

Let's DANCE



MAY
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LET'S DANCE

Published Monthly by

The Folk Dance Federation of California

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SUMMER CAMP

Plans have been completed with the College of the Pacific at Stockton to hold a Folk Dance Camp, from August 2 to August 7, 1948, on the grounds of the College for the members of the Folk Dance Federation of California.

Roughly, plans are as follows:

The camp will begin Monday, August 2, at 8 a.m., with a registration period, general session and organization

With the exception of the first morning, the day will be divided into the following periods:

8 a.m. to 10 a.m. Teaching periods, divided into three groups: 1. New and advanced dances. 2. General Federation Dances, as published in "Folk Dances From Near and Far." 3. Square dances, long-ways dances, and running sets.

10:15 a.m. to 11:15 a.m. General Sessions, which will include folk singing, costumes, folk lore, discussions, and many other topics.

11:15 a.m. to 3:00 p.m. Free time to be used for any purpose such as siesta, swimming, library time (a special library of about two hundred books on folk dances will be arranged) dancing, (a studio will be provided with a public address system which can be used by any one for dancing or practice).

There will be another teaching period from 3 to 5 p.m., divided into the same three types of sessions as the morning period and some of the same dances will be taught in the afternoon so that dancers who attend the one section in the morning have an opportunity to attend another section in the afternoon.

5 p.m. to 6 p.m., swimming.

A twilight period is planned for immediately after the dinner for dancing on a lawn with leadership in English dances. Palestinian dances and play-party games.

Meal hours are: breakfast, 7:15 a.m.; lunch, 12 noon; dinner, 6:15 p.m.

A party is planned for every evening.

Cost of the institute will be as follows: Room and board, \$18.00—including the use of the swimming pool and all facilities of the Campus; Registration Fee, \$15.00—this includes all activities.

Attendance will be limited to 200. The first 200 reservations received will be booked. Send reservation, with \$5 deposit, to Lawton Harris, College of the Pacific, Stockton, California.

All reservations must be received by July 15 and no refunds can be made after that date.

FESTIVALS

Let's Go!

REGIONAL FESTIVAL OF SACRAMENTO FOLK DANCERS

TIME—Sunday, May 9, 1-5 p. m.

PLACE—Governor's Hall, State Fairgrounds, Sacramento.

COMMENT—Although this is a regional festival, all Federation members are invited to this annual affair of the Sacramento Folk Dancers.

FESTIVAL OF SOUTHERN SECTION

TIME—Sunday, May 16.

PLACE—Moorpark.

HOSTS—Valley Star Dancers, of Moorpark.

FESTIVAL AT STANFORD

TIME—Sunday, May 16, 1-5 p. m.

HOSTS—Hoe-Downers of Stanford.

EVENING PARTY—7-10 p. m.

HOSTS—Palo Alto Folk Dancers.

COMMENT—This is the first out of door festival of 1948 and is the festival at which the new officers of the Federation, Northern Section, will be installed.

LODI CHERRY FESTIVAL

TIME—Sunday, May 15, 1948, 7 to 11 p. m.

PLACE—Lodi, California.

COMMENT—At the occasion of the Lodi Cherry Festival.

(Continued on Page Twelve)

(See SAVE THE DATE, Page 12)

ON THE SQUARE

By Ed Kremers

This article will deal with square dance records which are available as "singles"—that is, without purchasing an entire album.

A ten-inch record on the Diamond label has calls on both sides by Al Brundage, now caller for Folkraft. The pieces are "Up Jumps the Devil" and "Texas Hoedown." Like much of the newer square dance material, it is little used in this area, due principally to the feeling on the part of a large proportion of record-buyers that they can only do squares to records with which they are already familiar. As a matter of fact, this and many other new records, after being sufficiently learned to permit ease in execution, would probably do much to stimulate renewed interest in record squares. The calls on this particular record are quite clear, and pleasant to hear.

Two ten-inch records are available from the original six in the Slim Vandaveer series; one record has "Texas Star" called, and the other has "Sally Goodin." In each case, the reverse side is plain music, to be used by callers. These pieces are all in true "southern" style, with plenty of twang in the calls, plenty of "hill-billy" in the fiddling.

All of the Imperial square dance group, of which there are eight, are available as singles. Fifteen sides are square dance music; the final side is a fair waltz Varsouvianna.

Two old favorites recently re-issued by Viotor are "Down Yonder" with "Back Up and Push," and "Flop-Eared Mule" with "Soldiers' Joy." All are good fast music, and very callable.

(Continued on Page Eleven)

Fourteenth Annual National Folk Dance Festival

APRIL 7 TO APRIL 10, 1948 - ST. LOUIS, MISSOURI

By WALTER GROTHE

To give a complete report of all the interesting events and happenings of this Festival would take all twelve pages of this issue. As our Editor would hardly be in favor of this, I shall try to give a condensed and personal report of the Festival and our participation in it.

The delegation of the Folk Dance Federation of California consisted of twelve members, namely, five members of the Wagon Reelers, of Sacramento, under the leadership of Dorothy Waite; Madelynn Greene, with two members of the Work Shop, Elbridge Merrill and Tekla Berry; and Dan McDonald, Ethel Turner, Lucille Czarnowski and the undersigned.

We made the trip by automobiles and two of us by plane, and we all met at the Majestic Hotel, in St. Louis. My plane arrived Monday evening and I spent the first few hours of the evening with the director of the Festival, Sarah Gertrude Knott, smoking and drinking beer, and we sat for hours becoming acquainted, hashing over the details of the Festival and all its problems and our participation in it.

Sarah Gertrude Knott is an extremely capable person, who knows how to organize and to deal with people. Meeting her and seeing her in action during the Festival was a great experience, and I have the greatest admiration for her.

MANY PEOPLE MET

From Tuesday until the end of the Festival Saturday night, I practically lived backstage of the Opera House, seeing the rehearsals, meeting the people from all over the United States, performing and so on. A total of eight performances were given, beginning Wednesday afternoon and ending Saturday night.

In these performances about one thousand dancers participated, representing twenty-five different states of the union, and one group from Canada.

It is impossible in this limited space to tell about all the wonderful presentations. It is impossible to say which group made the greatest impression. Whether Mrs. Ivaska's wonderful Lithuanian dancers from Boston; or the charming boys and girls of the L'Ordre de Bon Temps, from Montreal, Canada, who sang French Canadian songs and danced French Canadian dances to the accompaniment of their own singing; whether the Dudes and Dances from the University of Denver, in their beautiful square dance demonstrations and New Mexican dances or the Vytautas Beliajus Polish, French, Lithuanian and Palestinian groups; or the fascinating Polish dancers under the leadership of Alfred Sokolnicki from the Marquette University of Milwaukee;

or the Czechoslovakian Sokol group from Cleveland; or the charming Irish dancers from Chicago; or the unbelievable exciting Russian group from Chicago.

MANY NEW DANCES GIVEN

These are just the names of a few of the outstanding groups of dancers, not to mention all the singers and musicians. We saw a great many dances completely unknown to us, and a great number of dances which are also a part of our repertoire, presented to perfection.

