

Let's DANCE

February
1948



- Elsocht -

PUBLISHED BY *The Folk Dance Federation of California.*

TWENTY FIVE CENTS THE COPY

LET'S DANCE

Published Monthly by

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Subscription Rates: 25 Cents the Copy; \$1.75 Per Year

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Dear Editor:

I was very much interested in your article, "Dr. Lloyd Shaw," in the December issue of LET'S DANCE.

I most heartily agree with Dr. Shaw. His comments are exactly what I have been trying to get over to square dance groups for the past several years. Some have responded and these groups have continued in full popularity. While others, to their sorrow, have insisted on trying to learn every new dance they see—and soon find members dropping out.

Again, and you will find them in every group, a certain few insist on trying to get the general group to dance complicated figures and routines they have been exposed to at contests and exhibitions. Possibly they do not realize these patterns are worked together for special occasions, and by dancers who have had years of experience. Also they have spent hours upon hours perfecting the timing and co-ordination. The result is when the dance gets going, they are the only ones dancing. They are putting on an exhibition, the rest of the group have become spectators. Our squares and old time couple dances were made for group participation; all present should be dancing and enjoying themselves.

The fun dances are the simple dances, both square and couple, let's keep them so. Easy to learn and everyone present can take part; both young and old. If you insist on complicated patterns, want to spend the time and effort with them—get four couples together and go to it; but exhibit them at the proper place. I have been teaching square dances for a good many years and can give you figures that will tie you in knots; but I still have more fun by getting in a set and dance a simple figure where all couples know it well.

Also, too much "hashing" of the dances is not to my liking—unless all of the dancers are above the general average in experience. Two different figures are sufficient; and if the dancers are anticipating the Calls, throw them a few curves in the trimmings.

Make them simple, know them well. Stomp on the floor occasionally if you wish, and yell once in a while if you feel like it. Above all have fun, laugh and enjoy them. Square dances never grow old, nor do the dancers.

JIMMY CLOSSIN

Texas Cowboy Square Dance
Instructor, El Paso, Texas.

(Continued on Page Eight)

FEBRUARY FESTIVALS

Let's Go!

THE OJAI ART CENTER DANCERS

Invite You to a

VALENTINE FOLK DANCE FESTIVAL

OCCASION—The February festival of the Folk Dance Federation of California (Southern Section).

TIME—February 8, 1948, at 1:00 p.m.

PLACE—Ojai Civic Center. Dinner Dance—\$1.75 for the first one hundred lucky people to demand tickets.

A SPECIAL—The last one and one-half hours of the afternoon will be devoted entirely to old time American square and round dances.

THE SAN JOSE POLKATEERS

Are Calling You to an

ALPINE SPRING FESTIVAL

OCCASION—The February Festival of the Folk Dance Federation of California—(Northern Section).

TIME—February 15, 1948, at 1:30 p.m.

PLACE—San Jose Civic Auditorium, San Carlos and South Market Streets.

THE SANTA CRUZ BREAKERS

Say—Attend Our

LEAP YEAR FESTIVAL

OCCASION—Regional Folk Dance Festival.

TIME—February 29, 1948, at 1:00 p.m.

PLACE—Santa Cruz Civic Auditorium.

FEATURE—If you can't attend—tune in for the broadcast of the proceedings over KSCO.

ON THE SQUARE

By Ed Kremers

Some months ago (May, 1947) I presented a new square dance figure, "Lady Ballonet." This figure has by now been used a sufficient number of times to be considered a "regular Federation figure;" therefore, I am presenting a new figure, which, I hope, will be accepted and enjoyed by callers and dancers alike.

After having called the leading couple out to the right of the square, the caller proceeds with something like the following:

"The lady round two, and the gent fall through"—(Leading lady circles inactive couple, starting to her right, leading man follows leading lady around inactive man—then steps between inactive man and inactive lady to get back to place inside the square just before leading lady completes her circling of inactive couple.)

"Swing 'em on the inside, outside too"—

(Both men swing their partners)

"The gent around two, the lady drop in"—

(Leading gent circles inactive couple, starting to his right, leading lady follows leading gent around inactive man—then returns to the inside of the square by stepping between inactive man and inactive lady in the same manner as was originally done by her partner.)

"Grab those gals and swing 'em again!"

(Both men swing their partners.)

From this point on, the caller is free to call any of the usual endings, such as: "Circle Four," "On to the next," etc.

A NUMBER OF THINGS

By WAYNE WILLS

OUR GOOD POINTS AND OUR BAD

FOLK DANCE REVIEW OF 1947

EARLY CALIFORNIA IN JAMBOREE

With the regularity of Korobushka and anticipation generally reserved for the Hambo, Folk Dancers in California make their monthly trek to "The Festival." Passing years have proven it to be "the heart" of our folk dance movement.

"The Festival," as conceived by Buzz Glass and compatriots, gave birth to our Federation at Lodi in 1942. Crossing "county lines" of region and race to attend "The Festival," Council members from an ever-growing roster of Federation clubs have (while fastening the last pins in costumes) regularly given their thought and effort to the problems and promotion of folk dancing.

"The Festival," in school gyms, stadiums, armories, parks, civic auditoriums and on campus lawns, has shown in full regalia the spirit and joy of folk dancing to communities up and down the State of California. Into the common vortex of "Federation Folk Dancing" have drawn groups that elsewhere in the dance world are considered all but irreplaceable. On their own floor it may be "nothing but Squares," or "ethnic dances only," or "dances for fun only," or "dancing for style and technique;" but, at "The Festival" DANCE is the order of the day, and from noon on into the night they all join in.

For "The Festival," "new" dances have come to life from the pages of back-shelf library books, from the notebooks of travelers, from the memories of those who knew them when. "Folk" dances of Polish, Gypsy, Italian (to indicate but a few) flavor have been created. From "The Festival" these dances have gone home to Federation groups.

We have been warned against "mixing our flavors," "the constant pursuit of the new," and "the inflexible and deadening effect of dancing to canned music."

Again, "The Festival," due to its all-inclusive nature, is probably the focal point for such criticism. In understanding the unprecedented size and scope of the folk dance movement in California (as represented by the Federation and reflected by "The Festival") one has to be careful not to mistake the forest for the trees. Ours is a loosely knit Federation of diverse and individual groups, each pursuing within the wide framework of folk dancing its individual bent. The dances we bring to (or take from) "The Festival" come from (and circulate on to) the group or groups that would otherwise be isolated.

In such isolation of groups, which tends to be more typical of dancing elsewhere in the country, these points of criticism have their greatest validity. In fact, they are "gospel;" and, in the separate group and club, it would be only short of suicide to discount them.

The "democracy of ideas" represented by "The Festival" is the strength, and not the weakness, of the Federation. It is a market place of ideas where those who are shopping for Square figures "buy" those that appeal; where an ethnic group performing a Tarantella or an Jarabe "sell" the flavor not transcribed in dance descriptions to those who

are interested. "The Festival," journeying ever-expanding its orbit of clubs and communities, constitutes not the propagation of the ideas of a single leadership; but a showing and sharing of the know how of a wide and constantly-growing group of leaders as well qualified as any in the country.

The problem of canned music and its effect on our dancing is one that remains constantly before us. The phonograph record (with good dance records differentiated from bad) has been directly responsible for our phenomenal growth. It has made "the Festival," in its necessary variety, possible. It has kept the finances of even the smallest groups solvent; and made folk dancing in California a hobby and recreation available to any degree of interest for all. For the same most nominal sum, a California Folk Dancer can dance one night a month or practically seven days a week. At available clubs, he can dance at one, for perfection; at another for fun. He can specialize, at one; do a wide variety of general folk dancing at another. All this is directly traceable to the inflexible and deadening phonograph record. Yet, these negative effects of dancing to canned music remain. It would undoubtedly be beneficial and in the direction of progress if, within the San Francisco and Los Angeles areas, live music could find its place in our folk dancing. Perhaps, a section of Festival programs, arranged by the Federation Council, with a rotating selection of types of music. Perhaps, an individual club in each area. Experiments have been made; the future will undoubtedly see the question resolved in the way best suited to our demands in folk dancing.

