without the pain of contemplation, found themselves "with their back hair down" and ready to look for a beginners' group.

"In and out" through the news of the Folk Dance scene as revealed in the press and correspondence of the month past.

DANCING MASTERS

Developing into a restatement of the chicken-egg, "which first?" riddle, we find another circle completed with the news that this year, for the first time (in recent history, at any rate), Folk Dancing was taught at the annual convention of The Dance Masters of California (unit of The Dance Masters of America). Instructing the professional dancing masters was Ethel Turner, director of the Turnobees Folk Dance Group of San Francisco.

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OAKLAND 7, CALIFORNIA**COSTUMES**By **LIESEL BARNETT**

Russia is a vast country, populated by many different peoples. Oriental, Occidental and Slavic characters vie with each other, all dominating one region or another, but never coming so close to each other that they become confused.

Women of central Russia in the Bronze Age already wore blouse-like sleeveless jackets and wrap-around skirts. Gathering cords were not as yet known, so they pleated the skirts into a woolen belt. Thus originated the tightly wrapped sash, now worn mainly by the men of the part of Russia known as the Ukraina. These blouses later on had sleeves added to them, also fancy tucks, gathers and embroidery. However they retained their square necks and the unusual, embroidery-outlined open-air holes on the back of the blouse. Russian costumes vary from

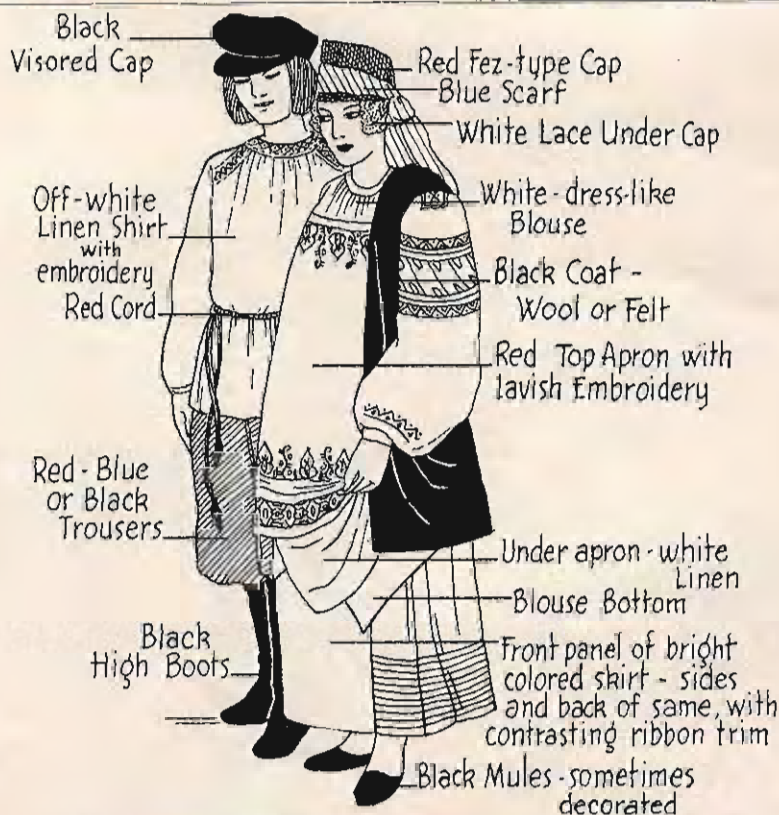
district to district, where again they branch into minor variations from town to town, often denoting the social and marital status of the wearer.

Russia is a fascinating subject for anyone interested in costumes, only space does not at the moment permit going into the matter further. However, I will be glad to continue my research on Russian peasant costumes, and continue to write about them, if so desired.

JAPAN

Many bay area folk dancers will remember vivacious, blonde Barbara McBride, one of Chang's International Folk Dancers' most popular members. Eight months ago Barb (as she is affectionately tagged by her friends) went to Tokyo as civilian employee of the army.

Life is very interesting now for Barbara, and she writes the most amazing letters. Yes, Barbara is now teaching American service personnel and Japanese (Continued on Page Eight)



**PEASANT COUPLE FROM VICINITY
OF MOSCOW, RUSSIA**

Your Club and Mine

(Continued from Page Two)
part of the time at this group's gatherings.

MARDI GRAS PARTY THEME

A Mardi Gras means different things to different people, but to the Berkeley Folk Dancers it will always mean echanting memories of their 6th Birthday Party. Held in the lovely Brazilian Room at Tilden Park, on ian Room at Tilden Park.

