

OPENING PARTY
EVENING, MAY 28, 1949
Armory, 800 E. ...
... of ...

OPENING PARTY
SATURDAY EVENING, MAY 28, 1949 — 8 to 12 p.m.
National Guard Armory, 800 East De la Guerra St.
REITAUER—Masters of Ceremony—ELMA M.
6. Varsouvi
7. Mexi
8. S.

6. Varsouvienne, prog.
7. Mexican Schottische
8. Squares—Callers:
Carolyn Miller
Bill Cash

Carolyn Mitchell and
Bill Castner
Castner's Group of M
-CAR

CAROLYN MITCHELL

16. Wooden Shoes, prog. "Koler Bela Czardas"
The Palomanians
Los Mailanichines" (Aztec Ritual Dance)
Gala Dancers

JACK McKAY—Masters of Ceremony—DAVID



FOLK DANCE FEDERATION OF CALIFORNIA

ANNUAL STATEWIDE

29, 1949

4th ANNUAL STATEWIDE FESTIVAL
SUNDAY, MAY 29, 1949 — 1 TO 5 P.M.
Auditorium (High School), 700 East Anapamu St.
of Ceremony—GALE PREITAUER
Triple Schottische
Callers:
and

ANNUAL STATEWIDE
SUNDAY, MAY 29, 1949 — 1 TO 5 P.M.
— Medium (High School), 700 East Annapolis
— Ceremony—GALE P
— Triple Schottis
— Co

ANNUAL STATEMENT
SUNDAY, MAY 29, 1949 — 1 TO 5 P.M.
Peabody Stadium (High School), 700 East Anapamu St.
DAN McDONALD—Masters of Ceremony—GALE PREITAUER
5. Triple Schottische
6. Squares—Callers:
Dan McDonald and
Jim York
..... Squ
..... and

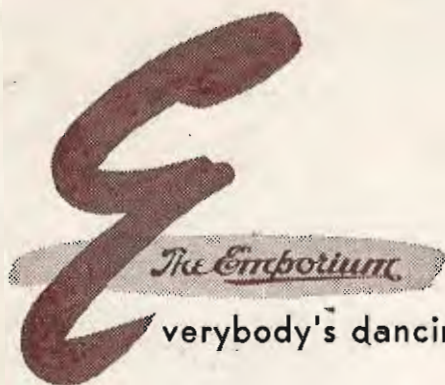
1. Oklahoma Milk
2. Alexandrovsk
3. Shoes, prog

.....Squ
Dan McD
Jim York
.....Squ
"Weed Twisters" and
.....do Mo

MILDRED BUHLER—*Masters of Ceremony*—IRV RAMSIER

31. Jesucita
32. Tsyganotchka

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Folk Calendar of Events

Edited by Harold Pearson & Charles Rich



DON WHEARTY



MONTHLY FESTIVALS Northern Section

AUGUST 21—SAN FRANCISCO Hosts: Changs International Folk Dancers
SEPTEMBER 25—HEALDSBURG Hosts: The Country Dancers
OCTOBER 16—ALAMEDA Host: Alameda Square Steppers

Sunday
10
JULY

KENTFIELD Outdoors in the football stadium of the Marin Junior College. This festival is being held under the joint sponsorship of the Marin County Folk Dance Groups. Time: 1:30 to 5:30 P. M.

Saturday
Sunday
16-17
JULY

SAN DIEGO Saturday Night Time 6:00 to 11 P. M. Folk and Square Dancing in the Conference Building, Balboa Park, San Diego.

Sunday Afternoon Time 1:30 to 5 P. M. Place: Cove Park, La Jolla.

Southern Section

AUGUST 21—LONG BEACH Hosts: Silverado Folk Dancers

GRASS VALLEY Hosts: Gold Dancers of Grass Valley and Nevada City. Place: Hennessy School Football Field, Grass Valley. Time: Afternoon—1:30 to 5:00 P. M. Evening—under the lights 7:00 to 10:30 P. M.

PETALUMA Their first Regional Festival. Afternoon outdoors from 1:00 to 5:00 P. M. in McNear Park, Petaluma. Evening, 7:00 to 11:00 P. M. in High School Gym, Fair and Bassett Streets.

SAN FRANCISCO Hosts: Folk Artists and Carrousel. Sponsors: Marina Merchants' Association. Place: Lawn opposite Palace of Fine Arts of 1915 Exposition on Marina Blvd. Time: 1 to 5 P. M.

WATSONVILLE Hosts: Watsonville Folk Dancers in co-operation with the Watsonville Civic Celebration. Time: 1:30 to 5 P. M.



REGIONAL FESTIVALS

Sunday
3
JULY

Monday
4
JULY

ALBANY Hosts: The Albany Evening Folk Dance Classes invite you to a Regional Festival in Albany. Time: 1:30 to 5:30 P. M. Place: Albany High School Auditorium.

Sunday
17
JULY

UKIAH Hosts: The Redwood Ramblers invite you to an afternoon of dancing under the trees in the Municipal Park. Time: 1:30 to 5:30 P. M.

MOUNTAIN VIEW Hosts: Mountain View Mountaineers invite you to a Centennial Celebration with Folk Dancing as their theme. Time: 1:30 to 5:30 P. M.

GUERNEVILLE August 14 Armstrong's Grove, Guerneville. Hosts: Guerneville Park Folk Dancers. Time: 1:30 to 5:30 P. M.

VALLEJO August 28 Hosts: Vallejo Folk Dancers. Afternoon: Corbus Field Vallejo Junior College. Evening, party indoors, 7:30 to 10:30 P. M.



SEPTEMBER 4—Boyes Hot Springs

SEPTEMBER 10—Sacramento State Festival

SEPTEMBER 18—Lodi Grape Festival

SEPTEMBER 18—Hayward Centennial Fiesta

SEPTEMBER 18—Antioch County Fair Festival

SEPTEMBER 25—Walnut Creek, Walnut Festival

EXHIBITIONS AND ETHNIC GROUPS

Sunday
17
JULY

GOLDEN GATE PARK BANDSTAND, SAN FRANCISCO
BASTILLE DAY OBSERVATION. French Dances.

