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NUMBER 5

Fresno or Bust

Are you planning to attend the State-wide Festival in Fresno on May 24? Here are some of the reasons why you **SHOULD** make it a point to go.

The weekend opens with a bang, for those who can arrive early enough, with a clam bake at the "Shack," 2225 Kern Street, on Friday evening, from 7:30 p.m. on, Fresno groups acting as hosts.

On Saturday morning, a battle royal will take place between the northern and southern sections when meeting and discussions will be held to hash out the differences in manner of doing certain dances. All of this will take place at the Californian Hotel.

9:30 to 10 a.m.—Registration
10 to 11 a.m.—Meeting on unification of dances in the Lecture Room

11 to 12:30 p.m.—Folk dance demonstrations, costume and book displays, in the Ballroom.

Arrangements have been made for a picnic in the afternoon, starting at 2 p.m. in Fresno's beautiful Roeding Park. Refreshments will be served and there will be demonstrations and general folk dancing. At 5 p.m., we expect you to be a member of a long line of hungry folk dancers, awaiting a barbecue style buffet supper.

All of this builds up to the grand climax of the official State-wide Festival, to be held in the spacious Fresno Civic Au-

ditorium from 8 p.m. to midnight.

As an added attraction, Jon Musser will show his recent releases of folk dance movies taken at Redwood City last fall.

Sorry, kids, nothing planned for Sunday. Use your own imagination.

If this has convinced you to attend our brilliant annual State-wide Festival, it would be desirable to make arrangements as follows: Please send your request for reservations ahead of your arrival in Fresno. The Housing Committee would rather find a suitable room for you any time before the event than try to hunt one while the Festival fun is taking place.

Address your reservation and make checks payable to:

Florence Rata
751 So. 7th Street
Fresno 2, California.

Hotel accommodations are \$3.00 per person. In sending this reservation, please also state if you plan to attend the picnic and the Friday night "Shack" party.

There will be an information desk available should you have any difficulty concerning housing. This will be located at the Memorial Auditorium where the Festival dance is to be held. There will be no information desk for this purpose at the Californian Hotel.

(Ed. Note: A communique just received states—and I quote—There are still lots of rooms available.)

Ladies Whim was originally taught to Chang's International Folk Dancers by Boris Abramson under the Russian title, "Damski Caprice."

Dance League Programs in May

For a fourth consecutive year, the San Francisco Dance League will present two group programs during its spring season. These two concerts of modern dance will be given at the Marine's Memorial Theatre on May 3 and 10 at 8:30 p.m. As in the past, the works of a number of local choreographers will be shown.

The San Francisco Dance League is an organization of over 100 Bay Area dancers, choreographers, and others interested in dance; it aims to encourage creative work in dance and to make good programs available to local audiences. Choreographers who will present both solo and group compositions on May 3 and 10, include Sue Ettlinger, Ann Halprin, Welland Lathrop, Eleanor Lauer, Alec Rubin, Marian Van Tuyl, and Edith Wiener.

Folk Dance Descriptions

For the past four years the Research Committee has been studying folk dances as done in California and has done an excellent job of writing descriptions of these dances. The dance descriptions have been accumulated and bound into the book "Folk Dances from Near and Far." Two volumes are currently available and may be obtained at \$2.00 each from Ethel Turner, 3263 Sacramento Street, San Francisco 15, California.



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How's Your Folk Dancing I. Q.?

1. The largest selling phono-
graph record of all time in
America is an imported folk
dance item. Originating in
Czechoslovakia its popularity
started here with playing on
"juke boxes." What is its name?

2. What are the Spanish
names for (1) Mexican Hat
Dance, (2) Mexican Clap
Dance?

3. In which dances are the
following calls or terms denot-
ing steps used: (1) Heel and Toe,
(2) Prezatzke, (3) Do-Ce-Do,
(4) Round the Island, (5) Hoo-
shig Mooshig, (6) Salta, (7)
Corte.

