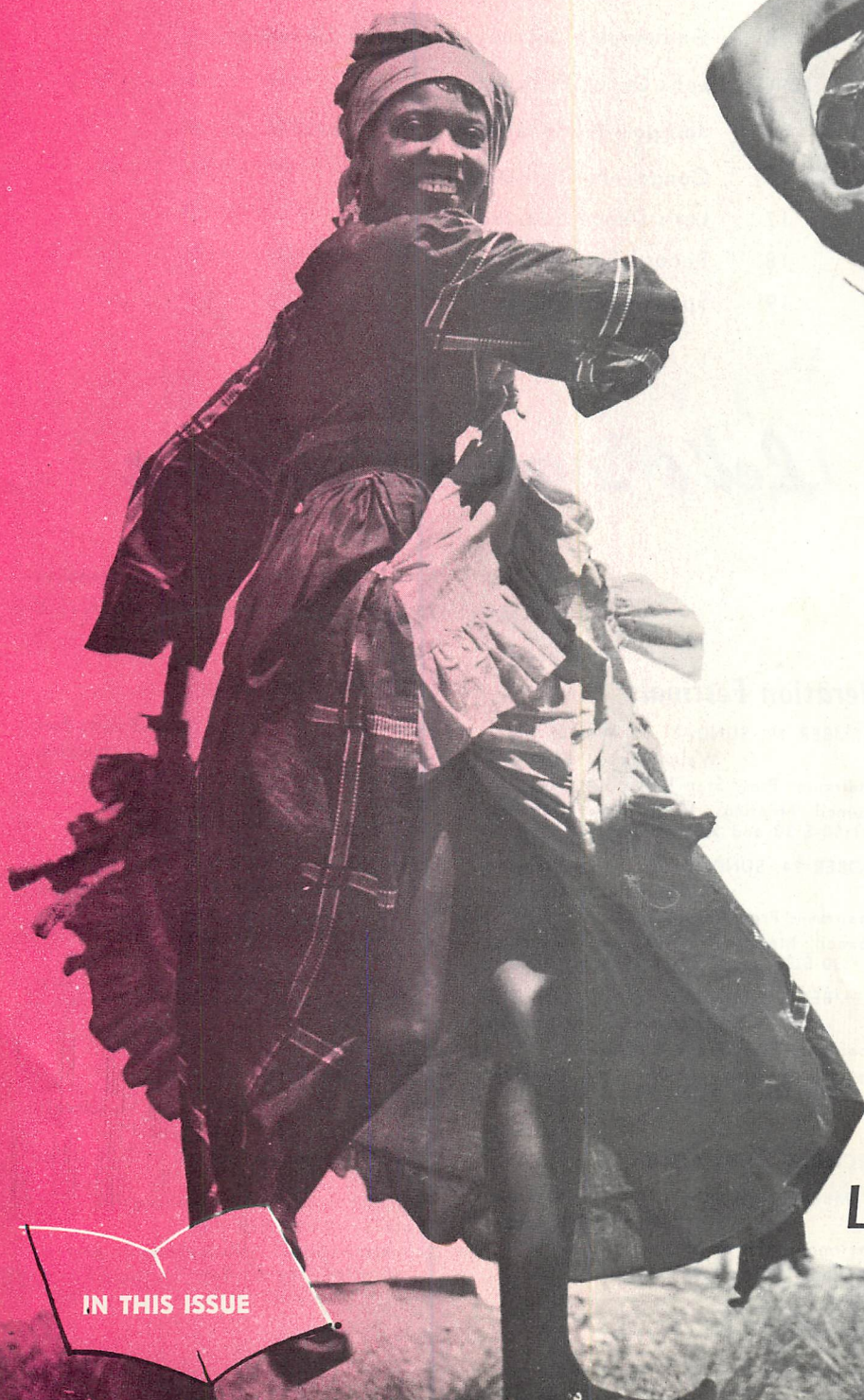


Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

SEPTEMBER, 1954 • 25c



Caribbean -
Latín América

IN THIS ISSUE

Let's Dance

THE MAGAZINE

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OF FOLK & SQUARE DANCING • SEPTEMBER • 1954

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Let's Dance Calendar

LEE KENNEDY, 146 Dolores Street, San Francisco

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Federation Festivals

SEPTEMBER 19, SUNDAY Walnut Creek
Walnut Creek City Park

Chairman: Pres. Stan Valentine.

Council Meeting: 12:30 p.m. Dancing:
1:30-5:30 and 7:30-10:30 p.m.

OCTOBER 24, SUNDAY Fresno
Memorial Auditorium

Chairman: Pres. Rafael Spring.

Council Meeting: 12:30 p.m. Dancing:
1:30-5:30 and 7:30-10:30 p.m.

NOVEMBER 14, SUNDAY Oroville
Municipal Auditorium

Chairman: Pres. Frank B. Clark.

Council Meeting: 12:30 p.m. Dancing:
1:30-5:30 and 7:30-10:30 p.m.

Teachers' Institute

SEPTEMBER 26, SUNDAY Oakland
Oakland High School

Chairman: Ace Smith.

Dancing: 1:00 to 5:00 p.m.

Regional Festivals

SEPTEMBER 11, SATURDAY Bolado Park
Hollister

Program: Afternoon—swim and barbecue.

Dancing: 7:30-11:00 p.m.

Hosts: The Hollister Prometeers.

SEPTEMBER 26, SUNDAY Sonoma
Plaza and Veteran's Mem. Auditorium

Hosts: Valley of the Moon Swingers—in conjunction with Sonoma's Annual Vintage Festival.

Dancing: Afternoon—at the Plaza. Evening—Veteran's Memorial Auditorium.

Special Events

SEPTEMBER 12, SUNDAY Sacramento
California State Fair

Hosts: Sacramento Council of Folk Dance Clubs.

Gen. Chairman: Chas. McLaughlin.

Dancing: 6:00-10:30 p.m.

(Special Note): Folk Dancers in costume admitted free all day.

Your Host Cities

Walnut Creek

By BILL RIGGS

In the shadow of historic Mt. Diablo lies Walnut Creek, host city for the Federation Festival Sunday, September 19. Situated at the junction of State Highways 21 and 24 fifteen miles from Oakland and only 25 miles from San Francisco it is easily reached from all parts of Northern California and it is expected that the annual Festival to be held here will be heavily attended. As in years past, the site for the activities will be beautiful City Park on the banks of Walnut Creek with its expanse of well kept green lawn and the Youth Recreation Building. Dancing will be from 1:30 in the afternoon until 10 in the evening with a break from 5 to 7. In a few short years since the close of World War II the fame of Walnut Creek has become nation wide. As the natural hub of Eastern Contra Costa County it has become the center of home building, commercial development, and cultural attainment. The warm dry climate with the cool evenings, the picturesque setting with old Diablo as a constant backdrop, and the friendliness of the people have brought what was a sleepy little town to a "bursting at the seams" small city with a population of 26,000 and a trading area population of about 100,000. Strictly a home city, the only industries of importance are the Walnut Creek Cannery and the Contra Costa Walnut Growers Association, a farmers' cooperative, producers of the famous "Diamond Brand" walnuts. Their plant, the largest walnut processing plant in the world may be seen at Locust and Walnut Streets. Here are processed countless truckloads of Northern California's fine English walnuts with a large majority coming from fertile San Ramon Valley to the South and beautiful Ygnacio Valley to the East.

