

# Let's DANCE



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## LET'S DANCE

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### The Folk Dance Federation of California

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## Teachers' Institute

The Teachers' Institute held at Bushrod Recreational Center, Oakland, on November 30, drew a large attendance. Henry Glass instructed the group in the Glow Worm, Narcissus, and Oklahoma Mixer, from the Shaw Institute, and his own version of the Skaters' Waltz. Several new square dance calls from the Shaw Institute were described by Mildred Buhler. Madelynne Greene reviewed special points to watch in teaching the Neapolitan Tarantella, the description of which was furnished with the November issue of "Let's Dance."

The evening discussion period was led by Lawton Harris of the Stockton Polk-Y-Dots. A great deal of interest was shown in the proposed Folk Dance Camp to be held in 1948. The suggested location, College of the Pacific, if available, would eliminate such problems as the necessity to guarantee a minimum attendance, excessive expense for lodging and meals, etc. It was suggested that the number attending the camp should be limited, and that separate classes should be held for beginners.

The present trend in Federation folk dancing—whether toward social recreation or exhi-

bition—was discussed. Certain groups, such as those sponsored by community recreation departments, must emphasize the social type of folk dancing. However, exhibition groups and demonstration groups also have their place in introducing new dances, spreading interest in folk dancing, and in offering incentive and opportunity to do more advanced work for members who want to learn more than they do in the general dance groups. As Henry Glass stated, the important thing is to "keep everything in its proper sphere."

Elizabeth Ann Howard, chairman of the Institute Committee, announced that the next institute would be held on January 25.

### Ojai Art Center Folk Dancers

The Community Art Center folk dance group will be hosts to the Federation's Southern Section Folk Dance Festival on February 8th — with a Valentine theme to inspire them.

Dancing will be outdoors unless that rare California phenomenon should occur — rain, in which case, it will be indoors. The afternoon festival, from 1:00 to 5:00 p.m., will be followed by a dinner dance from 5:30 to 9:30 p.m.



1948's baby insisted that we refrain from going philosophical — rather suggested he, "LET'S DANCE." There we were between a possible editorial accomplishment and a baby's dancing feet.

Now who can resist a new baby? We can't! Let it be so; with a turn of the page we went to press with the greeting,

"HAPPY FOLK DANCING  
 IN 1948"

Millie von Konsky.

### BRAMHALL DANCES SOUTH

(Editor's Note: In her second report to Let's Dance, Frances Bramhall interrupts her descriptions of native dances of Peru to recount the facts of travel in back country communities. Future installments will feature Frances' description of the centennial fiesta at Puno, Peru.)

We left Puno in a fine bus (a station wagon). A most enjoyable trip; but with the usual delays for military and police inspection of the passports of the two "foreigners." Over the hills and down to views of Lago Titacaca. Very much the same kind of country as all the altiplano — bare except for the bunches of tough grass (the Indians use it for fuel, to make mats, to thatch houses, to feed the animals.) Herds of Llamas, sheep and goats.

Into Yunguyo at night. This is the last town on the border between Peru and Bolivia. And then the problem of finding a bed for the night.

Lydia, my Peruvian companion, was to look up a friend of a friend. I tagged along. After some search we located the house. Stepping over three Indians sleeping in the entrance, we paid our respects. After cigarettes and chatter, our friend offered to let us sleep on sheep skins on the sala floor. A reasonable enough arrangement, as such arrangements go in Yunguyo.

(Continued on Page Eight)

# DANCE OUT THE OLD!

## The Old Expression Was, "Ring Out the Old, Ring in the New . . ."

The seven-thousand spectators applauded then settled back expectantly; the fifteen-hundred dancers, dressed in costumes representing almost every country in the world, rested, some sitting, some standing, under the flags of twenty-five nations; all eyes were focused on the stage of Oakland's Civic Auditorium as the slender, dark-haired man in Russian boots, blouse and shirt stepped to the microphone.

He glanced at the giant figures of folk-dancers which flanked the stage, at the huge grinning spirit of Castle Promenader's "Carnaval Internacional" on the poster behind him and then, smiling, greeted dancers and audience with the words which keyed the last festival of 1947.

"Folk-dancing," he said, "has come of age."

Few, if any, could disagree with Federation President Walter Grothe's observation. The decorations, the programs which were miniature replicas of the "carnival spirit," the M. C. work by "Buzz" Glass and Frank Durant, the expert square dance calling by Bennie Scorsur (accompanied by his brother Ivan) and Sandy Tepfer, the unique way each dance was introduced by Barbara Dolan and Milton Murdock, dressed as ballerina and clown and holding a lettered card between them, the efficient work of John Salvin at the sound equipment, and the smooth performance of the group dances by folk-dancers from almost all of Northern California was proof that a movement that started only a few years ago in private homes, empty storage lofts and San Francisco cafes had, indeed, reached full maturity. Then there were the exhibitions. . . .

### MING SWINGERS

In glistening red, green, blue and black satin and silk, the Ming Swingers, first Chinese-American folk dance group in the United States, presented their version of "La Tournid-jaire." As it did at the Chang's Festival in San Francisco in September, this dance, done in perfect unison, drew many bursts of spontaneous applause from the audience, furnishing

ample evidence that perhaps the greatest charm lies in a simple pattern flawlessly executed.

