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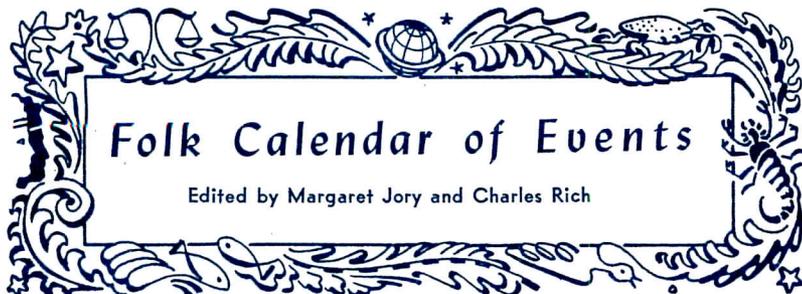
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Folk Calendar of Events

Edited by Margaret Jory and Charles Rich



DON WHEARTY



MONTHLY FESTIVALS (Northern Section)

Sunday
8
MAY

STANFORD Hosts: Stanford Hoe Downers. Place: Stanford campus—signs giving exact location will be posted at main entrance to campus. Hosts for evening party: Palo Alto Folk Dancers. Place to be announced.

JUNE 19—LOS GATOS Hosts: Sarocats.

JULY 10—KENTFIELD Hosts: All Marin Groups.

AUGUST 21—SAN FRANCISCO Hosts: Chang's International Folk Dancers.



MONTHLY FESTIVALS (Southern Section)

Sunday
1
MAY

ROSEVIELE The Centennial Swingers invite you to dance from 1:30 to 5:30 p. m. on the Roseville High School Football Field. The Lincoln Pioneers will be hosts for the evening party.

JUNE 12—LOS ANGELES Hosts: Friendly Folk Dancers.

JULY 16 and 17—SAN DIEGO Hosts: San Diego Folk Dancers.

AUGUST (date open)—CENTINELA VALLEY FOLK DANCERS.



REGIONAL FESTIVALS (Northern California)

Saturday
14
MAY

MODESTO As part of the Stanislaus County Centennial Celebration, the Modesto Folk Dancers will be hosts for the first festival in their city. Place: Modesto Junior College Men's Gym, from 8 to 12 midnight.

GUERNEVILLE'S "STUMP 'TOWN DAYS" Local four-day celebration will be climaxed with a parade and folk dancing from 1 to 5 p. m. with the Guerneville Park Folk Dancers as hosts. Dinner and evening party will be held at Occidental. Dinner reservations in advance to Major Robert Morgan, P. O. Box 1, Guerneville Park.

SUSANVILLE The Lassen Promenaders of Susanville will hold a Spring Festival from 1 to 5 in the Memorial Auditorium.

TULARE The Tulare Teen Twirlers are sponsoring a Valley Festival for teen agers and adults from 2 to 5 p. m. at Mooney's Grove. Dancing on the green.

ST. HELENA The St. Helena Gamboleers invite you to dance from 1 to 5 p. m. at the football field and from 7 to 10 p. m. in the St. Helena High School Gymnasium.

ALAMEDA The Teen Turners will be hosts from 1 to 6 at the Washington School playground, 8th and Santa Clara Avenue. In keep-

Sunday
22
MAY

ing with a carnival theme, fun and food will be sold by the sponsors of the Washington School folk dance class. The Alameda Islanders will host the evening party from 8 to 11 in the Alameda High School gymnasium.

JUNE 12—FORT ORD Hosts: Los Bailadores.

JULY 3—PETALUMA Hosts: Petaluma Folk Dancers.

JULY 4—WATSONVILLE Hosts: Watsonville Folk Dancers.

JULY 4—ALBANY Hosts: Albany Evening Folk Dance Classes.

JULY 17—UKIAH Hosts: Redwood Ramblers.

JULY 17—MOUNTAIN VIEW.

AUGUST 6—STOCKTON Closing event of our Folk Dance Camp.



OUT-OF-STATE EVENTS

MAY 12, 13, 14—SAN ANTONIO, TEXAS, Second Annual Square Dance Festival.

MAY 20 through 23—ST. PAUL, MINNESOTA, Festival of Nations.

MAY 21—WENATCHEE, WASHINGTON. The Folk Dance Federation of Washington's first All-State Festival.



EXHIBITIONS AND ETHNIC EVENTS

SUNDAY AFTERNOONS AT GOLDEN GATE PARK BANDSTAND

MAY 8—POLISH DANCES by the San Francisco Folk Artists.

MAY 29—BRITISH EMPIRE DAY with dances directed by Margaret Lamont.

JUNE 5—SCANDINAVIAN DANCES by the Scandinavian Folk Dancers.

ANNUAL EXHIBITIONS AT WOODMINSTER AMPITHEATRE, OAKLAND

JULY 24—Chairman: Dave Boyce.



MAY
28
29
30

STATEWIDE FESTIVAL AT SANTA BARBARA

Pack your gayest costumes and most comfortable shoes for a weekend (Memorial Day gives you the extra day) full of dancing. The folk dance clan from Del Norte to San Diego will be there. Send requests for housing reservations directly to Santa Barbara Convention Bureau, P. O. Box 299, with \$5 deposit and type of accommodation desired. See advertisements in *Let's Dance*. For full particulars see April issue.

(Items to be included in FOLK CALENDAR should be forwarded by the fifth of the month prior to publication to 1370 Euclid, Berkeley, California).