At "The Festival," California folk dancing presents the exhibition in its proper setting. From exhibition dances our revenue is twofold. As indicated above, we are rewarded with new dances for interested groups; but, the primary reason for exhibitions will always remain the need felt by certain dancers for variety and perfection. Variety has always shown a balance between simple dances and their more complicated sisters. Perfection has been widely interpreted, with varying concentration on authenticity of spirit, or perfection of pattern and execution. All approaches have made their contribution to the general understanding and performances of auditing individuals and groups.

"The Folk Dance Review of 1947," which this year has substituted for our annual Museum Show, was a showpiece of a portion of the best of 1947 Festival exhibitions. Sponsored by the Berkeley Folk Dancers, and contributed to by eight Federation groups, this Review represented not only "show" dancing; but also, in a very special way, the spirit which is integral to our folk dance movement. It was a benefit.

To review the excellence of the program would be next to impossible. It consisted of some thirty items. Folk dance programs are best rated by the reactions of the participants. There is no "other side of the foot-

lights" for our dancing is (and it is one of its greatest assets) keyed to the dancer and not to an audience. The audience, from all appearances, was happy and intrigued with the program. The dancers, and this is the test, went to their "after festival party" with a feeling of great satisfaction with the job done.

The program, because of its extensive and selective nature, should be interesting as a listing of a fair portion of dances that were new and/or popular in 1947. They were: By the Festival Work Shop: Fado Blanquito, Neopolitan Tarantella, Wykup, Kujawiak, Krakowiak, Moro Wedding Danec, Tinikling Pole Danec, Hopak, and Krizachok.

By the Berkeley Folk Dancers: La Zandunga, Der Wolgaster and Greechaniki.

By the Recreation Dance Arts group: La Bamha.

By the Palomaniacs: Las Espuelas, Casino Czardas, and Gopak.

By Chang's International Folk Dancers: Jota Aragonesa and Polyanka.

By the Albany Folk Dancers: The Italian Quadrille.

By the Redwood City Doeey-Do Club: a group of American Squares.

By the Reel and Strathspey Club: Highland Reel.

By the San Francisco Folk Artists: The Windmill and Kirmes Tanz.

By the entire group: Corrido, Hambo and Russian Peasant Dance.

Special numbers were performed by Alton Basuino, Madeline Greene, Virgil Morton, Doral Reese, and Margarita Torres.

It was a folk dancing week end, the New Year commenced with a ferment of activity. "The Folk Dance Review of 1947" on Saturday night followed by "The Festival" which lannehed 1948, "The Early California Jamboree," sponsored by the U. C. Folk and Square Dancers and the Garfield Folk Dancers at the University of California's Men's Gym.

At "The Early California Jamboree" we took the opportunity to investigate another aspect of "The Festival." It has long been a matter of speculation, who are the faithful crowds that seem to invariably fill the balconies at our Festivals?

From earliest Festivals, the President of the Federation has, mike in hand, directed words of explanation and invitation to grandstands and balconies. It has been assumed that a goodly number of practicing folk dancers have "come down from the balconies," so we went into the balcony to interview the folk dancers of tomorrow.

There is, we found, a wide variety of reason for being in the balcony. One reason, if you have never taken time off from dancing to discover it, is the indisputable fact that folk dancing from the balcony is a good show. General dancing is a colorful and intriguing "mass production" that would be the envy of any Hollywood sound stage. Patterns, movement, color, spirit all blend in a most

(Continued on Page Twelve)

YOUR CLUB AND MINE

News of Past Events, Current Activities and Future Plans

Compiled by Harvey Lebrun with the Co-operation of News Reporters from the Clubs
Included in this column

THE TURN-O-BEES

This folk dance group is one of the few in the federation that operates without a constitution or by-laws and seems not to mind the deprivation. It has moved recently to the Lincoln Junior High School, 11th and Jackson Streets, Oakland, where it meets every Monday night.

In January, the group started its new Spring class for beginners. Paul O'Bryne now does most of the teaching there; Ethel Turner helps out whenever she can get away from her folk dance teaching in San Francisco. Beginners here are welcomed at any time, regardless of how late in the teaching schedule they come in. Which leads Paul and Ethel to suggest to prospective folk dancers: "Don't go elsewhere to get mixed up—come to the Turn-o-Bees."

CHANG'S INTERNATIONAL FOLK DANCERS

Chang's played host to the Berkeley Folk Dancers at its dance party on Friday, January 23.

The newly elected officers of the Chang's International Folk Dancers for 1948 are Bill Sorenson, president; Margaret Chluhna, vice president; Esther McGuire, secretary; Bob Chevalier, treasurer; Carl Lind, floor chairman; Lloyd Demrick, news letter chairman; Ray Isola and Ada Harris, trustees (with Marvin Hartfield the incumbent); Norman Lenshaw and Charlotte Presson, Federation delegates.

SAN RAFAEL

The Globe Trotters have started a beginner's class on Monday nights at 8:30 in St. Paul's Community Hall on Court Street, under the direction of Mr. and Mrs. Ed Caley. "Everybody welcome." The Advanced Group continues to meet Thursdays at 8:30 in the Kentfield Fire Hall.

PETALUMA

The Petaluma folk dance group is offering a three months' free membership to anyone who will suggest a good, mouth-filling, alliterative name for the organization that shall readily identify both the Club's activities (folk dancing) and the place where it meets or the area from which it draws members. (G.F.D. note: If the Petaluma group thus succeeds in finding an appropriate name for themselves, the Fairfield Folk Dancers, who adopted their present name years ago when they were meeting at the Garfield School in Northern Berkeley for the past four years, might take a tip from this younger Club and offer some devastating "prize" to anyone bright enough to think up a more appropriate name for G.F.D.)

This group has been in existence only about a year, but already has gotten out eleven issues of a most readable monthly News Letter, *The Piffler*. Its officers for 1948 are Henry Siess, president; Heinz Bussiahn, vice president; Hilda McFadden, secretary, social chairman; Virginia Baker, costume chairman.

BERKELEY FOLK DANCERS

The Berkeley Folk Dancers election results were as follows: Ted Adams, president; Ruth Ruling, vice president; Dong Sturges, treasurer; Ruth Sutherland, secretary.

President Adams has appointed the following committee chairmen: Dance, Larry Getchell; Research, Connie Moncharsh; Floor, Henry Krentz; Membership, Jean Seull; Hospitality, Margaret Jory; Equipment, Carlos Ruling; Refreshments, Frederic Schuder; Publicity, Carolyn Williams, Exhibitions, Cheryl Kleinhammer.

As with most California folk dance clubs, the past year has been a busy one for the Berkeley Folk Dancers. In addition to Tuesday beginning classes, regular Thursday dance nights and the bi-monthly Wednesday exhibition classes, an intermediate class was added as an experiment. It proved so successful that Monday night now is the regular intermediate night. Many exhibitions were given during the year, beginning with La Zandunga at the Museum last March and ending with the presentation of Der Welgaster, a German dance, at the December Federation Festival. Members of the Club continued throughout the year to travel to Oak Knoll Hospital to dance for bedridden patients.

The Club started a new cycle of instruction for beginners on Tuesday, January 6, with emphasis on basic waltz, polka and schottische steps.

SAN LEANDRO FOLK DANCERS

This group is now sponsored by the San Leandro Recreation Department. Advanced dancing on Monday evenings at the San Leandro High School Auditorium is under the direction of Millie and Vern von Konsky. A beginners' group is under the direction of Rhea and Dick McIntyre. On the second Tuesday of each month, a group from the Club entertains patients at the Oak Knoll Hospital. The third Saturday of each month is party night. (Because of the limited facilities, the parties at present are for members only.)

GARFIELD FOLK DANCERS

The G.F.D. moved from the Garfield School to the Cordones Club House, opposite the Berkeley Rose Garden, several years ago and has been searching for a new and more appropriate name ever since. (For a possible solution to their problem, see the item in this column about the Petaluma folk dance group, which has no name at all as yet.)