4. Can you name the longer
but truly correct title of Johann
Strauss' best loved waltz?

5. In Spain and Mexico bull-
fights are always opened with
gay, march-like folk dance
music usually composed to hon-
or the Toreador of the day. Both
the music and a colorful Span-
ish folk dance done with casta-
nets as well as a simpler folk
ballroom step which originated
from it bear the same title. Can
you name it?

6. What old time ballroom
dance originated in San Fran-
cisco and consequent popularity
became widespread over the na-
tion?

7. What are the "lead" or fea-
tured instruments in each of the
following different types of folk
orchestras, and which gives
each ensemble its characteristic
color and styling? Underline
those chosen.

QUIZ ANSWERS

1. The ever popular "Beer
Barrel Polka." In Europe its
composer Vejovda titled it "Ros-
amunde" in romantic dedication
to a girl. In America the music
earned over \$100,000 in royalties.
During the war it was adopted
as an official song by both Al-
lied and Axis troops.

2. (1) Jarabe or Jarabe Tapa-
tio, (2) Chiapanecas.

3. (1) Polka, (2) Hopak. In this
dance it is a variation of the
Kozatzke step. It also occurs in
Russian ballet. (3) Square
Dances. Means "back to back."
(4) Hawaiian Hula. The call of
"Round the Island" on the part
of the audience is for ever larger
convolutions or movements of
the hips. (5) Besides being the
name of a Hebrew dance itself,
it is a peculiar sidewise step fa-
vored in the Palestinian Cher-
kessia. (6) In Portuguese the

word means "Jump" and is a
call given for the same move-
ment in their Chamarita. (7) It
is the French word used to de-
scribe the Dip in Tango.

4. This was the great waltz
about which Johannes Brahms
wrote, "Unfortunately, not by
Johannes Brahms"—Johann
Strauss' "On the Beautiful Blue
Danube."

5. The lively, infectious Paso
Doble.

6. About 1910 the Turkey Trot
was originated and introduced
in San Francisco.

7. A.—Accordion; B.—Violin,
Cymbalon; C.—Clarinet; D.—
Tambourines, Ocherina, Accor-
dion; E.—Bandoneon, a con-
certina type instrument origi-
nating in Argentina; F.—Gui-
tar, Castanets.

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NOTES ON IRISH DANCING

(Editor's Note: The following material was taken from "A Guide to Irish Dancing" by J. J. Sheehan, published in 1902 in Dublin, Ireland. Acknowledgement is due Gilman Merrill for the use of this book, which was presented to him by Percy Lonergan. Mr. Lonergan was at one time one of the foremost Gaelic dancers in California. He also danced with the Allen Sisters, one of whom, Gracie, is now the famous radio and picture comedienne.)

"Although it would be impossible to treat of the historical aspect of Irish dancing in the limits allowed by this little volume, a few remarks on the better-known dances may not be amiss.

To the jig must be awarded the honor of being our oldest national dance; and there cannot be any doubt that of all the dances known in Ireland at the present day, the jig has the best title to the description 'traditional.'

O'Curry suggested that the word 'jig' was derived from the Italian 'gigue,' and thereupon many people who ought to have known better assumed that the jig had an Italian origin. It is easy to see how the mistake arose.

Hardiman tells us (quoting Tassoni) that the ancient music of Ireland was imitated by Gesualdus, the "chief of the Italian composers and greatest musical improver of the sixteenth century"—a fact which ought to be sufficient to dispose of the "Italian origin" theory regarding the jig. As if that were not enough, one English authority states that the first known dance tune in English, dating back to 1300 was a kind of jig, and it is certain the English didn't invent it.

Through the Italian composers, however, jigs became very popular throughout Europe in the sixteenth and seventeenth centuries, and were even greatly in favor at the court of "Good Queen Bess" herself—a mark of royal favor for which, no doubt, all Irishmen will feel fittingly grateful.

