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THE FOLK DANCE FEDERATION OF CALIFORNIA

LARRY GETCHELL

President, Northern Section  
5601 San Jose Avenue  
Richmond, California  
LAandscape 5-6751

JUNE MEUSER

Secretary, Northern Section  
252-A Capp Street  
San Francisco 10, California  
Market 1-8502

VIRGINIA ANDERSON

President, Southern Section  
1127 North Vista Street  
Hollywood 46, California  
HEmpstead 0459

SIGRID HILMERS

Secretary, Southern Section  
640 Monterey Road  
South Pasadena, California  
PYramid 1-1279

EDITOR: WAYNE WILLS

ASSOCIATE EDITOR, Southern Section.....HELEN CAULFIELD

ASSOCIATE EDITOR, Northern Section.....ERWIN W. BISCHOFF

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BUSINESS MANAGER: RICHARD K. DILLEY

ADVERTISING MANAGER: PEARL PRESTON

EDITORIAL OFFICES:

1723 Valley View, Belmont, California  
2035 Van Wick, Los Angeles 44, California

ADVERTISING OFFICE:

1690 26th Avenue, San Francisco, California

BUSINESS OFFICE:

1755 Van Ness Avenue, San Francisco, California

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

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

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

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

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

### This Month's Cover

DAVE BLUE of *The Festival Workshop* contributed our cover, *Dances of the Philippines*. Descriptions of costumes will be found on page 4.

## Folk Calendar of Events

Edited by MARGARET JORY and CHARLES RICH

(Chairmen of events wishing to be included in calendar must submit material direct to Column Editors—see page 2. Items submitted via other channels cannot be accepted.)

For contributions see Column 1, Page 2

**THURSDAY-SUNDAY, NOVEMBER 4, 5, 6, 7—LLOYD SHAW INSTITUTE AT HOLLYWOOD.** Thursday evening, "Pappy" Shaw's select demonstration group from the Cheyenne Mountain School, Colorado, will present a square and old-time-American dance program in the Hollywood High Auditorium. All seats reserved, available through Federation Dance Groups. Admission \$1.20. Institute sessions will be held Friday evening, also Saturday and Sunday in the afternoon and evening at the Gym of Hollywood High.

**SUNDAY, NOVEMBER 7—TEACHERS' INSTITUTE AT OAKLAND.** Sessions for Teachers only at Bushrod Playground, 1 to 5:30, 7 to 9:30 P.M. With emphasis on the *techniques of teaching* the following dances: *Zu Lauterbach, Vienesse Waltz, Scherr, Pas d'Españ, Hambo, Philippine Mazurka, Neopolitan Tarentella and Chamarita.* Address: 554 59th Street, one half block east of Shattuck Avenue.

**SUNDAY, NOVEMBER 7—SAN DIEGO EXHIBITION** by the Scandinavian Folk Dancers. House of Pacific Relations Fiesta at the Women's Club House.

**SUNDAY, NOVEMBER 14—NORTHERN SECTION FESTIVAL AT SAN JOSE.** The Gay Nighters invite you to dance from 1:30 to 5:30 and 8 to 12 p. m. in the Civic Auditorium, San Carlos and Market Streets. Carrying out the theme, "*Pageant of California History,*" exhibitions will represent Indian, Spanish, Mexican and American influences.

**SUNDAY, NOVEMBER 14—FOOTHILL REGIONAL FESTIVAL** Los Angeles County Fair Grounds, POMONA, 1:30 to 5:30 p.m. Groups participating: The Merry Makers, Hoedowners of Pomona, Ontario Folk Dancers, Alta Loma Folk Dancers and Ontario Folk Dancers.

**SATURDAY, NOVEMBER 20—FESTIVAL WORKSHOP RECITAL** at Marines' Memorial Theatre, San Francisco. Time, 8:30 p.m. Admission \$1.25.

**SATURDAY, NOVEMBER 20—LONG BEACH SCANDINAVIAN EXHIBITION.** The Scandinavian Folk Dancers of San Diego will exhibit for the benefit of the Long Beach Scandinavian Group.

**SUNDAY, NOVEMBER 21—SOUTHERN SECTION FESTIVAL AT VENTURA.** Hosts will be the Ventura Folk Dancers. Further information not received by *Let's Dance.*

**SUNDAY, DECEMBER 5—NORTHERN SECTION FESTIVAL AT STOCKTON.** The Polk-Y-Dots will be your hosts in the Stockton Civic Auditorium.

**SUNDAY, DECEMBER 12—SOUTHERN SECTION FESTIVAL AT SANTA MONICA.**

**MAY 28, 29, 30—STATEWIDE FEDERATION FESTIVAL AT SANTA BARBARA.** Get this all-important date on your calendar now.

### Where To Send Beginners?

#### SOUTHERN CALIFORNIA

**GLENDALE — AMERICAN SQUARE AND OLD FASHIONED DANCE GROUPE.** Meets 1st and 3rd Thursday each month. Beginning instruction 7 to 8 p.m. Duryea and Olson, instructors. Carl Myles, caller. Live music.

**GLENDALE FOLK DANCERS.** Meet every 1st and 4th Wednesday at Glendale YWCA. Beginning instruction 7:15 to 8 p.m. Ray Shaw, instructor. ALSO, every 2nd and 3rd and 5th Wednesdays with Allen Pelton as instructor.

**SAN DIEGO—SAN DIEGO FOLK DANCERS.** Meet every Sunday 2 to 5 p.m. at University Heights Recreation Center. Cooperative Club. Welcomes beginning members.

**ONTARIO—ONTARIO FOLK DANCERS.** Meet at New YMCA on 1st and 3rd Saturdays 8 to 10 p.m. Arthur Relph, instructor.



# LET'S DANCE... and How it Grew

## A Short History and a Long Plea

THE ROAD *Let's Dance* has traveled in just short of five years has been a long, and in many ways, a most successful one.

—In January of 1944, to fill a recognized need, Ed Kremers, then Federation president, and his secretary, Clarice Dechent Wills, edited a two-page mimeographed news bulletin, "The Federation Folk Dancer."

