

LET'S DANCE



Schilling

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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, where, 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.

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This Month's Cover

MARILYN SCHILLING of Chang's International Folk Dancers contributed our cover, *Laendler Lift*. Descriptions of costume will be found in Customs and Costumes, pages 6 and 7.

Editors' Grand Right and Left

RECENTLY HEADLINED in the folk dance press: "The die is cast! Washington becomes third on the hit parade, with California first and Minnesota second. . . The brand new Folk Dance Federation of Washington became official on March 10 when ten clubs became charter members. Incidentally, two of the charter clubs were Junior ones."—Charley Thomas' *AMERICAN SQUARES*, July.

"How about an Illinois Folk Dance Federation? New York has got it, California has got it, Minnesota has got it. Let Illinois have it too."—V. F. Beliajus' *VILTIS*, July-August.

The "snowball", which is Federation folk dancing, is rolling fast over State borders. Co-operation among folk dance clubs functioning together on a statewide level for the advancement of the scope and interests of all—the concept which had its birth at Lodi through the efforts of "Buzz" Glass—is well on its way to: Co-operation among statewide Federations functioning together on a national level for the advancement of the scope and interests of all folk dancers—the conception introduced at Sarah Gertrude Knott's National Folk Dance Festival by Walter Grothe. *Let's Dance* offers its pages in assistance to the realization of a National Folk and Square Dance Federation; and to that end invites news and comments of Federation activities in all states.

● **ANNUAL ISSUE:** Behind a row of "ifs," as a possibility in the Federation's schedule of publications, is the thought of inaugurating in the place of the January issue of *Let's Dance* an Annual Issue. This special issue, running to as many pages as copy and special advertising would allow, would be of a three-fold purpose: (1) To serve as a written and pictorial resume of the year's activities; (2) to explain the Federation and the Folk Dance movement to non-folk dancers at all festivals; (3) to publish Club Directories and other information of service to all dancers.

The "ifs": (1) A showing of sufficient interest. Such interest manifesting itself in letters from Club Secretaries stating the approximate number of copies they would be able to take and the club's idea of what the contents of such an annual issue should be; (2) the offer of contributions and "labor" from enough people in all parts of the State to make the project feasible; (3) a showing that advertising will be forthcoming from all parts of the State; (4) and finally, based on the above points, the "blessing" of the Northern and Southern Federation Councils.

If the project of an annual issue sounds interesting to you, please bring the above points to the attention of your club at its next business meeting.

● **FOLK DANCE LEADERS** will next month blossom out with a column in *Let's Dance*. As with *Swap and Swing* (see page 9), the passing months will find new "speakers" on our rostrum, each "holding forth" with that which is foremost in their minds and interests. Obviously, our platform is limited as to the number of opinions and leaders who can be represented. Obviously, our "neck is out" when we select any one leader for publication before another; but, and on this point we feel strongly, the end of having our pages reflect the best in Folk and Square Dance thought and opinion justifies the necessary means of arbitrary editorial selection. However, so the leaders selected will be representative of the widest possible geographical and "opinional" area, we invite, in fact, *urge* leaders who are willing to contribute to submit to our editorial office an outline or brief

(Continued on Page Eleven)

New Volume of Dances Ready

Folk Dances from Near and Far Off Press

By Nancy Deering Bulf

Dances in Vol. IV TRADITIONAL DANCES

Corrido (Mexican)
Glowworm (American)
La Vinca (North Italian)
Narcissus (American)
Neapolitan Tarantella (So. version)
Oklahoma Mixer (American)
Pride of Old Erin
St. Bernard Waltz (Modern Scottish)
Spinning Waltz (Finnish)
Sudmalinas (Latvian) (two versions)
Texas Schottische (American)
To Tur (Danish) (two versions)
Vandra Polka (Estonian)
Veleta Waltz (British-American)
Vo Sadu Li Ogorodi (Ukranian)
Waltz Country Dance (Scottish)

COMPOSED DANCES

La Jesucita
Mexican Schottis
Neapolitan Tarantella (No. version)
Russian Peasant Dance
Skaters' Waltz

Do you remember the morning you went out to bring in the paper and saw mushrooms clustered along the driveway? Remember from your high school days about mushrooms—how they don't just spring up overnight—how the fine network of underground feeders must be patiently assembled for weeks and months before the finished mushrooms pop out? You do? Good.

Then you'll understand the patient, painstaking research that lies behind the dance descriptions so regularly appearing in *Let's Dance*. These dances are this month making their bow as Volume IV of the series, *Folk Dances From Near and Far*. Each description in this meaty, 69-page volume represents about a week of hard work on the part of some member of the Research Committee—monopolizing his every spare minute.

This task demands numerous phone calls to check sources, introductions, special arrangements and music. Hours must be spent in the rigorous mental gymnastics of trying to describe in cold type the hundred nuances of the living form—to capture in precise descriptive terms the shifting patterns and

vivid color of each dance, in order that someone who may never have seen *Sudmalinas*, for example, may be able to join in with confidence at the next festival. If this sounds easy, just try your hand at describing, say, Cotton-Eyed Joe, so accurately that your cousin Lennie from Pocatello can do it as we do—without ever having seen a demonstration. (Ever try to describe a spiral staircase without using your hands?)

And this is only the beginning. For having striven mightily and wrought fair upon his his sheet of paper, the committee member brings his brainchild to the monthly meeting (an all-day session) of the committee. Immediately the other six members pounce upon it and tear it to shreds, re-wording it, supplying alternate versions, discovering discrepancies between words and music, refining and polishing.

Authenticity is the prime consideration, of course. But many times, as the committee points out in the introduction to the present volume, several forms of the dance are equally "authentic," and the question then becomes

(Continued on Page Eleven)

Virginia Leads Again

Our newly re-elected president of the Southern section, Virginia Anderson, is no doubt one very good reason for the rapid growth of our activities in this part of the state, for she works early and late in order to fulfill the duties which fall upon the shoulders of our president. She also holds down a regular job as an accountant. She loves music and dancing and finds great satisfaction in imparting the knowledge which she has acquired in the past two and a half years to others. We asked Virginia to write of her activities during the week and this is what she says:

"When you suggested writing up a week's activities I thought of last week as quite typical. Telephone calls were exchanged frantically with Miss Gordon, of Gene Nelson's Studios, and Vance Graham, of KLAC, relative to folk dancers and square dancers for the Photo Fair to be held at the Pan-Pacific Auditorium. Miss Gordon and Mr. Graham were kind enough to report back that things had worked out well, and to thank the Federation for their help.

