

Let's Dance

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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 (THornwall 3-9717), or to the Los Angeles Editorial Office giving facts as to who, what, where, when and why (see Column) on or before the 5th 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 ethnbs. Submit material in concise, interesting form (see Column) to Earl Bodenschatz, 1358 East 26th Street, Oakland, California, or to Los Angeles Editorial Office on or before the 5th 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

BILL ST. JOHN of Berkeley Folk Dancers has contributed our cover, "Swing Your Partner." For further material on western costumes see pages 6 and 7.

Editors' Grand Right and Left

WITH A CANVAS twelve months long, this column will attempt a running picture of Federation Folk Dancing from myriad items which give insight into the largest and fastest-growing folk dance movement in the world. It will consist of the gleanings of our composite editorial ear and eye. Its stories of one and two paragraphs will, many times, be worthy of full-article treatment: this will only bear testimony that our twelve-page "mirror" is many times inadequate to reflect the full-length picture of the Folk Dance Federation of California.

● **AT THE OUTSET**, we must state a fact which all know and few realize. *Let's Dance* stands practically alone in the Federation as a joint-instrument of the Southern and Northern Sections. Because of time, distance, and the inadequacies of correspondence between unacquainted parties, our pages have been preponderantly concerned with San Francisco Bay Area events and writers. With your co-operation (see *Schedule of Deadlines* on this page) and patience (with our slowly evolving concepts of folk dancing in all parts of the State), it is our earnest desire that *Let's Dance* shall reflect folk dancing from California's northernmost to southernmost borders.

● **IN THIS**, our maiden issue, you will detect the beginnings of an expanded Costume and Customs Section which will each month deal with a different nation. The cover illustration will in each case keynote the national theme of the issue. Coming issues will feature materials on Switzerland, Portugal, Palestine, Philippines, Germany, Yugoslavia, Poland, and a South American country yet to be designated. (We hope to draw on the materials collected by Francis Bramhall on her recent trip.) Readers having special materials on any of the above nations should contact Lucille Spitler, 825 A Central Avenue, Alameda, California: we are most desirous of being able to present original material in this area. All contributions will be fully credited.

● **A NEW COLUMN** is taking shape in the Southland. From the most concentrated area of California square dancing, beginning next month, we are to have the whys and wherefores of Western Squares from such leaders as Carl Myles, Larry Templeton, Fenton Jones, Ray Shaw, and others not yet signed up.

● **ANOTHER CHOICE ITEM** in our Futurebook will be an article giving the background and ramifications of folk dancing as it is evolving in Palestine. Gert Kaufman, whose Institutes in Los Angeles, Stockton, and San Francisco have proven of such great interest, has promised a full and comprehensive article for our October issue. Mrs. Kaufman, in this country on a year's leave from her key folk dance activities in Palestine, is one of the leading authorities on world-wide Jewish folk dancing.

● **REMEMBERING** the wild enthusiasm (and with cause) with which the *California Mazur Club*, an all-Polish group from Hollywood, was received at the Annual Statewide Festival at Fresno, Northern Section dancers will be delighted to hear that this group has been invited to perform at the

(Continued on Page Eleven)

FEDERATION PROFILE

From Little Acorns

by ERWIN W. BISCHOFF

How many folk dancers in California today? It's anybody's guess, but an average taken of the estimates given by folk dance leaders give the grand total at about 20,000 active dancers.

Thirteen thousand, at least, have been counted by the Folk Dance Federation of California. These are the people who are members, or frequent guests, of the 145 dance groups which are included in the federation.

The other seven thousand are scattered about in the various school and ethnic groups, church social clubs, and the very many square and folk dance clubs as yet unaffiliated with the federation.

How long has this been going on? Not for long. It was a boom which began in 1942 and in 1948 shows no indication whatsoever of leveling off. On the contrary, the pace of increase appears to be accelerating.

Prior to 1938, folk dancing in California was to be found only in the schools, ethnic groups, and the "atmosphere" cafes and restaurants. But in that same year, a group was organized in San Francisco for the sole purpose of dancing the folk dances of all the nations. This unique idea found sudden popularity, and by 1942 there were at least 16 similar groups with a total of 350 dancers.

When the Federation came into existence on May 3, 1942, ten groups answered the first roll call. With the exception of a Lodi group, all were from the San Francisco Bay area. By fall of 1943 the federation had added twenty more groups and could count on one thousand active dancers.

The rapid growth of the federation is best indicated by the following table (figures are approximations derived from Walter Grothe and from the Federation History):

1942	10 groups	200 dancers
1943	30 groups	1000 "
1944	36 groups	2000 "
1945	42 groups	3500 "
1946	45 groups	3500 "
1947	45 groups	8000 "
1948	145 groups	13,000 "

The strange "slow-down" which appears to have taken place in 1945-1946 may possibly be attributed to the displacement and relocation of families and persons at the end of the war, for by 1947 the astonishing rate of growth continued unabated.

Folk dancing in southern California also found its beginning and center in a metropolitan area—Los Angeles. As early as 1941 groups in Pasadena were merging into a co-operative, and folk dancing was being taught at a studio in Los Angeles. A Hollywood group was soon organized for general folk dancing, and by 1947 there were at least 65 groups doing folk and square dancing, in addition to 17 ethnic groups.

When the Southern Section of the Federation was founded in March of 1946, response at first was slow. However, by 1947 some



LARRY GETCHELL
President, Northern Section

15 groups had been added to the rolls, and more have come in as the need for co-ordination and co-operation became apparent.

During the last three years, folk dancing has traveled to all parts of the state—and there are few populated centers in California today which do not have a folk dance group, most of which are members of the state federation.

Beyond a doubt, the California federation today leads the nation in the number of groups and total number of persons engaged in general folk dancing. Some large organizations exist in the East and Southwest, but devote themselves to some particular nationality or type of dance.

However, the growing interest in general folk dancing has not been limited to California. Simultaneous, though perhaps not as rapid, growth is taking place in Washington, Texas, Minnesota, New York, New England, and the Middle West. A similar boom is reported as under way in old England itself. Which all may indicate that a new trend in the Dance is underway, and that California is well in the vanguard.



Meet Larry Getchell

Wesley H. Burkhardt, *Christian Science Monitor* correspondent and new folk dancer, looks at the Northern Section's new President.

Did you meet Larry Getchell at the Stanford Festival? He made a pleasing impression as he smilingly walked out onto the green to be introduced as the new president of the Northern Section. The adjoining picture was taken at that time.