—The next eleven issues, under the very capable editorship of Bret van Kriedt, found the mimeographed pages multiplying and the contents achieving the pattern which has been basic to the paper ever since. By Volume 1—Number 10, *Let's Dance* had made its first major expansion—the inadequacies of the mimeograph were exchanged for the sharper print and illustrations of the lithograph process. The price was \$1.75.

—The interim January, 1945, issue was edited by Roy Zlick. In February a new staff, under the editorship of Kay Biel, took over for the remainder of the year. Articles, calendars and departments filled the four pages of *Let's Dance* with lively comment and interesting folk fare.

—During the year 1946, with Henry "Buzz" Glass as editor, the Litho pages grew from four to five; and, in April, the second major change in format took place. The total wordage of the five litho pages was expanded to fill the columns of four printed pages, and by the next edition to six printed pages. The subscription price remained \$1.75.

—In June of 1946 Henry Koopmann and staff took over or a most successful year in which the news of a growing Federation grew to fill ten pages a month. Circulation increased in the same steady pattern which had come to be typical. The price remained \$1.75.

—In July, 1947, the editorship passed to Millie Von Konsky. Within a few short months *Let's Dance* grew from a news bulletin of ten pages to a magazine of twelve pages. The full page covers of Eleanor and Robert Elsocht were a terrific "shot in the arm," the steady but mostly lethargic growth in circulation which typified former years suddenly broke loose into a full gallop. The circulation doubled in the course of that single year. The price remained \$1.75 until early Summer of 1948.

—Yes, the road *Let's Dance* has traveled in just short of five years has been a long and, in many, many ways, a successful one.

### HOWEVER

—To arrive at its present format and size, *Let's Dance* has at each stage of its growth followed roads which are open to magazines and businesses in general which offer a good product in an expanding market. In short, the fiscal records of the magazine show that each new expansion has been on the basis of "a little money in the bank" and a steadily growing circulation—and largely on the latter.

—*Let's Dance*, in short, has grown on and with the impetus of a mushrooming folk dance population. The policies and courage of all former editors and business managers are, in my mind, most commendable and far seeing. The growth at every step has always been based on need. The need, not only of California but of the Nation, of a folk dance maga-

zine dedicated to the Federation ideas of Folk Dancing as a popular International dance movement. A magazine that presents the views and special knowledge of an ever-increasing circle of authorities and that is not the special mouth-piece of a single authority or group.

—In our growth from several hundred to just short of two thousand paid subscriptions, we have taken on certain problems which are integral to the publishing of any printed magazine.

● The cost of setting up the pages of a magazine in type and pictures is the same whether you print five hundred or five thousand copies. That cost, plus the additional expenses of paper, presswork and mailing, has at all times in the career of *Let's Dance* been greater than the pro-rata revenue per issue from subscriptions.

● Advertising, the normal financial backbone of any publication, has at no time in the career of *Let's Dance* paid for more than the space it has occupied in the magazine. Why? Because, with a small circulation, we could not command a sufficiently high space rate.

● In short, for a magazine to pay its way, it must have a paid circulation sufficient to reduce the cost of printing and circulating individual copies to a rate within subscription and advertising revenue. *Let's Dance*, caught in the vortex of low circulation and rising production costs, has in each month of its career been a deficit proposition.

### WHY HAS LET'S DANCE CONTINUED TO EXPAND?

—The story has undoubtedly run in this manner. The Federation wanted and needed a magazine. From the time that *Let's Dance* departed its mimeographed format, it was caught in the vortex described above. Whereas a four-page bulletin can carry items of diverse enough interest to appeal to five hundred subscribers, it does not have columns enough to satisfy the interests of one thousand, etc. This thesis has proven true as with each succeeding expansion of column space there has been a notable acceleration in the number of subscriptions. And the expansions were necessary. Each succeeding editor, faced with diminishing reserves and realizing that the magazine was living on "current renewals and new subscriptions," was faced with one of two paths—1) to cut the size of the magazine, which within all expectations would be tantamount to going out of business because of non-renewals and the psychology which keeps new subscribers from being interested in something that isn't as good as it used to be. 2) To make it a better magazine, more interesting to a greater number of readers.

### WHAT IS THE PRESENT STATUS OF LET'S DANCE?

—The present staff was well aware of the precarious financial position of *Let's Dance* when it took over last July. We published our first issue with little more than one month's expenses in the "kitty." Each month's issue has been an exciting race. Each month has brought more subscribers (and so, diminished costs per issue). Also, each month has brought a diminishing balance in the "kitty." *Let's Dance* is now in the final round of a battle which has been fought

(Continued on Page Six)



# The National Dress of the Filipino Woman-- By Mrs. E. R. Sulit

THE BEST INDICATION of a people's temperament is their mode of dressing. Lovers of sports and comfort adopt a wardrobe that calls for ease in movement, whereas a people of fiery, mercurial temperament find expression of their constantly changing emotions in the picturesque, multicolored costume. The piquant and daring type find outlet in the extravagant, bizarre, shocking creations that set the tempo of fashion. The Philippine costume, notable the *camisa*, with the fairy-like butterfly wings of the top dress, is the key to the character of the Filipino woman whose softness, grace, modesty and daintiness are innate. But the Filipino has the racial characteristic of ready mental adaptability—the capacity to absorb alien ideas and ideals, without losing what is native and inherent. This trait is shown in the fact that since time immemorial much that is foreign in the mode of dressing has been adopted by our women, but foreign fashions have only modified the details of the costume without replacing the basic silhouette of the ages-old *camisa* and skirt.

The prototype of the Filipino fashionable dress among the ancients was the dress of Princess Urduja, which has a remarkable resemblance to the Byzantine costume. The basic silhouette was identical to that of the Indian *sari*. The Philippine fashionable woman of the ancient times wore a draped skirt known as the *patadiong*, a long tight-sleeved jacket and a shawl. Although in the Indian *sari* the shawl is part of the skirt and in our Philippine version the shawl is merely an accessory, yet in general effect, enhanced by the same ornateness of design and extravagance of color, and by the use of the same type of jewelry, the Filipino dress, in the period just before the discovery of the islands by Magellan, was hardly distinguishable from the Hindu costume.

THE TIGHT SLEEVES of the jacket worn by the Christian Filipina became gradually looser and finally gave way to the short, bolero-like, short sleeved *kimona*. This blouse-like upper part together with the *patadiong* is still worn in the Bisayas and in some parts of Luzon, by all classes of women, with the difference that the richer dresses are made of pina (textile made of pineapple fiber) and other fine fabrics.