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

—Big times are in store for all the members, present and prospective, of the OAKLAND FOLK DANCERS. The newly elected president, GEORGE THOMAS, is a "go-getter" and he has lots of ideas he intends to use for the purpose of making everyone feel right at home. Regular business sessions are few, far between, and very short; programs include many request numbers; and monthly parties are on the agenda. March 16 initiated these gatherings when a "bang-up" St. Patrick's Day Party was held; in April the Easter Bunny visited the club; and this month a May-Pole party is in the offing.

The other recently-elected officers include MARGARET WERLE, vice president; KATIE SMITH, secretary; HERBERT WERLE, treasurer.

—Our good friend and "LET'S DANCE" promotion manager, WALTER GROTHE, extended a "good will" invitation to the visiting BRAZILIAN NAVY to dance with us at our March festival in the state armory. Fifty non-English-speaking sailors arrived at Walter's residence, each with a slip of paper on which was written PARTY DANCE. They never did get to the armory but gave Walter's neighbors a bad time for about four hours. Their commanding officer had mistaken the address, Thass all!

—Guess the FOLK DANCE LABORATORY is well under way by now. DR. SALCHA NATHAN, having successfully passed the state board examination for a license to practice as a chiropractor. Will have more time to co-direct the activities with her husband, Chairman BENNET —also adjust any bones of contention!

—Swell time Sunday, April 3, at Sacramento, where the WAGON REELERS were hosts to the federation, which brings to mind an interesting item. The first president of the WAGON REELERS, "JUNE SCHUTTE," had twins. The second, JOHN STANFORD, married BETTY; now, their president, DOT WAITE, and JIM BICKFORD kept a church date April 16.

—HURRAH! For our side, AB1842 (a bill to require the licensing of dance teachers) is a dead duck. There were only three people present for the bill, with some 60 or more against it. It was very interesting to have taken part and to have met so many wonderful people as those who run our government. Everyone was so friendly and happy from the page boys right up to EARL WARREN himself. We were very fortunate indeed to have Hon. RAY BLOSSER, a folk dancer's father (one of the nicest guys you'd ever want to meet), on our side, but so were all the assemblymen on the committee; even the man who proposed the bill was a fine gentleman. We shall never forget that day and urge everyone to be sure to visit our state capitol while the senate and assembly are in session and see for yourself what a good job they are doing.

—Folk Dancing has been added to the Sunday afternoon concerts in Golden Gate Park, where many Northern California groups are scheduled to appear. MARVIN HARTFIELD as co-ordinator of dance groups has arranged the dancers to fit the occasion.

—ZOE E. SOMERVILLE reports a good job being done by the MOUNTAIN DANCERS at Felton in the Santa Cruz area, on their first anniversary they pledged to sponsor a junior club and now it takes two evenings to handle the MOUNTAIN TEENERS and there have developed three new pairs of teachers—MR. and MRS. JOHNNY KLIEN, MR. "BUCK" MACHADO and DAUGHTER DORMA, and ZOE and her husband, JOY. They know how "to have fun." Drop in and dance with them sometime.

—MARJORIE ROBBINS writes from Halifax, N. S., Canada, that she is grateful for her "LET'S DANCE" with its "Wealth of Information." She has been appointed on the general committee at the Y. M. C. A. and is trying to create an interest in folk dancing there and among the British navy wives, soon she will sail for England and I hope she is successful as everyone knows she loves to dance.

—Another pair of Gateswingers are now in Washington, D. C., MARGARET and RUSSELL NYGREN. The groups they have visited so far were hard to take. Everything is slowed down to less than a walk and is kind of discouraging to them.

—Be sure to watch those TEEN AGERS at Woodminster Ampitheatre in Oakland, July 24. They plan to do their exhibition in school uniforms—should be nice and no extra expense for them.

Which reminds me of the time I was a dinner guest at one of our very prominent folk dance leaders and his young son gave the blessing, with bowed reverence (as we all waited quietly) said, "Father Blanquita, Krakowiak, AMEN!"

—"JUST A THOUGHT" Danny says, "You can never make a "vicious circle" while doing a "square dance." AMEN!

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by the sea

SANTA BARBARA

Postman's Holiday

In Camps and Colleges
Across the Nation
Folk Dancers Will Spend
Their Summer Vacations
In Pursuit of Increased
Enjoyment and Perfection



THE FOLK HOBBY is one you live with. Such is the discovery of the increasing thousands who each year discover folk dancing at their local community center, school gym, or church basement. From beginners' classes to multiple club membership. Slacks and sportshirt to Polish "pantaloons." Assorted square records to a turntable and speaker in a converted basement folk dance room. From the annual debate of seashore vs. mountains to a certainty that a folk dance camp will fill the ticket.

In many ways, the heart of the nation-wide folk dance movement is to be found in the folk dance camps. They are the 24-hour-a-day, seven-day-a-week paradises where one can literally "soak" in the folk arts. Working with the leading dance and music folk experts, a typical camp day follows a schedule of dancing, looking, listening, practicing, discussing, reading, eating, sleeping, dreaming the folk art that would confound "the boss back home" or even the "folk dancer back home." Yet, they thrive on it—and wish there were five more hours in the day.

The folk expert from Chicago serves on the staff of a West Coast camp. The Texas caller journeys to New Jersey. The Maine beginner to Colorado. So it goes. The "boundrylines" of sectionalism, unfortunate but true within the national realm of folk dancing, are definitely down for the summer season—and as each camp season ends mutual understanding and respect of each other's efforts is the plus-value that radiates from our folk dance camps.

