

Let's Dance

PUBLISHED BY THE FOLK DANCE FEDERATION OF CALIFORNIA
VOL. 5 NO. 9 • SEPT. 1948 • TWENTY FIVE CENTS THE COPY





Volume V

SEPTEMBER, 1948

Number 9

Published Monthly by

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SUBSCRIPTIONS \$2.00 PER YEAR

Send to Circulation Office, Let's Dance, Room 301,
262 O'Farrell Street, San Francisco 2, California

SCHEDULE OF DEADLINES: Material for "Let's Dance" comes almost wholly from its readership. Its columns are open to all. To accomplish the widest possible representation, the following requirements and deadlines are published for the guidance of contributors:

ORIGINAL ARTICLES from the special knowledges of folk dancers are most welcome. However, so our pages may accommodate the material, all articles must first be submitted in brief, outline form. Editors will then specify length and possible date of publication.

FOLK CALENDAR OF EVENTS: All Folk festivals, exhibitions or other events open to all folk dancers should be submitted to Margaret Jory, 1370 Euclid, Berkeley, California, or to Charles Rich, 1022 South Boynton St., Glendale, California, giving facts as to who, what, were, when and why (see Column) on or before the fifth of the month prior to the month of desired publication.

YOUR CLUB AND MINE desires to print the news of events of interest in all Federation clubs. Submit material in concise, interesting form (see Column) to Earl Bodenschatz, 1358 East 26th Street, Oakland, California, or to Bill Lewis, 2046 Chilton Drive, Glendale, California, on or before the fifth of the month prior to the desired month of publication.

LET'S DANCE WANTS TO KNOW AT ANY TIME HOW IT CAN BE OF GREATER SERVICE TO YOU.

This Month's Cover

DONALD WHEARTY of Fun Club and San Francisco Country Dancers contributed our cover, *Portuguese Folk Dancers*. Descriptions of costume will be found in *Customs and Costumes*, pages 6 and 7.

Editors' Grand Right and Left

AN URGENT JOB for every reader who feels that *Let's Dance* is doing a good job and filling a definite need in Folk and Square dancing, is to give a half hour of your time RIGHT NOW (and as often later as you can) in contacting non-subscribers and urging that they send \$2.00, their name and address to Room 301, 262 O'Farrell Street, San Francisco 2, California, for a year's subscription. Subscription blanks are *not* needed. This "vote of confidence" on your part is of urgent necessity if *Let's Dance* is to maintain the format it has presented to you for more than a half year now.

● **IT ISN'T TOO EARLY** for all folk dancers to be thinking about the Portola Fiesta Festival to be held in San Francisco on October 24th. With Chang's International Folk Dancers acting as hosts, it will be given in conjunction with the colorful and traditional Portola Fiesta, an old-time San Francisco celebration being revived this year. A list of dances which will be included on the program has been sent to each club, and it is urged that every folk dancer act as a committee of one to see that he has all of his "participating dances" in top form for the occasion. An excellent practice.

● **FOLK DANCING CLUBS** in the Sacramento area enjoyed one of the most pleasurable summers through a series of Get-Togethers, which were held each Saturday night during July and August. Since many clubs curtail their activities during vacation months, this co-operative program was the outgrowth of the desire of various individuals to continue folk dancing during the summer. The opportunity to become better acquainted with people from other groups added interest to the program. Marvin Blanchard of the Wagon Reelers was "daddy" of the idea. Hosting clubs were: Wagon Reelers, Let's Dance Club, Bar-None, Sacramento Folk Dancers, Capitol Fiesta Club, Circle-Square Club, Whirl-a-Jig and the Circle D. Club of Davis. They all feel, and we agree, that folk dancing has taken a forward step through such a program.

● **OUR APOLOGIES** to Charlie Reindollar and his committee for omission of their REGIONAL FESTIVAL AT SONOMA scheduled for September 26th from our August *Folk Calendar of Events*. We know that those who attended last year's very successful Sonoma Valley Vintage Festival will not (along with many others) want to miss this outstanding event.

● **SEEMS AS THOUGH** most Callers we know of nurse an ambition somewhere in their inner workings to be hailed "Pappy." As of last month, Ed Kremers became "Pappy." Step forward for congratulations on Miss Priscilla Kremers, candidate for an early fitting for bonnet and calico.

● **GREETINGS AND BEST OF SUCCESS** to "Boots and Bonnets," official publication of The Northeast Oklahoma Square Dance Association, which Volume 1 - Number 1'd in July. Seven West Haskell, Tulsa, Oklahoma, is the address. Judging from the published Constitution of the Association, it is a "sister" (or are we "brothers") organization we are greeting.

● **PERSONAL**, to Irene Walter of the Society For International Folk Dancing 51, King's Court South, King's Road, S. W. 3, London, England: Thank you for your very kind note in which you informed us of your Society's growth from 20 to 140 active members in the short course of one

year. Please save a *Hambo* for us at your Second Anniversary party on September 5th. As "Let's Dance" is looking forward to publishing an English issue next Spring, we would be most indebted to you, if you, or a member of your society, would prepare an article telling us of International Folk Dancing in the British Isles.

● LEE OWENS, whose intense research and organizational activities have earned him national recognition as an authority on indigenous dance forms and folk arts, is soon to take his place between the covers of his own book.

During post war travels, Lee had occasion to meet and compare notes with the "greats" of the "people's dance." More important, he met the "people" themselves. In Texas, New Mexico and Arizona, he danced their dances, observed and recorded their instrumentation and music, compared the dances with similar ones in other sections.

These popular dances of the Southwest recorded by Lee are soon to appear in a series of three books under the general topic *Round and Square Dances of the American Southwest*.

● OAKLAND FOLK DANCE COUNCIL progresses from words to deeds. Outgrowth of an exploratory meeting with Walter Grothe last October, the Oakland Folk Dance Council is today operative, working with and within the Federation. Its purpose: to serve as a clearing house of information, a central service bureau, and co-ordinator of Oakland folk dance activities. Its services go beyond Federation clubs to include the folk dance classes of the Adult Education Division of the Oakland Public Schools and the recreational folk dance groups sponsored by the Oakland Recreation Department.