In case there are those among our numbers who do not want to take him at "face" value, let us ask a few pertinent questions about him:

1. *Is he a good dancer?* Yes. His smooth dancing proved a major asset in winning his wife, Helen, a dancer of some note in her own right. Their meeting at the Calaveras frog-jumping contest might be termed "Love at first dance." Little Helen, their daughter, is carrying on the family tradition of good dancing.

Larry's folk dancing career started with the Albany Folk Dancers. He later joined Berkeley Folk Dancers, and was soon elected president of the group.

2. *Is he a good leader?* During his term of office as president of Berkeley Folk Dancers, harmony and co-operation prevailed among the members. Those who know him are certain that his qualities of leadership will make possible a continuation of the fine Federation-club relationships which have been established.

3. *Does he know how to organize?* His record in the business world will answer this question. As a designer of business forms and business systems for Uarco, Incorporated, a major part of his work is that of organization and working with people.

4. *Has he the interests of the Federation at heart?* In his own words, Larry states: "Folk dancing has intrigued and fascinated me from the start. I am happy to be in a position to give back in some degree what I have gained in my association with the Federation. If I can assist in promoting the progress of such a worthy organization, I will feel more than rewarded for my time and efforts."

"I am, in a way, typical of the many people who have been picked up and swept along by this tidal-wave of enthusiasm for folk dancing. No other diversion offers such opportunities for both group and individual participation and enjoyment."

"It is part of my duty as president of the Northern Section to assist member clubs in becoming active Federation participants. So don't hesitate, folks! If you or your groups have any questions, don't fail to call on your officers. That's why we're here!"

"This year, we aim to develop a very close co-ordination between the Federation and *Let's Dance*. Editor Wayne Wills wants to hear about ideas, experiences, or problems

(Continued on Page Eight)

Your Club and Mine

News of Past Events, Current Activities and Future Plans

Compiled by Earl Bodenschatz with the Co-operation of News Reporters from the Clubs Included in this Column

What's doing with your club? Upstate and downstate 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.)

SEVEN-YEAR OLD SINNERS

This month the beautiful Brazilian Room in Tilden Park will be the scene of the annual revelry marking the birthdate of the BERKELEY FOLK DANCERS. This year's party, designated as the "Sinners' Ball," will celebrate the seventh birthday of BFD; the celebrants, wearing fancy dress in traditional manner, will enjoy dinner dancing and entertainment.

ANDERSON HONORED

With the Centennial of the California Gold Discovery as their theme, the POINSETTIA PROMENADERS held their first Folk Dance Festival on May 23rd. The program was well worked out, every third dance being progressive. The day was hot on the tennis courts but nobody seemed to mind, and those who did simply went inside to square to the calling of eight experts who were on hand to see that there was enough variety.

THE MOUNTAIN DANCERS did a complicated "longways" medley exhibition which won the approval of those of us who are struggling to learn them. At the end of the afternoon, those who had made reservations were treated to a most delectable ham dinner. MANYA JOHNSON was in charge of the menu; praise her and her committee. We had just finished seconds on everything when the group surprised VIRGINIA ANDERSON, Poinsettia leader, by having MED McMASTERS of the Recreation Department present her with a box of delicious candy in appreciation for all she has done for their club.

The music started, the floor was cleared, and you know a full stomach never interfered with dancing a simple Hambo—so we all did. Thank you Promenaders for your hard work that supplied us with so much fun.—Pablo de Poinsett.

LOGS, PLANKS AND CHIPS

All kinds of wooden stuff made a fascinating woodland out of prosaic Willard School auditorium on the occasion of GARFIELD FOLK DANCERS' "Wooden Anniversary" birthday party held last month. The Berkeley Folk Dancers, who were specially invited guests, could recall a number of outstanding items: the dancing-while-playing Gypsy airs on her violin by BEA MYERS, the hula of NAN BEATY; the announcement of two engagements: ELIZABETH ANNE HOWARD of GFD to BUD RETZLOFF of Chang's and that of VIRGINIA WARD to

LEWIS HAVEN (both of GFD). This all in addition to superb dancing, excellent refreshments (the cake was definitely not wooden), and all of the trimmings.

HOLLYWOOD FOLK BABY

A new group for folk dancing has been organized by the Dance Center of Hollywood at 462 North Western Avenue. The Center until now has been strictly "modern;" but now they find that to keep up with the trend they must include folk as well. The first meeting was held on June 6th at 7:30 p.m. and subsequent meetings will be held each Sunday evening at the same time. Teaching is under the capable leadership of CAROLYN MITCHELL. Should be a new Federation group before long.

WESTERN ROUND-UP

THE SANTA FE CIRCLE, the new club born of the Oakland Recreation Department's folk dance classes at the Santa Fe school under the direction of HARVEY LEBRUN, held an inaugural party last month in their club rooms. The affair was dignified by the presence of such well known figures as Walter Grothe, Vernon and Millie von Konsky, Mr. and Mrs. Phil Aldrich, Millie Stiles, Sandy Tepfer, Dan McDonald and others. SENORA VILLA of Oakland's Mexican colony contributed to the festivities by her presentation of "Guadalajara" and other Mexican dances.

The club, led by its new president, MRS. LILLIAN WOOD, and its other officers expects soon to become a member of both the Federation and the newly organized Oakland Folk Dance Council.

GREEN FIELDS

Sunday, June 13, will be recorded as a red letter day for the Federation, because the very successful regional festival held in Citrus Hall, Cloverdale, geographically marked the northernmost locale of a Federation event to date. It is hoped that the festival served simultaneously to stimulate enthusiasm for folk dancing and to encourage the creation of organized groups in that locality for the first time.

This festival was the culmination of a project initiated by MRS. MABEL C. PHARES, an ardent folk dancer and the principal of the Cloverdale Union Elementary School, and it was achieved through the co-operation of the Chamber of Commerce, the trustees, teachers, and pupils of the Elementary School, the P. T. A., and other civic organizations of Cloverdale.

Gaily colored flags, four leaf clovers, and decorative peasant figures created a festive setting and the weather man beamed forth his most beneficent smile, so it was no wonder that enthusiasm and the spirit of fun and festivity were evidenced among dancers

and spectators alike. Squares were called by Dan Howe, Charles Reindollar, and Dan McDonald, the latter two serving as Masters of Ceremonies for the afternoon. Exhibitions were presented by the HEALDSBURG COUNTRY DANCERS, the NOVATO GLOBE TROTTERS, the ST. HELENA SILVERADO FOLK DANCERS, and the VALLEJO SUNNYSIDE DANCERS. During the afternoon came the announcement of the engagement of Mrs. Phares' daughter to a man she had met through folk dancing! The evening was a gala all-request program directed by the GUERNEWOOD PARK FOLK DANCERS with MAJOR ROBERT MORGAN as Master of Ceremonies.