The Irish title to the reel is not quite so clear. The Scotch seem to have pretty strong grounds for claiming it as their dance; but as they have been equally energetic in claiming our language, our songs, our music, and our musicians as

their own productions, one would be glad of a little more evidence.

The probability is that the reel is neither Irish nor Scotch; but that it came from the north of Europe, where it has for centuries been a dance beloved of the descendants of the old Lochlannach.

The credit of inventing the hornpipe would appear to be due to either Wales or England—most probably to the former.

The hornpipe was, however, well known in Ireland and Scotland in the seventeenth century.

The well-known "Rinnce-fada," or country dance, has a record dating back to the sixteenth century, and probably to an earlier period.

The origin of Irish figure-dancing is not easily ascertainable. While undoubtedly very old, there is a probability that some of the figures in the figure-dancing owe their origin to the French measures which for a considerable time exerted a powerful influence on the dances of the civilized world.

But one curious point has struck me which may be worthy of note. The movements described in Irish figure-dancing bear a strong resemblance to the intricate interlacing ornament which is such a marked feature of early Irish art. It would almost seem as if the same artistic mind had inspired both. It may be only a coincidence; but, if so, it is a very peculiar one.

Whatever opinions may be held as to Irish figure-dancing, two things may be said—it is distinctively Irish and extremely artistically constructed.

The chance that the build of it may have been at some period influenced by foreign ideas need not detract from its merit. All dancing has at one time or another had to bow to the fashions of the day, and we need not be put about should it be proved (which, up to the present has not been done) that our Irish dancing has been similarly influenced.

Suffice it to say that it can claim one of the oldest and most distinctive dance histories in Europe; and, indeed, it is doubtful if any European country has ever produced a list of dances so varied, so pleasing, so lively, and so beautiful.

STRAY NOTES

Dance with the body held lightly, the head erect but not stiffly so, the chest expanded,

(Continued on Page 10)

Month of May Will Keep Folk Dancers Busy

If you thought that the past few months have been fully scheduled for folk dancers, just take a look at what is taking place during the month of May.

Bet you'd like to attend them all!

May 3, Saturday—The Vasa Dance Club of Berkeley presents a Folk Dance Pantomime, "The Judge's Birthday." Everybody welcome, 8:00 p.m. at the Finnish Brotherhood Hall, Chestnut St., Berkeley.

May 4, Sunday—Sacramento Folk Dancers hosts of a Regional Festival at Governor's Hall, State Fair Grounds, 1:30 to 6:00 p.m.

May 4, Sunday—Regional Festival in Santa Cruz.

May 4, Sunday—May Time Festival, Southern Section of Folk Dance Federation of California, Moorpark, California, in Simi Valley, about 53 miles from Los Angeles, 1:00 to 6:00 p.m. Picnic grounds and refreshments available.

May 5, Monday—Bay area folk dancers grand opportunity to visit with Elizabeth Burchenal at an informal reception held in her honor. Dr. Burchenal, world renowned folk dance authority, is currently on a tour of the west coast and will address bay area dancers at the Whittier School Auditorium, Virginia and Milvia Sts., Berkeley, at 8:00 p.m.

May 11, Sunday—The Stanford Hoedowners and the Palo Alto Palomaniacs jointly sponsor the Northern Section Federation Festival on the campus of Stanford University.

The Hoedowners will be hosts in the afternoon from 1:30 to 5:30 on the field west of the Women's Gymnasium. There will be general dancing and some exhibitions. In case of rain, the afternoon dancing will take place in the Basketball Pavilion.

In the evening, the Palomaniacs will be hosts in the Basketball Pavilion, with the emphasis on exhibition dancing. Everyone is cordially invited.

May 17, Saturday—Regional Festival, Port Chicago, 8:00 to

12:00 p.m. Bay Point Recreation Committee, hosts.