The new officers of this group are Edna Spalding, president; Hal Snyder, vice president; Dave Shatto, treasurer; Marianne Spalding, secretary; Federation delegates: Jack Sndall, and Jeanette Kelly. New appointive officials are: News Letter editor, John Jory; publicity, Mildred Powers; dance chairman, Nan Beatty and Gussie Jackson; equipment chairman, Everett Power; refreshments chairmen, Mr. and Mrs. Ben Vaughn; special activities chairman, Helene Glass, who is now organizing a combination skiing and folk dance party in the Sierras for sometime in February.

FUN CLUB

On Friday, January 9, the Fun Club branched out and started a beginners' folk dance class in Richmond Hall, Fourth Avenue and Clement Street, in the western hinterland of San Francisco. Some 150 people attended, mostly beginners. Erwin Bischoff and Arnold McMurray did the teaching.

On Saturday, January 24, due to growing pains, inflation, and a shrinking treasury, the Club levied an assessment of fifty cents on all comers, members and visitors alike, at its "party." The attendance was, as usual, more than the Park Presidio Y.M.C.A. could hold; but the fun was, also as usual, superlative.

On January 31, an extra "Fifth Saturday" party was held, preceded by a dinner and business session for members.

In March, the Club will hold its annual elections and sponsor the Federation's Northern festival. Manuel Silvers is the program chairman, and Frances Wagner is in charge of publicity for that festival.

FOLK ARTS

On Friday, January 16, Grace Perryman's CARROUSEL played hosts to the Castle Promenadors. The next day was Folk Artists Party Night, with the Spanish *Dia de Santos Reyes* (the day the three kings arrived in Bethlehem bearing gifts for the Christ Child) as the theme of the party and the decorations. All members brought a 10-cent gift for an exchange of gifts, as is done in traditional Spanish households on Santos Reyes day.

On Saturday, January 30, in line with its usual practice whenever a month has five Saturdays, the Carrousel was host to two "free" guests of each Club member.

Saturday, February 14, the group will hold a Valentine Party (visitors welcome, admission 50-cents). The following week-end, the Folk Artists will be snow bunnies at Yosemite.

SAN PABLO COMMUNITY FOLK DANCERS

To keep beginners off the main dance floor, Mare Jones has volunteered to take any novices who may show up on Saturday nights to another room in the building and keep them busy learning the rudiments of folk dancing while friend wife Anita Jones and other Club members make the experienced dancers in the main hall of El Portal Community Center feel that they are in a "sort of Fun Club of the East Bay," at which the various folk dance clubs in the San Francisco bay area will be guests, in turn.

On December 6, the Fun Club (of San Francisco) were the guests at an advance Christmas Party and were treated to an excellent dance program, sandwiches, tater salad, cake, punch, a Christmas present for each guest, a floor show with ballet, tap dancing, and a first class exhibition square—all for a 25-cent admission charge and a 25-cent exchange present under the tree. On February 14, the C.F.D. hopes to provide an equally good time for their guests, the Berkeley Folk Dancers.

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History of the Westwood Co-op

By Bob Satten

This is the story of the Westwood Co-op Folk Dancers—how we began in the world and how we grew. It's a tale that soon became an account of the origin of the Southern Section of the Federation.

As far as I know, Katherine Jett, now Barnes, whose name is legend in California folk dancing, organized the group. I've heard some rumors that other attempts had been made at starting folk dancing out our way, but they just didn't catch. I don't have to tell you all the work there is in founding a new group—especially since at that time folk dancing wasn't as widespread and unified in L. A. as it is today. But Katherine did the job and this time it stuck.

At first there was no telling what would happen. Most of us really didn't know what folk dancing was like if it wasn't square dancing or the Virginia reel, except that everyone danced with everyone else and there was a really friendly spirit. But some of us came back for more and we brought our friends and after several meetings it was pretty obvious that there was so much enthusiasm nothing could stop us.

Our first meeting was held at the University Religious Conference Building just outside the campus on May 26, 1945, from 8-10 p.m. The names of the four guys and ten gals present were recorded by Katherine as well as the program of dances which consisted of "Somebody Waiting," a mixer, Rye Waltz, Military Schottische, Sellinger's Round, a grand march and the elements of square dance, Irish Washerwoman, Crested Hen, and Good Night Ladies. I have a hunch we didn't finish the program.

We met almost every other week in the beginning and the names of the people are recorded in our little history book until the fifth meeting where Katherine notes, "at this point we stopped counting our people by noses. We had established a nucleus of leaders." The attendance was in the neighborhood of twenty people then.

On the 4th of July our third meeting was held in St. Alban's Church. It was the first of many more to be held there. Until then our music had been all piano, and our teaching all Katherine. Then came Chester Roy-stacher. Chet brought us singing squares, and a spirit, enthusiasm and leadership that we never did forget. About then Esther Liptz found out about us. Esther had folk danced in Berkeley and San Francisco and got us excited about cycling too.

By our sixth meeting Miss Hooper of the UCLA Phys. Ed. department came to teach us the Hambro, but most of us had already found out that this simple looking dance was a lot of fun. You see by this time we were all so enthusiastic that we visited the Pasadena Co-op and the Hollywood Peasants regularly, often spending three nights a week folk dancing. On the night that Miss Hooper came we decided to meet weekly.

That summer of 1945, needless to say, we had a lot of fun—more real fun than most of us realized a group of people could have. We had found a new means of self-expression—natural, uninhibited. We were a young crowd and this new, vigorous, free, self-expression meant a lot to us.



Officers of the Westwood Co-op, Los Angeles: Left to right—Sylvia Godshalk, Ruth Berryhill, Irving Wieselmann, John Thompson.

We became officially the Westwood Co-operative Folk Dancers on September 5, 1945 and elected our first officers on that date—Katherine Jett, president, Bob Satten, vice-president, and Esther Liptz, treasurer.

Katherine, Bob, and Irving Wieselmann drafted our constitution that night at one of the village malt shops. It was very short—just the Roachdale co-operative principles, our purpose: Recreation for campus and community, and provisions for elections.

The end of the first summer came and Chet had to return to Cornell. What would happen to the group now? The night Chet left Nick Reznick came for the first time. This was a real break. Nick knew a lot of dances and we had our first taste of some of the more "complicated" ones. He taught us the Hopak, Italian Tarantella, and we danced them along with a Horah and Hambo in the Philharmonic Auditorium as part of a show called "THE SAME BOAT BROTHER" put on by the Musicians Congress. The show was not good, but we got special mention in the reviews as being "outstanding," "joyous," "folksy and colorful." This was in November—most of us had been folk dancing for about five months.

Esther and Nick began talking festivals and participation with other groups in the city. So Katherine got busy with letters to other groups in the area and with suggestions and encouragement from Walter Groethe up north, we had an organizational meeting Jan. 5, 1946, which eventually led to the very active Southern Section of the Federation. We plan-

ned to give our first festival Feb. 3rd but it rained so we gave it on March 10th. It was a taste of things to come. Everybody wanted more. But the whole story of how the Federation spread in Southern California has been told before in the Folk Dancer so we won't go into the details and credits again at this time. Suffice it to say that all the Southern California groups co-operated marvelously. If they hadn't there would have been no Federation.

At the risk of laying claim to discovery of the obvious we also feel that we were the first to realize the possibilities of—and make frequent visits to—the Switzerland Cafe where we folk dance, eat, drink and give to a certain performer's impulse we all seem to have. As evidence for our claim we cite that we were asked about a year ahead of time by the management to dance at the Swiss Independence Day festivities at the cafe, which by the way we did in July 1946.

Since then the Westwood Co-op has lived a normal life studded with scores of special events, festivals, parties, demonstrations, overnight cycling trips, etc. Once we rounded out the day after forty-five miles of bicycling to San Dimas Canyon by folk dancing after supper until bed time and again in the morning until we started on our trip back. Somehow during the process of growing up we got the reputation for being one of the liveliest and most spirited groups in California. A visitor remarked that while everyone may not be interested in a simple dance like Varsou-

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Your Club And Mine

(Continued from Page Four)

FRESNO

On January 16, the University of California Extension Division started a folk dance class for members of the University Women's Club and their husbands; instructor: Thelma Deming.

