

Let's DANCE



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LET'S DANCE

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Room 301, San Francisco 2, California**PRICE OF "LET'S DANCE" INCREASES**

For as long as "Let's Dance" has been published by the Folk Dance Federation of California the subscription price has been the same. However, just as the Federation has grown from small beginnings to its present size, so "Let's Dance" has increased in size and scope to keep pace.

In view of this expansion and also because of rising printing costs over the past few months, it has now become necessary to increase the subscription rate from \$1.75 to \$2.00 per year. This change will become effective on May 1, 1948, and will apply on all new subscriptions and renewals received after that date.

Anyone wishing to take advantage of the \$1.75 rate should be sure his subscription reaches the Publications Committee, 262 O'Farrell Street, Room 301, San Francisco 2, California, before May 1st.

If you have been considering becoming a subscriber, better act now! The price on single copies will remain the same.

FESTIVALS**Let's Go!**THE FOLK DANCE FEDERATION
OF CALIFORNIA

announces the

SECOND ANNIVERSARY FESTIVAL
(Southern Section)**YOUR HOST**—The Westwood Co-operative
Folk Dancers.**TIME**—Sunday, March 7, 1948, 1:30 p. m.
to 5:30 p. m.**PLACE**—Griffith Park Playground, Riverside
Drive at Los Feliz Blvd.**SPECIAL**—Dinner after the Festival. Time
and place to be announced later.**COUNCIL MEETING**—11 a. m. to 1 p. m.
Swimming Pool Building.THE FUN CLUB
OF SAN FRANCISCO

Say—Attend Our

LIONS AND LAMBS FESTIVAL**OCCASION**—The March Festival of the Folk
Dance Federation of California (Northern
Section).**TIME**—Sunday, March 14, 1948, 1 to 5 p. m.**PLACE**—The San Francisco National Guard
Armory.**EVENING PARTY**—The Festival Location,
5:30 to 10:30 p. m. Host: Scandinavian Folk
Dancers.**GLENDALE FOLK DANCERS**

host the

SOUTHERN SECTION APRIL FESTIVAL**TIME**—April 4, 1948, from 1 to 5:30 p. m.**PLACE**—Glendale Civic Auditorium.(See **SAVE THE DATE**, Page 12)**ON THE SQUARE**

By Ed Kremers

This article is the first in a series dealing with the desirability and availability of phonograph records for folk, square and old-time dancing. For the present, attention will be directed to a group of albums containing square dance records with calls.

Excellent, but generally unavailable, are the two Victor 12-inch sets, particularly "Woodhull's Masters," and the Decca 12-inch set called by Durlacher. Next in popularity is the Victor 10-inch set called by Carson Robison, with music by Lawrence Loy. This was the second set by this combination, the first having been on Columbia, a pre-war set, and rather slow compared with the more recent album. A third group by the same caller and orchestra has been issued by M.G.M.; this is quite similar to the Victor set, and is equally good.

Besides the one mentioned above, Durlacher has called another 10-inch album, on Sonora. This is an unusually varied album, since it contains half square dances and half other dances, such as the Virginia Reel, Looby Loo, Skip to My Lou and Sanita Hill, the latter being similar to the Sicilian Circle.

Two albums are called by Tiny Clark—one, first published during the war, by Asch-Stinson, is quite slow; a newer one by Pilotone is considerably more lively.

Also published within the past three years are two sets of medium speed and difficulty, one on Disc, called by Ralph Page, famous New England singing caller, and another on Keynote, called by Manny, caller for Margot Mayo's American dance group.

A new company, Folkraft, issued an album

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INSTITUTE PANEL

The evening session of Teacher's Institute, January 25, found an interested audience listening and participating in a panel discussion. "The Folk Dance Club," organized and conducted by Paul O'Bryne.

Panel members presenting five-minute speeches on sub-topics ranging from organization of folk dance classes in schools to the founding and promoting of new clubs were: Lucille Czarnowski, Clarice Wills, Ethel Turner and Alec McMurray. Questions from the audience were received and channeled to designated panel members by Moderator O'Bryne.

Reviewing the essentials of club organization, Lucille Czarnowski defined folk dance clubs as being in one of three basic designations: A mutual or co-operative organization arising from the felt need of a group of dancers for a time and place to folk dance; a mutual or co-operative organization arising from a social or other group deciding to espouse folk dancing; and thirdly, the leader-inspired and led group. Miss Czarnowski pointed out the advisability of simple rules and simple organization plans for such as folk dance clubs that are primarily for recreational purposes.

Clarice Wills discussed the organization of folk dancing as part of school programs. Using Contra Costa County schools as an example, she pointed out that boys and girls are not separated for folk dancing, that suitable dances are selected for various grade levels, and that there is co-ordination between dancing and other elementary school subjects.

(Continued on Page Five)

Mark Your Date Book Now

STATE-WIDE FESTIVAL OF 1948

PLANS FOR FOLK DANCE FESTIVITIES AT FRESNO

ANNOUNCED FOR APRIL 30, MAY 1 AND 2

With suitcases full of costumes, and ambitions to live a life of folk-dancing for the better part of three days, more than a thousand folk dancers will converge on Fresno from all sections of California for the Federation's Third Annual All-State Festival—and you may as well plan to be among them.

To anticipate the fun awaiting you at Fresno, just ask the folk dancers who attended the 1947 Fresno doings, and add to their enthusiasm the plans of the thirty-man (and maid) committee that met at Fresno February 1 under the combined chairmanship of Thelma Deming, Virginia Anderson and Walter Grothe.

As you descend from car, plane or train (on Friday evening), all doors of the Fresno City Auditorium will be open inviting you to the "Opening Party," a full evening of dancing as the guests of all of the Central Valley groups. Last year's "Main Festival" took place in this large and modern auditorium and it proved to be ideally suited to the demands of folk-dancing on the grand scale.

Saturday Sessions

The World of Folk Dancing will be examined from many angles at the Saturday, May 1, morning and afternoon sessions held at Fresno State College. A program under the direction of Lucille Czarnowski and Carolyn Mitchell will bring you many leaders from both northern and southern sections of the federation with talks, demonstrations, etc., of books, records, publications, costumes, and films.

Photographers To Show

To acquaint further the two sections of the Federation with each other's activities, a feature of the Saturday proceedings will be movies and slides of festival and other folk dance events. A special room will be provided.

All amateur photographers having films they would be willing to exhibit for this part of the program are urged to contact either Lucille Czarnowski at the Hearst Gymnasium, University of California, Berkeley, or Carolyn Mitchell, at 3846 South Harvard Blvd., Los Angeles.

New Dances

To insure as complete an exchange of new dances as is possible, all groups who are working on dances new to the Federation which they would like to exhibit are also requested to contact either Miss Czarnowski or Miss Mitchell.

In order to defray the expenses of mimeographed material which will be handed out (covering all aspects of the Saturday sessions), a charge of twenty-five cents will be made for those attending the morning session and twenty-five cents for those attending the afternoon sessions, or a fifty-cent total for the day. This will be the only direct charge of the fes-

tival. The use of the Auditorium and the College, the programs, posters, etc., will be without cost to the Federation and will be furnished by various organizations and individuals of the Valley Region.