THE FOLK DANCE FEDERATION of California's Second Annual Folk Dance Camp on the campus of the College of the Pacific in Stockton, has sent the following communique: **FOLK DANCE CAMP HOUSING FILLED TO CAPACITY**—and July 27 is how many days off?

Anyone wishing to attend who has not registered will be placed on the waiting list and assigned to housing as vacancies occur.

It needs to be made clear that at no time during the camp can visitors be accommodated. It is a school situation with definite class sessions. It is not fair to have visitors come in and slow down instructions and hamper local arrangements. Class sessions will be open to registered campers only.

CAMP FESTIVAL—A camp festival is planned for the closing night of camp—and the public is invited. While we will be dancing many of the dances now known by folk dancers in California, you will have an opportunity of watching the camp dance the new ones introduced at the camp. No overnight accommodations can be pro-

vided on campus, but those wishing to remain in Stockton after the rather late closing of the festival can find room in one of Stockton's many hotels and motels.

MIMEOGRAPHED INSTRUCTIONS—The camp provides mimeographed notes of dances taught in the camp. These will be arranged in terms of the two sessions. Those enrolled will receive without additional cost the complete material packet for that camp session. Packets are not for sale to the general public.

At the present writing there are a few spaces available in the first session, particularly for those who are enrolled in the second session. The first session closes at noon on Saturday, July 30, and the second starts that same afternoon. There will be no noticeable break between sessions for those enrolled for both.

SOME PROGRAM HIGHLIGHTS

SESSION ONE—July 27, 28, 29 and 30 (closing at noon)

"Folk Dancing For Elementary School Teachers," with Genevieve Dexter, consultant in physical education, State Department of Instruction.

"Lithuanian Dances," with Vyts Beliajus, Chicago, author of *Dance and Be Merry* and editor of *Viltis*, folk and folk dance magazine.

"Teaching Techniques," a very special guide course for teachers with Madelynne Greene in charge.

"Music and Dancers"—some more pointed suggestions by Richard Purvis.

"Folk Dancing For Beginners," and we do mean beginners (not their teachers), using various staff members.

"Square Dancing and Square Dance Callers Classes"—graded into sections on experience and ability levels—Vera Holleuffer and staff.

Another organ recital with "Dick" Purvis.

SESSION TWO—July 30 (noon) through August 6 (including breakfast August 7).

This session is definitely not for beginners unless they were enrolled in Section One.

"Folk Dances From Near and Far"—reviews of dances previously published by the federation in Vol. IV and V (with a few dances from Vol. I - III) taught by a staff under the chairmanship of "Ace" Smith.

"New Dances"—taught by a staff including Vyts Beliajus, Grace Perryman, Madelynne Greene, Buzz Glass, Elma McFarland and others.

(Continued on Page Thirteen)



"To See Ourselves as Others See Us!"

"O wad some Power the giftie gie us
To see ourselves as ithers see us!
It wad frae mony a blunder free us
An' foolish notion;"

CAN YOU picture a federation festival without "hash" squares, without plenty of patter, without your favorite "made up" dances, without records, etc? Did you say, "Impossible!" "That's not the way to do it!" Or did your blood pressure soar up at the suggestion?

Your federation has already established habits which are dear to you, and you cannot conceive of changing them. Then surely you can understand that other sections have different, even older, traditions based, more generally, upon the ethnic backgrounds of Europe, and they can't bear the thought of changing them.

As you have come to know, when an Easterner first sees federation dancing, it is a jolting experience: Your editor has asked me to give you some of my impressions of federation folk dancing, and above all, to express my opinions frankly. Obviously, I speak only for myself, but I know that many Easterners share my views.

The East chooses to emphasize the "folk" part of folk dance. You feel it suits your purpose better to emphasize "dance." I am not wise enough to say whether the Eastern or Western viewpoint ought to prevail. But since we share the same rich sources and resources, the East is drawn willy nilly into federation doings. Folk dances spring from the depths of human feeling. They are not merely directions imprisoned in books.

In the days when there was considerable immigration, most ethnic groups who settled in New York and elsewhere continued to do their folk dances as part of their social life. It was natural to celebrate festive occasions as they had done in Europe. They danced for the sheer joy of dancing, to the tune of their own voice, or the fiddle, or the accordion, or whatever instruments belonged with the dances. They wore their beautiful, hand-woven costumes, they sang their old folk songs, partook of traditional food and drink, retold old folk tales, and enjoyed the fellowship of real folks.

At first, no "outsider" was ever welcome, for they could not risk being made fun of. Gradually, people from other nations and even native-born Americans were invited to share their celebrations. I was one of those lucky people who taught English to foreigners at that time, and in grateful appreciation for what I was doing for them, they invited

me to their homes and to their seasonal festivals.

It may sound incredible, but it is true that many ethnic groups no longer welcome "outsiders." They are beginning to lose confidence in people who merely give lip service to the respect for folk culture. Some ethnic groups feel that they would prefer to have a tiny segment of our population pass on the dances with their true beauty, rather than to have thousands "use" folk culture either as a commodity, which is put on sale, or as putty in the hands of people who don't deserve to handle it. As one who has spent years breaking down the prejudice against "outsiders," I am worried about the possible outcome of this attitude.

I have spent eight months in California. Much of this time has been spent in research and in teaching dances not in federation repertoire. However, I have attended most of your festivals, and have had extensive discussions with many officers and members. I have found a small number of people whose approach coincides with Eastern thinking. There are others who are quite disturbed about certain federation practices, but who feel that they will remedy themselves. An overwhelmingly large number are content merely to have fun by dancing. This places an additional load on the shoulders of the comparatively small group who steer federation policy. It is thrilling to be part of this zeal for dancing. Federation has limitless potentialities for strengthening and extending its influence. What a power for good it can be!