"Another request for dancers came from Mr. Presley of the Centennial Commission to perform at a centennial celebration on July 2 at the Hollywood Bowl. After much negotiation, this was accomplished on somewhat short notice.

"About the most interesting thing to me currently is the group I teach one night a week. Having started as beginners seven months ago, the group has made rapid strides and it is because of their spirit that I am inspired. They

give many outside affairs which are announced so that as many as are able can participate.

"Another phase of teaching which has been a great satisfaction to me is the writing up of dance material which I teach in class so that it can be studied during the week. This means extra research to phrase steps and patterns so that they may be understood and often a noon hour is spent in this way.

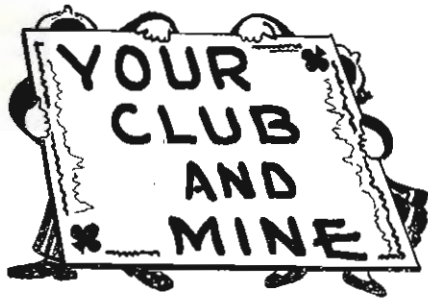
"Many inquiries come to me for information about books and records which I try very hard to answer or refer to someone who can.

"The growth of the folk dance movement is truly stupendous to those of us who have been in it since the start in Southern California. We have rendered many services to the public free of charge. Three excellent directories have been published at a nominal charge through the untiring efforts of Mr. Paul Erfer, who compiled them, and to whom we owe a debt of gratitude. An explanatory brochure was made available during the past year to those desiring information about the Federation and how to start a group. The committee who was responsible for this achievement was headed by Esther Liptz Pearlman and Bill Lewis.

"One of the things I enjoy seeing most is the unfolding of individual personalities as they acquire skill in dancing and imbibe the folk spirit of friendliness and good will. This year will provide us all with more opportunities to help the newcomers and insure the future of the Federation."



Virginia Anderson and pupil Bruce Johnson at the Festival.



What's doing with your club? Upstate and down, clubs in full pursuit of the happy dividends of folk dancing are doing things that are of interest to all folk dancers. You don't have to be an appointed reporter to tell that interesting story, that folk dance anecdote from the halls of your club. Just jot it on a penny post card and send it on. (See Schedule of Deadlines on page 2.)

"GAY NINETIES" REVIVAL

Sept. 11 is the date for another gala party by the SAN FRANCISCO FOLK ARTISTS under the direction of GRACE PERRYMAN. "Gay Nineties" is the theme, so get those old clothes out of the moth balls in grandma's trunk and come over to 611 Polk St. for an evening of fun and dancing. Tickets are 50 cents a person and may be purchased from any folk artist or at the door.

EAGLE ROCK INVITES

Folk dancers, here's a new group for your summer calendar. Eagle Rock Playground, 1840 Yosemite Drive, announces the beginning of another folk dance group under the leadership of TERRY McDONALD to meet weekly on Tuesdays from 8:30 to 11 p. m. THE HEEL AND TOE GROUP, which has been square dancing at Eagle Rock on Thursdays with Jonesy as caller, are now expanding to include folk dancing too.

SONOMA SUCCESS

Friendly "little" festivals, such as that held in Centennial Bowl near Boyes Springs over the Fourth of July weekend, are an excellent method of presenting folk dancing to the uninitiated public. M.C.'d by ED KREMERS, a goodly number of folk dancers from Sonoma County (as well as many from the San Francisco area) had an excellent time doing squares and folk dances on a wooden dance platform before hundreds of holiday picnickers. Most frequently asked question by the public there was: "How can I learn to folk dance?"

CENTINELA CELEBRATES

Centinela Days, a local event celebrating the settling of Inglewood during the Spanish era, will be bigger and better this year, running to five days' duration, August 13 to 17. Parades with elaborate floats, horse shows, beard contests (for men only), bands, and, above all, square dancing in the streets, are only some of the events scheduled. The main highlight will be the folk dance festival hosted by the CENTINELA VALLEY FOLK DANCERS on Sunday which is to be followed by a dinner and evening party. The program com-

mittee is working hard on many elaborate plans to make this festival a Federation dingaroo!

(Dinner reservations (\$1.75 per plate) for August 15 are handled by CORRINE ROWLAN, 6707 Plaska St., Huntington Park. Get yours in early.)

HOWDY, STRANGER!

Another link in the brotherhood of folk dancing was forged recently when the BERKELEY FOLK DANCERS entertained a visitor from Butte, Montana. He was MR. RALPH LLOYD, a folk dance leader and square caller of that "western" State. The Berkeleyites greatly enjoyed Ralph's slightly different style of calling.

SAN LEANDRO ENTERTAINS

After the Festival at the Hayward Union High School on Sunday, June 20th, the SAN LEANDRO FOLK DANCERS and the San Leandro Recreation Department sponsored the evening party which was held in the auditorium of the S. L. High School. The sides of the auditorium rounded nicely to take care of the capacity crowd which attended.

The Honorable Joseph Bellini, Mayor of San Leandro, welcomed the group.

The Paul Hungerford Group entertained with live music for squares and PAUL HUNGERFORD himself called and introduced new patterns.

MISS ESPERANZE PATERNO did "Dances of the Philippines" and the HAYWARD HEYMAKERS, in their pastel costumes, did a very interesting dance.

SAN CARLOS FIRECRACKER HOP

Folk dancing played a major role in the three-day Fourth of July celebration in the City of San Carlos. On Sunday, July 3, the SAN CARLOS PEASANTS, under the direction of JEANNE TAYLOR, not only sponsored an afternoon regional festival in the park, but also presented an evening party in the elementary school auditorium.

MONTEREY HOSTS

All those who attended the Regional Festival at Fort Ord June 27th hosted by "LOS BAILADORES DE MONTEREY" were amazed about the development of folk dancing in the Monterey Peninsula.

The Festival was very well organized, beginning with the white-helmeted and white-gloved M.P.s, who solved parking problems, until the actual Festival in the beautiful setting of the Soldiers' Club. Outstanding exhibitions were presented, by the FESTIVAL WORKSHOP, the PALOMANIANS, a Japanese Buddhist group, the STOCKTON POLK-Y-DOTS, and a Philippine dancer. The enthusiasm about the Festival and the setting was so great that a regular Federation Festival was arranged for February, 1949.