The building of thousands of new homes has made necessary vast increases in public and private services. Along with a 700% increase in population since 1940 has come a six fold increase in school attendance, postal receipts have increased ten fold, and there are six times as many telephones in use as in 1945. The amazing growth has kept the planners busy providing new facilities for schools and commercial enterprises. Three new elementary schools have been built and two more are soon to begin. The new Los Lomas high school has been further en-

larged and improved during the past year with a fine swimming pool which is open to community use and which was built largely with money raised by public subscription and with funds from the profits of last year's Walnut Festival.

During this past year commercial development was highlighted by the construction of a major department store as an addition to the progressive Broadway shopping district and the opening of the 140 bed Kaiser Foundation Hospital immediately south of the business district on the site of the old Art and Garden Center. The opening of the new hospital gives Walnut Creek one of the nation's most modern and unique structures of its kind. Here each room has outside exposure to a garden and every modern device has been incorporated to ease the burden of hospital confinement and care.

Growing with Walnut Creek are Lafayette and Orinda 3 miles and 5 miles to the West, Alamo and Danville 3 miles and 6 miles to the South, and Pleasant Hill, Concord, Pittsburg, and Antioch to the North and East. Just as its central location has brought about its commercial development, so it has become the center of folk dancing activity. The Diablo Council of Folk and Square Dance Clubs which was formed in 1950 meets here on the first Friday of every month at the Walnut Creek Elementary School. The Diablo council embraces twelve clubs scattered throughout the area, six of which meet in or in the vicinity of Walnut Creek. Hundreds of this area's dancers have received their training at Acalanes Union High School between Walnut Creek and Lafayette where the adult education program in past years has held Folk and Square dance classes as many as five nights a week. Instructors included Clarence and Carol Crooks, Bob and Marie Ross, and Glenn and Reva Ward. Glenn and Reva, widely known in Statewide dance circles, still hold classes two nights a week under arrangements with school authorities whereby the classes are self-supporting and in addition conduct an advanced class one night per week in the new I.D.E.S. hall. In addition to Walnut Creek activities Herb and Jo Shelley have for several years conducted classes in the Pleasant Hill schools and Bev and Virginia Wilder are kept busy in Concord and Pittsburg.

(Continued on Page 12)

Regional Festivals

September 19, Sunday Lodi
Host: Lodi Folk Dancers, Lawrence Park.
Dancing 4-7 p.m.—Park; 8-11 p.m.
—Armory.

Watch for movies—"Secret of the Incas",
good color picture of Peruvian Indian cos-
tumes and dances.

No Southern Calender received.

DEADLINES
for all material first of month
preceding issue

In the months ahead:

•
October

—Armenian lore with Mary Spring.

•
November

—Scottish lore by Howard Bell.

Cover
for
Sept.



Members of the Percy Borge troupe from
Trinidad, dancing the legendary Calypso to
the beat of native drums.

—Photo loaned by Lisa & Walter Lekis.



Haiti Group dancing the Congo.

Probably no other area in the world has inspired such a wealth of wondrous legend and dance as has the West Indies. With its adverse elements that go up into their making producing one of the most exciting, most primitive and surely one of the most rhythmic culture in the world today. It is impossible to define a tradition of one island without defining the whole from which it came. Each isle and country has its own national background and customs but all have an element that stamps it with the culture of the Caribbean. Characteristic and never to be forgotten is the underlying primitive rhythms of Africa intruding, mysterious and compelling, not only influencing the Caribbean but music and dance of the whole world.

At the time Columbus arrived in the New World, the West Indies were settled by Indians called the Caribs, originally from the North Coast of South America. The Caribs welcomed the Spaniards as Gods. Soon through revolts and diseases from Europe, they were wiped out excepting for small groups in Dominica and in the Guianas of northern South America.

The introduction of slaves from Africa to the West Indies brought with it the primitive African influences of dance and music. An effort was made to suppress it, but it lived on—some combining with Christianity as in the Good Friday observances of the RaRa dances in Haiti. No laws, however well enforced, could change the character and temperament of these people. The African retained the rhythm and dance so important to his whole being, though in time it came to be diluted with European influences, it never became European.

Background Notes on Caribbean Dances

By LISA LEKIS

While the influence of the African upon the music of the West Indies cannot be over-emphasized, it is true that some of the best and most typical music of the United States had its origin from the same base, i.e., the Jitterbug, Charleston, Cake-walk, Cuban Rumbas and the Calypso of Trinidad and lately the Mambo.

To understand what dance and music are in the Caribbean today, one must have an understanding of the kind of people who have produced it. Basically, the people of the West Indies are a mixture of nearly every race, color and nationality in the world. Spanish speaking peoples of Cuba, Puerto Rico and the Dominican Republic; the English speaking people of Jamaica; French of Haiti; Dutch and Papaminto of Curacao and Aruba, the Creole of Martinique and Guadeloupe, the thousand and one dialects of Trinidad with its mosques and temples, to Surinam, the last home of the Bush Negro. All are different and all are unique but in each there is the hypnotic pulsating beat of the drum something of the pagan and the primitive that ties the islands together despite the differences in language and nationality.

For many years the basic dance and music of the Caribbean has been re-

garded as something undesirable, primitive and representative of a past best forgotten. An attitude which still exists, even among the Africans who feel in a sense it is "going back" and not belonging in developing a community side by side with increased opportunities in education and occupations. It is only recently that their music and dance has been brought "out of hiding" and only in the last few years has any recognition been given for the vast contribution to the whole field of music that has been made by the African. Only now and in relatively few places is the dance and music a source of pride to the people themselves, but little by little is coming an awareness of its worth as both an ethnic dance form and base of rhythms that encircle the world. With this recognition is coming a gradual acceptance and even a glorification of the African tradition which will go far towards overcoming the basic inferiority complex which characterizes the West Indian after centuries of domination.

Katharine Dunham has done much to provide the West Indian with real respect of the value of his contribution and racial heritage. In Haiti, Jamaica and Trinidad,

(Continued on Page 19)

Antiguas Brute Force Steel Band uses instruments made of garbage tins, oil drums, and other metal containers. They also dance Road to the Isles, Dashing White Sergeant, to their own "music".