Our own presentation consisted of two programs, namely Thursday afternoon and evening, done by the California delegation alone, and four programs, done jointly with the fifty dancers of the Folk Dance Federation of Minnesota. We presented on our programs the idea of a miniature Festival in doing dances of many nations interspersed with the following exhibitions: Neapolitan Tarantella, Corrido, Fado, Tinikling, Highland Fling, and Highland Sword Dance by California, the Swedish Weaving Dance and Danish Firtur by Minnesota.

Our dances were well received, and we can be very proud of our participation in the Festival.

The Opera House seated about 3,200 and most of the eight performances were presented to a full house.

From a personal viewpoint the most exciting and interesting part of the Festival was not the actual participation but the meeting of all of these wonderful people, of making many contacts and many new friends, and of the realization that this folk dance movement is a common bond of people from everywhere and of many national backgrounds.

Every night after the performance there was a party until 1 o'clock for the participants where we all danced together and became acquainted and learned a great many of each other's dances.

Between performances there were cocktail parties given for us, receptions, sight-seeing tours, etc.

FEDERATION WIDELY KNOWN

It was a wonderful discovery that the Folk Dance Federation of California and its achievements are well known all over the United States. All people were highly interested in what we are doing and knew more about us than I ever realized. A great many of the leaders expressed interest in the idea of the Festival.

(Continued on Page Seven)

INDIAN DANCER

A. M. KHATRI (Pakistan)

From earliest times dancing has been to the Indian mind a natural image through which to feel the energy and wonder of creation. As the divine dance beats out the rhythm of existence, in turn the classic dance shows the activity of divine figures and epic heroes, or expounds an emotional theme. It is an error to think of this ancient and beautiful art as mere entertainment. An Indian Dancer is the voice of a culture and a spirit, whether in courts of kings or countless villages.

It is an art closely related to the drama. Indeed one use of it is in the classical spoken drama, where it gives a gesture portrayal of action and mood. This is the oldest dramatic tradition—combined dancing and acting. The dance proper is itself a flowing pantomime in which "a story is told, or events alluded to, by means of formal gesture," accompanied by music or singing.

Here gesture has become a highly cultivated, explicit and eloquent language, in which meaning is conveyed by every movement of head or hands.

Whether in things, action, or blended emotional sequences, the Indian dancer—like the poet with his gift of speech—has a world at his command, and composes not only in form and motion but in meanings.

The usual costumes for a dancer are



Dhoti and Sash for man and Sari for woman with jewelry, crown and bells for the ankles for both man and woman. Men usually wear long hair as shown in the picture.

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

BUSHROD

For the past several Tuesdays a new group of folk dancers has been meeting at the Bushrod Hall under the sponsorship of the Oakland Recreation Department. This group, now numbering about forty, has organized and elected officers. Dave Wauldron is president, Victor Beauchamp vice president, and Mary Lawrence secretary-treasurer. The leader is Mrs. Grace Goniek, well-known Oakland and Berkeley folk dance teacher.

On April 25th the Bushrod group was host to the beginning folk dancers in this area at the first Beginners' Festival, planned to include relatively simple dances and arranged especially for the enjoyment of the neophytes. The Oakland Folk Dance Council plans to continue these events to provide folk dance parties for those who feel unwilling to mix with the more experienced dancers.

Although the Bushrod group is not yet a member of the Federation, their rapid growth and enthusiasm practically assures a warm welcome from member clubs when they join us.

GLOBE TROTTERS

The Globe Trotters of Marin County are feeling somewhat like the Old Woman Who Lived in a Shoe—they have so many in their Beginners' Class they ALMOST don't know what to do! Sessions are now being held in the Yolansdale School auditorium, San Anselmo, Wednesdays at 8:00, with Ed and Helen Catey shepherding the flock. The first Wednesday of April saw 52 people giving their all to terpsichore. This new crop of beginners looks so promising that some of them are expected to transfer to the Advanced Section in the near future. Meantime, those in charge are testing the walls of the building for flexibility and quoting the verse from "Alice—Through the Looking Glass"—"And thick and fast they came at last, and more and more, and MORE!"

GARFIELD FOLK DANCERS

Exhibitions and parties are keeping the Garfield Folk Dancers well occupied. The two Mexican dances, Los Jorongos and San Marqueno, first performed at the Federation Festival in January, are being exhibited at other places by invitation. When the Berkeley Club were guests of Chang's on March 26th, San Marqueno was shown; and on April 3rd the Community Folk Dancers of San Pablo entertained GFD at their monthly party requesting a repeat performance of this graceful dance.

Los Jorongos has been selected by a committee as one of the three outstanding exhibitions of the past year, to be exhibited at the State-Wide Festival in Fresno on May 1st.

Avis Landis is the instructor for these Mexican dances, and Jack Sudall is the club's exhibition chairman.

BERKELEY FOLK DANCERS

"Gold Diggers of 1948" was the theme for a costume party held by the Berkeley Folk Dancers at the beautiful Brazilian Room in Tilden Park on April 17th. The provocative theme inspired some novel and appropriate fancy costumes which contributed to the rollicking good time had by everyone who could jam into the hall.

On the first week-end of April some thirty-six members of BFD trekked to the neighborhood of Donner Summit for their third annual Ski Party. A fine snow storm with periods of clearness together with the natural buoyancy of this crowd contributed to a wonderfully good time.

The group encountered various other folk dancers there, including Dan McDonald, Madelyne Greene, Elbridge Merrill, and Tecla Barry, who dropped in on their way to the National Folk Dance Festival at St. Louis.

The Berkeley Folk Dancers—always on the look-out for fun wherever they can find it—will go in for another winter sport when they hold an ice-skating party at Berkeley Rink on May 7th. Though there will be no folk dancing on the ice, Jeanne Seull, chairman for the event, promises a good time for all.

IRVINGTON PROMENADERS

Walter Grothe reports: Among the many duties of the president, one of the most pleasant is the visiting of Federation groups. In spite of pouring rain I attended the St. Patrick's party of the Irvington Promenaders on March 18th and apparently the rain did not keep any of the members of the group and of the out-lying communities away. In a beautiful setting, namely, in the auditorium of a very modern school, the Irvington Promenaders staged their dance and introduced several novel ideas. Each girl wore a shamrock with a number and each man, before every dance, had to pull a number from a box and find his partner. Furthermore, each time one dancer had to go to a tree full of shamrocks and pick out one of them in order to select the name of the dance printed on the other side. This assured a varied program and an intermingling of all those present.

The Irvington Promenaders are a group full of enthusiasm and desire to learn more and more dances. After the dance was over we all retired to the beautiful and modern school cafeteria and enjoyed a good variety of cakes and ice cream and coffee. The group has a very fine teacher in Mrs. Frances Merrill and a very good set of officers, with the superintendent of the school, Mr. Gus Robertson, as president. It was a great pleasure visiting this group and making many new folk dance friends.