Saturday Festival

The main Festival will be held at the Radcliffe Stadium of the Fresno State College from 8:00 p. m. to 12 p. m. A halmy evening has been requisitioned from the weather man. The event will be opened, paying homage to the May Day on which it falls, with an English May Day Procession and May Pole dance led by Paul Erfer. A program consisting of dances which North and South do alike is being planned and a number of interesting exhibitions will be presented.

Following the Festival, Sunday morning, May 2, from 10 a. m. to noon, a panel discussion period is planned. In addition to topics to be suggested by attending folk dancers, there will be an evaluation of the Festival and a "first session" for plans of next year's event. This session will be open to all who are interested.

(NEVER) THE TWAIN SHALL MEET

By Robert D. Lamont

Stripped to the waist, bronze skins glistening, black eyes intent on one another, the two Indonesian men circled warily, watching for a change of stance, a shift of bare feet, a momentary lull in alertness which would offer an opportunity for attack. Suddenly the shortest man lunged; there was a brief, sharp struggle on the floor, and the attacker stood triumphant over the body of his rival in love.

A scene from a motion picture? The climax of an exotic short story? An eye-witness account of a fight in some remote section of the Malay States?

Not at all! Two soft spoken, well educated Indonesians have just finished an exhibition of one of their country's dances at Chang's in San Francisco. As an encore they do the intricate "Candle Dance," passing burning candles from one hand to the other, over their heads and under their bodies as they twist and turn while lying on the floor. Then, smiling, they rise, bow and join the other folk dancers as the next exhibition number is announced.

In dozens of incidents such as this, folk dancers up and down the State are showing an increasing interest in the dances of the East, giving the lie to Kipling's long-accepted adage that the peoples of East and West can never learn to appreciate and understand one another. Already Chang's Exhibition Group and Madelyne Greene's Festival Work Shop have made the Philippine Bao Dance familiar, and many dancers and clubs are looking to the Pacific for new material.

Food

A Barbecue Supper at the close of the Saturday afternoon sessions at Fresno State College is being arranged by Thelma Deming and the Fresno groups. Those who wish to attend will be asked to include this session with their reservations for housing.

Lunch will be available at the State College cafeteria on Saturday. For other meals, it is planned that a listing of recommended restaurants will be made available.

Lodging and Transportation

Advance reservations will be taken by a plan that will be announced at a later date. Serving as Housing and Transportation Coordinators are:

For the Northern Section: Bill Sorenson, 94 Castro Street, San Francisco.

For the Southern Section: Bill Garber, 306 Culver Street, Compton, California.

For the Central Section: Arley Callahan, 1831 Clinton Street, Fresno, California.

Let's Dance will publish any last minute news and information concerning the State-Wide Festival in the April issue.

See you in Fresno.

And what fascinating dances are waiting! The Lao Pan Yai of Siam, in which young men and women court one another under the watchful gaze of parents who caution the girls to remember what the boys are like during working hours in the fields; the Tao Ye, or Burmese Planting Dance showing the ground being prepared and the seeds being planted, and all of the exciting Malay dances relating stories of demons, heroes, love and deeds of valor drawn from the Indian epic poem, "Mahabharata."

The popular conception of many of these dances is that they are impossible to do and are restricted to special dancers trained from early childhood. While this is true in some instances, many of the less intricate numbers have passed over to the people. Thus in Bali, the fun-loving people have organized folk dance groups in each village, not unlike our own Federation clubs, and folk dancing has become a popular art with them. Moving to the music of gongs and drums and the ever present pelegongan, a type of bamboo xylophone, they do a variety of dances from simple pantomime of harvest, every day chores and romance, to trio dances such as the Legong and story dances involving mythology like the Barong, which relates the struggles with a huge beast and ends in a violent kriss or knife dance.

China has a number of dances which would be interesting to do, while Japan offers a

(Continued on Page Five)

YOUR CLUB AND MINE

News of Past Events, Current Activities and Future Plans

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

VILLAGE FOLK DANCERS

The Village Folk Dancers under the Berkeley Recreation Department are co-operating with the evening schools in providing occasional parties for their beginning and intermediate groups. The party atmosphere increases their enjoyment of folk dancing and gives a spur to their more rapid advancement.

The Village group has also entertained the Federation on several occasions at after-Festival parties. At the most recent one in appreciation of her unstinting efforts in making these events so successful, Milly Stiles was presented with a lovely bouquet of red roses with the full approval of everyone present as shown by the hearty applause.

CASTLE PROMENADERS

The Castle Promenaders are winning even greater successes with their first-Saturday-of-the-month parties. A roll call always brings out visitors from many other clubs. In February these included members of Chang's, the Fun Club, Berkeley F. D., Garfield, Hayward, San Leandro, Port Costa and Oxnard.

The Promenaders continue to meet at Castlemont High School in Oakland on the second and fourth Fridays.

CHANG'S INTERNATIONAL FOLK DANCERS

Chang's is continuing its practice of inviting guest clubs to share in their superb Friday night dances. Berkeley Folk Dancers and the San Francisco Folk Artists were recently honored in this manner.

The club is already beginning work on its next Federation Festival (which will not take place until October) under its energetic new officers.

COMMUNITY FOLK DANCERS

Alex McMurray reports the Valentine party as having been the most successful party to date with eighty folk dancers present. The new attendance record indicates that folk dancing in Richmond and San Pablo is "taking."

The Berkeley Folk Dancers are invited to attend the party to be held on March 20, when another success is expected and possibly the previous attendance record broken.

GARFIELD FOLK DANCERS

The friendly Garfield Folk Dancers enjoy getting together occasionally for outings other than folk dancing. Preceding the February Festival in San Jose a group from the club braved the chilly morning air to gather in Alum Rock Park for a picnic breakfast. On the following week-end they took advantage of the extra day to journey to the Pinnacles for an overnight outing which turned out rugged but which all declared was a great success.

FRESNO FROLICKERS

Florence Rata announces a change of meeting night for the Frolickers from Monday to Wednesday. Don't forget, Wednesday is the night from now on. This very active group is specializing in Mexican dancing at the present time. Their new president is Arthur Mork.

VALLEJO FOLK DANCERS

Lillian Nass reports an influx of new members which at present almost double the previous membership. The new officers for this group are: Juanity Webber, president; Toby Lemmon, vice president, and Jeanette Albert, secretary-treasurer.

PASADENA FOLK DANCE CO-OP

The Pasadena Co-op group has a member who offers the ultimate to couples with young families. Margarete Hoyer announces that she will care for their children for a small fee on certain nights while the parents dance. Other clubs may find this worth emulating.

PETALUMA INTERNATIONAL FOLK DANCE GROUP

The Petaluma club is smitten with a desire for a handier and more pleasing name. It seems that everyone in the club is so busy in the hatcheries, that they just can't hatch a suitable name for themselves. Anyone with a suggestion is invited to send it to Hulda McFadden, 2 Sixth Street, Petaluma, Calif.