The arriving guests entered upon a scene of breathtaking loveliness, perfect in every detail. From the ceiling a misty green net was suspended, filled with vari-colored balloons which descended upon the heads of the unsuspecting dancers after the Russian Peasant Dance. Beautifully decorated holders contained the candles which shed their soft light on the small tables covered by unique lace-like cloths. The buffet table was naturally a stellar attraction with its abundant and delicious food and exquisite centerpiece, and the piece de resistance, the birthday cake.

After the supper and some folk dancing, the gaily-costumed dancers hurried to find chairs in eager anticipation of the evening's entertainment, a Minstrel Show. Performed by BFD members, almost unrecognizable in black face, this show had everything: harmony singing, jokes (well maybe), a snappy cakewalk, soft-shoe dancing, recitations, pantomimes, and songs (one of which slyly parodied that grand good sport, President Walter Grothe).

The Mardi Gras theme was
(Continued on page 9)



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Cherkessia
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Gathering Peacocks
Hambos, Many
Hopak

Italian Danza
Kalvelis
Kolos, great variety
Krnkowiak
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Tarantellas
To Ting
Troika
Velefa
Varsoviana
Waltz
Virginia Reels
Weggis Dance
Zandunga

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HONOR YOUR PARTNER

Virginia Anderson, president of the Southern Section of Folk Dance Federation of California, lives and breathes folk dancing. All her spare time is devoted to it and a great deal of time which she can't spare. She doesn't begrudge a moment of it though in fact she only wishes she had discovered what enjoyment one can get out of dancing earlier, so that she could have made a career out of it.

She has had many hobbies and interest before and although most of them provide some background material for folk dancing, she only discovered her absorbing interest through the accident of moving to California, and living across the street from one of our active folk dance groups.

Virginia was born in Lansing, Michigan, of Scotch-Irish and Swedish descent, the third generation of her family to be born there, but she left the family home to live in Grand Rapids, Detroit, Duluth and Syracuse, New York, before coming here. Her enthusiasm for learning was demonstrated when she was very small, three years old in fact, when she was allowed to attend a private kindergarten after she had been found sitting on the school steps, looking longingly in at the other children. She frequently remarks that she has darned her own hose since she was seven, the result of two years at a Sisters' school.

She was graduated from high school at sixteen, after which she attended Junior College, studying dramatics and English literature, working towards a journalistic career. Virginia has an analytical mind and while she desired a literary career, was also interested in mathematics and progressed in this until she became an accountant. She started out with an export firm and loved working in foreign weights, currency and languages, meanwhile developing a stamp collection. She left this to go with a produce concern, with which she's remained, having complete charge of the office.

During the war she was with

the Aircraft Warning Service, and is proud of the fact that she was one of the first girls put on the Radar board, plotting flights



VIRGINIA ANDERSON

reported by the instruments. When the English-American Club for the servicemen was formed she was one of its early members. This later developed into the Hollywood Guild Canteen.

One of her first hobbies was dolls of all nations, which she is still collecting and which she enjoys showing. Then her interest turned to philately, and while she is always on the hunt for new and unusual stamps, her time is so taken up with folk dancing that this hobby is now dormant. There is so much to be learned from stamp collecting, geography, history costumes and many other things, all of which seem to lead to folk dancing. From stamp collecting she turned to miniature bottles and is still pursuing this hobby while also adding to her collection of Chinese snuff bottles.

Probably the most important

Acknowledgement

Our appreciation is expressed for the interest and effort put forth by the following people:

The new cover—Eleanor and Robert Elsocht.

Your Club and Mine—All Club Reporters.

Costume Articles—Liesl Barnett.

Costume Art Work—Eleanor Elsocht.