The rule of Spain in the Philippines for over 300 years resulted in rather sweeping changes in the Filipino woman's costume. With the introduction of Spanish ideas of female seclusion and modesty, Filipino women began to conceal the natural contours of the figure. It became a breach of fashion and indeed of the moral code, to show any considerable portion of the body. While Occidental women also wore huge, voluminous skirts, the décolleté would have shocked the new Philippine Christians. Chief change in the Hindu-influenced costume was the acquisition of the collar-scarf which hid what the *camisa* left uncovered. What was formerly the *patadiong* became a full skirt. The blouse was embel-

lished with the exquisite hand embroidery and lacemaking taught in the convent schools. As the women had plenty of time to prepare for the two annual occasions when they came out in full regalia—Christmas and Lent—the sleeves became wider to accommodate more embroidery; and as the women became more proficient in the art of embroidery, the sleeves became wider still.

LATER, A NOTABLE CHANGE was brought about in the wearing of shoes instead of the old velvet slippers and in the use of black silk veils or black lace mantillas in the place of the shawl. The mantilla was used only when going to church. Except for changes in the size of the sleeves, the *camisa* and collar-scarf combination was the vogue during the 18th century. The Filipino girl found affinity with Spanish taste in flamboyant colors, and skirts became even more brilliant. The adaptable Filipina also quickly learned the subtle uses of the fan, and enhanced her daintiness by carrying a filmy, delicately embroidered, perfumed handkerchief.

From 1895 on, radical changes were brought about. The *camisa* became shorter, but the *pañuelo* attained still more generous proportions and became more a fashionable accessory than a cover-all for modesty. For the first time, both were made stiff and crisp with starch, accentuating its look of airiness. The skirt also underwent changes. The first rudiment of a train appeared, this train gradually becoming longer and more elaborate. For decades this train clung to the back of the skirt, changing shapes in round, oval, or pointed, sweeping behind in unbridled glory.

Then the skirt became tighter, the upper portion was figure-hugging, but was modestly covered with a black, heavy silk *tapis*, and the lower portion consisted of several bell-shaped pieces sewn together.

THE REVOLUTION OF 1898 and the com-

ing of the Americans brought new influence which were felt almost at once. In line with the announced American policy to make the Philippines economically self-sufficient, and to popularize Philippine products, the *justi* became popular and fashionable. It was around this period that the Filipino costume became a *terno*, implying matching skirt with the *camisa*. In 1932, the Filipino dress abandoned the old familiar lines to assume the sleek contours of the Occidental evening dress then in vogue. The classic pattern of *camisa* and *saya* remained and still remains with the butterfly, transparent lightness, but the ensemble now has dash, chic and sophistication.

In order to adapt the Filipino dress to a life of constant activity, the petticoat combination was reduced to a long slip. Next, the bodice of the *camisa* was joined to the skirt. The sleeves were attached to the upper portion of the trainless *saya*. And by removing the sleeves of a formal Philippine dress, and substituting a bolero, the wearer had on a European evening dress. This was the original two-in-one combination. The first draped skirt appeared in 1939, and since then there has been an avalanche of hoopskirts done mostly in sheer materials.

THE PERIOD of the liberation, after 1944, and the first year of the Republic 1946, saw the return of the *terno* without the *pañuelo* perhaps as a carry-over from the war when there was scarcity of dress material. The dark interlude that was the Japanese occupation made no impression on the fashion of Filipino women's dress, nothing even faintly Japanese has left its imprint in our national costume.

Today the Filipino dress has evolved into a functional elegant costume, brought about by new modes of thinking, changing tastes, and the several foreign influences that have found their way into the Filipino social life.

## Further Costume Comment

By LUCILE SPITLER

I am very indebted to Mrs. Sulit from the Philippine Consulate, who wrote the above article on costume and dance, and to Mrs. Gamatero and Mr. Arcillano, who so graciously talked with me and showed me all the beautiful things on display at the Philippine Syndicate; also Mrs. de Saure, who let me see many of her authentic Philippine costumes.

The costumes shown on the cover design are from different parts of the Philippines. The women in right front are wearing the ancient Moro costume, which is basically what Mrs. Sulit described in her dress of ancient times. The draped skirt is made like wide legged pajamas which open in front and cross and tie on the side, making them look like a draped skirt. They wear the long tight sleeved jacket which buttons down the front and shawl draped over shoulders and head.

The costume worn by the group, middle left,

is the modern costume shown in cut "B." The skirt is made in a full tube. It may have the diagonal portion sewed in—which is a recall of the older days when the heavy silk *tapis* was worn over the long skirt as shown in figure "A." This full tube is then crossed and draped on the figure very like a sarong. Of course the traditional *camisa* made of fine crisp Philippine materials, our organdy or heavy stiff Milenares net may be used as a substitute, however if you care to go into the expense of the authentic thing, Mrs. F. C. de Saure at 612 Kearny St., San Francisco, Calif., has some beautiful Philippine yardage. She also has some costumes already made.

The short skirts may be of cotton plaids, floral pattern, or stripes. Some are also made of silk. The little slippers have rope soles and are delicately woven in lovely colors. The outdoor shoe with the elaborately carved wooden soles is really beautiful and

(Continued on Page Seven)

# Filipino Folk Dances and Music

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By Mrs. Estela R. Sulit

BY NATURE lovers of music and dancing, the Filipinos have for centuries found happiness and joyous self-expression in their songs that are gay and sad, in their dances and other forms of rhythmic expression which form an integral part of Philippine life. Many of the Philippine folk dances, their music, figures, and steps may be traced to Spanish origins; and a few others show French, English and Malayan influences. The Filipinos, however, have given them their own expression, execution and interpretation which reflect our own ways of life and our sentiments, with the result that these dances have become distinctively and traditionally Filipino.

The Filipinos have dances for all occasions, such as weddings and baptismal parties, town or country festivals, locally called *fiestas*, ceremonial and religious celebrations. The non-

Christian tribes have their war and victory dances. Christian Filipinos, who comprise more than ninety per cent of the population of the archipelago, delight in courtship and occupational songs and dances, such as planting, harvesting, pounding and winnowing rice, fishing, rowing and digging.

