

Let's Dance



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SCHEDULE OF DEADLINES: Material for "Let's Dance" comes almost wholly from its readership. Its columns are open to all. To accomplish the widest possible representation, the following requirements and deadlines are published for the guidance of contributors:

ORIGINAL ARTICLES from the special knowledges of folk dancers are most welcome. However, so our pages may accommodate the material, all articles *must first be submitted in brief, outline form.* Editors will then specify length and possible date of publication.

FOLK CALENDAR OF EVENTS: All Folk festivals, exhibitions or other events *open to all folk dancers* should be submitted to Margaret Jory, 1370 Euclid, Berkeley, California, or to Charles Rich, 1022 South Boynton St., Glendale, California, giving facts as to who, what, where, when and why (see Column) *on or before the fifth of the month prior to the month of desired publication.*

YOUR CLUB AND MINE desires to print the news of events of interest in all Federation clubs. Submit material in concise, interesting form (see Column) to Earl Bodenschatz, 1358 East 26th Street, Oakland, California, or to Bill Lewis, 2046 Chilton Drive, Glendale, California, *on or before the fifth of the month prior to the desired month of publication.*

LET'S DANCE WANTS TO KNOW AT ANY TIME HOW IT CAN BE OF GREATER SERVICE TO YOU.

This Month's Cover

Lucile Spitler, *Let's Dance* costume editor, active member of San Francisco Folk Artists and Berkeley Folk Dancers, contributed our cover, *Der Wolgaster*.

Folk Calendar of Events

Edited by MARGARET JORY and CHARLES RICH

For instructions regarding contributions see Column One

SUNDAY, DECEMBER 5—NORTHERN SECTION FESTIVAL AT STOCKTON. The Polk-Y-Dots with Lawton Harris, master of ceremonies, invite you to a Christmas Festival from 1 - 5 p.m. in the Civic Auditorium, El Dorado and Fremont Streets. The Polish Mazur Dancers from Los Angeles, who caused such a sensation at the 1948 State Festival, will exhibit. Council meeting, third floor Auditorium, at 12 noon. The evening party will be held in the Girls' Gym at Lodi with Duke Nepote as master of ceremonies.

SUNDAY, DECEMBER 12—SOUTHERN SECTION FESTIVAL AT SANTA MONICA. The Santa Monica Folk Dancers will be your hosts at the Municipal Auditorium from 1 to 5:30 p.m. for a Scotch Christmas Festival. Clan McKinsey and other Scotch clans will present their dances to the music of a full bagpipe band.

FRIDAY, DECEMBER 31—The Fairfax Folk Dancers invite you to welcome in the New Year from 8 to 12 at the Fairfax Pavilion. No admission charge, but please make reservations with George C. Bradley, 157 Humboldt, San Rafael, by December 29.

SUNDAY, JANUARY 9—REGIONAL FESTIVAL AT SACRAMENTO. Let's Dance and Bar-None Clubs of Sacramento will be your hosts from 1:30 to 5 and 7:30 to 11 p.m. at Governor's Hall on the State Fair Grounds, so come early and stay late for an extra swell time.

SUNDAY, JANUARY 9—SOUTHERN SECTION FESTIVAL AT PASADENA. The Pasadena Folk Dance Co-op Club will your hosts.

SUNDAY, JANUARY 16—NORTHERN SECTION FESTIVAL OAKLAND. The twelve clubs of the Oakland Folk Dance Council, Ed Larson, chairman, George Marks, vice chairman, and Carmel Shattuck, secretary, ask you to join them for "A Day in '49" at the Oakland Civic Auditorium, East 14th Street and First Avenue, from 1 to 5 p.m.

SUNDAY, JANUARY 30—TEACHERS' INSTITUTE. Location to be announced. Grace Perryman, chairman.

SUNDAY, FEBRUARY 13—NORTHERN SECTION FESTIVAL AT FORT ORD.

MARCH 4, 11, 18 AND 25—Walter Grothe, chairman, announces the exhibition performances to be held at the San Francisco Museum of Art.

SATURDAY, MARCH 12—JUNIOR SECTION FESTIVAL.

JULY 27 - AUGUST 8—SECOND ANNUAL FOLK DANCE SUMMER CAMP, College of the Pacific, Stockton.

Where To Send Beginners?

BERKELEY AND OAKLAND

Under the Oakland Adult Education Department, Leonard and Billie Murphy are teaching a class for beginners every Thursday from 7:30 to 9:30 p.m. in the Girls' Gym of Technical High School, 42nd and Broadway.

The Garfield Folk Dancers' beginners' evening—every Thursday from 8 to 10:30 p.m. at Codornices Clubhouse, Euclid Avenue near Eunice Street, in Berkeley, starting a new class January 6.

The Berkeley Folk Dancers' beginners' evening—every Tuesday after January 4, from 8:15 to 10:45 p.m. at John Hinkel Clubhouse, San Diego Road near Southampton Road, Berkeley, starting a new class January 4.

The Oakland Recreation Department has a new beginning folk dance group which will start on December 6 and continue every Monday from 8 to 10 p.m. The place is Hamilton Junior High School, 2101 35th Avenue, Oakland 1. The instructor is Mrs. Bea Little.

Season's Greetings

In the fellowship of folk who are dancing,
Expressing man upon earth
Each in his national identity
Each in his infinite accord
One World, at Peace, is nearer.



THE STAFF OF *LET'S DANCE*

Presidents' Yule Messages

A PERSONS' ENTRANCE into folk dancing opens such a vista of other interests and so frequently we see where people's lives are radically changed because of the new things brought to them.

Folk music alone is a delight to the ear and soul, and so frequently we find folk dancers having parties at their homes and just listening to folk music and songs—making another opportunity for better knowledge and understanding.

Folklore is almost the most fascinating of the offshoots of folk dancing, and almost the hardest to trace. Once we get into dance research and costume research, though, folklore comes into its own. Why there are so many stripes on a skirt—proper colors for the particular ages—certain head coverings to indicate married and unmarried—trimmings on dresses to indicate wealth?

Folklore expanding into food brings us to the most interesting “messes” — perhaps that's why some dances are so wild!

From the above, I may seem to have wandered from Holiday thoughts, but actually I haven't. I wanted to point out to you how much you have to be thankful for with this Christmas season upon us. Your life is so much richer because of your added “living,” your new friends (you can't help that in folk dancing) and your willingness to help through folk dancing that feeling of “Good Will to Men”—all men, which is the very heart of the Christmas spirit.

Folk dancing is a “green light”—although the knowledge has become yours, you have to go on spreading to others the good will and happiness you've found, or you retard your own good.