The Council has published a pocket-sized pamphlet showing (1) the places where one may dance in Oakland each night of the week, (2) all the folk dance classes and clubs giving dates, hours and place of meeting; restrictions on attendance; the nature of the group; officers and teachers. First officers of the new council are: Ed Larson (Square Steppers), president; George Marks (Castle Promenaders), vice president and treasurer; Carmel Shattuck (Santa Fe Circle), secretary.

● SAN FRANCISCO MUSEUM OF ART'S new "center theatre" has completed the renovations which were responsible for the 1948 skipping of the Northern Section's annual "Museum Show." According to Walter Grothe, the new room has a lower ceiling, better acoustics and a stage. However, dancing for anticipated future "shows" will still be performed on the central floor.

VOL. IV Now Ready

Folk Dances from Near and Far

Also Vols. I, II, III

Send to

Publications Committee

262 O'Farrell Street, Room 301

San Francisco 2, Calif.

FOLK CALENDAR OF EVENTS

Edited by MARGARET JORY and CHARLES RICH

(Chairmen of events wishing to be included in calendar must submit material direct to Column Editors—see page 2. Items submitted via other channels cannot be accepted.)

SATURDAY AND SUNDAY, SEPTEMBER 4 AND 5—SOUTHERN SECTION FESTIVAL AT SANTA BARBARA. Two days of festivities will open Saturday at 6:30 p. m. with dinner (\$1.25) and dancing at Oak Park hosted by the Santa Barbara Folk Dance Club, Bill Gabler, chairman. Sunday morning the officers of the Northern and Southern Sections will meet together in the Recreation Center to plan for the 1949 Statewide Festival. "HERBST TANZ FEST," Bavarian for "Autumn Dance Festival," will be held Sunday from 2 to 5:30 p. m. in the Santa Barbara County Bowl (Anapamu and Milpas Streets). Dinner will be served in a restaurant adjacent to the Recreation Center Auditorium where the evening party will be held from 8 to 11.

THURSDAY, SEPTEMBER 9—SPECIAL FESTIVAL AT STATE FAIR, SACRAMENTO. Wear your gayest costume to be admitted free and see the State Fair. All Sacramento clubs, Val Belgau, chairman, will be your hosts on Governor's Day, to general dancing on the lawn from 2:30 to 5:30 and 7:30 to 10.

SUNDAY, SEPTEMBER 12—NORTHERN SECTION FESTIVAL AT PALO ALTO. The Palomarians will be your hosts from 1 to 5 at the Municipal Baseball Park on El Camino Real just north of the Southern Pacific Railway Station. From 7:30 to 10:30 the Redwood City Doey-Doe Club will be hosts at a location to be announced.

SUNDAY, SEPTEMBER 19—GRAPE AND WINE FESTIVAL AT LODI. The Lodi Folk Dancers will be your hosts. Because of September temperatures the affair will get under way at 4 o'clock. The place will be Lawrence Park. Free cold drinks, free lunches.

SUNDAY, SEPTEMBER 19—REGIONAL FESTIVAL AT WALNUT CREEK. Groups from this area will be hosts for their annual "Walnut Festival."

SUNDAY, SEPTEMBER 26—REGIONAL FESTIVAL AT SONOMA. The Chamber of Commerce and Sonoma Folk Dance Groups with Charles Reindollar, chairman, will be hosts for a harvest time festival in the grape country. An even greater success than last year's is anticipated and planned for.

SUNDAY, SEPTEMBER 26—PERFORMANCE AT SAN MATEO COUNTY'S ANNUAL FLORAL FIESTA. Annemarie Steinbiss is chairman of an exhibition festival to be held in a new building at Bay Meadows from 1 to 3 and 4 to 6 p. m. The San Mateo Gypsies will be hosts for the evening party.

SUNDAY, OCTOBER 3—REGIONAL FESTIVAL AT VALLEJO. The Sunnyside Folk Dancers invite you to join them from 1 to 5 p. m.

SATURDAY AND SUNDAY, OCTOBER 9 AND 10—INTERNATIONAL INSTITUTE FESTIVAL AT LOS ANGELES. Many ethnic groups will be represented at 435 Boyle Street in a showing of costumes, music, crafts, books, foreign goods and dances.

SUNDAY, OCTOBER 10—SOUTHERN SECTION FESTIVAL AT LOS ANGELES. The East Los Angeles Folk Dance Co-op will be host at Griffith Playground from 1:30 to 5:30 p. m.

SUNDAY, OCTOBER 17—TEACHERS' INSTITUTE AT HOLLYWOOD. Elma McFarland will lead an institute on English and Scottish dances from 1 to 5 p. m. at Poinsettia Playground.

SUNDAY, OCTOBER 24—PORTOLA FESTIVAL AT SAN FRANCISCO. Chang's International Folk Dancers will be hosts from 1 to 5 p. m. in the San Francisco Civic Auditorium for the special Portola Fiesta festival.

SUNDAY, OCTOBER 31—TENTATIVE DATE FOR TEACHERS' INSTITUTE IN BAY AREA. Chairman, Uarda Schult.

SUNDAY, NOVEMBER 7—SOUTHERN SECTION FESTIVAL IN FOOTHILL AREA. Hosts will be the Alta Loma, Claremont, Cucamonga and Ontario Folk Dancers and Pomona Hoc Downers.

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

THURSDAY-SUNDAY, NOVEMBER 25-28—LLOYD SHAW INSTITUTE AT UCLA.

SUNDAY, DECEMBER 5—NORTHERN SECTION FESTIVAL AT STOCKTON. The Polk-Y-Dots will be hosts in the Civic Auditorium.

Where To Send Beginners?

(LET'S DANCE will publish this section monthly in answer to the eternal (and welcome) question. If your club is starting a beginners' class in October, notify Calendar Editors before September 5).

THE FALL FOLK DANCES CLASSES for the University of California Extension Division are scheduled as follows:

Monday, September 20—6:30 to 8, beginners; 8 to 9:30, advanced.

Tuesday, September 21—6:30 to 8, beginners; 8 to 9:30, beginners.

Instructor: Henry Glass.

Registration: Extension Division, Powell Street, San Francisco. Limited enrollment.



Left to Right, top to bottom: Frances Glass, Dick Purvis; Campus Scene; Henry "Buzz" Glass; Lawton Harris; Helen Caulfield (our associate editor) and Paul Erfer; Walter Grothe; Dorothy Larsen and Virginia Anderson; Morry Gel-

man. This excellent photo-montage is the most appreciated contribution of A. C. "Ace" Smith, leader (with Marge) of the Salinas Lariat Swingers and three other groups in the Monterey Bay Area.