USUALLY during the busy seasons of rice planting and harvesting, when the country folks take time out to rest from their labors, or in the evening when the day's work is done, they entertain themselves with songs and dances to the accompaniment of whatever musical instrument is at hand, a guitar, or a native mandolin.

In the occupational dance called "*Planting Rice*," the dancers sing while they go through the pantomime of planting. They are dressed accordingly as peasants would dress when

planting rice. The girls wear short skirts and their heads are covered with large handkerchiefs. The boys don red trousers, rolled up to the knees, and wear large straw hats. Boys and girls dance barefoot.

ONE POPULAR DANCE among the Filipinos is the "*Tinikling*." This is a very lively dance, requiring much agility. The couple weave in and out of two bamboo poles, about eight or ten feet long, that are clapped together at regular intervals to the rhythm of the music. Great skill as well as grace are required of the dancers and perfect timing on the part of the bamboo beaters. A miscount on the part of the beaters or a misstep by the dancers may spoil the whole dance or hurt the performers. This dance takes its name

(Continued on Next Page)





## Filipino Folk Dances and Music

(Continued from Preceding Page)  
from a little brown bird called *Tinikling*, and the whole dance is interpretative of this little creature's rhythmic hopping.

Much of the beauty of these folk dances depends not only on the colorful costumes of the dances, but on the lilting melodies that accompany them. The girls in the Philippines do not have a monopoly of good singing voices. Filipino boys sing as well as they play musical instruments.

A FAVORITE PASTIME among the young men of the Philippines is going out in the evenings to serenade their sweethearts, especially on moonlit nights, when everything is quiet save for the rippling music of a distant brook beside the mangrove palms. This musical expedition is called "*Harana*."

A group of young men softly sing under the window of a young girl. A few hours pass. Once or twice a night bird would shake off a few stray notes from its throat and the countryside becomes quiet again. The soft, low, tender melody comes beneath a closed nipa window. A rustic voice and a guitar, and the *kundiman*, or love song, floats with unstudied grace upon the air. The low, squat cottages open one by one as if by magic, and the windows glow like embers in the night.

THE LOVER sings on. The *kundiman* rises and falls with the rise and fall of his emotions. It is a song of love and desire. It asks and implores, it yearns and entreats. It is a low, soft caress.

But the *kundiman* is not only a song of love like that of the troubadours and the trouveres of southern France of the middle ages. The *kundiman* is a song of the country. It seems to have risen full-bodied from the native soil. It is an unstudied melody. It is a pastoral song from the hearts of the peasant folk. Thus it is unsophisticated, natural, spontaneous. It is as simple as a child's wail, it is as earnest as a poor peasant's cry of entreaty.

THE *KUNDIMAN* is Filipino. Its melody embodies the soul of a suffering race, the story of a Filipino love, hope and despair. Its charm has a sweet, touching quality that tugs painfully at one's heart.

The Filipino folk songs and dances interpret the customs and the traditions of the people. The songs are gay, because we are a gay people; the songs, oftentimes, are sad, because our country has had a sad history. But out of our tragedy shall be born other songs of hope and prayer, of freedom and victory.

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## LET'S DANCE Makes an Appeal

(Continued from Page Three)

for over four years—to give Folk Dancing the magazine it needs—and have it pay for itself. A few hundred more subscriptions will "balance the battle of expenses vs. income"—and we will be in a position to consolidate our gains.

### WHY IS AN INCREASE IN SUBSCRIPTION RATE NECESSARY?

—January is the month in which our present printing contract will be up for renewal. The costs of paper, supplies and labor during the past year have risen sufficiently that we may reasonably expect an increase in costs.

—We are not, as yet, "over the hump." At the present rate of subscription increase it would be six months at the least before the balance would be achieved; and, by that time, the figures in our bank balance would most certainly be "in the red."

### WHAT CAN BE DONE TO GET LET'S DANCE "DEEP INTO THE BLACK"?

1) Let every subscriber constitute himself a committee of one to bring in at least one new subscription.

2) Let every club's president appoint a *Let's Dance* representative, whose duty it is to see that every new member is shown a copy of the magazine and given full encouragement to subscribe. The representative to collect the \$2.00 and forward same with the

name and address of the new subscriber.

3) Let all persons who are qualified for the position, and have the time to donate, volunteer to accept the position of PROMOTION MANAGER or staff member FOR THE PUBLICATIONS COMMITTEE. Such offers to be made either to Virginia Anderson or Larry Getchell. You do not have to know them; they will be exceedingly glad to accept your offer. And your offer is most urgently needed.

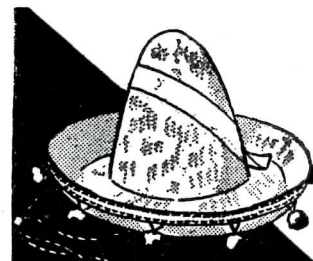
### WE ARE ALL WORKING FOR FOLK DANCING

In closing, I cannot help citing the fact that the work of the dozens of staff members, artists and contributors to *Let's Dance*, in the aggregate, EACH MONTH, total well over one hundred hours of their time given to make ours the folk dance magazine you want. Their contributions are entirely gratis. Not one cent has been paid to any staff member for his time and contributions. Not one expense account has been submitted this year—although the total in phone calls, "Special Deliveries," art materials, special trips, etc., would certainly be a most impressive amount. JOIN US—

WORK FOR FOLK DANCING—  
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WAYNE WILLS, Editor

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## Costume Comment

(Continued from Page Four)

may be purchased at 24 California St., San Francisco; or at 612 Kearny St., San Francisco.

The *panuelo* may be worn folded so that it sits like a decorative collar or a small one folded and draped over one shoulder. Usually the *panuelo* is made of the same stiff material as the *camisa* and worn like a collar. If it is draped, it is usually of silk.

The men's pants are electric red—real fire-engine red—rolled up to the knees, and the shirts are of the same fine stiff material as the women's *camisa*. It is almost always white, even the peasants', and embroidered with floral design down the front. These shirts may be purchased at 612 Kearny St., S. F. The hat worn in Cut "C" by the man is also worn by the women. In shape they are very like the Chinese coolie hats only more delicate in proportion and very beautifully made. The Philippine Syndicate at 24 California St., S. F., can get these hats for you. They also have a store of beautiful Philippine hand goods that will make your mouth water and all for sale at a very reasonable price.