SQUARE STEPPERS

In keeping with tradition, the newly elected and the retiring officers of the Oakland Square Steppers were hosts to the members of the club at a dinner dance on Saturday night, April 3rd.

Amid decorations of apple blossoms, wisteria, and camellias, the officers served a delicious fried chicken dinner topped with coffee and home-made peach cobbler. Sound movies of several dance shorts, and colored movies of the club itself were shown to allow the members time to digest their feast before a gala program of folk and square dancing. As a final decorative touch, each dance program bore on the cover a picture of the entire corps of officers dressed in western attire atop an ancient wagon.

The retiring officers are Ed and Grace Larsen, president; Jim and Cedes Irvine, vice president; Frank and Beth Halsey, secretary-treasurer. New officers are Jim and Cedes Irvine, president; Bob and Kay Carman, vice president; George and Vesta Blandino, secretary-treasurer. Ev and Valeta Smith are continuing as leaders.

REEL AND STRATHSPEY

With "mony a han' shake an' guid faill" the members of the Reel and Strathspey Club said "fairweel" to Bob and Margaret Lamont, who left for Europe on the 1st of May.

They plan to cross the U. S. in their trailer, the Dnnwurkin, and, while Bob makes editorial contacts in Chicago, New York and Philadelphia, and goes over the final revision of his two novels with his agent, Margaret intends to concentrate on visiting the Scottish dance groups in these cities.

But it is in Scotland, where both will see the Highland Show at Inverness and the Folk Dance Festival at Ediuburgh, that they hope to gather a wealth of material for future Reel and Strathspey dances.

And while Western Europe may not offer any Scottish numbers, Margaret said, with a twinkle in her eyes, that she expected to pick up several new ways to mop up the floor with Bob in their version of the Apache Dance.

"Paris," she commented while he shuddered, "should be wonderful!"

Bob has promised to write a series of articles on the trip for *Let's Dance*, either while still in Europe or after they return to the U. S. on the Queen Mary in August.

O-N-O DANCING CLUB

Although the O-N-O Dancing Club is not a Federation organization (not even a California club), their friendly spirit (in the best folk dance tradition) is evident in a letter of self-introduction to this department.

(Continued on Page Six)

Bramhall Reports from Peru

Puno, Peru, Febrero, 1948.

At last Carnival is over; what a time for 10 days! Fiestas, confetti, serpentine, and bottles of perfumed water; and of course much dancing by the groups from the nearby villages. We danced, too, till 6 and 7 in the morning. In the meantime we visited the villages to see what was going on there.

Ash Wednesday at Ichn was the ultimo. Here the setting was perfect. A neat little village in the hollow of the hills, looking out over the beautiful Lago Titicaca. Two groups came singing and dancing down the streets (?), the alcaldes carrying the Peruvian flag. Out on to the fields to a little knoll hardly big enough to hold them. Here they knelt, made the sign of the cross, blessed the earth, touched some to their lips, and got up to have more pisco and go on with the dance.

While the musicians played kanas and samponas the others trotted around the women in their 15 petticoats of rainbow colors whirling again and again. The men dancers wore black and carried hondas of many colors, and of course decorated with many buttons. The dance must be interrupted for a drink of pisco often, so the dancing gets better and better, and this was about the eighth day of celebration.

The dancing is not too interesting, much repetition of the trotting and whirling. After we had taken quite a few pictures, two of the men decided we should pay for three bottles of pisco. We paid for two. They got our driver aside and threatened to kill him if we did not buy another. We rescued him and started to leave. (Louis says they really kill each other when they get too horacho.)

Just as we were turning to leave, a huddle of about a dozen men and women slipped and came rolling down the hill. What a picture of hondas and petticoats flying!

The "pandillas" (or bandillas) finished the carnival celebration. Various groups meet on the hills. They are dressed in the Chola manner, with silk or velvet polleras (skirts), all white petticoats and the usual derby hat in colors. When they start to dance, each girl lends her partner a lovely silk shawl, which he wears folded around his shoulder for the duration of the dancing.

Musicians, dancers, all are there, hnt no dancing in the daylight. They must have a round of pisco, lunch of Irish fruit and another drink. "When the stomach is full the



Frances Bramhall in authentic Indian Costume of Cuzco

heart is in the dancing." says my friend. The music finally begins and about 40 couples in the group we were watching began the pandilla. It is a huayno but with special figures that enable the group to progress down the street. They stop for other figures on the street corners and again in the two squares.

Eventually, amid much confetti, they arrive at the Mercado. It has been swept clean and the stalls have been put away for the public dancing. But no one else can dance; too many people, too much confetti and pisco. But it is something to see once.

The pandilla itself is a little like the "Ppalcha of Cuzco." The line of dancers there hold hands while they sing and dance. Between some of the singing are new dancing figures, girls turning right hand and then left hand around the partner; then the two hand dish-rag, as we do it. The song is repeated over and over, sometimes in unison, sometimes the girls taking a line, the boys the next. At last they all form the original line and dance away singing of the flowers of the sierra;

*Asiarhuay chutarihuy
Surppuy huaccanqui ppalcha.
Caillay sumacc pampuchapi
Surppuy huaccanqui ppalcha.*

Edinburgh Presents Scottish Festival

California is not the ONLY place where Folk Festivals are being held—as note the following information just received by Phil Aldrich of the Reel and Strathspey Club.

Teams from England, Ireland, Wales and the Isle Of Man will take part with Scottish dancers in the Festival of Folk-Music and Folk-Dancing which is to be held in Edinburgh from June 28 to July 3.

The Festival, which is designed to demonstrate the social and historical value of folk dancing and music and to encourage their study, is being held under the direction of the Scottish Anthropological and Folklore Society, with the approval of the Scottish Committee of the Arts Council of Great Britain and with the co-operation of the English Folk-Dance and Song Society and other associated bodies.

It is expected to attract many visitors from abroad, especially the Continent.

The Royton Morris Dancers from Lancashire—cotton spinners whose dance is associated with the annual ceremony of rush-bearing—will be one of the traditional English folk dance teams taking part. Another will be the Royal Earsdon Short Sword Dancers, coal miners from Northumberland, in a mid-winter ritual dance, and a third, the North Skelton Dancers, iron-stone miners from Yorkshire, who will demonstrate the ritual of the "Plough Monday" dance.

In addition, the English Folk Dance and Song Society is sending a team of 16 folk dancers.

Wales will be represented by a team of 14 dancers and Ireland by a team of 12. From the Isle Of Man will be a team who will interpret, along with other dances, the famous "Dirk Dance" of the island.

For Scotland, the Scottish Country Dance Society will present the traditional dances of the Lowlands, and men from the Scottish regiments, by permission of the military authorities, will appear in the traditional dances of the Highlands.

Displays will be given in the Music Hall each evening throughout the week. There will also be three open-air performances in Princes Street gardens, if the weather permits. If not, they will be transferred to

(Continued on Page Six)

SEE
RADIO MARGO

in East Oakland for your
FOLK DANCE RECORDS

7415 MacArthur Blvd. Sweetwood 8-2626
Oakland, California



Your Club And Mine

(Continued from Page Four)

The O-N-O Club meets in Portland, Oregon; and though it began with only four couples, it now numbers fifty persons. All members are required to wear the same costume (made according to the original design) bearing the O-N-O emblem. The repertoire of the club includes only American folk and square dances.