The phenomenal growth of folk dancing in California has been due to the efforts of the federation, and although Easterners may object strenuously to some of your practices, they are happy to see the West enjoying this wave of enthusiasm for square dancing and folk dancing.

Let's Dance is an excellent measure of federation growth. What hours it represents! It is no easy feat to put folk dance news into cold print, but you have found the key. The articles are meaty, and many are of lasting worth. It would be interesting to study the extent to which the magazine influences federation policy. The covers and caricatures are the work of fine artists and are mighty instruments for teaching. The calendar listings, especially the details of events scheduled for months ahead, are so welcome. I think it is a healthy sign that many conflicting points of view are given space. *Let's Dance* maintains a high standard, and it deserves the acclaim it has been receiving throughout the country.

I have consistently refused to teach any dance here, except with the authentic tune played in the tempo (or tempos) which the dance requires. (Shades of moving the piano at the August Institute!) Nevertheless, that does not keep me from admiring the tremendous amount of thought that has gone into the hearing and reviewing of records for *Let's Dance*. Separating the wheat from the chaff is an important job. I know that records have played no small part in making it possible for clubs to folk dance. Indeed it has been partly responsible for the rapid growth of federation membership.

It is encouraging to hear that "live" musicians are beginning to play for dances. I do not have a grudge against records simply because they are records. Standards, however, must be high, and only a small percentage of records meets these requirements. Right here I must credit the federation for stimulating record companies into making better folk dance records. The East will profit by your interest, and we want to acknowledge our debt to federation. On the other hand, records have become your masters. They dictate what you shall and shall not learn. This is a tragic situation.

Your festivals always have an infectious gaiety. Your plan of a festival differs drastically from European and Eastern festivals, but they serve your purpose admirably. Anyone who takes the trouble to learn the repertoire ahead of time is ready to participate in the dances and to share in the excitement of mass dancing. A newcomer, without any previous training in your repertoire, finds himself a mere spectator, which is a painful role for an experienced folk dancer. Almost anywhere else in the world, the program is planned so that *everyone* can participate in at least a fourth of the dances.

Federation says emphatically that the exhibitions are not intended to be competitive, but judging by the performances, this seems hard to believe. There is a tremendous amount of good dancing in California, but some of it could hardly be classified as "folk dancing." Certain group presentations with theatrical effects and the tendency toward complicated routines, mixed with heavy doses of ballroom and ballet choreography, seem completely out of place in a *folk dance* federation. Simple dances, beautifully performed, can be very effective exhibition material. It is a dangerous sign when some dancers with only a year or two of experience look with disdain at simple dances.

If an Easterner comes to a festival and finds that he cannot enjoy doing the "made up" dances under the label of folk dance, he may recoil enough to refrain from dancing. Many of the "made up" dances are beautiful and worth learning, but how do they fit into a folk dance program? There is hardly any nation which has not recorded its most typical folk dances. So many nations are not represented at all in your repertoire. Would it not be better to seek sources for learning *folk dances* rather than to weigh programs down heavily with ballroom and "made up" dances? Would it surprise you to know that the "mad-

(Continued on Page Fourteen)

Folk Dances of France

First of Two Articles on the Folk
Dances of France Direct from Paris

ROGER BLANCHARD

FRENCH PEOPLE dance everywhere—on public squares and village greens—but some remote regions have dances of greater force and character. You can find them by going to shepherding districts rather than agricultural. For farmers are apt to be settled on their land and create for themselves visible and fixed symbols for their arts—in painting, sculpture and architecture. Shepherds on the other hand are nomads: their perpetual change of scene leads them to create sonorous or dynamic symbols; they are poets, musicians and dancers.

It is above all the mountainous districts, where the custom of changing pastures still holds, which have remained the chosen lands of song and dance. Popular traditions remain more pure and vital where a hilly border protects against the encroaching zeal of urban uniformity. Besides mountainous regions, certain ethnic "islets" such as Low Brittany and the Basque territory are strongly marked off and preserve ancient traditions jealously.

Folk or Popular Dance—as opposed to professional dance—knows no fixed rules—it evolves in time as well as space. Dances differ from village to village, so that the variations are often more interesting and significant than the standard form. Informal dance is spontaneous. In the same outburst of joy, all take part either literally or in communion with the souls of the dancers. That is why folk dance is taken as a survival of the primitive dance. Man abandons himself to the natural rhythms of his muscles without exercise of the will.

CURT SACHS, who is the best dance historian, draws two important distinctions in primitive dance: first, the dance performed with large as opposed to restricted movements; second, imitative as contrasted with abstract dance. The large movements are the actions of men: a man aims at freedom, with upward and outward movements. A woman retains closer contact with the earth and her gestures are drawn towards it. But there are some peoples whose males know only the female style of dancing while others, more rare, show the contrary style. These categories are sometimes mingled, especially in old civilizations which have lost former distinctions.

Applying these principles to French dances, you will observe that movements are amplified the farther south you go. The northern Celtic races especially remain close to the soil, while the *Provençaux* and *Basques* practice those bounding dances that one may style "dionysian." This traditional exuberance goes far back in *Provence* which developed that especially animated old French court dance, the *Volte*, which some people consider the forefather of the waltz. Speaking of this in his *Orchesographie* (1588), Thoinot Arbeau

asks if it is quite proper for a young girl to stride and straddle.