The costume shown in cut "A" is a formal Philippine woman's costume — 1920 — worn with the long train and the separate silk *tapis*, the traditional crisp and airy *camisa* and decorative *panuelo*.

The man's costume has not changed up to the present time. Black pants, like tuxedo sers, white shirt made of pineapple fiber with soft collar and embroidered front, and buttons or diamond studs. He wears regular black dress oxfords.

These costumes come in the most beautiful colors imaginable and are beautifully hand embroidered. Today the women are resorting to appliqued patterns, sequins, etc., which are equally interesting and lovely in color and design.

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



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

A local record dealer writes me: "Why is it necessary to recommend records no longer in print or records which are imports that the average dealer cannot buy?" The answer, dear sir, is simple. Because dances are introduced for which there are no readily-available proper records. By proper we mean, of course, records of suitable musical sequence and national flavor. This unfortunate procedure has been a constant headache to folk dancers.

But there is another viewpoint on the matter. During the past several years several dances have been introduced for which recordings were either imported or very hard to find old cuttings. Yet these dances took hold, became popular, with the result that American companies have pressed them—or re-issued old pressings—and they are now available everywhere (see below).

#### THOSE NEW DANCES

**RANCHERA:** Headliner of the month is Imperial's pressing of Ranchera. Imperial 1085. Very usable and now available. Reverse has Cielito Lindo. Slow this side down for the dance by the same name, but try it at normal speed for the Spanish Waltz. For the latter dance it is better than Estudiantina, which has unfortunate "breaks" in the melody. Victor's Estudiantina is proper for a version of the Fandango (introduced a year ago by the S. F. Folk Arts Group) but not for Spanish Waltz.

**AMERICAN (or "Cindy") GAVOTTE:** This version of the gavotte recently introduced by Lloyd Shaw to the tune of "Git Along, Cindy." Available on Folkraft F-1016. Reverse is "Honolulu Baby," which is our old friend "Spanish Cavaliero" without calls. Both sides fine for square calling.

**TUCKER'S WALTZ:** Available on Imperial 1064 twelve-inch record. Reverse is "Ragtime Annie," a square without calls. Usually available only in album with another record (Jimmy Clossin series), but some dealers may sell it singly.

#### NEW RECORDS FOR OLD DANCES

The original Wooden Shoes (Polka Klumpakojis) available again on Columbia 16082-F. This is the sleigh-bell version, and has Lithuanian Quadrille on reverse. St. Bernard Waltz, temporarily scarce, is available on Linden 4-A "From Frisco to the Cape." Zu Lauterbach still has no proper record at this writing, but groups are using Victor V-6009-A "Zu Lauterbach" and the Dutch Couples portion of Victor 22761 with some success. Both are getting hard to find. Globe 5004 (Herr Schmidt) is fine for the Burchenal version of "Herr Schmidt."



## SWAP & SWING

# Styles of Calling

By RAY SHAW

ASIDE FROM the preference of the caller himself, is there any good reason why one style of calling is better than another? I believe there is. There are many styles of calling, but to simplify this discussion let us classify each under one of the three following headings:

- a) Prompting calls;
- b) Patter calls;
- c) Singing calls.

Probably the original manner of calling the figures in the old quadrilles and square dances was by a simple prompting. The callers gradually added embellishments to this to avoid the deadly monotony, to experience the ingeniousness of their own creation, and to entertain the dancers. And so, much of the patter thus developed became a traditional part of the call. In this way, a great deal was added to the individual style of the caller. I feel that the extra lines, spoken or chanted rhythmically, aid in co-ordinating the step-pattern with the musical beat. Once the dancers have become accustomed to the patter, the dance seems very tame and uninteresting without it. It is more than something added to the music; it becomes a part of the very spirit of the dance.

IN MORE RECENT TIMES, the singing calls developed, and for much the same reasons. They grew side by side and with the same caller. One style added words and zest to the other. But there is inherently a great difference. The singing call is nearly always associated with a specific tune. The patter call fits about as well to one tune as another, thus diverting attention from the music itself to the caller. The music gives tempo, spirit, background, but the caller must supply the pattern to be danced. Often the dancers sing the call right along with the caller, thus adding to their own enjoyment. But then the dance in many instances could be done just as well without a caller.

Does this situation concern us? I believe it does. Folk dancing—and though this includes American squares, I choose at this time to use it in the restricted sense of European folk dancing—is almost universally done without calls or prompting. This is a very pleasing arrangement and we all enjoy it and the feeling of freedom it gives us in our own interpretations. But the unique feature of the American square is this very absence of traditional forms, the impossibility of moving *about the floor* and expressing one's self as one pleases, and the new and added thrill of working in absolute unison and with complete co-operation with three other couples without any personal thought or responsibility, because the caller does all the planning and the responsibility is entirely his.

EACH TYPE OF DANCING, folk and square, has its own particular charm and many people make no choice between them.

On the other hand, some distinctly prefer one to the other, and often for many reasons other than the ones I have mentioned. But the fact remains that the square dance adherent enjoys elements that he does not find in the European folk dance. And it is equally true that folk dance enthusiasts are just as displeased with those very elements that make the square dance unique. But I am writing in the interests of the square dancer who is searching for the values he wants.

Does not the singing call occupy a place somewhere between the European folk dance and the American square? That is a good place and a necessary one. My plea is that we should recognize it as such. We *must* have singing calls. Personally I love them. Even the most specialized square dance is generally supposed to include at least one or two dances selected from the longways, the circle or the round dances, if only as a breather for those who are not entirely and exclusively devoted to squares. I like to think of the singing squares as somewhat related to this group. For instance, I think "Oh Johnny" serves much better as a progressive circle dance than as a square.

HOWEVER, MANY CALLERS prefer singing calls for their squares, and certainly the dancers love to do them, especially as an occasional relief from a too long continued strain of following a caller. They act as a mental relaxation for both the caller and the dancer.