On April 11th the club journeyed to Hubbard, Oregon, for their first folk dance festival. They had a wonderful time joining with groups from other towns (Mills City, Scio, and others) and are already anticipating another such party.

VILLAGE FOLK DANCERS

The Village Folk Dancers were hosts at an April Shower Party held at the Willard School on April 3rd. The April showers from which the party took its theme, however, turned out to be a heavy downpour of—folk dancers from the Berkeley Evening School's classes. It was a lovely rain of smiling, happy faces that poured into the auditorium in happy anticipation.

The walls were adorned with huge umbrellas, from which raindrops fell—the drops holding the names of the dances which formed the evening's program. Miriam Heath and Lowell Hoff, teachers of their classes, shared the duties of master of ceremonies. Scotty McLeod, president of the Village Folk Dancers, called squares. Despite the heavy downpour of folk dancers, their sunny, happy faces literally formed a rainbow, radiating in the atmosphere, another successful folk dance party of the Village Folk Dancers.

CASTLE PROMENADERS

The sign on the wall said, "Welcome Chang's, Folk Art Carousel, Hayward Haymakers!"

But the welcome was not reserved for the members of these clubs alone—it extended to every one of the three hundred folk dancers who gathered at the big Castlemont High School gymnasium in Oakland, April 3rd, to take part in the Castle Promenader's First Saturday-of-the-Month-Party.

Guests and members alike were greeted at the door and presented with an attractive program designed by Eleanor Elsocht, who has done such fine work on the covers of *Let's Dance*, and, after signing the register, moved out on to the large floor and were soon having the kind of evening that has made Castle Promenader's Saturday get-togethers almost a "must" for those who enjoy a good time.

After twenty dances President Boh Elsocht, who was M. C. for the party, suggested that everyone relax on the bleachers which were conveniently located at the side of the gym, and introduced the first two exhibitions.

Gerry Munoz, in a long Spanish full-sleeved

gown, her hair decorated with large combs and a *flore rojo*, danced the light and flirtatious Alegrias Tipicas. The ease and grace with which she handled the rapidly shifting body movements, intricate foot-work and castenets drew loud applause, not only for the entertainment the dance provided, but for the skill and practice that lay behind a fine performance.

Bob and Margaret Lamont followed with their version of the Apache Dance and, dressed as shady Parisian characters, proceeded to wipe up a considerable area of the floor with one another before Bob lost the upper hand and went down to an ignominious defeat involving kicks, rabbit punches and a final head-over-heels throw.

After this Art and Mayhem, refreshments were served—two kinds of cake, fruit juice and gallons of hot coffee—and, in short order, folk dancing was resumed.

The final exhibition of the evening was the Highland Reel by the Reel and Strathspye Club who appeared, for this occasion, in their full Scottish dress—kilts, sporans, balmorals and tailored jackets—adding additional color to a fast and colorful dance which resembled the Highland Fling in many ways.

Sandy Tepfer, justly popular for his square

calling, topped-off the evening with a group of squares and the dancers would have kept on all night if it had not been for the eleven-thirty school closing rule.

However, the early end of the evening had one big advantage in the face of the fine time had by all. As one guest was heard to put it on his way out to his car: "Boy, if they have this much fun at all of these Saturday parties here I'm going to make them a habit."

SCOTTISH FESTIVAL

(Continued from Page Five)

the Usher Hall.

The performance of British folk music will be a special feature of the Festival, and lectures on special aspects of folk dance and song will be given mornings.

At the Royal Scottish Museum there will be an exhibition of materials relating to Folk Dance and Music. The material has been collected from various parts of the British Isles.

SINALOA CANTINA

The Eating and Meeting Place of Friends

1416 Powell St., San Francisco SUtter 1-9624

Folk Dancers, **LOOK!**

Plan now to spend your vacation at

THE ROCKY MOUNTAIN FOLK DANCE CAMP

Aug. 2-14—Two Weeks—3 Dance Sessions a Day

Atop Lookout Mountain, just 20 miles from Denver

"THE SQUARE DANCE MECCA OF AMERICA"

- Main emphasis of camp will be on Western squares and couple dances, and on English and Danish folk dances, but other dances also will be taught.
- Nationality foods, swapping of dances, folk song sessions, hikes, horseback riding, steak fries, and tours of this scenic region also on the program.
- Here is your chance to meet with some of the West's best callers.

Enrollment limited to 24 persons, 12 of each sex, who, it is presumed, know the basic folk dance steps.

TOTAL COST FOR ENTIRE PERIOD—\$50

(includes meals, lodging and tuition)

For One Week—\$30

For reservations or further particulars, write:

PAUL J. KERMIET
The Lighted Lantern Mtn. Lodge
GOLDEN, COLORADO

NATIONAL FESTIVAL

(Continued from Page Three)

eration movement and showed great interest in the proposal which I made of forming a National Folk and Square Dance Federation.

At one of the morning sessions, Miss Czarnowski and I were given the opportunity of presenting in a fifteen-minute address the development of our Folk Dance movement through the forming of a Federation, and I have no doubt that the contacts which we made at St. Louis will, in the near future, lead to the forming of a National organization.

While most of the groups represented at St. Louis are Nationality groups there were a great many groups from universities of many states, and it was these groups that were mostly interested in the Federation idea.

If I think back of the many wonderful individuals we met, there are a few outstanding. It was a great experience to become personally well acquainted with Vytautas Beliajus from Chicago, the leader of four nationality groups, and the author of several books on folk dancing. Vytautas is a wonderful person full of kindness and interest, with a tremendous background and knowledge in the folk dance field.

Outstanding also is the leader of the French Canadian group, Mr. Roger Varin. When he and his Canadian group performed one had the impression they had a wonderful time just by themselves, completely oblivious of any audience.

Also extremely kind and helpful was the leader of the Polish group from Milwaukee, Mr. Alfred Sokonicki, who offered to give us descriptions and music of some of his Polish dances.

And of course there was again Lloyd Shaw and his wonderful mountain dancers.

We celebrated our reunion and talked about the days when they visited us in California.

All in all it was an exciting week, filled from early morning until late into the night, with excitement, joy, pleasure and dancing, but thinking back I would consider the human contact with so many congenial people as the highlight of the Festival, and I like to express the hope that next year we shall again participate in the National Festival, and if possible, with a larger delegation.