VIRGINIA ANDERSON
PRESIDENT, SOUTHERN SECTION

A S WE APPROACH the Holiday Season, it is an abrupt reminder that the old year has nearly run its course. Looking ahead to the season of good cheer, we also stop to reflect on the events that have preceded it. Are we satisfied with the events of the preceding year which by now must be considered history? While I, personally, do not feel qualified to make a statement on this point, you, the members of the Folk Dance Federation, can answer this question, as it is you, individually and collectively, who are the forces making up the Folk Dance Movement.

I prefer, and am sure you will agree, that we plan for the future. Our movement has enjoyed a very rapid growth. This growth has not been the result of high pressure selling. It has been the result of honest and sincere encouragement on the part of folk dancers to share with others a wholesome social and recreational activity. It is in keeping with the best and finest of democratic principles whereby we are moulding together on a common level, peoples from all walks of life.

We have every reason to be proud of the principles for which we stand. We have every reason to encourage the expansion of the movement. Through the Folk Dance Federation of California, through the member clubs, and through the individuals who make up these clubs, let our Holiday wishes of health and happiness be extended in part to the encouragement of others in sharing with us the fun and good fellowship which our movement affords.

LARRY GETCHELL
PRESIDENT, NORTHERN SECTION

LOS PAGAGAYOS EN MEXICO

The following extracts concerning dance and costume in Mexico constitute only a small fraction of an excellent MS prepared by Marilla to answer in ten thousand concise, beautifully chosen words the query of friends to all returned travellers: "You wintered in Mexico, how was it?" As friends with such "intelligent, penetrating" questions are generally treated to a deserved — "Fine," in answer, we are moved to widen the circle of Marilla's most fortunate friends (who undoubtedly asked questions worthy of answers) by presenting "folk dance extracts" and suggesting that if your interests go beyond these you contact Marilla or John Parratt at 16 Tiffany Avenue, San Francisco 10, California and ask for your place in line to read her complete MS.

REBOZOS, SARAPES, ET AL

In the chill morning air the mujeres (women) wrap their head and shoulders in their *rebozos*, holding part of it up over the lower part of their faces while they walk majestically to the nearest watering place or market with jar or basket balanced serenely on their heads. In warmer weather this most versatile and indispensable part of her costume is allowed to fall over her shoulders with ends possibly covering baskets of produce she might be carrying.

This long knit scarf, usually in black, dark blue or gunmetal with fine stripe, though it can be drawn through her wedding band, can be stretched to surprising width and is of amazing strength sufficient to carry a huge load swung from shoulders or forehead or to cradle her baby either in her arms or papoose fashion to free her hands for other tasks. Other times she just twists or loops it back and forth across the top of her head to get it out of the way, I guess, when she isn't using it.

Contrary to popular belief, the so-called Mexican "peasant" dress (full, ruffled skirt and puff-sleeved blouse decorated with elaborate design) is not worn by the native women nor any semblance thereof. Rather, they astutely capitalize on the misconception and make just such costumes *specifically* for the

CUERNAVACO AND HOLIDAY

It being a national holiday, the plaza was filled with concessions; even the public letter writers with their typewriter stands for those Indians who know nothing of the three "R's" (even as we saw in China the coolie pay the scholar to paint on paper in graceful brush strokes the characters that expressed his wishes).

The music from the plaza bandstand vied with that of the *mariachi* groups serenading cocktail parties that filled the surrounding sidewalk cafes and hotel verandas.

On a beautifully muralled one—where we had delicious *cena* (15 pesos)—exuberance reached a pitch that broke into spontaneous song and dancing to a gallery of gaping Indians watching over the railing. Meanwhile, in the plaza, the same charming custom was being followed as it was in every plaza in the country—even the smallest *poblado* has its plaza with the central bandstand. The girls (singly, or two or three abreast) circle the

plaza in one direction while the boys promenade in the opposite direction eyeing the parading girls and proceed to make acquaintance with the one that appeals to them, or dance around the bandstand as they did in some of the towns.

TEHUANTEPEC

The *Tehuanas* (reported the business head of the family) are statuesque women, inclined to be plump, entwine colored bands in their hair usually worn coronet fashion; with neck, ears and arms dripping with lavish gold coin jewelry and pearls. I counted twelve rings on the fingers of a girl next to me in the bus. They walk with great dignity in the square, loose-hanging, yellow "*bordado*" on black sateen *huipils* and printed or plain cotton gored skirt, sometimes one side caught up into the waist band, flaring and almost sweeping the street around their bare feet.

DANCING LESSONS

With the attractive maestra of Dancing at the University of Mexico, we took private lessons in *El Jarabe Michoacano* in her quaint apartment in an old convent. She was as emphatic about our absorbing the character and spirit of this Tarascan Indian Flirtation Dance with its many changes of mood and tempo as she was about our mastery of the intricate *zapateados* from the characteristic *paseo* to the finale, tossing flowers to the spectators, so typical of many Mexican dances.

To avoid any mistakes on the costumes, we not only made sketches and notations but took colored pictures of our teacher wearing blue *rebozo*, carrying Tarascan tray, with pleated red skirt and bordered white petticoat "climbed" around the waist with wide woven belt, allowing the tops of both garments to fall over it in double, pleated *peplums*.

TAXCO AND DANCE

We drove out to *Pie de la Cuesta* where hammocks swing under woven shades at the sea's very edge but on the series of observation terraces of the *Quebrada*, with the surf thundering high against the cliffs, while the air was always soft and warm we watched the spectacular sunsets, the diving boys (at night by torch light) or danced with the Mexicans their *Danson*, *Paso Doble*, *Corrido* (only resemblance to ours is the zig-zag walk—long puzzled about this dance we queried our Mexican teacher, who explained that the *Corrido* as we learned it in San Francisco is merely a medley or "composite," from which we assumed it has no specific origin or region). Waltz, Conga, Rumba, a few Swing, but mostly the *Danson*—all done very sedately and conservatively. The average young Mexican knows none of the regional dances and has no interest in them.

MEXICO CITY POSADA

Attended another Posada with a lavish program of Regional Dances. All the dances and songs, with exception of the comical "*Los Viejitos*" (who played their own instruments) were accompanied by either the "*Mariachis*" or the piano). *Iguiris* typified by three girls as part of the retinue of a Michoacan wed-

By Marilla Parratt

ding, wearing green-bordered red skirt white-fringed *Quexquemel* (wide berth shawl) falling at deep point front and back large straw hats with crowns built to tall peaks with paper flowers, carried sceptres covered with flowers (one was topped by an orange stuck with tiny flags), and across their backs hung small bundles of sticks offered in their dance as an initial supply of fuel for the new home.