SAN JOSE

A new folk dance group called the Valley Waltzers has been formed in San Jose. While it is not yet a member of the Federation, we are glad to mention the group and tell those interested in visiting it that the meetings are held on Monday nights at the Unitarian Church hall. The leaders are Julia and Earl Lundwall of San Francisco.

OXNARD FOLK DANCE CLUB

The Oxnard Folk Dance Club and the Federation suffered a considerable loss January 26 when Harry Hakam was shipped out on a tour of duty. Harry started folk dancing in Oxnard and led both of the Federation groups there. However they did not take up all his energy and, in addition to being active in every group for miles around, he organized one of our best festivals there last October. He had a bigger and better one planned for this June and was very sad at leaving his folk dancing behind. Fortunately the Festival and groups will continue, through the efforts of many enthusiasts, and Harry's wife, who inspired the whole thing. However, he will only be gone two years and in the meantime, he promises to get a group started on Okinawa.

VALLEY REELERS

Did you know that the Valley Regional Festival of January 31 was sponsored and hosted by the Monday night class of the Valley Reelers? Such enthusiasm is not to be ignored. It was their first party and they went all out for it. We did not receive any detailed information as to who did what to make this affair the success it was, but we do know they did all the work and paid all the expenses. This modest group, and Thelma Deming, the director, are to be congratulated on a job well done. We will look to the Valley Reelers for big things to be done in the future.

The Teachers' Institute was sponsored by the Fresno City Schools Adult Education Department with Thelma Deming directing. Here again the Valley Reelers assisted, as did the Secondary Women's P. E. Committee. A half unit of professional Growth credit was given all the city teachers attending the entire institute and festival. Needless to say, it was a very successful institute. Is it any wonder that Thelma Deming has been chosen again to co-direct the State Folk Dance Festival to be held in Fresno May 1?

TULARE TWIRLERS

Bill Badgely was surprised, but definitely! Bill, the volunteer instructor of the Tulare Twirlers in Tulare, California, was caught entirely unaware by a surprise party given in his honor. After the surprise (an order for a pair of folk dancing boots), the evening's program consisted of folk dancing by requests, and a climax of refreshments of home made pie, coffee and soft drinks.

Thelma Elliott, a dancing assistant to Bill, was presented with an appreciation gift too. Nothing distinguished about this? Quite the contrary! Bill and Thelma have been teaching for the past year and a half without realizing any pay for their efforts. They are responsible for the democratic group that the Twirlers are today. They have been an inspiration to all who know of their work, and Rae Saltzman, the group president, offers an expression of gratefulness to these instructors for making the folk dancing by the Twirlers fun.

SEQUOIA SWINGERS

The Sequoia Swingers of Porterville played host on February 15 to neighboring groups at their monthly Valley Folk Dance Festival. About 250 people took part in the afternoon affair, at Porterville Union High School gymnasium, which was planned on the Valentine theme. The very clever decorations included fourteen large red hearts on which were painted couples in the costumes of fourteen different nations; and under each in the language of the nationality represented were written the words "I love you."

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(Never) the Twain Shall Meet

(Continued from Page Three)

whole variety almost unknown to the Western world. For, contrary to general opinion, the Japanese villager has a rich sense of humor, if not a ribald one, and, in their rare moments away from back-breaking toil, both men and women do comic members mimicking various members of their community and poking fun at family problems and social life.

And, less some one feel that an interest in Japanese dancing is out of place in view of the recent war, let them follow the spread of American Square dancing in Japan as reported by Time and Newsweek magazines. While a fiddle scrapes, a mouth-organ sings its reedy melody, and an accordion carries the bass, the Japanese are learning the meaning of such "military occupation" phrases as "All jump up and never come down, swing yo're partners 'round an' 'roun' till th' bottom of yuh're foot makes a hole in th' groun' an' prome-na-a-a-ade!" As one young Japanese Miss put it: "It's the kind of thing progressive young girls have been looking for; a way of breaking the old custom of keeping girls and boys apart. We're crazy about the square-dances."

So, as we here in California take an added interest in the dancing of the East and the East begins to take over our Western cowboy squares, a slight change may be in order in Kipling's famous poem, a change which would cause it to read, in part:

*"For there is neither East nor West,
Border, nor Breed, nor Birth
When two FOLK DANCERS stand face to face,
Though they come from the ends of the
Earth."*

EDITORS'

Grand Right and Left

(Continued from Page Three)

Mrs. Wills reported the use of Federation clubs to help teachers learn dances, and described the necessary procedure to establish Evening High School Folk Dance classes in any community.

A discussion of obtaining and using audience participation was presented by Ethel Turner. Using a demonstration group for this purpose is most satisfactory. Simple dances, such as Crested Hen, Wooden Shoes, and Seven Jumps, were recommended by Miss Turner to give the beginners an opportunity to see for themselves that they can dance and help them to relax.

Alec McMurray, concerned over the influence of exhibitions, indicated that the call for more and more new dances has created a tendency to ignore the authentic simple dances and do more composed dances. Although folk dancers enjoy beautiful exhibitions at festivals, we should emphasize the simple dances in demonstrations in order to bring in new dancers.

LITHUANIAN FOLK DANCE

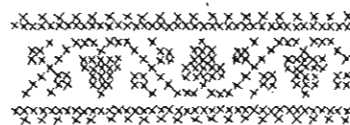
VYTAUTAS F. BELIAJUS

The Lithuanians are a people of the land in the fullest sense of the word, for not only are they a farm folk but they love the soil they toil so tenderly. They love the arable land as well as the prairie, the forest as well as the pasture leas, the tree as well as the reed. Flower and weed, bird and insect, lakes, streams, bogs and fens are beloved. And as he contemplates them tenderly, he creates legends, songs and folk dances about them. The Lithuanian finds a reason for the existence of each thing, and he gives a legendary reason why certain trees, animals, insects, flowers are the way they are: why the aspen trembles, why the swallow has a forked tail, why the mosquito bites humans, and so on. Everything animate and inanimate has a legend and a folk song. Certain objects receive greater notice from the folk singer than others: among birds, the cuckoo ranks first; among animals, the steed, and among flowers, the rue (ruta). The rue is also the prime object of the entire Lithuanian folk lore. Even when singing of obnoxious weeds, the terms are used diminutively and tenderly, without scorn. They don't say "pikta dilge" (that obnoxious nettle), but "pikta dilgelele" (that obnoxious dear little nettle).