Dave's Record and Folk Dance Studio

372 Colusa Ave.
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Specializing in
Folk Dance Records
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Accessories

The Folk Disc Jockey

By T. C. Reindollar
of KWBR's "Let's Folk Dance"

Ever since the start of "Let's Folk Dance," weekly Sunday 8:30 p.m. broadcast on KWBR, many eards and letters have come in asking information about currently available folk song and dance discs. In their enthusiasm for the program and desiring to call attention to their latest releases, record manufacturers weekly send their latest and best pressings for auditioning and comment. Here are some of those recently received and which are recommended:

Victor offers three interesting items. An all-around Polka of snappy, engaging rhythm is "Morielle Polka," (No. 25-1112) by Omer Dumas and His Minstrels. A good Rheinlander is the "Red Raven Schottisch" (No. 25-1113) by Lawrence Duchow's German beergarden type band. Lovers of beautiful folk songs will delight in the medley of Yugoslav peasant airs sung by Edo Lubich accompanied by Milan's Tambouritza Orchestra (No. 23-3057). On the reverse side is an excellent Kolo "The Srensko."

More German beergarden style playing is on several releases of Globe Records of Los Angeles. Oom-pa-pa'd by Louie and His Old Time Band, these are some of the titles, "Put Your Little Foot," "7 Step Polka" (Lot 1st

Tod), "Ten Pretty Girls" and "Herr Schmidt." With typical South-of-the-Border flavor, Martin Lozano and his Latin Americans do the "Mexican Hat Dance" (Jarabe Tapatio) on Rego Label's No. 1014. Also in the Mexican idiom is Four Star Record Co. of Los Angeles' interpretation of "Las Altenitas."

Standard Records with the largest line of folk dance discs on the market presents a number of highly desirable pressings. Their new "Ball in Karlstadt" (No. F 5013) Schottisch by duo accordionists Franzen and Eriksson is truly a honey. Also in the Scandinavian spirit are "Happy Sailor Schottisch" and "Little Ingrid Hombro" (No. T 2045); "Merrytown Boys" Hambo with "For He-Men Only" Schottisch (No. T 2066); and "Corvette Hambo" (No. F 5002). Polkateers will find they can do many types of heel and toe to "Hole In Your Sock" (No. 2078) by B. Wyte's Orchestra. The most amusing and hilarious "Turkey in the Straw" record is undoubtedly Standard's No. T 2061. Featuring Yiddish clarinetist Dave Tarras with Abe Ellstein's orchestra a Sherr "Ich Bin Deiner" is on No. F 8001. A super-tuneful "Irish Jollity" played by Gaelio accordionists is titled, "Smash the Window."



COUPLE OF NOVO CICE - YUGOSLAV - PROVINCE OF CROATIA

FROM MATERIAL SUBMITTED BY LIESL BARNETT

A REAL SCOT

By Earl R. Bodenschatz

The recent increasing interest in Scottish dancing is the fulfillment of many years of desires and hopes held for by one of our interesting folk dancers. He is Phil Aldrich of the Reel and Strathspey Club of Oakland and the Berkeley Folk Dancers.

Phil's interest in Scottish dancing began when he was but a "bairn" in Michigan and was encouraged by his grandfather to learn and perform these dances. He retained this interest throughout his youth and young manhood while he studied music and played the violin in theater orchestras. This theatrical background interested him in acting, and for several years he performed on the stage with other members of a stock company. In the less remunerative years common to this life Phil worked in the automobile factories of Flint, Michigan, as a mechanic and upholsterer.

After the interruption to this career caused by the first World War, Phil came to California. Occasionally returning to music, he was able to keep his musical associations alive by ushering for operas and concerts. Phil enjoys hiking, and he found it especially enjoyable in California. On one trip (to Mendocino country) he became acquainted with a very nice young lady. As they enjoyed one another's company and shortly discovered that they both had come from Flint, Michigan, and had similar interests, he eventually asked her if she would care to pour his coffee each morning. She said yes.

Another aspect of Phil's hiking club that appealed to him was a small folk dancing group within it. His interest and enthusiasm soon made him a leader in this group and led to associations with other groups. In 1937 he became acquainted with Song Chang who invited him to exhibit some of his Scottish dances.

Early members of Chang's will remember the dancing of Phil and Jean Briggs. Another group which recognized Phil's talents and



PHIL ALDRICH

eventually made him an honorary member was the Swedish ethnic group in Berkeley which otherwise is exclusively for qualified Swedish dancers. Recently he has come back to his first love (that of Scottish dancing) in the Reel and Strathspey Club of Oakland.

He regrets that most people think only of the Highland Fling and perhaps the Sword Dance when Scottish dancing is mentioned. He is happy now to have a group which can show through exhibitions the great variety and beauty of Scottish dances and hopes that eventually many of these dances will assume their rightful place among the dances of other nations in every folk dancer's repertoire.

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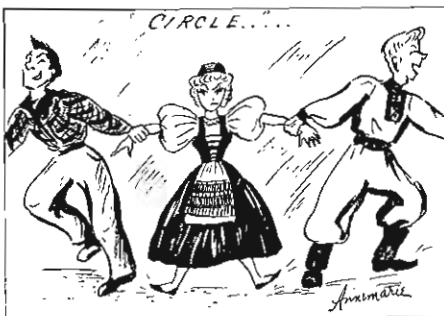
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FOLK DANCE FEDERATION OF CALIFORNIA

Council Meeting
NORTHERN SECTION

San Francisco, March 14, 1948

1. The following new clubs were accepted as members of the Federation: Guerneville Park Folk Dancers, Recreation Dance Arts of Oakland, Vagabonds of Burlingame and Mountain View Folk Dancers.
2. The Council voted to change the term of Editor for Let's Dance to January 1—January 1, rather than June 1—June 1, as the incoming President should have some time in which to make his selection. The term for Regional Directors was also changed to agree with that of the Editor.
3. The March Teachers' Institute has been cancelled, and the next Institute will be on May 23 at San Jose State College.
4. About twelve California folk dancers have indicated that they will take part in the California Delegation to St. Louis, and a meeting at Madelynn Greene's studio on March 27 was open to any others who would like to participate, provided they were thoroughly familiar with the general dances done by the Federation. Walter Grothe and Lucile Czarnowski will take part in the panel discussion at the National Festival and plan to suggest the formation of a National Federation.
5. The Nominating Committee presented its report, and Walter Grothe stated that all candidates would be presented to the Federation at the April Festival at Sacramento.

Sacramento, April 18, 1948

1. The following new clubs were accepted as members of the Federation: Swinging Circle Folk Dancers, Oakland; Taft School Folk Dancers, an adult group and a junior group, of Sanger; Tiger Twirlers, College of the Pacific; Sunny Side Folk Dancers, Vallejo; Real Reelers, Antioch; Edgewood Folk Dancers, San Francisco; Capitol Fiesta Dancers, Sacramento.
2. A special institute on Palestinian dances conducted by Gert Kaufman is planned for June 6 in San Francisco.
3. The Historian reported that in addition to maintaining the pictorial record of the Federation, he is attempting to preserve a complete file of all documents pertaining to Federation history. This information is available for use of all officers and member clubs.
4. A report on the advisability of incorporating the Federation was turned over to a committee for further study.

SOUTHERN APPALACHIAN

By SANFORD S. (Sandy) TEPFER

"Couples on the floor in a big circle for a square dance."