In France the imitative dances belong to two great families: the *animal* and the *warrior*. The animal dances are an echo of the old hunting dances based upon habits of wild and domestic animals. They are especially numerous in our central provinces. We may mention the *Berry sheep dance* which mimics the *tournis* well known to shepherds. In *Limousin* we find the celebrated *Chabra-Bura* (brown goat dance); the *Ajassa* (maggie dance); the *Pepue* (pewit dance); the *Pas de Loup* (wolf step); the Fox and Hare steps and that amusing *Bal d'Abzac* which represents two cocks fighting for a pullet.

THE WARRIOR DANCES are generally men's dances performed with sticks for swords and are numerous in France. Some of them bear the name of *Guimbardes* which you find in Central France and High Brittany. The dancers whirl the stick over their heads, then leap over it by turns at an ever quickening pace. In *Vendee* there is even a stick dance for one single performer. In Brittany the *Danse des Baguettes* (rod dance) may well be the offspring of an ancient sword dance. Among picturesque warrior dances are the *Pordon-Dantza*, *Maskil Dantza* and *Espata Danza* of the Basque country and the *Bacubert* of Dauphine (French Alps), which is the most curious of all. This is a sword dance performed only once a year (on St. Roch's Day, August 16) in *Pont de Cervieres*, a mountain hamlet near *Briançon*, in remem-

brance of a vow made to St. Roch by the inhabitants when suffering from a terrible epidemic of the plague in the 14th century. The *Bacubert* is danced by 9 or 11 men, all bachelors. There is no instrumental accompaniment but a chorus of women chant wordless but onomatopoeic music in the hypodorian mode and based upon an ancient military rhythm.

The dancers wear white trousers and shirt and red flannel sash. The dance is composed of 45 figures and lasts 15 minutes. After the procession, the dancers form a circle with their swords on their shoulders. They salute one another, then each poits his sword at his right-hand neighbor. The latter grasps it with his left hand and so on until the circle is closed. Then the dancers revolve clockwise executing a swing step. With their swords they trace geometrical figures which are invariable and done with mathematical precision. The most curious is that in which the chief dancer, called the "dean," is found enclosed in the center of the circle with all the swords around his neck like a star.

AMONG IMITATIVE DANCES the *Bourree* of the central provinces, which may be a warrior dance in origin, is most famous. Warrior *Bourrees* confined to men are still found in *Auvergne* and preserve a strongly marked primitive character in which the dancers seem to recover the old Gallic fury. But the word *Bourree* is derived from an old French verb *bourrir* which means to flap wings and may

(Continued on Page Fifteen)





Gripes and Headaches of a Caller

WE COULD HAVE headed this article "Sticking Our Neck Out," or "A Caller Sounds Off." Whatever the title or whatever the consequences, we now "sound off."

Aggravations, dislikes and plain "gripes" confront each and every one of us in our daily lives. To a great extent we make our own. You know, the "worry wart" who makes a mountain out of a molehill. Well, callers of the square are no exception.

The order in which these problems are mentioned is not according to their degree of importance or their intensity of irritation, nor do I offer any cures or remedies. We have them and if we can make our dancers aware of them, we hope it will tend to improve the square and folk dancing program.

MUSIC AND MUSICIANS. *Live Music:* Securing good musicians is becoming a greater problem each day as our ranks of square dancers increase. Many musicians would like to offer their services to our needs but lack the feel and rhythm characteristic to square dance music. How they can learn the knack is their problem and not solved by listening to Western bands on radio programs. Much of that type of music is designed for color and background and is not dancable. Learning under recognized hoedown musicians should help them.

RECORDS. Finding suitable records for an evening's program without repeating a favorite over and over again bothers me. I find myself haunting the record shops in search of something new and good. Personally I like a variety of tunes. The recordings with calls usually have good musical accompaniment but, for the most part, the records without calls are hopelessly inadequate.

BEGINNERS' CLUBS. Picture a few couples who have many common interests other than square dancing. They discover the fun that can be had in square dancing; they want to learn, and therefore form a club. The first few meetings are fine, but soon members find twice a month instruction is not enough; they want to go faster. They have more time to devote to learning and so they spend three or four nights a week at it; of course they lose patience with the slower members of the club. And then we have the enthusiast who travels each night of the week to a different square dance . . . for the enjoyment of dancing, I wonder? Or merely to learn as many new routines as possible, becoming expert in all the extra turns, spins, dips, hops, kicks, etc. I doubt if they are adding to the wholesome healthy activity of square dancing so many of us are hoping it will continue to be.

I am a firm believer in mastering basic fundamentals before advancing too fast. To

me good dancing is good music, good dancers, and good calling; the dance pattern itself, is of lesser importance. I also believe that a good square dance should include those who enjoy a *Paul Jones, Patty Cake Polka*, and *Narcissus* as well as the *Skaters' Waltz*.

ASSISTANT CALLERS AND INSTRUCTORS. One of my private irks is directed at the man or lady who rambles along in the square repeating the calls, or who simply stops dancing in the middle of the call to explain to the others how to do a certain figure, while the caller is tearing his hair and wondering when they are going to let him continue with the dance. There is also the nervous excitable person who snaps his fingers or claps his hands to attract attention when someone is headed in the wrong direction. I suppose you can name plenty more of this same type.