Proceeding the actual festivities, the LARIAT SWINGERS of Salinas had a party Saturday night, which a number of dancers from the Bay Region and the Peninsula attended. At this party the Stockton POLK-Y-DOTS gave a fine demonstration of the "Danish Fir-tur;" the PALOMANIANS demonstrated "La Ranchera" and "La Cncharacha."

The Festivities were opened actually on Fri-

day by an institute which was given to the representatives of all the Monterey Peninsula groups, and they learned "Polyanka," "Tuljak," "La Ranchera," "Kokotek," and the Viennese waltz. Folk dancing has become a very popular activity on the Monterey Peninsula, and for our Federation the region is growing constantly in importance.

VALLEJO FIESTA

With the growth and development of our folk dance movement more and more importance lies with the Regional Festival. Realizing this and following the general demand, the VALLEJO FOLK DANCERS decided to hold their first Regional Festival on Sunday, June 6, at the El Camino Gardens, at Vallejo. As expected, the event was a full success. A beautiful hall, very attractively decorated, was the background to a well-arranged and well-handled program. The attendance was around three hundred dancers, with many from the Bay Area groups. Exhibitions were given by the host group, the Vallejo Folk Dancers, a new Taneuj, the GATE SWINGERS, squares, called, composed and directed by "KFM" KIMLEL; the WAGON REELERS from Sacramento, also squares; the ANTIOCH group, a new version of "Laces and Graces." At the evening party, on general demand, a repetition of the "Taneuj" was enjoyed.

Masters of Ceremonies were CLIFF PORTERFIELD and PAUL SCHULTZ, and they handled the festival expertly and a great deal of credit is due to the general chairman, SUE LEMMON.

GEOMETRY YET

Squares, circles, and straight lines were the topics of the evening of July 15 at the Oakland Y.M.C.A. But no one's mathematical training was put to the test, and instead a lively crowd of folk dancers enjoyed dancing these figures at a party directed by PHILIP MARON, well-known Bay Area caller and organizer. Guest callers were: Sandy Tepler, Dan McDonald and "Bish" Bischoff. The guests are looking forward to Phil's next announcement of a dancing party at the "Y."

OXNARD CENTENNIAL

Ocean breeze, California sunshine and the coolness of the green turf of Houscr Stadium at Oxnard High School combined to make the Centennial Festival at Oxnard on June 6 an enjoyable treat for both the five hundred dancers who participated and the two thousand spectators who attended. From the beginning Doris Waltz to the closing Varsouvienne, the dancers and audience alike enjoyed the day. Many remained for an evening dinner and Folk Dance floor show at the Tom-Tom, where several dancers displayed specialties.

AMERICA FIRST

Square dancers gathered from near and far to help the SAN FRANCISCO COUNTRY DANCERS celebrate their admission to the Federation at a square dance party sponsored by the group a few weeks ago. The group had already been named San Francisco Center for the "AMERICAN COUNTRY DANCE SOCIETY, INC."

The evening was devoted entirely to American dances, particularly squares and old-fashioned mixers.

A Northerner Looks In on the South

by E. W. BISCHOFF

Vacation period finally providing an opportunity to visit my old friends in Los Angeles (whom I danced with so often during my six-month sojourn there last year), I began my round of the groups there confident that I knew my way around. Most of the new dances I had learned there had since found their way up North and I was certain there could not be too many unfamiliar items on the program boards.

But I was due for a surprise. The southern section has been growing with leaps and strides—has not only mastered most of our northern dances, but has introduced a whole new set of delightful dances as yet unheard of in the north.

First off were the Mountain Dancers. Most of the dancers there that night were young people and all very proficient in the standard federation dances. Interesting to me, however, was the number of "longway sets" on the program—and the skill and enthusiasm with which these folks did them. Having tried to popularize "Hull's Victory" up north, it did my heart good to see the Mountain Dancers had doing it!

Next on the list was the Westwood Co-Op. It was class night, and many new things learned under the capable direction of Ruth Berryhill. One of these was "Nigun," a Jewish mixer dance which has been taking the South by storm. Westwood is one of the most talented of the groups—and one of the friendliest.

Friday night spent in a visit to the Griffith Park Folk Dance Center. This group, begun only a year ago, is now one of the largest, if not the largest, group in the area. Everyone there was in party spirit—and Terry McDonald directed with her inimitable charm. A splendid program, with many fine dances entirely new to me. Several new Jewish dances (including "Nigun"); a South African dance, "Jan Periwiet," done to one of Josef Marais' records; a new dance called "Hot Pretzels," which threatens to push Cotton Eyed Joe into disrepute; Caballito Blanco, the Mexican version of Fado Blanquita; and a very sparkling version of La Cueuracha. I enjoyed each of these, and believe they would make fine additions to our northern repertoire.

Saturday found us (me and my law) in the mood for some real square dancing—and where else but to Ray Shaw's Silverlake

Squares? A wonderful program, as always, of squares and mixers. Shaw's famous Penny Dance and Paul Jones. Shaw's expert and unusual calling. Some new and interesting square figures, including "Three Little Sisters" and "Shuck the Corn." And a swell new singing square, "Glory Glory Hallelujah." And another called "Oh Johnny." And so on until midnight!

Sunday was a special event indicative of the South's growing square dance fame. A convention of the western professional caller's association, with squares from 2 p. m. to 7 p. m., under 14 different callers!

Yes, a trip to the South is enough to remove any remaining traces of provincialism. The southern section may be the baby of the Federation, but it's getting to be a very big baby! Young, lusty, and growing fast.

Great service can be done for folk dancers in both sections by the Federation in two respects particularly: (1) the ironing out of dance pattern differences which still remain; and (2) the more rapid exchange of new dances between sections. Perhaps an exchange of teachers at the Teachers' Institutes could accomplish both of these goals.

Success Again at Woodminster

On July 25 the Northern Section presented its fifth annual performance of folk dances at Woodminster Amphitheatre in Joaquin Miller Park, Oakland. A record crowd of spectators was entertained by members of eleven clubs who presented exhibitions of twenty-four dances, old and new. Each year since the first performance on August 8, 1943, citizens of the Oakland area have given wholehearted support to this event.

Chairman of the 1948 Woodminster program was Ruth Ruling of Berkeley Folk Dancers. Arthur Braito served as announcer, David Boyce arranged for music and supervised records during the performance. Millie Von Kinsky arranged publicity, and Walter Grothe served as advisor.

Entirely an exhibition program, there were only four general group dances this year: Korobushka, Russian Peasant Dance, Hopak, and Hambó. In all of the other dances, the participants were costumed in the traditional dress of the nation or region which was the source of the dance.