"Swing, swing for the College of Pacific,
Swing for a week that's been terrific!
Swing her 'til she's good and damp
And give a cheer for the Folk Dance Camp!"
—Call by Vera Holleuffer.

History was in the making for the Folk Dance Federation of California from Monday, August 2, through Saturday, August 7 (and into the very early hours of Sunday, August 8). Stockton, peaceful, agricultural center of the San Joaquin Valley, was invaded by some 240 energetic folk dancers representing communities scattered over the far corners of California and nine other states (Colorado, Idaho, Illinois, Minnesota, Nevada, Ohio, Utah, Washington and Washington, D. C.), together with folk dancers from Canada and Alaska. The staid and learned atmosphere of classrooms on the College of the Pacific campus was jarred by sessions of the *Hopak*, *Hooshik Mooshik* and *Hot Pretzels*. And the luxurious, warm swimming pool on the campus came to resemble Grand Central Station from five to six o'clock every day.

For six eventful days each person was immersed in a never ending whirl of dancing, discussions, eating, swimming, bull sessions and more dancing. It seemed as though the universe was composed of one huge, happy family of folk dancers completely set apart from the crust of the commercial world. Yes, this family of 240 enthusiastic men and women were making history by participating in an experiment which has turned out to be successful beyond the greatest expectations. The die has been cast—the Folk Dance Camp is here in California to stay! You can well be sorry if you missed the first camp; make certain that you don't miss the second.

COMMENTS HIGHLIGHTING the effect of the camp have come from far and near. Walter Drake, civil engineer for the State of Colorado, asserted that the camp had set a very high standard in the way that it had been conducted and especially in the instruction of dances. A kindergarten teacher from Ohio, Betty Biel, said that she appreciated the revelation of such a wealth of material in nationality dances, each with its own special charm and cultural background. Lueille Crump, pay roll clerk from Alaska, said the square dances were best of all. A power engineer from Salinas, Ace Smith, emphasized the co-operation of the instructors who never evaded a single question and always answered with a constructive reply. Miekey and Bettye Ehrlich, teachers from Chicago, found the camp one of the few places in the United States where a cultural background of the dances is combined with recreational dancing so as to cement better relationships between all peoples in our country regardless of race or color.

Morry Gelman, president of the Folk Dance Federation of Minnesota and an ex-engineer, summarized it by saying, "The greatest feeling of return is an exchange of ideas and an opportunity to meet people; this has been a warm, friendly, human experience with lots and lots of fun." And as Bob Mendell, sanitary engineer from Berkeley, put it, "After a week of dancing I'm in top notch physical condition and feel so invigorated that I can

FOLK DANCE CAMP --- By Margaret Jory

go back to my job with extra enthusiasm."

Nearly everyone was quartered in dorms right on campus, with a few late comers stationed on the periphery. How grand it was to find that all group activities were carried on within a one-block radius! The campus cafeteria served wonderfully healthful meals with enough meat and French fries to satisfy even the heartiest of folk dance appetites.

NEVER A DULL MOMENT in the six days at Stockton, and rarely a spare one for those with the extra burden of washing and ironing. To take advantage of the cool morning hours, the dancing began at 8 a. m. immediately after breakfast. For these early two hour sessions, there was a choice of (1) Elementary General Dances from "Folk Dances From Near and Far" (with dances such as *Glowworm*, *St. Bernard Waltz* and *Veleta*), (2) New Dances (i.e., *Las Espuelas*, *Cedars* and *Windmiller*), or (3) Advanced Squares.

From 10 a. m. until 11:30, everyone convened in one of the large music rooms for a few songs and the announcements for the day followed by a discussion-lecture period. Tuesday, Buzz Glass, popular folk dance teacher and first president of the Federation, gave a stimulating and enlightening talk on teaching techniques. Wednesday and Thursday, Dick Purvis, organist and choir master at Grace Cathedral, San Francisco, did a magnificent job of clarifying music terminology (tempo, metre, rhythm) and of describing rhythmic patterns and interpretations of racial characteristics in music. Friday, Virginia Anderson, in her second year as president of the Southern Section of the federation, discussed the planning and the execution of reproductions of authentic costumes, illustrating her presentation with many beautiful garments.

On Thursday, August 5, the folk dance movement was featured over KNBC by Jane Lee, editor of the "Women's Magazine of the Air." Miss Lee broadcast 30 minutes directly from the College of the Pacific campus interviewing Buzz Glass, Larry Gatchell, Lawton Harris, Lucile Czarnowski, Virginia Anderson, Walter Grothe, Morris Gelman and Paul Erfer. She asked them questions about the purpose, history and growth of the California and Minnesota federations.

In the original plans for the camp program the period from 1 to 3 p. m. had been scheduled for "leisure," but as the week progressed, that period was filled with increasing activity. One of the most successful and popular phases of the program was the callers' class which met from 1 to 2 every day. It was devoted to constructive criticism and to suggestions for improving square calling. It enabled many beginners to make a successful debut at the mike.

DURING "LEISURE" TIME an extensive library of costume material, dance descriptions and music in both sheet form and recordings was available for perusal.

Ambitious souls used every free minute to gain proficiency in new dances and it was regarded as perfectly normal when dancers were seen practising the *Hambo* in the dormi-

tory halls, either before the rising bell or after midnight snacks.

Terpsichore and the Temperature battled for ascendancy over the afternoon dance sessions. From 3 to 5 the Terpsichorean apostles could revel in either (1) Elementary Squares, (2) Advanced General Dances from "Folk Dances From Near and Far" (with dances such as *Jesucita*, *Hambo* and *Skater's Waltz*), or (3) New Dances (a repeat of the morning session). Natives of Stockton remarked on the relatively low temperatures that were prevailing during these six days, but as the afternoon wore on, increasing numbers of folk dancers bowed to Temperature. They could be found cooling off in the green depths of the college pool.

From 5 o'clock 'til 6, the pool was the recognized center of all social activity: "you duck your pal, I'll duck mine; let's splash a while, we're doing fine."

After dinner dancing on the smooth, luxurious lawns proved to be one of the most enjoyable events of the day. At nightfall the group migrated to the gymnasium where revelry and dancing continued unabated throughout the evening.