No, the caller isn't mixed up; he's merely going to do a Southern Square right out of the hills of Tennessee, North Carolina, Kentucky or Virginia. This type of square dancing, the only kind known in the Southern Appalachian area, is fast and furious and a lot of fun. It is easy to learn, easy to teach, easy to call. It makes a fine mixer for early evening programs; a fine ice-breaker.

Cecil Sharp, the great English folk dance authority, described a form of this dance from Kentucky in *"The Country Dance Book,"* Volume V. Sharp called it the "Kentucky Running Set." Others have taken up the name "running set" for all the Southern style squares, but the folks at the dances in the South just call it "Square Dancing."

The writer first experienced the Southern Appalachian Squares in Washington, D. C., just before the war and learned figures and calls from Ralph Case of Asheville, N. C., a fellow "hnrcaucat" at the time, but formerly an active caller and leader of exhibition teams at festivals in the South.

The figures and routines vary somewhat in different regions, and the descriptions below may be pointed to as "North Carolina dancing," but generally they are typical of the region and will give you some idea of the dance. Just as with Western squares, callers invent figures and routines, make up patter and otherwise add to the traditions, but the style is different from ours. Some of the figures are the same, some entirely different.

THREE PARTS TO THE DANCE

The dance consists of three parts or phases. It starts with introductory figures in a single circle, a sort of warm-up phase. This is followed by regular square dance figures danced in foursomes around the circle. The final phase consists of figures involving all the dancers in the circle, ordinarily led from the floor.

Before discussing the first phase, certain general features should be mentioned. Just as in Western dancing, the walk-around swing is the old and established manner of "swinging your honey," but under the influence of the jitterbug age, the buzz swing has replaced it in certain groups, especially with younger people. You may take your choice while dancing, just as you do in Western squares. The step is the same shuffle that we use in "our" squares, but with occasional jig steps and stomps thrown in.

Ideally a set consists of from 8 to 20 couples, but six are enough, and 200 are not too many. The caller usually dances, but of course this is impossible where there are more than 20 or so couples. The couples count off (one, two, one, two, etc.) before the dance starts. The caller or a designated man starts the count. Odd couples are active and progress; evens are inactive and remain in place.

INTRODUCTORY PHASE

The introductory phase usually takes not over two minutes, in most cases about a min-

ute, and consists of any desired combination of the following: circle left, circle right, promenade (sometimes promenade in reverse direction), wring the dishrag, balance in, and a few other similar calls. Most of these require no explanation. "Balance in" calls for everyone to dance into the center while holding hands high, ending with a loud shout at the center, followed by withdrawal to places. If the group is large, call "heads and feet balance in," and when they have reached the center, "now the sides," which gives a see-saw effect. Do it twice each. The dishrag is performed by each couple from promenade position in the circle by twisting under their own joined arms. Ordinarily all these would not appear in the introductory phase of any one dance.

THE SECOND PHASE

The second phase of the dance is started when the caller says either "odd couples out to the couple on the right and circle left" or "odds off to evens, circle left." This is followed by "half way round, the other way back" or other patter to indicate return to place. The odds end the circling with backs toward the center, the evens facing the center. At this point a two-couple square dance figure is called, followed by "swing your opposite lady" (or corners), then "swing your honey baby" (or partners), then "odds on to the next and circle left" and so on around the ring.

There are different ways of dancing the figures in sequence. Ordinarily in a set of six to twelve couples, the same figure is repeated until the odd couples have returned to their original position. However, the writer well remembers a dance in Virginia in which the caller announced to a circle of about a hundred couples, "Now we'll do Birdie in the Cage" and proceeded to call that figure fifty times. (As soon as the odds were back in their original places he called the evens out to the odds and called the same figure fifty times more!)

Of course that isn't typical. More commonly in large circles the caller will use a figure five or six times then shift to another. The western caller who "mixes figures" in his western squares may do the same here and call a figure only once in sequence. This phase should continue for about ten or twenty minutes, doing each figure several times or until the odds have returned home. The routine with each couple doesn't change much in any one community, circle left and back, the figure, swing opposite and partner, on to the next. In some communities the docey-doe is used as a figure by itself, or it may be tacked onto another figure as we do in the West. The version the writer has danced was always similar to the one that Lloyd Shaw calls "do-paso," either single or double. This figure is not commonly seen, however.

There are certain typical figures not danced in other parts of the country that may be described briefly. The "Mountaineer Loop"

(Continued on Page Ten)

SOUTHERN APPALACHIAN

(Continued from Page Nine)

is danced by the odd couple with all holding hands, even couple make an arch, odd couple lead under, odd gent drop his partner's hand, turn left and back to place, pulling even lady after him. Odd lady meanwhile turns right pulling even gent. The evens do not drop hands but turn under their own arms. This figure turns the circle with only a single break in hands. Usually the figure is called twice, the second time for the even couple to lead under.

Another figure is the "Ocean Wave." From the same starting position with all holding hands, the odd gent drops his corner's hand and leads under the upraised arms of his partner and the even gent, turning right (behind his partner) and back to place. The odd lady is pulled along and lets her hand untwist as she gets back to place. Without stopping, the odd gent next leads under the arch between lady and gent of the even couple, again turning to the right and returning to place. Instead of untwisting hands this time, the even lady turns under her arm. This is a very pretty figure if the even couple co-operates by walking toward the odd gent in the last half as he passes under the arch they form.

One more figure that is different is called "form a four-leaf clover and circle left." Again from a position of all holding hands the odd couple leads under the upraised arms of the even couple much as in "dive for the oyster," turning away from each other (gent to left and lady to right) passing their arms over their own heads and immediately dropping them in front of themselves. Even couple stands in place. Do not pull the evens under like the "sardine can," but stop half way and circle with hands joined in this peculiar star. After a few steps the caller says "roll the clover over," at which time you (odds) raise your joined hands and pull the other couple under. The evens unwind by passing their arms over their heads. In this figure while circling to the left, face left, not center.

Other figures suitable for this dance and generally used in the West are: right hands across ("and howdy do, back with the left and how're you"); hirdie in a cage; duck for the oyster; form a star with eight hands across (the basket figure); "figure eight" (lady around lady, gent around gent, gent around lady, lady around gent); lady around lady and gent so low (or is it solo?); lady round two, gent fall through; swing grandmaw, then grandpaw, then the girl from Arkansasaw. Dance as long as you please or the orchestra can stand it. The Southern musicians occasionally expect to play thirty or forty minutes for a dance, ordinarily around twenty minutes.

In a long dance, after making the rounds and before starting a new figure call, "big ring, circle left" and repeat some of the figures in the first phase of the dance. Then return to the two-couple figures. Do this as often as desired.

The last phrase of the dance is always led personally by the caller on the floor. Again,

there are many figures, and they may appear in any sequence. These are not called, just led by the caller. Usually two or three of them will appear in a dance, not more. Call your couples from the last figure of the second phase into the big circle, circle left and right, and promenade, then add one, two or three of these: The Open Tunnel (or London Bridge)—from a promenade, the lead couple (caller and partner) suddenly drop hands, turn back, rejoin inside hands (gents left and ladies right) and form an arch over the heads of the line of promenading couples, dancing along at full speed to the rear of the line, followed by the other couples in turn. At the rear they resume promenade position and change direction again, this time passing under the arches of the couples behind them. When they reach the place where they began the figure, instead of turning back again they lead out in a promenade.