Some Latin American Dances

By LISA and WALTER LEKIS

The last time I was in California three years ago, I think I remember making some statements which are notable now only for their inaccuracy. I ventured to make a prediction (who can ever predict folk dancers!) that Spanish and Latin American dances would never become popular in California. I thought that some would be too hard to perform and that all would be too far from the two-step and polka dances so popular here. Despite the fact that Wally and I have done little but work on Latin American dance and music for the past five years, I had little hope to interest California folk dancers. To our everlasting surprise, we found that dancers here were dancing more and better Tangos, were discovering the fun of the Samba, and were clicking more castanets than anywhere outside of Spain.

When we had the opportunity to present and teach some of the Latin American dances, we couldn't decide which ones. There are so many! For just the word "Latin American" includes the many folk forms from 20 republics and the colonial possession of England, France, the Netherlands and the U.S. Out of the many possibilities we finally decided to teach six dances which would give folk dancers an idea of the variety to be found in Latin America and the Caribbean. For

this reason, we have not taught two dances from the same country, but instead have chosen a widely scattered group with as distinctive backgrounds as possible. Because the dances do have such different traditions we'd like to tell you a little about each one so that everyone can realize that there really is no such thing as "Latin American dancing." Instead, there is Brazilian, Cuban, Mexican, Haitian, Venezuelan, etc. I have never heard a folk dancer simply say that they liked "European dancing". The dances are identified by their nationality and there are probably as many different dances to be found in the countries to the South as there are in Europe. Each country has its own.

First of all, do remember that in determining the style of the dance, it is not only the country that is important. The racial and historical background of the people is even more vital. Many of the dances come directly from Spanish or Portuguese tradition and are styled in a very similar manner. Then there are strong Indian influences in many of the dances of Mexico and the west coast of South America. But more important still is the rhythm from Africa which dominates so much of Latin American music and dance. The African contributed not only his drum



Walter and Lisa Lekis dance the Joropo.

rhythms which are among the most varied and complicated in the world, but added a new concept of body movement to existing dance, requiring the use of the entire body to interpret and express emotion and idea. But one method of styling cannot possibly be used for all Latin American dances. So—here is a little bit about the ones we have introduced, where they come from and who dances them.

Joropo

The national dance of Venezuela occupies the same place that the Samba does in Brazil or the Tango in Argentina. It is danced everywhere by everyone and comes closer to expressing the temperament and feeling of the people than does any other of the many dances of this country. The dance itself is so old that the meaning of the word Joropo has been lost. Although Venezuela has many dances which may be traced to Indian customs and some that are primarily African, the Joropo, in style and step most closely resembles the Spanish dances which were brought to Venezuela at the time of the Conquest.

The Joropo is a free style dance as are by far the majority of all Latin American folk dances. Its figures may be danced in any order or sequence and considerable variation is possible in the intricacy of the Zapateao and Escobillao steps which depends upon the ability of the individual dancer. However, the figures described in the arrangement of the Joropo which we have taught include all of the best known and most widely danced variations. They are traditionally known by the names given and, for my part, I would like to see these names retained rather than Eng-

(Continued on Page 16)

Puerto Ricans dancing the Sies.





Lisa and Walter Lekis dance the Congo.

Fado Blanquita

By VIRGIL MORTON

Most folk dancers recognize the music of *Fado Blanquita* as having originated in Portugal. Few realize that in its native country it is only a song and *not* a part of the Portuguese folk dances. The *Fado Blanquita*, literally translated as *White Fate*, is only one of hundreds of fado song expressing a poignant nostalgia of the lower classes. A counterpart in American song would be the "blues" of the American negro, or the cowboy laments from our Southwest. As in these American songs, the fado of Portugal has no traditional dance form although dances may be performed to them occasionally. The Funk and Wagnalls Standard Dictionary of Folklore states that the fado song is a living expression combining the elements of both popular and folk music, constantly adding topical verses and stories.

The dance performed by the California folk dancers to *Fado Blanquita* came from a theatrical form devised in Brazil, once an important colony of Portugal. Other South American countries, and Mexico, have adopted the music for use in dancing. It is believed that Anna Pavlova was among the first to present the Brazilian version of the dance to the American audiences.

The Brazilian dance to *Fado Blanquita* was first instructed to a San Francisco folk dance group by Cesare Vanoni. "Vani", as he was popularly called, was a well-known dance personality. He had been born in South America where he learned the popular dance forms of that

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Some Do's and Don'ts of Latin American Dancing

DO

- remember that these dances are from different countries have wide variation in music and dance styling.
- try to find out what kind of people the dance comes from—Spanish? Negro? Indian? or a combination?
- remember that nearly all Latin American dances are "free style". There is no set sequence of steps. If you dance in these countries, you will probably never repeat a dance twice in exactly the same way.
- keep in mind that if you see a different version of the dance probably both are correct.
- remember that although the dances are free-style, this does not mean "any old way". You must stay within certain step and style limits.
- try to think about some of the dances (as Tango, for instance) as a "state of mind"—not just the way you flop your feet.
- realize that the Latin American dances represent a different culture than your own. Things that seem strange to you are natural to them.
- remember that the dances are gay and carnival-like. Latins don't dance like wooden puppets. If you're having fun, don't be afraid to show it.
- just relax and dance with your whole body instead of just your feet.

DON'T

- feel that there is any necessity for violent hip wiggling. You move as a unit—not in separate sections.
- be afraid of your hands. Remember that while Spanish influenced dances, as in Mexican dance, often have the man holding his hands behind him, your hands are not tied there! Do something with them.
- feel that these dances are too hard to do or require special abilities. They're much easier than many you currently dance, but they are different.
- expect the music to be even in meter and timing. It rarely is. Latin music is made up of beat and counter beat. Even the basic measure time may change many times within a single song or dance. You can nearly always count the music so don't worry about the measures. The musicians are not worrying—in fact, most of them don't know what a measure is.
- be afraid of improvisation if you think you can manage it, but don't worry about it either. That's what the dance arrangements are for.
- forget that Latin Americans, whether Indian, Negro, or European, whether French, English, Spanish or Portuguese speaking are our closest international neighbors and friends. Make their acquaintance through their music and dance.

Trinidad—the dance of the Jump Up.



Some Latin American Costumes

By LISA LEKIS

Latin American costumes are, if anything, even more varied than European. Mexico alone has over 100 regional costumes. So, obviously, it is impossible to describe many of them here. But costumes from the Caribbean are so easy to make and so comfortable to wear that, instead of writing about some of the elaborate but confining and bulky costumes, we want to tell you how to be well costumed and still enjoy a full evening's dancing.

Naturally, in a hot climate, all clothing is kept light for coolness. As Caribbean and West Indian dances come from people who are usually very poor, the dress must fit both a warm climate (similar to many auditoriums and gyms), and a flat pocketbook (a category which suits us very well).