Helen W. Johnson, music supervisor of the Fresno schools, and Ed Boehm, physical education supervisor for the county schools, are bringing folk dancing into some 120 schools. Their music festival in the Spring will include folk dancing.

SACRAMENTO

The Ballroom Folk Dancing Club held its fourth annual banquet on Saturday, February 7, in the Silver Room of the Odd Fellows Temple, Sacramento (charge \$1.65). After the dinner, the Club held a folk dance party, with "live" violin, piano and string bass music, at the David Lubin School (no charge). "Chunky-congenial-happy-go-lucky" Dan McDonald came all the way from San Francisco to call his famous "Sashay" squares. The dinner was cooked by the Ladies of the Woodcraft of America. The Festival Dancers and the Ballroom Club each gave exhibitions.

SAN JOAQUIN FOLK DANCE INSTITUTE AND FESTIVAL

On January 31 the folk dance clubs in the San Joaquin Valley joined forces with the Adult Education Department of the Fresno City Schools to sponsor a morning and afternoon folk dance teachers' institute at the Fresno Technical High School, with Buzz Glass and other instructors, and a Regional Folk Dance Festival in the evening at the same place, with both of the California State Federation presidents as guests of honor.

WESTWOOD CO-OP FOLKDANCERS gathered at The Switzerland Cafe to see, talk to, and dance with Morry Gelman. In between dances he told about starting several folk dance groups in Minneapolis and about the founding of the Folk Dance Federation of Minnesota. Morry is still considered a member of Westwood and it is hoped he is able to keep his promise to come back to California next fall.

THE PASADENA FOLK DANCE CO-OP gave a successful party on December 26, celebrating both the Christmas season and various club members' birthdays. The hall was colorfully decorated; refreshments included a delicious frozen punch. The program was highlighted by a skit cleverly performed by some of the leaders of the group. There were presents for those having birthdays in December, and a varied program of dancing for everyone.

THE GAY NIGHTERS

This group held an Old Fashioned Dancing Party, complete with square dances and box lynchies, as its Christmas celebration. The ladies had their first experience in dancing in long dresses, and the gents liked it so well that that costume may be a permanent addition to the clothes repertoire of the group.

SCHEDULE FOR A WORKING DAY

By Robert D. Lamont

7:30 a.m.—Catch bus to San Francisco. Go over sales talk to Hiram Gottrocks briefly and then concentrate on memorizing correct sequence of Peasant Dance.

10:00 a.m.—Dismiss customers and look office door. Practice prysiadkas and Hambo turn.

Noon—Take five minutes for lunch; then hurry to Salvation Army and Goodwill for costume material. (If time, try Third Street second-hand stores for hoots).

2:00 p.m.—Ask boss for raise and get him to demonstrate proper steps for Dashing White Sergeant. Also ask him what dances we are doing at next festival.

3:49 p.m.—Phone Chaney Company for confirmation on big order and be sure to ask Bill Chaney if he can get large mirror for rumpus room so Helen and I can see costumes and feet.

5:20—Meet Helen at Metro and try out new Tango. Get to club early for exhibition group practice.

All the time—Remember New Year's resolution. Business MUST come first!

Socially Speaking

The recent wedding of Esther Liptz, publicity chairman of the Southern Section, and Harry Pearlman came as a complete surprise to their many friends. Both are members of International Dance Circle and Westwood Co-op. And when Esther turned up missing at the IDC festival, which she helped arrange, everyone wondered what had happened. No answer was forthcoming until two weeks later when Wedding and At Home announcements arrived. They admit having missed folk dancing on their honeymoon at a dude ranch.

Veloz, Yolanda Introduce Bambuco

Last season Veloz and Yolanda introduced the Mexican "La Bamba," known as a polka with a rumba influence.

This year, when they brought their "Dedication of 1948" to the Auditorium Theater, January 15, they introduced the new South American "Bambuco," which Veloz describes as a "syncopated waltz."

"The Bambuco," sometimes called the Guahina, actually is a Columbian folk dance.

RECORDS BOOKS

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Madelynnne Greene

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in solo

CONCERT



Dances of Humor and Satire

BERENI MINTZ, Pianist

THURSDAY, Feb. 19

8:30 P. M.

MARINES' MEMORIAL
THEATER

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SKATERS' WALTZ
(American)

This is a recreational dance arranged by Henry "Buzz" Glass.

Music

Record: Victor 25798A "Skaters' Waltz"

Piano: Emil Waldteufel, "The Skaters' Waltz"

Formation

Couples in circle formation, facing counterclockwise in skaters' waltz position--W to R of partner, R hands joined at W R hip, L hands joined in front of M L shoulder.

Music	Pattern
<p>Measure</p> <p>A 1</p> <p>2 - 3</p> <p>4</p> <p>5 - 8</p> <p>9 - 32</p>	<p><u>I. Skater's Step</u> Both step fwd. R (ct. 1), close with L to R (ct. 2), hold (ct. 3). Progressing fwd., both take two waltz steps (R L R and L R L) and make one complete turn to R, W finishing on M L. On turn W L hand comes down to L hip and R is extended to side. Both step fwd. R (ct. 1) close with L to R (ct. 2), hold (ct. 3). Repeat action of meas. 1-4, starting L ft. and W finishing on M R. Repeat action of meas. 1-8 three times (four times in all).</p>
<p>B 1 - 14</p> <p>15 - 16</p>	<p><u>II. Reindeer Step</u> The M steps directly in back of W, and holding both of her hands above shoulder height, both start with L ft. and take 14 waltz steps fwd. Turn the W to her L one and a quarter times to assume waltz position.</p>
<p>1 - 16</p>	<p><u>III. Waltz</u> In closed position take 16 waltz steps clockwise while progressing counterclockwise. Partners finish side by side, W on M R, facing fwd., inside hands joined.</p>
<p>A 1 - 2</p> <p>3 - 4</p> <p>5 - 6</p> <p>7 - 14</p> <p>15</p> <p>16</p>	<p><u>IV. Crossing Waltz</u> Partners hold inside hands, outside hands extended to the side. M is on the inside and both have L shoulders to the center of the circle. Starting inside ft., balance toward partner, and away. Starting inside ft., partners exchange positions, joining M L and W R: M step sdwd R (ct. 1), draw L ft. in front of R (ct. 2), step on L (ct. 3). Step sdwd. R (ct. 1), hold L extended position toe on floor (cts. 2 and 3). Action for W same starting L ft. (Note: The first time M crosses in front of W) Repeat action of meas. 3-4 W passing in front of M. M starts L, W R. Repeat action of meas. 3-6 two times. (There are six crossing waltz steps in all) W turns L under M R arm with three steps L R L. M steps R, closes with L and hold (ct. 3). W steps R (ct. 1), hold (cts. 2, 3). Partners assume promenade position.</p>
<p>C 1</p> <p>2</p>	<p><u>V. Skate and Hop Step</u> Promenade position (M R arm under W L) Both step diagonally fwd. L (ct. 1) and draw R to L in closed position (ct. 2), take weight on R (ct. 3). Step diagonally fwd. L (ct. 1), hop twice on L (cts. 2, 3)</p>

SKATERS' WALTZ (CONT.)