This festival was a step forward in the growth of the Federation and of the folk dance movement and its effective organization and presentation should be an encouragement to all of us.

YODEL DE BOWL

Truly the Swiss singers and dancers of Los Angeles had a show that was different in the Hollywood Bowl on June 5th! What yodeling, what singing, what dancing, even wrestling! The first part of the program was devoted to choral singing which was interspersed with accordion playing and yodeling and although all of us didn't understand it we surely enjoyed it.

The second half, presented by "JER MOSER-BUEBE," or those wonderful showmen of the Switzerland Cafe, carried the audience right into the Alps with Alphorns blowing from the hillsides and a pastoral scene staged on the east bank of the bowl showing how these little bands got their cattle to the upper country so the farmers below could plant crops. At the same time there was a carnival going on with wrestlers, singers, and dancers on stage. Twenty-four members of the INTERNATIONAL DANCE CIRCLE did a very convincing Harvest Dance with rakes, hoes, etc. Their costumes were red and blue in the Swiss tradition and made a wonderful effect. After more music came the finale of flagwaving and yodeling while the I. D. C. performed the much-loved Weggis Dance and the cows and dogs paraded around the front of the stage. The audience joined in singing the National Anthem of our own country and of theirs to complete a perfect evening.

UKIAH WELCOME

Contemplating driving over the Redwood Highway the Decoration Day week-end, I obtained the names of two folk dance families in Ukiah from Ed Kremers' file. Following a quick exchange of correspondence, we learned that there was to be a Folk Dance there that night, and that we were cordially invited to attend.

It was well worth the effort! The PATRONS
(Continued on Page Ten)

LET'S DANCE

Junior Federation?



GROTHE REPORTS ON

National Folk & Square Dance Federation

As you, our readers, are probably interested in the National Federation, I would like to give you a short report on its present status and plans for the next few months.

The idea of forming a National Folk and Square Dance Federation was first presented at the National Folk Festival at St. Louis, and discussed with a number of folk dance leaders from many parts of the United States. The response was generally favorable, although it was pointed out by a great many that many difficulties had to be overcome and that it would take a while to put this organization on its feet.

The idea of this National Federation is to create a closer connection between all people interested in folk dancing as a recreational and cultural activity; to serve as a center of information and clearing house. It is planned to have only state-wide organizations as members, and each State Federation or Association as a separate, integral unit.

At this stage there are four states which have state-wide organizations; namely, California, Minnesota, Texas, and Washington. All four states have expressed their willingness to join in a National organization and lend a helping hand in the formation of this organization.

A number of states have been approached and are working on organizing federations, and it will be the main objective, for the time being, of the National Federation to help other states in their endeavors. The eventual goal will be the arranging of National Festivals of participation with a different States as host each time.

The purpose of this report is two-fold; namely to give information and also to reach people who would be interested in helping to accomplish this National organization. I would like to appeal therefore to anyone who is willing to work on the organization or who can give advice as to whom to contact anywhere in the United States to drop a line to the undersigned, at 390 Liberty Street, San Francisco 14, California. This National Federation will in no way interfere with the National Folk Festival, as the National Folk Festival is a festival based on performance on a stage, while a future National Federation Festival will be a festival of general participating and dancing.

—WALTER GROTHE

Young People's Festival at Albany

On the evening of May 29th a new leaf in our Federation history was turned over. The first young people's Folk Dance Festival was held at the Albany High School. The initiative for this move had been taken by David Boyce, who for some time has conducted a 'teen-age group at Albany. David Boyce was assisted by a large committee, under the chairmanship of Earl Flegel.

The response to the invitation was beyond all expectations. Young people from not only the East Bay but from San Francisco and the Peninsula as far as San Jose, came, partly in chartered buses, to attend the event. It was wonderful to see about 250 to 300 young people, ranging from the ages of 6 to 20, practically everyone in costume, dance with a spirit and enthusiasm which not only equalled but excelled the spirit of the regular festivals.

The evening consisted of a very interesting program which included a number of squares, a Hambo, Seven Jumps, and many of our favorites. Exhibitions were presented by the 'Teen-Turners of Alameda, who did "Picking Up Sticks" with great precision and spirit; by the Albany Folk Dancers, who gave a very nice presentation of the "Pride of Old Erin Waltz" and looked wonderful in their green and white costumes; and by the young people from St. Bernard's, who gave a fine performance of a Tarantella. They entered the dance floor led by two accordion players, and a carriage which was made by the boys and girls themselves and they presented this new Tarantella with great spirit.

The fourth exhibition was an amazing presentation of the Junior Docey-Doe Club from Redwood City. They had three sets of squares and for anyone who has seen the adult Docey-Doe group, agreed that the junior group's equally as good as their parents.

The Festival was so inspiring that I could not help proposing to the youngsters the idea which I had recently discussed with a number of the parents; namely, to form eventually a junior section of our federation. I proposed that this junior section should consist of 'teen-age groups, having their own junior festivals; all, of course, under the sponsorship of the federation.

This idea was received with great enthusiasm and a number of boys and girls came to me after the address and expressed their interest in this move. Furthermore, the desire for 'teen-age festivals was expressed by many, and Mildred Buhler from Redwood City extended an invitation to a young people's festival for the Fall at Redwood City.

A vote of thanks and great applause was given to David Boyce, who initiated the idea of a young people's Festival, and I had the great pleasure of expressing the thanks of the Federation to his leadership in this field.

—WALTER GROTHE

FOLK CUSTOMS AND COSTUMES

Mother Lode Hoedown

by ERWIN W. BISCHOFF

"Yes sir," said the ghost of Old Timer, still puffing lovingly away at his corroded corn-cob, "I don't reckon I'll ever fergit that Fourth of July fandango in Angels' Camp. When? Well, I recollect it was in 1851 or 1852 or thereabouts. But seems like on'y yesterday! Place was packed with fellers from miles around—and they was a lot of real good likker.

"We didn't have much of an orkestry—but Zeke Byerly had brung his flute, and Pete Bowers had a fiddle. Pete had on'y had 'bout three fiddle lessons in his hull life, but he could coax out some real nice stompin' tunes. Pete also done the callin'—and I kin still hear him yellin' out 'Swing Partners'—'All hands 'round' and 'Ladies chain' and such-like. That was for the 'Lancers'—a real favorite in them days. Pete always wound up the Lancers with a special call of his'n: 'Promenade to the bar and treat your partners'—and that promenade would make a buffalo stampede seem like a tea party, I'm a-tellin' you!