First of all, don't worry about color. Just be sure it's red—or at least a little of it. If not red, then try bright orange or fuchsia. But do use color without thinking terms of decorators' harmony charts. West Indian colors come from nature where often brilliant orange-red flamboyants are side to side with purple bougainvillea. Colo is not confined to just women's clothes. For instance, Puerto Rican men love to wear bright pink shirts with purple pants. So just let yourself go

and don't worry about things matching. Except for the French West Indies, nearly all costuming is in cotton materials, with large bright prints preferred.

Rather than adhering to a strict national costume, the dress of the people usually depends upon their racial background and economic condition. As, for instance, the headdresses or turbans are of many styles, but they are used only for African based dances and never for dances with a Spanish background. I cannot seriously imagine dancing a Joropo with a head scarf. Braids by all means, if you have enough hair,—flowers, of course!—bright yarn woven into the hair—yes! But a turban—never!

The Venezuelan country style uses the full skirt, of any color, with ruffles if possible—or ribbons—or flower decorations. The blouses are usually white with preference to an off the shoulder style with more ruffling and lace. Venezuelans wear shoes for dancing, for their dances are based on Spanish forms and have heavy zapateado steps requiring the use of heels. If you are having trouble with the heel work steps, try dancing with a pair of shoes with a slightly high heel. You will be amazed at your immediate improvement! It just isn't possible to get sharp



Lisa and Walter Lekis in the Martinique Mazurka.

heel beats from flats or ballet type footwear.

The man's costume is slightly more regimented than the girls' who, as everywhere, dress up to look as pretty as possible. He wears an all white costume, the pants slit about half way up the calf and adorned with brass buttons on each side of the slit. The jackets are suit length worn outside the pants and also trimmed with buttons. The collars are high and stand up around the neck. More brass buttons fasten the coat in front. The Venezuelan hats are very good looking but hard to get in this country, so we suggest substituting a straw hat with a rather wide brim turned up all way around.

To have an idea how easy this costume is to make, just use a pair of inexpensive white duck pants, slit the legs, use a jacket as worn by a hospital attendant, get out the button box and the costume is practically complete!

Haiti, being a Negro Republic has an entirely different type of costume. The women nearly always use a head tie and there are several ways in which it may be arranged. The usual country style is simply a square of cloth folded into a triangle, started from the front and tied in back to hold in all the ends. However, for more festive occasions, the turban concealing all the hair and built up in front is favored. A little practice with the scarves and you can find the most becoming one. The women's dresses are made of inexpensive cotton print. Haitians like the dress in one piece better than a skirt and blouse which is rarely seen there. The dress is usually fitted quite tightly in the bodice with either high or low neck and

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Groups of Guatemalan women.—(Photo loaned by Guatemalan Consulate.)





Lisa and Walter Lekis dance the Calypso.

(Continued from Page 7)

three quarter sleeves which may be full to below the elbow. The skirt is gathered on the waist and comes to about four inches above the ankle or even a little longer. It is worn over a petticoat of any color (wide stripes are also nice!) and the skirt is caught up in front or to one side of the front and sewed or pinned in place. While there are many other possibilities, this is an easy, becoming costume to put together and very typical.

The man's costume (peasant) was modeled after those of the French peasants with loose trousers and a smock. The color is usually blue of some shade—this custom also coming from the French farmer. The smock may be worn loose or is sometimes tied with a rope belt. It is made using a regular shirt pattern but continuing the yoke around the front and then gathering or pleating material on to the yoke. The smock is fairly long—at least to the top of the thigh. Since the man has no pockets anywhere, he usually carries a straw bag slung over the shoulder and wears a straw hat with a wide flat brim.

Neither men nor women should really wear shoes at all, as the Haitians work and dance barefoot. But let your own feet dictate the terms as to shoes or no shoes. We always differ on this subject, since I belong to the barefoot school while Wally claims he has calluses.

I've saved the best for last! The costume of the women of the French West Indies is one of the most flattering and becoming that could be designed. So, gals, if you really want to make a beautiful and chic costume, try this one. Start with a petticoat, but not one of the usual full dance styles. This one comes nearly to the ankles and should not be more than a yard or yard and a half in fullness. Trim the bottom with rows of lace, tiny ruffles or ribbon insertion or what have you. Then if you like silk and satin, go all out on the overdress. If you find, as I do, that these materials are hot and not particularly durable, just use a glazed cotton print, but always a print. Chintz is very nice, too. The back of the dress is cut in three pieces. There is first a yoke to which the bottom of the blouse section is gathered. This is very full below the yoke. Then the blouse is in turn gathered onto a belt. The back of the skirt is long and full, cut into a train when hanging loose. Crinoline lines the bottom of the skirt for a depth of about twelve to fifteen

inches. The dress hangs completely loose in front that is. The neck is cut low and rounded, and with the belt ends dangling—before you put it on, the sleeves are close fitting and may be long or three quarter length. Now put the dress on and don't let anyone see you until you have it tied up! Tie the belt tightly in front—this pulls in all the front fullness which was just hanging before. Drop your hands to your sides and pick up both sides of the skirt evenly. Holding these, bring them up to the belt and tuck them in. Now it starts to look better. Next, fold a silk scarf of contrasting color into a triangle and put it over the shoulders. This is called the *foulard*. In Guadeloupe the foulard is worn over both shoulders, in Martinique it is worn over only one. Now for the hat!

The headdress which is as becoming as anything styled in Paris is made of a square yard of Madras cloth and is called a *Madras*. If you can't get Madras cloth, use a print of rather heavy material so that it will have some body. Fold into a triangle bringing the folded straight side over the forehead all the way down to the eyes. Pull the two ends to the back and tie them once. Now pick up the points to the triangle which should be hanging down in back, bring them up over the tie and repeat the tie once more. (Are you confused?) You should now have three points which should stand up from the hat. If the points show a tendency to droop, a few straight pins will settle that nicely. You aren't through yet. The Madras does not stay down over your eyebrows. With both hands pull the front up little by little, making two or three pleats as you go until the scarf comes to just below the hairline, and voila! That's it. Do not tuck your hair up under this. You are wearing a hat not a turban.

Now except for the jewelry you are all ready. After the slaves were freed, what wealth they accumulated was always turned into gold—in the form of jewelry. The amount of gold jewelry worn by the women indicates their economic standing in the community, so—for the sake of prestige, wear all you can even if it is not all pure gold. I have even seen 50,000 franc notes tied into the coiffure. The theory is, if you have money, wear it!

Unfortunately, the women are the flowers of Martinique and Guadeloupe for the men do not have an equally beautiful costume. Just give him a pair of white pants, a white coat, a brilliant shirt, a cummerbund and a wide brimmed straw hat and he is ready.



Haitian Congo.