Sunday
24
JULY

ANNUAL EXHIBITIONS AT WOODMINSTER AMPHITHEATRE, OAKLAND, 3 P. M. to 5:30 P. M. Chairman, Dave Boyce (See page 14)



TEACHERS' INSTITUTE

AUGUST 14—OAKLAND HIGH SCHOOL GYM, McArthur at Park Blvd, Oakland. Chairman, Walter Grothe. (Teachers only, please)

FEDERATION FOLK DANCE CAMP

JULY 27 to AUGUST 6—Second Annual Folk Dance Summer Camp at the College of the Pacific, Stockton. Director: Lawton Harris. Waiting list enrollments only.

OUT-OF-STATE EVENTS

PORTLAND, OREGON, July 4—On the fourth Sunday of each month, 4:30 to 6:30 P. M., there will be folk dancing at Jantzen Beach Park. Admission Free, if you have a costume. On the grass in back of the pavilion. Sponsor: The O-N-O Dancing Club of Portland.





TELL IT TO DANNY

By DAN McDONALD

"TELL IT TO DANNY": that's what it says, but Danny says write it down and give it or "Send it to Danny" (before the 5th of the month, for the next month's issue) at 4356 18th Street, San Francisco 14, California

—Mrs. Russell L. Perry of Davis, California, has come up with a swell idea for a "Family Folk Dance Camp" and has a place in mind where there would be other recreational activities, especially for the children. I'm sure we will hear more about it and sincerely hope it gets under way this year, with a planned program for next year.

—Garfield Folk Dancers of Berkeley have started the ball rolling on a much needed teacher-training course. Folk Dancing is America's most rapidly growing hobby and trained teachers are as essential as the music we use—anyone who is interested should contact Edne Spaulding, care of Garfield Folk Dancers, Codornices Club House, Berkeley, California, as soon as possible. The course will start August 24—once a month through December 16. Then still another thought along those lines—a get together of teachers once a month, especially after an institute to keep in step with the step.

—The Turn-O'Bees are holding forth at the Oakland Y. W. C. A.—15th and Webster Streets, on Wednesdays from 8 to 10 with a party as usual on the last Wednesday. The club was named for its founders, Ethel Turner and the one and only Paul O'Bryne, and are affiliated with the Oakland Folk Dance Council as well as the Federation.

—The current nation-wide vogue for square dancing has caught on in Hollywood, says a news clipping, and tells of having more than 100 squares appear in the sequence of "Mrs. Mike," starring Dick Powell and Evelyn Keyes, which brings to mind Dick Powell's comment in another article—quote from Side Glances Hollywood's Square dancing fad has more than one advantage, "It's easier on the liquor bill; you can't drink and square dance, too." And I quote we've been saying it all along.

—Did you know Paramount's making a picture called "Let's Dance"? Guess we are pretty popular, huh! Well, it's not just the movies but TV has caught up with us in the Northern section. The Gate Swingers did themselves proud on the "Hoffman Hayride," with Dude Martin and His Roundup Gang. Your Danny called the square and is arranging that part of the program each Wednesday over KGO-TV from 8:00 to 8:30 and intends to use a different group each time, to give the experience to as many as possible. It's fun to work with Dude and his gang; they're a swell bunch of guys as is Dude's wife, Peggy, who vocals delovely.

—Speaking of nice people, it's sometimes sad to hear of folk dancers being anything else. I have had many experiences with all types of conditions and have simply ignored them, but now someone has put theirs in writing and I think it should be passed on, for what good it could do, if the offenders would only stop to think, before they act. The foregoing refers to the bad mannered square dancers when the sets are being formed, who don't admit strangers in their set or get sore if someone doesn't hear correctly or perhaps go the wrong way in an almande left. We are not all perfectionists and if we were it would surely take the joy out of the dance. I'm all for QUIETLY helping the other fellow with a smile and am usually well rewarded by the satisfied look the next time they come your way. We don't do it in folk dancing; why should we be rude in squares?

—Got a letter from an old friend, FD'r of course, all the way from Connecticut. Most of us remember a then sailor boy, by the name of Warren Schmidt. He is now assistant state club leader of Older Youth at the U. S. Aggie College there. Says he has been a steady subscriber to "Let's Dance" since 'way back when, and continues to enjoy the federation activities through that medium—Warren was a wonderful asset to The Gate Swingers while stationed here at T. 1. and led us in many varied and amusing party games; in fact he was the best yours truly has ever seen. The girls liked Warren too, they did. His maximum interest is in squares, he writes, with some folk dancing. They are planning a mammoth State Square Dance Festival for Wednesday, August 10, which they would like us to list in "Let's Dance" Folk Calendar. They expect such top callers as Ed Durlacher and Lawrence Loy to participate. Through this column may Warren say Hello to all his friends out thisaway with best regards to Vera Holleuffer, director of the Gate Swingers.

—There's hardly room to touch briefly on Santa Barbara and I do hope for the sake of the stay-at-homes that someone will write a book about it. I say the stay-at-homes but I wouldn't know because it seemed everyone was there. It was just the grandest, bestest, DAD-GUM festival there ever was and it's GONA be hard to equal next year, come State Gathering Time. Both North and South went all out to make each other happy—and in the words of one folk

(Continued on Page Thirteen)