### BERKELEY FOLK DANCERS

Following the Ming Swingers, who are among the newest Federation members, the Berkeley Folk Dancers, one of the oldest of California's dance groups, moved on to the floor and, after forming sets, danced the German "Der Wolgaster." Under the direction of Clarice Wills, the twenty-four members of the exhibition team had spent long hours of research, even translating from old German books, to be sure their costumes were exact replicas of the original provincial garments. The dance was reminiscent of our American squares but contained more graceful patterns than are generally seen in the latter and was done with more reserve.

### CHANG'S

Chang's exhibition group, under the direction of Liesl Barnett, took the floor next and danced the Russian "Gopak." From a casual, slow, almost dreamy beginning they increased the tempo of the dance until, at the end, they were spinning and doing prysiadkas in a climax that was as fast and virile as that of such other Russian dances as the "Peasant" and "Karmarynskaya."

### THE PALOMANIANS

After seven general dances the Palomanians, led by Roy Zellik, gathered in the center of the floor with flowers, gifts, food and wine. Placing everything on the imaginary grass, they formed a circle and treated the audience to a Yugoslav birthday party, doing "Joseph's Kolo" and the "Nebesko Kolo" and managing in the process to toss the guest of honor, who's birthday it was, high in the air more than once before they gathered up their belongings and went in search of more secluded surrounding where, perhaps, the birthday celebration could be continued.

### RECREATION DANCE ARTS

The Recreation Dance Arts, a new group under the leadership of Millie VonKonsky and sponsored by the Oakland Recreation Department, brought the dancing back to the American continent with "La Bamba." The men, in colored shirts open at the neck, white trousers and woven sandals, flirted with their

partners. And while the women continually hid their faces behind fluttering fans and their emotions in small steps which were no more than gestures at trying to escape, their long pastel-colored dresses, hand-painted black aprons and the bows in their hair indicated they were not anxious to evade their partners. A cute dance combining the "manana" spirit of Mexico and the romantic flirtatiousness of Central America, "La Bamba" should soon become a popular dance among all Federation groups.

### REEL AND STRATHSPEY CLUB

Then the pibroch sounded and the members of the Reel and Strathspey Club, lead by Phil Aldrich, marched out to the music of bagpipes. The brilliant costumes, representing some seven clans and complete from balmoral to kilt and sporan, drew applause. Lining up in sets the "Scots" presented a dance which although centuries old in Scotland, had not been shown in California, the "Highland Reel," a fast-moving and difficult dance built around four steps of the "Highland Fling." The dance originated, so the story goes, when a group of Highlanders were waiting, one winter, for the minister at the kirk and trying to keep warm. As the kilted dancers marched off few could doubt that the "Reel," in that distant past, had served its purpose.

### FESTIVAL WORKSHOP

Madeline Green's dancers then brought the exhibitions to a close with the Spanish "Jota," a dance which well illustrated the fact that folk dancing, as Walter Grothe remarked, has come of age. For in its swift and intricate foot work, in the management of the castinets, this dance requires more than just casual or haphazard training and to be able to do it is indicative of the skill of the dancer and the sincere interest he or she has in folk dancing.

### THE LAST WALTZ

Yet, in the final analysis, the skill shown by the dancers in the Festival Workshop, Reel and Strathspey Club, Recreation Dance Arts, Palomanians, . . . Chang's, Berkeley Folk Dancers and the Ming Swingers, was but  
(Continued on Page Four)

## Dance Out the Old!

(Continued from Page Three)  
a reflection of the sincere interest of the thousand dancers who whirled gracefully over the floor in the final dance of the day, the Viennese Waltz.

For these people of all racial extractions, of all economic stations in life had found, in folk dancing, an answer to a long-felt need and had managed to find time not only to learn the thirty-eight dances on the program and many more, but had made their own costumes, formed their own dance groups and worked out their own methods of self-perpetuation and government.

Somehow, watching them, one had the feeling that in this mingling of races, faiths, political creeds and social levels folk dancing had not only "come of age" but offered something which, in the future, might well help establish an Age, a period when December's "Peace on Earth, Goodwill Toward Men," would have a deeper and more sincere meaning to all mankind.

Perhaps the new expression should be, "Dance out the old, dance in the new!"

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JUNIPER 7-1900

# YOUR CLUB AND MINE

Compiled by Harvey Lebrun—(With the co-operation of news reporters from the clubs indicated in this column)

## SAN FRANCISCO BAY AREA

### Chang's International Folk Dancers

Chang's has introduced a "pepper-upper" for its Friday night dance parties: Approximately every two weeks it invites an entire Club as its guests. The visiting club members usually come in full costume, usually present their favorite exhibition, and always add much to the spirit and color of the occasion. Clubs invited recently are: The Fun Club (San Francisco), the Berkeley Folk Dancers, the Castlemont Promenaders (Oakland), the Festival Workshop (San Francisco), the Palomaniacs (Palo Alto), the Village Dancers (Berkeley), the Ming Swingers (San Francisco).

Millie Von Konsky is now teaching Chang's intermediate and advanced class on Wednesday evenings, and Madelynn Greene the beginners' class on Monday evenings. On the first and third Thursdays of each month, Sandy (Sanford) Tepfer brings Chang's up to date on traditional American square and round dances, and gives all who desire to do so chance to practice "calling."