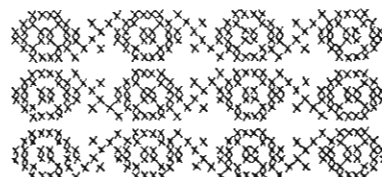
The Lithuanian folk dance is based almost exclusively on agriculture and nature subjects. Most of them concern birds, flowers, animals, grain, and weeds. Dances involving other subjects can be counted on the fingers of one hand. Some dances are allegorical; some are based on legends or fables; others are festive agricultural dances. The dance VOVERAITE (Miss Squirrel) tells of a rabbit who met a squirrel in the lane. The rabbit took off his hat with a flourish, greeting the squirrel with a "labs rytis" (equivalent to our "Good mornin'"), and proposed to her. But other animals with more sense advised the squirrel to wait a while, for, who knows, something better may turn up. BLEZDINGELE (The Swallow) is an autumnal dance, the last to be danced on the fields. The formations are in V-shape and of charming figures. The dance represents swallow leaving the country, to return the following spring. Thus the peasants bid adieu to their beloved fields, also to return in the spring. KUBILAS (The Tub) is a merry autumnal dance, but this one is danced within the house around the huge vat in the center of the floor, after all the vegetables are gathered. In AGUONELE (The Poppy), the dancers inquire of the dove if she knows how the poppy grows. The dove does, and the entire procedure of the poppy's growth, from the time it is planted till the time the poppy seeds are shaken out, is portrayed. OZELIS (The Goat) portrays the antics of what happens when two goats get in each other's way. MALUNELIS (The Mill) has the most charming figures of any dance that ever portrayed the movements of a mill. (You will note that the above-mentioned dances end in an endearing diminutive. The Lithuanian language has thirteen diminutive endings for each sex, something unique to this language.) And so one

could go on into tomes describing the stories behind the Lithuanian folk dance. My attempt here is merely an introduction to give our readers a bit more than an inkling of the nature of Lithuanian folk lore.

(ED. NOTE. Mr. Beliajus is the author of a very interesting collection of European and Asia Minor dances known as "Dance and Be Merry"—Vol. I and II. Most of these dances have never been reproduced or printed in any other volume. Vol. I contains 13 dances from 17 nations. Vol. 2 contains 16 dances from 8 nations. Of these, 12 have never been recorded previously. 1028 E. 63rd St., Chicago 37, Ill.)



From an old Czech apron - worked in red only
- cloth -



Design from Sleeve of Roumanian Woman's Blouse ...
3 shades of Blue



pattern from a Russian Shirt (about 1756)

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Your Club And Mine

(Continued from Page Four)

THE SQUARE STEPPERS

Saturday night, February 14, the Square Steppers provided the program of an evening of dancing, sponsored by the Rockridge Masonic Lodge for its members and their guests.

After a delicious dinner served to 240 guests, the group enjoyed a demonstration by the Square Steppers of Las Alténitas, La Raspa, Corrido, Vadal Waltz (as arranged by Eve Smith), and American Squares called by Jim Irvine. The balance of the evening consisted of an all group participation led by Eve Smith. The Square Steppers feel their program of presenting folk and square dancing to such groups is a real contribution to the folk dance movement.

Not satisfied with one big event a month, the club had a sumptuous dinner at the Flashman home in Alameda on February 18, after which all joined in a real hoe-down of folk and square dancing. Adding to the fun were those outstanding square callers, Sandy Tepfer, Ed Gonis and Jim Irvine. The Flashmans, known for their hospitality, entertained for the last time at their Alameda address; their final plans having been completed, and construction started on a beautiful country home.

THE VAGABONDS

Saturday, February 7, the "Vagabonds" held their first party as an organized folk dance group. The members—now 46 in number—and their guests, the "Tenderfoot Club," enjoyed dancing the Corrido and Fado Blanquita and were treated to an exhibition by Bill and Gertrude Sorensen of Chang's, the guests of honor.

At the previous Wednesday meeting, officers had been elected and the club name voted upon. President, Ernest Elliott; vice president, Charles Markis; secretary, Helen Treleven; treasurer, Alice Duff. The following week Walter Grothe visited the group and explained the aims and purposes of the Federation. Walter presented the club's application for membership in the Federation at the council meeting of the San Jose festival.

The Burlingame Vagabonds are a most congenial and enthusiastic group of people. Their first party, held just before Christmas, revealed a remarkable spirit of co-operation and willingness on each one's part to make the affair a success. At the recent San Jose regional festival, the group was represented by five couples, for most of whom it was a new experience and a wonderful one. All are eager to learn the new dances they see and hear about, and the group should prove a fine addition to the Federation.

SAN CARLOS PEASANTS

The San Carlos Peasants announce that their mailing address has been changed. Communications should be addressed to Hilma Freese, Box 288, San Carlos, Calif.

PASADENA FESTIVAL

A new year of Folk Dancing in Southern California got off to a flying start with the January Festival held Sunday, the 25th, at the Pasadena Civic Auditorium. Hosts for the Festival were the Pasadena Folk Dance Co-op and the Pasadena Recreation Department. This was the first time that the auditorium had been used for Folk Dancing, but if the enthusiasm of the Pasadena Recreation Department both during and after the Festival is any criterion, it will not be the last.

Dancers arriving early for the afternoon gazed with delight on the huge expanse of dance floor. Here at last would be room for everyone, but before an hour of dancing had passed, the "extra space" had disappeared. Besides the three to four hundred dancers, there were over a thousand spectators. These interested people filled all the seats in the balcony and on the dance floor, then overflowed onto the floor itself, and stood in all the passageways. They chuckled over the gay dancing figures on the posters hung all around the room, and puzzled over the foreign names of the dances on the brightly colored dance programs. The beautiful and authentic costumes of many of the dancers brought audible comments. They applauded everything vigorously from the first polka to the last Viennese waltz, and generally gave the impression that the Festival was an excellent show put on especially for their benefit. (Of course we Folk Dancers knew that we were the ones who enjoyed it the most, but we didn't tell them.)

Exhibitions for the Festival were excellent. During the first half of the program the Jarabe Club of Pasadena, and a group of teenage Mexican girls and boys, danced Tlaxcalteco and La Mestieita, both regional dances of Mexico. The pantomime of the first and the smooth yet tricky waltz steps of the second appealed to everyone. Later the Mojave Desert Dancers did the Eiker Ring and the Trekar-spolska. This latter dance with its clever comedy was especially enjoyed. The Ojai and Santa Barbara Folk Dancers gave a different and interesting version of the Swedish Tan-toli. Two groups new to the Federation also gave exhibitions. First was the Viking Ring, a group of young Swedish people of Pasadena, who danced the Star Dance, a charming pattern dance. The other was the Les Gocher Period Dance Group of Encino. Mr. Gocher brought two sets of Square Dancers with him. One set, in early settler costumes, did a "Hash" square. The other set, a precision group, dressed in cowboy outfits. Their variations on several of the familiar calls had all the Square Dance enthusiasts watching closely. We hope that both of these new groups will become interested in the Federation.

Following its usual custom, the Pasadena Co-op used only its own members as Square Dance callers. Frank Hepner, Fred Hoblitt and Allen Pelton each called one square with Allen preceding his with a Paul Jones. Jack Russell and George Guthrie called two each during the second half of the program. Since

all these callers are used to working together, they were able to give the dancers a great variety of squares during the afternoon. (These men, together with Bill Garber, also announced all the program dances.)