THE GALA SQUARE DANCE jamboree will long be remembered as one of the outstanding events of the week. "Kim" Kimlel and his orchestra came all the way from the "Gatesingers" in San Francisco to provide "live music." The callers were as excellent a group as you could ever hope to assemble in one place—Sandy Tepfer, Carolyn Mitchell, Ed Kremers, Mildred Buhler, Morris Gelman, Vera Holleuffer, Bill Mooney, Dan McDonald and Lawton Harris.

On one special occasion the dance session was recessed at 10 p. m. and reconvened in the warm waters of the pool, which was brilliantly illuminated by subsurface flood lights. Here was a real "free-for-all!" Have you ever tried a *Polka Mazurka* in four feet of water? The most successful aquatic endeavor was a hearty set of squares doing "dig for the oyster, dive for the clam, reach for the sardines and take a full can" (blub, blub).

ON OTHER EVENINGS Madelynne Greene and Buzz Glass took the group by storm with their solo interpretations of the *Hambo* and *Hopak*, respectively. Madelynne and Morry Gelman of Minnesota exhibited the fascinating Philippine *Tinikling Pole Dance*. They were assisted by Tekla Berry from California and Ellen Elsner from Minnesota beating out the rhythm with the bamboo poles (proves again the way in which an interest in dancing and a knowledge of rhythmic patterns can be a unifying bond between people from widely separated parts of our country).

It would be unjust to picture the events of these six days as being without problems. The camp was a pioneering venture without precedence of any kind in the Far West and so trials and tribulations were to be expected. As a result of experience, several recommendations for next year were made. One of the primary concerns was relief of the man short-

(Continued on Page Seven)

Dress of Portugal

By LUCILE SPITLER

The loveliness of the women in the province of Minho has been the theme for many poets. Their grace and wifery, their unsurpassed weaving and color of costume, and the splendor of their heavy gold ornaments have long been celebrated throughout Portugal. The costume described here is from Viana do Castello, and is one of the most beautiful in all of Minho.

Woman's Costume from Viana do Castello

The women wear a very full, gathered skirt, calf length. It is made of a heavy, hand-woven material, usually of striped pattern. The background is dark—it may be gray, blue, green or purple, with a small stripe of white and another brighter color. A border of black velvet about six inches wide is sewed to the bottom edge of the skirt. This border is elaborately embroidered with white flowers and scrolls. The blouse is like many peasant blouses with high round neck with a small ruffle, full sleeves with a large ruffle, and buttoned down the back. The sleeves are heavily embroidered with floral designs. For the most part, these designs are in various tones of one color. Blue is a great favorite in this village.

The bodice has a low, round neckline and is fastened under the arm. It is made of two kinds of material. The lower portion, just above the waist, is made of black velvet or a heavy cotton material, and the upper part is made of brocade or cotton usually in a very bright, striped pattern. The dividing line is ornamented with gold or silver braid, and the lower section is usually embroidered both front and back. A small shawl is also worn. It may be tucked in the bodice in front (see cut), or worn crossed in front and tucked into the skirt on each side.

An apron of black velvet almost covers the front of the skirt. Embroidered in a riot of brilliant colors, the border design is comparable to that of the skirt-hem, while the center section consists of a very large medallion-like floral design. All embroidery is solid satin-stitch. Narrow upholstery-type fringe in a bright color separates the center section from the border, and finishes the bottom.

The head dress is typical of those worn throughout Portugal. It is a direct reminder of the Moorish invasion and may be traced to the Bedouins of Asia Minor. A large kerchief, often hand-embroidered with magnificent floral patterns, is pinned to the hair behind the ears and allowed to flow down the back and over the shoulders. In some provinces, it is almost like a cape which may be drawn around the shoulders in cold weather. In Viana, it is not so large, and the corner ends on each side are looped back and tied in a bow over the forehead.

A large amount of very ornate gold jewelry is worn. Large hoop earrings, and many chains, often with coins hanging from them are characteristic. Most of the jewelry is imitation costume-type which can be purchased for very little money at the local fairs. How-

ever, some of the antique heirlooms may still be seen on special feast days.

White cotton hose and dainty embroidered slippers complete the costume.

The cover lady also wears a modification of this costume.

Man's Dress from Viana do Castello

The man's costume is made up of regular long trousers of blue, gray or black wool; a short waist-length jacket with long sleeves; a black vest and sash; and a white linen shirt. The jacket is often embroidered with braids and pearl buttons—the only bit of color appearing on the man's costume. He wears a wide-brimmed black felt hat with shallow crown and up-turned brim.

Regular black or brown leather boots complete his costume.

Most men in Portugal carry a huge umbrella, light blue or mulberry in color, as protection for the family against sun and rain. Three people can walk beneath.

Woman's Costume from Lisbon

The women wear a full gathered skirt, usually ankle length. It is made of hand-

FOLK CUSTOM

woven check or plaid in very brilliant colors, and may have a six-inch border at the bottom. The blouse is white linen with round neck and three-quarter length sleeves. It buttons down the back. The apron is made of another gay-colored material, usually patterned. It may or may not have a bib. The shawl is optional depending upon weather, and choice of the wearer. If worn, it is crossed in front and tucked into the sides of the skirt. Her head dress is the traditional kerchief, and on top of it a small black felt hat shaped like a saucer, and about eight inches in diameter. When she is carrying her fish basket, she substitutes a small doughnut-like hat just like that worn by the Bedouins. It is two inches high, six inches wide. Sometimes she places it on top of her black saucer hat. Fisherwomen also wear much gold jewelry—from throat to waist. They go barefoot, and because of their practice of carrying wares on their heads, they have developed an unsurpassed beauty and grace of movement.

Fisherman from Lisbon

The cover picture illustrates this costume.



AND COSTUMES

The man wears heavy wool trousers—solid colored or of the same gaudy check or plaid of the women's skirts. A striped shirt, like our modern T-shirt or a regular check or plaid woolen shirt. A wide sash of any color and a woolen Phrygian cap (Santa Claus or sock cap) are also worn. The caps are useful not only to keep ears and heads warm, but also to carry tobacco, money and other things. Large, curved pipes complete the costume.

References: Gordon, Jan and Cora: *Portuguese Somersault*.