### Garfield Folk Dancers

During December, the Garfield Folk Dancers moved their dance headquarters from Codornices Park to the Willard School, where the Berkeley Recreation Department is conducting a pre-winter Ski School, and gave the future ski-ers instruction in "Seven Jumps", "Elde Ratas", and other folk and square dances as part of the program for putting their legs in condition to ski.

Members of the Club celebrated Xmas and New Year's Eve by dancing at other clubs; in return, they held open house at a special dance for all comers on New Year's Day, Thursday, January 1.

On the afternoon of January 11, the B.F.D. will join with the University of California Folk and Square Dancers to sponsor the Federation's Northern Section afternoon festival at the U. of C. Men's Gym. In preparation for that festival, Avis Landis has been coaching the exhibition group in new Mexican dances that they are to exhibit there.

### Berkeley Folk Dancers

In December, 96.4 per cent (!) of the B.F.D. membership voted

in the quietest annual election of officers in the Club's history. Reason: A hardworking nominations committee had succeeded in rounding up at least two candidates for every office; had sent to all members, a month in advance, a short outline of the folk dance careers, club services and other qualifications of all candidates; and had mailed to every member an official ballot and a numbered return envelope. All the voter had to do was to mark his ballot and put a three-cent stamp on the envelope.

The newly elected officers are: President, Ted Adams; Vice President, Ruth Ruling; Secretary, Ruth Sutherland; Treasurer, Henry Krentz.

### Village Folk Dancers

The Village Folk Dancers of Berkeley will be hosts at the evening party of the Federation's Northern Section Festival on January 11. The party will start with the Villagers' "Famous Baked Ham Dinner" (\$1.75 for adults, \$1.00 for children under twelve) at 6:00 p.m., in the Whittier School Auditorium, Milvia and Virginia Streets. Groups planning to come to the dinner should make reservations with President Warren Holmes, 644 McLaughlin Street, Richmond, California. Dancing after the dinner hour will be held at Whittier School, for those at dinner there, and at the Jefferson School, Sacramento and Rose Streets, for all others. The program will be identical at both places.

### Community Folk Dancers of San Pablo

This group is adapting its Saturday evening dance sessions to make them attractive to East Bay folk dancers. Dance programs have been speeded up, and all instruction eliminated on those nights. An exhibition team

(Continued on Page Six)

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## TO ACQUAINT YOU WITH THE RESEARCH COMMITTEE

The Folk Dance Federation of California was in its second year of organization when it was met with the following pertinent questions: "How should a dance be danced? It is danced differently at various clubs." "How shall we dance it at Festivals?" "I dance the dances at festivals with a partner leading me but I can't remember them. Where can I get help in learning them?" "Many dances are being composed to recorded music adding or deleting parts of the dances as the record dictates. Where can I find a description of its traditional form?"

To answer these and other questions and to give the Federation a point of reference for traditional dances and folk dance material, the Research Committee was formed. Every folk dance organization of any size needs such a study group. The national folk dance societies of European countries have research groups which cooperate with each other and national folk lore societies. At the last international folk dance festival held in Stockholm, Sweden, a Scientific Congress which called

together leaders from the various folk dance research groups met at the same time.

It is most desirable that a research committee have access to an extensive library of source material from which comparative studies can be made and the most authoritative forms for each dance adopted.

Also its members must have wide experience gained from observing and studying dances in their native settings with recognized native leaders. This is especially necessary for European folk dances and others originating outside the borders of the United States. Ethnic groups in this country can not be relied upon for the same degree of authority as all too soon their dancing becomes colored by their new American environment. Reliance upon ethnic groups here by folk dance leaders who have never studied folk dancing outside the United States accounts in part for the many versions of the traditional dances being danced throughout this country.

To be able to write a detailed description of a dance so that

others can interpret it requires extensive experience in the analysis of movement and dance pattern and in teaching folk dance.

The Research Committee of the Folk Dance Federation of California is fortunate in being able to qualify in all of the above requirements. Although some Eastern leaders have felt free to criticize its work and to attribute any measure of success to the visit of an Eastern folk dancer, the Research Committee has not changed its policy which from the start has been based on extensive research, true source material and the judgment of experienced persons.

Having thus considered the need for such a committee and the qualifications for its members, the purpose of its work becomes quite clear. It is summarized in the preface of each volume of its works entitled *Folk Dances from Near and Far*, as follows:

"... (1) to determine authentic forms of dances that are of interest to the Federation; (2) to furnish material which will aid in teaching the dances and give assistance to new Federation members wishing to learn them; and (3) to provide descriptions of dances popular with the  
(Continued on Page Twelve)



Research Committee: Left to right—Hormer Davis, Mildred Buhler, Lucile Czarnowski, Henry Glass and Arvis Landis.

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GLOWWORM  
(American)

Music

Record: Imperial #1044-A

Piano: "The Glowworm," Paul Lincke; Ed. B. Marks Music Corp.

Formation

Couples in a large circle facing counterclockwise, M on the inside, W on the outside. Inside hands joined at shoulder height, M L on hip, W R extended low, and diagonally fwd. to the R, with the elbow slightly bent, and the palm down.