May 24, Saturday—Event of the year. Second Annual State-wide Festival, Fresno, California. Read all about it in LET'S DANCE.

May 27, Tuesday—Madelynne Greene presents the Festival Workshop in a Recital of International Dances, Marine Memorial Theatre, Sutter and Mason Streets, San Francisco, 8:30 p.m. Tickets may be obtained from Festival Workshop members or the City of Paris box office.

Square Dancing

For some time it has been evident to regular Federation festival-goers that there is a tendency for the square dances to become repetitive. When called records are used, the masters of ceremonies almost invariably choose those old ones with which the crowd as a whole is likely to be familiar in order to insure a smooth response on the floor. Callers use more or less the same patter from festival to festival for the same reason.

The desirability of this practice is certainly open to some question since it tends to stifle the use of new materials. Either new records or new routines are needed. A number of innovation square dance records have come onto the market within the past year. This article is intended as the beginning of a systematic campaign to bring some of this fresh material into our square dancing picture.

Below is described an easy call, little used in this area at present. It is strongly urged that it be introduced and taught immediately within the various clubs, and that it be danced at a forthcoming festival. If one new call or new called record can be introduced in this manner each month, our square dancing may be much more varied and interesting than it has been in the past.

Here is the call:
"Lady Ballonet" (Note:
Rhymes with "set")

First couple balance, first couple swing,

First couple out to the right of the ring;
(self-explanatory)

Turn a three-hand set, the lady ballonet."

(The three-hand set consists of the first gent and the two members of the second

hands and circle to the left. The first lady walks around the OUTSIDE of this three-person ring, walking to the right. The caller should allow time for about two complete circlings.)

"Now circle up four, you're not through yet!"

(Continued on Page Seven)

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THE BALLROOM FOLK DANCERS

The Ballroom Folk Dancers of Sacramento was established and organized by K. Weller Daniels with the able assistance of his wife, Meta. Mr. Daniels' interest in early American dancing dates back to 1902. His uncle was an old time fiddler who conducted dances in his home in which Weller participated.

On March 20, 1943, a progressive and congenial group held a first practice session of old time dancing under the guidance of Mr. Daniels. This session met with such approval that it was decided to conduct further classes. Basic ideas for a club were drafted which are still in existence today. These rules limited the membership of the organization and accepted newcomers to be admitted by couples. The mode of dress is semi-formal.

On October 31, 1946, the club became a special group member of the Folk Dance Federation of California.

From its beginning, the Ballroom Folk Dancing Club has specialized, as its name implies, in ballroom and early American folk dances, including quadrilles, especially waltz quadrilles. Special effort is made to execute well old time dances similar to those programmed by Henry Ford, such as the Badger Gavotte, Rye Waltz, etc. Much time and effort has been expended by Mr. and Mrs. Daniels in uncovering authentic background and dance patterns such as the Mazurka, French Minuet, Court Minuet, etc. The Court Minuet, consisting of four parts, or figures, and done in quadrille formation, is the old traditional minuet in three-fourths time. This dance was learned for exhibition purposes by a small group of the membership calling themselves the Minuet Club. On special occasions, the minuets are performed in costumes of the 17th century.

Mrs. Mary Hann, niece of the late May Wilkins, who taught

ballroom dancing in Berkeley for 45 years, gave the Ballroom Folk Dancing Club the French

(Continued on Page Six)



Mr. and Mrs. K. Weller Daniels, instructors of the Ballroom Folk Dancing Club.

The Ballroom Folk Dancing Club in Quadrille Formation Performing the "Court Minuet"



TEACHERS' INSTITUTE

The second meeting of the Federation's Teachers' Institute was held at the Sequoia Union High School, Redwood City, on March 30th. Folk dancers attending were welcomed to the afternoon session by Elizabeth Ann Howard, chairman of the event. The session began at 1:00 p.m. with the teaching of some new dances.