The *Jarabes* presented were: the National *Jarabe Tapatio*, with which we are all so familiar; the *Jarabe Michoacano* (described before when we were learning it to bring back to the States); *Jarabe de la Botella* was just as the name implied; a couple dressed as *Jalisco campesinos*—the man in white shirt, calzones, sombrero and woman in wide, ruffled, red polkadot percale skirt and high-necked, long-sleeved white blouse with *rebozo* around waist, tied in front and up over shoulders with ends caught under it in the back, exercised their adeptness at dancing around and over a tequila bottle without knocking it over.

Jarana Yucateca from the Yucatan Peninsula manifested a welding of the Spanish Jota and Mexican *Jarabe* in music, costume and choreography strictly Mestizo in spirit. The man in white trousers and shirt wore small white panama hat and carried a red silk kerchief in his hand while the wore the straight, square-necked white *hipil* (extending to below the knee) brodered in dainty pattern of red, green and yellow and bands of white lace through which shown the ankle-length "*sayuela*" gathered underneath on a waist band, with blue *rebozo* draped across the back and twined around the wrists.

The *Tehuana's* dance "*Juanita*" was very simply done by three girls, each in different colored dark satin with deep pleated white lace flounce matching the head-*huipil*, carrying huge jars of flowers which they tossed out to the audience as an encore.

In *La Bamba* (resembled the one we know only in rhythm) from Vera Cruz, the couple, with painstaking, rapid, precise movements of *only* their feet, tied a long sash that lay on the floor, into a bow-knot and triumphantly picked it up for all to see at the end of the dance. The man's costume was practically the same as that of the Yucatecan, while the girl wore an all white paneled skirt with two ruffles around the bottom, a shiny black apron and black cross-stitch design on sleeves and neck of the white blouse which was almost covered with a pastel silk scarf (have seen some in lace) draped over the shoulders and fastened at the bosom with a large brooch. A big bow and flowers adorned one side of her head.

I would not attempt to describe the costume parade—they came too quickly to take notes—but there were stunning ones from Guerrero, Oaxaca, Chiapas, etc. The Oaxacan dance *La Pluma*, was canceled from the program but on another occasion we had the opportunity to see a private preview of a colored movie of

(Continued on Page Eleven)

A COSTUME FROM GERMANY

By LUCILE SPITLER

THIS MONTH'S COSTUME is from the province of Pomerania in northern Germany. The dolls on the cover and the cut on this page are all of the same costume.

The woman's costume is as colorful and gay as any to be found in all of Europe. First, one begins with a minimum of six, stiffly starched petticoats. The outer skirt of closely pleated wool is very full. It is often red, with a green border around the lower edge about three inches from the hem; or, it may be striped with a solid-colored border at the bottom.

A blouse of white with a high round neck and a large pleated collar at least four inches wide. It may be made with embroidered material, lace or net. The sleeves are long and have a ruffle around the wrist.

Over the blouse, the women wear a snug-fitting jacket of blue or black wool. The jacket buttons up the front, has a high neck and may have lapels. The sleeves allow only ruffled cuff of the blouse to show. It may be suggested that one merely add the ruffle to the jacket and attach the collar to a dickey rather than wear the regular blouse and jacket as the two complete are quite warm for dancing.

The cover doll illustrates a typical sleeve decoration—a detachable ribbon arm band which is fastened at the apex of its triangular end. Still another sleeve style is shown in the accompanying cut.

Over the jacket is worn a shawl of flowered

silk with heavy fringe, fastened in place by a ribbon bow.

The apron is at least one and one-half inches longer than the skirt and is also made of a flowered material. Two ribbon streamers hang from the waist band on each side.

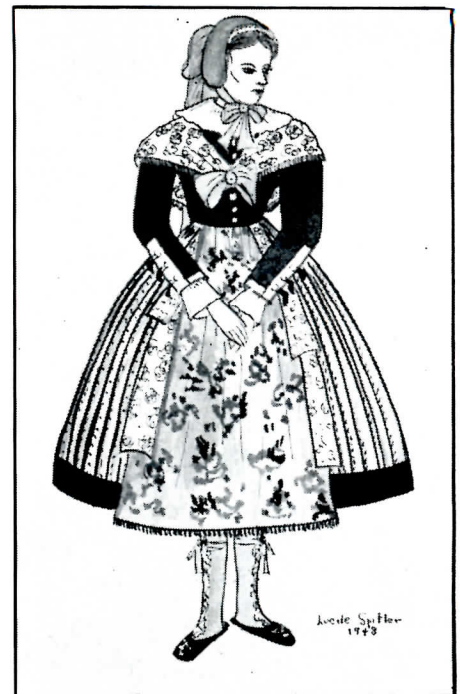
The head dress is a quaint and charming bonnet. If one is an unmarried young lady the bonnet is made of a lovely corn-flower blue. If one is a matron, it is of black. The bonnet is of an ordinary pattern, with oval back piece and the front piece slightly rounded over the ears. A large streamer is looped from the back and a bow ties it in place under the chin. The matron's bonnet is a little smaller and made of black velvet. The back section is red and the side pieces are twisted into a little round bun over each ear. Her bonnet also ties under the chin, but has no back streamers.

Under the bonnet the women wear a small white linen cap edged with lace. The lace ruffling peeps out from under and frames the face.

Stockings are of very gay colors—red, yellow or blue—embroidered up the sides. Lovely ribbon garters are worn just below the knee. Shoes are small, black-velvet mules embroidered with many colors.

MAN'S COSTUME

The man's costume is not nearly so elaborate, but is very gay and colorful for all that. It consists of a regular white shirt, vest, large flowing bow tie, and rather yellowish leather knickers. The vest is a lovely deep blue with



red lining. It fastens down the front with silver or gold buttons. White stockings show between the knickers and the boot tops.

The men may also wear a large blue great coat trimmed in red and with many gold buttons; though again, as in the case of the woman's costume, weight and warmth must be considered in a costume for dancing.

(Continued on Page Twelve)

DANCING IN THE SALAD BOWL

We all hear a great deal about the folk dancing in San Francisco, Los Angeles, San Joaquin Valley, Fresno and Santa Barbara—but somehow little seemed to be known about folk dance groups in the Monterey-Salinas-Watsonville area. Therefore, *Let's Dance* sent its associate editor down into this "salad bowl of the world" to find out what was going on. And here is what he discovered:

One of the most enthusiastic and progressive folk and square dance towns to be found anywhere is Salinas. One can go folk dancing almost every night of the week there, and the crowds each night are tremendous. In addition to regular beginners' classes at the Junior College and other local institutions, the Salinas Recreation Department sponsors a large folk dance party every Wednesday evening in the ample sized Recreation Center. This party is well-supported by all classes of people in Salinas. During the squares, for instance, one dancer was pointed out as the city's mayor, two others were councilmen, another was a millionaire, and still another a migratory fruit picker.