Design Art Work—Anna Marie Steinbiss. (Of last issue.)

~~~~~  
member of the Anderson family is their champagne cocker spaniel, "Shammie." Shammie has only missed one folk dance festival and seems to enjoy it all very much.

Virginia was never interested in social dancing, and when she discovered the Hollywood Peasants, who meet at Plummer Park, across the street from her home, it seemed they enjoyed doing the squares and early American dances so much that she wanted to learn more about it. Soon she progressed from American to all types of folk dances and joined the Los Angeles Recreational Co-op. Her enthusiasm for the folk dance movement became evident to Southern Section dancers when she helped establish the custom of monthly folk festivals there by putting on the second one that was given in the South almost single handed. Soon after she was elected the South's first Corresponding Secretary and she handled that big job so competently that she is now President. She is an active member of Westwood Co-op and International Dance Circle but does not limit her interest to these groups as she is to be found at some group nearly every night.

With the help of her mother and aunt she has acquired one of the most beautiful and largest collections of costumes in Los Angeles. Few folk dancers have missed seeing her in her heavily embroidered Moravian costume and if you haven't yet, you will!

MRS. HAZLE C. ANDERSON.

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ZU LAUTERBACH  
(Swiss)

Music Manuscript music, Folk Dance Federation of California  
Sheet Music: Zu Lauterbach  
Where, Oh Where Has My Little Dog Gone

Formation Couples, facing counterclockwise, inside hands joined, outside hands on hips.

Steps Waltz\*, step-close.

| Music (3/4) | Pattern                                                                                                                                                                                                                                                                                                                                                                                              |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Measure     | I. <u>Balance and Turn Away</u>                                                                                                                                                                                                                                                                                                                                                                      |
| A 1         | M step on L ft (cts. 1, 2) cross R in front of L and point toe on floor turning away from partner (ct. 3). W same starting with R ft.                                                                                                                                                                                                                                                                |
| 2           | Repeat step starting M R and W L and turn toward partner.                                                                                                                                                                                                                                                                                                                                            |
| 3 - 4       | Dropping hands make a complete turn away from partner (M L and W R) with two waltz steps; end facing partner.                                                                                                                                                                                                                                                                                        |
| 5 - 8       | Taking M L hand in W R, repeat action of meas. 1-4 in opposite direction.                                                                                                                                                                                                                                                                                                                            |
|             | II. <u>Step Swing and Dishrag</u>                                                                                                                                                                                                                                                                                                                                                                    |
| 9           | Facing partner join both hands. M step L (cts. 1, 2), close R to L (ct. 3). W step R, close L.                                                                                                                                                                                                                                                                                                       |
| 10          | M step L (cts. 1, 2), swing R up across in front of L (ct. 3). W step R, swing L.                                                                                                                                                                                                                                                                                                                    |