Announcement time found everyone glad to sit down (on the floor, of course) and listen. Virginia Anderson, president of the Folk Dance Federation, Southern Section, spoke of our new Folk Dance brochures, available for the first time at the Festival. Cecil Martin, head of the Pasadena Recreation Department, talked enthusiastically of a yearly Festival. Mr. Thomas, assistant in the department and co-ordinator for the Festival, was introduced. The one sad note of the day was the announcement that Harry Hakam of Oxnard was saying "Good-bye." He leaves immediately for two years of overseas duty with the Navy. Unannounced but very welcome guests from the San Francisco area included Dan McDonald, Madelynne Greene and Elbridge Merrill.

As the last waltz came to a close, everyone agreed that the Festival was a complete success. This was due largely to the painstaking work of Sylvan Rubin, general chairman, and his very efficient group of assistants. Sylvan spent many hours insuring the smooth running of the affair. The dance program planned by George Guthrie was nicely varied, and included several of the dancers' favorites which had been missing from recent Festival programs. Allen Pelton was responsible for finding the exhibition groups. Gene Mann saw that the dance programs were correctly printed. Ed Kobiela made the announcements which were mailed to the various groups. The colorful folk dancers which decorated the walls were the brain children of Barbara Main. And, finally, the entire membership of the Pasadena Co-op helped whenever needed. Certainly one of the most unexpected phases of the whole affair was the very great interest shown by the city of Pasadena itself. While the Recreation Department had given its wholehearted cooperation, no one expected the large number of spectators who so obviously enjoyed the entire afternoon. With each new Festival the Federation is certainly gaining many new friends as well as participants.

—ALICE SCOTT.

SHERR—A Yiddish form of the German word "sehene," meaning seissors, explained in the crossing-over of the participants of this dance. Also signifies the successful completion of arrangements between the parents of an engaged couple.

ZBOJNICKI—Coming from the Polish Zhojnic, or Highlander. It is also called the Polish Brigand's Dance.

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LA VINCA (Vinchha)
(North Italian)

This dance is described as it is performed in England. It has been published by the Ling Physical Education Association of London.

Music Imperial 1054-B "La Vinca" (Italian Album)
Columbia DB1653 "La Vinca"

Formation Couples in a double circle in closed position*, M with back to center, W facing center.

Steps Slide*

Music (2/4)	Pattern
Measure	I. <u>Sliding Steps</u>
1 - 8	Beginning with M L and W R couple take 16 slide steps moving counterclockwise in a circle.
	II. <u>Stamp-Clap-Shake-Turn</u>
9	Drop hands, facing partner. Both stamp 3 times R (ct. 1), L (ct. and), R (ct. 2), hold (ct. and).
10	Clap own hands 3 times (ct. of 1, and, 2, hold on final "and").
11	Shake first finger of R hand 3 times at partner in the same rhythm.
12	Both turn in place to R with three steps R, L, R. Repeat action of Fig. II with the following changes:
13	Facing partner stamp L, R, L.
14	Clap own hands 3 times.
15	Shake first finger of R hand 3 times at partner.
16	Both turn to own R with R, L, R.

Locally this dance has been performed as a progressive dance. When so performed, W stays in place on repetition of the dance while the M starts sliding fwd. taking the W on his L "on the fly" as his new partner. The new partners then continue the slides together.

LA VINCA

North Italian Folk Dance

Measures 1, 2, and 3 of the musical score. Each measure is shown on a grand staff with a treble and bass clef. Measure 1: Treble clef has a quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4. Bass clef has a quarter note D3, eighth notes E3-F3, quarter note G3, quarter note F3, eighth notes E3-D3, quarter note C3. Measure 2: Treble clef has a quarter note E4, eighth notes F4-G4, quarter note A4, quarter note G4, eighth notes F4-E4, quarter note D4. Bass clef has a quarter note B2, eighth notes C3-D3, quarter note E3, quarter note D3, eighth notes C3-B2, quarter note A2. Measure 3: Treble clef has a quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, eighth notes E4-D4, quarter note C4. Bass clef has a quarter note G3, eighth notes A3-B3, quarter note C4, quarter note B3, eighth notes A3-G3, quarter note F3.

Measures 4, 5, and 6 of the musical score. Measure 4: Treble clef has a quarter note D4, eighth notes E4-F4, quarter note G4, quarter note F4, eighth notes E4-D4, quarter note C4. Bass clef has a quarter note E3, eighth notes F3-G3, quarter note A3, quarter note G3, eighth notes F3-E3, quarter note D3. Measure 5: Treble clef has a quarter note F#4, eighth notes G4-A4, quarter note B4, quarter note A4, eighth notes G4-F#4, quarter note E4. Bass clef has a quarter note C3, eighth notes D3-E3, quarter note F3, quarter note E3, eighth notes D3-C3, quarter note B2. Measure 6: Treble clef has a quarter note A4, eighth notes B4-C5, quarter note D5, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has a quarter note D3, eighth notes E3-F3, quarter note G3, quarter note F3, eighth notes E3-D3, quarter note C3.

Measures 7, 8, and 9 of the musical score. Measure 7: Treble clef has a quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4. Bass clef has a quarter note E3, eighth notes F3-G3, quarter note A3, quarter note G3, eighth notes F3-E3, quarter note D3. Measure 8: Treble clef has a quarter note E4, eighth notes F4-G4, quarter note A4, quarter note G4, eighth notes F4-E4, quarter note D4. Bass clef has a quarter note B2, eighth notes C3-D3, quarter note E3, quarter note D3, eighth notes C3-B2, quarter note A2. Measure 9: Treble clef has a quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, eighth notes E4-D4, quarter note C4. Bass clef has a quarter note G3, eighth notes A3-B3, quarter note C4, quarter note B3, eighth notes A3-G3, quarter note F3.

Measures 10, 11, and 12 of the musical score. Measure 10: Treble clef has a quarter note D4, eighth notes E4-F4, quarter note G4, quarter note F4, eighth notes E4-D4, quarter note C4. Bass clef has a quarter note E3, eighth notes F3-G3, quarter note A3, quarter note G3, eighth notes F3-E3, quarter note D3. Measure 11: Treble clef has a quarter note F#4, eighth notes G4-A4, quarter note B4, quarter note A4, eighth notes G4-F#4, quarter note E4. Bass clef has a quarter note C3, eighth notes D3-E3, quarter note F3, quarter note E3, eighth notes D3-C3, quarter note B2. Measure 12: Treble clef has a quarter note A4, eighth notes B4-C5, quarter note D5, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has a quarter note D3, eighth notes E3-F3, quarter note G3, quarter note F3, eighth notes E3-D3, quarter note C3.