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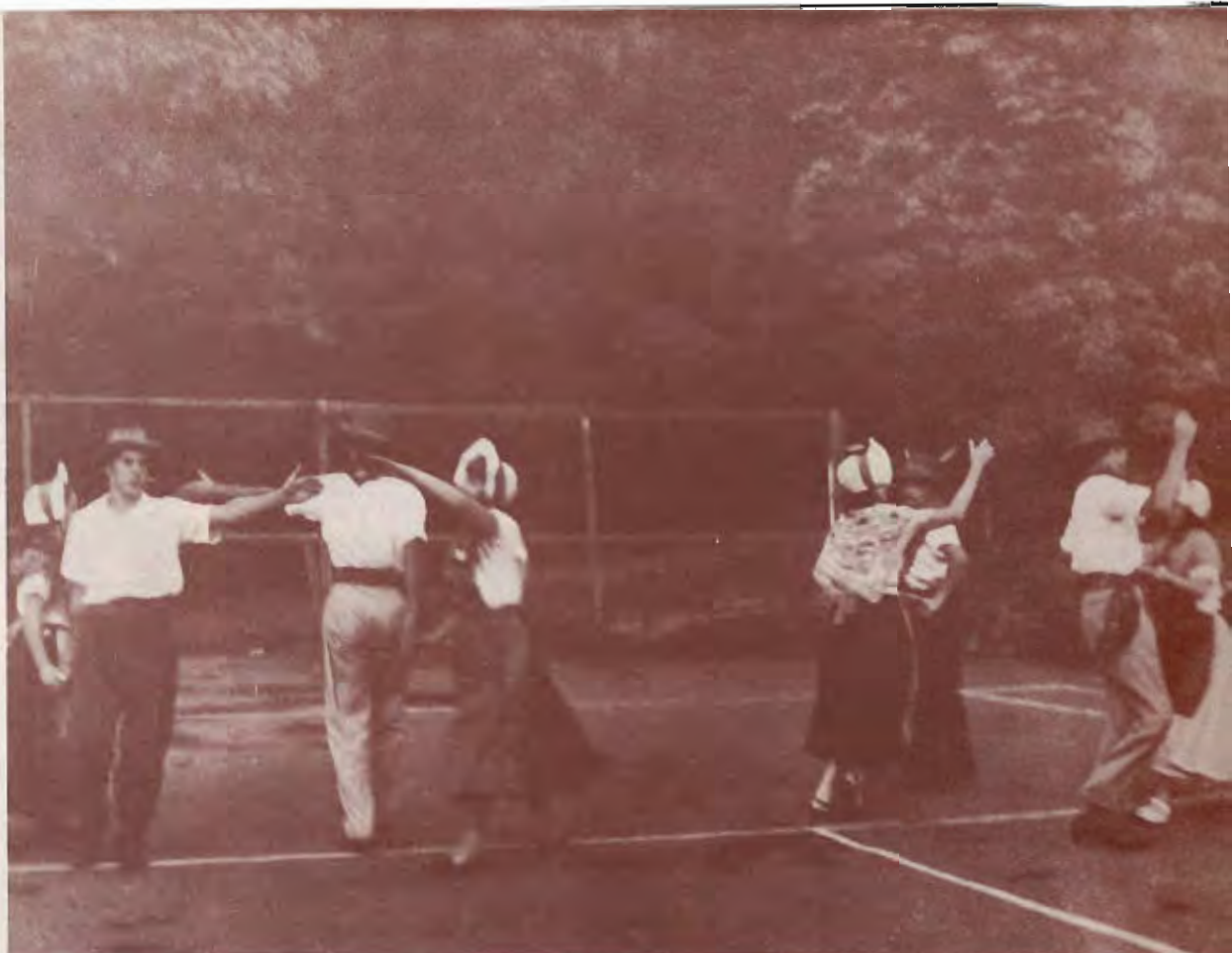
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Folk Dances of France

Second in a Series
of Two Articles by
the Director of the
Association "Art and
Folklore of France"



by ROGER BLANCHARD

THE ABSTRACT DANCES, in contrast to the imitative ones we have previously examined (see May, 1949, issue, *Let's Dance*) may be classed by their forms: rounds, frontal dances (or squares) with one line, parallel lines or lines making up squares, processional dances, dances in pairs, etc.

The rounds are the most numerous and must be considered as relics of the ancient fertilization rounds that our forefathers executed at the planting season around a flowering tree or a pole decorated with foliage. An old French custom, no longer current, consisted of planting a May tree on the village square and dancing 'round it. Some times a fire was lighted at the foot of the tree. The tree was replaced later by a pole decked out with flowers or ribbons.

The dance of the *Cordelles*, which is still practiced in Provence, is of the same family as the Rounds of May: on the central mast are hung many colored ribbons which the dancers bind and unbind (or "weave and unweave") to the rhythm of their steps. Sometimes the tree or mast is replaced by a personage holding a symbolical branch. Today this custom is carried on particularly by children.

The *Trimazo* or *Trimousette* of Lorraine and Champagne is danced by little girls. The *Trimazo* is the little girl chosen by her companions to be the center of the circle. She is sometimes surrounded by ladies-in-waiting. We may here remark that these May dances were not only designed to proclaim the Spring and call down fertility on the fields, but also served as dances of betrothal.

As for the fire sometimes lighted at the foot of the mast, it signified purification.

IT IS ALSO FIRE which takes the leading role in the rounds of St. John's Day, which is a tradition the young people of today maintain most eagerly: in the night of June 23-24 a great fire is lighted on a hill or knoll. This custom is more ancient than the Christianity which has adopted it. Doubtless we must see here in this summer festival the celebration of the approach of harvest. It is also the hiring period of shepherds and farm hands in certain regions. During the whole night the wood pile burns down, there is dancing around it and the boldest lads leap over the flames, while young married couples try to do the same in pairs.

Besides these simple rounds you will find many popular dances of circular construction, in which the center always serves as point of attraction in working out the figures. Let us mention the round bourrees *Bourrées rondes*; the *Tournijarre* of Auvergne, with two concentric circles turning in opposite directions, the men on the outer circle, the girls on the inner; the *Jabadao* and the *Ridéés* of Brittany, the *Bavertanz* of Alsace; the *Sardana* of Roussillon.

There are also many open rounds or chains, of which the most perfect specimen is the *Farandole* of Provence. The steps of the *Farandole* are highly classical. They are six (sometimes eight) in number. The dance consists of two parts: the first is called the *ballade* in which the dancers just promenade; the second is devoted to the different traditional figures. After executing these steps,

the leader and his lady form a small arch under which all the other dancers must pass. The *Farandole* is performed in Provence on the public squares or in bullfight rings after the main events.

AMONG THE DANCES in single or double line are the *Piler lann* of Brittany, the dance of the pounders of flax; the *Entrailsada* of Roussillon, a masked dance in two lines, performed after the bullfight on the last Friday before Lent; the *Maraichine* of Vendée and many others in which we may include the more recent and numerous square dances.