Steps

Walk\*, Sashay\*, Side Schottische, Cut\*.

Music (4/4) Gavotte	Pattern
Measure	I. a. <u>Walking Forward and Point</u>
1	Starting on the outside ft., M L and W R, take 3 light walking steps forward, point inside ft. forward.
2	Repeat walking steps fwd. starting with the inside ft., M R and W L. Point the outside ft.
3	b. <u>Side Schottische</u> Partners face each other, joining both hands. (M has back to center) Take one schottische step sdwd. moving counterclockwise, M beginning L and W R. Side Schottische: M steps L sdwd. to L, step R in back of L, step L sdwd. to L, swings R across in front of L. W same on opposite ft.
4	Repeat side schottische moving clockwise, M beginning R and W L.
5	c. <u>Cross Over</u> M R hand W L hand still joined (M L hand on hip, W R hand low at side). Change places with 3 walking steps, M starting L and W R. W passes under the joined and raised hands (M's R, W's L) and turns to her L and points L toe diagonally fwd. as she faces partner. M turns to R to face partner at end of three steps and points R ft. diagonally fwd.
6	Repeat 3 walking steps, turn and point, returning to place, M starting R and W L.
7 - 8	d. <u>Two-Step</u> Assume closed dance position and take 4 two-steps progressing counterclockwise in circle and turning clockwise (R).
9	II. a. <u>Sashay and Cut</u>
10	Facing fwd. in the line of direction, repeat action of meas. 1. Partners face each other (M has back to center of the circle), join both hands and sashay 3 times progressing clockwise, starting MR and W L. Keeping hands joined they fall back on M's L and W's R ft. cutting the opposite ft. diagonally fwd. (clockwise direction).
11 - 12	b. Reversing position of hands, repeat action of meas. 9-10, moving in reverse direction (M starts R and W L ft.)
13 - 14	c. <u>Woman Turn and Dip</u> W R hand in M's L. W turns 3 times to her R with 6 walking steps. At the same time M takes 6 walking steps fwd. as they move counterclockwise. (cts. 1, 2; 3, 4, 5, 6). Dip in closed position, M back on L, W fwd. on R, at same time lifting the opposite ft. off the floor (M R and W L)(ct. 7) hold position (ct. 8)
15 - 16	d. <u>Two-Step</u> In closed position take 3 two-steps starting M R and W L, turning clockwise (R) and traveling counterclockwise (cts. 1 & 2, 3 & 4, 5 & 6) M twirls W to R (cts. 7 & 8).

NARCISSUS  
(American)

Music

Record: Imperial #1043 "Narcissus"

Piano: "Narcissus," Ethelbert Nevin; G. Schirmer, New York

Formation

Couples in closed position facing counterclockwise, M with back to center.

Music (4/4)	Pattern
Measure 1	I. <u>Point and Slide</u> With weight on M R and W L ft., point free ft. sdwd. (ct. 1), to toe of supporting ft. (ct. 2), sdwd. (ct. 3), to the toe (ct. 4).
2	Take two slides counterclockwise followed by a step close. Step close: M steps L, closes R to L, weight remains on L. W same on opposite ft.
3 - 4	Repeat action of meas. 1-2 in opposite direction, M starting R and W L.
5	II. <u>Step Touch and Swing</u> Retaining closed position, step with outside ft. in counterclockwise direction (ct. 1), touch free ft. in back of supporting ft. (M R and W L) (ct. 2), step sdwd. (M R and W L) (ct. 3) and touch free ft. in back of supporting ft. (ct. 4) (M L and W R).
6	Step sdwd. (M L and W R) (ct. 1) swing free ft. across (M R and W L) (ct. 2), step sdwd. (M R and W L) (ct. 3), swing free ft. across (M L and W R) (ct. 4).
7 - 8	III. <u>Two-Step</u> In closed position take 4 two-steps turning in a clockwise direction while progressing counterclockwise.

Note: For progressive version dancers take two two-steps (meas. 7). The W takes a three-step turn to progress to the M ahead on meas. 8.

## COSTUMES

The head-dress of the French peasants, both men and women, are usually the most distinctive feature of their native costume. This certainly holds true among the women of Alsace. The huge butterfly bows or caps are of very heavy taffeta ribbon, and are of solid colors, black, or plaid.

The bodice is of velvet — the skirt of very stiff silk — the apron and the shawl are silk, but of a lighter, softer quality. The embroidery on the shawls and aprons is according to the individual taste of the wearer.

The shirt waists are of a very sheer linen, and are lace trimmed.

The Alsatian man shown here

needs no further description; his costume is simple, the only touch of color being in his red vest and bright gold buttons.

Frequently the French peasants achieve their most striking designs in embroidery by placing numerous border designs — one against another. Designs of fine sprig work are used to decorate aprons, bodices, and other garments.

Jewelry finds great favor with the French peasants — including pendants, earrings and many other everyday ornaments.