News from the South

By PAUL PRITCHARD

The main festival in July was the one hosted by the Gandy Dancers in Santa Monica. Quite a good one, too, and its success was helped in no small part by the enthusiasm and support of the various civic organizations assisting. Six exhibition groups graced the boards (that is a literal statement, too, for a fine wooden dance floor was laid down specially for the occasion!) The facade of the Auditorium building looked striking indeed after Valerie Staigh had marshalled her corps of decorators into festooning the building with giant fish seines, floats, painted tropical fish, and palm fronds. Booths were set up to display mannekins in costumes, and a costume parade at intermission brought out some 60 contestants seeking the four statuettes donated for the best costume in its class.

* * *

Social news of interest is an announcement of the wedding of Marilyn Busch and Dr. Robert Aamodt. The tres jolie Marilyn was my predecessor on this southland page of LET'S DANCE.

* * *

Now it can be told that everyone who attended Idyllwild had a very enjoyable time, learned a lot of new dances as well as relearned some old ones, relaxed in comfort away from the rather warmish weather in Los Angeles, and are one and all anticipating a return there next time. Let's all push to make a permanent success of the Idyllwild summer camp.

* * *

Our good friend Lou Price of the Junior Federation is to be a coordinator of a folk dance exhibition at the Pomona Fair late this month.

* * *

Thursday, Sept. 9th will be the Vacation Homecoming Party at the Ardmore Folk Dancers. All dancers are invited, and there will be no teaching after 8:30 p.m. Refreshments for everyone. This month will also feature the start of new classes which will include beginners until 8:30 and intermediate and advanced classes until 10 p.m. Every Thursday night, remember, at Ardmore.

* * *

SAN DIEGO

News from the Southern-south starts with an announcement that Marian Scanlon and Andy Moffett are to be married soon. Marian has been with the San Diego Club since its beginning, and is a past president.

* * *

The Jane Motter Dancers of San Diego provided part of the entertainment for the California Music Teachers' Association during its convention in Pasadena, presenting two old Hawaiian chants using authentic instruments, gourds (*uli uli*) and split bamboo (*puilis*). Jane Motter danced the popular "Lovely Hula Hands" as a solo. On the same program was another Southern Californian group under the direction of Elma MacFarland, which group, dressed in colorful "holomus", danced the beautiful Bao Dance of the Philippines.

—(Evelyn Prewitt, reporter.)



Entrance of the Convent of Merced.

Guatemala, the land of volcanoes, marimbas and color!

From the moment you arrive at Guatemala City and throughout your visit to Guatemala, you will ever be aware of the volcanoes. At almost any point of your travels you may see one or more—active, grumbling, hissing volcanoes. Visitors, on feeling their first earthquake, are quite naturally alarmed but become adjusted to the tremblings of the earth. There are 33 volcanoes. One of the most charming and interesting places you will visit will be Antigua (literally, ancient), the third great capitol of colonial Spain's Kingdom of Guatemala, which, by the way, included part of Mexico, all of present-day Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica and British Honduras. In Antigua you may see the city of today and yesterday—yesterday ended July 29, 1773; it began over 200 years earlier. You will see, along with the newer buildings, many of the ancient ruins and some of the restored buildings which are still in use. From the architecture you can get a glimpse of the elegance and richness of the civilization of the Spanish Colonial Empire.

After the Spanish had conquered the Kingdom of Guatemala, they chose the site of their first capital and it was named Santiago—this in 1524. By November 1527 the capital was moved to a more favorable site (the Indians seemed to resent their conquerors and gave the Spanish much trouble) and this new site was also called Santiago (the II). Santiago II

Guatemalan Journey

By KATHLEEN CHEVALIER

was destroyed by flood and the next site chosen was the present day Antigua which also (as we have mentioned) was destroyed by earthquake in 1773. In 1776 the capital was again moved and this time the name Santiago was dropped. The new capital and some years later, the head of the republic, is Guatemala City. All this long before our part of America was beginning the birth struggles!

The cities, the volcanoes, the land itself will be exciting to see but to us as folk dancers and therefore as amateurs in the folklore field, we will probably be most interested in the people, the clothes, their markets and their customs. All during the year there are fiestas celebrated and at almost any month of the year you may see, somewhere in Guatemala, the Dance of the Conquistadors performed by the Indians. Many of the cities have a saint's name in their official title and a fiesta is usually held on that saint's day. As an important part of the ceremonies is the performance of The Conquest. Originally this was a drama enacted by the Indians telling the story of the Spanish conquest and the battle between Pedro de Alvarado y Contreras and the Quichi Indian chief Tecum Uman. The Conquistadores are distinguished by their pink masks, painted gold sideburns, gold beards or mustaches and blue eyes. The dancers wear knee length, fringed trousers of col-

ored velvet and jackets and capes. These are trimmed with glistening mirrors and silver paper medallions. The dancer representing Tecum Uman had a mask with brown eyes, black hair and a quetzal painted on each temple. Other dancers wore masks of animal faces and horns. The quetzal is a bird, a multi-colored bird, which was a symbol of Uman's nobility and is now a symbol of liberty in Guatemala. The dance is a lengthy one and consists mainly of shuffling steps forward and back. But first is the procession with the dancers, the marimba players, the altar boys with cross and candles, more marimbas, sculptured images from the church, the priest, the incense swingers, and a large figure of the saint (depending on the town whose saint's day is being celebrated). The procession leads to the church and at the time of entry of the figure of the saint into the church, the church bells ring, the fireworks are shot off (see January issue on Fireworks), and the musicians play louder than ever. The dancers with their rattles add to the excitement. After this part of the ceremony the open air market gets into full swing.

The market places seem to follow the same pattern. Each vendor has but to set down his or her basket of petate (straw mat) of goods and he is in business. The

(Continued on Page 14)

Ceremony in Chichicastenango.—(Photo courtesy Guatemalan Consulate.)



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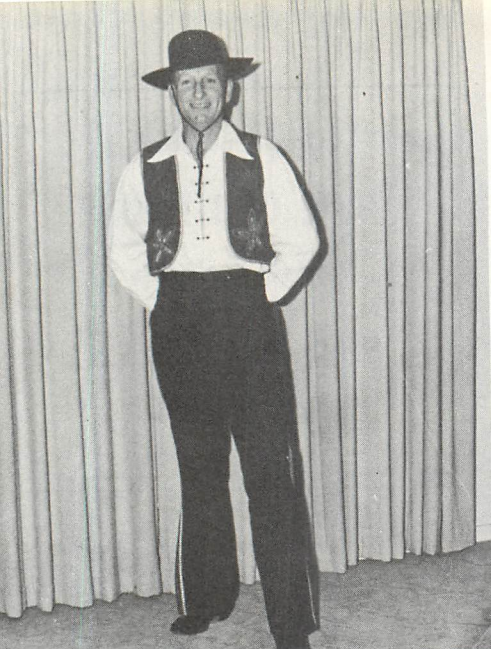
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Stan Valentine, President and Festival Chairman of the Diablo Council.