To my knowledge, there has been nothing written evaluating the singing calls as compared to the patter calls, but I feel that there are definite protagonists supporting each. Personally, I always intersperse a few singing calls as a balance in my programs. They very definitely have their place, just as the prompting calls have a most important place in the handling of beginners' groups.

My hope is that these few words will engender some thought and serve as a sort of warning to any who might be in danger of losing what I consider the chief charm of the American square dance: the ingenuity, the timely alertness, and the unpredictableness of the caller. The American square dance has three vital and distinct ingredients: the dancer, the music and the *caller*. Let us be alert and retain all three and not lose this distinct form by drifting into the type that our European ancestors found most satisfactory. We need both types for our full enjoyment.

RAY SHAW is one of the founders of the Hollywood Peasants where he has been calling squares for many years, teaching the dances of his brother, Lloyd. One of the most popular callers in the Southland, he is busy calling for a great many groups. Shaw was born in Kansas but lived most of his life in Los Angeles. Graduated from Colorado College, he spent many of his early years traveling throughout

North and South America as a musical comedy singer and dancer. He has also lived in Canada and in Japan. At present, he is vice principal of Venice High School.

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## In the Latin-American Way

By GRACE C. PERRYMAN

SO YOU LIKE the dances from south of the border? Well, here are a few pointers that may help you to enjoy them more, and to give your Latin dances more oomph—or shall we say less American oomph and more Latin style? For these dances have a style all their own.

Latin dancing is emotional and alive. However, it is not abandoned but usually has an intensity of feeling which creates restrained and stylized body movements; for example the tango and classical Spanish dance. On the other hand, the dances of the peon are usually naive and the stylized movements come more through shyness than restraint, as in the posturing of La Bamba. The stylized body movements demand a precision which can best be attained by keeping all the body muscles tight. Push upward with the top of the head, so that the muscles feel stretched. Be careful not to be stiff, but rather to have constant control of every part of the body.

A CHARACTERISTIC body position is with the upper body erect, muscles tight, and the knees bent, which creates a mental picture of a rather grotesque pose. However, Latin dances are seldom static and one never stands still in this position. For heel work: this position keeps the actual motion below the knees which differentiates Latin heel work from other national types such as clog dancing. For long slow steps: this position gives one a better balance if the toes are turned outward. For polka or waltz steps: the bended knee gives spring, while the erect body gives the character for the body motion. For stamps, which occur often in Mexican dances: this position accentuates loudness without as much body jar and also gives hip movement.

In movements of the entire leg, start the motion from the hip and let the leg follow. This is really a matter of lifting the leg by means of the hip muscles, but often the hip will actually lead in the direction of the movement.

THE MEXICAN PAISANO may slump into the sleeping position for a siesta at the slightest provocation, but when he is dancing that is another story. Erect carriage is very important. The man's hands are clasped behind his back, usually behind the hips. This brings his chest out and shows off his braided jacket, embroidered shirt or bright serape; if all these trappings are missing from the peon's costume at least it shows his partner he is a young man she can be proud of. He may bend forward to tease or flirt with his partner, but he bends from the hips and never lets his shoulders droop. The girl stands in an erect position to show off her embroidered blouse to the best advantage. Her hands are usually holding her skirts, not at the sides but toward the front, and there is always much skirt movement so that the ankle and leg are seen but always in brief glimpses. The

Latin-American Indian dances also with erect posture, but uses much less flamboyant hand positions and motions. The Spaniard uses erect posture, the body carriage changing very little during the dance; however, the hand and arm positions require much technical study and are used in a characteristic contraline.

IN MOST SPANISH and in some Mexican dances there is a definite relationship and pattern between arm and leg movements and the step pattern; therefore, in learning these dances one should learn all these movements at the same time. It will probably make the learning much slower, but for the finished dance all these movements should be a unit which cannot be accomplished if one part is learned first and consequently better than another.

Latin dances should be warm and personal to yourself and your partner. Seldom is a Latin dance done for a mass feeling, but more as an intimate interplay of motion with one's partner. For this reason let your feet learn the steps and let your head forget them, and concentrate on using your body movements to accentuate or counter-point the foot pattern. But be careful, *don't exaggerate!* Facial expression also should be used. Never wear a fixed smile, but really enjoy yourself. Though there are technical rules to follow, no folk dancing should be a cold execution of steps, and Latin dancing especially needs not only technique but also a warmth of feeling to give it its characteristic flavor.

To apply some of this directly to folk dances the Federation does might be of some value.

CHIAPANECAS is primarily a girls' dance and the steps are small though the body movements are large and round. Lift the leg from the hip in the gallop and brush steps. There is much skirt movement by the girls, particularly swinging the arms out to the sides and then together in front of the body, turning the hands down when they are in front to sweep the skirt in large arcs. Aim for a precision that makes the steps sharp and bright.

Jesuita is a coquettish dance and demands much pantomime and expression between partners. The basic step of the dance is the schottische; remember to use your body movement to give it a Latin feeling. Keep an erect posture and constant muscle control.

THE CORRIDO is more gay and less technical perhaps, but it still demands erect posture and muscle control. Be sure your accented steps are on the first count of each measure. For the grapevine step, let the hip lead and lift the leg from the hip. In the soldado step, move your feet with your partner's, not beside hers.

La Bamba, while more folksy and peasant-like in its bouncing step, demands precision of movement between partners and pantomime of coquetry.

Las Espuelas and the Jarabe Papatio must

have a constant muscle control and precision of movement or they are not Mexican. The erect body and bent knees are necessary for the heel work and the stylized posturing.

The Miner's Schottis, Mexican Schottis, and Mexican Mixer have rather simple step patterns; so remember the steps with your muscles but forget them with your mind so you will be free to create body movements for infinite patterns and moods.

THE HUAPANGOS and Jaranas again are more stylized and demand body control. Their simple step patterns are carried out with an erect body, and are given a Latin flavor by restraint and precision rather than varied body movement.

La Raspa, while probably less technical than some, demands a precision of step to keep it sharp and bright.

The feeling and rhythm of the Tango and Ranchera are probably most understandable to Anglo-Saxons. There is need for complete muscle control and body balance, and the steps must have a flowing movement. Leg motions start from the hip; body motions start from the chest; arm motions start from the shoulder. The motion may be langorous or quick, but it is always smooth and sinuous.

