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Vol. VI Number 6



Folk Calendar of Events

Edited by Margaret Jory and Charles Rich



DON WHEARTY



MONTHLY FESTIVALS (Northern Section)

Sunday
19
JUNE

LOS GATOS The Sarocats will be hosts for the "Fiesta de los Gatos," the main event of the city's month-long centennial celebration, on the lawn of the Los Gatos High School from 1:30 to 5:30 and 7:30 to 10:30 p. m.

JULY 10—KENTFIELD Hosts: All Marin County Groups.

AUGUST 21—SAN FRANCISCO Hosts: Chang's International Folk Dancers.



MONTHLY FESTIVALS (Southern Section)

Sunday
12
JUNE

LOS ANGELES The Friendly Folk Dancers will be hosts for an out-doors festival from 1:30 to 5:30 at Mount Vernon Junior High School (4066 W. 17th St. at Norton Ave.) with a program of current new dances and exhibitions of Spanish and Mexican dances by Los Bailadores.

JULY 16 and 17—SAN DIEGO Hosts: San Diego Folk Dancers.

AUGUST 21—LONG BEACH Hosts: Silverado Folk Dancers.



REGIONAL FESTIVALS (Northern California)

Saturday
4
JUNE

SAN JOSE Intercollegiate festival (closed) during the afternoon. Evening festival at the Civic Auditorium, commencing at 7:30 p. m., is open to all. Hosts: The Spartan Spinners.

Sunday
11
JUNE

ALAMEDA As part of gala civic celebrations, Federation member groups in Alameda will be co-hosts for street dancing in front of Alameda High School. Time: 7:30 to 11 p. m. Special section for teen-agers.

Sunday
12
JUNE

FORT ORD Hosts: Los Bailadores. Place: Soldiers' Recreation Auditorium. Time 1 to 5 and 7 to 10 p. m.

Sunday
3
JULY

GRASS VALLEY Hosts: Gold Dancers of Grass Valley and Nevada City. Place: Hennessy Football Field, Grass Valley. Time: 1:30 to 5, 7 to 10:30.

PETALUMA The Petaluma Folk Dance Club invites you to dance from 1 to 5 in McNear Park and from 7 to 11 in Herman Sons Hall.

SAN FRANCISCO Hosts: Folk Artists and Carrousel. Sponsors: Marina Merchants' Association. Place: lawn opposite Palace of Fine Arts of 1915 Exposition (on Marina Blvd.). Time 1 to 5 p. m.

Monday
4
JULY

JULY 17—UKIAH Hosts: Redwood Ramblers.

JULY 17—MOUNTAIN VIEW Hosts: Mountain View Mountaineers.

AUGUST 6—STOCKTON Closing event of our Folk Dance Camp.

AUGUST 14—ARMSTRONG STATE PARK, SONOMA COUNTY Hosts: Guernwood Park Folk Dancers.



OUT-OF-STATE EVENTS

JUNE 26—PORTLAND, OREGON On the fourth Sunday of each month, 4:30 to 6:30 p. m., there will be folk dancing at JANTZEN BEACH PARK. Admission FREE if you have on a costume. On the grass in back of the pavilion. Sponsor: The O-N-O Dancing Club of Portland.

JUNE 28 through AUGUST 12—UNIVERSITY OF MEXICO, Mexico City Summer session classes in Mexican Folk Dancing. See Mexican Consulate for further information.



EXHIBITIONS AND ETHNIC EVENTS

SUNDAY AFTERNOONS AT GOLDEN GATE BANDSTAND, SAN FRANCISCO

JUNE 5—SCANDINAVIAN DANCES by the Scandinavian Folk Dancers.

JULY 14—BASTILE DAY OBSERVATION French Dances.

ANNUAL EXHIBITIONS AT WOODMINSTER AMPITHEATRE, OAKLAND

JULY 24—Chairman: Dave Boyce.



TEACHERS' INSTITUTE

JUNE 26—SAUSALITO Chairman: Walter Grothe.



FEDERATION FOLK DANCE CAMP

JULY 27 to AUGUST 6—Second Annual Folk Dance Summer Camp at the College of the Pacific, Stockton. Director: Lawton Harris. WAITING-LIST enrollments only.

Items to be included in FOLK CALENDAR should be forwarded by the fifth of the month prior to publication to 1636 Oak View Avenue, Berkeley, California, or call LANDscape 6-0653



TELL IT TO DANNY

By DAN McDONALD

"TELL IT TO DANNY"; that's what it says, but Danny says write it down and give it or "Send it to Danny" (before the 5th of the month, for the next month's issue) at 4356 18th Street, San Francisco 14, California

—Danny would like to thank his many friends for their wonderful support in electing him president of the Northern Section for the coming year, and for their selection of such fine officers as HEIDI SCHMIDT (Vice Pres.); HELEN DULIK (Rec. Secty.); ALVINA MERRETTIG (Corr. Secty.); JACK O'TOOLE (Treas.); PAUL O'BRIEN (Historian); ROBERT ELSÖCHT (Dir. Pub.); and GEORGE MURTON (Dir. Extension). May we all be worthy of your confidence and turn in another grand year of fun and folk dancing. DANNY.

—Wondernews! The present research committee has agreed to stay on until about Fall—when Volume 5 of Folk Dances from Near and Far will be completed, with a deal cooking to have it hit the Book Stalls.