Your Host Cities

(Continued from Page 3)

Stan Valentine of Martinez is chairman of the council for this year and is also acting as chairman of the Festival committee. John McKirahan of Lafayette is Secretary and Stan McGlauffin of Walnut Creek is Vice-Chairman and Treasurer. Committee assignments for the Council and the Festival include Reva Ward, Exhibitions and program; Bill Wakeman and Bob Underwood, Sound; Marie Bock and Norm Peddicord, Decorations; Walt Sessions and Bob Franz, Records; Bill Riggs, Publicity; Bill Bush and Glenn Ward, Advertising.

The clubs which comprise the council are the Acalanes Folk Dancers, Circle Four, Dancin' Dudes, Diablo Promenaders, Do-Ce-Do, Los Medanos Bailadores, Reel Weavers, Shell Folk Dancers, Shell Square Heads, Suburban Swingers, Walnut Whirlers, and the newest member the Pleasant Hill Folk and Square Dance Club. Among the membership of these active groups will be found many of Northern California's well known and most enthusiastic dancers, and a number of talented callers including Ted Darger, Taylor Holt, Frank EnEarl, Bev Wilder, the Wards, Ernie Williams, Reid Peterson, Bob Franz, and Council Chairman Stan Valentine.

This has been a very active year in Council activities. A new and very popular event was sponsored when the Council staged a special party aimed only for the Novice dancers and which was held March 26 at Mt. Diablo Union High School in Concord with Bev Wilder largely responsible for the arrangements. The following month found the Council participating in Concord's Wisteria Festival with Chairman Stan taking over for that party. On May 7 the Annual Spring Party was held in the gym of the Pittsburg Community Recreation Center and was an outstanding event both from the exhibitions and program presented and from a standpoint of heavy attendance. Marie Bock of the host club, the Los Medanos Bailadores, acted as chairman and contributed heavily to its success.

For the September 19 Festival the committee has been hard at work lining up an outstanding program which should appeal to beginners, intermediates, and advanced dancers. Squares will be plentiful with the choice of the outstanding group of local callers being implemented by a featured group of guest callers. From San Francisco will come Randy Randolph and Danny McDonald, Sue Lemon will be down from Vallejo, and Charlie Bassett has promised to trek over from Mill Valley. Masters of Ceremonies are being furnished by ten of the Council clubs.

Exhibitions will be among the highlights of the program with such outstanding groups as Walter Grotta's Highlanders from Millbrae, Grace Perriman's Folk Arts Group from San Francisco, and Ward's local exhibition group of Suburban Swingers. As last year, arrangements have been made to utilize the powerful Lindsey sound equipment which will assure the participants of unusual clarity of sound in the open air with its high fidelity reproduction and lack of background noises.

The Diablo Council cordially invites and urges all California dancers to attend and participate. The Park facilities are excellent with plenty of room for dancers and spectators alike. In town can be found restaurants of wide variety many

of which will be found advertised in this issue. Over in Lafayette is the famous Tunnel Strip which features some of the outstanding cafes in Northern California and there are several good motels for those who would like to spend the night. In addition to good facilities and an outstanding program, we can safely guarantee the weather will be warm and balmy—that's what brought us here in the first place. Let's see everybody out for good fun and good dancing on September 19.

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JOROPO

(National Dance of Venezuela)

Arranged and presented by Lisa and Walter Lekis, who have worked with the Ministry of Education Caracas, Venezuela and have a wonderful background of dances from this region.

MUSIC: Record: Monogram FD 12-48B "La Tacita de Oro";
 Alcoa MEP 124 45 RPM "La Tacita de Oro".

FORMATION: Couples in a circle facing LOD, W links L arm with partner's R, and holds skirt with R. M rests back of his L hand on back of L hip.

STEPS: *Valsiao*: (waltz) a true waltz* done with very short, lively, bouncing steps.
Escobillao: (brush step) Stamp L (ct. 1), brush ball of R fwd. (ct. 2) and bwd (ct. 3), step R in place (ct. &), step L in place taking wt. (ct. 1), brush R fwd. (ct. 2) and bwd. (ct. 3), step R (ct. &), step L taking wt. (ct. 1) brush R fwd. (ct. 2) and bwd. (ct. 3), step R (ct. &) step L (ct. 1) hold (ct. 2, 3).
Zapateao: (heel step) Stamp L (ct. 1), strike R heel sharply (ct. 2), stamp R taking wt. (ct. 3).

| MUSIC: Mixed Meter | | PATTERN |
|--------------------|-------|---|
| Measures | | INTRODUCTION: During slow vocal introduction partners leisurely assume position as described above. |
| | | I. <i>CORRIDO</i> |
| A | 1 | Partners arm in arm stand slightly facing in a natural greeting. |
| | 2-16 | Starting on inside ft. (M R, W L), partners dance 15 valsiao steps, turning very slightly inward as step is started with inside ft. and slightly outward as next step is started with outside ft. |
| | | II. <i>VALSIAO AND VUELTA</i> |
| B | 17-24 | Partners assume closed ballroom position* and dance 8 valsiao steps turning CW and progressing CCW. |
| | 25-28 | While M dances 4 valsiao steps fwd. CCW, W releases L hand from M R and dances 2 valsiao steps turning, one full turn R under joined hands (M L, W R); then reverses turn, this time turning L one full turn with 2 valsiao steps. This must not be performed as a pivot. |
| | 29-32 | M continues with 4 more valsiao steps as W again turns R with 4 valsiao steps making 2 complete turns. |
| | | III. <i>ESCOBILLAO</i> |
| A | 1-4 | Couples separate and with L shoulders adjacent (M holds hands behind back, W holds skirt in each hand swishing skirt gracefully), dance one escobillao step each turning L on last step R (ct. &), step L (ct. 1) hold (ct. 2, 3) to finish with R shoulders adjacent. |
| | 5-8 | Beginning R (and reversing footwork) partners dance another escobillao step. Finish with L shoulders adjacent. |
| | 9-16 | Repeat action of Fig. III, meas. 1-8. |
| | | IV. <i>CRUZAO</i> |
| B | 17 | While turning slightly R so that L hips are adjacent, partners join both hands and dance one cross valsiao step: step L across R (ct. 1) complete valsiao step (cts. 2, 3). (L,R,L). |
| | 18 | Beginning R (with R hips adjacent) dance another cross valsiao step (R,L,R). The arms shift each time the body turns. |
| | 19 | Repeat action of Fig. IV, meas. 17. |
| | 20 | Repeat action of Fig. IV, meas. 18, crossing and stepping R (ct. 1) step L (ct. 2) hold (ct. 3). |
| | 21-24 | Beginning R, repeat action of Fig. IV, meas. 17-20. |
| | 25-28 | Repeat action of Fig. IV, meas. 17-20. |
| | 29-32 | Repeat action of Fig. IV, meas. 21-24. |
| | | V. <i>VALSIAO</i> |
| A | 1-16 | Partners assume closed ballroom position and dance 16 valsiao steps turning CW and progressing CCW. Partners separate and end facing each other, M back to center. |