Music	Pattern
Measure	
3 - 4	Repeat action of meas. 1-2, starting R, progressing diagonally fwd. R.
5 - 16	Repeat action of meas. 1-4 three times.
	<u>VI. Reindeer Step</u>
D 1 - 15	Repeat Reindeer Step as in Figure II.
16	Both step L (ct. 1) close R (ct. 2), hold (ct. 3) and assume promenade position as in Step V.
	<u>VII. Throw Step</u>
C 1 - 2	Moving toward center of circle both step L (ct. 1) draw R to L (ct. 2), change weight to R (ct. 3). Repeat in same direction.
3	W steps L (ct. 1) leaps in front of M, turning L about, landing on R (ct. 3). (Tour Jete) M continues as in meas. 1-2.
4	W steps L (ct. 1) close R to L (cts. 2, 3). M same as W.
5 - 8	Repeat action of meas. 1-4 starting R, moving away from center of circle.
9 - 16	Repeat action of meas. 1-8.
	<u>VIII. Long Waltz</u>
E 1	In skater's waltz position, both step fwd. R (ct. 1) close L up to R (ct. 2) hold (ct. 3).
2 - 4	Both take three waltz steps, both starting R, turning R, one complete turn (M turning backward in place--W finishing on M L, hand positions reversed.)
5 - 7	Continue circling in place.
8	Both step R (ct. 1) close L (ct. 2) hold (ct. 3)--M is now on outside.
9 - 16	Repeat action of meas. 1-8, starting L
17 - 40	Continue figure, dancing it five times in all. On meas. 39-40 of fifth repetition M passes to L back of W with one waltz step L R L, then step R (ct. 1) and hold (cts. 2,3). W takes same waltz steps and holds, moving to outside. They finish with W L hand on M R shoulder, W R holding M R on W R hip. M L hand is on his L hip.
	<u>IX. Promenade Step</u>
F 1 - 4	Starting L ft., both take two waltz steps directly fwd. M, waltzing in place, wheels W around him with two waltz steps. (W remains on M R throughout)
5 - 16	Repeat action of meas. 1-4 three times. At the completion, partner's face, M back to center, both hands joined.
	<u>X. Step-Swing and Balance</u>
G 1	Both step L (ct. 1) swing R across L (cts. 2,3) (turning slightly L, arms at shoulder height.
2	Step back on R (cts. 1,2) close L to R (ct. 3)
3 - 4	Repeat action of meas. 1-2 to R starting R (R does not take weight at close).
5 - 6	Step fwd. R to partner, arms extended sdwd. (cts. 1,2) hold (ct. 3). Step back L (cts. 1,2) extend arms fwd. hold (ct. 3).
7 - 8	Step fwd. R (ct. 1), pivot on R, at same time bringing L up to R (cts. 2,3) turning R while exchanging places. Step back L away from partner (ct. 1) bring R to L (ct. 2), hold (ct. 3)
9 - 16	Repeat action of meas. 1-8.

SKATERS' WALTZ (CONT.)

Music	Pattern
Measure	<u>XI. Hopping Figure</u>
Interlude	
H 1 - 2	Facing in opposite directions, R hips adjacent and R hands
	on waist of partner, L hands on own hips, take 6 hops on R.
3 - 4	Step in place on L (ct. 1) bring R ft. beside L (ct. 2)
	hold (cts. 3, 1, 2, 3). (As partners step on L they
5 - 6	pivot to bring L hips adjacent.)
7 - 8	Hop 6 steps in the new direction.
	Turn L with three steps to assume skater's waltz position.
	(W steps R (ct. 1) L (ct. 2) R (ct. 3) L (ct. 1) hold (cts. 2,3)
	M same action.
	<u>XII. Skaters' Waltz</u>
A 1 - 8	Repeat action of Step I meas. 1-8.
9	Step R (ct. 1) close L (ct. 2) hold (ct. 3)
10 - 11	Take two waltz steps R L R and L R L making one-half turn R.
	On turn W L hand comes down to L hip and R is extended to side--
	partners now face clockwise with M on inside.
12 - 13	Releasing W L hand, M takes two waltz steps to the R in place,
	R L R and L R (hold R ct. 3).
	W goes toward the center of the circle R L R and continues to
14 - 15	turn R to face partner with L R L.
	In closed dance position (single circle M facing counterclockwise)
	both take two waltz steps fwd.
	Note: On last waltz step M turns with back to center in
	preparation for pivot step.
Coda	Dancers pivot at will. M holds W R hand in his L as she pivots
	R, W courtsys and M bows as they hold R hands.

A TREASURY OF MEXICAN FOLK WAYS

By Frances Toor

Crown Publishers, New York City

NOTE: Beginning with this issue, LET'S DANCE will welcome to its pages informed, discriminating reviews of worthwhile new or old books, magazines or other publications in the field of folk dancing, folk music, folk ways and related arts and interests. Any reader who runs across anything worth telling other readers is invited to do so—and to include an account and appraisal of the contents thereof—in as few words as possible.—THE EDITOR.

Some years ago, while studying at the University of Mexico, I met Frances Toor, American, brunette, huxom and vivacious, in an extra-curricular class in native folk dances. We met again on tours of the archeiteatural and mural wonders of that enchanting municipality, on trips to semi-pagan fiestas and to the archeological marvels of the hinterland, at sessions of folk music by untutored hut thrilling musicians, at conferenees with poltial higwigs, in churehes and pulcherrias, at parades, and all manner of plices.

I left Mexico after my all too short summer there. Frances stayed on, looking, listening, learning—and taking notes. She came to understand, appreciate and love the Mexico of today against the background of its past, its strata of prehistoric Indian cultures, its conquistadores, its revolutions, its developing, changing culture, industry, labor and politics.

Out of this experience and the insight and wisdom resulting therefrom, has come this massive but thrillingly readable book—more than five hundred pages of text, nearly two hundred photographs, and any number of beautiful drawings and color plates by Carlos Merida.

Truly, the land of the serape has never before been so completely, interestingly and sympathetically portrayed to Americans. Frances has packed into the book a mine of information on nearly every conceivable aspect of the life and culture of the native Mexican peoples, in all their various locales and regions—family life, arts and crafts, religious practices, communal activities, music, dances, songs, costumes, legends, and so on.

The book is easy reading for him who runs; a "must" for prospective visitors to the land on our southern border; an ever ready reference for the student of Mexican folk lore in all its ramifications. It has a very helpful index, a good glossary of terms, and a comprehensive bibliography. *Harvey Lebrun*

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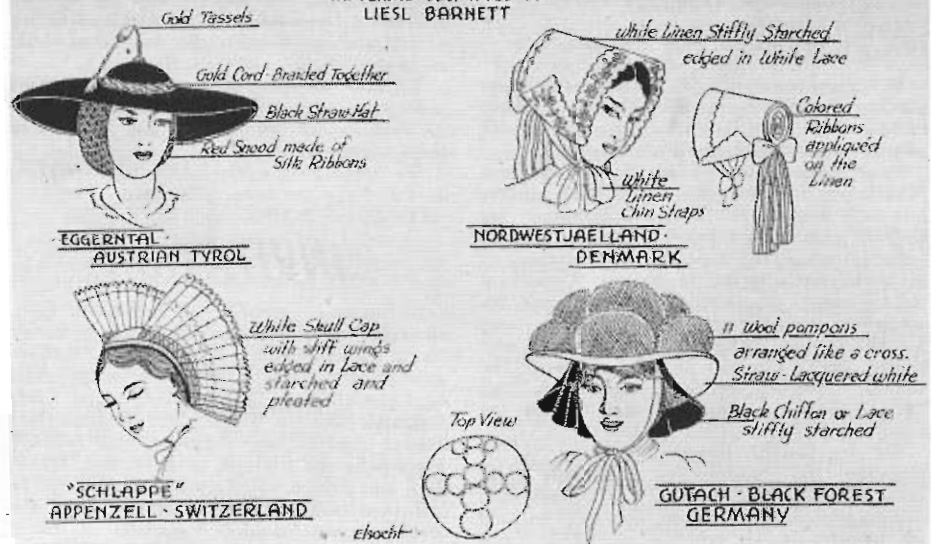
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FOLK DANCE BROADCAST

Folk dancing's newest media of expression and propaganda—via radio broadcasts—is proving a big hit. Started six months ago on KTIM at San Rafael by Theodore Reindollar, it is now on "big time" with regular weekly airings on KWBR, Warner Bros. Oakland. Also, groups in Porterville and Yuba City have asked Reindollar about the putting on of similar shows in these outlying areas. Interesting inquiries have been received from radio stations in Reno and Salt Lake City for transcribing and servicing these out of state regions by programs put on here. The Southern Federation, in addition, has put out a feeler as to using the same transcriptions in the south.

According to estimates the breakdown of local large regular listening audiences is that folk dancers constitute about 20 per cent with the remaining 80 per cent made up of the general public. Cards and letters received indicate of all types of music heard on the programs the old time or Viennese Waltz is the most appreciated. The Hambo probably ranks second, Schottisch third and Polka fourth. Due to the large numbers of Italians, French, Swiss, German and Portuguese in the bay area, the playing of any example of folk dance rhythm from any of these nationalities is always sure to be well received. It is probable that many from these groups listen to each presentation with hope of hearing one of their homeland's melodies.