Reel and Strathspey Club offered two Scottish dances: Highland Reel, and a Country Dance. The former was evolved in the Highlands from steps danced by the congregation of a country kirk as they awaited the arrival of the minister on cold winter days; the country dance, one of the typical dances done at social affairs.

A new group of young people under the direction of Ethel Turner presented a series of Hebrew dances: Bella dia (Festival), Mayim-Mayim (Water Water), Hora Agada (It's Good to Be Alive), Circle from Farid, B'imt-zitayim (Cymbals and Drums), and Debka

Ozi (My Strength).

Four clubs presented Mexican dances. Garfield Folk Dancers of Berkeley danced San Marqueno and Los Jorongos. In the latter, the dancers represented Mexican dolls, moving in small steps with stiff bodies and wearing the typical dress of the dolls. La Bamba, the popular Mexican ballroom dance, and the lively Las Altenitas were offered by the Oakland Recreation Arts group. The Palomanians gave a precise performance of Fado Mexicano, a northern Mexican version of the Fado which is generally performed by girls and women. As a second number, this group from Palo Alto did the stately Los Matlanchines, an Indian ritual dance from Mexico. The popular and humorous Los Viejitos (dance of the little old men) and a medley of folk dances from Michoacan were given by the San Francisco Folk Artists. This group also presented another new version of the Polish Mazur.

The Gateswingers of San Francisco YMCA took care of the American Square dance representation on the program, with Ronald Connelly acting as caller. Russian flavor was furnished by Chang's International Folk Dancers with the Gopak and Polyanka.

Two Scandinavian dances were offered by the Scandinavian Folk Dancers of San Francisco. The Norwegian Eiker Ril (oak reel), and the humorous Swedish Fjallnaspolska, which grew out of a folk dance revival in Sweden about eighty or ninety years ago.

A Polish Krakowiak was danced by the Festival Workshop. Madelynne Greene and Page Merrill of the same group again repeated their now famous performance of the

Tinkling Pole Dance. Coming from Leyte in the Philippines, this dancing game is said to have been inspired by a long-legged wading bird jumping over branches.

Berkeley Folk Dancers presented their Der Wolgaster, a square dance from the State of Pomerania in Germany.

Following the afternoon performance at the outdoor amphitheatre, the participants spent the evening "dancing for fun" in the gymnasium of Castlemont High School through the courtesy of the Castle Promenaders. Harold Pearson chaired the evening party.

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FOLK CUSTOMS AND COSTUMES

Festivals

In Switzerland

by E. W. BISCHOFF

(Source of information contained in this article is an out-of-print publication of the Columbia Recording Corporation, entitled "Authentic Traditional Folk Dances of Switzerland.")

The various provinces of Switzerland have been greatly influenced by the culture and customs of the particular nations surrounding this tiny country—so much so, that they may be classified nationally as being either French, Italian, German, or Romanish. This influence is immediately apparent when one analyzes the folk music and folk dancing of the provinces, for each province has borrowed heavily from its most immediate foreign neighbor.

Festivals in Switzerland are usually timed to correspond with some annually important community event. Huge festivals known as "alpler ehilbi" or "alps-market" are held to celebrate the departure of the herdsmen to the Alps in the Spring. These are danced on large wooden platforms built out in the open up in the mountain pastures. In the Winter and Fall, village festivals are held at the local inn or sometimes even in a large private dwelling. These are called "Stubete." In the Winter and early Spring come the great "Carnival Festivals" which celebrate the end of Winter and the return of Spring.

Some of the Swiss folk dances are danced throughout the year, but others are reserved for particular festivals. Most of the dancing is for everyone, and solo exhibitions are rare.

Always to be seen at the alpler ehilbi of Appenzell is the "Hierig," a dance similar to the Landler, but differing from it in its spontaneity—and the pattern is quite individual to each couple dancing. Each characteristic step of this dance has a name, such as the "Rokoko" and the "Biedermeier," referring to periods in the nation's history.

During the Winter festivals, the Stubete, a great deal of fun is had by the folk during their journey to the affair. This part of the event, in Engadin, has become known as the "Schlitteda," taking its name from the sleighs which transport the families through the snow.

The Landler is danced throughout Switzerland, but its form is more vigorous and spontaneous than elsewhere in Europe. Using a fast rhythm, and a combination of mazurka and waltz, the dancers continually vary their performance by gay antics and comedy.

● REGIONAL FESTIVALS are to have a scrapbook of their own, is the report of Dorothy Frost, Northern Section Historian. Pictures and clippings in ever-increasing volume have been overflowing the main History.

Attire Varies in Each Swiss Canton

by LUCILE SPITLER

Each canton of Switzerland has its own traditional costume. In fact, each village has its identifying variation. I have chosen three typical styles. These are found rather universally throughout all of the cantons: the mountaineers' costumes (see cut on cover) and two typical town and country costumes, one from Gruyeres (cut A) and one from Appenzell (cut B).

The costume of the Swiss Alp dwellers is almost identical with that of their Tyrolian neighbor from Austria. There is no other costume more suited to show off the beauty of a man's physique than these mountaineer costumes. The pants are short (above the knee); and made of leather (a heavy wool may be used as a substitute if you are making them at home). The color should be beige, tan or green. They close in front like sailors' trousers except that the placket is not so neat and snugly fitted. If you are cutting down an old pair of pants to make these shorts, the material cut from the trouser leg may be used to make the over-placket. Simply sew it right over the existing placket, and button it up the sides. Look at cover-cut to see how it is put on. The outer side seams should be split up a little way and lacings put in. The suspenders are usually made of leather; sometimes of felt. They are brightly ornamented with appliqued flowers. On the cross-bar they

wear a heavy silver chain hung with charms and medals won in athletic competitions. The shirt is white cotton or linen, the sleeves just a bit fuller than those of a regular shirt. They may be long or short. If the collar is worn closed, a small tie of yellow ribbon is added.

The Alpine hat is a very distinctive feature. It is made of soft felt shaped somewhat like a bell, one edge turned up and the top dented in. Most men, today, pin small silver flower holders on the side, and place fresh flowers in them each day. In olden days, the hat was adorned with a small brush made from the hair of mountain goat or elk. The size of the brush denoted the skill of the hunter. Also, a tail feather from some wild bird might be added, but only if the wearer killed the bird himself. Heavy ribbed knee-length hose and stout climbing shoes complete the costume. Sometimes the hose consist of only the leg part, no foot at all. These are worn in the summer to protect the legs from thorns, and in winter over the regular stocking for warmth.