—LIESL BARNETT, who really knows costumes, has discovered four wonderful books at the City of Paris, San Francisco, which are complete with step directions, music and correct costumes for the occasion. They are "Dances of Finland, Austria, Portugal and Greece."

—Judging from all correspondence the Los Angeles Institute which Yours Truly and GRACE PERRYMAN gave April 23, was a success and will bear fruit when the North and South meet in SANTA BARBARA for our yearly get-together, come the end of May. The visit was reciprocating for the fine institute our good friends, PAUL ERFER, TERRY McDONALD, HELEN CAULFIELD and RUTH BERRYHILL from the Southern Section gave us at Millbrae, March 27—nice dances from nice people.

—The GATE SWINGERS are at it again. Swell new set of officers: Pres. MILLY (ROSSBACH) ZAPPETTINI; Vice Pres. RONNY (CALL 'EM GOOD) CONNELLY; Secty. JACK (CALLER SUPREME) McKAY and Treas. FLOYD (MONEYBAGS) WELCH, started with a bang-up, pot luck supperdance, Yum, Yum, how they can cook, too!—KAY HOLMES is now MRS. BILL CASTLE (congratulations!). What did the gang do after the wedding? Thassright, they all went to dinner—"Eat & Dance Club" thasswhat!

—MONTEREY BAY AREA now enjoys about 40 clubs with a membership of about 2,000. If you are ever down or up that way be sure to look them up, they're not only the finest people in the world, they're "Folk Dancers"!

—EDITH STEVENSON renewed old friendships at the NATIONAL FOLK FESTIVAL held in St. Louis, which is her home town. The president of the newly formed federation there is J. R. (SCOTTY) SCOTT, 3446 Brown Road, Overland 21, Missouri, who would appreciate any useful material to help them grow. They like squares too. Don't we all! Good luck, Scotty, keep 'em swingin'. Edith met another very fine friend of folk dancers in the person of V. F. BELIAJUS from 1028 East 63rd St., Chicago, Illinois, who is to undergo a very serious operation before he arrives to teach some authentic dances at the STOCKTON FOLK DANCE CAMP. The address is for cards, which I know he will appreciate and will no doubt speed his recovery. We met him at the St. Louis affair in 1948 and he has a lot to offer us. Thanks, Edith, for your nice letter and your thoughtfulness.

—Oh, Boy! BETTYE AND MICKEY are coming again, also from the "Windy City." They are the Ehrlichs, 809 Wilson Avenue, Chicago 40, Illinois. Two grand people. Their group, "THE WRIGHT-FOOTERS" have just given their first festival and, like ours, free and open to the public, more than 400 dancers from surrounding towns. Wish space would permit showing of the beautiful program. Bettye and Michael also direct the "Y" FOLK DANCE GROUP.

—How we love to eat, The OAKLAND SQUARE STEPPERS made their yearly trek to Alpine Lodge on Mt. Tamalpais, where 50 of them including their families participated in a program of pot-luck dinner folk and square dancing until the wee hours. Of course the wee, wee ones went to bed. EV SMITH and HAROLD REAMES cooked and served breakfast for the entire party after which everyone went to Stinson Beach and guesswot? Yeh, sure, they had a Weinie Roast. Got a new set of double officers too, that night, March 26th; VESTA & GEORGE BLANDINO, Pres.; LETTIE & LEW HARMON, Vice Pres.; BETH & FRANK HALSEY, Secty.-Treas.

—What a grand party was had, March 6, in Santa Rosa, the city where they have the know-how when it comes to sponsoring a festival. They just give you the town. THE SANTA ROSA MERRY MIXERS had to use two gyms to handle the more than 2,000 people who attended. MRS. ALICE K. WILLIAMS planned and executed the entire arrangements in less than a month and it was given in conjunction with the celebration of the 100th Anniversary of the birth of Luther Burbank.

—MRS. FRANCES PEARE, registrar for the "SANTA FE CLODHOPPERS", reports more than
(Continued on Page Thirteen)

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An Idea Moves Forward

Northern Section
Moves into Eighth
Year with Installation
of New Officers at
Stanford Festival



Photo by Ray White

THE FOLK DANCE FEDERATION OF CALIFORNIA, Northern Section, moves into its eighth year with Dan McDonald and a new panel of officers at the helm.

Voting down a roster of candidates which left no question of the Federation being placed in the best of hands for the 1949-1950 season, a close election on most every office brought the following successful candidates:

DAN McDONALD (first row, extreme right). Started Folk Dancing along about 1939 in Burlingame, but for some unknown reason, lost a couple of years (which he says he will always regret), and took it up again as a New Year's resolution in 1941 when he bravely walked into Chang's and was almost overcome from the strenuous twirls of *Tzyganotchka*. From there he went on to become president of the *Fun Club* and *The Scandinavian Folk Dancers*, and he served on the Executive Board of *The Gate Swingers*; was vice president of FDFC, and elected permanent honorary president of the *Scandinavian Folk Dancers*. Holds membership in many of the San Francisco clubs and for several years was a member of the *Castle Promenaders*.

During and after World War II, Danny was active in U. S. O. and Army and Navy programs; M.C'd the Thursday night programs at Stage Door Canteen and participated in many hospital programs with various folk dance groups.