"THAT AIN'T THE WAY SO-AND-SO CALLS IT." I can be wrong and sometimes am, but let the caller have the satisfaction of calling a dance as he wishes. He often uses a different version that may be as interesting a routine as "So-and-so" calls for the same dance. "So-and-so" is also right. "Pappy" Shaw tells us, "No one is right in square dancing."

ACTIVATING DANCERS. This is more of a problem with the beginner at special parties. A few squares will be formed at the beginning of the evening, then halfway through the party everybody has picked up enough courage to join in. Now the caller starts all over again. In setting up the squares, some want to stand and talk, trying to determine which square they will dance in or who will take head couple's place. We always will have with us the prima donna type who will retire from the square just at the time the caller is ready to give the musicians' the green light. They evidently presumed the other dancers in the set were not their equal. I wonder how they would feel if the other three couples had walked off instead.

There are a number of other items I could gripe about but do not wish to take up the space to air in detail, such as the following: Guest callers—how to treat visiting callers; whether to permit them to call or treat them as regular dancers; beginner callers—how much help shall we give them at the dances; standardization of fees; teenagers and sub-teenagers; what to do with the beginner who will probably never be any more than a beginner; finding suitable dancing space for our growing ranks of dancers; speaker and acoustics problems.

In our own language we might say: "All

join hands and circle up eight, leave the caller with his big headache."

Spike Henderson, a teacher of physical education and director of recreation in the Los Angeles city schools since 1926, became interested in folk and square dancing many years ago. He and his wife, Virginia, spent many evenings learning the intricacies of square dancing under such callers as Ray Shaw, Carl Myles, Jack Reinhart and Carolyn Mitchill. In the summer of 1947, Spike started a beginners' course in his home town of Sherman Oaks. He also helped to start the Valley Folk Dance Co-op in North Hollywood.

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REINLENDAR

(Norwegian)

This dance is described as performed by the local Norwegian group in Oakland, California.

MUSIC

Imperial 1037-B "Gamal Reinlendar"

FORMATION

Couples in a large circle facing counterclockwise. In open position, M on the inside, W on the outside, inside hands are joined at shoulder height, outside hands on hips.

STEPS

Step-hop*, Walk*, Schottische*

(On the schottische the free foot is swung forward with a bent knee and with the toe pointing downward. The foot is about six inches from the floor.)

MUSIC (2/4)	PATTERN
MEASURE	
Intro.	M and W face and exchange brief bow and curtsy, then face forward in open position for first step.
	I. SCHOTTISCHE FORWARD AND BACK
1 - 2	Starting on outside ft. (M L and W R) take one schottische step fwd. in line of direction, and one schottische step back.
3 - 4	Starting on outside ft. (M L and W R) take four step-hops fwd.
5 - 8	Repeat all of above.
	II. SCHOTTISCHE AND TURN
9 - 10	In open position beginning on outside ft. (M L and W R) schottische fwd. and back.
11 - 12	In closed position, beginning M L and W R execute four step-hops turning clockwise while proceeding in the line of direction. (Two complete turns are made in four step-hops.)
13 - 16	Repeat all of above.
	III. SCHOTTISCHE AND WOMAN TURNS COUNTERCLOCKWISE
1 - 2	In open position, starting M L and W R, schottische forward and back.
3 - 4	With inside hands raised, the W turns twice around in a counterclockwise direction with four step-hops as the M moves forward with four step-hops. (NOTE: The W turns in toward the M. To facilitate turning W may hold M's middle finger.)
5 - 8	Repeat all of above.
	IV. SCHOTTISCHE AND WOMAN TURNS CLOCKWISE
9 - 10	In open position, beginning M L and W R, schottische forward and back.
11 - 12	The M folding arms across chest takes four step-hops fwd. in line of direction. The W placing her hands on waist turns clockwise beside the M making two turns in four step-hops.
13 - 16	Repeat action of above with the following difference: The W only completes one and a half turns on the four step-hops, so that she ends facing in a clockwise direction, while the M continues to face in a counterclockwise direction.
	V. STEP-HOPS IN BACK-HOLD POSITION
1 - 2	In back-hold position, the couple completes a half-turn moving in a clockwise direction, taking three step-hops and placing the R heel on floor. Both begin with L ft. As the heel is placed on the floor, partners lean away from each other.
3 - 4	Beginning with the R ft. take three step-hops backward in a counterclockwise direction, placing L heel on floor.
5 - 8	Repeat above action. On meas. 8 M releases W's R hand and turns her counterclockwise so that both end side by side facing in counterclockwise direction.

(Concluded on next page)

- VI. SCHOTTISCHE ACROSS AND BACK**
- 1 With M's arms folded across chest and W's hands on hips, take one schottische step to exchange places, W starting with L ft. and M with R ft. The M passes in back of the W.
- 2 Beginning with inside ft. (M L and W R) dancers cross back to place with one schottische step, with M crossing in front of W.
- 3 - 4 In open position with inside hands joined, take four step-hops moving forward counterclockwise, M starting with R ft. and W with L ft.
- 5 - 16 Repeat all of above 3 more times.
- VII. WOMAN CIRCLES MAN**
- 1 - 2 With inside hands joined, the M stamps on the L ft. and drops to the R knee while the W beginning with the R ft. circles her partner in a counterclockwise direction with 4 step-hops.
- 3 - 4 With inside hands still joined, both take four step-hops in the line of direction, starting on the outside ft.
- 5 - 16 Repeat all of above 3 more times.
- VIII. SEPARATE AND RETURN**
- 1 With M's arms folded across chest and W's hands on hips partners separate with the following action:
M moves to center of circle, stepping fwd. L (ct. 1) R (ct. and), stamp L (ct. 2) and hold (ct. and) bending L knee slightly and resting R toe lightly on the floor behind L ft. W moves away from center of circle starting with R ft., omitting stamp. Partners end facing away from each other.
- 2 Partners return to each other with one schottische step, the M opening his arms in an inviting gesture and stamping his R ft. on ct. 1 as he turns toward his partner.
- 3 - 4 In closed dance position couples progress fwd. turning clockwise twice with 4 step-hops.
- 5 - 16 Repeat all of above 3 more times.
- IX. SCHOTTISCHE AND LIFT WOMAN**
- 1 - 2 In open position dancers take one schottische fwd. and one back.
- 3 In closed position dancers turn clockwise with 2 step-hops.
- 4 M lifts W high in the air, and sets her down again on his R.
- 5 - 8 Repeat all of above. (To execute the lift the W stiffens her R arm downward and presses on the M's shoulder to gain leverage.)