The first dance to be taught was the Mexican Miners Schottische, Avis Landis instructing. This dance is composed of variations of the schottische step and has the innovation of the lady leading.

Next was a group of English country dances which were taught by Kitty Lynch. These were: Black Nag, Gathering Peascods, and The Flowers of Edinburgh. Kitty pointed out that English country dancing has a style of its own. Always be natural. Dance from the waist down and let hands swing freely at sides, never hold skirts or put hands on waist unless directed. Dance on balls of feet, never down on heels, and keep body well over the feet.

When performing Gathering Peascods, phrase carefully so that there are no pauses, only enough time to go on to the next step. In Flowers of Edinburgh, the running step should be very lively.

The last new dance to be introduced was Vo-Sadu-Li V Ogorode, more popularly known as Vo-Sadu. This charming Russian dance was presented by Madelynnne Greene. Unlike many of the other Russian dances performed by folk dancers, it is dignified and controlled. The ladies flirt with their handkerchiefs throughout, but were told by Madelynnne to avoid resembling someone vigorously waving a flag.

After the new dance session, Walter Grothe introduced Mildred Buhler, who was chairman of the first Institute. She told of the new plan to have the Institute's chairman change every three months. Madelynnne Greene is the next chairman.

The review of old dances started with Song Chang reviewing Gustaf's Skoal. This dance should be done in a stately manner. Hands are held shoulder high and dancers bow to their opposites, not to their partners. There is no clap prior

to going under the arch, instead the clap comes on the first count just before joining hands with partner to swing around twice.

Buzz Glass reviewed the Vengerka, emphasizing the correct way to do the Bokazo, or across-apart-together step. This should be done smoothly and precisely, close to the floor. Following the Vengerka, the group adjourned for dinner.

The evening session opened at 7:00 p.m. with a discussion group led by Buzz Glass. The teaching of English dances was discussed at great length. It was suggested that if each leader would bring English dances to his own group, they would become more popular. In the teaching of English dances, mention was made of the fact that the very definite style should be emphasized.

There was also some discussion about the type of dances to be taught at meetings of the Institute. Buzz explained that so far they have tried to have a mixture of simple and complicated dances. Everyone was asked for suggestions of dances to be taught in the future. These suggestions will be very welcome and can be made in person or by letter. Only in this way will the committee learn the opinions and wishes of those interested.

There were several requests for background material to be given for the dances taught. This makes for more interest and attention.

Several people commented on the fact that dances are frequently not performed well at festivals because all of the groups do not know them, but wish to learn and dance them. Ed Kremers suggested that groups try to agree on some new dances to be included in coming festivals each month. If the host group could send advance copies of the program to other clubs, time could be spent on these specific dances and all could enjoy them. This idea was well received but needs careful consideration as it may not prove feasible.

After the discussion group, the last part of the Institute was spent in reviewing dances taught during the afternoon and also at the first Institute. Mildred Buhler gave instruction on how to teach the pas de basque step to beginners, and also reviewed the new version of the Veleta. Grace Perryman showed the heel pas de basque which some of the clubs use in La Raspa. In this version, the heel is used on

THE BALLROOM FOLK DANCERS

(Continued from page 5)

and Court Minuets. The Mazurka tune used for their dance was the theme from which Chopin composed his concert selections some 125 years ago.

The Leland Long String Trio, an orchestra composed of violin, piano, and string base, plays for all of the formal dance meetings. Some of the music this orchestra plays is from first editions of the original sheet music printed in the 1890's.

The foremost aim of this club is to obtain authentic information about old time folk dances and to learn to dance them as they were done originally.

At the present time, the organization is divided into several groups, beginners, intermediates, and seniors. For new members in the club, a regularly scheduled course of dances is arranged in a progressive order for a series of practice evenings. At each practice evening, new couples are given instruction in about five or six dances. Mimeographed outlines of these dances are given to the newcomers so that they may practice at home by counting out the steps. A pianist furnishes the music for the practice sessions. Instruction as given by Mr. Daniels is by dividing each dance into two or more parts, each of which is learned separately before doing the whole dance.