### Advice to New Folk Dancers

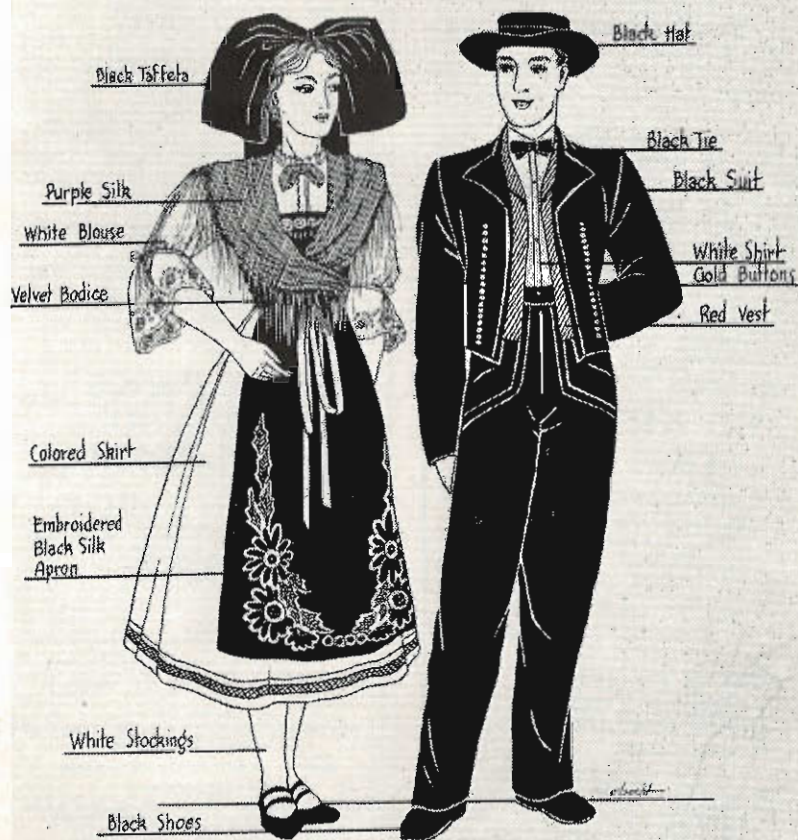
By

ROBERT D. LAMONT

Enough of this standing around, mouth open, a hopeless expression on your face! The Pzlgnetchetka is NOT a diffi- (Continued on Page Ten)

## FRANCE

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## Bramhill Dances South

(Continued from Page Two)

Off down the street by flashlight to find food.

On our return, we were greeted in the street by a nice lady who had a bit of information for us. In effect, her message, delivered in a most friendly manner, was that our hostess' husband was of a very grumpy nature and did not want his wife to take us in. In fact, he would be most happy to get our things and see if there was a bed at the Pension Medina.

The Pension Medina was run by an old and untidy lady who, though it was dark and time for bed, still had on her derby hat. "Yes, we could share a single bed. No, we could not use the other bed in the room because it was occupied by the 'governor of the town.'" She finally brought me a sheep skin and two ponchos and I fixed a bed on the floor.

Sra. Medina returned to say we could move into the "colectivo" where there were two beds. Off again.

The "colectivo" is a large room divided into thirds by curtains that are transparent and do not meet. There are two beds to each section. We took off our shoes and belts, put our own pillows on the straw pillows and dusted all with DDT. Then, complete with clothes, crawled into bed.

(It might be well to explain that I travel in boots, jeans and a knapsack for I find it more "comoda," less bugs and dirt get on the inside, and it is often warmer.)

Awake for sure at 4:30 — a most reasonable time of day.

Breakfast consisted of visits to two shops. From the first, coffee and dry rolls. From the second, steaks with fried onions and tomatoes — at an open air stove. The stove was of adobe brick with holes left in the top layer for the pans to fit. Dry dung was fed to the fire from the front. The only trees of the altiplano are eucalyptus that have been planted around the pueblos, and are not cut for fuel.

As soon as we had eaten, we were checked by the police and then found a truck going to La Paz. Our fellow passengers were eleven boys from a soccer team in La Paz. We were stowed away in fair comfort, each sitting on his own baggage. It was a merry trip with the boys singing. Often we would stop to pick up In-

dians. By the time we were really underway, we had twenty-three passengers and bundles of sheep skins, vegetables, and whatever else they carry. It was pretty uncomfortable — so crowded I literally could not change position or even move my feet.

Of course, we had another customs official come aboard just before entering La Paz. He insisted on opening "everything." Do you know what he was looking for? Aji. Do you know what is Aji? Aji, for better or for worse, are peppers — and peppers are contraband in Bolivia.

Down the hill we rolled at last into La Paz. So this is Bolivia.

## Cure-All

My business is swamped, my head's in a whirl,  
My wife has just told me she hopes it's a girl;  
My nerves are all jagged, my temper a fright,  
And I have to go folk dancing tonight!

Costs have gone up, labor is dear,  
I'm wound up like a top, my mind isn't clear;  
Christmas bills mounting, nothing is right,  
Yet here I am, folk dancing tonight.

I feel so darn' lousy . . . say,  
look at that step!  
Boy that's got the rythm, that's got the pep!  
It's after four-thirty? The sky's getting light?  
Don't be so fussy! We'll folk dance all night!

ROBERT D. LAMONT

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Volume II (1945)

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### FOLK DANCE FEDERATION OF CALIFORNIA

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## Minnesota Federation

Many California folk dancers recall both Ralph Piper, war-time Army Major who visited us several times within the last few years, calling and teaching new squares, and also Morry Gelman, formerly an active member and officer of several Southern Section groups (see June 1947 "LET'S DANCE," Page 2).