The most characteristic of the processional dances is the *Bourrée Montagnarde* of High Auvergne. It is indeed a sort of procession: arriving at a certain point, the first couple turns about, separates and crosses between each of the succeeding couples until they reach the tail of the procession; there they join again and the dance goes on until the first couple is again at the head of the line.

Latest to develop in most cases is the dance in pairs. There are innumerable dances in waltz, mazurka, schottisch and polka time, to name those nearest to our day. It is these which have enjoyed such a vogue in society and have in many cases caused the loss of the earlier, more traditional forms.

Of course this broad survey should be filled in with more details on the finest French dances: those of Low Brittany, the Central Provinces, the Basque country, and Provence. I shall do this later this Summer when I come to America with a group of French folk dancers under the auspices of ELAN.

California Dances at Santa Barbara

Fourth Annual Statewide Festival Is an Outstanding Folk and Square Dance Weekend. Thanks to Bill Herlow and Committee.

GOING TO A STATE-WIDE FESTIVAL presents such a variety of interesting events it just could not all be put into writing. Upon arrival at your hotel, motel, etc., you unpack and the next thing you obviously wish to do is register at Federation Headquarters.

Registration is always a thrill; even walking down to the place is fun, for one is sure to meet familiar faces of



earlier arrivals and a friendly exchange of greetings is a happy introduction to a strange city.

Registration completed, a speedy once-over or re-acquaintance of the shops is made, lunch at a favorite spot and back to the "center" (where exists the hub of all activities). Many things are planned for the folk dancers—new dances are taught, records, costume books displayed and available for your convenient browsing, lectures on costumes, and on and on and on.

A most interesting costume display was held on Saturday afternoon, and



again on Sunday AM, at which Mrs. Ella Bonkin, director of the City Folk Dance Society of NYC, spoke most informally and yet furnished valuable information relative to the many beautiful costumes on display. Such talks are of inestimable value to a folk dancer interested in authenticity.

Another display of much interest was the specially arranged viewing of Mrs. Max Schott's doll collection. These dolls were extremely rare and most delicate and fragile, hundreds of them, some dating back to the 18th century. All



were costumed in their proper attire, some perched on old music boxes and performing with a dance. The general



public was not admitted to this display and admittance was by ticket only and free to folk dancers.

Two evening parties were arranged, the Open Air Party Saturday night, and the After Festival Closing Party, Sunday night. Both were held at the National Guard Armory. Having such a spacious, roomy hall for dancing was indeed a joy. Decorations and refreshments added much to the festivity as did the gay spirit of the several masters of ceremony.

A word must be said about the exhibitions. Such a variety of beautiful dances was presented that it would not have been possible otherwise to see. This meeting of the North and the



South gives both an opportunity to view, perhaps for the first time, a dance never before seen. Square dances were exhibited that were beautifully performed by a group of young people from the South. Numerous exhibitions were con-



LET'S DANCE



tributed by Peninsula and Bay Area groups at both the evening parties and



gested activities; some were attracted to the lovely white sand beaches, others found the historic buildings, missions,



at the afternoon outdoor festival in Peabody Stadium.

Dancing is, of course, the main "or-



der of the day" at a Statewide Festival and everything else is planned and arranged around it—and somehow it all fitted into the already busy program. Many people found the day not long enough to take care of the many sug-



and outdoor beauty spots a lure. Whatever your interest was, it was met at such a dance gathering as a festival of



that kind affords.

Many things are necessarily left un-

LET'S DANCE is indebted to CHANGS (the monthly bulletin of Changs International Folk Dancers) for this description of the Santa Barbara festival. Photos by Don Ronk and Ace Smith.



said—but to have attended such a highly successful affair as was held this year at Santa Barbara was a privilege



and all credit is due to those industrious people who turned in a perfect job of programing and timing.





"Squares at Folk Dances"

CONSIDERABLE ADVICE in various publications has been given to groups and callers on the subject of the Square Dance. With few exceptions, however, such advice has been directed at square dance groups or at callers who call at such groups. Little assistance has been tendered the vast majority of federation groups who are primarily folk dance groups and who use "squares" only as program variety.

This has resulted in bad performances of squares and virtually eliminating the "fun" which average folk dancers can derive from them. There are many folk dancers who regularly "sit out" the squares, and many groups who barely "tolerate" them.

"Squares" can easily become the highlight of your regular folk dance program if your group's director or master of ceremonies will only give a little thought and effort to the special problems involved. The following suggestions, if acted upon, should produce surprisingly satisfactory results:

ADVICE TO GROUPS

1. Use live callers whenever possible. "Canned" calls on records take the life out of square dancing. They possess certain unavoidable defects: (1) With few exceptions the calls are garbled over a sound system; (2) The canned record cannot wait for slow sets; (3) recorded calls have a deadly monotony when used often. Look around you at your dances—see if there isn't a real live caller out there somewhere!

2. Once you've had a caller "call" squares satisfactorily, make a note of the volume control settings on your sound system for both music and microphone. It will save time and annoyance on the next occasion. Remember that the acoustics of your hall are probably unfamiliar to the caller.

3. Keep on hand a supply of records without calls. The supply need not be great—only popular items like Soldier's Joy, Blackberry Quadrille, and some records from the Decca (Lloyd Shaw) album, Capitol (Cliffie Stone) album, or Signature (Riley Shepard) album.

Your regular callers will probably bring their own favorites.

4. Give the callers a break. Let them know early in the evening that you intend asking them to call. There is nothing a caller hates more than to be rushed without warning before the microphone. He needs time to work out his thoughts.

5. Occasionally give your group some instruction in elementary square dance figures. This will save your group the annoyance of having to stand about while the caller instructs part of your group in simple figures such as Allemande Left, Grand Right and Left, and Docey Doe.

ADVICE TO CALLERS

1. When calling at folk dance groups, use judgment! Remember that these folks are probably *not* square dance specialists. You'll get a much bigger "hand" after a simple pattern dance done to moderate tempo than by machine-gunning complex figures at them at a break-neck speed.

2. Call so that the dancers can enjoy the dance, and not to amaze them with your quaint jargon or fast-talking ability. Leave out some of that extra patter that so confuses square dance amateurs. Just tell them what to do in rhythm with the music. Save your tricky patter for the square groups.