Kochel, W. H.: *Portugal: Its Land and People*.

Bell, Aubrey F. G.: *In Portugal*.

Marden, Phillips S.: *Wayfarer in Portugal*. *National Geographic Magazine*: November, 1927; February, 1938; October, 1910; November, 1922; and December, 1918.

Bradford, Rev. William: *Portugal*.

The writer is also indebted to Herschel at the "House of Portugal" in San Francisco for help on the Viana costumes. Small dolls wearing these costumes and other Portuguese costumes are available there.

FOLK DANCE CAMP

(Continued From Page Five)

age. Groups more homogeneous in ability were suggested to facilitate the teaching of new dances. A longer time could be allowed in learning each dance and more emphasis placed on style. Leisure time with a chance to become better acquainted was requested. Small discussion groups were proposed, i.e., on music, costume, fundamentals of rhythm, group organization and work with teen agers.

SPECIAL CREDIT and acclaim for the tremendous success of the camp must go to all members of the "faculty." Courageous leaders, they were at the same time enthusiastic participants and inspiring teachers—Virginia Anderson, Mildred Buhler, Lucile Czarnowski, Paul Erfer, Buzz Glass, Madelynne Greene, Walter Grothe, Lawton Harris, Vera Holleuffer, Carolyn Mitchell, Dick Purvis, Sandy Tepfer and Grace West.

Speaking of the spirit and enthusiasm of the participants Lawton Harris said, "I've worked with large groups of people all my life, but this is the most co-operative one yet." Lawton deserves special credit for contributing to the success of the camp. He gave generously of his time and energy both as pioneer founding father and as diplomatic director.

The greatest courage and foresight were shown in planning and bringing into realization the idea of a Folk Dance Camp. To all those who gave so unselfishly of their services to promote this end is proffered the deep gratitude of those of us who reaped the harvest of enjoyment. A more tangible instance of appreciation may be found in the host of reservations which have already been made for the Second Annual Folk Dance Camp to be held in Stockton, California, August, 1949.

Dancing in Portugal

By E. W. BISCHOFF

Ask a folk dancer to name a Portuguese dance and he invariably picks "*Fado Blanquita*." This must be extremely distressing to the Portuguese themselves, inasmuch as the fado is not a dance native to Portugal! True, it has become very popular there—just as the tango became popular in this country—and has by now acquired a definite Portuguese flavor. It is, however, believed by most authorities to be an importation from Brazil. And in Brazil, the fado is believed to be an outgrowth of the "*lundum*," a dance originating in west Africa. In Portugal the fado has been exposed to the influence of the equally popular Italian "*modinhas*"—and you can go on and on from there.

If someone should mention "*Morris Dances*," we usually think of England. But perhaps we should think of Portugal instead! We shall leave it to the historians to decide if the English are doing Portuguese folk dances, or vice-versa. The fact remains, however, that very many of the old native dances in Portugal are almost identical to the English Morris dances. In Portugal they call them "*mauresque dances*," and they are performed with sticks and ribbons—and replete with mummers and hobby-horses (*cavallinhos fuscas*). "*O Caballero*" is similar to the English "*Bean Setting*," the "*Pretinho*" of Carreco is identical with "*Stripping the Willow*," and the "*Tirana*" and "*Pae do Ladrão*" very strongly resemble English country dances.

A great deal of the dancing in Portugal is performed by gypsies, but this type of dance can scarcely be considered as native to Portugal. The gypsy dances are of the "*flamencan*" type.

Where, then, do we find the truly Portuguese folk dances—those dances which have not been loaned out to or borrowed from other nations? We can find them first of all in the religious festivals—of which there are many in Portugal. These are usually quite complex, and are woven inextricably into a combination of dance, song, drama and procession. Almost every large community has its own religious festival dances.

Second, we can find truly native Portuguese folk dances in the "*dance-songs*." Folk sing-

ing and folk dancing are seldom separate—they are simultaneous. Certain parts of Portuguese folk songs are especially designated for dancing. At Portuguese social gatherings the folks do popular couple dancing as long as the hand is there to play. When the band quits, they begin to sing folk songs—and dance the older native dances to the singing.

It is difficult, really, to speak of "Portuguese" folk dances, for while there are many, the particular dances are done only in villages or limited areas and are not performed country-wide. The *Jota* step (not the dance, but the step) is prevalent all over Portugal—and finds expression in such dances as the *Corridinho* (of Algarve); *Fandango* (of Alentejo); *Bailarico* (of Estremadura); *Rusga* and *Rebela* (of Douro); *Verdegado* (of Viana); and the *Tirana* (of Ovar). Some dances have identical names, but have no resemblance from district to district.

The "*Vira*" is popular throughout central Portugal, where it is performed with bodies swaying and fingers snapping in castanet fashion. One authority defines the Portuguese style of dancing as "airy gracefulness" as opposed to the Spanish "sculptural arrogance."

The average folk dancer, interested in performing Portuguese folk dances, will encounter some difficulties. For those interested in the native back-country dances, there will be the problem of unpublished music and description and scarcely no dance research.

The so-called exotic dances which find their way into Portugal through Lisbon from all over the world are presently popular and more easily obtainable. And these will, perhaps, have acquired enough of a Portuguese flavor to deserve that nation's label. (Incidentally, the American "*Charleston*" has been popular there—it would be interesting to see what the Portuguese have done with it!)

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SWAP & SWING

Learn As You Call And Call As You Learn

By LEE S. OWENS

A CALLER must be a teacher and a leader, and very capable at both of these techniques. As a caller, you are working with something alive and vibrant; a thing of motion, constantly changing pattern. Each dancer on the floor is an individual. All work together, but each with his own interpretation, if we are to have a dancee and not a drill. That is why the Square Dancee has lived for more than three hundred years. It lives and breathes, changes and grows as does any living organism. Any square dance class must take on the qualities of a square dance party, with instructions brief, clear and concise; making certain that all understand what is expected of them before dancing the figure; then DANCING (not drilling) to perfection.

Any caller must know a call perfectly before giving it to a floor full of dancers. He cannot "read" a call. It must be memorized, practiced and studied until it flows freely with the music. The last line of a call must be as alive and interesting as the first line or phrase.