The leaders of most of the activity, and responsible more than any others for this

kept Salinas jumping. "Ace" is a mild-mannered "boom" in folk dancing, are A. C. "Ace" Smith and his wife, Marge. Assisted occasionally by Lawton Harris, this couple have nered chap with a friendly smile, a local power engineer, whom you will find doubling as "M.C." and "caller" at most of the programs.

Wednesday's party is open to all—beginners and old-timers. Dances done are the usual Federation dances, excluding the more complicated ones (which are definitely unpopular in this area). "Folk dancing in some areas is becoming ninety per cent specialists and only ten per cent people," one of the leaders announced to the group. "We mean to keep folk dancing for the people—for all of us." Some of the popular dances done here may be unfamiliar to some of us—the Valencia Waltz, the Little Sicilian Tarantella (the one in the Michael Herman book), etc. And for real square dancing—just drop in on the Lariat Swingers on any Saturday night.

Watsonville has a very energetic and well-drilled group on Monday nights at the evening high school, under the tutelage of Jim Fontana. That Jim is a competent and well-

informed instructor was at once apparent on watching him teach his group the "tea cup chain" figure in squares. As is known, this is a difficult and complicated figure to teach—but Jim had his group doing it like experts within a half-hour—and then took them to Monterey for a demonstration!

Monterey's folk dance gem is Los Baildores de Monterey. This very large group meets in the large dance hall of the Army and Navy Y.M.C.A. on Tuesday nights, and attracts dancers ranging in age from the 'teens to the eighties. A large number of army and navy personnel also take part in the dancing. The usual Federation dances are done, as well as novelty numbers such as a circle mixer and the Military Two Step.

There are also many other equally energetic groups in Monterey, Carmel and Hollister—space forbids covering them all. Visitors are frequent at all the groups, and San Jose folk dancers are frequent attenders.

If you should ever find yourself passing through this "salad bowl of the world," be sure to stop off enroute to pay a visit to one of these lively groups. You'll receive a hearty welcome and enjoy a real frolic.

E. W. BISCHOFF

Lloyd Shaw's The Round Dance Book

Scheduled for the Christmas Market

EDITOR'S FOREWARD: In quest of a formula for balanced reviewing of books of interest in the folk dance field, LET'S DANCE has invited a panel of four Federation leaders to read the advance "proofs" of Lloyd Shaw's forthcoming volume. This policy of "diversified reaction" will continue, with modifications, as future books come up for review. Unfortunately (or is that the word we want?) for our well-laid plans, unanimity is a state of mind evoked by "Pappy's" written as well as his verbal prose. Our reviewers, in their independently submitted critiques, agreed on all points, even on points of mild disagreement with certain Shaw practices—thus denying the editorial scissors their intended task of assembling a composite review with shades of pro and con. So, with scissors aside, we present the single review of Lucille K. Czarnowski with the unanimous "Aye" of Mildred Buhler, Vera Holleuffer and Sandy Tepfer (the other members of our panel of experts).

THE many folk and square dancers who have used Lloyd Shaw's *"Cowboy Dances"* as a ready reference, inspiration and guide will give his new work, *"The Round Dance Book,"* a warm reception. In the enjoyable demonstrations by the Cheyenne Mountain Dancers and in Mr. Shaw's teaching institutes throughout the country he has included round dances, some traditionally old and some of modern invention. They are all included in this book described in a clear, concise form with teaching suggestions frequently offered.

The early chapters of the book give a brief history of the social dance. From his extensive library of books dealing with the old ball room dances he elects to discuss those which offer the most historical information for the dancer of today. The waltz, mazurka, polka, two-step and schottische with their many variants are treated in turn, giving their historical background and the many changes which they have undergone in a changing society of approximately one hundred years.

The history of the social or ballroom dance is very closely allied to the history of the folk dance, as the dancing masters from the 17th Century to the present day have gone to the folk dance for materials in terms of fundamental steps and patterns. In some cases they have changed traditional folk dances only slightly and given them new names. In other cases they have departed far from original sources. In general the social dance may be compared with the popular song in contrast with the folk song which is in the same category as the folk dance.

The round dances described in this book cover a wide range from a traditional point of view—a few of the old ones, and still fewer old ones dressed up in new clothes, can be classed as variants of folk dances while at the

other extreme are social dances so new that their testing period has scarcely begun.

This is entirely in keeping with Mr. Shaw's dance philosophy. He asserts that the dance to keep alive must continually change. At the conclusion of many dance descriptions he gives suggestions for changes and variations in pattern and step and encourages improvisation.

In addition to the published sources, the dances treated in this collection have been gathered in Mr. Shaw's travels about the country. Western States are specifically mentioned, namely, California, Washington, Texas, New Mexico and Idaho. Another helpful source which he lists is his summer class of teachers. Variants of a specific dance so collected are frequently modified and combined to form one dance pattern with a number of sections.

"The Round Dance Book" is written in a very folksy "neighbors conversing over the fence" style. It is interesting and holds one's attention. It is a book which will not long remain on a shelf in either a public or private library.

The Caxton Printers, Ltd., expect to have it ready for Christmas sales.

LUCILLE K. CZARNOWSKI

CHAIRMAN, RESEARCH COMMITTEE

MERRY CHRISTMAS Folklore Group

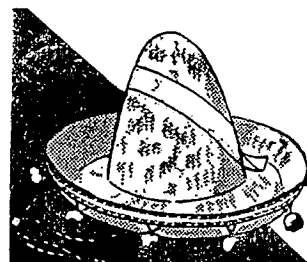
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RECORD FESTIVAL

WHAT'S NEW AND WHERE TO BUY—By E. W. "Bish" Bischoff

UNBREAKABLE SQUARES AT LAST

The Folkraft company is doing for square dancers what the Imperial company has done for folk dancers, namely, meeting a demand. Veteran square dancers have always clamored for twelve-inch unbreakable records of music without calls. The new Folkraft "Homesteader" series of four records on vinylite certainly satisfies this need. Music is by C. D. Foster's Old Time Fiddlers—and is the real "fiddlin'" music traditionally authentic to the square dance. Callers, accustomed to the orchestra-type music (all that was previously available) may find these strange to work with at first—but they are the real stuff. These records are obtainable singly, and are numbered F-1026 to F-1029. Some of the titles are intriguing. Steamboat Bill, Speed the Plow, Mississippi Sawyer, Down in the Tall Grass, etc.