Another popular closing figure is called "wind up the ball of yarn." The caller starts this figure from a big circle to the left. He drops the hand of his corner and steps in front of her, leading the line inside its own tail end in a spiral clockwise, winding tighter and tighter. When he reaches center and it looks as if he is going to have trouble getting out, he suddenly and dramatically reverses to his left and unwinds the spiral, passing between the lines still winding up. He unwinds the whole spiral, reversing once more at the end so that the circle is facing the right way.

This ball of yarn is often followed by the grapevine twist (Southern style). From "circle left," the caller turns the line back to the right (inside the circle) and immediately passes under the arms of the couple behind him, turning left again and back into the inside of the circle under the next arch. He weaves out and in until he reaches the end of the line where he reverses the line and restores the circle. When this figure starts, the dancers must stand in place until they get pulled under.

Here is another, for those still with me. "Thread the Needle" is only suitable for twelve couples or less. The caller breaks hands with his corner and leads the line in front of her and between her and her partner, turning right and circling again (clockwise). Everyone passes under that arch except the gent of the last couple who does not pass his arm over his own head but remains "twisted." The caller then repeats, passing between the last man and the next to the last lady, eventually the whole line is tied up in knots with elbows under chins. The caller may then complete the circle again by taking the free hand of the last lady, first having her pass it over her left shoulder. Then to confound everyone call "the other way back, you're going wrong." (This usually results in everyone hopping backwards). This figure may be used to end the dance by leading the line off the floor.

Other figures used in the last phase are the basket, Indian File (swing the girl behind you), the grand march, the Shoo Fly Swing, Dive and Shoot the Owl and others.

Space doesn't permit any more explanations here, but the writer will gladly describe these for anyone interested.

The dance ends after any of the figures in the third phase with the usual "you know where, I don't care," or just by leading the line off the floor, or into another room, or out the door. Trick endings are the trade mark of many a southern caller.

Just a few words about the music. Any square dance music will do, but there are certain tunes more suitable than others, such as *Sourwood Mountain*, *Old Joe Clarke*, *Arkansas Traveler*, *Down Yonder*, *Turkey in the Straw*. Also good are some old songs like *Coming Round the Mountain*, *Put On Your Old Grey Bonnet*, *Red Wing*, and other one-step tunes. The best records at this time are Victor's *Down Yonder* and *Back Up and Push* (both sides excellent); Joe Davis' No. 2505 *Little Rabbit*; also the *Imperials* by Harley Luse, especially No. 1032 *Tennessee Square* and *Chicken Reel*. Decca Album 274 *Running Set Square Dances*, by the American Square Dance Group, is the only set of records with calls. The difficulty with this album is that it is impossible to record a complete typical sequence; it is too long. The result is that the records are fragmentary.

For those desiring further references, consult any or several of the small pamphlets written on these dances, such as "Smoky Mountain Square Dances" by D. B. Hendrix, Sevierville, Tenn., or others listed in the Bibliography of "The American Square Dance" by Margot Mayo (Sentinal Books, New York, 1943.)

The next time your group has squares on the program and finds that there are only eleven couples present, don't say "sorry" to three, but do a southern square. When an odd number of couples is dancing, the last couple is designated as even, not odd. During each repetition of the odds to evens figures, one couple will be idle, but the dance can go on.

In the Southern Appalachian region, the dancers sometimes continue all night. When the musicians get tired the dancers keep time by elapping. Federation dancers, however, will probably find that one, "Running Set" replaces a whole set of squares on the program, and requires an intermission afterwards, with lots of cold water and "cokes."

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TEXAS SCHOTTISCHE
 (American)

A series of schottisches collected in Texas by Lloyd Shaw (several of them taught by Herb Greggerson) and arranged by Mr. Shaw as a dance with the following sequence.

Music Imperial 1046-B "California Schottische"
 Signature 1031-B "Shepard's Schottische"

Formation Couples in Varsouvienne position* facing counterclockwise around the room.

Steps Schottische*, Chasse*, Slide*, Two-Step*, Cut-Step*

Music (4/4)	Pattern
Measure	I. <u>El Paso</u>
1	Both start L. Point L toe fwd. (cts. 1,2), point L toe to L side (cts. 3,4).
2	Step on L back of R (ct. 1), step swd. R on R (ct. 2), Close L to R (ct. 3), hold (ct. 4).
3 - 4	Repeat action of meas. 1-2 starting R.
5	Moving fwd. in the line of direction both step fwd. L (cts. 1,2), step fwd. R (cts. 3,4).
6	Step L (ct. 1), close R (ct. 2), step L (ct. 3), hold (ct. 4).
7 - 8	Repeat action of meas. 5-6 starting R.
1 - 8	Repeat action of meas. 1-8. (In using some records such as the Imperial 1046-B "California Schottische," do not repeat El Paso step pattern.)
	II. <u>Peter Pan</u>
1	Moving fwd. step L (cts. 1,2), step fwd. R (cts. 3,4).
2	Stepping L, dancers make a half-turn in place to the R. (The M remains on the inside, partners do not drop hands). Moving backwards in a counterclockwise direction, step R, L, hold.
3	Continuing to move backward in a counterclockwise direction, Step R, L.
4	Stepping R, make a half-turn in place to the L, moving fwd. with steps L, R, hold. (M remains on the inside, partners do not drop hands.)
5 - 8	Repeat action of meas. 1-4.
	III. <u>Drunken</u>
1	Moving toward the center of the circle, chasse L with 2 chasse steps (cts. 1,2), step L and swing R ft. across in front of L (cts. 3,4).
2	Repeat 2 chasse steps to R, swing L ft. across in front of R.

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TEXAS SCHOTTISCHE (CONT.)