As regular listeners know, the programs are designed and put on primarily to interest the general public in folk dancing. The most tuneful folk dance and song examples as well as interesting commentary containing little known facts are used to achieve this purpose. Insofar as possible, dances are not only basically described but their symbolism, meaning and historical, social background are presented. Their derivation and similarity to other steps are also analyzed. The most painstaking research assures the accuracy of all statements as to these points. The programs have been first to reveal many interesting facts about the dances we do. For example, on a recent one, Ainar Carlson, Director of the Scandinavian Folk Dance Club, as guest speaker, disclosed the

fascinating story of the Hambo, its birth in Hamburg, Germany, and being of the Polka family as well as its relation to the Polish Polska. Another time, the amusing old Southern states narrative of "Cotton Eyed Joe" was told. The colorful exploits of this colored Paul Bunyanish rover were recited in the negro verse written about him. On another half hour, Mme. Tomaroff, the Russian hallerina, interested the Hopak's up and down jumps as an imitation of the Russian housewife's song begging her hotcakes to fly high and turn well in the pan. She also definitely said that as in other Ukranian dauces any routine of steps is definitely tahoo with improvisation the rule.

Reindollar has purposely copyrighted the basic idea and use of these programs. Permission has already been given to outlying folk dancing groups who have requested it to put on similar presentations on stations in their areas. Written assent will also be accorded future inquiries from legitimate clubs providing there is little or no duplication of coverage. He has asked "Let's Dance" to publicize the following. As he is literally snowed under with folk dance research material that must be read, briefed, and prepared for program use, he would like any who might be interested in volunteering to help in these phases as well as in the actual announcing and interviewing of authorities. He promises it will afford a more than liberal education in the great fund of knowledge and stories that lie back of world dances.

Further, he welcomes any individual or group which has an "idea" for a program they would like presented. When this is done, it would be put on by or for such person or club, and with appropriate publicity given.

Present schedule of the program follows: "Let's Folk Dance," inspired by the title of our magazine, Sundays 8:30 p.m. on KWBR dialed at 1310. It is suggested that all who follow them on the air send in a card or letter to the station informing them of our appreciation of such wonderful publicity and prominence being given folk dancing. Those desiring to communicate with Theodore Reindollar may address him at 133 Hillside Ave., Fairfax, Calif. Phone San Rafael 5260.

EDITORS' GRAND RIGHT AND LEFT

(Continued from Page Two)

MADELYNNE GREENE IN SOLO CONCERT

We have been deluged with questions regarding the Madelynne Greene Dance Mime to be presented on February 19, and it is with pleasure that we enlighten our readers.

From time to time most of us have seen Madelynne do her comic dances and satires; however, this will be a rare opportunity, for she will do a whole concert of her own dances.

Frankenstein, the dance critic, once referred to Madelynne's recital as having "Variety of the Keynotes." Again this will be the case, for we are to see such comedies as "Jimmy Goes To The Dentist," along with "Women, Avant-Garde, 1890," sketches of three women, "The Bather," "The Speaker of the Afternoon," and "The Croquet Champion"—each in an uproariously funny costume of the times.

We are looking forward to seeing "U. S. Highway 101" which has met with great favor both here and in New York. Madelynne depicts a young hitch-hiker, who rides in such an assortment of vehicles as "The Farm Truck," "The Jeep," "The Shiny Red Convertible," etc.

Her dramatic dances which have won favor with dance critics are "Witches Sabbath" (the incantation during the dance is said to be a conjuration of the devil) and "Winter," which has for accompaniment beautifully intoned percussion instruments.

A poignant touch is added in "The Revenant."

To be seen for the first time will be the new "Fine Feathers," in which an inebriated upstairs-maid has illusions of becoming a Can-Can dancer. These are but a few of the dances which Madelynne will present.

In conclusion, we are proud to say, although Madelynne is a professional dancer and teacher, she is well-known as a folk dancer. Her generous assistance, through genuine interest for the development and progress of folk dancing, is unquestionably worthy as a model for all. For the past five years she has been affiliated in New York and San Francisco in folk dancing. She has been leader for four years of the Festival Workshop, been on Chang's teaching staff since 1941, and represented the Folk Dance Federation of California at the Eleventh National Folk Festival at Philadelphia in 1944. She has had her own school of modern ballet and character dancing for many years.

For two years she was head of the Physical Education Department of the Oakland College of arts and crafts where she conducted classes in modern ballet and folk dancing.

We hope we have answered your questions, and suggest that if you feel like spending an evening full of interest and fun—attend the concert.

We refer you to the CONCERT NOTICE in this issue for time, place, etc.

INVITATION

Invitation is extended our readers to special showings on the evenings of March 25 and 26 of several films dealing with different aspects of the Dance. With March 25 screenings at California College of Arts and Crafts, Oakland, and on March 26, at Anna Head School Auditorium, Berkeley, the following are among the films to be presented, at both 7:15 and 9:15 p.m.—Native Dances of Seville; Ballroom Steps of Early 1900's; Anna Pavlova Dances; Rudolph Valentino in the famous Tango sequences from "Four Horsemen of the Apocalypse;" Joan Crawford in the Charleston from "Dancing Daughters" and others.

Leonard Stone, president of the Berkeley Film Society, offers to arrange a full evening of folk dancing films if a sufficient number of folk dancers indicate to him their interest. His address is 2314 Dwight Way, Berkeley 4. Tickets for the March Dance showings may be obtained at Bruener's in Oakland or Berkeley. The Society is a non-profit organization with weekly presentations of imported and domestic art, drama, dance and music films every Thursday and Friday evenings.

OBEREK or OBERTAS comes from the Polish verb "ober," meaning to turn, and explaining the continuous whirls and turns prevalent in this dance.

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FOLK DANCE FEDERATION OF CALIFORNIA

Council Meeting
NORTHERN SECTION

Regular Council Meeting, Berkeley, Calif.

1. At the January 11 meeting of the Council the Acalanes Folk Dance Group of Walnut Creek was accepted as a member of the Federation. There are now 85 member clubs in the Northern Section and 23 in the Southern Section, with three new applications to be voted upon at the next Council meeting.
2. In connection with inquiries received as a result of listing the Federation under his address in the East Bay telephone directory, David Boyee reported that he is prepared to furnish the following: all information on festivals, eluhs, publications, mailing list of Federation officers and club representatives, list of meeting nights in the East Bay, list of all dances used by the federation and best records for them, list of available teachers, etc.
3. The Council approved the request of the historian to allocate \$60 for the purpose of photographing in half-size the twenty posters comprising the present history of the federation and having them bound in a book.
4. The Folk Dance Camp to be held at the College of the Pacific will be during the week of August 1 to 7, and Lawton Harris, chairman of the committee, will send out detailed announcements.
5. In view of the fact that the large crowds participating in festivals for the last six months have made it impracticable to include any teaching at the festivals, the Council expressed its wish to go on record as being opposed to any teaching at the daytime sessions of the monthly Festivals, and requested that any necessary explanations of dances be kept at an absolute minimum.
6. The recently organized Folk Dance Federation of Minnesota has been formed along identically the same lines as the California Federation, and they are using the dances as described in "Folk Dances from Near and Far."

SOUTHERN SECTION

1. Meeting held Dec. 14, 1947.
2. Valley Folk Dancers accepted.
3. Southern Section still needs an Advertising Manager for "Let's Dance."
4. U.C.L.A. will sponsor an Institute with May Gadd in March, if this is well supported they may sponsor one with Dr. Lloyd Shaw in the fall.
5. There will be a meeting in Fresno Jan. 31 to discuss the statewide festival to be held there May 1.
6. Southern Section festival arranged

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It's nice--but it's not the Polka

By Philip Garrigan

My Eugenia goes to the Symphony
And she sits there holding hands with me
To hear Szigeti and Rubinstein
And she says with her Russian eyes on mine
"It's nice—but it's not the POLKA!"