Calls must be distinct, and in time, phrasing, and key with the music. The caller's responsibility is to lead, to time, to phrase and to help the dancers. Those are the only reasons he is up there before the microphone. And DO use a microphone. The day of the shouting "Hog Caller" went out with the introduction of the amplified voice over a sound system.

Teaching New Calls

The time required for a group to learn and to master the movements, calls and various figures depends on several factors: the number of dancers involved, acoustics, suitability of the place of dancing, leadership and ability of the caller, the quality and kind of music. Nearly double the rate of progress will be achieved by the use of "live" rather than recorded music.

In calling, the words which tell the dancers WHAT to do, and WHEN and HOW are accented. These are never given more than two bars ahead of time of execution. The caller should never call for more dancers than he can properly instruct. The number of dancers for whom you can call well is the number you can teach effectively.

Tips to Callers

There are a few callers' tricks worth knowing:

1. Relax and flex the knee while calling.
2. Beat time with the heel rather than the foot.
3. Project your voice, getting it out of your throat and up into your mouth—forward.
4. Modulate the volume of your voice and strive for distinctness, clarity, pleasantness.
5. Make yourself part of the "floor" and part of the music: a good caller dances in every set every time he calls.

6. Be yourself! Do not copy someone else, his style, inflections or mannerisms.

7. If you want the attention of the group, lower your voice, do not raise it; then they MUST listen to you.

8. First, last and always, be simple and HAVE FUN!

Quality in Calling

There is no such thing as a poor call (unless it is overlong), but there is poor calling. Give the proper timing and just the exact amount required for the figure. "Walk" your sets through an unfamiliar figure first (without music), making certain that all understand what they are to dance, then call the dancee to music at full tempo. The dancers may miss a figure here and there on the first two or even three changes, but all should be dancing correctly on the final change.

One of the most common mistakes a caller makes is to time his calls by one set on the floor. Watch your entire floor, ganging the response by the overall pattern and movement. It takes practice and training for the eye to encompass the floor as a whole. If you watch only one set, every mistake they make in timing and execution will be passed on to the rest of the dancers through your call.

Do not step into the pitfall of using a demonstration set to teach the figures. The dancers on the floor learn by dancing, not watching. They remember the movements they dance far better than the movements they

watch others dance. Any mistakes, individual mannerisms or style in the dancing of the demonstration set will be passed on to the "floor." Style in dancing is just GOOD dancing.

KNOW YOUR TIMING AND COUNTS!

The dancers *must* dance as you call. Beginners will dance in the proper tempo if it is in the calls. Experts will dance improperly, out of time and rhythm if the call is given improperly; rushing and racing if too fast; slouching and clowning if too slow. Faults on the dance floor are the faults of the caller, not the dancers. The same applies to the music. The caller directs the music. He is BOSS! Make certain that the music is in the proper tempo, played properly and in your voice key.

Anyone worthy of the name "Caller" must be good. The title must be earned. Some are better than others. They are the ones who worked the hardest for the results obtained. A caller learns and develops along with the dancers by bringing his best efforts to each dance and by keeping ahead of them in his study and mastery of the Square Dance. Learn as you call, and call as you learn.

The above are extracts from the manuscript of the first of the author's three volumes to be published shortly. For details about books and author, see "Editors' Grand Right and Left."

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FOLK FORUM

So You Want To Be a Folk Dance Teacher

By HENRY "BUZZ" GLASS

THE great strides made in the number of enthusiasts participating in folk dancing during the past ten years has been due primarily to those individuals who have assumed the responsibilities involved in directing various groups. Also through the efforts of our universities and colleges, recreation departments, church groups, individual clubs and other civic groups efforts have been applied with good results in bringing folk dancing and folk games to the people.

The reaction of the general public to folk dancing has been so effervescent in its ramifications that the number of qualified people to direct others wanting to folk dance has lagged behind. In spite of the fact that our educational and recreational institutions have made efforts to supply qualified instructors, the present supply still lags behind the demand. Perhaps in future years, with the greater emphasis on recreational dancing, more people will satisfy the ever-growing desire of people to participate in folk dancing. However, the need for teachers is quite apparent today, and it is from the folk dance groups in large part that we must depend for our teachers and leaders of today.

Demand in Excess of Teachers

Recently, I met some folk dancers in a small northern California town who enthusiastically declared that they were teaching a group square dancing. They had a good general knowledge of the fundamentals of square dancing and because there were no better qualified people present, they agreed to conduct the local grange group. This situation parallels many others where people want to join the circling group but lack someone to initiate them. Grange groups, recreation groups, church groups, teen-age groups, girl scout groups, "Y" groups, as well as a host of others, present a fine opportunity for the individual to do civic service.

With a working basis of fundamentals, the individual can start a group and then seek further help in developing a more extensive program. One does not need to be an expert to help his friends and townspeople start in folk dancing and this manifestation of public service serves a real need. On the other hand, where folk dancers demand more complicated dances and evince a desire to develop a more extensive vocabulary of dances, it is desirable that the individual be truly qualified in his skills and knowledge of folk dancing so as to be able to meet the standards of a professional teacher of folk dancing.

Thus, while we definitely need people from the ranks to lead others in folk dancing, we also need professional recreation leaders who have a fuller grasp of not only teaching dancing but of dancing as part of social recreation. We should see more individuals serving in helping others enjoy folk dancing but the

larger development will be placed on a firm basis when the leaders at the apex of the teaching triangle are of high caliber and well qualified.

Starting a Group

Perhaps the easiest way to learn the joy inherent in teaching others is to gather a group of your friends. For the security of your home, we would not advise the use of the interior of the house! A garage or back yard is suitable and with a phonograph and records one has all he needs.

In time, if your friends have others that want to join, it is quite probable that by talking to your local school principal or superintendent of schools, you will be able to use school facilities. Again, talk to the minister of your church and volunteer to lead a group in folk games and folk dancing. Most of the church groups recognize the need for wholesome recreation and will be quite willing to use your services. Recreation departments cover so many facets of recreational activities that they are unable to provide folk dance teachers with their limited budgets. Often they are glad to welcome individuals who will lead groups of folk dances and will provide fine meeting places as well as equipment.

A Plan of Teaching

In leading a group, the folk dance teacher will find it helpful to follow a plan of teaching. The following suggestions are listed for the information of the beginning teacher or the prospective teacher.

1. Have a good knowledge of the fundamentals of folk and of square dancing. Know how to execute and direct others in basic patterns as the polka, schottische, waltz and mazurka.