THE SPANISH JOTA and Classical Spanish dances demand technique with a capital T which, however, is within reach of folk dancers, including mastery of the castanets. The Jota may require less finish, but they both require a knowledge of characteristic positions and steps, complete muscle control, erect carriage and a warmth of feeling.

It is difficult, of course, for a Swede to give a Spanish dance its flavor; just as it is difficult for a Mexican to do the Russian dances in character. But by the study of a nation's dancing, either through observation or by having basic techniques pointed out, there can probably be developed an International folk dancer who will give every dance its proper flare and style.

GRACIE PERRYMAN, founder of S. F. Folk Artists and The Carrousel and early member of Chang's International Folk Dancers, writes with typical flare about a style of dancing of which she is master.

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

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

#### SPOOK'S BALL

The hospitable OAKLAND FOLK DANCERS celebrated Halloween on October 27 with a "Spook Party" at their headquarters, the Park Boulevard Clubhouse. Their genial president, ART NEUMAN, and his committee delighted the guests, the BUSHROD FOLK DANCERS, with a colorful and varied program in a hall transformed with the traditional orange and black of the season. The ever-popular calling of DAN McDONALD made the square dances a notable feature of the evening.

#### FROM SOUTH OF THE BORDER

The NOVATO FOLK DANCERS enjoyed a special treat recently when FRANCES BRAMHALL presented the first showing since her return from South America of costumes and music she had collected. Costumes from Mexico, Ecuador, Bolivia, Panama and Peru were modeled by members and guests, outstanding among whom was MAJOR MORGAN as the mayor of a Peruvian village!

On September 10 the club celebrated the return of CHARLIE REINDOLLAR, who had been off on a "barnstorming" tour at Aetna Springs this summer. The club is meeting again at the Community House every Friday but the third of the month. Plans are under way to provide a "baby sitting service" for parents otherwise unable to attend. Cots and a sitter will be provided for a small fee.

#### FAIR AND COOLER

The PIONEER DANCE CLUB on the cool Mendocino Coast having just put over a very successful first Regional Festival feel ready to try again and promise an even better time. Although unfavorable circumstances permitted only a few persons from the Eureka, Willets and Healdsburg groups to attend, a large number from Ukiah were present. And all had such a good time, that a bigger and better future event is assured.

All dancers are welcome to dance with the Pioneer club which meets on the second and fourth Saturday of the month.

#### DANCE BUG BITES

Celebrating their first anniversary party on October 16, the VAGABONDS of Burlingame looked back on a year of real progress and forward to another of new acquaintance-ship with folk dances and folk dancers. Enjoying a rapid early development, the Vaga-

bonds joined the Federation family in May, 1948, and at the Palo Alto Festival in September presented their first exhibition, the Italian "Saltarello." Later that month they exhibited the "Mexican Schottis" at the San Mateo County Fair and in the evening played host to other groups that had danced that afternoon. Being thoroughly smitten by the dance bug, they continued their full program by dancing again at the Fair and in October for the Portola Festival in Burlingame.

Enthusiasm and good fellowship are the watchwords of this folk dance group. They meet on Wednesday evenings at McKinley School for teaching and practice and each month enjoy a Saturday night party. Under the sponsorship of the San Mateo Junior College the group is led by ANNEMARIE J. STEINBISS.

#### LINCOLN—BUT NOT ABE

Folk dancers in the neighborhood of Placer County were treated recently to a festival-type dancing party at beautiful Lincoln Memorial Park in the town of Lincoln. The visitors were guests of the PIONEERS of that city and enjoyed swimming at 6, eating a pot-luck buffet-style dinner, and then dancing until 12. Instruction in the new novelty, "Hot Pretzels," by HEIDI SCHMITT was enthusiastically received.

The Pioneers, sponsored by the Chamber of Commerce, meet each Wednesday at the City Hall from 7:30 to 10 with instruction for the first half hour. Teen-age classes are held on Tuesday nights at the Boy Scout Hall from 8 to 10. All instruction is in charge of Mrs. MYRTLE FINDLEY, the former Myrtle Bickford of the San Francisco Bay Area.

#### PORTOLA HITS SANTA CRUZ

Santa Cruz donned its gayest, its brightest for the arrival of the Portola Party. THE SANTA CRUZ BREAKERS danced for the members of the party on both Friday and Saturday nights. On Sunday afternoon dancers from the Monterey Bay and lower Peninsula joined in the celebration with a festival in the Civic Auditorium. The stage was decorated as a Spanish garden, and many of the guests were in typical early California costumes. So many dancers and spectators attended that many late-comers were refused admission to the auditorium. Lovely tuberous begonia corsages were presented to those lucky enough to arrive early.

Exhibitions included the Fado Mexicano by the PALOMANIANS and Las Altenitas

by the beautifully costumed SARA-CATS. The singing square, "Glory Hallelujah," was demonstrated by the LARIAT SWINGERS who then led the other dancers through the square. Other squares were called by ACE SMITH and VERA HOLLEUFER.

#### DECEMBER AND MAY IN AUGUST

In the midst of Santa Paula's "Fiesta Ranchera" week-end, filled with rodeos, the Portola Trek, an art exhibit, a "Little Olvera Street," a flower show, and a parade, the SANTA PAULA FOLK DANCERS hosted an evening Regional Folk Dance Festival on the dewey high school lawn. The parade (above mentioned) naturally included a truck loaded with folk dancers in motion, their dance music emanating from an accommodating army truck which brought up the rear. The same decorated truck served as a platform for the masters of ceremony and the callers. A feature of the evening was an exhibition of the "Rye Waltz," performed with dignity and grace by 85-year-old H. F. Harms (an avid folk dancer) and his great granddaughter, aged nine!

#### WALNUTS TO US

Walnut Creek climaxed its annual Walnut Festival with a gala Sunday September 19. A parade, a carnival and a rodeo shared the day with a Regional Folk Dance Festival which was sponsored by the ACALANES, ALLEMANDERS, CIRCLE FOUR, and DO-CI-DO folk dance clubs. Both afternoon and evening sessions took place on the excellent lawn of the city park with free "cokes" provided by the Walnut Festival Association to quench the thirsts engendered by the summer weather.