"ON LOCATION" MUSIC

Most interesting pressings, however, by this same company, are its "on location" recordings of square dance music. In West Virginia it has recorded mountain type squares, without calls, by the Folkraft Mountain Boys (Records F-1015 to F-1018). In Colorado, it has recorded Lorraine Wingo's orchestra, which plays for square dance parties in Denver (numbers F-1023 to F-1025). And most recently, it has recorded some Texas square dances. Recorded on location in Houston, they have Carl Journell doing the calling and Grady Hester and his Texans the music. If your group does not have a caller, then this album with calls will please you. Remember when using it, however, that the Texas do-si-do is not the Colorado do-si-do used by a large percentage of California square dancers. It is the true do-si-do, known locally as "do-pas-oh."

ED DURLACHER HAS SOMETHING NEW

Ed Durlacher, famous New York caller, has recently produced a set of three albums, all on twelve-inch vinylite, with himself doing the calling. The novel feature of these records is that the first portion of each record is a spoken explanation of the figures used. There are eighteen squares altogether, and they are arranged to progress from simple to difficult. They include some of Durlacher's most famous squares, such as "The Basket" and "Loch Lomond," and are well recorded, with the calls clear. The only lemon in the set is "Sweet Alice," a waltz quadrille (Durlacher is no Bing Crosby). As for the recorded instructions, they will probably serve fine for schools or for some groups so isolated that a live caller-instructor cannot be found. I have experimented with some of these records on a group and found that the recorded instructions still required additional explanation before the group comprehended them. Incidentally, because of the space required on the records for these instructions, the actual square has time for only the first two couples to do the figure—you'll have to play them twice to get a complete dance.



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The above-mentioned set of albums is quite expensive, and is not obtainable through record shops. Square Dance Associates, which produces it, distributes only through "agents." Name and address of local agent on request.

ANOTHER CITY HEARD FROM

Square dances done in the Chicago Park District are recorded in an album of four 12-inch pressings, with Jim Lackey as caller. Besse Ledford's Merrie Strings furnish the music. This is the Hamilton album entitled "Square Dances." Eastern type squares with moderately clear calling. Nothing new, but a good album for groups lacking a caller.

Virginia Reel addicts who like to call it themselves should try Victor 20638-B "Quadrille Figure 2." The tune is "O Sussanna." Imperial 1067-B is a 12-inch Virginia Reel without calls, but lacks "oomph." It is better used as a two-step.

ANSWERS TO SOME QUESTIONS

Q. What do we use for Mexican Mixer?

A. Proper record is "Flor Marchita" (Victor 25-1053-A). If you can't find it, try "Labios de Coral" (Imperial 199-B),



or "El Chote" (Imperial 1081-A).

Q. Is there any easily available record for Boston Two Step?

A. Yes. Imperial 1009-A "Red Wing" is my own favorite. Some groups use Victor 25-1016-B "Morning Star Polka." Both are available.

Q. What's right for Mexican Polka?

A. Victor "Flor de Mexico" or same on Peerless. Both hard to find. Tri-Color 540-B is available but needs slowing down.

(NOTE: Questions by readers on any subject related to folk or square dance records are invited. Drop a card to the author at 106 Sanchez Street, San Francisco, for a quick reply by return mail).

SWAP & SWING

Honor the Beginner

By GALE PREITAUER

HONOR the beginner for he is the one who will help us keep our square dancing alive and growing. Without him our ranks would gradually thin. How many times have we seen beginners discouraged because the going was too fast, or because others in the set were impatient. Weren't we all novices once, making those same mistakes (still do on some occasions)? So let's be willing to take others' mistakes in stride.

Of course, beginners are out of place at advanced dance groups and classes and should be so informed—courteously; but they must also be given an opportunity to learn. That means it is our duty to direct them to where they can learn the basic figures, to provide places and occasions for them to learn, and even open up our homes where we can give them unofficial lessons.

Sometimes those of us who are advanced dancers, and even some of us who are teachers, find ourselves in a group where beginners are being taught the basic elements of square dancing. How difficult it is for us to maintain the slower pace that is necessary on such occasions. Yet out of courtesy, respect and consideration for both the teacher and the learners we should remember these four rules:

(a) In handling groups there should be only one teacher at a time. No matter how much you know, your best way to help is to keep quiet and do as the teacher directs, giving help only by example in following the instruction correctly at the speed indicated, unless requested to help.

(b) All should move at once in following directions given, no one going ahead of the directions regardless of how much you know of what is to follow. Confusion often arises because someone is ahead of time.

(c) Do not *push* someone through a figure. He does not learn as he resents being pushed or shoved and seldom understands what he has been pushed through since he did not think it out for himself.

(d) Be patient no matter how often the teacher may put you through the same figure. The good instructor knows that for the best retention of knowledge, the same steps need to be emphasized and reemphasized.

TEACHING BEGINNERS

In teaching beginners we need to keep in mind that the interest of the learner must be retained and that what seems easy and matter-of-fact to you is not readily apparent to the newcomer. To keep the interest of the beginner we must make him feel at ease, give him a chance to participate, and assure him of a successful accomplishment, however small, at the earliest possible opportunity. This means that you must start the beginner *dancing* as soon as possible and practicably with a minimum of good instruction. Even

the simplest figure danced to music after sufficient explanation will build his self-confidence. Great care must be taken not to overload the first lessons.

If you keep in mind some of the difficulties you had as a beginner it will help you to realize that everything is not as easy for the uninitiated as it is now for you. Also keep in mind that your background may be different from the other fellow's. Try explaining a figure in more than one way and with different words. What may click with one person or group may not click with another. Differences in the experience of your groups should prompt you to vary your technique and language in teaching the routines. Above all, constantly be on the lookout for ways to improve your own knowledge and understanding of a figure.

COMMON MISTAKE

One of the most common mistakes in teaching is that of giving the impression that the "allemande left" and the "grand right and left" are one instead of two separate figures. To overcome this impression they should be taught separately. A second difficulty is the execution of the "do-si-do." The so-called "do-pas-oh" (or Southern "do-si-do"), in my opinion, should be taught first, as it is easily explained to a large group, and it can be used in a large circle, in a square or in a ring of four.