- VI. ZAPATEAO
 B 17-28 Partners dance 12 zapateao steps describing a circle while turning away from each other (M L, WR) and end facing each other, M back to center.
 29-32 Partners move bwd. away from each other with 8 stamps.
- VII. VALSIAO AND VUELTA
 A 1-18 Beginning M L, W R, dance 4 valsiao steps fwd. to return to partner; assume closed position and dance 4 more valsiao steps turning CW and progressing CCW.
 9-16 Repeat action of Fig. II, meas. 25-32.
- VIII. ESCOBILLAO
 B 17-32 Repeat action of Fig. III, meas. 1-16.
- IX. CRUZAO
 A 1-16 Repeat action of Fig. IV, meas. 17-32.
- X. VALSIAO
 B 17-32 Repeat action of Fig. V, meas. 1-16.
- XI. ZAPATEAO
 A 1-16 Repeat action of Fig. VI, meas. 17-32.
- CODA:
 B 17-32 Beginning M L, W R, dance fwd. to partner with 4 valsiao steps, assume closed position and dance 12 valsiao steps turning CW and progressing LOD.

Guatemalan Journey

(Continued from Page 9)

Indian seems to have an inborn sense of color and design which enables even the smallest display to be pleasing to the eye. Here in the market you will find green onions, vegetables and fruits of all kinds, salt, which is sold wrapped in a banana leaf packaging, anything at all—down to the textiles and yarns—often tied and dyed.

Before going on to the textiles and costume a few more words on some dances which may be seen. Two dances in particular, which are pre-Columbian dances, although so modified that probably the dancers themselves do not know the original theme—the Deer Dance and the Treetop Dance. (See February issue.) The former depicts in pantomime a struggle between mankind and animal. The latter is a dance where the dancers start at the top of a high pole and “fly” down by an arrangement of ropes and pulleys. There are other ritualistic dances but you will have to read more for yourself. (See end of story, Ed.) The Guatemalan “folk” dance or folk music is called *son*. There are three types usually listed. A common one being a sort of jig step danced by men and women individually. This is often seen at a fair or fiesta after the processions are over. There is the “*son del borracho*,” (the drunkard) and another called the “*son sanjuanero*” (St. John’s) which is danced with from four to six couples. In this dance kerchiefs are used in the graceful motions.

If you will forgive a personal opinion here—I imagine we folk dancers would find these Indian dances more interesting to see than to do. Our roots are mostly European and I imagine we feel more inclined toward that type of dance than to this less active type of dance.

And now on to the textile and costumes with

which we would surely be fascinated. Are you aware that the ancient Mayan ruins, of which we have all heard, are in Guatemala? The very old Mayan civilization is the background of the Indian population of Guatemala—and that makes up over half the population. In the lowlands, or the more tropical part of Guatemala, is where the Indians first lived—later moving further into the highlands. In this lushly growing tropical land the wild orchids, many gorgeous wild flowers bloom in tremendous profusion. Wild birds of brilliant colors add to the scene. The quetzal bird has always been a symbol to the Guatemalan Indian. You will see it on the postage stamp and on the coins. It is a bird of about the size of a parrot, with plumage of iridescent peacock green changing to indigo—a scarlet breast and a three foot long tail. At one time only royalty were allowed to wear the quetzal feathers. There is a story that this bird cannot live in captivity—thus it is also the symbol of liberty to present day Guatemala.

The colors of a bountiful nature and adding to it the reds and oranges and yellows of the fiery volcanoes, is it any wonder the Indian has such an eye for color in weaving the material for his clothing?

Each village has some distinctive form of dress or some color which is characteristic. They say that after you are in Guatemala for a while you too, can begin to tell the village by the dress of the person. In general, the women wear a wrap around skirt and a blouse called a huipal. This is two rectangular pieces put together with an opening left for the head. A sash holds together the blouse and skirt. In general, the man wears knee length trousers and a shirt and jacket. Again the sash wrapped around the waist. A sort of turban is worn on the head and may be decorated in cotton or silk. Most wear sandals of simple construction.

Another part of the women’s costume is a colorful carrying cloth. When it is not being used to carry anything (from baby to vegetables) it may be folded and kept on top of the head.

The men from the village of Solola carries his belongings in a large square wool bag. When the bag is full he carries it on his back with a wool strap passing around his forehead to balance it. The bag itself is a work of art—in black and white, it has figures of horses, eagles, ducks, or men and women knit into it—and it is the men, not the women, who make them. Just as women do, they knit during the odd pauses of their lives.

The huipal (huipil) vary in make in different sections. Some are stitched under the armhole, some are left loose and hang slightly over the belt. This blouse is made of two strips, a yard or more in length, and is hand woven in brilliant colors. This blouse is woven by the Indian woman and is her showpiece. The two pieces are stitched together with an opening for the neck and then may or may not be stitched at the sides leaving an opening for the arms. The skirts are usually made on larger looms and may vary from five feet to twelve yards in length and also vary in width. Some are wide enough to reach nearly to the ground and some (Chichicastenango) reach only to the knees.

The belts are woven on narrow looms and are made in many ways. Some are plain, some brightly colored and may have intricate designs or fringe woven in. Belts are used to hold the blouse and skirt together but may also be used to hold the baby. Lastly, is the hair ribbon. The women of Guatemala give much thought to the arrangement of their hair and these cloth ribbons are often woven into their hair in many interesting ways. The women of the village of Santiago on Lake Atitlan use about ten yards which is wound

(Continued on Page 19)

CONGO

(Haitian)

One of the few couple dances known in the island of Haiti, Congo was originally a part of the Voodoo cults and ritual dances based primarily upon African tradition. However, in more recent times, Congo has lost its religious significance and has been taken over as a country folk dance, regularly seen at local parties or *bambouches*. It is interesting to note that Haitian folk or ethnic dance, although uninhibited in body movement, is rarely performed in the regular ballroom position used in the United States and Europe, as it is regarded as immoral to dance too close to one's partner! Arranged and presented by Lisa and Walter Lekis, who learned the dance during their residence and study in the Caribbean area.

MUSIC: Record: Monogram M 880 "Panama 'M Tombe" — Supertone MLP-810.

FORMATION: Couplpes in single single, both facing LOD, M three or four ft. behind W. W holds handkerchief in R and twirls it twd. M as she looks at him over her L shoulder; her free hand holds skirt. M follows, arms slightly oustretched, elbows curved.