Measures 13, 14, 15, and 16 of the musical score. Measure 13: Treble clef has a quarter note G4, eighth notes A4-B4, quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4. Bass clef has a quarter note E3, eighth notes F3-G3, quarter note A3, quarter note G3, eighth notes F3-E3, quarter note D3. Measure 14: Treble clef has a quarter note E4, eighth notes F4-G4, quarter note A4, quarter note G4, eighth notes F4-E4, quarter note D4. Bass clef has a quarter note B2, eighth notes C3-D3, quarter note E3, quarter note D3, eighth notes C3-B2, quarter note A2. Measure 15: Treble clef has a quarter note C5, quarter note B4, eighth notes A4-G4, quarter note F#4, eighth notes E4-D4, quarter note C4. Bass clef has a quarter note G3, eighth notes A3-B3, quarter note C4, quarter note B3, eighth notes A3-G3, quarter note F3. Measure 16: Treble clef has a quarter note A4, eighth notes B4-C5, quarter note D5, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has a quarter note D3, eighth notes E3-F3, quarter note G3, quarter note F3, eighth notes E3-D3, quarter note C3.

costumes

THE COSTUME OF VIENNA

The old Viennese costumes are now virtually non-existent. They have become a trade uniform, worn by the general public during "Fashing," the official ball and masquerade season of Vienna. The man's costume is now worn by the drivers of the famous Viennese Fiaker (a four-wheel convertible carriage drawn by two horses). His costume consists of a black top hat, black frock coat, flowered vest with silver buttons, white shirt, flowing ascot tie, black and white checkered trousers and plain black shoes.

The woman's costume is now the trademark of the "Wiener Washweib," or Vienna laundress. Her costume consists of a red kerchief knotted loosely over unpinned braided hair, a white blouse with full short sleeves and round, ruffled neckline. A full-skirted, narrow-waisted jumper dress of white cotton or linen with bright red and blue polka dots about the size of a five cent piece. A long white apron, a blue or black triangular scarf with long fringe, white stockings and black shoes with small silver buckles complete the woman's costume.

No jewelry is worn and one or two full, very stiffly starched petticoats are sufficient.

These costumes were very popular in Vienna and the province of lower Austria from 1500 until after the Vienna congress in 1840.

ON THE SQUARE

(Continued from Page Two)

called by Al Brundage, also a New Englander, during the early part of 1947. Brundage has a pleasant delivery, and the album has good possibilities.

A fast set, called by Jonesy, was put on the market early in 1947 by Black & White. A feature of this set is the splitting up of a long figure on two discs, with the sides arranged for use on automatic as well as manual phonographs.

The square dance album issued with the greatest fanfare was, of course, the one on Decca called by Lloyd Shaw. The set consists of four 12-inch records, a complete instruction booklet, and caller's reminder cards. Of the total of eight sides, three have Shaw's calling, while the other five are devoted to music for calling squares, played by the *Duel in the Sun* orchestra. This set appeals principally to groups having good "live" callers, and to groups preferring fast record squares, provided the square dance record budget will stand the shock of a price double the ordinary.

Future articles will deal with "uncalled" albums, and with "singles," both called and uncalled. After completion of this general survey of the field, each album and record will be analyzed and discussed in detail. General folk dance and old-time dance records will then be listed and discussed.

AUGUSTIN'S DAY

Who hasn't heard of Vienna's beloved though somewhat legendary character, Augustin?

In 1679 Vienna experienced (like most of Europe) a terrific epidemic of black pox. People died like flies and gravediggers could not dig fast enough to bury the dead. The morgues and cemeteries were forgotten and all the dead were dumped, helter-skelter, often without coffins, into huge mass graves. There was no lilting music and gay laughter then in the city so famous for its happy way of living; the people were busy and worried, ill and dying. But throughout all this tragedy, there was one man who kept smiling, Augustin, a jolly, hard-drinking, work-shy little haggpipe player. So well pickled was he that he seemed to be charmed, for he never got the pox.

One night, while totally drunk, he climbed on one of the corpse-laden carts, and promptly went to sleep. In due time he was dumped into one of the mass graves along with the rest of the inert bodies on the cart. The next day, reviving, he sat up among the corpses and surveyed the situation he was in. Nothing daunted, he took his haggpipe and first

sang, then piped, "O du lieber Augustin, alles ist hin" (O my dear Augustin, everything is gone), setting the words to the infectious lilting little tune that was to invade the world's yet unborn and unthought-of kindergarten.

In Vienna stands a little bronze statue, in tribute to this triumphantly optimistic little man. A lovely clock also chimes out the hours of the day, "O du lieber Augustin."

In October, Vienna has set a day aside in honor of this favorite, long-dead citizen. Candy stores and street vendors sell candy and cookies in the shape of a haggpipe. There are hand parades, costume and song contests, and dancing in the streets, parks and ballrooms. Though it is not a legal holiday, all of Vienna celebrates Augustin's Day in one gay manner or another.

—LIESL BARNETT.

CZARDAS comes from the Hungarian word for inn, czarda. These inns were the scene of birth for many Hungarian dances, hence the name.

SCHUHPLATTLER—"Schuhplatte" means the sole of the shoe, which is vigorously slapped by the male participants of this dance.



— COSTUMES OF OLD VIENNA —

The Lithuanian National Flower

Lithuanians love the rue, known to the English speaking world as the Ruta. As the Irish cherish their shamrock, the Scotch the heather, the Swiss the edelweiss, and the English love the rose, the rue is dear to the heart of all Lithuanians. It is their national flower. With fervent affection they never tire of singing praises of its beauty and charm. A symbol of purity, innocence and maidenhood, kept alive in folklore, gardens, and in the hearts of Lithuanians throughout the ages. No garden is too small for a patch of rue. Even in this country it thrives in the gardens of the aristocrat, and in the crowded back yards and tomato cans of the tenements.

Botanically described, the rue is a strong scented herbaceous plant, the stems of which are about two feet high. The root is perennial, the flowers yellow, the scent strong and the taste acrid and bitter. To Lithuanians however, it is not just a scent, but a fragrance of great charm. Lacking showiness of the blossom, the Ruta is compensated by an ever-green quality of the plant.

The origination and popularity of the rue probably are as old as the Lithuanians themselves, for it seems always to have been a part of the Lithuanian folk songs. In the 13th century Lithuanians' national love story of Keistutis and Birute, poets described Birute's meeting of Keistutis as wearing a wreath of rue. Thus throughout the ages, the rue passed from paganism to Christianity.

Throughout the days of effort to stamp out everything that was Lithuanian, the rue remained just as prominent as ever.

The rue, a symbol of purity, also plays an important part in the wedding ceremonies of the people. Brides are spoken of as being married with or without a wreath of rue. No bride at her second wedding may wear the wreath of rue.

Lithuanian wedding ceremonies last for many days. As in most European countries the marriage is based on family arrangement, not choice. The Monday before the wedding, the village maidens gather at the bride's home. They place a wreath of rue upon the bride's head, or often bind the tresses of the bride with the flowering rue, and sing mournful songs, symbolizing the beginning of the marriage ceremony that will end her happy maidenhood. Since her marriage is not of choice, and she must leave her parental home to go to live in her husband's ancestral home, where

his mother is the dominant lady, their mournful songs were not altogether out of order.

The morning of the wedding, the deputy woe of the groom, acting as a sort of broker in bringing about the marriage, presents the wreath of rue to the bride with much ceremony and speech-making. After the ceremony the bride and groom retire to the bride's home to bid farewell and remove the bride's belongings and dower to her husband's home. In farewell the village maidens sing the bride's farewell to the rue, for after the ceremony the matron of honor removes the wreath of rue from the bride's head and places in its stead the matron's cap. Once a matron, she is never again to wear the wreath of rue, although she may carry a branch in her hands or wear a spray as she goes to church on Sunday morning.