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Meet Dorothy Frost

I was born in the town of Baldwin, New York. I was much more interested in such sports as baseball than in the "sissy" endeavor called dancing. It was only after I became a Girl Scout that I was favorably inclined toward dancing. Our troop held a square dance party for several neighboring groups and a man named Ed Durlacher was our caller. It was fun, no doubt of that, but fancy ice and roller skating were much more appealing.



It was in 1942 that Stanford University and Ellen Davis entered my life. Ellen lived in Mountain View and she asked a very homesick New Yorker to visit her one weekend. We went to a folk dance and the mystery of how Korobushka and Kohonotchka could be distinguished from one another made me into a folk dancer. Ellen took me to Palo Alto's Community Center until my folk dance vocabulary became less muddled, and then we joined forces to establish an on-campus dance group, the Stanford Folk Dancers.

My first festival! I was present as council representative of the SFD. The festival was held in the Golden Gate YMCA—and there was a room to spare for all of the dancers. Most difficult dance on the program was the Tarantella (there was no need for the distinguishing word "Sicilian"), and *Eide Ratas*, *Crested Hen* and *Three Step* were among the most popular dances.

It was Clarice Dechent Wills who first demonstrated to me the difference between physical endurance tests and the ART of folk dancing. By then I was president of the SFD, co-chairman of one festival, and was looking forward to another Stanford festival. The second Stanford festival was the most exciting event of my life. Our guests were the delegates to the United Nations Conference in San Francisco, my mother was witnessing her first folk dance affair, I was wearing my first authentic costume, and I was chosen federation secretary.

After my graduation from Stanford I moved to San Jose where I was invited to join the Polkateers. When that group was reorganized I was chosen its first president.

Folk dancing is no longer my hobby; it is my life. I teach dancing every night of the week, and my daytime hours are spent at the sewing machine maintaining a flourishing costume business.

I am now engaged to be married to Kenneth Stevens, my teaching assistant and president of Gay Nighters. Our future plans include raising of a family of young folk dancers and a lot more dancing for fun for everyone.

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FOLK FORUM

(Continued from Page Six)

up" dances have driven away fine scholars from your doors?

If a dancer who has endured the hazards of collecting in isolated villages sees the fruit of his labors listed by title on a federation program, you can't blame him for expecting to see the dances performed so that he can recognize them. Yet, too often, in spite of excellent notation, including style, tempo, etc., a careless teacher has changed dances so much that they are no longer recognizable.

Why is it necessary to "improve" dances? Frankly, I fail to see the improvement. A Latvian dance should look Latvian; a Lithuanian dance should look Lithuanian; a Czech dance should look Czech. Not all dances end with twirls, not all dances are done at break-neck speed, not all dances have a Russian flavor. Each dance has an identity.

Certainly California will develop its own type of dancing. But why should very old dances be used and twisted out of shape? If there is insufficient regard for the *past* of a dance, there is every possibility that it will not have a *future*, either.

Maybe if more people had the experience of collecting, there would not be such utter disregard for the value of an old folk dance. Your research committee, which has produced a volume each year, has made it too easy to learn dances. This committee has done a tremendous job of notating federation repertoire. I doubt if the general membership appreciates the talent that such a contribution requires.

Federation has more people with the real folk spirit than meets the public eye. I hope that these folks will make themselves heard. In its emphasis on sheer numerical growth, the federation may lose valuable material. "Make haste slowly" applies to organizations as well as to individuals. It is the *proportion* that counts. Numbers alone do not make a folk movement. It is the proportion of other elements which will determine your future. Quality is apt to be sacrificed for quantity whenever too much is attempted. Is the federation at this stage now?

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ON TO THE NEXT...

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● FEDERATION FOLK DANCING discourages ethnic groups? Not so, Mr. Belijus! It encourages the most important ethnic groups of all—those of the second and third generations. Those who, until the arrival of the very real stimulus of wide, popular, federation folk dancing, were wont to forget their rich special cultural heritages in their efforts to become a part of the American mainstream. The federation movement has seen the formation of ethnic groups interested in the revival or perpetuation of their dances. They dance with us at festivals. The interchange of dances and dance knowledge has been of mutual advantage. The "mainstream," our rich, ever-blending culture, has been enriched immeasurably. It is the truly international approach to folk dancing.

● "CHINESE FOLK DANCE?" writes Herb "Portola" Choy in the Ching Nien News. "That there is no such animal as a Chinese folk dance is indeed erroneous. As long as there is a civilization there is folk dancing. The *Ming Swingers* dance (for the Federation Portola Festival) is an adaptation by S. Chang. This may or may not be the first Chinese folk dance ever presented in America—"The Dance of the Lotus Blossom." At present, we have a student doing research in Chinese Folk Dances and music at an eastern college."