One of the easiest square dances for early success is probably the Folkraft "Life on the Ocean Wave," using the "Two Head Gents Cross Over" sequence without the "Ocean Wave" figure. This introduces the idea of changing partners, the relationship of partners and corners, promenading, swinging, allemande left, and the grand right and left. A subsequent square could be the "Two Little Sisters Form a Ring," introducing numbering of couples, visiting, picking up subsequent couples and the do-pas-oh. "Hash" should never be used with beginners!

And so, it's "Honor your partner; the lady across the hall; and honor the beginner, above all!"

ROBT. GALE PREITAUER, 34-year-old caller in southern California, considers himself a beginner in the field having started only two years ago. But for this very reason, he may have something to offer the reader that an older hand may overlook. Gale, his wife, Anita, and their three boys live in Ventura County. He is an eighth grade teacher by day and a folk and square dance teacher by night. He gets to see his wife evenings by taking her along! His inspiration came from his uncles who were square dance callers in Nebraska. Gale met his wife at a dance where he was calling a Paul Jones. An agricultural graduate from the University of California at Davis, he worked as a soil conservationist with the U. S. Department of Agriculture before settling in Moorpark where he now teaches school.

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FOLK FORUM

What's Right With Our Folk Dancing

By ANNABELLE RANSLEM

OF COURSE, Mr. Chang, you should know your own child better than I do, but it looks and acts pretty healthy to me. If anything is wrong with it it might be growing pains. The items you mention in October *Let's Dance* are small ailments compared to the glowing vitality of your adolescent child. (Or is it adolescent yet?) I am new in your midst, but I would like to tell you what I think is "Right About Our Folk Dancing."

IT'S SOCIABLE—IT RE-CREATES

First and foremost, the very central core of this vibrating, dynamic being is the *spirit* of honest sociability—true friendliness, highlighted with swirling colors, laughter and gaiety. At every festival the California folk dancers tell the world about the co-operative, rhythmic unity of dancing peoples—many different kinds of peoples there are, too. And they all dance together in international re-creative harmony.

Ah! And here is another good point—folk dancing definitely re-creates the participants. It provides an invigorating contrast to dull, drab, monotonous work. It gives the poor cooped-up "apartmentalist" a chance to kick, whoop and holler—things he dare not do in his small dinky living quarters. More than these he voices in free exultation his "hi," "hello," "greetings" to innumerable friends.

OO MANY DANCES? SELFISHNESS?

You mention burdens, the piling on of dance after dance. I might say that other things seem to pile on us too: too many hats to wear, too many magazines to read, too many rings, bracelets and doo-dads to hang on us (some even have too many folk-dance costumes). Energy, enthusiasm, interest, the urge for more and more, the accumulation of things—these are just part of the American scene. What to do? For most of us, insufficient time and limited retention ability will keep us from overloading ourselves. And as for the quantity fiends, they will continue to race around and gather material. There are such among the stamp, match-box-top and tea-cup collectors too. Teachers! we don't have to cater to the collectors. We can stick to the major folk dance goals: first, think of the folk who are dancing and provide for their pleasure and re-creation; second, do what we can to keep the avenues of friendship open and clean. We need not worry so long as we continue to thrive on the give-and-take spirit of helpfulness.

And this spirit of helpfulness does not float around in any ethereal vagueness. It's in real people. Let me be specific. On Tuesday, October 5, at Roosevelt school a Chris, an Irene, a Mel and ten or twenty others—real seasoned folk dancers—helped me teach newcomers. Each took a "new" partner and helped him (or her) learn the *Blackhawk Waltz* and *Lucas and Graces*. This sort of thing goes on all the time. I have seen it in many places. That's us—you see we do remember that once we were beginners too.

AUTHENTIC OR CREATIVE?

What's wrong with made-up dances? After all, we are Americans, we are folk too, a mixed peoples with our original identities lost, many of us impure and non-compartmentalized, I fear. But here we are—and the strange thing about us is that we constantly yell for our rights. Yes, and I believe we have a right to make up folk dances, some of our very own, some that *look* and *act* like us. Where did the old dances come from anyway? From the people, of course. Folk dances have always reflected what a people considered important at a given time in their history. Emotions, customs, beliefs and events, at all times and in all places, have been woven into dance form. Basic thematic material has not changed, but the style or manner in which we move has changed. (Dance, like dress, changes style.) Even so, basic folk actions and patterns remain quite constant. Skips, hops, runs and turns we still have as well as couple, circle and line groupings. And often we are not as inventive as we think (nothing new under the sun).

Let me be specific again, please. While in Denmark in 1937 at the Elsinore Folk School I learned a line routine dance almost identical with "*Hot Pretzels*." The music was different and the dance lacked the syncopated "oomph" that we put into it. But that's us again—we are *not* the Danish people. Even though the style differed, fun-togetherness was present. So long as we keep that basic fun spirit of people dancing together in orderly rhythmic movement patterns we retain the firm foundation of folk dance. Now don't get me wrong; I do not mean that we should not copy dances of other peoples, yes, we should, but inventions and variations creep in in spite of us. We are human beings—we go beyond animal instincts and copy-cat methods.

AUTHENTICITY?

For ages people have tried to copy exactly what others have done, but without success. Each thinking person tends to put in his own interpretations. One has only to see a dance then read its written directions in different books to find any number of possible variations. Again let me be specific. *The Oxdansen* that the men did at Vallejo Festival on October 3 was "not the way I learned it" nor was it the way I taught it to sixth grade boys in up-state New York, and I am not sure at this moment whether the Wisconsin Manual directions were used as a guide or those in one of the Burchenal books. But, and this is important, I think, the basic spirit, movements and form of the dance were retained—at the same time the instructor exercised some inventive ingenuity of his own.

We live in a changing world and how well we know it. Most of us no longer blindly accept traditional concepts and outmoded ways of doing things. The thinkers and doers (scientists and artists) are constantly on the lookout for the new. Just think what has been

achieved in our U. S. A., not just in things, refrigerators, motor cars and such, but in ideology—a democratic nucleus for world peoples everywhere. We cannot, we must not, remain static in dance. We must move with the times, and in good old American fashion respect individual integrity, effort and initiative.

Surely you would not keep the Graces, Madelynes and Buzzes (to name only a few) from exercising their creative rights!—nor could you. They will seek out and discover in spite of you. These artistic folk are here to be used. We need them. It is they who are able to extract the essence from old folk forms and imbibe them with new life. The old forms are important as history. We should copy them, but keep restrictive bands off and permit growth, expansion and development. And any one of us, not top artists either, tends to toss in his own little inventive furbelows in order to enhance the spirit or true meaning of the dance as we see it.