"What'd we wear? Why, son, just hang a beard about a yard long on your face, put on a flannel shirt, some pantaloons and minin' boots, strap on your revolver or bowie knife—and you'd a-been plumb in fashion for our party.

"The ladies? What ladies? Listen here, young 'un, they was very few refined ladies in all of Californy, and no women a-tall in the minin' towns. We hadda get used to the absence of the gentler sex. There was sort of a general understandin' that some of us fellers would wear a white patch on our pantaloons and we was to be the 'ladies' for dancin' purposes. Those patches got to be quite fashionable. We'd cut us out a large square of canvas from an old flour bag, sew it on real pretty like on our pants—and we'd look and feel a lot more conspicuous than if we was the real article. When there weren't enough 'ladies' to go around, the rest of us would just stand around and stomp and yell and whistle at the lucky ones doin' the dancin'—'Swing it, Joe'—'Don't wear the lady out, Jack' and such stuff.

"Yep, the Lancers was the big event—mainly euz it had a lot of interestin' figures and most everybody knew it—but we threw a lot of local favorites in, too. There was the Jarsey Reel, straight four, and quite a few shuffles, hoe-downs, and freeze-outs. The waltz and polka were just eomin' in around then and we considered 'em a little sissy-like. They got to be right popular later on when the ladies began to hit town.

"Some of the boys who had 'promenaded to the bar' a few times did some solo jigs with real spirit—and they was some Mexican fellers who showed off with a dance they called 'el son' and another one called 'el jarabe.'

"Well, son, maybe that little fandango back in '51 sounds kinda rough and tumble to you—what folks now-a-days calls 'corny'—but let me tell you—if you can dance to a flute and fiddle to



home-made music, in minin' boots, and with a 'bearded lady,' and do as graeful a quadrille as those boys did—then, by jeeppers, there's hope for you yet."

SOURCE BOOKS FOR CUSTOMS AND COSTUMES

- Allen—"Cowboy Lore"
- Batkin—"A Treasury of American Folklore"
- Borthwick—"Three Years in California"
- Collidge—"California Cowboys"
- Coy—"Golden Days"
- Dobney—"Book of Dramatic Costume"
- Douglas—"U. S. Festivals"
- Earle—"Two Centuries of American Costume"
- Federal Arts Project 1939—"Festivals of Nevada and New Mexico"
- Fox—"Early Days of the West"
- Hittell—"History of California"
- State Travel Bureau—"Festivals of Oklahoma"
- Shover—"Art in Costume Design"
- Worwick—"Early American Costume"

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Costumes of Western America

by LUCILLE SPITLER

In searching for a typical early American costume that would be authentic for our 'square dancers, (and here we refer to the Western Cowboy squares) I find that most of the garments worn by our early western settlers were modifications of the prevailing styles on the eastern seaboard.

As these sturdy courageous men and women pushed back the wilderness and conquered the Indian Territory, they brought with them as many clothes, keepsakes, and articles of personal adornment as they could pack into the limited space of the covered wagons and stage coaches. Of course as these garments needed replacing, and new ones were made, alterations in the style occurred to make them more suitable to new life. The materials were more durable, the ornamentation less elaborate. However, many an onyx and gold brooch, fine cameo, and bits of old lace, which had been tucked into an old hair trunk, made its way across the wilderness. These treasures were jealously guarded and handed down from mother to daughter.

The men's costume of this early period divided into three groups—the Scout, the Farmer (including small business men) and the Cowboy.

The costume of the men who first moved into the Indian Territory to trade for furs, hunt buffalo, and blaze new trails, is a complete copy of the plains Indians. Buckskin trousers fringed along the sides, and a long tunic with long sleeves, also fringed on arms and around bottom hemline. A fur cap completed this outfit. The particular dress was associated with Daniel Boone.

After these men came the farmers with their families, and the small business man with his wares, and these are the people who developed our Western Square dancing and it is with their dress that we are concerned.

The men of this period wore snug fitting heavy woolen trousers. They could be of a solid color, or checks of green, blue, grey, black, white, or brown. They wore white linen or cotton shirts—cut in much the same fashion as men's shirts of today. A leather vest was worn

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for work; and if they were more fortunate, they had persuaded their wives to spare them enough room for a very fine vest of brocade. These vests could be of almost any rich color. On dress occasions a frock coat was worn and a rather large-brimmed felt hat. Two kinds of boots were common—the knee high boot, like our English riding boot, and the short boot, like a jodhpur boot. A gold chain and watch fob may be added for trimmings.

The real cowboy costume is a distinct style of the West. It was an outgrowth of the job of "riding herd" on the open range. The first cowboys adopted part of their costume from the Indians and part from the Mexican Rancheros. Over his woolen trousers he wore chaps to protect his legs from the brush and brambles. The chaps are a direct outgrowth of leather leggings worn by the plains Indians. The chaps could be smooth, or made with the hair left on. Elaborate tooled belts and ornamentations decorated the sides. The shirts were often very bright and gaudy colors—solid or plaid. The materials used were mostly cotton, but later cheap silks and satins were used for dress shirts. He wore a gay colored neckerchief around his throat. This was used to wipe perspiration from his neck and could also be worn up over the lower part of the face, as a protection against the elements.

The first cowboys also wore beautiful beaded vests and wrist cuffs. These were made by the Indians. As time went by they were gradually replaced by the embroidered shirt. These shirts were made of cotton or silk, and had gay colored conventional patterns embroidered on the yolk and cuffs.

From the Mexican Ranchero came the huge hat commonly called the "ten gallon hat." The boots were made of fine leather and elaborately stitched with designs from south of the border. In 1801 our old friend the blue jeans made their first appearance and replaced the woolen trousers.

As the cowboy gradually became a professional showman at rodeos and county fairs, his costume became more elaborate. Borrowing heavily from his Mexican neighbor, he wore snug-fitting trousers of wool or gabardine with matching shirt—both were elaborately embroidered with colored cottons or braids. These costumes are still worn by the professional cowboy showman, but are not the costume of the working cowboy.

In 1815 the blue striped and denim overalls became very popular in the farm areas of the middle west. Even today when farm hands gather for a good old fashioned barn dance many of the men wear overalls with white shirts and regular oxford type shoes. Often a large straw hat completes the costume, and the favorite blue and red bandana handkerchief is worn around their necks or draped from a back pocket.