| 11 - 12     | Repeat action of meas. 9-10 in opposite direction, M starting R, W to L.                                                                                                                                                                                                                                                                                                                             |
| 13 - 14     | Taking two waltz steps, wring dishrag. Joined hands are swung fwd, continuing up and back over heads, bodies turning to follow hands. (M turn to L, W to R.)                                                                                                                                                                                                                                         |
| 15 - 16     | With both hands on hips, partners face and stamp. M stamps L, R (ct. 1 and), L (ct. 2), R (ct. 3) and L (ct. 1) hold (cts. 2, 3). W stamps R-L, R, L, R.                                                                                                                                                                                                                                             |
| B 1 - 8     | M faces counterclockwise and raises R hand before him, L hand on hip. W grasps M's middle finger with her R hand, L hand on hip. In this position, W starts with R ft and turns R under his arm with waltz steps (2 to a complete turn), moving in counterclockwise direction around room. M follows her moving fwd with waltz steps, starting with L ft and accenting the first beat of every meas. |
| 9 - 16      | In shoulder-waist position*, partners dance 8 waltz steps revolving clockwise, progressing in line of direction.                                                                                                                                                                                                                                                                                     |

# ZU LAUTERBACH

GERMAN

A



B





WALTZ COUNTRY DANCE  
(Scottish)

Described in The Ballroom 1827 as "The Guaracha, a Spanish dance."

Music

Record: Parlophone 712, F3363

Piano: Come O'er the Stream, Charlie; or Skye Boat Song  
(Scottish Country Dance Book IV)Formation

A circle of sets, consisting of two couples facing each other, W to R of partner, arms are at sides, thumbs forward.

Steps

Waltz-Balance\*

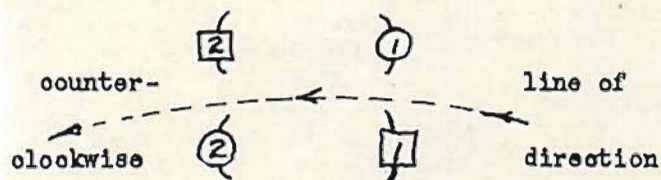
| Music (3/4) | Pattern                                                                                                                                                                                                                                                                                  |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Measure     |                                                                                                                                                                                                                                                                                          |
| Intro.      | Before dance begins, W curtsy and M bow to partner, and to their opposites.                                                                                                                                                                                                              |
|             | I. <u>Set and Cross Over</u>                                                                                                                                                                                                                                                             |
| A 1 - 2     | Each M and W sets to opposite. (Waltz-balance, starting R ft. then L.)                                                                                                                                                                                                                   |
| 3 - 4       | Cross to opposite's place, passing R shoulders, with two progressive two-step-waltz steps, both starting R ft. (Step R ct. 1, step closing L to R ct. 2, step R ct. 3). Turn slightly back to back in crossing and finish facing partner by M making 1/4 turn R and W making 1/4 turn L. |
| 5 - 8       | Set to partner and change places passing R shoulders, using same step pattern as in meas. 3-4. Finish facing opposite, M making 1/4 turn R and W making 1/4 turn L.                                                                                                                      |
| 9 - 12      | Repeat action of meas. 1-4. (Set to opposite and change places.)                                                                                                                                                                                                                         |
| 13 - 16     | Repeat action of meas. 5-8. (Set to partner and change places.)                                                                                                                                                                                                                          |
|             | Dancers are now in original positions.                                                                                                                                                                                                                                                   |