"The polka goes like ONE-TWO-THREE;
It stamps the feet, it shakes the knee,
It rocks the building—and it rocks me
When the band begins the polka!
I cannot stand that heavy stuff
By Brams and Batch and Prokofoff;
I love the classics, but that's enough;
It's nice—but it's not the POLKA!"

My Evgenia goes to the Polsky Dom
Dancing till the cows come home.
The waltz is schmaltz at the Dom Polsky
Because she and the dancers all agree
"It's nice—but it's not the POLKA!"

"The polka goes like ONE-TWO-THREE
And what can I say on my hended knee
With Evgenia jumping and yelling wheeee!
When the band begins the polka?
On account of the love which I am in
I ask her if she likes Lohengrin
And she replies with a Russian grin
"It's nice—but it's not the POLKA!"
And it IS—but it's NOT the polka.

(Harper's Magazine, January, 1948)

Popular Album

One of the finest square dance albums today is put out by Cliffie Stone's old-time band on Capitol Records. It is one of the few containing not only excellent and well-known square tunes, but also their playing in the best old-time tradition. Although most hill-billy outfits blast as their best player, a fiddler, Cliffie Stone's is outstanding because of its banjo player, named "Bearded Herman," whose leads with the orchestra show one how much rhythm and flavor can be lent by the hanjo.

through July, 1948. Watch the calendar in "LET'S DANCE."

7. Fred Hobblit to compile a Federation list of suitable and available folk dance records.
8. The new directory will list available callers at a cost of \$1.00 to them.

BASTILLE DAY PARADE, FRANCE

To Frenchmen, the Fete Nationale (July 14) is as famous as is July 4 for citizens of the United States of America. On that day in 1789, the fortress-prison, symbol of despotism, known as the Bastille, was besieged, captured and later destroyed by the revolutionists. It had served to confine, among others, those who criticized the government or persons in power.

Every July 14 (except during the Germany occupation in World War II) Frenchmen throughout the nation gather to celebrate the fall of the Bastille, with dancing, parades and general merry-making. The French Revolution, in which the fall of the Bastille played a part, has become a world-wide symbol of liberty and political freedom.

In Paris, there are speeches and a parade, with marchers in the costumes of the Revolutionary period carrying in their midst a replica of the Bastille itself, from the Place de la Bastille to the Place de la Republique, in the nation's capital.

At night, public buildings are illuminated, there are fireworks and dancing on the street corners until the wee small hours.

There are numerous other celebrations and festivities in France, some of which are:

- Jan. 1—New Year's Day.
- Nov. 11—Armistice Day.
- Dec. 25—Christmas.

There are, besides, many local celebrations, religious and historic, marked with pageantry and colorful costumes.

The famous Cote d'Azur near Marseille (Nice, Cannes, etc.) is quickly regaining its pre-war popularity and has scheduled numerous sports and other events throughout the year, including football, folklore festivals, motor races, and music festivals.

Monaco has tennis, golf, bathing, nautical events and the Grand Prix automobile races, as well as concerts, operas, ballet and theatrical productions.

Among the sights most worth seeing in France are the winter sports centers of the French Alps; the Brittany and Normandy villages and famed Invasion Coast; country vilas and castles; vineyards from which come world-famed wines; Nimes and Avignon; Lourdes Shrine, called the most important of the whole Catholic world; and (in and around Paris) the Eiffel Tower, the Opera, Louvre Museum, Arc de Triomphe, race courses, Versailles, the Cathedral of Notre Dame, and Luxembourg Palace, scene of World War II's first peace conference.



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A GLIMPSE OF PARIS

We feel the blood coursing through our veins in racing tempo, and excitement quickens our breath as our train draws into the Gare du Nord. We are in Paris! We step from the train into a babble of staccato voices, and outstretched hands greet us from every side.

When all the formalities are completed and we have extricated our baggage, we allow ourselves to be taken in hand by a sharp-eyed, jaunty cab driver whose unbroken flow of French and English almost hypnotizes us.

He swoops down upon our bags and, with miraculous skill, dives through his shouting competitors toward the little yellow taxicab which is his pride and livelihood.

We show him a slip of paper upon which is written the address of a house in the Rue de Vaugirard, where we will stay while we are in Paris. With an eager lurch, the Citroen starts down the Boulevard Magenta.

We are entranced by all the strange sights and sounds—the tiniest commonplaces of Parisian existence we find fascinating. We like the way business offices, shops, and residences are intermingled in this delightful city. We see plaster-fronted shops in hocks of flats, and a row of looming window boxes on the top floor of an office building reveals the existence of living quarters.

The shop fronts are gay and varied. They bear amusing signs and names. A confectioner has named his shop "The Greedy Child." A seller of horse meat displays a big horse's head, brightly gilded, over his doorway. We even see butcher shops with realistic pictures portraying the lives of the animals for sale, before they were relegated to the butcher shop. Lambs are shown gamboling on the green, and small pigs recline in an immaculate sty.

Along the Boulevard de Strasbourg are pushcarts and stalls of flowers, tended by flower women, often dressed as colorfully as their own flowers. If it were not for the fact that our cab driver is ripping down the Boulevard at such a rate that we are afraid to stop him unexpectedly, we would be unable to resist the temptation to stop and buy roses and peonies, lilies and violets.

Soon we are within sight of the beautiful, winding Seine. We are going across the Pont au Change, the oldest of the fifteen bridges across the river. We are on the Ile de la Cite, the oldest part of Paris. On this Island stands the impressive Palais de Justice, the Conciergerie, and historic Notre Dame, with its square-topped towers. From this Island one can see the old Paris and the new, the green hills of St. Cloud, and the Gardens of the Tuileries. Leaving the Island, we cross the Pont St. Michel, and see the splendid fountain which marks the Place St. Michel. We turn up the Boulevard St. Michel and turn into the Rue de Vaugirard.

Our driver stops suddenly in front of a fine old mansion with an impassive facade. There is no sign of life at all. Our driver pulls the bell cord, and after receiving his fare and pourboire—or tip—departs. The concierge, a rotund, shrewd-faced woman, takes us to our room, and we find, to our delight, that we are looking out over the beautiful Luxembourg Gardens. The room itself is pleasant enough, big, old-fashioned, and with tremendous windows.

Our first thought is to explore these famous Gardens. Lush flower beds splash the scene with brilliant color, and exhale a fresh fragrance. Walking down Observatory Walk we see garden plots laid out with symmetry and precision, and beyond them gentle, grassy knolls, flowering shrubs, and a profusion of flowers allowed to grow in what the French call English style. The still waters of a lake reflect the green and crimson and gold of the gardens, and further on a crystal stream cascades over smooth dark stones.

Nursegirls, in crisp, attractive Breton caps, chat together under the sheltering chestnut trees while their little charges romp along the paths and break the silence of the park with their laughter. At the end of Observatory Walk we see the beautiful Luxembourg Fountain . . . The beautiful lines and contours of this tree-shaded fountain have made it a favorite subject for artists from every land.

We do not need to look at our watches to know that the time has come to go in search of food. The departing backs of nursemaids and children tell us that. We leave the Luxembourg Gardens to find the Cafe du Lion d'Or, on the Rue Cujas. This is a small side street, not far from the Luxembourg, and we find that our little cafe snug-gles down between the Sorbonne on one side and the great Pantheon on the other.

It is a small cafe with red wallpaper, huge pictures in gilt frames, and a most intellectual clientele. The room seems filled with students and masters from the Sorbonne. A waiter with the manners of a French deputy leads us to a table and presents us with a menu. But we already know what we want. We must celebrate our first day in Paris with that most famous of French soups—onion soup.

In a few minutes a steaming, pungently fragrant bowl of amber-colored soup is placed before us. In it floats a piece of French bread encrusted with cheese. The soup is every bit as delicious and flavorful as we had hoped it would be. Next we are served a lettuce salad—tender, green leaves tossed together with wine vinegar, olive oil, and seasonings and bearing with it the faint aroma of garlic.

Our entree is a Souffle au Gruyere, so

delicate it seems on the verge of disappearing. Golden-crust French bread and pats of fresh butter complete this example of Gallic perfection.