Our personal acquaintance with these fine dance leaders makes doubly interesting a news note just received, to the effect that the Folk Dance Federation of Minnesota was organized on November 16, 1947, with Piper (now Associate Professor of Physical Education, University of Minnesota) acting as temporary chairman of the organizational meeting held at the International Institute in St. Paul. Gelman was elected President and Piper accepted the position of Director of Publicity and Extension.

The new Federation, which we are told is patterned largely after our own, has 20 member clubs already, and expects to admit that many more at the occasion of its first monthly festival, to be held at the University of Minnesota, Minneapolis, during the afternoon of December 21. Since there are already about 100 folk and square dance groups in the state, the new Federation will no doubt experience a rapid growth.

We are already hearing advance reports of preliminary steps in the formation of Federation in several other states. Why not a Folk Dance Federation of the United States? of the America's? of the World?

ED KREMERS

## Oakland Council of Folk Dance Clubs

On October 30, Walter Grothe, president of the Folk Dance Federation of California, met with representatives of the Oakland Recreation Department and some thirty-five delegates and instructors from twenty-one folk dance groups in Oakland, and started the ball rolling toward a city-wide Council of Folk Dance Clubs. The Council will work within, and cooperate with, the State Federation to stimulate interest in folk dancing throughout the city and serve as a clearing house of information for and about all local folk dance groups and activities.

The organizations represented

at that first meeting included clubs sponsored by the Recreation Department, classes conducted by the Adult Education Division of the Oakland Public Schools, and "self-sustaining groups."

On Thursday, December 11, the groups met again, formally voted to inaugurate such a Council and elected Robert L. Elsocht, president of the Castlemont Promenaders, as temporary chairman (for two months) until the details of a permanent organization can be effected.

Under current discussion by the Council groups, is a project to stage a city-wide or a regional folk dance festival in 1949, in between some of the State festivals of Northern California.

## Saturday Night in the Bay Area

Saturday night folk dance addicts in the San Francisco Bay Region now have a wide choice of where they may folk-and-square dance: Park Boulevard, an advanced group sponsored by the Oakland Recreation Department, conducted by Louise Jorgenson on the second Saturday of each month the Shinn Dig-

gers, a self-sustaining intermediate group under Mrs. Theresa White, at the Horace Mann School in Oakland, on the first and third Saturdays; the Albany Folk Dancers' monthly parties under Dave Boyce at the Marin School on the third Saturdays of each month; the Castlemont Promenaders' monthly parties at the Castlemont High School on the first Saturdays; the Community Folk Dancers of San Pablo, at El Portal Community Center, every Saturday night, under the leadership of Alex McMurray; the Fun Club Dancers, at the Park Presidio Y.M.C.A., San Francisco, under the leadership of Brother Arnold McMurray — can you tell them apart, when they are apart? — on the second, fourth and fifth Saturdays (when there is a fifth) of each month, and the monthly party of the San Carlos Peasants, under Penny Van Valer; first Saturday of each month ("everybody welcome").

Anybody know of any other Saturday night folk dance spots for the itinerant, San Francisco Bay, week-end folk dancer? If so, inform the editor.



## Folk Dance Federation of California

### Council Meeting NORTHERN SECTION NOVEMBER 16, 1947

1. At the November 16 meeting of the Council the following new clubs were admitted as members of the Federation: Modesto Folk Dancers, Saracats of Los Gatos, and Alameda Steppers.
2. The Federation has been asked to participate in the Portola Festival to be held in San Francisco in October, 1948, which will include such entertainment as ballet, opera, football games, etc.
3. A new folk dance radio program is being conducted by Ted Reindollar on Sunday evenings at 8:30 over Station KWBR.
4. Visitors from the Southern Section at the Council meeting included Virginia Anderson, president; Ruth Berryhill, historian, and Esther Liptz, director of publicity.
5. The following Regional Representatives were elected to serve on the board to assist the President from November 1947, to November, 1948:

San Francisco — Paul O'Bryne (Fun Club); alternate, Bill Sorensen (Changs). Marin, Sonoma, Lake and Napa Counties, Rolph Winters (Fairfax); alternates — George Bradley (Fairfax) and Bob Robertson (Tamalpais). Sacramento, Stockton, Lodi area Heidi Schmidt (Wagon Reelers); alternate, Dorothy Waite (Wagon Reelers). Peninsula — Dorothy Frost (Sacacats). San Joaquin Valley, Florence Rata (Grapevine Twisters); alternate, Clare Bitter (Sequoia Swingers). East Bay, David Boyce (Albany).

### DECEMBER 7, 1947

At the December 7th meeting of the Council the following new clubs were accepted as members of the Federation: Reel and Strathspey Club of Oakland and Salinas Lariat Swingers. Several members have indicated their intention to attend the National Folk Dance Festival to be held April 7th to 10th at St. Louis, Mo. Bill Sorensen reported on fares from San Francisco to St. Louis, which ranged from round-trip by bus, \$61.95 (plus 15 per cent tax) to round-trip by air, \$205.00 (including tax. Mileage from San Francisco is 2,157. The Board of Regional Directors recommended that individual clubs consider participation in

the California Labor School three-day cultural conference, which will include a history of modern dancing, folk dancing, and a concert demonstration. The Oakland Recreation Dept. has formed a Folk Dance Council to include all East Bay groups. The Czechoslovakian Sokol Group will teach the new Beseda to representative couples from member clubs. It was decided to list the Federation in the East Bay telephone directory, using David Boyce's address, as a similar listing in the San Francisco directory under Ed Kremers' address has proven very satisfactory.