The Lithuanian's little patch of rue, brought from the gardens of long ago, shows this effort to keep Lithuanian customs alive.

Deep in the heart of humanity, handed from generation to generation, the customs of the people of all time, simple, beautiful, much-loved traditions of long ago, defying progress of modern time to erase.

—MILDRED STILES.

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OJAI FESTIVAL

A great time was had by more than 400 folk dancers and 3,000 spectators who converged on the beautiful city of Ojai Sunday, February 8, from as far north as San Francisco and as far south as Los Angeles, and all points in between, to take part in the Ojai Folk Dance Festival sponsored by the Folk Dance Federation of California, Southern Section. Ojai was the host city for this month's function and special commendation and thanks go to David and Betty Young, festival director and assistant, respectively; Wilma Abel for the lovely Valentine theme and decorations; F. S. Funk, spectator accommodations; Irene Noble, treasurer; and to all the committees and the Ojai Art Center who helped to make this occasion a huge success.

There were early American mixers and square dances, as well as a great variety of folk dances of all nations. Exhibitions included a very beautifully executed Hindustani dance, "Prem-Natya," by G. Vish Rao of Madras, India, and Mary Strangeland of Santa Barbara, and the "Krakowiak," a Polish dance, most ably performed by the Happy Valley School of Ojai under the direction of David Young. The Festival Workshop of San Francisco, under the direction of Madelynne Greene, danced the Highland Fling and Scottish Sword Dance in their usual finished manner. They were accompanied by Walter Armstrong of Santa Barbara, seven times United States champion piper. And last, but not least, exhibition square dances were masterfully performed by Les Goteher and his Square Dance Team of Encina, California.

Callers for the squares were Ray Shaw of Hollywood and Ed Kremers and Dan MacDonald, both of San Francisco, and they were all swell.

Especially mention and gratitude is extended to Virginia Anderson, Los Angeles, for her untiring efforts in her capacity as President of the Folk Dance Federation of California, Southern Section.

—SADIE SOCKOLOV.

An item for some unspecified future teachers' institute: Include "Progressive Graciousness" as a must item in the instruction of any Dance (Prog.) It can be voted most anytime among those who scorn the simple dance for the prysiadka, that when they do get involved in a simple dance (Prog.) they do not do the dance properly. They are apparently unaware that the quick bow and smile for each new partner is indeed probably the most important part of the dance.

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**FOLK DANCE FEDERATION
OF CALIFORNIA**

Council Meeting
SOUTHERN SECTION

1. Meeting held Jan. 5, 1948.
 2. Griffith Playground Folk Dance Center and Teen Squares of Holtville were accepted, making 26 member groups.
 3. President stressed that since Federation is only clearing-house of Folk and Square Dance information in Southern California, all groups should join and give support.
 4. The Federation is non-political and no political petitions or pamphlets should be circulated at Federation activities.
 5. More visiting of other groups urged.
 6. All groups upon joining shall pay entrance fee of \$1 and \$3 dues, to be pro-rated the following June.
 7. A preliminary record list has been prepared and is now being corrected.
 8. Importance of May Gadd Institute again stressed (see calendar).
 9. Question of composed dances vs. authentic ones for exhibition at festivals discussed. No decision.
- Movies of October Festival at Oxnard were enjoyed after the business meeting. Harry Hakam provided them.

APPOINTMENT

As the Advertising Manager of this magazine left the bay area for business reasons, this office has become vacant. I am very happy to be able to announce to our readers that Mrs. Pearl Preston has accepted the appointment to fill this office. Pearl Preston is known to a great many of our folk dancers as she has been very active in a number of groups for some time. Pearl is a very capable person, full of initiative, and possesses all the qualifications necessary for this assignment. The Federation would appreciate it if all groups would give her full cooperation in her new position and I am certain that she will live up to our expectations.

Walter Grothe, President

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Folk Dance Broadcast
K W B R

Swedish folk dances, like a legend, suggest the splendor that history has cast over the age of the Renaissance, dating back to medieval times, when simple combinations of walking and jigging in the formation of Long and Round Dances were the dances of medieval festivals, where everyone took part in the dancing.

According to Anar Carlsson, in a recent radio broadcast over station KWBR, the most characteristic of all Swedish steps of the last three hundred years was the Polska. Imported from Poland in the 1600's when Polish influence was left in the assimilation of Warsaw culture by Stockholm society, like other rollicking Renaissance dances from the courts of European princes, it is made up of different movements. These include walking, springing, hopping, and rapid turning, always in the same direction.

The stately Polonaise, also from Poland, was one of the many forms of the Polska which appeared in Sweden as the Polska merged from its former simple time into a three-quarter metre. Its introduction to society was accompanied by another Polish importation, the Mazurka, from the province of Mazur. The Mazurka, however, became the exclusive property of the peasants. In its early styling it was the only Round Dance going back to the ancient circular formation in which the number of participants was not limited. The largest number of figures of any dance of this type, the Mazurka boasted of fifty-six figures. Characteristic Mazurka steps were the stamping of feet and striking together of heels which was later associated with the Hambo.

Like the rhythm of repeated drum-taps come the individual notes from each nation and province, surging undertones of national life, leaving their influence on the common bond of the people of all time, that knows no nation

or creed, music and the rhythm of dancing feet, which, like a flickering light, follows the melodies throughout the ages, of folk music and folklore.

In the 18th century the French influence left Stockholm's society dancing the courtly Minuet, expressing not only a dance, but a composite work of the art of the age. Leaving the impression of dignified plastic grace, the slow paces and solemn bendings, copied from antique movements, were recorded in the older primers of art as "Treading a Measure." The gentleman and his lady. Of velvet coats, silver hraid, enamel buttons, a true cavalier. His lady, her garments rich, simple, expressive of morals indicated by the figures of the dance. In dancing she never came close to the man, and the hoop-skirt symbolized her aloofness. The pivot of the rigid whalebone structure dictated by fashion was the woman herself, who had to be extremely agile as she guided her bell-shaped skirt through all the avenues of the Minuet. Stockholm's society danced the Minuet, while her peasants, the Quadrille, and created its many versions, one of which was Gustav Skoal.

Germany in the 1800's left her influence in the European rage of the Waltz. First done in slow three-quarter time, the dancers holding each other by the hand with raised arms. Because of its singular line of direction in Skane it was called the "Wall Dance." With the later introduction of the Polka from Bohemia, this lively new step inspired quickening to the Waltz and also its movement, being done in reverse. Swedish ingenuity brought forth several variations, as the Curtsy Waltz, Climbing Waltz, Oaten Waltz, and the Sjojnans or Sailor's Waltz.

Leaving the national trace to mingle with traditions gone before, a Scottish dance migrated to Sweden by way of Germany in the

(Continued on Page Ten)

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Folk Dance Broadcast--KWBR

(Continued from Page Nine)

19th century. Adaptations of it became one of Scandinavia's most popular steps. In its original 19th century form, the Schottische was known as the Eecessay, which means a dance from Scotland. A complicated progressive couple dance. Partners faced each other. Then followed this sequence of figures: Round the Mill, Chain Step and Balance Step. In progression each pair repeats these with the other couples. In Sweden, it was called by the German name given it, the Schottische, as well as the French one, Pas d' Quatre, or a dance for four. Subsequently the vogue for its being done in couples resulted in acceptance of the German designation, the Schottische.