3. If there are other callers on the program, compare notes with them. There is nothing so embarrassing as to have the caller immediately preceding you "call" the same pattern you had planned. If you have to make last-minute changes, your calling will suffer.

4. If you are a caller, keep your favorite records with you (or at least out in your car where you can get them quickly). Otherwise you may have to call to an unfamiliar record or tune.

5. Remember that the square you are calling is just one part of an entire evening's folk dance program. The folks may just have finished the Russian Peasant Dance and the Krakowiak or the Kolomeyka may be next. If you have a reputation for "killing" your dancers with fast squares, you'll see a

lot of wallflowers next time you come. Remember, the folks have a lot of strenuous dancing still ahead of them, and a lot of them are in elaborate and very warm costumes. Take it easy, and we'll all have fun!

LITTLE SWEDEN



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LET'S DANCE

FAMILY WALTZ

(Danish-Swedish)

This dance is claimed by both Denmark and Sweden. It was danced by a member of the Research Committee with two different Swedish groups in different sections of Sweden in 1939. The same dance and version is danced in Denmark and by Danish groups in California. This dance was taught by Lawton Harris at the Folk Dance Camp at Stockton, summer of 1948.

MUSIC

Record: A slow Danish or Swedish waltz.

Piano: Familie Vals-Logestuen-Kobenhavn, 1942.

FORMATION

Couples join hands in a circle facing the center with W on R of her partner.

STEPS

Waltz balance* waltz*

MUSIC (3/4)	PATTERN
MEASURE	I. <i>Waltz Balance to Partner and Corner</i>
1	The M starting on L ft., the W on R ft. take one waltz balance toward each other, arms swinging backward. (The swing of the arms and the turn are lessened because the hands are joined in the circle.)
2	Starting M R and W L take one waltz balance step away from partner or toward corner W. Partners' joined hands swing fwd.
3 - 4	Repeat action of meas. 1-2.
	II. <i>Waltz with Corner Woman</i>
5 - 8	In closed dance position, with four waltz steps turning R, waltz with corner W. Finish in the single circle with the new W on M's S.
	NOTE: In these four waltz steps the corner W has been turned once and a half and has a new partner, having traveled one place to her R in the circle. This is a progressive dance in which the M stays about in the same place, while the W moves counterclockwise around the circle.
	When the group is not too large, the dance is repeated until original partners have reached each other, whereupon they waltz freely around the circle in a closed dance position for the remaining part of the music.

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Oregon Folk Dance Institute

by HENRY "BUZZ" GLASS

UNDER THE SPONSORSHIP of the O-N-O Dancing Club and the Portland Bureau of Parks and Public Recreation, a folk dance institute was conducted in Portland, Oregon, on March 11, 12 and 13 at the St. John's Community Center. Through the magic convenience of air travel, it was possible for your correspondent to arrive on a Friday night to begin the institute.

The institute was well attended with representatives from groups affiliated with the Folk Dance Federation of Oregon, as well as numerous representatives of various colleges, schools and recreational groups. In their enthusiasm and dancing ability, Oregon folk dancers parallel their California neighbors and certainly were willing to digest all that time would allow. Possessed seemingly of endless energy and being very adaptable, the people attending the institute mastered many of the popular folk dances enjoyed by Californians.

Portland can certainly be proud of its recreation centers if St. John's Community Center is an example. Former Californians now living in Portland desiried the very active dance program conducted by the Portland Bureau of Parks and Public Recreation as well as a full and varied recreational program.

ALTHOUGH THE OREGON Folk Dance Federation is young as measured by time, it shows definite signs of becoming a real lusty fellow. One of the first festivals arranged for Oregon folk dancers was held at Corvallis, home of the Oregon State College. The first festival of an international flavor was held at St. John's Community Center February 20, 1949. Twelve groups participated in this

festival with groups coming from many sections of Oregon as well as Washington. Among demonstrations performed at this latter festival were the Beseda, performed by the Scio Beseda Group, some Swedish folk dances performed by the Swedish Folk Dance Group of Portland, squares by the Circle Eight Peninsula Park Group, and the Italian Quadrille performed by the International Folk Dance Group. With interest growing rapidly, Oregon folk dancers will presently be faced with the problem of finding more space for dancing.

Your correspondent has high praise for the co-hosts of the institute, Art and Metha Gibbs, and their O-N-O Club, and Dorothea M. Lenseh, director of recreation. Everything was completely planned including coffee and box lunches at an afternoon session. Portland and Oregon have the "know how."

Since time was limited to teaching, sufficient time was lacking to gain greater information regarding the wide activities of Oregon folk dancers. However, some of the officers of the Oregon Folk Dance Federation evinced a desire to follow the Folk Dance Federation of California as far as general procedures in development are concerned. Your correspondent must have sounded like the "old patent medicine man" with his frequent announcement of our publications *Let's Dance* and *Folk Dances From Near and Far*.

On Saturday night, March 12, I was guest at the Saturday night dance at the Masonic Temple in Portland, directed by Art and Metha Gibbs. Masters of old time dances, Art and Metha certainly have a fine dance and a lovely crowd. It was a beautiful sight to see 500 people glide smoothly through the Minuet, Trilby, Black Hawk Waltz, California

Schottische and many others. It was very flattering to watch the O-N-O Club in their fine performance of the Skaters' Waltz.

ONE OF THE INTERESTING dances performed in Portland was the local version of the California Schottische. With a number of variations differing from our California version, it offered a vivid illustration how folk dances change in traveling across the country. The interesting arrangement of this dance should appeal to California dancers with its new title, "The Oregon Webfoot Schottische."

The folk dancers of Oregon are a fine, friendly lot. Californians should be pleased in knowing that their northern neighbors are planning a wide and full program of both folk and square dance activities.

It was "California here I come" as our Mainliner circled Mills Field, but as tentative plans are being made for even a larger institute, I am looking forward to hitting that Oregon trail again.