Being an American and being the possessors of a taste for sweets, we ask the waiter to bring us a bit of dessert. He comes back with a confection that is not quite a pastry—not quite candy—and almost a meringue. We are puzzled and intrigued, and after one taste, delighted. The confection is something like a very delicate nut roll, and is pleasantly crunchy.

RECIPES FROM PARIS

SOUP A L'OIGNON

(5 or 6 Servings)

2 pounds onions
 1/2 cup butter
 2 quarts beef stock
 Salt and pepper
 1/4 pound grated Parmesan cheese

Peel and slice onions very thin. Brown them in the butter in a deep saucepan. Add hot beef stock and salt and pepper to taste. Simmer the soup until it is reduced about one-fourth. Serve with grated Parmesan cheese.

SOUFFLE AU GRUYERE

(5 or 6 Servings)

3 eggs
 1 cup grated Swiss cheese
 Salt and pepper
 Butter

Beat the egg yolks until they are thick and lemon colored. Add the grated Swiss cheese. Season with salt and pepper and fold in the stiffly beaten whites of eggs. Pour into a buttered pan and bake in a moderate oven, or cook in a frying pan on top of the stove as an omelette.

NUT ROLLS

(6 Dozen Small Cookies)

3 egg whites
 2 cups powdered sugar (pressed into cup)
 1/2 teaspoon salt
 2 1/2 cups finely ground or chopped walnuts
 1/4 teaspoon cinnamon

Beat egg whites until stiff. Stir in remaining ingredients. Drop mixture by the teaspoonful on a cookie sheet covered with wax paper. Bake in a moderate oven, 350 degrees for 10 or 12 minutes.

(EDITOR'S NOTE: The above is from the pages of "Eating My Way Through Paris" by the Golden State Company.)

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At the Philharmonic Auditorium Of Los Angeles

It is a pleasure to write a review about the International Folk Dance Festival which was presented to a sold-out house at the Philharmonic Auditorium Saturday, December 13. Very little of the program was not worth seeing.

This was one of a series of Folk concerts being presented by Irwin Parnes and was on a professional level. The narrator and choir wove together the many nations with the central theme of the common man's work, love for freedom and the dance. In this sense the American cowboy and the Philippine rice planter are one.

The second part of the program provided for these folk dancers whose week begins with a Tarantella and ends with a Hambo, a view of other dance forms.

Particular mention must be made of certain performances.

The square dance presented by the Hollywood Peasants was freshly done and had sufficiency, intricacy and variation to hold the attention of experienced square dancers for its full length.

The Weaving Dance was poetic and descriptive as performed by the Swedish Folk Dance Club. Folk dance groups will be stimulated to inquire into the background of a dance so that each dance may be executed with individual color and significance as this one was.

The popular Bamboo Dance of the Philippine Folk Dancers was done this evening with three sets, adding a rhythmic pattern to the beating of the sticks and the nimble stepping of the dancers.

The gay performance of the Tyrolian and Barvarian Zither Club, Federation members will agree, epitomizes the youthful and congenial spirit of folk dancing. This elderly group slapped their lederhosen and shoes, lifted skirts and had a fine old time. So robust were their kisses that they could be heard in the last row of the gallery.

The restrained, pastel, English dances presented by the IDC provided a complete change of pace. The interesting patterns shown in Parsons' Farewell and Dargason were well received by the audience.

The robust performance of the Festival Workshop of San Francisco got a hearty welcome, the comical pomposity of Krizachok being especially appreciated.

During the second part of the perform-

ance, Lester Horton Dance Theater gave a polished, depressing, modern dance of internal unrest, misery and search for freedom.

Other well known names on the program were Rnth St. Dennis and Antonio and Lnisa Triana who received the best reception of the evening for their Spanish Flamingo dances. Their proud performance was given with vigor, skill, grace and color.

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SAVE THE DATE!

March 7—Sunday—Second Anniversary Festival of the Southern Section. At Griffith Playground, 1:30 to 5:30 p.m. Hosts: Westwood Co-op.

March 12, 13, 14—Institute on English Folk Dances at U.C.L.A. May Gadd, well known authority instructing. Friday evening, Saturday afternoon and evening, Sunday evening. Fee about \$3.00.

March 14—Federation Festival, National Guard Armory, San Francisco—1:00-5:30 with evening party.

March 27—Teachers Institute (details to be announced).

April 4—Sunday—Federation Festival at Glendale Civic Auditorium, 1:00 to 5:00 p.m. Hosts: Glendale Folk Dancers.

April 7-10—National Folk Dance Festival—St. Louis, Missouri.

April 18—Federation Festival at Sacramento Civic Auditorium with evening party. Details to be announced.

April 30—May 1—Statewide Federation Festival in Fresno, California.

Westwood Co-op

(Continued from Page Five)

viennese, everyone is up to dance the Hambro. However, lately there has been more of a tendency toward appreciation of the simple dances although we still manage to be among the first to introduce the more complicated and vigorous ones to the Southern Section.

Since St. Alban's we've had two other meeting places, the Westwood Community church and our present home, Emerson Jr. High School gymnasium. We meet on Thursday nights, so if you're in L. A. won't you drop around? You're always welcome.

"Norm" Lenshaw PHOTOGRAPHY

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A NUMBER OF THINGS

(Continued from Page Three)

satisfying effect. Also, the long standing rumor that an audience sees only the good dancers is a proven fact—from the balcony you would have to exert superior powers of concentration to find what you might call bad dancing from that on the floor below.

Avoiding spectators in costume, we were nevertheless to encounter many who were close to the folk dance movement. A large group made up of families of folk dancers count themselves among "the regulars." Having succumbed to the audience aspects of folk dancing, they beg that they are well content, and always eager to watch the show. With some few, their personal interest went beyond watching relatives and friends dancing; they were watching the products of their own personal hobby dancing. These, of course, were the costume makers.

"I had a course in folk dancing at school ten years ago, and I like it. I've been hearing about folk dancing in the area, and when I got advance notice on this show, I made it a point to get there. Who? What? Where? When? I know why."

That was typical of a great number of the interviews. Questions and answers were flowing in a direction opposite to that which is normal for an interview.

"We make it a point to browse among the various activities of the campus," was the reply of an elderly couple pursuing the Great Berkelian pastime of retired folks. "My, this is wonderful. So many of these are the dances I did as a girl. Do you have these shows often?"

A young Catholic priest interested in recreation programs was there for the purpose of finding out more about folk dancing for his young peoples group.

Two students from Cal, a Peruvian and a Nicaraguan, were drawn to the festival through their interest in both dancing and cultural backgrounds. We continued in our role of interviewer giving more than taking information.

And such was the pattern of a Festival audience. From results, we would suggest, in place of presidential messages, a roving committee be sent from time to time into the balcony. The people up there have specific questions. They are interested.

Exhibitions, from the balcony are a delight to behold. Our photographers, long in pursuit of closeups of dances, would do well to

take a detour to the balcony. The pattern, for instance, of Festival Workshop's "Tinkling Pole Dance" is in no way short of sensational from above. Incidentally, it was something of high (or would it be low) comedy to watch the look of fiendish concentration in the eyes of Elbridge Merrill as he manipulated the end of the poles, exactly to rhythm, in ever expectant hope that he would catch the large toe of either Madeline Greene, Virgil Morton, or both.

"San Marquena" and "Los Jorongos" by the Garfield Folk Dancers would be highlights in any season's exhibitions. Illustrating, we hope, what we may expect from our travelling folk dancers, these two dances are from the notebooks of Avis Landis' Mexican tour last summer. A really superb job.

Lucile Czarowski's U. C. Square Dancers exhibited a speed, spirit and exuberance that would distinguish them on any floor.

The Fresno Frolieders' "Polko Zu Dreien" is a new dance that will find its way into the dance programs of many clubs.

Bringing a Portuguese Fisherfolk flavor, complete with news and drama, the San Carlos Peasants' presentation of "Vira" was polished and gay.

Spirit will always typify any group dancing under Grace Perryman's direction, and we will never tire in trying to isolate that spirit for personal definition. Her Folk Arts Carousel did "Goralaski"—and we're glad.

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