|             | II. <u>Balance Forward and Back and Turn Woman</u>                                                                                                                                                                                                                                       |
| 17 - 18     | All four join hands and balance toward center of set and back.                                                                                                                                                                                                                           |
| 19 - 20     | With both hands, M turns W on L (opposite) in front of him to position on his R. (Two progressive two-step-waltz steps.)                                                                                                                                                                 |
| 21 - 24     | Repeat action of meas. 17-20.                                                                                                                                                                                                                                                            |
| 25 - 32     | Repeat action of meas. 17-20 twice more. The W finishes in her original place with own partner.                                                                                                                                                                                          |
|             | III. <u>Poussette to Meet Next Couple</u>                                                                                                                                                                                                                                                |
| 1 - 8       | Partners face, join both hands, elbows slightly bent. Both starting R ft., using progressive two-step-waltz step, pass opposite couple, both veering to the R, and meet next couple. Detailed poussette follows:                                                                         |



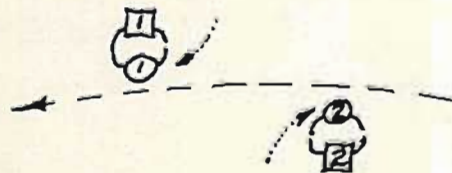
WALTZ COUNTRY DANCE -- Continued

## -- Poussette Figure --

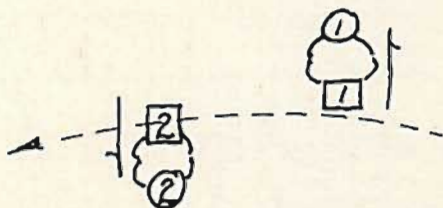
Starting position



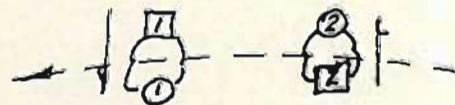
Meas. 4 Two-step-waltz step to position indicated:



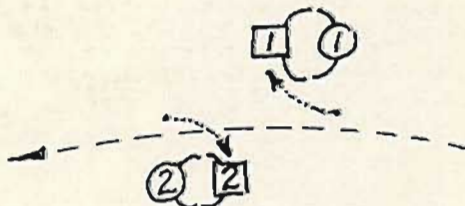
Meas. 1 Two-step-waltz step to position indicated:



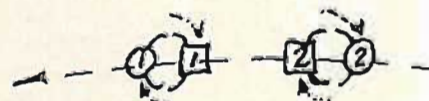
Meas. 5 Two-step-waltz step to position indicated:



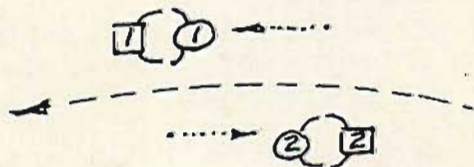
Meas. 2 Two-step-waltz step to position indicated:



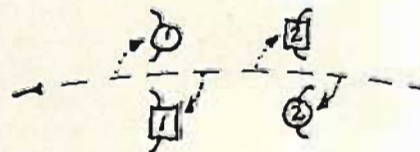
Meas. 6 Two-step-waltz step to position indicated:



Meas. 3 Two-step-waltz step to position indicated:



Meas. 7-8 Two two-step-waltz steps to position indicated:



This is a progressive dance so it is repeated with changing opposite couple as long as desired. The dance is completed with a bow to one's partner.



## History of the Berkeley Folk Dancers

One July evening in 1941, eighteen charter members found their way through the labyrinth of winding and/or dead-end streets guarding the location of Berkeley Recreation Department's John Hinkel Clubhouse to attend the first dance session of the Berkeley Folk Dancers.

Passing years have changed these Berkeley backstreets to one of the major "highways to folk dancing." Within three months of its inception, B. F. D. found it necessary to meet twice a week. Present schedules find three nights a week (plus an "alternate week" Exhibition Group meeting) inadequate, to put it mildly.

To chronicle the growth and history of B. F. D. presents a problem worthy of a professional historian. "The Berkeley Folk Dancers," a monthly publication of the group, began enthusiastically and completely to recount the story of "doings" and personalities in November 1941. To cull the story of B. F. D. from a box-full of back issues (from a minimum of four pages to a maximum of ten) is the task. Not to draw on such a body of memorabilia would be a crime; and so, from this point on we will let the B. F. D. monthly tell the story.

### IN THE BEGINNING

"It all began when the Educational Committee of the Consumer's Co-operative of Berkeley asked Carl Wilkin to organize a folk dancing class. Helping Carl . . . Carolyn and Bob Williams, Alice Clarke, Elizabeth Zane, Clare Melbin, Barbara Hirshfeld Stevenson, Harmer Davis, Ruth Ruby, Phyllis Adams, Connie Moncharsh, etc."

Dick Banwell, writing on the occasion of B. F. D.'s third birthday, casts much light on one reason for continued growth and success: "Did you know that at the meeting when the Second Birthday Party was established, a motion was passed prohibiting anyone who had worked on party committees before from helping with this one? Such a motion was passed, and the entire responsibility was thrown upon the 'new blood' . . . Their

voices (new members) are as loud at business meetings as the hoariest patriarch; and they can run the club as well as the charter members."

### FEDERATION HISTORY TOLD

"As we go to press, we're looking forward with a great deal of anticipation to the Dance Festival being held in Lodi Sunday, May 3rd. Our group is one of sixteen that will participate . . .