Before anyone is admitted to the senior membership, he must have demonstrated his ability to dance correctly the old fashioned waltz.

The practice evenings are primarily designed for concentration and study. After a couple has completed the course of practice evenings on the 22 dances they are invited to become members of the senior group. As further enjoyment, two parties are held during the year, the New Year's Eve celebration and an annual banquet and dance in February.

The Russian Jewish Sherr Dance, a favorite among folk dancers, is a wedding dance characterized by much bowing and hand-saluting by the participants.

the second count instead of the toe. Grace said that this is a very Mexican step.

Honor Your Partner

Ed Kremers, second president of the Folk Dance Federation of California, was born in Wisconsin of Dutch and Belgian par-

ents. He was raised and educated in Oregon, doing his undergraduate work at Oregon State and graduate work at the University of Oregon. Besides receiving university degrees, Ed became a Certified Public Accountant. He was, until the war, (Continued on Page Nine)



Ed Kremers, Second President of California Folk Dance Federation

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"Russian Folk Dances"—Kismet Album K3— By Kastyia Poleanesky & His Balalaika Orchestra. Includes: Alexandrovski, Polyanka, Hiawatha, Cherkess-ea, Vo Sadu, Tatarochka.

"Square Dances"—Victor Album P. 55— By Carson Robinson. Includes: Spanish Cavaliero, Jingle Bells, Turkey in the Straw, Golden Slippers, Paddy Dear.

"Square Dances"—Black & White Albums 65— By Texas Dandies. (With and without calls.) Includes: Cage the Bird, Sally Goodin, Oh Susanna, Texas Stars.

"Russian Folk Dances"—Imperial Album FD5— By Zaldemer & His Balalaika Orchestra. Includes: Russian Sherr, Korobuska, Pa-De-Span, Kohanochka, Ukrainian Dance, Broken Life, No. 2 and 3, and Toska.

"Baltic Folk Dances"—Imperial Album FD6— By Erik Lunquest & Orchestra. Includes: Vandra Polka, Balen I Karlstad, Spinning Wheel, Tip-Top Hambo, Swedish Schottische, Gamal Rheinlander, To-Tur, and Sudmalinas.

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Your Club and Mine

Poinsettia Playground, Los Angeles, is the location of Saturday night folk dance parties. Dancing is held the first and third Saturdays of each month from 8 to 12 P.M. The next folk dance parties scheduled are on May 3rd and 17th. No instruction is given and about 35 American and European dances are performed during the evening. The address is 7341 Willoughby Avenue.

The Carousel, a social function of the San Francisco Folk Arts Group, is planning a Swedish Midsummer Festival for June 21st, the longest day of the year. This promises to be an interesting and enjoyable evening of folk dancing and Swedish midsummer legends and customs. All Federation members are invited to attend.

The Fresno Frolickers have gathered the lyrics to some of our folk dance music. These melodies are sung at their meetings, on the long way to other folk dance parties given in other valley towns, and when several folk dancers get together. Included in their repertoire are: Troika, Tancu, Gustaf Skoal, Road to the Isles, Korobuska, Weggis Song, and the Piper.

Currently the Garfield Folk Dancers are enjoying the leadership of Avis Landis in a series of Mexican folk dances.

An international party was given by the Garfield group on

LETITIA INNES



LETITIA INNES, active leader in Los Angeles folk dance circles. In looking over the material which should appear in the May issue of LET'S DANCE, the staff was quite surprised to find something left over from the April issue. Yes, it was the above picture of Letitia which should have accompanied her biography.

Saturday, April 26th at the Willard School in Berkeley. Members of the Finnish Folk Dancers and the Kensington School group were special guests at the affair.