Danny has made a hobby of records and sound equipment and has furnished many programs gladly without remuneration. He is also qualified by credential to teach folk dancing in the public schools.

And so, from a New Year's resolution to learn folk dancing, we have Dan McDonald, eighth president of the Folk Dance Federation of California.

HEIDI SCHMIDT, VICE PRESIDENT (first row, second from right). Has been a folk dancer since 1939; former member of *U. C. Folk and Square Dancers*; dance director, teacher or assistant teacher to many Federation groups; was corresponding secretary for *Wagon Reelers* 1947 and 1948; instructor for *Twin City Twirlers* since 1946; president and director of *Sacramento Campus Swingsters* since 1947; member of regional board of directors for the Federation.

HELEN DULIK, RECORDING SECRETARY (not in pic-

ture). Was a secretary at the Czechoslovak Consulate until 1948, when she resigned in protest against the Prague regime and became private secretary to Mr. Bohus Benes, former Czechoslovak Consul; has been dancing many years as member of *U. C. Folk Dancers*, *Berkeley Folk Dancers* and the *Festival Workshop*.

ALVINA MERRETTIG, CORRESPONDING SECRETARY (first row, extreme left). Is a secretary by occupation and has been folk dancing many years; secretary of the *S. F. Folk Dance Carrousel*; member of the *Gate Swingers*; has assisted with Federation correspondence work on several occasions.

JACK O'TOOLE, TREASURER (first row, third from right). Is a Sacramento folk dancer; is an accountant who works on the state budget.

PAUL O'BRYNE, HISTORIAN (first row, second from left). An artist who has been folk dancing many years; as former historian for Federation he is responsible for the present format of our historic annals.

ROBERT ELSOCHT, DIRECTOR OF PUBLICITY (first row, third from left). President of *Castle Promenaders*; member and treasurer for the exhibition group, *The Merrymakers*; collaborated on *Let's Dance* cover designs and costume plates October, 1947, through June, 1948.

GEORGE MURTON, DIRECTOR OF EXTENSION (not in picture). Wherever folk dancers gather, George is known to them either by name or face for he has visited clubs in all sections of California, Washington and Oregon. As a manufacturer's representative his travels take him throughout all California. He has been a member of the following Federation groups: *Sausalito Folk Dancers*, *Westwood Folk Dance Co-op*, *International Dance Circle*, *Pasadena-San Marino Folk Dancers*, and is now a member of the *Palomanians*.

PAST PRESIDENTS OF THE FEDERATION (top row, from right to left): Henry "Buzz" Glass, first president; Ed Kremers, second president; Clarice Dechent Wills, third president; Lucile Czarnowski, fourth president; Walter Grothe, fifth and sixth president; Larry Getchell, seventh president. Other retiring officers shown are Dorothy Frost, retiring historian; Harold Pearson, retiring vice president.

Dance Hunter in the Peruvian Andes

Down the Americas traveled a Popular California Folk Leader
On Her First Excursion into Dance, Music and Costume Research

FRANCES "PANCHITA" BRAMHALL

THERE IS NOTHING like getting a completely "mad" idea, and then just bursting through and accomplishing it. That is the way I started out to hunt for dances from Latin America. It seemed a shame for all those good dances not to be known and danced by us, so I gathered up a little Spanish and started out.

You have been told, no doubt, of the *mañana* habit of Latin America. They would like you to feel that they are modern in their quick efficiency. And they are, to a point; but they want you to feel that there is time for everything, and that what you have not finished today . . . well, there is always tomorrow. And, in time, the "right tomorrow" arrives, and all is accomplished.

In one country I was greeted and made very welcome in the local radio station. Every time I would appear things would hustle, the officials would get busy on the phone, and I would be assured that all was ready for me to learn and see . . . tomorrow. So, on the present "tomorrow" I would soak up local music and chat with the musicians; teach the local torch singer of American popular songs correct English pronunciation. When the final "tomorrow" arrived I was on a plane heading south for something more practical. They were delightful people. I hope to see them again some time.

It is difficult actually to learn the *bailes tipicos*, as they are called. One of the essentials is to know what you want, including the names and types of dances. Another is to know the language. Strange events present themselves—and often—to the person who knows only his own language.

IN PERU it was necessary to stay in Lima about six weeks before finding real folk dance information. During that time I learned more Spanish and met people. A daily trek to the Embassy Cultural Department, the University, the Cultural Institutes, radio stations and all sorts of other institutions helped to accumulate information and friends. Eventually I met well-informed people, interested in folk lore, who knew exactly where to see and learn the most.

Traveling through the country by bus and truck helped me to know the country and the people a little better. There is nothing like a trip on the top of a truck in Peru for getting acquainted with people and learning how many comforts one can get along without.

Arriving in Cuzco I was introduced to the townspeople, teachers and, best of all, the *Conjunto Folklorico*.

For six weeks I had some semi-private lessons in dancing and daily watched the *cun-junto* dance. When they learned that I had

been studying with their director they let me dance with them. From then on I danced every night as well as every day. But even then everything was not easy. Nothing is written down, and one must use one's own devices for recording the dances. After you have written down the routine, checked and rechecked there is still the problem of music.