2. Performing dances and patterns is one thing, teaching others presents another problem. Analyze the steps into segments so that you will be able to help people. Learn both the men's and women's parts so you can help all. The best teacher is one who makes it easy to learn folk dancing and fun to do. Remember that folk dancing is recreation; don't work your group so that the dancing becomes routine and mere gymnastics.

3. Place your group so that they can observe you when demonstrating a step or pattern. It is disconcerting to have to twist your neck or stand on tip-toes in order to see. At times, it is best to teach a group in a single circle facing center. At other times, it is best to use a single or double line of dancers. The formation will depend on the size of the

group and the type of pattern being taught.

4. Make a general program of a teaching cycle listing the basic steps you plan to teach as well as the dances to be included. Teach steps and patterns in association with dances. Keep a record of your teaching activities. List your problems or good points in your diary and you will find them helpful at future times.

5. Ask your friend who teaches school and he or she will tell you that patience pays rewards. Proceed slowly and teach well. It is confusing and boring to reteach a pattern continually that was not well taught in the beginning.

6. If you are meeting your group for the first time, select dances that are simple and fun. See that the people have a good time and they will come back. It is sometimes desirable to simplify dances at first, allowing people to get the flow of the dance. Later complete details can be digested.

7. Attend the Teachers' Institutes sponsored by the Folk Dance Federation of California or other teachers' institutes directed by qualified directors. You will find new material as well as an opportunity to observe an experienced teacher in action. Visit other groups to observe other teachers and to exchange ideas on dances.

8. Subscribe to *Let's Dance* and keep a list of the dance descriptions published monthly. You will find these descriptions complete in all details for performing the dances. The four volumes of *Folk Dances From Near and Far* are of great help to teachers in checking dance descriptions. Of utmost value to the teacher is the definition of dance positions and analysis of dance patterns. An extensive bibliography of folk dance material is also included in these publications.

The opportunity of serving your community can be a reality. There is an intrinsic value and joy inherent in leading others. Muster your courage, step forward, and help develop the pleasures of folk dancing for your fellowmen.

The author needs no introduction to those who know him as founder and first president of the Folk Dance Federation of California. A superb dancer as well as an outstanding teacher, the suggestions of Buzz Glass should be of great value to those who would become effective folk dance leaders.

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and BILL LEWIS

(All items for YC&M must be submitted directly to Column Editors—see page 2. Items submitted via other channels cannot be accepted.)

ON UP TO THE NORTH COUNTRY

Folk dancing on festival scale has pushed northward into new territory. On August 1, the PATRON'S DANCE CLUB of Ukiah staged an Open House folk dance and swimming party at La Trianon on beautiful Blue Lakes in Lake County. Invitations were out to a number of Redwood Empire groups, and they responded with hearty enthusiasm. An estimated two hundred dancers were in attendance.

FROLICKERS AT THE SHACK

Down at the corner of Kern and L Streets in Fresno is a spot called The Shack. Any Tuesday night between 7:30 and 10:00 devotees of folk dancing may step in and join the FRESNO FROLICKERS for a bang-up good time. There is lots of room, and air conditioning takes care of that well-known Fresno atmosphere. ART MORK and WILMA GURNEY are seeing to it that guests have as good a time as members. And LEE BOSTWICK of the Grass Valley Nuggeteers will be on hand to lead in the dances he picked up at the Stockton Folk Dance Camp.

HILL BILLY BAND CLICKS

The evening party held by the GATE SWINGERS on Saturday, July 31, was made an even greater success than expected with the live music furnished by "Kin" Kimle's Gate Swinger Hill Billy Band. The program of American square and round dances was ably conducted by M. C. S. DICK MUCHMORE and FLOYD WELCH; JACK McKAY as festival chairman was at the bottom of things.

"LEAP-MONTH" PARTY

The HAYWARD HEYMAKERS are taking advantage of months in which there are five Saturdays by holding a party on every such fifth Saturday. The last time this phenomenon occurred the Heymakers played host to the GAY NIGHTERS OF SAN JOSE and also a small local group which is just beginning. TOM BULLOCK was MC at the July 30th affair; BETTY JEAN CURTIS and EDITH LYNCH were in charge of arrangements.

DANCING UNDER THE REDWOODS

Guests of the GUERNEWOOD PARK FOLK DANCERS enjoyed an afternoon of folk dancing under the giant redwoods in Armstrong State Park on June 28. Three hundred dancers from sixteen different clubs crowded into the pavilion for a wonderful

party as guests of Major and Mrs. ROBERT R. MORGAN. In the evening some sixty devotees retired to the Union Hotel in Occidental for a delicious repast and more dancing until the wee small hours.

HOMECOMING

Past Presidents of the GLEN PARK FOLK DANCERS held their first reunion at the home of ART and MYRTLE THOMAS in Georgetown on July 4. Highlight of the day was an exhibition of folk dancing in the streets of Georgetown as part of the holiday celebration. The enthusiastic townspeople kept them at it for over two hours and persuaded them to participate again next year.

RALPH THOMAS, now president of the Glen Park Folk Dancers, is the present instructor of the beginners' class which is held every Thursday.

44 WHIRL-A-JIGS ON THE 4TH

Co-presidents HELEN and HAL RISTOW made the arrangements, GENE McSHANE and SID MATHEWS had charge of the food snappy and cooking, and forty other WHIRL-A-JIG members went along for a grand Independence Day week-end. Between meals there was a little hiking, fishing, sleeping and card playing—and, oh yes, folk dancing at all hours. All this went on at the Sacramento Mountaineers' Lodge near Pollock Pines in the Sierras.

SWEEP OFF THEIR FEET

Due to "housecleaning" for the fall term, the gym of the Castlemont High School will not be available for the usual first-Saturday-of-the-month party of the CASTLE PROMENADERS. On Saturday, September 4, the party will be held instead at Bushrod Recreational Center, 554 59th Street (between Telegraph and Shattuck), Oakland.

Commencing August 18, the regular meetings of the Castle Promenaders will be held at E. Morris Cox School, Sunnyside and Warner (off 98th Avenue), Oakland. Both the beginners' class on Wednesdays and club meetings on Fridays will be held at the Cox School.

SUNNY SIDE UP . . .