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RECORD FESTIVAL

WHAT'S NEW & WHERE TO BUY

by E. W. "Bish" BISCHOFF



LITHUANIAN DANCES

Almost perfectly timed for Vyts Beliajus' teaching sessions in California is the Folkraft Album F-9 *Dances of Lithuania*. The music was recorded under Beliajus' direction and contains eleven dances: *Mikita, Sustas, Kojak, Kujilas, Suktinis, Kalvelis, Vedaras, Noriu Miego, Malunas, Ziogelis, Greicius*. An excellent job of recording, the records are also available singly. Directions for the dances accompany the album.

IMPORTED RECORDS

Good news to folk dancers is the increased availability of imported records at local record dealers. These records are on London, Rex, and Beltona labels. London 432 *St. Bernard Waltz* is proving a hit with groups that have tried it for that dance. London P.18005 *Edelweiss Und Alpenrose* is being recommended for the Bavarian Laendler. Beltona BL-2463 *Sword Dance* will be of interest to groups working on Scottish dances. Beltona BL-2453 *Canadian Barn Dance* is not only proper, but tremendously popular. Beltona BL-2452 *Pride of Erin*, probably authentic, but does not work so well with California version. Rex 15001 *Irish Washerwoman* is okay for Irish Jollity. Reverse is *Miss MacLeod's Reel*. Both sides usable for square dance calling. Beltona has a long list of Scottish folk dance recordings, and Rex has the same for the Irish.

SOUTH OF THE BORDER

Mexican Bailes, Folkraft's recent album of Mexican folk dances, is gaining in popularity. Because of the beauty of the recorded music and its undisputed authenticity, some groups have already chosen the Folkraft *Chiapaneecas* for use with that dance. The arrangement is identical with the old Columbia records previously used. Other dances in the set are: *La Zandunga, Jarabe Michoacano, El Potorrillo, Jarabe Tapatio, Las Sanmarquenas, Las Espuelas, Los Viejos*.

Incidentally, Folkraft has also issued a companion set to the above, entitled *Mexico Canta*. It contains Mexican folk songs sung by Pancho Pistolas (Paco Corte) and very well done. Songs given are: *Guadalajara, Granada, Malagueña, Juan Charrasqueado, Jalisco, Ojos Tapatios, Noche de Ronda, Camino del Boyero*. Listen to one and you'll want them all.

GENERAL FOLK DANCES

Nigun is again available on Victor 25-5079-B *Nigun Bialik*. *Chamarrita* has two new available recordings, Columbia 14670-F and Sears 7 *Chamarrita Portuguesa*. The latter record was made in the Portuguese colony of Oakland. Teachers and others interested in folk dancing for children will be delighted by the Allegro Junior unbreakables. Each record has two or three easy dances, such as *Skip to*

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SQUARES AND SQUARES

The great national revival of square dancing has record companies busy producing them like mad. Space allows only a listing of the most recent issues:

IMPERIAL FD-27 "Square Dances": Bill Mooney and Cactus Twisters. With calls. Con-

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tains some new singing squares such as *My Gal Sal, El Rancho Grande, Hey Diddle Diddle*.

FOLKRAFT F-10 "Square Dances — As Called in Al Brundage's Country Barn." With calls. Eastern type squares with a famous caller.

FOLKRAFT F-11: "Square Dance Tunes." Harold Goodfellow and his Good Fellows. Without calls. Excellent for singing callers.

Has some not available before: *Nelly Bly, Rig-A-Jig, When the Work's All Done This Fall, Billy Boy*. Also has *Tarara Boom-De-Ay, Hinky Dinky, Red River Valley, Comin' Round the Mountain*.

MacGREGOR 4: "Square Dances." Fenton "Jonesy" Jones. With calls. Far and away the best recorder of Cowboy Squares, MacGregor is still tops with these singing squares by "Jonesy." Contains the famous "Indian Style" recording which has proved a sensation.

VARSITY E-2: "Six Square Dances" (with directions). With calls. This is a re-pressing of the old Sonora album of Ed Durlacher. Not in album form, but three records are contained in an envelope hearing directions. Durlacher's name is not used, and the envelope container economy brings the price down to less than half of the original album.

SINGLES: 4-Star has issued some square records without calls by Big Jim De Noone, recorded under supervision of Ray Shaw. Most of them are very slow, with very marked beat, but have catchy tunes. Included are: *Silver Bells, Granny With Her Night Shirt On, Paddy On the Turnpike, Irish Wash Woman, Ranger's Hoedown, Big Jim's Reel*. Record number 1306-1308. Excellent for teaching purposes.

Bell Records has some excellent Western style square recordings made in Hawaii, where square dancing is enjoying a boom. These are played by Fiddling Sam and his Hawaiian Buckaroos. First record of this lot to reach local dealers is Bell FS-8 *Sherrum and Flop-Eared Mule*. Good stuff for cowboy callers.

RECORDS FOR FEDERATION DANCES

(Continued from Last Issue)

VARSOVIANA: Federation Progressive: Coast 225. Other versions: Victor 25-1104-A, Victor 20-1812-B (vocal), Capitol 40113, Imperial 1063-B, Globe 5002, Linden 79-A.

VARSOUVIENNE WALTZ: Ford 110-B, Decca 25060-B.

VARSOUVIENNE, SWEDISH: Scandinavia 1120.

VELETA: Decca 25060-A, Imperial 1045-A.

VENGERKA: Kismet 107-A.

VINCA, LA: Imperial 1054-B.

VO SADU LI: Kismet 131-A.

WAVES OF TORY: Methodist M-102-A *Galway Piper*.

WEGGIS DANCE: Imperial 1008-B.

WINDMUELLER: Columbia 12398-F *Beer Mug*. Usable: Imperial 1103-A.

WOLGASTER, DER: Imperial 1102-B, or Victor 25-1013-A *Emilia Polka*.

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TELL IT TO DANNY

(Continued from Page Four)

dancer, the whole weekend of activities had been so well planned and carried on, without being conscious of a program, that things just happened in a natural way.

—Well, here we go again, spreading the folk dance movement in all directions. The Emporium has to have two Saturday afternoons a month now and will have two evenings a week devoted to employees' classes in their lovely auditorium, sponsored by the Adult Division of the San Francisco Public Schools. More along that line; watch your National Radio Hookups in the very near future for their recognition of America's most rapidly growing hobby, when they share with us the exciting rhythms and colorful melodies that make up the rich international language of folk music, recorded and danced to by peoples the world over.