Never have we seen so many "natural musicians" as in these countries! Everyone is able to pick up the native instruments and play the familiar tunes. There is very little typical music of the rural district on records or even in sheet music. It is too easy to get three or four musicians to come in and play for any occasion. One day I was checking some music on the piano. My maestro said that it was not the music for the dance I was interested in. All the dance music, he said, was in his head! Fortunately, he was able to write it for me. And so it goes.

SUNDAYS WE WOULD be sent, in the station wagon, to fiestas farther into the Andes. Here we would see the Indians of that region doing the dances in their own fashion. These dances would go on and on, and we would watch to see any differences in their presentation and ours. If there were dances the *conjunto* did not have we would report them so someone could be sent to learn them. Many were those of Inca times; some that had developed during the Spanish conquest.

There is so much to learn besides the actual dances. All the folklore is important to understanding a little of the feeling behind the dances so unfamiliar to us. The people themselves, their country, their hardships, food, work, arts and differences in thinking are important too. One must learn to be patient and tolerant. To me, the key to the whole situation was an open mind, plenty of time, and the Spanish equivalent of "I am here to learn."

Music of the Peruvian Andes

THE MUSIC of ancient Peru has come down to the present in the oral tradition of the Indians, descendants of the Incas. The Peruvian music was essentially in the pentatonic (5 tone) scale. Whether this was caused by the feeling that its limited melodic resources best fitted the ritual of the Incas, or whether there were other geographic influences, that is the music that predominates in the villages of the Andes I visited. To our ears, it has a strange sad quality, almost oriental, that one learns to like. It fits the Indian and his surroundings.

This music has much vigor in its originality and acquires a good deal of emotional power; enough to serve the needs of ritual, love,

war and funeral music. Since the oral tradition has persisted, one hears these melodies along the highways and in the markets, or on the lonely stretches of the Andean plain (*altiplano*), where the solitary Indian is following his llamas, playing a *kana*.

It is striking to find so much natural musicianship. Nearly everyone can play some instrument. Every market has its vendors with quantities of instruments for sale. In one market, near fiesta time, I saw such a vendor of *kanas* (flutes). Around him were 25 or 30 men trying out the instruments till they found one suitable. Each was playing snatches of a chosen melody, and the total effect was quite agreeable to the ear.

Perhaps the oral tradition and the lack of written music in the past has been an important factor that makes it very difficult to find sheet music or recordings of folk music, particularly for the dances in which I was most interested. Also in the market one will usually find a musician playing "popular" tunes, while his helper sells the printed words. You buy the words and then listen till you have the tune "in your head." Today there are more musicians who have the technical skill for recording the music of the *dian*. Among others, the Music Department of the University of Arequipa has such a project. They have lacked money for equipment such as wire recorders, and all their work, up to the time I visited there, was done in manuscript form. It is good to see that this type of music will be preserved, in any form.

MUCH OF THE MUSIC, such as the *Yaravi* (lyrical song), does not have a definite rhythmic pattern. It is rather a succession of phrases, separated by long holds. Some music may be said, for example, to be written in three-four time, but suddenly you will find one or two measures in two-four time. You can see how that would add to the difficulty of teaching the dance by measure. In Peru one dances, sings or plays as he feels.

At the fiestas one sees the dances of various types; work, war or love. Some of them are from Incan times, others with definite Spanish influence. The music from their instruments will be Indian or mestizo, called *musica chola*. A dance sometimes continues for hours. There may be no pattern, as we know it, to many of the dances. At the discretion of a leader or the group, the figures may be done or repeated in any order. There are dances, such as the "Dance of the Doctors," that is more pantomime or simple dramatic form rather than actual dancing. Many dances have a song or a chorus in which all the dancers join. These are more often sung in *Quechua*, the Indian language, than in Spanish, and for these there is no literal translation.

The usual instruments in the Andes are

the *kana*, *sampoña* or *antara*, and the three-legged harp. One will also find violins and in some regions to the south, the *charango*.

The *kana* is a vertical flute made from a dry reed-like bamboo, or from the leg bone of the llama or condor. This flute has five holes, which correspond to the five tones of the pentatonic scale. Some will be found with seven holes, showing the influence of the Spanish music. This *kana* is the most characteristic instrument of the Indians of Peru.

The *sampoña* is a pan-pipe type of instrument. It consists of a series of reeds of different lengths, tied together in a row. Some may have two rows. They vary in size from five or seven reeds, a few inches long, to those of two or three feet. The same type instrument of more reeds and greater length is found in some other parts of South America, as the *rondador* of Ecuador. The *sampoña* is played by blowing over the top of the reeds.

THE HARP of the Indians has more sounding board than ours. It may be played sitting on its three little legs, or may be carried on the shoulder and played as the musician proceeds down the street. This harp, according to my Peruvian friends, is not of European origin, for pictures of it are found on the pottery and other items of Inca times.

Barrel-shaped drums, with a membrane covering each end, are used. One type, the *huancar*, with one membrane, is capable of definite pitch. Often one sees a musician playing a *kana* or *sampoña* while beating a drum with the other hand.

In the south toward Puno, the *charango* is often added to the orchestra. This little guitar-like instrument is as small or smaller as the ukelele, and often the back is made from the shell of the armadillo. It is tuned like the guitar or the mandolin.