FOLK DANCE—FOR THE PEOPLE

And this leads to US. We are all so different. Some like to be told exactly what to do, how and when to do it; others prefer a free course of action. Some like simple, easy things, others seek out challenging matter. Some like the buoyant lilting dances, others the stern heavy ones. There is no limit to mood and color variations in people—just look at the dance costumes, they tell you plenty. Folk dance is big enough for all, craftsmen and artist alike, authentic dances for the craftsmen who like to copy; and "made-up" dances to satisfy the artistic, imaginative person. And as for degrees of difficulty, we can have enough simple dances for the enjoyment of beginners, intermediate material for the middle group and difficult dances for those near the top. Let us keep our Goralskis and Polyankas. The skilled person has to have somewhere to go doesn't he? You don't want him to wither and die by the wayside do you? Again, let me repeat—folk dance is big enough for *all* dancing peoples regardless of temperament, race or skill.

ANNABELLE RANSLEM, suprisingly enough, comes to California Folk Dancing from East Coast backgrounds. At present a member of the S. F. Folk Artists, a dance instructor in the Adult Education Department of S. F. Schools, Annabelle Ranslem cites long experience in the national folk dance movement in presenting the recreation point of view. A third, synthesizing article on this question will appear soon in LET'S DANCE.

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Edited by **EARL BODENSCHATZ**
and **BILL LEWIS**

(All items for YC&M must be submitted directly to Column Editors—see page 2. Items submitted via other channels cannot be accepted.)

EDITOR MARRIED

Absent on honeymoon is our regular YC&M Editor, **EARL BODENSCHATZ**. Untypical of most columnists, Earl has not supplied us with the details. However, he is expected to return to these columns soon and we will expect a full report at that time.

HEYMAKERS MAKE HEY

The **HAYWARD HEYMAKERS** were hosts Saturday night, October 30, at a Halloween party. Among the clubs attending were the Burlingame Vagabonds, the San Leandro Folk Dancers, the Dip and Divers and the Irvington Promenaders. **BETTY JEAN CURTIS** was program chairman. The gym was cleverly decorated in Halloween motif by Beverly and Ed Hayes and Margaret and Charles Aiken. At the door to welcome the guests was the president, **HARRY LYNCH**, who was to act as MC for the evening. As usual a great time was had by all.

ILLINOIS COLLEGE GROUP

BETTYE and **MICKEY EHRLICH**, who made many California friends at the Stockton Folk Camp, finally launched their folk dance group at Wright Junior College. The group is progressing beautifully and the enthusiasm is terrific. Even some members of the faculty have joined. Ninety per cent of the group have never danced before. They have grown so in the three sessions they have now over 80 in the group. The group loves Korobushka and they like progressive dances where they can get to know everyone else. They call themselves the "Wright Footers."

SCHMOOS PROMISED

The **VALLEJO FOLK DANCERS** have been busier than the proverbial bees the past month, keeping up with all the folk dancing activities in the vicinity. In addition to the recent popular Polka Party at which they were hosts, the Vallejo group attended the **ST. HELENA GAMBOLEERS'** party for Halloween, did a benefit performance at Concord, danced for an hour on Navy Day at Mare Island Naval Shipyard, and helped two local churches get started with folk dancing parties. At a barn dance given by the Vallejo Yacht Club, the Vallejo Folk Dancers were

guests of honor, and gave some square demonstrations with **BURTON BUSH** calling. To complete this busy month, Dorothy Herger and Bill Gamble are planning a **Sadie Hawkins' Dance** for November 18, to be complete with Schmoos.

The engagement of **Miriam Beasley** and **Jim Wright**, who are also Community Folk Dancers, has recently been announced. Also, we are glad to report that our three sick members, **Mary Waxman**, **Mildred Lowdon** and **Albert Rigdon**, have been released from hospitals and are all recovering nicely, much to the pleasure of the local folk dancers.

NAME TAGS

The **FAIRMONT FOLK DANCERS** of El Cerrito are now sporting badges which were worn for the first time at the Portola Festival in San Francisco. The letters **F.F.D.** with a boy and girl dangling from the letters, have proven very effective in color and provide the group with a uniform insignia.

The first Saturday of every month is party night. November 6th the party was at the Albany Y and December's party site will be announced soon. Refreshments are served during the evening by the hosts and hostesses and all folk dancers are invited to come.

LET'S DANCE BOOSTER

Where **HARVEY LEBRUN** teaches folk dancing, there usually follow two events: (1) an increase in subscriptions to *Let's Dance*. He makes it a point to teach each month one of the dances written up in the magazine that month and to suggest to his class members that they will learn the dance more readily if they will get that issue and its dance description, or better still, that they will learn all the dances more readily if they subscribe to the magazine, and offers subscription blanks to one and all. (2) An increase in the number of folk dance clubs that are members of the Federation. Last year, his classes at the Santa Fe School in Oakland thus organized themselves into the **SANTA FE CIRCLERS** and soon joined the Federation. This year, his classes did not wait for the end of the school year, but are coming out as the **SANTA FE CLOTHOPPERS** at a gala pre-Christmas party on Wednesday evening, Dec. 15.

FLASH—ELECTION RETURNS

Election time at the **FAIRFAX COMMUNITY FOLK DANCERS** over in Marin Coun-

ty has left them with a whole new group of officers. **George Bradley** is the new president, **Joe Cotta** vice president, **Frank Smit** treasurer, and **Jean Norton** secretary. The directors are **Sylvester Cahill**, **Ed Freitas**, **E Stark**, **Joe Strongone** and **John Verzi**. The new beginners class will be headed by **CHARLES REINDOLLAR** and will meet from 8 till 9:30 on Tuesday nights. The chairman of this year's New Year's Party will be **JOE COTTA**. Some of you folk dancers will remember the good times you have had at the last two New Year's parties, so don't any of you miss it this year—it's going to be bigger and better than ever. So come one and all and bring your friends. Meanwhile we will be doing our part by beating the bushes for some swell exhibitions. See you there!

WHERE TO GO FROM HERE

Temporarily out of a place to dance (the building was demolished as it had been condemned as unsafe) the **CU-CA-MON-GA FOLK DANCERS** have had to postpone scheduled dances until able to find a new home. Definite plans are taking shape for a new and better place to dance. As soon as it is ready, all of the many enthusiastic dancers in the surrounding towns will be notified.