FIVE YEARS AGO IN "LET'S DANCE"

● "We are deeply indebted to the Castle Promenaders under the excellent tutelage of M. C. Buzz Glass for the grand Festival at Castlemont High School. . . There were only two exhibitions this time. However, the Berkeley Folk Dancers' rendition of the Czechoslovakian national dance, the *Beseda*, was the equivalent of several beautiful exhibitions. The Scandinavian Folk Dancers offered a demonstration of a charming Norwegian dance, the *Attetur*.

'Famous Sayings of B. F. D.: Phil Aldrich 'Now in the next step, the lady places her hips . . . the man's shoulders.' Walter Grothe 'Can I wear my ski costume?'

● "The University of California Folk and Square Dancers have lost twelve people to the services."

● "Ed Kremers is now stationed in Denver, Colorado, for the duration."

EDITOR'S MAIL BAG

● "I see where someone took a pot shot at the radio program (KWBR), 'Let's Folk Dance.' There is no doubt that the thrower of the dart doesn't understand the nature of the program. Does he expect it to be solely a practice program for folk dancers at home? If this were so, the program would be thrown off the air as it would offer no variety or entertainment value to the general listeners, who comprise over 80 per cent of our regular listeners. The program endeavors to entice with the appeal of folk dancing so that listeners may be stimulated to attend one of our many groups."—*Theodore Reindollar, Mill Valley.*

That's what "Editor's Mail Bag" is for: comment, rebuttal, questions, and answers.

● "May I remark favorably on the recent advances in the 'readability' of the magazine? 'Tell It To Danny' is a stroke of genius."—*Walter G. Wells, Richmond.*

You certainly may—and we hope widely, especially to non-subscribers.

● "Since Fresno has been conspicuous by its absence in your *Calendar of Events*, we want to let you know that we are planning more and better festivals in the near future."—*Mary Spring, Secretary, Fresno Folk Dance Council.*

No intentional slight, believe us. "Folk Calendar" is open to all Federation events—the more events we list, the better we feel we have succeeded. However, to find their way into the Calendar, notice thereof must be sent direct to Marg. Jory, 1370 Euclid, Berkeley, in time to meet the deadline. News about events that have taken place should be sent to "Tell It To Danny"—see column for address AND length of notice.

● "Folk dancing as done by many is not folk dancing at all, but an attempt at professional exhibition, which is all right in its place, but let's not call it folk dancing! Let's keep folk dancing as it was meant to be, a joy to all, rather than the privilege of the few!"—*Andy and Irene Ladigin, Santa Rosa.*

Amen!

French Folk Dances

(Continued from Page Seven)

thus be attached to the family of animal dances. The picture of infuriated young cocks comes to your mind when you see men facing each other, punctuating the end of musical phrases by stamping the heel furiously and emitting cries called *huchements* or *escapoulades*. The women are shy and light-footed and seem to avoid the men; in fact the dance may be described as the pursuit and flight of birds in love.

The *Bourrée* is found in two forms: double- and triple-time, which is sometimes called the *Montagnarde* (Dance of the Mountaineers). George Sand describes the double-time *bourrée* thus: "Monotonous but with genuine character when shown in the slack legs and dragging pace of what is left us of genuine peasants, young cowherds and slim shepherd girls . . . tranquil in appearance but the determination they put into it proves that they are actuated by passion. Their dance is simple, truly rhythmic and very graceful in its simplicity. The girls are upright, serious, with their eyes fixed on the ground. There are *bourrées* so captivating that we seem to float in the air rather than caper on the turf . . ."

In the triple-time *bourrée*, the forward steps are quite distinct from the sidewise ones which are light, short and gliding. The dancers hold their hands at the level of the face and swing their forearms left and right. The girls make the same arm movements or hold a fold of their skirt, waving it gracefully in time to the music.

(To be continued in an early issue)

ROGER BLANCHARD — young French pianist and composer, graduate of the National Conservatory of Paris, member of French Society of Musicology, director of folklore programs of the French National Radio, artistic director of the Art and Folklore Association of France, associate in folklore at the National Library of Paris for several years. He spent many months in research in folklore in outlying districts of France, especially Brittany, the Limousin and Berry. Official instructor and organizer of folk dance and music institutes for the physical education department of the city of Paris and suburbs. Editor and publisher of several collections of folk songs, and books on French folk dances. Now working on American edition of folk dances of France in collaboration with Miss Burchenal.

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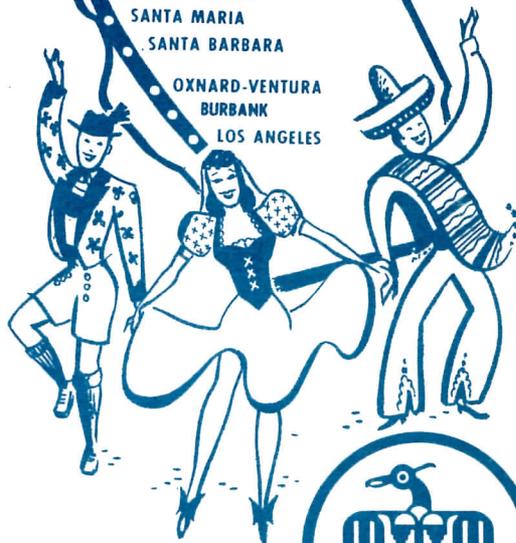
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