In the section near Cajamarca, in the north, I heard the strangest of all instruments. The *clarin* is a trumpet-like instrument, measuring about four yards of hollow reed. At one end is a mouthpiece similar to that of our flute; at the other is a horn five or six inches in diameter. The *clarin* is held up by the left hand and as the musician plays he bends and sways, and the thin sad music comes from above him and to the left, as from the breezes.

It is a musical shock to return to Lima. But Lima is a cosmopolitan city with its popular bands from Cuba and the Argentine, and music from the States on the radio. The music stores carried little folk music, and still less recorded with typical instruments. Their big sales are in recordings of classical music, with popular music of the States a good second. They have a good symphony orchestra of their own, and many famous artists include Lima on their tours.

So with a bit of travel within Peru, one gets a variety from modern to Incian, and all of it is good. Take your choice to fit your own feeling.

Costumes of the Andes

TO UNDERSTAND the reason for the following description one must realize that a large percentage of the Indian population of Peru lives in the Andes, at an altitude of

from 7000 feet to over 13,000. The weather may be pleasant during the day and cold at night during one season, and it may hail all afternoon during another. These people do not have a life of perpetual fiesta, as we might imagine. They have none of the things that we consider comforts, very few mechanical devices. From the sheep or llama to the finished clothing may be a series of hand processes. Their needs are completely different from those of peoples with whom we are familiar.

Today, especially in the centers of population, we will find many Indian women, and many more men, wearing European style clothing. Some of it will be in fabrics familiar to us, others in a more "homespun" type of cloth. There will be many more in their traditional clothing, some of it identifying the village from which they come.

Let us go to Cuzco or Pisac, Peru, for it is from there that these illustrations come. The predominating material is wool, either homespun or finely woven and beautifully designed in the case of the ponchos.

LADIES FIRST? The top skirt of black is decorated at the bottom with several rows of hand-woven wool braid, solid color or multi-color. This will be worn over three similar "petticoats" and one of white cotton material. They are a straight piece of cloth sewed up the side and gathered the desired size at the top and bound with the typical multi-colored braid, leaving ends to tie. Over a simple cotton blouse is worn a long-sleeved blouse of homespun. It may be any color, but is predominantly black in this region. It is decorated down the front and on the sleeves and pockets with braid, plain or in designs, ric-rac and buttons. Others may guess your economic status by the amount of buttons on your clothing.

The blouse is waist length, covering the 4-inch wool, hand woven belt that holds the skirts in place. It has been wound about the waist with the ends tied so none of it hangs visible. Around the shoulders is worn a small "shawl," woven with designs, or with braid added around the edge. This is fastened with

(Continued on Page Eleven)



PERUVIAN COSTUMES MODELED BY BIRDIE AND ROLPH WINTERS



Let's Stop Kidding Ourselves

TRAVELING ABOUT the country it is really amazing what we see and hear in the square dance field. Each section claiming AUTHENTICITY plus CHAMPION CALLERS. It reminds one of the little boy who makes the claim that "my father can lick your father . . . so there."

We find those who are really trying to kill square dancing in so many, many ways. The callers who actually call for their own amazement; the gattling-gun caller whose very tongue trips over the calls that he expects dancers' feet to keep up to; the "hash" caller who thinks it so very smart to try to outwit the dancers, so that he can show his grrre-ate k-nnowledge and finally the "vedy vedy" good dancers who put on the show-off act.

We sort of wonder just how all this came about and what we, who are interested in building square, can do about it. If we ARE interested we must know certain facts.

In my opinion the first one is to know the definite amount of people who voluntarily go to square dances. It may surprise a number to know that as of today we only have about seven-eighths of one per cent now in this category. To hear some folks talk you would think that EVERYBODY is just dashing off to square dances every night. All you have to do to check the figure in your own city is to add up the number belonging to each group and then simply figure it out in elementary arithmetic. Another good way is to stand on a busy corner and ask those who pass by "Where is there a square dance tonight?" The blank looks you will receive will be your answer.

In New York City where we have the largest outdoor mass dances we advertise them in all subway trains, busses, blurbs on the air and with placards in the parks. Even with this tremendous coverage the vast majority of the public does not know.

NOW WHAT DOES all this add up to? Just that we in the square dance field from coast to coast are selling ourselves a peculiar bill of goods. It is very well to say, "We ARE getting more and more into it, aren't we?" This can be answered both yes and no. The callers and the dancers who are sincere and who accept new dancers into the fold are stymied by those who have no interest except in THEMSELVES. The latter scare the majority away. Those who leave feeling that square dancing is "way beyond them" spread the *bad* word far and wide and so in turn keep others from coming in.

It is up to the callers to come to their senses and control the dances they hold in such a way that the dancers go out singing the

praises of square dancing and bring new people back with them. The closed groups should have "open house" at least once or twice a month where they can help to teach new folks. This business of "we are just interested in our own group" leaves most of us on the cold side. When I say "us" I mean those who feel we have something to share.

LET'S STOP KIDDING ourselves. We have yet to scratch the surface to build a true foundation. As callers and dancers we have a terrific job ahead of us.

How best to do it?

1. Show the simplicity of square dance.
2. Cut out this business of rat-racing.
3. Make the calls so understandable that beginners will not have to take a course in double talk or tobacco auctioneer's gibberish.
4. Be courteous to new dancers and not "cast them out" by snickering or frowning at their natural mistakes.
5. And to me the most important . . . STOP SHOWING OFF and come down to earth.