And in the following month's issue: "A Federation composed of all folk dancing groups in northern California is in the process of being formed. George Moncharsh was appointed as our representative to attend the first meeting in San Francisco. Henry Glass was elected temporary chairman."

B. F. D. describes . . . "The Federation picnic held in Golden Gate Park on the 14th (June 1942) was a very colorful affair. A large crowd of probably three hundred. . ."

### AND OF "LET'S DANCE"

And of "Let's Dance:" "The Federation is planning to sponsor a paper to be sent out once a month. The Berkeley Folk Dancers were asked to edit this sheet, and we have agreed to take over this job." (And history attests that Let's Dance was for a long and successful span of its history to be in the capable hands of such B. F. D. people Henry Koopman, Cheryl Kleinhammer, Trudy Somerville, etc.

Concluding his term, one president wrote: "Besides being an honor, it was fun being your president. I thoroughly enjoyed it, and I can recommend to everyone of you to run for president of the Berkeley Folk Dancers . . . Walter Grothe."

Anticipating our present "Teacher's Institute," Berkeley, under the chairmanship of David Boyce, was in the field as early as 1944 with a Berkeley Folk Dance Conference—attended by 75 BFD's and 28 guests from other Federation clubs. The Conference idea was repeated in September 1946 by Berkeley, with an attendance at Berkeley Veterans' Memorial Building and court representing a large percentage of Federation groups.

### EXHIBITION ACCLAIM

Recalling Berkeley's claim to epic fame at the April 1944 festival hosted by the Castle Promenaders: "For the first time in the history of the Folk Dance Federation of California, a demonstration group

has attempted the presentation of a single dance (The Beseda) lasting through five record-slides, a narrator, and approximately 25 minutes." The Beseda was directed by Alice Jameyson; the narration (translated from the Czech by Helen Dulik) was done by Elgin Juri.

### B.F.D. TRADITION

Started during the war, was a series of exhibitions which continue as a B.F.D. tradition. Writing of this monthly event in 1946, "As most of you know, ten or twelve dancers have been going out to Oak Knoll (Naval) Hospital to dance for the boys in the wards for the past year and a half. At the present time the dancing is done along the lines of an informal exhibition for fellows who for the most part are bedridden. At one time there was dancing with the patients."

When B. F. D. turns to the roster of Federation officers and committees since its inception, they claim the following (past or present members) as their own: Henry Glass, Frances (Farnell) Glass, Ed Kremers, Clarice (Dechent) Wills, Bret Van Kriedt, Beatrice Cooke, Henry Koopman, David Boyce, Ginni (deLong) Merrill, David and Betty Young, and Walter Grothe.

To round out, if only partially, the picture of the Berkeley Folk Dancers, have a look at the following "montage" of headlines: Halloween Party, Circus Party, May Day Kid's Party, Birthday Party, at the Brazilian Room, Skiing Expedition, Canadian Legion Exhibit, Hinkel Schoolhouse Party, Carnival, Museum Show, Stern Grove, April Fool's Carnival, Woodminster, etc., etc.

Their secret of success and longevity. Obvious — BFD has fun.

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## The Mid-Summer Festival in Sweden

Next to Christmas, Midsummer Day is Sweden's greatest festival, and the cause for much merriment and celebration. On this day, the 24th of June, the sun has reached the height of its glory and power. Majpoles are erected all over the country, and are profusely decorated with greens and flowers. (Maj in the Swedish language, refers not to the month, but means green leaf.)

The folks wear their Sunday best and like their Viking forefathers, they dance around the Maj pole throughout the afternoon of Midsummer Day and during the brief twilight.

The old songs and dances and various national customs which have been preserved in the Scandinavian countries are at this time proudly used and displayed.

Swedish homes, already very clean, go all-out on Midsummer Day leaving nothing unpolished. The floors are scrubbed to a glistening white. The graceful white stemmed branches with their dainty pale green leaves line the outside walls of houses and decorate the entrances to shops. The blue and yellow flag of Sweden flutters from windows and roof tops to add to the spectacle of color and cleanliness.

The ceremony observed at this festival and preserved from generation to generation is a vestige of the days when Sweden and all other Teutonic peoples worshipped the sun and Wotan.

One of Sweden's greatest artists, Anders Zorn, was born at Mora, and lived and worked among the peasants of Dalarua all his life. He loved them and their age old customs and costumes and encouraged their preservation. His paintings and

## JAPAN

(Continued from Page Four)  
civilians the folk dances we enjoy so much.

After having seen all the sights of Tokyo and the surrounding country, and after having gone on uncountable dates, Barb became homesick for the lilting folk tunes. She writes: "Last Sunday, in the gardens of the Imperial Palace I watched men dancers present Indo-Tibetan dances as adapted by the Japanese over one thousand years ago. The accompaniment was the strange and seldom heard Japanese lute. The dancers, wearing beautiful silk kimonos and face masks presented a most unusual picture. Although centuries old, the dances were something akin to modern ballet and looked very difficult."