Invading Sweden from Prague, Czechoslovakia, in the 18th century, came the sprightly Polka. Although similar in name, the Polka, also known as the Polkett, was in no way related to the older Polska. As with other dances, Sweden adapted variations in both its music and steps.

German undertones still persisting in Swedish influence and coming from the Polka family, to which it belongs, is the Hambo. Influenced by the revised three-quarter metre of the ancient Polish Polska. Its name originated and came about as a corruption of Hamburg in Germany, where it originated. Along with other German steps, the Belinska, Hamburgska, Hamburg Schottische, and Tyskan Polka. The northern province of Helsingland makes the claim of being the first to get the Hambo, where it was known as the Hanebo Polska.

Thus, Swedish folk dances have marched with an enchanting radiance through the space of time and centuries, colored by the influence of other nations, and mingling with the characteristics of each. Weaving into the folklore handed from generation to generation, an atmosphere of Old World charm and grace, forming the links between medieval quaintness, and leaving something of legendary splendor, in a rainbow of mythical color, that only time and tradition lend to the passing years.

OAKLAND FOLK DANCERS

Oakland's oldest folk dance club, the Oakland Folk Dancers, are now under the sponsorship of the Oakland Recreation Department. A new teaching cycle for beginners has recently been inaugurated, and a vigorous membership drive has given the club new life.

New officers have recently taken office and include Art Nenman as president; Barbara Tilden, vice president; Rita Phillips, secretary; Herbert Werle, treasurer, and Dixie Wood, membership chairman.

The club meets every Wednesday evening at the Park Blvd. Clubhouse (Park Blvd. and Newton). Teaching begins at 7:15 and general dancing later. Visitors are always welcome.

The Library at the Pasadena Folk Dance Co-op

The Pasadena Folk Dance Co-op has long felt the need of a central source of information for making costumes and for references on authentic dances. Realizing how few people can afford an extensive library, we recently voted \$25 from the funds earned from the exhibitions of the Leader's Group to establish such a library. The purchased material, plus many donations by members (properly inscribed with their name) now totals about 25 volumes.

One member contributed an evening of making a neat box in which all this material, as well as some future material, can be stored. One side of the box is open, so that during the dance the books are in position as on a library shelf, and available for everyone's inspection. A neat "LIBRARY" sign is attached on top—it looks quite dignified!



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The Jarabe Club Of Pasadena

The Jarabe Club, a branch of the Pasadena Settlement Association—is a group of teenage girls. It has been in existence now for nearly 15 years and has seen one group of members grow up and a new group of younger girls, sisters, cousins and friends take their place.

At present the Club consists of three sections which meet in the assembly rooms of three public schools, after school hours. Each group contains from 15 to 30 girls, with a volunteer pianist, paid instructor, and a volunteer manager.

Entrance requirements are of the simplest: three times of attendance before one is considered a member—plus a manifest willingness to try hard and to co-operate. Members pay five cents at each attendance; this goes toward the upkeep of costumes and huaraches (dancing shoes). All attempts to develop a similar boys' group have so far proven unsuccessful.

Most of the girls are in their early teens, but there are a few younger ones. The Club makes no limitations as to race or nationality. Every once in a while, girls of other nationalities than Mexican ask to join the group, but they usually get discouraged after a time and fall out. The young Mexicans are so gifted with dancing ability that the others just can't keep up with them.

The girls elect a president and a treasurer, who hold office for a year. This is more for the sake of training in parliamentary practice

than for any management duties or responsibilities. The adults really "run" the Club.

Every now and then the group gets paid something for programs which it is asked to give. The money goes into the care and upkeep of costumes, or a trip to the playhouse at Padua Hills—a thrilling, educational experience for the members. If at the end of the season there are any funds left in the treasury, each girl gets a contribution toward her summer camping trip with the Girl Scouts or the Y.W.C.A.

The Club has found that, when girls first enter the group, they are usually interested only in the most familiar dances (Jarabe Tapatio or Chiapenecas and, as to costumes, only in the China Poblana dress. After a season or two, their horizon expands and they learn to appreciate and enjoy the beauty of regional costumes and dances of which Mexico has such an infinite variety that there seems to be no end to their discovery by the student of folk lore, folk dances and folk costumes. Of especial interest alike to the girls and their audiences are the native textiles, cut and style of such regional costumes as those of Tehuantepec, Yucatan, Chiapas, Guerrero, Michoacan, and Nayarita.

The same applies to the "Bailes Regionales" or the Regional Dances of Mexico. Both the girls and their audiences have shown a steadily growing interest in such dances. The Club's programs have included the Zandunga and the Tehuana, from Tehuantepec; the Mezquita from Yucatan; the Chilena (handkerchief dance) from Chilena; the Jarabe Pateno; the

Jarabe Tlaxcalteco; the Jarabe Michoacano and others.

The club has not found it easy to get the right kind of help during the last few years, for it is not everybody that has a feeling for Mexican rhythms and temperament. The present leaders are remarkable for their wholehearted co-operation and understanding. What the Club would like now is to find someone familiar with the folk dances of South America—not the night club kind from the big cities, but the genuine social and the ceremonial folk dances.

—ELEANOR HAGUE and
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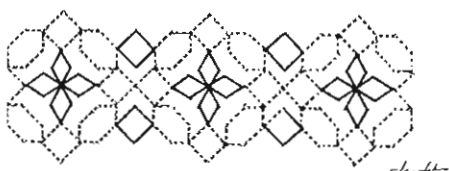
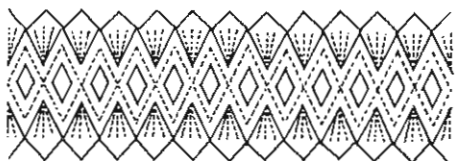
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APRIL 4 (Sunday): Federation Festival at Glendale Civic Auditorium. 1:00 to 5:00 p. m. Hosts: Glendale Folk Dancers.

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.

APRIL 18 (Sunday): Folk Dance Institute, Southern Section. George Murton directing.

MAY 9: Regional Festival of Sacramento Folk Dancers at Governor's Hall, Sacramento.

MAY 16: Festival at Stanford University.

MAY 16: Festival of Southern Section at Moorpark.

MAY 23: Teachers' Institute at San Jose State College.

JUNE 6: Festival of Southern Section at Oxnard.

JUNE 13: Festival at Hayward.

JUNE 27: Regional Festival at Monterey.

JULY 11: Festival of Southern Section at Los Angeles.

JULY 18: Festival at Kentfield.

JULY 25: Teachers' Institute.

AUGUST 1-7: Folk Dance Summer Camp at College of the Pacific, Stockton.

AUGUST 15: Performance San Mateo Floral Fiesta with evening party by San Mateo Gypsies.

AUGUST 22: Festival at Healdsburg.

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