Our form of square dance is Americana at its best. It is up to each and everyone of us to do our very best to keep it so.

LET'S DO OUR PART!

ED DURLACHER, hailing from Freeport, Long Island, has taught and called square dances all over the country. From his earliest experiences at the age of twelve, he has progressed to calling for as many as 600 sets at one time in the parks in the city of New York. He is a recognized national leader in this field.

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LOS LLAMEROS

(Peruvian)

Los Llameros is a dance from Pisac, in southern Peru. It is a dance of the llama herders. The economy of the Indian revolves around the llama that provides clothing and food for them. After a day of driving the animals on the altiplano (the high Andean plain), the men and women rest, eat and dance. When this dance is performed on festival occasions it will continue for hours, the figures being repeated many times, and in any order desired.

There is no set order to the figures as danced in the country. This dance has been arranged by a group in Cusco for better exhibition purposes. Each figure is danced but once. The typical Cusco or Pisac costume is worn. This dance was learned in Cusco by Frances "Ponchita" Bramhall who introduced it to Federation groups.

MUSIC

Records: Los Alamos, a "cut record" made from manuscript music. It is arranged for a set of three couples but may be used for a set of four couples by dancing the last circling figure a shorter time.

FORMATION

Couples form in a longways set as in Virginia Reel. The woman is on the right of her partner.

(X—Man)

X X X

Top of set→Audience

(O—Woman)

O O O

STEPS

Walking*, running*, and what will be called *basic step*, which is described as follows: standing on left foot, lightly stamp right foot in front of, and in line with left, without transferring weight to right, (ct. 1); return right foot to side of left foot with a closing step (ct. 2). Repeat same action starting with left foot. This step is described for the woman, the man starts the stamp with the left foot. Knees are bent on the stamp step and body sways with the movement. A decorated cord (honda) is worn around the neck and is grasped by each hand about ten inches from the ends. Fore arms are parallel with the floor. On the stamp step, the corresponding hand is pushed forward while the other hand moves backward toward the body.

MUSIC (2/4)	PATTERN
MEASURE	
A 1 - 18	Entrance: with 18 basic steps, M starting L foot, W, R foot, both lines move forward toward audience. Upon reaching positions, W turn R to face partner, M turn L to face partner.
Repeat	
A 1 - 12	I. a. All take 12 basic steps in place.
13 - 18	All take one turn in place with 4 walking steps, W turning R, M turning L. Again facing partners, take 2 basic steps in place, W starting with R foot, M with L foot. Take one turn in place with four walking steps, W turning L, M turning R.
B 1 - 16	b. With 16 basic steps, M starting L, W starting with R foot, advance toward partner, meet halfway between the lines, pass by R shoulders, move around partner and return to original positions, W turning R, M turning L to face partner.
17 - 22	Repeat turning figure as described in (a) (measures 13 - 18).
Repeat	
B 1 - 16	c. With 16 basic steps, change places with partner, passing by R shoulders. Upon reaching other side W turn R, M turn L to face partner.
17 - 22	Repeat turning figure as described in (a) (measures 13 - 18).
Repeat	
B 1 - 16	d. With 16 basic steps, return to original position, passing partner by R shoulders. Upon reaching other side W turn R, M turn L to face partner.
17 - 22	Repeat turning figure as described in (a) (measures 13 - 18).

(Concluded on next page)

MUSIC (2/4)	PATTERN
C 1 - 9	<p>II. This entire figure is performed with small running steps.</p> <p>a. The first W and the first M, with arms outstretched, go toward each other, meeting halfway between the lines. Facing partner, together turn clockwise a half turn and move backward into partner's previous position. The first W turns R and progresses down the line, going behind second M's position and in front of the third M's position in a weaving figure. As she meets the second M, he turns L greeting her with arms outstretched. They remain facing each other while the W passes him. He completes one turn to the L. As the first W meets the third M on the inside of the set he greets her in a manner similar to that of the second M. Facing each other he turns to his R, completing the turn after she has passed. If there is a fourth couple the first W passes in back of the fourth M's position as done when meeting second M.</p> <p>The first M performs the same action as the first W, at the same time, with directions reversed. The first M and first W reach the ends of their respective lines at the same time and move toward each other meeting halfway between the lines. While facing each other they make a half turn to the L and move backward, each into own original line. The closing phrase of the music warns of 3 stamps by all dancers which are taken on the last measure.</p>
Repeat	
C 1 - 9	This figure is repeated with couple number two performing the action danced by couple number one.
Repeat	
C 1 - 9	This figure is repeated with couple number three performing the action danced by couple number one. As each figure is repeated the lines gradually move toward the top of the set by taking very small side steps.
D 1 - 32	<p>b. Lines face top of set, and with small running steps first W turns R, first M turns L, and all follow the leader of each line around the outside of the lines. Upon meeting at the bottom of the set M drop behind partner forming a single line. The first W leads all in a circle moving counterclockwise. Upon a signal from her all make a four step turn in place to L and continue on in the circle. As the line leaves the floor, each dancer takes a four step turn to R upon reaching exit</p> <p>Note: W bends slightly forward from the waist whenever she advances to meet her partner.</p>

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Books on the Square

Honor Your Partner, Ed Durlacher's new book, is off the press and, if you're at all seriously involved with an interest in squares, it should soon be on its way to your collection. It is a large book, as square dance books go, being twelve and one-half inches by nine and one-half inches, and it will take one and one-fourth inches on your bookshelf.