HAAVARD NO LESS

Answering the need for a dance group in the neighborhood of the Harvard Playground in Los Angeles, the **HARVARD SQUAD** was started in March and had now completed its organization by the electing of the following officers: **Fred Drake**, chairman; **Lionel Hansen**, vice chairman; **Charles T. Malloy**, treasurer; **Edna Dickerson**, recording sec-

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The group meets the second and fourth Fridays at Harvard Playground auditorium, 6120 So. Denker Ave., from 7:30 on, the first hour being devoted to teaching beginners square dancing. Johnny King and Paul Little alternate as callers for the group. Meetings have been well attended; usually more people appear than can be accommodated.

IN WITH THE NEW

The folk dance group of the HOLLYWOOD-LOS FELIZ COMMUNITY CENTER, under the direction of Mr. and Mrs. Sol Levy, held its first meeting late in October at the Silver Lake Clubhouse. Future meetings will be held on the second and fourth Wednesday of each month for folk dancing and instruction. Anyone interested in joining this group should telephone Mrs. Ray Guzin, OL 8257, for further information.

INDIAN DANCES

THE EAST LOS ANGELES FOLK DANCE CO-OP was host to the Southern Section dance groups at a colorful Columbus Day out-

door festival in Griffith Park. It was one of the best attended festivals, expertly managed, and a well-thought-out, balanced program did much to assure everyone's having a good time.

Several demonstration features were unique in that American Indian dances were presented and a group of costumed youngsters from the Lou Costello Jr. Youth Foundation gave a demonstration of square dancing. The Indian dancers were in native costumes of the Navajo and Cherokee tribes and used native instruments to furnish the music.

A change has been made recently in this group's dance schedule. They will meet on Tuesdays and dance from 8 to 11 under the able direction of Miss Carolyn Mitchill.

REPRESENTING THE SCANDINAVIANS

The nucleus of the SCANDINAVIAN FOLK DANCERS of San Diego was formed in 1935 at the time of the San Diego Exposition, to perform Danish and Norwegian exhibition folk dances in Balboa Park.

The two original clubs joined forces in 1937 and continued to concentrate on the Scandinavian native dances. All of their available time has been taken up in performing for the many Scandinavian societies in the area. Friday nights are practice periods for the group. Many outdoor dances are held in an area in Balboa Park which is surrounded by 15 cottages comprising the House of Pacific Relations and shaded by tall eucalyptus and evergreen trees. Many of the group members have attended the festivals in the Southern California area dressed in their authentic Scandinavian costumes.

Los Papagayos

(Continued from Page Four)

"Los Matlachines," a large group of male dancers in bright feather headpieces, colored chamois costumes adorned with beads, sequins, fringes doing steps much like our American Indians and although from Aguascalientes, it seemed similar to the Oaxacan "La Pluma."

Editors' Grand Right and Left

● *LET'S DANCE*, the magazine of Federation Folk Dancing, will, with its January issue, embark upon its sixth year of publication. Making our resolutions early, we would restate the essential of mutual aid and progress in folk dancing through the loose federation of folk clubs of all persuasions.

Let's Dance, we believe, has shown itself to be the organ of this ideal. In furtherance of this end the final achievement of this ideal on a national basis, we propose correspondence with all formed or forming federations or associations of folk and square dancers to the end of arriving at mutually agreeable editorial arrangements for making *Let's Dance* representative of federation folk dancing the country over.

There are, most certainly, innumerable problems of organization to be met; but none that time and co-operative effort cannot overcome. The advantages of a single organ of Federation folk dancing with an exchange on a national scale of ideas and original materials assembled through individual federation or association editors seems too valuable to allow it to be dissipated among many separate publications. Therefore, we invite correspondence from *duly authorized representatives* of all folk and square dance organizations.

● *SPACE IS A PROBLEM*, but another issue certainly cannot go to press without an entirely inadequate audit of *Chang's* Portola Folk Festival. The opinion of the record thousands that filled the San Francisco Civic Auditorium to its utmost capacity can only be partially reflected in the praise of Cyril Magnin and Major Keating from the very top echelon commanding the week-long Portola Festival. Both have given the Folk Festival acclaim as the outstandingly successful event of the week. Our congratulations for the success of the Portola Folk Festival—without a question, the greatest ever in our history.

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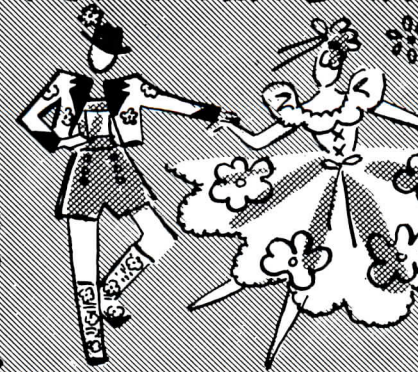
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Meet Herluf (Bill) Herlow

Bill Herlow, treasurer for the southern section, was born in Denmark in 1901. At the tender age of fifteen he ran away to sea, spent some time in Argentina and one and a half years in the Antarctic with a Norwegian whaling expedition. It was on this journey that he first learned to dance, with the Norwegian men, as there were, of course, no women along. The Norwegians were great accordion players, so music was never lacking.

Many years later, in Montana, he danced again in the one-room schoolhouse of the prairie where there were usually five or six couples eager to dance their native dances. Since there were no musicians, Bill taught himself to play the mouth organ and they all had a swell time in the long winter evenings.

After coming to California, he attended the summer sessions at the Danish Atterdag College in Solvang, near Santa Barbara, where he learned most of the Danish folk dances. He also joined the old timers and learned to polka, schottische, three-step, square dance, and was even called upon to call the squares when the regular caller was absent, although this was much against his will as he would rather dance.

Being a painter and decorator by profession, he gets plenty of exercise but is never too tired to dance an evening through. He considers folk dancing the perfect recreation because one gets to meet so many interesting, happy people, and, as he says, "in a movement such as ours, there is room for only happy people."

You may be confused by the spelling, pro-



nunciation, and similarity of "Herluf," the given name, to Herbert, Henry, Harry, and other like sounding names, as were Bill's friends, and so he despaired of their ever getting it right and called himself Bill, by which name everyone knows him now.

His hobby, outside of dancing, is hiking and mountain climbing on a small scale, camping and roaming in the desert country. A bone grafting on his spine a few years ago left him in doubt for some time as to whether or not he would ever be able to do these things again but fortunately he can, as you will see if you notice the most energetic dancer at the next festival. That's Bill.

COSTUMES

(Continued from Page Five)

Two types of hats are characteristic: first, a flat-crowned, large brimmed black felt; secondly, a more colorful fur-trimmed red cap such as is indicated on the cover.

The original research for this costume was done by Constance Moncharsh of the Berkeley Folk Dancers for the *Wolgaster* exhibition of that group.

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