It is fairly simple to purchase any of these

men's costumes today, as the cowboy's costume has not changed. If you are ambitious and would like to make your partner his embroidered shirt, *McCall's No. 1332* is an excellent pattern, and any snug fitting pair of trousers may be embroidered to match. *Butterick No. 1697* is an excellent vest and trouser pattern. If you want to be very fancy and make a frock coat, the cut-away pattern enclosed in 1697 can be modified easily by using the top half and adding an even, slightly gathered skirt. Very often you can find just what you are looking for in your local second hand clothing places. It is much like a treasure hunt and often yields amazing things—including the saving of many hours of sewing.

The women's costume of this period was simple and graceful. It had a tight fitting bodice or bodice, buttoned down the front, with varied necklines; some were low and round, high or "V" shaped or even square. The sleeves also differed considerably according to the taste of the wearer, some short and full, others long and tight, some puffed, and some three quarter with a ruffle. (SEE CUTS AND COVER DESIGN.) Black jet buttons were very popular and were used to decorate the bodice and the sleeves. The plastic ones available at all Five and Ten Cent Stores are very suitable and are excellent imitations. Collars and cuffs of lace may be added if you wish. The skirt is full and gathered and may be separate or attached to the bodice. They were usually worn at ankle length. The materials used were usually flowered cottons or light wools.

The very popular dress with short puff sleeves and low round neck shown on the cover design has a very interesting history. It is an adoption of the 1800 Grecian mode. This style was introduced to the Eastern sea coast in 1797. It was a product of the French Revolution—a protest against the over elaborate dresses that had been

worn by the ladies at court. The new gown had simple clean lines, a return to the Grecian practical charm. The neck was very low, no sleeves, high waist, and slim skirt. Low heeled sandals and a few ribbons in the hair completed the costume. The materials used were light, transparent and filmy. A flesh-colored form-fitting slip was the only under garment, a far cry from the usual, four and five starched petticoats! As the more conservative ladies of America copied their French "cousins" small puff sleeves were added and the skirt was given more fullness. As the style moved Westward the ruffle at the bottom was added and the materials used were heavier. Often a matching poke bonnet and parasol were added. An excellent pattern for this dress is *Butterick No. 4577*.

Any low heeled dress shoe with buckles or bows is very suitable for this costume.

Patterns that are suitable for the skirt are: *McCall No. 7124* (3¾ yards at bottom); *Vogue No. 6231* (8¾ yards at bottom); *Simplicity No. 2461* (5 yards at bottom); *McCall No. 6927* (circular skirt). Bodice patterns: *Butterick No. 4285* (made very snug); *Vogue No. 4879* (excellent for skirt and bodice); *Butterick No. 4586* (good for high neck, three quarter sleeve bodice and skirt).

For a basic bonnet pattern, *Vogue No. 5794*, with a full ruffle added to the brim is excellent. *Butterick No. 4285* is good if you make the brim a little larger.

The keynote to good costuming is to choose the style and colors best suited to you. Just as we have great selection now, within the limits of our styles, so have the people of all periods and places. Be original in your detail and use your imagination as much in your costuming as you do in your "civilian" clothes. It is entirely possible to be authentic and still have originality.



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The Carl I Know

by LUCILLE MYLES

The first time it was my privilege to attend dance called by Carl Myles, on his birthday, accidentally, I felt sorry for him because they wouldn't let him rest but kept demanding more. Well, he managed to run in a few couple dances that night but they weren't popular, and everybody I knew was just waiting for him to get his breath.

And such dancing! Everybody on the beat in perfect unison, which, even a novice like myself could tell, required a perfect sense of timing and rhythm on the part of the caller. Well, we all know that Carl belongs to Southern California but that most of you will be interested in seeing him through the eyes of his devoted wife, Lucille.

Carl is truly a son of the Old West, born in Colorado City, Colorado, in the fag end of the gay nineties and christened Carl Philip Myles. Old Town, as it was then called, was the first Territorial Capital of the state and the big reduction works and smelters for ripple Creek gold fields were located there. As Carl puts it now, "what a wide open town!"

After leaving St. Mary's School in Colorado Springs and taking a business course, he discovered business life not to his liking and got a job with a typewriter company in the daytime and worked as usher, stagehand, extra, or whatever came along at night. What time was left to us was spent learning the altz schottische, three-step, the polka and her popular dances of the day. It was this interest in common which brought Carl and me together and has remained a source of joy to us through the years.

Then World War I came along. After entering in the Signal Corps of the Aviation section he was sent to Texas for training. In Texas, of course, people were Square Dancing. So did Carl. But all too soon he was sent overseas with the 354th Aero Observation Squadron, and saw action in the Meuse Argonne. He was hospitalized in France at the time the Armistice was signed, but rejoined his outfit and went to Germany with the Army Occupation, and was stationed at Sinzig on the Rhine, a little town near Coblenz.

Meanwhile, I was awaiting his safe return and as soon as he got his discharge from the army, in September of 1920, we were married. The following year we came to California to make our home. In Los Angeles Carl found a job he thought he'd like with a leading downtown department store doing window displays. I guess he did; he's still there. It wasn't long before we discovered the richly California Spanish and Mexican dances and added them to our favorites. Carl has enjoyed working with "Los Fiesteros," and the Hollywood Peasants. It was through these clubs and his own San Gabriel Circle Eight dancers that he contributed so much of his time to the U.S.O. during World War II. In fact, he is still active in this capacity.

Carl is busy every night doing what he loves to do—calling squares—and although in the past year two of his units placed first in



competitive dances, he is definitely not in favor of this type of thing. He says it serves no useful purpose, but rather tends to tear down the morale of a group. Exhibitions, on the other hand, are worth-while as they give the novice a visual picture of how much fun one can have, and how beautiful these dances are. But, above all, Carl likes the Jamboree, where folks just get out, let their hair down, and have a good time.

After 27 years we are just as much in love as ever, and to me he is the greatest guy in the world. He, and of course, our 21-year-old son Philip.

EDITOR'S NOTE: In order to clear up any confusion in the minds of friends of the Myleses, may I add that their relationship with Lloyd Shaw, the Pappy of Cowboy Squares is as follows: Carl and Roy Shaw (Lloyd's brother) are brothers-in-law, Mrs. Myles' sister Ethel having married Ray. However, Lucille Myles' other sister, Harriet Johnson, is Lloyd's accompanist, which just adds to the confusion.

MEET LARRY GETCHELL

(Continued from Page Three)

about folk dancing which will be of interest to the readers, and he offers wholehearted co-operation. No club is too small nor too remote to make a contribution. We will all work to become one big harmonious family of folk dancers.