Its 286 pages contain 81 dances. A further breakdown of statistics will give you 61 squares—39 singing, 15 patter, and 7 are of the prompt type such as you heard on the Ford Old Time programs. There are 7 progressive circle dances—three of these being for sets of three; one Southern Appalachian square dance; four Contra dances; four waltz quadrilles; and five miscellaneous dances such as the grand march, Kentucky running set and Paul Jones.

The arrangement of the square dances is excellent. The music for the dance with the call words following the notes—similar to popular sheet music—is on the left page. On the right page you have the call in detail, the number of bars for each figure and the explanation of each call.

Further, there are 64 pages of visual instruction—consisting of "motion pictures" (remember the old "flip books" of your childhood—if you go back that far) of 23 fundamental figures such as allemande left, ladies' chain, the basket, and others. These pictures flip rapidly to get a motion picture effect; turn individually and read the instructions you go.

In my opinion, enough cannot be said in praise of this section of the book. New square dance enthusiasts can learn figures from these pictures without waiting until they can get eight people together, or in lieu of the system under which you beat your brains out with eight spools. You really have to see these pictures to appreciate fully the teaching job they can do for you.

Included also are the favorite calls of eleven famous callers from the four corners of the U. S. A.

As all of us know who like to pick up any and all books on squares, calls for figures vary in different parts of the country. This applies to Ed's book. For example, when docey doe is used, the call can apply to 2, 3, or 4 couples. Also, in *Texas Star*, page 153, you will note the call goes "Swing on your corner like swinging on a gate, right to your partner, right and left eight." If we heard that call in California we would not go into allemande left, but would certainly be busy swinging our partners. Take your cue from the caller? Well . . . However, I think one of the advantages of books from different sections is that they give us a chance to compare and evaluate our methods and calls.

Ed Durlacher has turned out something good, and as far as I'm concerned, it is well rth the \$7.50 asked for it.

Reviewed by CLARENCE P. CROOKS.

Dance Hunter in Peruvian Andes

(Continued from Page Seven)
a pin made from a large spoon, the handle of which has been sharpened to a point.

Over the hair, baided in from two braids to 28 in some villages, is worn the "inverted volcano" hat. The under side is red and the flat top trimmed with braid. Not actually an item of dress but a usual item is the large square carrying cloth. This is wool too, and designs are woven into the center and edge strips. This is folded over the contents and tossed around the shoulders so that the two diagonal ends are tied in the front. This completes the costume unless the wearer has sandals or shoes.

THE INDIAN MEN wear an unusual style of trousers either in black or natural homespun. The colored flare at the knee is sometimes decorated with braid or buttons. When the straight waistband is pulled together with a cord, it leaves a gap at the stomach showing the white cotton shirt. This may be covered partially by the same wide belt the women wear, and the bright colored vest. Yes, it too has the same braid and buttons. Over this may be worn the bright and beautifully woven ponchos. They are woven in two strips and then sewed together, leaving a space for the head, because of the use of the looms of that width. A lovely multi-colored fringe is sewed around the four edges.

If not a poncho, the man may wear a four-tailed coat, almost as long as the trousers. It may be black, or any color the wearer chooses. It does not fasten in the front, but is open to show the colored vest. Buttons and braid again! Since this gives practically no pockets, the men carry a little shoulder bag about 4 inches by 6 inches. In this they carry coca leaves which they chew much of the time. This is all finished off with the same type of hat as worn by the women. Sandals or shoes, and socks of all sorts, or none are worn.

Of course there are variations, due to the

climate, village customs or wishes of the wearer. All together it gives a pleasing, colorful effect, especially on market or fiesta days when many people gather.

IN THE ILLUSTRATION you will see, in the hands of the dancers, long cords of colored wool, or tassels. These are hondas and are used in dancing. In the olden days they were sling casts. Now they have been decorated and add color and movement to the dancing.

One of the numerous dance descriptions recorded by "Panchita" is presented elsewhere in this issue.

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(Continued from last issue)

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MEXICAN MIXER: Victor 25-1053-A *Flor Marchita*. Usable: Imperial 199-B *Labios de Corral*.
MEXICAN POLKA: *Flor de Mexico* on Imperial 158-B, Columbia 6073-X, Fenix 4011.
MEXICAN WALTZ: Sonart M-301.
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NARCISSUS: Imperial 1043-A.
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Open Evenings

Tell It to Danny

(Continued from Page Four)

80 people have signed for the Spring class and enrollment will continue every Wednesday to the end of June; HARVEY LEBRUN is the instructor; on May 6, the governing board and other members met at the home of their president, KATHLEEN BUTLER, 747 54th St., Oakland, and combined business with dancing, May 11 was the beginners' and intermediates' party at Bushrod Recreation Center and May 13 the two classes gave a folk and square dance party at Washington School Auditorium, 61st and Shattuck Ave., Oakland.

—Wherever you go there's news. Oh! For more space and time! What's that?

—SAM LEWIS, from Marin side of S. F. Bay, reports that JACK BALLARD, who organized several Folk Dance groups down the Peninsula, now is a resident of MARIN COUNTY and edits a local paper, was particularly interested in the GIANT HO DOWN JAMBOREE held at the E Street Grammar School, May 14, in San Rafael.