—New officers of the Santa Rosa Merry Mixers, elected May 25, 1949, are Major Robt. R. Morgan, president; Thomas May, vice president; Eva Halling, secretary; Violet May, treasurer; William Holbrook and Joe Perry, delegates.

—Comes a message from Ukiah, by way of Mrs. Martha Sherman, secretary, to the "Redwood Ramblers," who tells us about their wonderful plans for a Regional Festival scheduled for July 17. It is planned as a finale to a week-long art and music exhibit which will feature an International Photographic Salon, plus the works of leading artists on the West Coast, with many related crafts and orchestral recitals and choral group singing and guaranteed to be well worth coming a long way to see. Naturally the folk dance theme will be arts and crafts—afternoon in the Municipal Park under the tall shady trees and a nice swim for free, between 5 and 7, picnic grounds, barbecue pits, evening party in the gym and the use of a large grange hall. Now a call for help—they would be very pleased to hear from square dance callers and exhibition teams. Why not make up a party? Good motels and hotels and restaurants are available. Address Martha at 601 Jones Street, Ukiah, Calif.

—To Danny the outstanding folk dance party

of his experience was The Centennial Folk Dance Festival presented on the night of June 11, 1949, by the City of Alameda, which was host to the Folk Dance Federation of California. Several thousand spectators jammed the sidewalks for two city blocks to watch more than a thousand families dance for four hours, and I do mean whole families, with the children in one block doing the same dances as their elders and older brothers and sisters in the next block. The program was beautifully directed by Millie Von Konsky, the gal who knows how, for the city that knows how.

—You can dance every Sunday afternoon with the Sunday Histeppers near the tennis courts in Golden Gate Park. The Sonoma Valley Folk Dancers are one year young and already doing wonderful things for some of our less fortunate fellow beings, by helping to build the morale of the girls of the Los Guillicos State School, arranging parties and exhibitions. The girls participating call themselves The Hood Mountain Revelers after the setting where the school is located. A great deal of credit goes to Mrs. Wiles, director of physical education, for teaching the girls from written instructions, only, and to the officials for their understanding.

—Anyone know of a good size hall for every Saturday night? The Fun Club, one of the real old timers and tops for fun, are in urgent need of such.

—The Los Bailadores gave us a wonderful time at Fort Ord with a Regional Festival Sunday, June 12—filled the world's finest dance floor just like a federation festival; a well planned program for the world's finest people.

—Hope you all are attending one of the July 3 festivals. The Castle Promenaders began their sixth year June 11 with a dinner dance; their first Saturday nite parties are outstanding and have come a long way from the horse and buggy days (that is when we used to dance in a barn) no pun intended. The latch is out to all folk dancers.

—But Danny should wind up this column with this commercial: Folk Dance Fashions say "LOOK PEASANT PLEASE!"

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ON TO THE NEXT...

● ● FOLK AND SQUARES A FAD?

The accusation is seen often in the press these days—and it is an accusation whether or no the press so intends it. And the threat is real—that is to say, as real as you, the folk and square dancer, make it. Depending upon your approach, your regard for that great intangible (call it authenticity, or more simply and perhaps more accurately—"folk feeling") on your proportionate (or disproportionate) placement of folk and square dancing in your personal life . . . these are the factors which will determine whether folk dancing remains an integral and valuable part of our cultural and recreational lives—or will burn itself out in a few short years in the manner of, say, miniature golf.

The pressure towards "fadism" is increasing daily . . . particularly in the realm of Squares, though Folk Dancing in general is not immune. We have sought to have our hobby recognized. We have been apostolic in our zeal to bring an active, healthful, releasing hobby to others. Our light has been seen. "The Great Gildersleeve" takes up square dancing; clothing manufacturers have recognized a market for square dance dresses, peasant skirts, cowboy shirts, ad infinitum; hobbyist dancers have discovered there is "money" in teaching, oftentimes regardless of their qualifications; at least one new "squares" album of records seems to find its way to the market weekly, not to mention a slower, but nevertheless steady, production of folk albums.

Healthy growth? The fruit of our efforts? Recognition? Only if folk dancers in general and folk leaders and folk organizations specifically are aware of the true values which must guide a great recreational and cultural movement. The time has arrived to "stop beating the drum" for more and more folk and square dancers—the momentum is already set, they will arrive of their own accord and in greater numbers than were ever

dreamed of even one year ago. Leadership (and followership) must now look inward to the requirements of a sound folk and square dance movement. The pages of *Let's Dance* are dedicated to this action and end. Leaders of folk and squares the country over are invited, yes, even urged, to submit their ideas for publication in these pages. Send your letters to 2474 Second Street, Palo Alto, California.

● ● IN EXAMPLE, from the June 1 column of Erskine Johnson (NEA). "The nation's newest craze, square dancing, had a quick flurry of popularity in the film colony but now the lads and lassies are back to the rumba. Square dancing requires four couples for a square, and, as one Hollywoodsman put it: 'I couldn't find four couples who didn't hate each other.'"

● ● "SINCE WE have so many visitors in Santa Cruz during the Summer, would you kindly print the following: All folk dancers are invited to dance with the Santa Cruz Breakers on Saturday night at Mission Hill Junior High School on King Street. We have been dancing on Saturday nights for about three months. The parties have been so successful we are continuing them indefinitely." —Norma Kindig, president, SC Breakers.

● ● HELP!!! Would you like to receive a fifty-page-plus September issue of *Let's Dance* containing club and record lists, dozens of other features to help your folk dancing enjoyment? Simple. Just write to FRANK LARKIN, 2815 Van Ness Avenue, San Francisco, and offer your services in soliciting advertising in your home town. It should be a cinch for you to get ads—say, from your local folk record shop, the restaurant where your group goes for after-dancing sustenance, local department and book stores having folk dance materials. Perhaps your own company will find it a good idea to get in on this! The September issue is a Year Book Issue, it will be on sale at all festivals for a whole year following its publication—it will reach over 20,000 folk dance eyes—there is no better spot for an advertiser with a message for folk dancers. Help us and help yourself.