"One thing I want to be known: Each and every one of you who so desires is invited to attend council meetings. The meetings are open to all, although only official representatives may vote. You will find them stimulating and educational. And if you are so inclined, don't hesitate to come up and say 'hello' to me. I'd like to come to know personally every enthusiastic member interested in the promotion of the Federation and folk dancing."

5. Is he open-minded? Larry is counting on the help of Federation supporters. Displaying the qualities of a good supervisor, he plans to draw on the abilities of those around him. He feels that Walter Grothe and all other past presidents who have served so faithfully will be of invaluable aid to him.

So put it there, Larry! We're for you and behind you!

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IN REVIEW

A Kit for Square Dancers

By Harvey Lebrun

"Of the making of books, there is no end." Likewise, of the publication of materials dealing with American square dancing.

The bibliography at the front of each volume of *Folk Dances From Near and Far* lists 28 items in its section "Collections of Square Dance Descriptions," and several additional items in its section on "Collections of Music Only." (1) The *References on Square Dances* published by the National Recreation Association (2) describes forty books and pamphlets, in addition to listing record albums, special records, and publishers of square dance materials. At least a dozen new items have been published since those bibliographies were compiled.

The available materials vary considerably in character. Nearly all of them use the term "square dance" so broadly as to include "round" (i. e., couple), longways ("contra") and circle dances. Some are useful merely for the bibliophile and the research student; others aim to provide novices with the elementary information, advice and help that they need in order to learn, to do, and to call square dances. Others are primarily "prompter's notes" for calling and teaching squares; still others merely provide instructions to go with particular record albums. And others—especially the periodicals—are a miscellany of all things to all men.

The following and succeeding reviews deal only with recently issued books and pamphlets that are likely to be useful as a small "working library" for a square dance caller or leader. (3)

1. First and foremost, in steepness of price as well as number of pages and breadth of contents, is Lloyd Shaw's *Cowboy Dances*, (4) now in its ninth printing. This is by far the most profligate of time, words and space of all the available materials on American Western Square Dances. Reading it is like sitting down to listen while "Pappy" tells stories and chats on whatever comes into his mind, and incidentally passes on to you some of the "know-how" he has acquired in his years of calling, leading and teaching.

The book describes some seventy-five dances, with calls, explanations, diagrams and photographs, and adds a highly imaginative section on the possible origin of the western dances. It contains a list of square dance records (now somewhat out of date), a good index, and a special section on "Cowboy Dance Tunes" by Frederick Knorr, which is also available separately. (5)

The book does not include the latest products of Shaw's fertile inventive genius: Allemande R., Ballonet, Wagon Wheel, etc. Nor does it include his latest usage: "do-sa-do" for the back-to-back movement of a couple, in distinction to "do-si-do" for the more complicated two-couple gyration.

If this manual is ever brought down to date, amplified and condensed to about half

of its present size—by eliminating the two introductions, the section on round dances, the excessive verbiage, the many photographs that add nothing to things already explained clearly enough—it will be the best all round aid available to square dance leaders, whether beginners or experienced. And it will then be worth its present high price of \$4.00.

(Note: Dr. Shaw was shown an advance copy of this review. His comment was: "It's the excessive verbiage in this world of streamlined manuals that the people love—and keep buying in ever increasing numbers. But I like your article.")

2. At the other extreme from Shaw's leisurely paced *opus magnum* is Stephen Foster's *Learn To Dance And Call Dances The Foster Way*. (6) It consists of two little packages of loose, 3x5 cards that SEEM to be the answer to the square caller's prayers for help when he most needs help—when he is standing before his public and has forgotten what it was he intended to remember to say and do.

Within these seventy thin cards, the author condenses a world of information, including "pointers to callers"; concise descriptions of terms, figures and calls; drawings, pictograms and diagrams—some of which it would take an engineer to figure out—and several pieces of music. On the debit side are some questionable instructions on "Etiquette" (e. g., "Do not ask a lady to dance unless you have been properly introduced . . . A lady should never promenade a ballroom alone, nor enter it unaccompanied . . . Always recognize the director of ceremonies with a bow or salute . . ."); also some inane general observations, such as that "Sets should be formed with as little confusion as possible," "While dancing, look pleasant," etc.

Altogether, the cards cover some fifty square dances and, like most square dance manuals, a number of round and circle dances and the "Virginia Reel."

Both sides of the cards are used. The print is too fine and the information too detailed to be read when standing in front of an audience. There would therefore seem to be no particular advantage to this publication being on loose cards, especially in two separate sets of cards, each with its own "index of calls," in addition to its own general index.

In short, this is a useful addition to a square dance leader's working library, but its chief value is for study at home or in one's library, not as "prompter's notes" at the time of calling. That needed tool still remains to be produced by some enterprising caller. In the meantime, each caller will necessarily continue to compile his own card file of "prompter's notes"—in much larger type, on one side, and in very much more condensed form than the "Foster Way."

(1) *Folk Dances From Near and Far*, 4 vol-

Record Shorts

Probably the best album of sea chantey and songs is that of "Chanteyman" Mord Balladeer on the Musicraft Label. One of its most tuneful, catchy numbers of interest to folk dancers is an American sailor's Polka titled "Can You Dance the Polka?" It tells the humorous story of a seaman ashore in New York and of his asking every girl "Can You Dance the Polka?" Another hit is the well known ballad "Blow the Man Down."

One of the best albums of old American folk ballads to come out is that of Kentuck Balladeer Tom Scott on the Signature Label under direction of Albert and Josephine Butler of the Dancing Masters of America for use by professional dance academies. So successful has been its use that pressings are now available for the general public Album S5. In his inimitable style are recorded such square favorites as Billy Boy, Sourwood Mountain, three negro spirituals, a sea chantey, children's song and the haunting sentimental ballad, The Foggy, Foggy Dew.

Two excellent albums of Tangos in correct Argentine time and style are those of Ramon Litteer of Columbia, which incline such favorites as La Cumparsita, A Media Luz, Inspiration, etc., and the Ballroom disc album titled "Tango."

For some time the most interesting and valuable production of Capitol of Hollywood has been Album No. BD 44, "Square Dances" by Cliffie Stone's square dance band which contains some of the best traditional squares

- umes, processed, about 30 pages each published by the Folk Dance Federation of California, Publication Committee, 26 O'Farrell St., San Francisco 2, California 1945, 1946, 1947, 1948 (in process); \$2.00 per volume.
- (2) 315 Fourth Avenue, New York 10, N. Y. 1944; \$0.05.
- (3) All the publications discussed here—and many others on the same subject—are available from local bookshops and folk dance stores.
- (4) Published by Caxton Printers, Caldwell Idaho; 1939; 9th printing, 1948; 41 pages; price \$4.00.
- (5) Frederick Knorr and Lloyd Shaw, *Cowboy Dance Tunes*, 24 pages; 1946; \$0.75
- (6) Published by Foster's Folkway Features P. O. Box 540, Denver, Colorado; Part I 1942, 35 cards; Part II, 1947, 35 cards each part \$1.00.