—MAJOR BOB MORGAN arranged the Gala day and night all-around folk dance party in connection with the "STUMP TOWN DAYS" at Guerneville, May 15.

—TINY THORNHILL of football fame is especially interested in folk dance activities in the ALBANY-EL CERRITO area.

—CHARLIE REINDOLLAR helped the stay-at-homes from Santa Barbara with a doin's at BOYES SPRINGS.

—Comes it now into the department stores; folk dancers modeling costumes, in the flesh, dancing for the customers. Swell show too, at "CAPWELLS" in Oakland, Saturday, May 14. The Emporium is planning a similar program for Saturday, June 11. All groups invited.

—One of our cute little Scandinavian Folk Dancers rinses her goldie locks with beer (Golden Glow, I guess) and surprised the grocery clerk, who refused to sell it (during the time sales were restricted to 8 o'clock), by saying, "Oh! I don't want to drink it, I just want to put it on my 'haide'!"

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LET'S DANCE

ON TO THE NEXT...

THE CENTENNIAL ISSUE (and first Year Book) of *Let's Dance* is now definitely slated for September. Among features to be incorporated are: Selections, including dance descriptions, from Lucille Czarnowski's forthcoming book on Folk Dances of Early California; complete club lists, north and south; pictorial history of the Federation; and many other features. It is hoped that the special issue will run in excess of fifty pages—it will be even larger if YOU add to its advance financing by the simple but important expedient of REFERRING ALL POSSIBLE ADVERTISERS to Mrs. Frances Larkin, 2815 Van Ness Avenue, San Francisco—our special ad manager. Fran's phone number (and keep her phone ringing) is Prospect 5-1346.

● UNFINISHED BUSINESS. Our mail has reminded us, proving that we do have interested readers, that identification of the costumes shown in April issue was not in the May issue as promised. Oh, for the life of an editor—or should that be woe? Thanks to Betty and Howard Sugarman, the following excellent descriptions are something for you to add to your costume scrapbook.

● MORAVIAN MAN'S COSTUME (upper picture) is originally from Piestany in Moravia. There are navy-blue trousers and vest—both embroidered heavily. The shirt is of hand-woven linen—also heavily embroidered. Alas, the woman's costume pictured is *very* un-authentic indeed. Mostly it is Moravian—cap from Piestany—blouse also. The black apron, embroidered, is from Czechoslovakia. The rest is early San Francisco—Mason Street.

● RUMANIAN COSTUMES (lower picture). Purchased from a Rumanian family in San Francisco. The man's vest is the finest piece. The shirt and trousers and footwear were made in San Francisco, being copied as exactly as possible from pictures and doll models. The woman's costume is from "The Department of Muscel, Rucar in Rumania." The dress is made of hand-woven linen, heavily embroidered sleeves and panels at front of blouse. The black, hand-woven overskirt is heavily embroidered in silver, gold, turquoise and persimmon-colored threads. The headgear, pure Sugarman, is made of pieces of the authentic over-skirt (after alteration) embroidered with sequines and beads.

ALL FOLK DANCERS are extended the invitation to make an outstanding success of the First Inter-Racial Folk and Square Dance Festival of the San Francisco Bay Region, Thursday, June 23, at the Longfellow School, Ward and Sacramento Streets, Berkeley, from 7:30 to 11 p. m. Open to anyone interested in dancing with beginning folk dancers of diverse racial and ethnic groups. Sponsored by the Berkeley Recreation Department and the East Bay Inter-Racial Folk Dance Group—Harvey Lebrun, leader. Refreshments and exhibitions during intermission.

● RUGGED INDIVIDUALISM NOTE: from the columns of a S. F. society page, "Mr. and Mrs. X will select the couple executing the best figures in the square dances." Something new maybe, like "allemande the left and everybody compete."

● THE CIRCULATION OFFICE requests that subscriptions (*Let's Dance*) going to organizations (not individuals) be addressed to the organization at a *permanent address*, if at all possible, rather than to an officer who holds office for a limited time only. Now that our addressing is done by permanent metallic plates, expenses are added to our strained budget with each unnecessary change of address. Please help the staff save time and money.

EDITOR'S MAIL BAG

● "Hope you are having a rebuttal of Mrs. Sonkin's article ("To See Ourselves as Others See Us!")—May issue)."—Leonora R. Martin, member of San Francisco Carrousel.

"Editor's Mail Bag" is open for rebuttal to this or all other articles. Pick your point, and hold forth—our address is 2474 Second Street, Palo Alto.

● "I would very much like to purchase a complete Folio of Folk Dance Music covering all nationalities for piano solo, or violin solo, or both, or piano, viola, and guitar."—William Geo. Bishop, Box 674, Carmel, California.

Who can furnish the desired information?

● "Something should be done about dance teachers using "so-called" authentic records for teaching new dances. So many of these substitutions leave us on the sidelines at Festivals when the proper record is used."—Leslie A. Hansen, Oakland, California.

Any suggestions?

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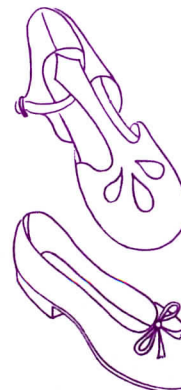
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