The women's costume varies from village to village. The costume described here I have taken from Frances H. Haire's *Folk Costume Book*. The bodice is snug fitting and buttons down the front. The sleeves are about elbow length and gathered into a band. The material used for almost all Swiss bodices is



black velvet. At the bottom of the bodice a small ruffle is added to emphasize the small waist. Most Swiss bodices are boned and fit very tightly, almost like an outer corset. Pattern suggestions for the bodices are: Butterick 4253—View C; cut off lower section and add ruffle; Simplicity 1782, View 2.

The skirt is very full and made with large unpressed pleats sewed on a band. The material is usually hand woven wool, for costume purposes a heavy cotton may be substituted. The material may be plain, flowered, or striped. If stripes are used they run around the skirt, not up and down. The skirt is worn just a little above the ankle. A dainty white embroidered apron and, sometimes (although Mrs. Haire does not mention it), a white fichu or shawl is worn. The fichu is fastened with a silver pin where it meets in the front. White cotton hose are usually worn. However, in villages near the Tyrol, red stockings are very popular. Shoes are medium heeled, black leather Mary Janes. Hats are varied, and one of the identifying marks of each village. Mrs. Haire does not mention from where the hat she describes comes, but I found several very similar hats in villages on the Tyrolian border. The hat is a larger edition of that described for the man. Its brim is decorated with a braided gold cord and tassel. Flowers may also be added. Many of our modern felt street hats can be blocked or easily converted into the desired shape. If flowers are used, they should be real ones. One seldom sees artificial flowers in Switzerland.

Men from Gruyeres

The next costume I am going to describe is from the village of Gruyeres. The man's costume is worn even today for his everyday dress. The trousers are long and made of heavy blue wool, not navy but a brighter color more like a royal blue. A regular shirt of white cotton or linen is worn and a little blue jacket that matches the trousers. This jacket is short and has full puffed sleeves, it is trimmed with white rickrack and has small white flowers embroidered or applied on the lapels. Buttons are silver (the jacket is always worn open so you need not make button-holes). They wear large, wide, red belts studded with silver or ornamented with appliqued flowers. Most of the men wear beards and smoke large curved pipes which have elaborate silver covers. Their hat is like a skull cap or freshman college dink. It is blue and white (see cut for design). In summer it is made of straw and in winter of leather with the design appliqued in felt. They wear heavy knitted stockings and sturdy walking shoes.

Gruyeres Women

There are two distinct types of dress that the women of Gruyeres wear. One of them is made of plain cotton or wool material, often of gay bright colors: red, green, blue, and yellow. This dress has a "V" neck line, long tight sleeves and a fairly full ankle length skirt. The apron is made with a bib and an attached skirt (see cut). This apron may be white or colored. Of course she wears a little white batiste "fichu" or shawl. This small square of material, beautifully embroidered, is folded in a triangle and worn around the



COUPLE OF APPENZELL SWITZERLAND

shoulders. In the center where it comes together at the neck line a lovely pin or flower is fastened. She wears a light colored straw hat decorated with black velvet. It has a shallow crown and wide floppy brim like our own big picture hats. The crown is covered with black velvet and along the edge little rectangular tabs run out on to the brim. The outer edge is also bound with black velvet and streamers tie under the chin.

The other costume, worn mostly by the younger women, is of flowered silk. This dress has a square yoke, round neck and very full skirt. The sleeves are also full and held at the wrist with a wide tight cuff. The material is usually a white background with dainty pastel colors. A little lace may be added to the cuff and neck. The aprons are the same as the one described for the other cut, only they are made of black silk or taffeta. The fichu is of white silk or lace and often with fringe. These girls wear a caplike bonnet of black lace with two large wired wings ex-

teuded out at the back, looking like huge butterflies. Very often the girls wear just the wings pinned to their hair. They wear white cotton hose and black leather shoes made like our Mary Janes. Good patterns for this dress are: Butterick 4598; Butterick blouse pattern 4248 and a full skirt added; 4461 or 4410.

The apron is very simple to make. Cut a small rectangular piece of material to fit from waist to just above the bust. Add your gathered lower portion to this. There is no strap or band around the neck. The bib is pinned to the shawl, but you do have streamers around the waist which tie in back.

Hats and Hair

The hat can be made by using the following bonnet patterns: Vogue 5669; McCall's 1214.

However, I suggest that you buy one of the black lace skull caps made of heavy twine that are now on sale in most of the local department stores, and add your wired black lace wings to the back. This same cap may be used to make the Appenzell hat by adding a row of white lace to the front over the forehead and your wings at the side.

The women of Switzerland wear their hair in a very distinct style. It is parted and braided and wound around a large double ended silver spoon. These spoons are very beautiful and are prized heirlooms in a Swiss family. From the neck part of the spoon below the bowl there is a heavy silver chain which hangs in a loop at the back of the neck. Young, unmarried women may wear their hair down if they wish, but a married woman always wears her hair up.

The material from these costumes came from *National Geographic Magazine*, August, 1936.

From Appenzell

The next costume is from Appenzell. This canton is known as a half-canton, as it is divided into two separate districts: Inner and Outer Chodeu, Baselstoaat and Basiland. It is considered a very primitive canton as it has retained so many of its old traditions and

(Continued on Page Twelve)

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IN REVIEW

A Kit for Square Dancers

by HARVEY LEBRUN

PART II—GENERAL MANUALS

As well worth the square dancer's coin as Lloyd Shaw's verbose tome (1) or C. D. Foster's crowded boxes of cards (2), are more than a dozen small books, pamphlets and collections, most of which not only fit into a man's pocket but also fit the square dance leader's slim pocketbook in these days of inflation. Each of these books and pamphlets has its own individual characteristics and bears the indelible earmarks of its own author; but all of them have certain things in common:

A. Their authors are generally well-known square dance callers or folk dance teachers.

B. Their prices are moderate, mostly between 50 cents and \$2.

C. Nearly all include some general and background materials—history (real or imaginary) of the dances, a glossary of terms, advice to would-be callers, etc.; the best of them have a useful index and other aids for ready reference and location of terms, titles, etc.

D. Nearly all include a basic core of square dances and show how those may be multiplied manyfold by variations in introductions, sequences, endings, patter, etc.

E. Most of them are illustrated more or less profusely with pictures, pictographs, diagrams, etc.

F. Nearly all of them give references to music and records for the dances; some include a few special musical scores.

G. All of them go beyond strictly "square" dancing into the related field of old fashioned round (couple), contra (longways), and "circle" dances.