Barbara met a sergeant who hailed from Seattle. Her enthusiasm convinced him that he should give folk dancing a try. After teaching the sergeant Tzyganochka, Vengerka, and Mitzy Putz Di, Barb talked him into exhibiting these dances with her at the service men's club and several other gatherings. This resulted in Barb teaching service personnel, and finally, through the Red Cross, Japanese civilians.

Barbara enjoys the enthusiastic response to her efforts. We say the ever increasing popularity of folk dancing is due to the efforts of people like Barbara McBride.

sculptures introduced Swedish Folk Arts to the world, and his articles on Folk Customs interested people in Swedish folk history.

## NOTICE

We understand that a number of folk dancers came home from the summer activities, only to find their subscription to "LET'S DANCE" HAD RUN OUT. We are sorry this happened, but if you send your renewal in now, we will put forth every effort to correct this situation.

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Each book contains dances issued in "Let's Dance" for a year, plus a reference list (Folk Dance Bibliography), and definitions of dance terms, (dance positions, step patterns, and common figures).

The Research Committee has done an outstanding job of writing descriptions of the dances we enjoy doing.

These volumes may be obtained from

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## Folk Dance Federation of California

### Abstracts of Council Meeting SOUTHERN SECTION

1. Meeting held August 3.
2. Tarzana Squares, led by J. Ross King, joined the Federation.
3. Informal Leaders Meeting to be held Sept. 14 at Griffith Playground. Paul Erfer, chairman.
4. Tentative bid for November festival by Centinela Valley.
5. Other festivals; December—I. D. C., January-open, February-Ojai Valley Dancers. March-Westwood Co-op.
6. Teachers' Institute August 5, 6, 7, arranged for Madelynn Greene teaching. Federation sponsored.
7. Group opinions asked on possibility of bringing proposed Northern Section Teachers' Institute with May Gadd or Lloyd Shaw here.
8. California delegation urged for next National Festival in St. Louis, April 1948.

### Let's Talk It Over

Do you have a Folk Dance problem you would like to offer for discussion?

If so—send your letter to the Editor (typewritten), with permission to print in our new column "LET'S TALK IT OVER."

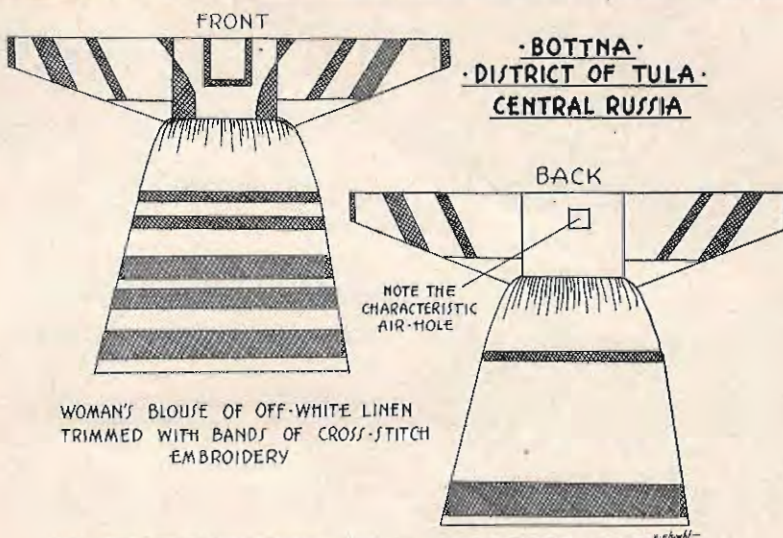
Answers forthcoming will be offered by the readers, and will not be the opinion of the staff of Let's Dance."

### Czechs Like Waltz

By HELEN DULICK

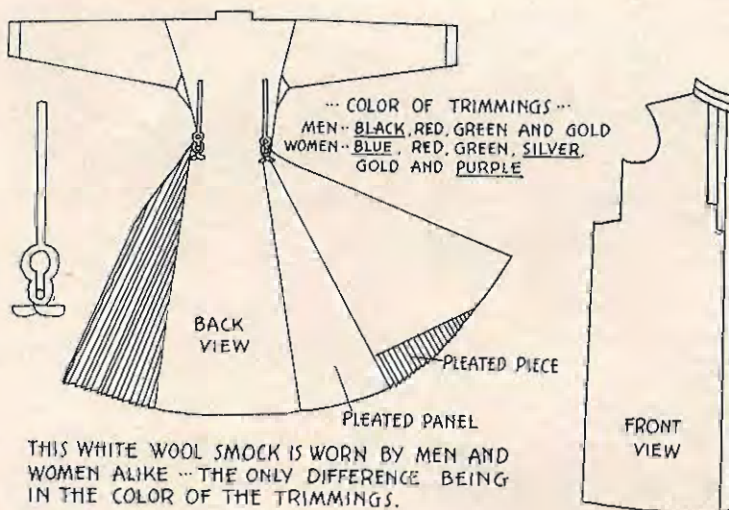
The waltz is very popular as a Czech dance but it is not usually danced in the characteristic Viennese fashion, but in the step-close-step fashion of the modern waltz as is done in our ballrooms today.

While the Slovaks also dance the polka and the waltz, "Tancuj," which is well known among folk dancers in America, is a characteristic Slovak dance. The music with its variations and irregularities in tempo is also characteristic of Slovak folk music "Tancuj, tancuj," as most of the folk dancers here know it, has a definite pattern but in Slovakia, it is danced with a variety of steps and movements, depending on the whim of the man dancer.



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### Your Club and Mine

(Continued from Page Five)

further enhanced by the coronation of a King and Queen, during the latter part of the evening. Walter Grothe did the honors and placed the crowns on King Larry Getchell, BFD's popular president, and Queen Ellen Brailo, the equally popular vice-president and Chairman of the Birthday Party.

Ellen and all of her wonderful committee well deserve the thanks of those members who attended this exquisite affair.

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## The Czech Beseda

The Beseda, which means a "party" or "social gathering," is a national dance of Czechoslovakia. It is a composite dance, composed of many folk dances, some of which are very old and are no longer danced as folk dances alone but only as a part of the Beseda. In fact, the purpose for the arrangement of such a composite dance was to preserve the folk culture of the Czechs. It was one of the results of a movement which had been started to revive the national consciousness of the people. The Czech patriots tried to make the people feel that a nation which possessed such a fine folk culture need not give way to despair under political oppression. In this way, not only were the dance steps preserved, but also the old folk melodies.

The Beseda, as a whole, might not actually be called a "folk dance," because it was originally a composed dance, but it has been danced by the people and has been so loved by them that it has truly become a national dance, a dance of the people. It is still danced at celebrations and festivals throughout Czechoslovakia and among the Czechoslovak groups in the United States.

The most familiar of the Besedas (there are three), is the Czech Beseda. This dance consists of four parts and is done by four couples, standing in square dance formation.

Another Beseda, which was composed during the latter part of the nineteenth century, about the same time as the composition of the Czech Beseda, is known as the Moravian Beseda. This is danced in the same formation and with the same number of couples as the Czech Beseda, but it is composed of dances and songs native to the central part of Czechoslovakia which is called Moravia.