● ● READERS OUTSIDE OF CALIFORNIA—Will you please carry this message to your folk or square dance federation, association (or however you designate yourselves)? Like all folk and square dancers, we are interested in news of our hobby wherever it is being pursued; therefore, we are offering to share our pages with you. As you have read in these columns, *Let's Dance* is a non-profit publication—all income going into the production of the magazine, and that without any salaries whatsoever. Therefore, figured on production costs (printing, paper, and circulation), we are making the following offer to all nationally-recognized folk or square organizations: one full page plus one full column on the backing page made available to you regularly (for your own editing

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—news, stories, pictures, interviews, etc.) in exchange for eighteen column inches of advertising. You may have double, etc. this space on the same basis—that is, 36 inches of space in exchange for each 18 inches of advertising. In addition, *Let's Dance* will carry your special events in its regular *Folk Calendar of Events*. We hope you will be interested in this offer as we feel it will go far in furthering national folk and square dancing. If interested, communicate with Editorial Office.

● ● THE WOODMINSTER AMPHITHEATRE in Joaquin Miller Park, Oakland, will see its sixth annual performance of folk dances July 24.

Beginning at 3 and lasting until 5:30 p. m., the program will consist of dance exhibitions of various countries, including two dances in which all members of the exhibition groups may participate.

Leading groups planning to be on hand for the afternoon performance are Changs, Carrousel, San Francisco Folk Arts, The Palomarians, Sacramento Wagon Reelers, Sausalito Studio Dancers, Ming Swingers, Stockton Polk Y Dots, Oakland Recreation Dance Arts, The Gateswingers, Reel and Strathspey Club, The Merry-makers, Festival Work Shop, and three young people's groups of the East Bay Area which will take part in a special dance.

In addition to the above list, other groups not yet heard from may be included.

An additional 4,000 seats have been added since last year's performance and plans are also being made to have a greater number of policemen on duty to aid in overcoming traffic congestion.

The chairman of the 1949 program is Dave Boyce. Ed Kremers will take care of the music; Larry Getchell is in charge of arrangements, and Bob Elsocht is handling publicity.

Anyone requesting additional information please contact Dave Boyce, 372 Colusa Circle, Berkeley, California.

● ● HARVARD FOLK FESTIVAL: Before an audience of some six hundred persons in Memorial Hall, Harvard University, Saturday, May 14, dancers of Armenia, the Ukraine, and other nations performed native dances to the accompaniment of kankles, accordions, bagpipes and other native musical instruments. The occasion was the sixth annual folk festival of the Harvard Folk Dance Society.

Ted Shawn, guest of honor, spoke of dancing as a means of bringing about world understanding. Said Shawn: "In one tribe all the natives get together on a certain day each year and do a 'grievance dance.' During the dance anyone who has a grievance against anyone else goes into the center of the circle of natives and dances about with that person, each one taking a few 'passes' at the other. When all the tribal grievances have been settled in this way the tribe begins a new year free from hatred and animosity. We who live in 'civilization' could well copy some such procedure."

Shawn, who is director of the University

of the Dance at Lee, Mass., and has done wide dance research among native tribes, recently appeared at Jordan Hall, Boston.

The Kobzars, Ukrainian folk song and dance group, was applauded loudly for its Don Cossack-like presentation. Its modulated singing and vigorous dancing were program highlights. The Oxdansen, Swedish men's dance not unlike the "grievance dance" mentioned by Shawn, was performed by the Swedish Folk Dance Club of Boston under direction of Axel Sponberg and brought much laughter.

Members of the Country Dance Society performed morris and sword dances and other English country dances. The Lithuanian Folk Dance Group of Boston and the Polish Youth Dance Group of Hackensack, N. J., performed vigorous dances, wearing bright native costumes. Many festival performers were born abroad.

Upholding the traditions of Erin were the Eire Society of Boston and Henry Weldon, Gaelic professor and lecturer from Cork, Ireland. The dancers performed "The Fairy Reel," "Bohreen Dance" and "Bonfire Dance." Weldon sang ballads in Gaelic.

Mrs. Ludwig Juht, wife of the Boston Symphony double bass player, sang Estonian folk numbers, and Chris and Dave Bird, twin Harvard students, sang songs of many countries under the title "Songs Around the World." The Harvard Folk Dance Society, sponsor of the festival, presented Scottish dances: "Eightsome Reel," "Petronella" and "Dashing White Sergeant." Men were costumed in kilts, their partners wearing white evening gowns and red tartans. Angus Murdoch, formerly of Scotland, piped for the dancing.

The program was directed by E. Eddy Nadel, founder and director of the Harvard Folk Dance Society. Nadel, who is on the staff of Shawn's University of the Dance, is a student of Dr. Elizabeth Burchenal, leader of the American folk dance movement, who also was presented to the audience.

● ● EDITOR'S MAIL BAG: The criticism of Leslie A. Hanse, *Let's Dance*, June, presents two angles.

The teachers he criticizes may actually be

using the preferred record for a dance while the record used at a festival is that in use by the host group, either by preference or for the very good reason that at the time of acquiring the preferred record was not available. When available perhaps, *no funds*. Can happen.

The other angle, I think a rather serious one, brings the question, "Are we learning the dance or are we learning the steps and patterns to certain instrumental sounds as typical of one certain recording?"

A number of our dances acquired from other lands can be and are done in the native lands to a wide variety of properly phrased tunes and they are danced to whatever tune the musicians provide just as we dance our waltz, or one-step or rumba or tango to whichever of a large number of suitable tunes the orchestra may choose to play.

A pattern dance which we have revived and which was originally made up by some dance master to fit a definite musical selection should certainly be danced to that tune only. Black Hawk waltz is a case in point. It can be danced to several properly phrased American waltzes but certainly in either class or festival should never be danced other than to the selection to which it was originally fitted.

If we have really learned the steps and pattern of any one of a great number of our dances we should have no difficulty in dancing it to any one of a number of properly phrased records or musical selections. I do hold that the record used should have the proper national flavor and from necessity this is sometimes not possible because of non-availability of such a record. In that case I think we should just leave that dance off the program.—ELMER C. PURDY, Ukiah.

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