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Your Club & Mine

(Continued from Page Four)

DANCE CLUB, only Folk Dance activity in Ukiah, holds an old-time dance with plenty of squares every other Saturday, and a regular folk dance party the intervening Saturdays. The latter type was the one we attended. Greeted at the door by ELMER C. PURDY, genial president of the group, we were quickly introduced to all present. This club is unique in that only members of Grange 419 can belong, though it holds its hands and heart always open to other folk dancers.

We enjoyed ourselves immensely with these friendly folk. The remarkable thing about them is that they have no regular teacher recognized as such. They just buy the phonograph records, get the descriptions of the dances from *Let's Dance* and other regular sources, and then put their heads and hearts together to work out the various dance patterns. And, take the word of one who has seen them in action—they're doing a grand job! Their worthy president and his wife have attended several of the Teachers' Institutes, and thus do their bit towards helping the group learn the dances.

This happy spirit of friendly co-operation is reflected in the trips the group takes to the various festivals. They band together in several cars, and feature a "pot-luck" picnic lunch or dinner to which each family brings its own contributions of food.

About 11:30, everyone went to the banquet hall, where a huge spread of sandwiches of every description was piled high on tables for members and guests alike. To add to the merrymaking, pictures of past festivals, familiar to anyone who has been regularly attending them, were shown. Then everyone returned to the dancing, which lasted till two Sunday morning.

—WESLEY H. BURKHART

MURDER AT CHANGS

Chang's Tenth Year Anniversary party was in full swing. The entertainment was at its stellar height. BOB SHINN was MC'ing; he had just completed a dedication to MARVIN HARTFIELD. The loudspeaker gave forth with some unrecognizable tune and five men and five girls came in separate doors and lined up. There was something amiss. There before the assembled dignitaries were ten normally smooth dancers looking strangely barbarian, slightly sheepish, and totally inactive.

Slowly, imperceptibly—some arm motions, some gum chewing, and then all h— broke loose. It was murder. "Murder He Says" by Dinah Shore. Jitterbugs. Imagine, if you can, a bunch of rabid jitterbugs invading the sacred precincts of the very heart of folk dancing.

But it was a whale of a good exhibition and lots of fun. The couples were Gus Andros and Vilma Lenshaw, John Patterson and Loraine Crafts, Barbara McBride and Jack Mee, Ernie and Bea Drescher. The whole crew worked hard learning the routine; but none so hard as GUS ANDROS who designed it and drummed it into the skulls or feet of the others.

SCHEDULE DOUBLED

CASTLE PROMENADERS are pleased to an-

FOLK CALENDAR OF EVENTS

SUNDAY, JULY 4—SONOMA COUNTY is sponsoring a Festival for all Folk Dancers, 1-4 p.m. in the Centennial Bowl, located between Boyes Hot Springs and Sonoma.

MONDAY, JULY 5—OAKLAND FOLK DANCE CELEBRATION. The Mayor of Oakland has extended a very generous invitation to all folk dancers to be his guests, 1-5 p.m., at the Oakland Civic Auditorium. Ed Larsou will be in charge of arrangements, assisted by Harold Pearson.

JULY 9, 10, 11—REGIONAL FESTIVAL AT THE UNIVERSITY OF NEVADA, with the welcome mat out for all who are Reno-way that week-end.

SATURDAY, JULY 10—REGIONAL FESTIVAL AT STOCKTON. An opportunity to enjoy dancing on the green (College of the Pacific's new athletic field) during a balmy mid-summer's evening (7-12 p.m.) as guests of the Polk-Y-Dots, Lawton Harris, leader.

SUNDAY, JULY 11—REGIONAL FESTIVAL AT LOS GATOS. An afternoon of "deep Peninsula" sunshine and dancing (1-5 p.m.) at the Los Gatos Bowl with the Sarocats as your hosts. (Dorothy Frost, leader.)

SATURDAY, JULY 17—SOUTHERN SECTION FESTIVAL. Join the festivities as sponsored by the Los Angeles Co-op on the tennis courts of Griffith Park. Moonlight and dancing from 7:30-12 midnight.

SUNDAY, JULY 18—NORTHERN SECTION FESTIVAL AT KENTFIELD. Hosted by all Marin groups, you will dance and picnic on the greensward of the Marin Junior College Athletic Field from 1-5 p.m. EVENING PARTY from 7:30 to 11 p.m. at the Sausalito School as guests of the Sausalito Folk Dancers.

SUNDAY, JULY 25—VENTURA REGIONAL FESTIVAL.

SUNDAY, JULY 25—PERFORMANCE AT WOODMINSTER AMPHITHEATRE. Arrive for "curtain time" at 3:30 p.m. in the Amphitheatre in Joaquin Miller Park (east of Oakland off Mountain Boulevard) and you will enjoy a performance of traditional excellence consisting of recent top-flight exhibitions. *Because of lack of room, general dancing has to be limited to exhibiting folk dancers only.* The show is capably "chaired" by Ruth Ruling of Berkeley Folk Dancers. EVENING PARTY, will be Open House to all folk dancers from 7-11 p.m. at Castlemont High School.

SATURDAY, JULY 31—REGIONAL FESTIVAL AT SAN FRANCISCO. "Tighten your laces and run to your places" for an evening (8-11 p.m.) of American Squares and Round Dances with the Gate Swingers at the Central YMCA, 220 Golden Gate Avenue—fifth floor gymnasium.

AUGUST 2-7—FOLK DANCE SUMMER CAMP AT STOCKTON on the campus of College of the Pacific. Cost: Room and Board \$18.00 including the use of the swimming pool and all facilities of the campus; Registration Fee \$15.00. Reservations: Attendance is limited to 200, so send reservations to Mr. Lawton Harris, College of the Pacific, Stockton, before July 15th. Approximately six hours of dancing daily will be combined with lectures and discussions and a big party each evening.

SATURDAY, AUGUST 14—REGIONAL FESTIVAL AT SANTA PAULA.

SUNDAY, AUGUST 15—PERFORMANCE AT SAN MATEO COUNTY'S FLORAL FIESTA. Recent exhibitions will be featured on a specially erected stage as part of San Mateo County's annual one-week fiesta of flowers at Bay Meadows. This afternoon show which has become an annual "must" will be capably "chaired" by Annamarie Steinbiss. EVENING PARTY, details to be announced in our August issue, will be hosted by the San Mateo Gypsies.