The Oakland Square Steppers held their annual officers' party at Alpine Lodge atop Mt. Tamalpais over the weekend of March 22. Thirty-eight members and eighteen of their small fry attended what proved to be a smashing climax to a most successful term as president turned in by Harold and Ruth Reames. A delicious ham dinner was prepared and served by the retiring officers, who in addition to Harold and Ruth were, Ed and Orville Goins, John and Estelle Moore, and Ed and Veleta Smith. Folk and square dancing occupied the balance of the evening, of course, with a program for the youngsters before their bedtime. Coffee and doughnuts around the fireplace capped the evening.

The newly elected officers, Ed Larsen, Jim and Cedee Irvine and Frank and Beth Halsey, were responsible for the bacon and egg breakfast Sunday morning. Lunch was served at Stinson Beach for those hardy souls who had the energy to venture

on a picnic after dancing most of the night.

The enthusiastic attendance of the members was a tribute to Harold and Ruth Reames, who, during the past year, have poured their best into the job of guiding the Square Steppers.

JAMES F. IRVINE

"Mietschi Putz Di"



ATTENTION: Square Dancers

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HONOR YOUR PARTNER

(Continued from page 7)

an assistant professor of accounting.

The University of California Square Dancers attracted Kremers at a Halloween party in 1941. As a conscientious student and enthusiastic guest he jotted down notes on the instruction being given.

After this introduction to folk dancing, Ed's interest accelerated to the point where he was a member of practically all Bay Area folk dance groups. This advancement brought Ed into the field of leadership and in this capacity he traveled to Colorado for the purpose of studying under the direction of Lloyd Shaw.

At the outbreak of war Ed served in the auditing division of the Supply Corps as a naval officer. Most of the war years Ed spent his active duty in San Francisco where he continued his interest in folk dancing and ultimately became quite a specialist in the field of square calling. On temporary assignments which took him to Nevada, Idaho, Colorado, and Washington, D. C., Ed sought folk dance groups in these localities to learn more about folk and square dancing.

Ed has spent much of his spare time working diligently to teach dances and help distribute folk and square dances among the groups. These activities were instrumental in Ed's becoming a key person in the organization of the Folk Dance Federation of California. Ed's basic ideas for a monthly publication, LET'S DANCE, and the formation of a research committee to publish dance descriptions materialized during his term as president of the Federation in 1943.

Upon Ed Kremer's release from the Navy in August 1946, he put a tremendous amount of effort into Federation activities. During the war years Ed realized the specific needs of folk dancers and that suggested to him the establishment of a folk shop. Ed has made every effort to obtain a complete stock of folk dance records, songs, sheet music, books on dancing, and allied crafts. As a special service he maintains a complete card index of folk dances which is available to teachers and callers. Data on classes and groups

is also on file as is a calendar of folk events.

(Editor's Note: The staff of LET'S DANCE wishes to thank Ed Kremers for his unceasing assistance and invaluable suggestions during the past year.)

Square Dancing

(Continued From Page Four)

The first lady steps into the circle, to the right of her partner, and the two couples circle left, waiting for the next call, which may be anything the caller desires, such as "Swing your opposite," "Docey-doe," "on to the next," etc.

This type of call is described in Lloyd Shaw's "Cowboy Dances," pages 189-190, under the title "The Lady Walks Round."

Ed Kremers.

Folk Dance Federation of California

Abstracts of Council Meeting Minutes

SOUTHERN SECTION

1. Meeting held March 23, 1947, at Griffith Park, just prior to the March Anniversary Festival.

2. Request was made of Federation member groups to submit a copy of their by-laws and constitution to the council.

3. Paul Erfer announced under committee report of the Director of Publicity and Extension that an eight-page Folk Dance Directory will soon be forthcoming.