Exhibitions were presented by the Berkeley Folk Dancers, the Oakland Recreation

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Dance Arts and the four host groups. Squares were called by CLARENCE CROOKS and GLEN WARD while the emceeing was ably carried out by GLEN WARD and Clarence. YUM YUM!

The fifth Wednesday of September was celebrated by the GLENDALE FOLK DANCERS with a party so successful that forthwith it was decided to devote every future fifth Wednesday to another. The group was delighted to discover that one of its own members, GEORGE KRAUSI, is not only a dancer but also a gourmet capable of serving wonderful foods.

Prior to the dance a large number of dancers met in the attractively decorated summer house at Fremont Park where they partook of a sumptuous repast prepared by George and his assistants. VIRGINIA ANDERSON, Southern Federation President, and RAY SHAW, instructor of the Glendale Folk Dancers, were guests of honor at the dinner which was presided over by HAROLD COMSTOCK.

After the dinner the group adjourned to the Y.M.C.A. for an enjoyable evening of dancing arranged by MARJORIE LEWIS.

#### THE WHOLE FAMILY

Three generations of folk dancers cavorted on the lawn of the Los Gatos High School on September 19 in the first Los Gatos festival. Youngsters from three to a very young eighty-three danced together in a spirit of family unity, friendliness and love. The youngest group, Indians, cowboys, gypsies and a few plain Los Gatons, gave an exhibition of Seven Jumps while the older ones demonstrated Las Altenitas. The older folks welcomed the little ones into their dance circles throughout the program so that whole families could enjoy the true spirit of folk dancing.

The Festival was sponsored by the Los Gatos Recreation Commission, headed by Mrs. AUSTEN NESS with DOROTHY FROST as general chairman and CLAUD HAMPTON as honorary chairman.

#### CELESTIAL PARTY

The GATE SWINGERS of San Francisco climaxed their summer beginners' course with a party held on September 13. Decorations, costumes and general atmosphere were borrowed from those clever people, the Chinese, and contributed much to the happy atmosphere of the occasion. As the soft glow of real Chinese lanterns shown on the shimmering silk of authentic costumes, the dancers heartily applauded the deep, Oriental bows of Chairman PETE KAKALIS and his committee.

#### OLD TIMERS' FESTIVAL

Starting their Fall festivities with a Valley Regional Festival honoring the "Old Timers," the SEQUOIA SWINGERS promise a little pre-Armistice Day fun for all folk dancers. The "Grand March" begins at 8 o'clock and dancing continues at the Porterville High School Gym until 11. To greet you will be the club's new officers for the coming year: President Jackie Lalanne, Vice President Floyd Surber, Secretary Evelyn Davidson and Treasurer Art Mucke.

Monday is the meeting night for the new beginners' class which started October 4 at the high school gym. Ever popular John Ethridge is again contributing his services and time.

#### HOCH AYE!

There was a "gathering of the clans" the night of September 25 as members of the REEL AND STRATHSPEY CLUB met in Oakland to welcome BOB and MARGARET LAMONT on their return from Europe and, more particularly, Scotland. The club floor was littered with the results of weeks of "leg-work" in Edinburgh and Glasgow—fifty new

dance records, seventy dance breakdowns, books, clippings, photographs—finally becoming so crowded that the Scots had to troup upstairs to another room to see the motion pictures of Scottish dancing Margaret had brought back. Then the group climbed into shorts and sweatshirts and settled down to work on the "Balmoral" for the Portola Festival.

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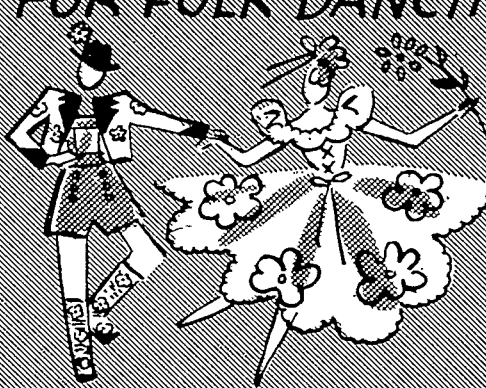
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# Meet June Meuser

The Northern Section's charming and hard-working corresponding secretary, June Meuser, steps forward to tell of her background in folk dancing, and to introduce the gentleman who shares the picture with her.

"Although originally from Indiana, I have spent the greater part of my life out here in California around the Bay Area. During the day, bookkeeping is my occupation; but most of my leisure time is devoted to folk dancing. My start in this dates back to Young People's parties at church eight or nine years ago. Then, one night early in 1941, Song Chang started a class in San Mateo and shortly after the Burlingame group came into being. The past three years, I have taken an active interest in several San Francisco groups, particularly the Scandinavian Club.

"When I'm not dancing, you can usually find me sewing—my other hobby. Over the course of the years, I have accumulated quite a number of folk costumes, several of which are copies of authentic costumes.

"Folk dancing has even invaded romance, too, as Frank Kearney, my fiance, is a folk dancer too. A native of San Francisco, he has been folk dancing about six years. He got his dancing start in a church group too and now belongs to Chang's among other groups. We met on a *Hambo* a couple of years ago. But it wasn't till some time later that we began to notice one another and now cupid finally paid his customary visit. Wedding bells will be ringing in the Spring sometime.

"So, you can see from the very beginning, folk dancing has steadily grown on me and still is. The more I dance the more I want to do it. That's the way it affects me. The fact that I average about three times a week nowadays and haven't missed a monthly festival



in four and one-half years, and have been to all three Statewide Festivals shows how enthusiastic I am about it."

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## IN MEMORIAM

It is with deepest regret that we have learned of the recent deaths of two leaders in the California folk dance movement: Milton Butts and Benny Scorsur.

Milton Butts, a pioneer and leader in California folk dancing, was first president of the Berkeley Folk Dancers. For the past few years, Milton had been a resident of Healdsburg and an active leader in the introduction of folk dancing to that area. He was the council representative of the *Country Dancers* of Healdsburg last year.

Benny Scorsur was well known to Bay Area folk dancers through his outstanding square dance calling to the guitar accompaniment of his brother Ivan. Benny was a member of the San Jose Polkateers, and the first time he called at a festival was at the San Jose Civic Auditorium two years ago. His untimely death occurred while he was enroute to register at the Davis campus of the University of California.

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