### SOUTHERN SECTION

1. Held November 3rd.
2. Alta Loma Folk Dancers and American Square and Old Fashioned Dance Group accepted to make our total 23 groups.
3. Lloyd Shaw Institute in L.A. next Fall a possibility. Sponsor for May Gadd visit not determined.
4. "LET'S DANCE" needs a southern representative to solicit ads.
5. Elma Urban appointed to fill vacancy in office of recording secretary.
6. Publicity — KFI Saturday afternoon 'teen-agers' program will give us free plugs.
7. \$10 per evening set unofficially as standard minimum for Folk Dance instructors.
8. Teachers' Institute postponed until January.
9. Special group for beginners Friday nights, 8 p.m., at Poinsetta Playground. 50c. Esther Liptz, teaching.
10. Ojai Group name changed to Ojai Art Center Dancers.
11. Copies of Festival Suggestions now available to groups sponsoring a festival.

## Advice to New Folk Dancers

(Continued From Page Seven)  
cult dance to learn! Come on now, the hall's empty, most of the dancers haven't arrived as yet. Let me show you how easy it is. Line up. That's right.

Now we begin with a simple one-two-three forward. Splendid! Just repeat and go in the opposite direction for the second step. See how uncomplicated it all is? Next we do two leaps and a series of fifty-two Padee Bahs. One, two, three . . . twenty-seven, twenty—oops!! Thanks. Er, the floor's kind of slippery. Perhaps we'd better skip that step and take the next.

In quick succession do a Clap Step, a Russian Polka step and four toe-touch-kick steps, finishing with a grand right and left and right arms around. Ready? Just follow me. Tum-de-dum-te . . . Oh! Ohhhh! It's my head. I told you the toe-touch-kick step was a bit tricky didn't I? Well, you see what I mean. If you don't keep your balance you go over. Still, the Pztgnretchetka isn't too tough. With this bruised head and twisted ankle it may be a little difficult for me to convince you but it really isn't!

Let's concentrate on the last sequence of the dance. The women, of course, aren't expected to do this. Girls, you just do a touch — kick and Polka turn while the men take over. Now men! Five full squats, rising to standing position on the heels; go right into six more squats only this time alternate between rising on the left foot with the right extended and the right foot with the left extended; then, as the music

(Continued on Page 11)



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## A Religious Aspect Of Folk Dancing

One of the objectives in the Folk Dance is to bring together people of all backgrounds and faiths. It also serves to unify groups of one particular religion. Ministers, rabbis, and church social directors have discovered the value of this form of recreation to keep their congregation happy.

Two groups in Los Angeles, under the expert leadership of Paul Erfer, were recently initiated by religious sponsors.

The first is conducted under the Hillel Foundation, a Jewish organization at City College. Originally set up as a six weeks course for students at the college, it has been extended to ten weeks, with a possibility of another extension throughout the semester. Offered as an inter-faith activity, the class has attracted a good percentage of non-Jews. At least one Jewish or Palestinian folk dance is taught at each session. The class will continue to meet every Monday at two o'clock in the Religious Conference building until the Christmas vacation.

The newest group is an eager one sponsored by the First Baptist Church of Los Angeles. The opening dance was received with much enthusiasm. The group, ranging from 'teen-age to middle-age, and including the minister, learned seven folk dances and a couple of American squares at their first meeting.

If the basic teachings in all religions are tolerance and understanding, then Folk Dance certainly belongs in the church and synagogue to help foster those teachings.

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## Oxnard's Festival Of Lights

Folk dancers from Southern California converged upon Oxnard for a celebration sponsored by the Oxnard Chamber of Commerce. The "Festival of Light" marked the lighting of Christmas decorations on Oxnard's main street and was highlighted by a festival in miniature consisting of four demonstrations and ten general participation dances. The exhibitions included two familiar dances done by Oxnard school children: Cotton Eyed Joe and Troika. Both were performed with much gusto and more obvious pleasure than grammar school kids usually derive from "sissy stuff" such as folk dancing. The Oxnard Folk Dancers, led by Harry Hakam who arranged the Festival (and, incidentally, has done a wonderful job "selling" folk dancing to his city fathers), presented tantoli as their demonstration. Three Southland groups performed their stock-in-trade with the smoothness gained by long practice and frequent performance at festivals: Santa Barbara's Poole-Verhelle-Coe group did two early California dances; Hollywood's Los Ayuneros presented Granada and Jarabe Tapatio; and Westwood Co-op whirled and squat-stepped through the Kolomyika.

Thank you Oxnard.

W. H. FLORSHEIM

## Advice to New Folk Dancers

(Continued from Page Ten)

reaches the climax stay in a full squat and kick one foot and then the other out in front of you. Watch now! Speed is essential.