SUNDAY, AUGUST 15—SOUTHERN SECTION FESTIVAL at Hollywood Park Race track, Inglewood with the Centinela Valley group as sponsors.

SUNDAY, AUGUST 22—NORTHERN SECTION FESTIVAL AT HEALDSBURG with the County 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.

THURSDAY, SEPTEMBER 9—FESTIVAL-TYPE PERFORMANCE AT STATE FAIR (Sacramento).

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

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

SUNDAY, SEPTEMBER 26—GRAPE AND WINE FESTIVAL AT SONOMA.

nounce that they are now meeting weekly on Friday evenings at Castlemont High School, instead of twice a month as in the past. HELEN and LARRY GETCHELL will continue as instructors. In line with a progressive policy instituted by its president, BOB ELSOCHT, and backed by a spirited and willing membership, the

club, one of the oldest in the Bay Area, is looking forward to bigger and better folk dance sessions at its weekly meetings. The monthly parties hosted by CASTLE PROMENADERS will continue as usual on the first Saturday of each month.

Editors' Grand Right & Left

(Continued from Page Two)

Stockton Festival. Colored movies of their performance are planned. Their dancing is worth looking forward to—for even as long as a half year.

● **THE DEMAND** for folk dancing at "affairs of State" continues: Walter Grothe at his final council meeting announced that officials of the State Fair (at Sacramento) are greatly interested in having us back for Governor's Day 1948. Immunity from competition with horse shows has, in fact, been practically guaranteed.

● **"FOLK DANCERS** at the Philharmonic in Los Angeles" would make a likely heading for the contribution of Paul Erfer's routines for the square dance sequence of Earl Robinson's, "The Lonesome Trail," a musical folk-legend built around the life of Abraham Lincoln. The dancers were representative of several Los Angeles groups and included Florence Comstock, Harold Comstock, Marie Unger, Walter Unger, Martha States, Stanley States, Roger Exkgren, and Helen Caulfield.

● **ETHEL TURNER**, of S. F.'s Turno-bees, is working with a group of Zionist students in the preparation of a Yeminite style dance for exhibition at Woodminster Amphitheatre. The dance is done to an adapted folk melody, with words from the Song of Songs.

● **THE LOCAL** and national press seems to be becoming increasingly interested in the

California folk dance movement. *Western Folklore* featured a three page article in their April issue by one Virginia C. Anderson, who you will recognize as our Southern Section president. The article, "It All Began Anew: The Revival of Folk Dancing," is to be reprinted (100 copies) and will be distributed by the Southern Section for publicity purposes.

● **ANOTHER EXCELLENT ARTICLE**, featured on the first page of the second section of the Tuesday, May 11, issue of *The Christian Science Monitor* gives columns of pictures and copy to the story of our Federation by Wesley H. Borkhart, who did "Presidential Profile" for this issue of Let's Dance. On the same page, *The Monitor* gives news coverage on the Nationwide St. Louis Festival.

● **FOLK DANCE CAMP** at Stockton, sponsored by the Federation, will go into action as of August 2nd. Your last opportunity to register for this comprehensive and enjoyable week's session on the College of the Pacific campus is now. All reservations must be made by July 15th to: Lawton D. Harris, Folk Dance Camp Director, College of the Pacific, Stockton 27, California. It is understood that a contingent of representatives from the newly-organized Minnesota Federation is to be present. *Let's Dance* will cover the news of this camp in its August issue.

● **PHIL ALDRICH**, of Reel and Strathspey Club of Oakland, has received word that there is a shipment of recordings for *Waltz Country Dance*, *Pride of Erin*, *St. Bernard's Waltz* on the way to him from Scotland. Those interested in obtaining copies of these hitherto unobtainable locally, should see him at the Kentfield Festival. As the supply is limited, Phil suggests that actual teachers will be given first choice. They will be sold at actual cost.

● **ANOTHER MEMORY** from the Fresno All-State Festival is the following excerpt from a letter to Millie von Konsky from Dr. G. Vish Rao, who performed the "Prem-

(Continued on Page Twelve)

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Editors' Grand Right & Left

(Continued from Page Eleven)

Natya—Hindu Dance of Love":

"I am a young engineer sent by the government of India to study modern methods of agriculture in America. I arrived in Santa Barbara one and one half years back to study with the U. S. Department of Agriculture. Santa Barbara county has the same topographical terrain as my home country.

"I am hoping that some day I can start a Folk Dance group in India. I have about sixty records which I have already shipped to India, and I feel that folk dancing is one of the finest means of international co-operation and goodwill to all men irrespective of caste, creed, nationality or color."

● AT THE MAY Teacher's Institute at San Jose, Lawton Harris presented two folk dance films. The first, in color, was released by the Canadian Government but may be obtained through the University of Indiana. It showed the dances, music, and costumes of a colony of Ukrainians who settled in Canada. The other film, obtainable from Gateway Films, 40 Fremont Street, San Francisco, was

"Promenade All" featuring Mildred Buhler and the Redwood City Docey-Do Club. Both films are highly recommended.

● THE HISTORY of the Northern Section, from Lodi to date, as photographed from posters completed by Paul O'Bryne, past historian, is available to clubs and individuals interested. This beautifully executed document is well worth the necessary \$25. Dorothy Frost, the new historian, will, it is understood, continue the project—making new pages available as our historical months roll on.

● THE LINE forms soon. The fourth volume of our Research Committee's justly popular "Folk Dances From Near and Far" is now on the press. Its publication date has been rushed in order that it would be available for the Federation's Folk Dance Camp—so, you will find it available for its rightful place in your library early in August. Due to the absence of

Lucille Czarnowski, the final preparation of the book was under the joint-chairmanship of Clarice Wills and Buzz Glass.

● LUCILLE CZARNOWSKI, past president, Northern Section, and Chairman of Research Committee, has been missed at recent Federation functions. She is on sabbatical leave from the University of California and is on an extended journey in the quest of hitherto unrecorded folk dance materials, including dances of early California.

● IT WAS with regret we learned of Harmer Davis' resignation from the Federation's Research Committee due to the press of increased responsibilities at the University. Harmer has been a valuable member of that committee since its inception in the early days of the Federation.

● LAST WORD. Our mistakes are unintentional; our omissions, indicative only of our ignorance (of the facts, which time and tide somehow conspire to keep from us)—So, won't you write and help us publish the magazine you want.

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