4. July Festival hosts may be Mountain Dancers or Santa Barbara.

5. Research Committee requested that it be expanded to include one member from each club.

6. A nominating committee was elected to select candidates for Federation offices for the coming year. Virginia Anderson is chairman with Paul Erfer, Franklin Hepner, Katherine Pelton, and Esther Liptz as members.

VIRGINIA ANDERSON

The Veleta waltz is an American "round" dance. Two versions are done, one from the Southwest and another from Montana.

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Henry Koopmann, Editor.....1249-A Ninth Ave., S. F. 22, Calif.
 Assistants Cheryl Kleinhammer, Trudy Somerville
 Lillie Fialkoff, Associate Editor.....3430 City Terrace Dr., L. A. 33, Calif.
 Don Kirk, Business Manager.....555 O'Farrell St., Apt. 55, San Francisco, Calif.
 Paul O'Bryne, Advertising Manager.....3263 Sacramento St., S. F. 15, Calif.

NOTES ON IRISH DANCING

(Continued from Page Three)

the shoulders back, the arms hanging easily by the sides (it is not necessary to spread out the fingers fan fashion nor to clench the fists) and the legs slightly bent at the knee.

The chief secret of any dancing is to know when to change the weight of the body from one foot to the other. A little practice will enable this knowledge to be acquired.

Don't dance on the whole of your foot.

Don't dance with your toes pointing skywards. They will do that when you are dead. Swell the instep a trifle (not ostentatiously so) and the toes will naturally point downwards.

Some people dance with considerable effort, looking as though the exercise were hard labor. Avoid that error. A dance room is a place for jollity, and if it hurts you to dance you'd better sit down.

If you happen to be a better dancer than your companions in the set don't make the fact apparent by executing fancy steps at every possible opportunity. They won't admire it, they'll think you conceited.

Dance the measure announced. Don't spoil the uniformity of the dance by performing something else even if it is more difficult. After a country dance has been called I've seen a line dancing it, while in another part of the

room a jig was going on, in another part an eight hand jig, and in another, a little company company were making a gallant effort to struggle through an eight-hand reel! If the dance you want is not on the program, ask for it; if not known by the company present, it will be appreciated as an exhibition.

(These remarks are not intended to apply to practices).

Don't hug your partner round the waist English fashion. When swinging hold her hands only. A bow to your partner at the end of a dance would not be amiss, but be careful to avoid any straining after "deportment." Leave that to the Seonini. In short be natural, unaffected, easy—be Irish, and you'll be all right.

"Let foreigners brag and crow
 That dancin's their devotion,
 'Tis little the craychurs know

Of the poetry of motion;
 Their polkas and quadrilles
 Are nothin' else but prancin',
 An' Irish jigs and reels,
 The king and queen of
 dancin'."

The Hopak is considered as one of the most vigorous of our dances and comes from Russian Ukrainian sources. The dance calls for considerable improvisation on the part of the man who is trying to impress his partner with a great show of manly energy and vigor.

Laces and Graces is an American adaptation of the English ballroom 2-step.

April Showers Festival

On a warm spring evening, such as is seldom enjoyed in the East Bay, the Albany Folk dancers packed in a record crowd at their Spring Rain Festival, April 12th. The multitude of umbrella decorations and tremendous rainbow along with the umbrella shaped programs were quite effective.

As an unexpected treat, three dances were performed by a young Danish troupe which is touring the United States. The outstanding feature of their exhibition was the precise fashion and exquisitely graceful manner in which the dances were executed. The dancers were resplendent in their authentic costumes patterned from original clothes worn in various localities of Denmark. We are indeed grateful to Walter Grothe for making special arrangements to have this Danish group appear.

Exhibitions were also given by Chang's International Folk Dancers, Berkeley Folk Dancers, and the Festival Workshop, who presented respectively: Kor Magyar, La Zandunga, and a new version of Krakowiak.

Gypsy Wine is an American adaptation of a Russian ballroom dance to Hungarian music.

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