First the five squats. One, two, three, four and . . . uh! . . . five. Now alternate right and left feet extended. One, two, three . . . ugh! No, I don't need help! Stand back please. Four, fi-i-i-ve—si-i-i-x. Music . . . simple . . . climax . . . kick one foot and then other . . . see . . . kick . . . kick . . . Ohhhh, it's my leg, it's twisted under me and I wrenched the same ankle I hurt earlier and hit my head in the same place when I fell! I can't get up!

Well, don't stand around me grinning! For heaven's sake, call a doctor, get me some help OWWWWwww my aching back!

## Virginia Anderson Guest of Whittier

The members of the Whittier Folk Dance Fellowship were honored to have Virginia Anderson, the president of the Southern Section of the Folk Dance Federation of California, and her friend, Ingeborg Thorpe-Smith as their guests at their folk dance Saturday evening, November 8. Their presence and fine dancing added zest and enthusiasm to the evening. The group also learned four new dances under the capable direction of Virginia Anderson—Corrido, a Mexican dance; Fado Blanquita, a Portuguese dance; Gypsy Wine, a Hungarian waltz; and Cotton-Eyed Joe, an American dance—which originated in Texas.

Preceding the evening of folk dancing from 8:00-11:00 at the Whittier Y.M.C.A., a potluck dinner was held so that members could meet Virginia Anderson and have the opportunity to talk with her. At the close of the supper Virginia gave a very interesting talk telling of the function and activities of the Folk Dance Federation of California, sharing her hopes and plans for the Southern Section.

The Whittier Folk Dance Fellowship meets on the second, fourth, and fifth Saturdays of the month from 8:00-11:00 p.m. at the Whittier Y.M.C.A. When there is a fifth Saturday, a special event is held. You've never heard of it before? They are highly successful and loads of fun. We give you a special invitation to come and find out.

ALICE M. WAGNER

Several volumes go out every Friday night, but about Pasadena Festival time everything on costumes disappears for a couple of weeks.

Regular cards and envelopes were donated by a local library. A member volunteered to be Librarian, and is now considered a regular officer of the Co-op. No rigorous rules have been established for borrowing or for time of returning, to encourage everyone's using the material.

Our biggest need is to learn the names of some books on costumes that we can purchase. If you know of any, please send the names of them via the secretary of the Southern Section. The Pasadena group will soon return its thanks!

KATHERINE PELTON

## Save the Date!

January 25 — Federation Festival at Pasadena. 1:00-5:00 p.m., in the Pasadena Civic Auditorium. Hosts: Pasadena Co-op Folk Dancers and the Department of Recreation.

January 25 — Teachers Institute (details to be announced).

February 7 — Annual Banquet. Hosts: Ballroom Folk Dancing Club of Sacramento. (Reservations necessary).

February 8 — Federation Festival at Oal. Hosts: Ojal Art Center Dancers. 1:00-5:00 p.m. (Valentine theme). Dinner dance 5:30 to 9:30 (outdoors if weather permits, otherwise inside).

February 15 — Federation Festival at the San Jose Civic Auditorium. 1:00-5:00 p. m. Evening party, San Jose State College Gym.

February 29 — Regional Festival, Santa Cruz Civic Auditorium. 1:00-5:00 p.m.

March 27 — Teachers Institute Bushrod Recreation Center, Oakland, Calif.

April 7-10—National Folk Dance Festival at St. Louis, Missouri.

April 30 - May 1 — Statewide Festival in Fresno (details to be announced).

## RESEARCH COMMITTEE

(Continued from Page 5)  
membership so that some uniformity in the performance of the dances might be attained at festivals."

In fulfilling the purpose of part (3) it will be noted that dances composed by Federation members which are popular in the clubs are also published, in each case giving the composer credit for the dance. No confusion should result, therefore, concerning composed and traditional dances.

The Research Committee is now well in its fourth very active year of work. As a result of much study, experiment, and discussion, it developed a method and a descriptive form of analyzing and writing dances. One measure of the success in this phase of its work is the use which leaders in other parts of the United States have made of it when describing dances in their own published works.

The Committee has provided monthly dance descriptions for the Federation paper, Let's Dance, and has issued the books, Folk Dances From Near and Far, Vol. I, II, and III. Volume I is now in its fourth printing; Volume II is in its second printing,

and Volume III, which was published in July, 1947, will need to be reprinted soon.

The members of the Research Committee who have given so freely of their time and experience are:

1944-45: Harmer Davis, Henry Glass, Alice Jameyson, Lucile Czarnowski, chairman.

1945-46: Harmer Davis, Henry Glass, Lucile K. Czarnowski, chairman.

1946-47: Harmer Davis, Henry Glass, Avis Landis, Grace Perryman, Edna S. Spalding, Lucile K. Czarnowski, chairman.

1947-48: Mildred Buhler, Harmer Davis, Henry Glass, Lawton

Harris, Avis Landis, Clarice Wills, Lucile K. Czarnowski, chairman.

Madelynne Greene has worked with the Committee on several occasions and Frances Glass for several years has been an invaluable member in the preparation of copy. It will be noted that three members have served continuously since the founding of the Committee. This has given continuity and stability to its work.

The Southern Section also has a flourishing Research Committee which is making a valuable contribution to the Federation.

LUCILE CZARNOWSKI.



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