In addition to the two works discussed in the previous article (3), the best of those published in recent years along these lines are (4):

1. *The American Square Dance*, by Margot Mayo; 120pp, published in 1943 at 50 cents, revised and enlarged in May 1948 and still only 60 cents—an excellent buy; the only manual to offer a plausible explanation for the general use of the term "square dance" to include longways, couple and round dances.

2. *Swing Your Partners—A Guide to Modern Country Dancing*, by Dnrward Maddocks; 1941, 113pp, \$1.50; hand-lettered, ingeniously cross-referenced, and bound so as to fold back flat while "calling;" based primarily on New England calls and figures—as close to a satisfactory prompting aid for beginning callers and for beginners "who have never danced" as anything can be that is not a loose-leaf or card file system.

3. *The Country Dance Book*, by Beth Tolman and Ralph Page; 1937, 192pp, \$2; likewise based primarily on New England, but with a flavor all its own in its vivacious "history, lore, variations . . . joyful instructions."

4. *Dances of Our Pioneers*, by Graec L. Ryan, of the Department of Physical Education at Michigan Central State Teachers College; 1926, revised 1939; 196pp, \$3; a competent treatise, with the interesting woodcut illustrations by Brooks Emerson; consists largely of calls and dances collected in the Mid West.

5. *Good Morning!* by Benjamin B. Lovett; 124pp, only 50 cents; 4th edition, 1943—the manual compiled to further Mr. and Mrs. Henry Ford's revival of "old time dancing;" includes 18 "singing calls" (words and music), as well as any number of "called" quadrilles, mixers, novelty round dances, jigs and reels, couple dances and "miscellaneous calls" with music and descriptions in conveniently large type; one of the best and most useful manuals in the field, regardless of price.

6. *Herb's Blue Bannel Calls*, "collected" by H. F. Greggerson, Jr., from "many callers and old timers of Texas and New Mexico;" 1937, 66pp, \$1.50; photoprinted—a good manual; includes no references to music or records.

7. *Western Square Dances*, by Ralph J. McNair; 1941, 126pp, \$1; includes a special "musical supplement;" a good dollar's worth, but the use of the terms "Andy" and "Amy" instead of "first couple," "Bill" and "Bess" for "second couple," "Cal" and "Cora" for "third couple," "Dan" and "Dot" for "fourth couple" may prove confusing.

8. *The Square Dance—Including Round Dances, Quadrilles, Novelties and Mixers*, a WPA project, by the Chicago Park District; 243pp, \$1; includes a short history of the square dance, an excellent 32-page section on teaching technique, a good cross reference index, and suggestions on planning and conducting programs, on appropriate musical selections, and on additional study materials. The descriptions are grouped according to whether the dances are "slow and easy," "fast and easy," "slow and difficult," "fast and difficult," "singing calls;" the book is

made up of a set of pages 8½ by 11 inches, reproduced from typewritten copy and held together with two sets of metal rings—altogether a fine manual for square dance leaders, teachers and callers. (A companion book, *Folk Tunes*, contains the piano music for the above dances.

9. *Raymond Smith's Square Dance Hand Book*; 1947, 44pp, \$1.25; concise, clear, and without the usual pictograms; based mostly on dances from Texas; has a large variety of beginnings, fill-ins, endings, and "patter" for use in making up one's own square dances.

10. *Gene Gowin's Collection of American Quadrilles, Contras and Rounds*; 1945, 18pp, 75 cents; an even greater marvel of conciseness and concentration—most of the dances dealt with take up only one-fifth to one-third of a page, despite the fact that they all include a note about the appropriate music, a statement of the formation or "line-up," and a description of the calls and figures for each measure of the dance.

11. Similarly concise and useful, even more packed with treasure (because of their fine print), and by far the greatest money's worth of all the currently available square dance materials, are the series of little 25 cent

(Continued on Page Ten)

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SWAP and SWING

Tips on Square Dancing for Beginners

by LARRY TEMPLETON

*THERE'S THE FIDDLE
HERE'S THE CALL!
UP ON THE FLOOR
AND DANCE YOU ALL!*

It is somewhat of a surprise to find myself writing an article on square dancing and what it means to old and young alike. For some people it is a combination of relaxation and exercise without the necessary sweat shirts and steam baths that are so readily used; but to most of us who square dance it is nothing more than an awful lot of good, clean fun.

To most people who have never square danced, it appears to be a form of dance that is very strenuous and hard to learn and understand, but I assure you that it is one of the easiest forms of dancing that is being taught at the present time. Age itself doesn't matter as old and young alike can dance the figures that our fathers and their fathers before them danced.

The square dance in its beginning didn't have paid musicians and high priced instructors to teach the dances. It was born where and when there was a gathering of people; whether it was a husking bee, a barn raising, or just a good old fashioned get-together. In those days they couldn't be too particular where they danced: it may have been in the best room of the house (if it was large enough), or it could just as easily have been in the barn or, the weather permitting, in the freshly mowed pasture. As for music, it could be anything that could be played, usually a "fiddle" with an accordiou, guitar, or harmonica for accompaniment. The calls as well as the music were handed down from father to son, rarely written down, and changed as the individual caller saw fit.

Nowadays when we mention the words square dancing, people are apt to look bewildered and faintly patronizing about anything so old-fashioned; but they are likely to be people who have never lived in the smaller communities where square dancing was popular since in the cities it was pushed back by teachers who wanted to teach a more modern style of dancing. But in recent years, square dancing has been coming back into popularity, and it is astonishing to note the progress that the old time dance groups have made. All over the country groups are forming as clubs, church groups, recreation groups, public school and PTA groups as well as a few people getting together in various homes for the evening.

Now for a few things that I have found helpful in teaching square dancing:

1. Be relaxed and don't get excited or nervous if you should miss a call. Go back to your "home" and wait for the next call.

2. Dress comfortably: cotton dresses and low heels for the ladies and jeans and casual shirts for the men. Don't try to dance all the

dances the first time or you may find unused muscles somewhat stiff the day after.

3. The dance is called a "square" dance because the dancers stand by couples on the four sides of a square. Each square when properly formed will take up approximately 12 feet of space. Of course you will no doubt be required to dance in a smaller space at times because of inadequate room but then you will still have a lot of fun.

4. Four couples make up one set. The position in the square at the beginning of the dance is "home." No. 1 couple have their backs to the music; No. 2 are to the right of No. 1; No. 3 couple are directly across the set from No. 1; and No. 4 couple are to the left of No. 1. In most dances where there is a change of partners, the gentleman always returns to his home unless otherwise instructed by the caller.