The popularity of Folk Dancing in Vallejo

has increased tremendously as shown by the growth of the SUNNY SIDE FOLK DANCING CLUB which was organized late in January. At the first meeting six couples were present, and at a recent "Party Night" (which is held the second Tuesday of each month at the Vallejo Community Center) there were more than two hundred persons in attendance.

FOLK DANCE INSTITUTE

The Fourth Folk Dance Institute of the SOUTHERN SECTION was held at Poinsettia Playground in Hollywood on Sunday afternoon, July 18, under the supervision of Chairman CAROLYN MITCHILL, TERRY McDONALD and PAUL ERFER.

Carolyn Mitchill specialized in the presentation of the waltz, hammering home the point that too many dancers do a two-step instead of the correct waltz step. After the basic waltz step came the box step, left turn, right turn, running waltz and the waltz balances, which were utilized in the Progressive Waltz, Merry Widow Waltz and St. Bernard Waltz. Paul Erfer taught the Hungarian Vengerka and the Danish Masquerade, with emphasis on the Tyrolean Waltz step. Terry McDonald taught the Mexican La Cuearacha and the Swedish Tantoli.

VALLEJO ANNUAL PICNIC

Members of the VALLEJO FOLK DANCERS and their guests recently enjoyed their fourth annual picnic which was held at Vichy's

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Springs in Napa. Early-comers enjoyed a swim. The dinner was pot-luck, with folk dancing after dinner. During the evening WALLY DAHLQUIST played several numbers on his accordion. General Chairman was BILL STEELE. CLIFF PORTERFIELD, SR., president of the group, was M. C.

FESTIVAL BROADCAST

One of the highlights of the regional festival at Los Gatos Union High School on July 11 was a one hour broadcast directly from the festival grounds. Under the chairmanship of DOROTHY FROST, and the sponsorship of the SARACATS, there was an interesting program of general dances and several exhibitions. The LARIAT SWINGERS of Salinas presented the Russian Circle Waltz; and the SARACATS performed Las Altenitas in beautiful and colorful costumes.

POINSETTIA PICNIC

The POINSETTIA PROMENADERS of Hollywood turned out in goodly numbers on Sunday, July 11, to a picnic at Lake Enchanted. The warm day was balanced by the swimming, and the excess avoirdupois gained during "eatin'" time was quickly worked off in the dancing. With club president JOHNNY THOMPSON working the accordion, JES BROWN calling the squares, and a squeaky phonograph, members proceeded to cut loose and have a great time. Ere long, most of the visitors in the park were gathered around, watching and applauding what amounted to a miniature festival.

EARLY CALIFORNIA FIESTA

Plummer Park in Los Angeles was the scene of a mid-June fiesta having much of the flavor of earlier days. Held under the auspices of the city's playground organization, the fiesta was enjoyed by folk dancers and their families from all over the Los Angeles area.

There were picnics and games for the children, and towards evening, basket suppers and choice Mexican dishes served under the ramada. Dancing on the stage included Western squares, intricate Spanish and Mexican dances of LOS AYUNEROS, EL SERENO and LOS FIESTEROS dance groups, and Spanish dance interpretations by JACK REINHART. The California Jota and the Peasant Jota are fun to do and a pleasant diversion to watch.

Additional attractions were a play performed by the GUILD PLAYERS and songs by Emiele Brumme, Gabiele Ruiz and Alfonso Fages. The Fiesta was climaxed by folk and square dancing.

MIDSUMMER FESTIVAL

As part of the summer session and music camp, College of the Pacific, Stockton, was scene of a festival on July 10. POLK-Y-DOTS were sponsors, under the leadership of LAWTON HARRIS. Participants were the students of the music camp, along with folk dancers and visitors from many parts of the state. The hosts exhibited the Danish Firetutur and American Squares, and there was an exhibi-

bition of dances of 1849 by the OLD TIME QUADRILLE from Murphy's of the Mother Lode Country. They wore typical costumes and did their dances in the style of the gold rush days.

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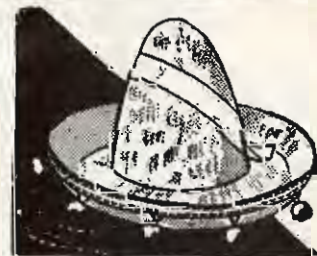
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Meet Harold Pearson

NOW that we have met our new presidents, Virginia Anderson and Larry Getchell, we naturally want to know about their right hand assistants. Those who attend the northern section council meetings already know Harold Pearson, vice president. Harold is energetic, interested, enthusiastic and definitely has the welfare of the Federation at heart.

He was born in San Francisco 37 years ago, attended public schools in Berkeley. After graduation from Berkeley High School, Harold attended the University of California, where he was graduated from the School of Architecture in 1932. He is prominent in the business world, currently holding the position of general manager of Westbrook Women's Apparel, one of Oakland's new and finer shops.

Harold has been interested in Folk lore and dancing since his early childhood. Of Swedish descent, he had been shown and taught Swedish folk dances, such as hambo, sehottisches, polkas, mazurkas and waltzes, long before he reached adulthood. His dad was a life member in local Swedish organizations. He longs to visit the land of his parents, but, so far, the opportunity has not presented itself.

When Harold found out about the Folk Dance Federation at the time of its founding in 1942, his interest was immediate. At present, he is affiliated with the Village Folk Dancers of Berkeley, and with the Festival Workshop of San Francisco. He is also teaching at the Oakland Adult Evening High School. With the several groups, he has appeared in exhibitions, concerts and programs for various organizations and at the monthly federation festivals. Anyone seeing him perform prysiadkas in the Hopak, or



executing the intricate steps of the Spanish Jota, would never suspect that this talented young dancer got his start doing Swedish dances only. This speaks well for the universality of folk dancing.

Betty Pearson, Harold's wife and dancing partner, is also well-known as a teacher and participant in many federation events. The couple are usually seen wearing elaborate "his and hers" costumes made by Mrs. Pearson, each pair representing a different nationality.

Harold Pearson has been a faithful and active attendant at the northern section council meetings, having given many hours of his

time to federation work. He has been council representative from two different clubs; was elected northern section treasurer for 1945-47. Further, he has served on numerous committees and planning sessions where the advancement of folk dancing was under discussion.

So "Hal," we salute you! We know you have what it takes to carry out your present duties as vice president in the most effective way.

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