Ivy border copied from a 150-year-old Czech apron.

## Save the Date!

October 5—Federation Festival at Oxnard.

October 5—Folk Dance Festival in Sonoma at invitation of Sonoma Chamber of Commerce, 2:00 to 5 p.m. Details to be announced.

October 11 and 12 (Saturday and Sunday)—International Institute at International House in East Los Angeles. Programs and exhibits, afternoon and evening of both days.

October 12—Federation Festival at Garfield School grounds, Hopkins Street, Berkeley. 1:30 to 5:30 p.m., followed by an evening party. Berkeley Folk Dancers, hosts. Further details to be announced.

October 19—Regional Festival at San Jose Auditorium. Details to be announced.

October 26—Teachers' Institute. Details to be announced.

November 16—Federation Festival at San Francisco Civic Auditorium. San Francisco Folk Arts Group and Carousel, hosts. 1:00 to 5 p.m. Evening party at Central YMCA, 220 Golden State Ave. Y Gate-swingers, hosts.

December 7—Federation Festival at Oakland Civic Auditorium. Castle Promenaders, hosts. 1:00 to 5 p.m. Evening party. Details to be announced.

Saturday 18—Festival and Bazaar at Lincoln Playground in Santa Monica, 12 to 12. Folk Santa Monica, 12 to 12. Booths, entertainment and food.

Sunday 26—Festival at Reseda-Tarzana Park given by Tarzana Squares, 1 to 5 p.m. Square dancing and folk dancing.

## New Beseda

In 1938, a "new" Beseda was composed and was called the "Czechoslovak Beseda." It was danced for the first time at the 1938 Slet in Prague. The Slet is a gathering of members of the Sokol Gymnastic Association, with delegates coming from all over the world to participate in the gymnastic exhibitions. It is held every six years in Prague.

The Czechoslovak Beseda also contains four parts, but each part consists of folk dances native to a particular geographical region in Czechoslovakia—Bohemia, Moravia, Slovakia and the Carpatho-Ukraine (Ruthenia). So, here again, an attempt was made to create a truly national dance for the Czechoslovaks, a dance which would be representative of all the people living in the Czechoslovak Republic which was created after World War I.

However, since Ruthenia is no longer a part of Czechoslovakia, it will be interesting to learn whether the Czechoslovak Beseda is danced at present, in its entirety as a national dance, or whether only three parts of it are danced.

It can thus be seen that the folk dances of Czechoslovakia are inextricably bound up with the political history of that little democratic country and have been a part of the conscious desire of the Czechoslovaks to preserve their own culture through centuries of oppression.

HELEN DULIK

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## TEACHERS' INSTITUTE

The Southern section was honored the week of August 4th by the presence of Madelynne Greene, who, during her visit here presented a Teacher's Institute the 6th and 7th of August, with advanced teaching the 5th section of the federation. Virginia Anderson was responsible for the organization of this institute and was assisted by Esther Liptz.

The first evening of the institute was held in Plummer Park from 8:00 to 11:00 p.m., and the main hall was filled with dance teachers, recreation and physical education instructors, and leaders of the various folk dance groups of the Southern section. Virginia Anderson presented Madelynne to the group, who warmed everyone to her at once with her pleasant personality, and an atmosphere of friendliness was created.

The evening was devoted entirely to the teaching of three dances as done in the Northern section, which were the Neopoli-

tan Tarantella, the Polish Mazur, and Kamarinska. Everyone enjoyed learning the dances very much and approved wholeheartedly of Madelynne's teaching methods. While teaching, she explained various ways of breaking down the setps for teaching classes or groups and stressed the learning of style as an important part of the dance.

The second meeting of the institute was held in the Student's Union of Los Angeles City College, and practically everyone who had attended the first session was there and many others besides. How to set up a group and how to teach were the topics of the evening. For the first topic Madelynne asked members of various groups to give pointers on this and to explain some of the methods employed by their respective groups. Esther Liptz of Westwood explained what the membership of the federation is, and that the various kinds of groups are: 1. co-operative, 2. teacher directed, 3. sponsored (i. e.—by some civic group)

and 4. ethnic, (the majority of groups being of the first type). A suggestion for starting a group is to visit other groups to find out what type is wanted. She pointed out that a few people can learn enough in one evening to teach others. Neighboring groups are always willing to help; one of the nicest features of folk dancing is the cooperative spirit that prevails.

The Teachers' Institute was beyond a doubt a huge success and the only sad note was the fact that there wasn't more of it. Everyone learned a great deal and are all hoping that there will be a repeat in the near future. Madelynne Green has the wholehearted approval of the people in the Southern Section. Many thanks to Madelynne and we hope that we may have the good fortune of having her back again some time.

ROCHELLE GUNSEY.

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