5. Most of the calls are directed toward the men and may be the opposite direction for the lady. The lady on your right is your partner, the lady on your left is your corner, the lady across the set is your opposite, and the right hand lady is the next lady to the right of your partner.

6. Most square dances begin with an introduction. A very common one gives you a chance to get acquainted by starting with:

Bow to your partner
Corners all
Circle left
Around the hall
Reverse back
You're going wrong
Lady in the lead
And gent tag along.

All of which means that you bow to your partner, then to the lady on your left and then all eight join hands and circle to the left about half way around the set and then turning back until you reach "home."

7. The next figure most commonly used in square dancing is the "allemande left" and "grand right and left" which is executed in this manner: the gentlemen take their corner lady by the left hand, walk completely around her and turn and face their own partner meeting her with their right hands, then continuing around without turning, right and left until partner meet; then the ladies turn and walk with their own partner back to place.

8. The Do-si-do is done with two couples dancing together and is done in this manner: the two couples circle to the left, drop hands and the ladies take one step to the right, pass left shoulders and give their left hands to their partners and walk completely around, meeting the opposite gent with the right hand. Now they go around the opposite and again meet their partners with the left hand and this time the gentlemen place their right

arms around the ladies and turn them into place.

When these figures are mastered it is fairly easy to begin to dance the simpler figures. One thing that is very important in the square dance is to remember that you stay with the caller and do not try to begin a figure until the command call, for as on a ship at sea, the Captain is the "boss man," so in a square dance the Caller is the one who says what we do next, and a good square dancer will follow the caller even when he makes an error.

So to beginners I would like to stress these points:

Don't worry over a mistake.
Don't get excited.
Dance for the fun of it.
Above all, listen to the calls.

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Square Dancers' Kit

(Continued from Page Eight)

pamphlets put out by the Co-operative Recreation Service of Delaware, Ohio, and edited by Lynn Rohrbaugh. Those dealing specifically with square and related dances are:

Kit T: *Quadrilles*—30 *American Square Dances* (32pp, 1941);

Kit 53: *Favorite Square Dances*, as called by William A. Foster (28pp, 1941);

Kit 47: *Square Dances of the Great Smoky Mountains*, by Frank H. Smith (25pp, 1939)—deals entirely with "Appalachian Squares" (in large and small circle formation);

Kit 49: *American Folk Dances* (48pp, 1939), includes Kit 47 and, in addition, a section on "Longways and Circle Figures From New England, the Mid West, and the South."

Large Circle Dances, under the name of "Singing Games and Play Party Games," are dealt with in: Kit P: *Play Party Games* (32pp, 1930); Kit R: *Southern Singing Games* (31pp, 1938, 1939); Kit 54: *Western Play Party Games* (31pp, 1942).

12. In process of publication is a long-needed book on *Singing Calls*, by Frank Lyman, which contains many of the currently popular singing calls and their variations, many "original and new dances," a running commentary, and a history of American square dancing (i).

NOTES:

(1) Lloyd Shaw, *Cowboy Dances*; pub. by Caxton Printers, Caldwell, Idaho, 1939; 41pp, \$4.

(2) C. D. Foster, *Learn to Dance and Call Dances the Foster Way*, pub. by Foster's Folkway Features, Denver, Colo Part I, 1942; Part II, 1947; each part 35pp, each \$1.

(3) *Let's Dance*, July 1948, p. 9.

(4) The publications discussed here are available at most local book shops and folk dance stores.

⊕ STATEWIDE FESTIVAL. The Southern Section's vote for Santa Barbara as their choice for the 1949 Statewide Festival was heartily seconded by the Northern Section Council. The South is to take the lead and main responsibility in plans for the 1949 event.

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FOLK CALENDAR OF EVENTS

AUGUST 2-7—FOLK DANCE SUMMER CAMP AT STOCKTON on campus of the College of the Pacific. Enrollment closed.

SATURDAY, AUGUST 14—REGIONAL FESTIVAL IN SANTA PAULA in the cool of the evening on the high school lawn, 7 to 11 p. m. Preceded by a Mexican dinner at the "Little Olvera Street" of Santa Paula's Fiesta del Ranchera.

SUNDAY, AUGUST 15—SOUTHERN SECTION CENTINELA DAYS FOLK DANCE FESTIVAL IN INGLEWOOD at Sentinel Field, Inglewood Avenue and Kelso Streets, from 2 to 6 p. m. Dinner (limited to 200) at 7 p. m., followed by evening party at Recreation Center, 621 N. La Brea Avenue, Inglewood.

SUNDAY, AUGUST 22—NORTHERN SECTION FESTIVAL AT HEALDSBURG, with the Country Dancers of Healdsburg as hosts.

SUNDAY, AUGUST 29—NORTHERN SECTION TEACHERS' INSTITUTE with Uarda Schuldt as chairman.

SUNDAY, SEPTEMBER 5—SOUTHERN SECTION FESTIVAL AT SANTA BARBARA. The Labor Day week-end provides an excellent opportunity for Northern Section members to pay a visit. Saturday night party on the 4th.

THURSDAY, SEPTEMBER 9—FESTIVAL-TYPE PERFORMANCE AT STATE FAIR IN SACRAMENTO.

SUNDAY, SEPTEMBER 12—NORTHERN SECTION FESTIVAL IN PALO ALTO.

SUNDAY, SEPTEMBER 19—REGIONAL FESTIVAL AT WALNUT CREEK.

SUNDAY, SEPTEMBER 19—GRAPE AND WINE FESTIVAL AT LODI.

SUNDAY, SEPTEMBER 26—PERFORMANCE AT SAN MATEO COUNTY FLORAL FIESTA (postponed from August 15).

SUNDAY, OCTOBER 3—REGIONAL FESTIVAL AT VALLEJO. The hosts to this event are the newly organized Sunnyside Folk Dancers of Vallejo.

SUNDAY, OCTOBER 10—SOUTHERN SECTION FESTIVAL with East Los Angeles Folk Dance Co-op as hosts.

SUNDAY, OCTOBER 24—NORTHERN SECTION FESTIVAL AT SAN FRANCISCO CIVIC AUDITORIUM: an official part of the San Francisco Portola Festival. Hosts are Chang's International Folk Dancers.

SUNDAY, OCTOBER 31—TENTATIVE DATE FOR TEACHERS' INSTITUTE.