Music (4/4)	Pattern
Measure 3 - 4	Moving fwd. in the line of direction, step L (cts. 1,2) step R across in front of L (cts. 3,4), step L across in front of R (cts. 1,2), and R across L (cts. 3,4). <u>Note:</u> As feet are crossed one in front of another, a pronounced roll results.
5 - 6	Repeat action of meas. 1-2.
7 - 8	Same action as meas. 3-4, but done to the following ct: L (cts. 1,2), R (cts. 3,4). L (ct. 1), R (ct. 2), L (ct. 3), R (ct. 4). The W takes 3 quick steps instead of 4 as a change of weight is necessary for next fig.
1	IV. <u>Belen</u>
2	With inside hands joined, facing fwd. in the line of direction, take one schottische step, M starting L and W R ft., turning in toward partner on the hop to reverse direction. Dancers are now facing clockwise.
3 - 4	Repeat schottische in clockwise direction, changing hands.
5 - 8	Facing fwd. in the line of direction, with inside hands joined, execute four step-rise steps. (Step-rise: step L (ct. 1), with weight on L ft. lift heel slightly off floor and lower (ct. 2). Repeat action of meas. 1-4.
1	V. <u>Silver City</u>
2	In closed position (M's back to center) take two step-close steps moving fwd. (Step-close: M steps swd. L (ct. 1) close R to L (ct. 2). W same on opposite ft.)
3 - 4	Continuing to move fwd. take three sliding steps (cts. 1,2,3) With a cut-step* displace the leading ft. ending with weight on M's R and W's L (ct. 4).
5 - 8	Moving fwd. take four step-hops starting with the outside ft. Repeat action of meas. 1-4. (W instead of completing four step-hops on last repetition takes three step-hops holding 2 cts. bringing feet together.)
1	VI. <u>Blue Bonnet</u>
2	Taking Varsouvienne position, both starting with L ft., step swd. L on L (ct. 1), step R across in back of L (ct. 2), step swd. L on L (ct. 3), step-swing R ft. over in front of L (ct. 4). (Dancers move swd. toward center of circle.)
3 - 4	Repeat action of meas. 1 beginning R and moving swd. R.
5 - 8	Run around: <u>M's part</u> --Holding W's R hand in his R, he passes his hand over his head as she encircles him. He takes one two-step to L, starting with L ft. (cts. 1,2), steps fwd. R and swings L ft. fwd. (cts. 3,4); takes one two-step bwd. starting with L ft. (cts. 1,2), steps in place with R ft. (ct. 3), hold (ct. 4). <u>W's part:</u> Two-step starting L, turning away from partner to R (cts. 1,2), two-step starting R, behind partner (cts. 3,4), pivot L, R at side of partner (cts. 1,2), pivot L, R in front of partner (cts. 3,4) finishing at partner's R side or
5 - 8	W may take four two-steps around M Repeat action of meas. 1-4.

SQUARE DANCING TO LIVE MUSIC

A number of the San Francisco clubs have been enjoying the somewhat rare experience of doing square dances to live music. This music is being furnished by Pat Hungerford at the piano and J. E. (Kim) Kimel with what he refers to as his "Fiddle" with the occasional assistance of Dorothy Doyle on the violin.

These musicians have been playing together for about four months and already the requests for music are greater than they are able to accommodate. Wherever they have played the enthusiastic response has demonstrated beyond a doubt the general preference for live music for square dancing.

The music is arranged in groups of three or four melodies for each square to avoid monotony. Much of the music used represents old favorites revamped, or entirely new material composed for this purpose such as Kim Kimel's new "Fun Club Reel," which was presented for the first time last Fun Club Dance Night.

Paul Hungerford deserves much credit for the success of this live music venture. He has not only done yeoman's service but he has done it with a skill and finesse that has proved a delight to everyone who has had the privilege of hearing him.

PAMPHLET OFFERED FREE

Folk dancers may still obtain free copies of the interesting illustrated pamphlet, *Tamborito*, describing the steps and characteristics of Panama's national dance, by writing "Let's Folk Dance," the weekly Sunday 8:30 p. m. program, KWBR Radio Station, 22nd near Broadway, Oakland.

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ON THE SQUARE

(Continued from Page Two)

A number of the Ford records are fairly good, though in most cases, a bit slow for California dancers. Several of the "quadrille" and "contredanse" records are quite useful for calling, while some of the records with calls are suitable for groups not demanding a constant diet of fast squares.

A recent addition to the 10-inch field is a trio of records played by Lorraine Wingo, accordionist for several Denver callers; two of the six sides are good square dance pieces, whereas the remaining four are couple or round dances. Unfortunately, very small initial production resulted in a price about double that of ordinary records.

All of the records discussed above are 10-inch size. For callers favoring 12-inch records, a full-size unbreakable record is available in the World of Fun series, one side with "Captain Jinks," the reverse with "Irish Washerwoman," both well played. Even with the disadvantage of having two tunes probably already over-used in folk, square and old-time dancing, this record seems well worth two dollars.

Rumors are already in the wind of other square dance records on their way to us. Comments on new releases will be included in later articles dealing with folk dance records in general.

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FESTIVALS

(Continued from Page Two)

POINSETTIA PROMENADERS OF LOS ANGELES

invite you to

"Bear" with them—and join the California Centennial Celebration

by dancing the folk dances of its settlers

TIME—Sunday, May 23, 2 to 6 p. m.

PLACE—Poinsettia Playground, 7341 Wiloughby Ave. (Corner Poinsettia).

COMMENTS—Dual Festival with folk dancing on the tennis courts, square dancing in the gym.

SQUARE DANCE CALLERS—Al Bade, Spike Henderson, Fenton Jones, Fred Marquardsen, Ralph Maxhimer, Carl Myles, Ray Shaw, Larry Templeton.

MUSICIANS FOR THE SQUARE DANCE—Eva Decker and Ida Wilson, Frank Harper and Connie Fralis.

TEEN-AGE FOLK DANCE FESTIVAL

TIME—Sunday, May 29, 7:30 to 11:30 p. m.

PLACE—Albany High School.

COMMENTS—No adults admitted on the

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SAVE THE DATE!

MAY 9: Regional Festival of Sacramento Folk Dancers at Governor's Hall, Sacramento.

MAY 15: Regional Festival at Lodi, California, 7 p. m. to 11 p. m. At the occasion of the Lodi Cherry Festival.

MAY 16: Festival at Stanford University.

MAY 16: Festival of Southern Section at Moorpark.

MAY 23: Teachers' Institute at San Jose State College.

MAY 23: Festival celebrating the California Centennial. Host: Poinsettia Promenaders, 2 to 6 p. m. Poinsettia Playground, 7341 Wiloughby Ave.

MAY 29: Teen-Age Folk Dance Festival—Al-

floor for the dancing. ALL YOUNG PEOPLE.

bany High School, 7:30 to 11:30 p. m. (No adults admitted on the floor).

JUNE 6: Festival of Southern Section at Oxnard.

JUNE 13: Festival at Hayward.

JUNE 27: Regional Festival at Monterey.

JULY 11: Festival of Southern Section at Los Angeles.

JULY 18: Festival at Kentfield.

JULY 25: Teachers' Institute.

AUGUST 1-7: Folk Dance Summer Camp at College of the Pacific, Stockton.

AUGUST 15: Performance San Mateo Floral Fiesta with evening party by San Mateo Gypsies.

AUGUST 22: Festival at Healdsburg.

AUGUST 29: Performance Woodminster Amphitheater.

(See FESTIVALS, Page Two)



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La Bamba
Laces and Graces
Meitschi Putz Di
Oxford Minuet
Polka-Mazurka
Road to the Isles
Sellingers Round
Seven Jumps
Sicilian Circle
Skaters Waltz
Spanish Waltz
Tancuj

Three Step
Trilby
Alexandrovska
Tsiganochka
Varsoviana
Progressive
Vengerka
Vo Sadu Li
Wooden Shoes
Badger Mixer
Buffalo Glide

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Doris Waltz
Espan
Gathering Peascods
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