SUNDAY, NOVEMBER 14—NORTHERN SECTION FESTIVAL AT SAN JOSE, Gay Nighters, hosts.

SUNDAY, DECEMBER 5—NORTHERN SECTION FESTIVAL AT STOCKTON. Polk-Y-Dots, hosts.

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Editors' G R & L

(Continued from Page Two)

resume of the Folk or Square topic of their interest. Final selections will be made on the basis of topics considered to be of widest general interest.

● **CORRECTION.** Subscribers will want to make corrections on their dance description issued with the July number of *Let's Dance* as per this memo from Mary Ann Herman, who introduced the dance to California:

"Apropos Vo Sadn Li, which appeared in latest issue of *Let's Dance*, it is *not* a Ukrainian dance, it is Russian. Also the full title should have been used: Vo Sadu Li v Ogorodi."

We are happy to have the more correct information.

● **FUN FOR A CAUSE.** A folk dance will be held at FRIEND'S CENTER, 1830 Sutter Street, in San Francisco on August 28 starting at 7:30 p. m. All proceeds will be used to buy *CARE* packages and food in wholesale quantities to send to suffering European families. Folk dance clubs are invited to send exhibition dancers to the affair. Tickets at the door or at Kremers'.

● **ELLA G. SONKIN**, noted folk lorist from New York City, director of the City Folk Dance Society, and U. S. Representative at the International Folk Dance Festival at Stockholm in 1939, is spending the summer in the San Francisco Bay Area while her husband does research at Stanford University. An ardent folk dancer, even since the days when folk dancers were looked upon as something not quite human, Mrs. Sonkin has dedicated her Summer to dancing with as many California clubs as possible.

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New Dance Volume Ready

(Continued from Page Three)

one of uniformity or expediency—which version is most widely known in the Federation, or is most suitable to the membership? It is necessary, sometimes, to make a definite choice, and forego several for the sake of one, in order that we may not all tread upon each others' toes when we dance together. Finally, however, an agreement is reached. The tattered manuscript is patched together and the members of the committee relax for a moment. But only for a moment—then they tear into the next member's work.

The number of man-hours involved in the descriptions so prepared is now reaching impressive proportions. With the publication of this latest volume, containing descriptions of 21 dances (with alternate versions of two), a total of 89 dances is now available to our membership for ready reference. Truly, too much credit and appreciation cannot be given to those who for so long have worked so very hard, with no payment save the knowledge of a job well done and a service rendered.

Lucille Czarnowski, as chairman, and her committee of six have made a contribution of incalculable value to the folk dance movement, and words alone are a thin reward for their efforts. From our hearts, too, we say "thank you," Lucille.

Orchids, too, to Frances Glass, from whose

nimble fingers has clattered every word of type in all four volumes. A herculean task, performed with dispatch and accuracy.

There are many specific instances where this new volume shows the cumulative effect of experience in editing—the bibliography has been enlarged from four to seven pages; and the "composed" dances (those arranged by individuals to fit a particular record) have been grouped separately. In two instances, the sheet music is included in a simple piano version, for use when good records are not readily available. In addition, the excellent practice of reprinting the dance-step descriptions in the front of each volume has been continued, enabling each volume to be used separately as an autonomous reference work, thus considerably enhancing their value for the average dancer, as well as the teacher.

It might well be noted here that these descriptions, while prepared specifically for use as reference and teaching material, are fully protected by copyright—which means that if you wish to reproduce them in any form, it is necessary to first secure written permission from the Research Committee.

In all, *Let's Dance* takes pleasure in recommending to you a fine piece of research—Volume IV should take its place alongside Volumes I-III as a worthy addition to any folk-dancer's library.

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Folk Customs and Costumes

(Continued from Page Seven)

customs. I am indebted to Mrs. Ella Sonkin who is here on a visit from New York. She has been interested in folk dancing and costumes for many years and has recently returned from a trip to Switzerland. I also found material in *Swiss Life in Town and Country*, by Alfred Story and *Switzerland*, by Paul Guitou.

The woman's costume that I will describe is seen in cut B, it is from the town or village of Appenzell to which the canton owes its name. The skirt is made of black hand woven wool, pleated and sewed to a band. It is a very full five or six yards and is ankle length. The apron is made of a brilliant deep blue brocade, sometimes heavily embroidered. It is very full, but gathered tightly on to the band so it does not extend around to the back. It opens in a bell shape as it falls over the skirt, and has a ruffle at the bottom. It is always as long as the skirt. The bodice is made of black velvet fitted with bones so it may be laced very tightly. It is cut very low and just covers the bust. It is laced on silver hooks or around silver buttons with a silver cord. Often a piece of the same brilliant blue of the apron is placed behind the lacings. (A drawing of this bodice appeared in the April, 1948, issue of *Let's Dance*). The blouse is made of a fine cotton batiste, with full and puffed short sleeves, for summer, and long with a tight cuff of lace for winter. A fichu or small shawl of batiste finely embroidered is also worn. It is tucked into each corner of the front of the bodice. Many chains of silver or a lovely medallion is worn. Catholics always wear a large cross. The head dress looks like butterfly wings. The cap part is made of black lace, and the wings of horsehair and wire. Other villages of the canton add white lace to the inner side of the but-



terfly wing, and some even add a rather wide piece of lace which swings like a hammock between the two outer wings. (In February, 1948, issue of *Let's Dance* the all-white version of this hat worn in the village of Schlappe is shown on page 7). White cotton stockings and low-heeled black leather shoes with silver huckles complete the costume.

Appenzell Men

The man's costume from the village of Appenzell is composed of yellow chamois

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treeches, not unlike the familiar Swedish pants, with red tassels on the side where they fasten below the knee. A white cotton shirt, like those worn today, sometimes has short sleeves, or the cuff is rolled up. They wear a red vest with silver buttons, and a short black velvet jacket (like those worn by the men of Gruyeres), only the piping is in white and red instead of all white (see cuts A & B). A very wide red belt heavily jeweled or appliqued is also worn, and from this belt on the left thigh hangs a large cotton handkerchief with rural scenes of the canton. They wear white cotton hose and black shoes. Their cap is the skull-cap or rooster type cap. It is made of straw in the summer and has various designs cut into it through which real flowers are often inserted. In winter, the cap is made of leather and applied with felt floral designs. Any of the dark blue or green skull caps with the up-turned brim cut off and a few felt flowers sewed on will make a very authentic cap.

The vest has a round neck, no collar or lapels and is buttoned right up the front with golden or silver buttons. It is made of a light wool.

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