STEPS: *Position:* R ft. is crossed in front of L, toes pointing outward; L toe (pointing outward) behind R heel. The step may be done with either ft. moving fwd., bwd., or sdwd. Relative position of ft. does not change unless the step is done to the L, in which case L ft. is placed in front of R with wt. on L.
Basic step: Step (flat) in indicated direction on fwd. ft. (taking wt.) (ct. 1), step rear ft. to position and momentarily take wt. on toe of rear ft. (ct. &). This is a smooth gliding movement. There are two basic steps to each meas. The basic step is used throughout entire dance with changes from R to L as noted.

| MUSIC 2/4 | PATTERN |
|-------------------|---|
| Measures | |
| 12 | INTRODUCTION M and W flirt with each other. |
| 1-8 | I. PURSUIT, TURNS AND BACK AWAY a. Beginning R, M and W move fwd. CCW with 16 basic steps. W twirls handkerchief twd. M as she looks at him over her L shoulder. M follows her with arms slightly outstretched (elbows rounded). On step 12 M begins to move closer to W very slowly so that at the end of step 16 they have assumed bwd. skating position*. |
| 1-8 | b. Beginning L, in bwd. skating position, describe one full turn L (CCW) with 8 basic steps. |
| 1-4 | Shift W to M L side and beginning R dance one full turn R (CW) with 8 basic steps. c. With R ft. in front, move bwd. away from partner (W facing center, M back to center) with 8 basic steps. Finish about 3 ft. apart. |
| 1-2 | II. INDIVIDUAL TURNS Beginning R (R in front) each turn R (CW) with 3 basic steps and bow (with L ft. extended fwd.), body bent over while hands come together and sweep around. |
| 3-4 | Beginning L. each turn L with 3 basic steps and bow (with R extended). |
| 5-8 | Repeat action of Fig. II, meas. 1-4. |
| 1-8 | III. DIAMONDS Both face LOD during entire diamond pattern. a. Beginning M L, W R, move diagonally fwd. away from partner with 16 basic steps. At the same time both arms are raised straight out to sides, to straight overhead position on cts. 1, 2, 3, 4, and come down to sides on next four cts. Arms move up and down twice on the 16 steps. Continuing M L, W R, move diagonally fwd. twd. partner with 16 basic steps (making a diamond formation). |
| (repeated) 1-8 | b. Repeat diamond formation moving away from partner with 8 basic steps, and twd. partner with 8 basic steps. Arms move up and down once on each group of 8 basic steps. |
| 1-8 | IV. CROSSED-HANDS TURN Face partner, hands crossed and joined. Beginning M L, D R, lean away from partner and turn one complete circle CCW with 16 basic steps. |
| (repeated) 1-8 | Reverse, turning once CW, with 16 steps. |

V. AWAY AND TOGETHER

- 1-4 Beginning M L, W R, facing LOD, move directly sdwd. away from partner (M twd. center, W away) with 8 basic steps. Arms are extended outwd. to sides. M and W rise on toes on steps 2, 4, 6 and 8.
- 5-8 Continuing with M L, W R in front, move directly sdwd. twd. partner with W crossing slightly in front of M.
- 1-8 Repeat action of Fig. V, meas. 1-8. Finish facing partner, M back to center.
- (repeated)

VI. CROSS OVER

- 1-2 M and W both beginning R, dance 2 short balance steps (stepping R over L, L over R.)
- 3-4 Join R elbows and describe a half circle (CW) to exchange places with 4 basic steps.
- 5-6 Beginning L repeat action of Fig. VI, meas. 1-2.
- 7-8 Hook L elbows and return CCW to original place with 4 basic steps.
- 1-8 Repeat action of Fig. VI, meas. 1-8.
- (repeated)

VII. DISHRAG

- Join both hands straight across and move LOD during this *entire* fig.
- 1-2 Beginning M L, W R, (M back to center) move LOD with 4 basic steps. Arms are slowly swung LOD (to almost overhead) with heads following arm motion.
- 3-4 Continue LOD with 4 basic steps, swinging arms RLOD.
- 5-8 With 8 basic steps, swing arms LOD and make a full dishrag turn, both hands joined.
- 1-8 Repeat action of Fig. VII, meas. 1-8.
- (repeated)

VIII. TURNS

- M face LOD, W back to LOD; M and W join R. Handkerchief is in W R and falls between the partners. (Keep R joined throughout this fig.)
- 1-2 Beginning R, W turns R and bows with 4 basic steps. M free arm outstretched. As W bows to M over their joined R, he brings L arm down in front of body in a bow to her. Still beginning on R ft. W turns L and bows with 4 basic steps.
- 3-4 Repeat action of Fig. VIII, meas. 1-4.
- 5-8 Repeat action of Fig. II, meas. 1-8.
- 1-8 Repeat action of Fig. II, meas. 1-8.
- (repeated)

Latin American Dances

(Continued from Page 5)

lish translations of them, for they are entirely descriptive of the steps involved. The mood of the dance is always light, gay and flirtatious—and do remember that the basic step (valsiao) is a true waltz not a polka or two step!

Congo

The traditions and culture of the French speaking, Negro Republic of Haiti go far back into the mysteries and superstitions of Africa. But there has been just enough of the French influence to transform the popular dances into something no longer pure African, certainly not European, but entirely Haitian. Ceremonial and ritual dance is a part of the much misunderstood Voodoo religion and philosophy. Obviously, in order to interpret these ethnic dances, at least a rudimentary knowledge of Voodoo and its history is necessary. Many of the actual dance movements are difficult and require insight into the ceremonies and nature of the people. Consequently, we have not included any of the religious or semi-religious ritual or ethnic dance during our teaching here in California, although, I personally feel it is the most important phase of the Haitian culture. But because Haitians have given dance such an important part to play in their religion and folklore, and because their legends and tales, danced to drum beats are so

unique, we wanted to include at least one dance from Haiti. Congo seemed ideal for this purpose. Although it takes its name from a Voodoo religious cult, and its step from Africa itself, Congo has now lost its religious significance and is now danced wherever Haitians gather together.

Congo, and please do not confuse this dance with the Cuban Congo, is based on only one step although there are numerous figures used. In Haiti, couple dances are extremely rare, and even the few there never use the tradition European and American ballroom position. Haitians dancers never dance close to one another, and in the rural regions, are even mildly shocked at the closed ballroom position we take so much for granted.

The figures of the Congo which we have presented are the best known and the most widely danced. Although in the country only drums are used for the dances, we are using a modern record. Drum dancing is more difficult and I think that most Americans are happier hearing melody as well as pure rhythm. Contrary to most general belief, there is no necessity to "wiggle the hips". All African based dances are done by a general relaxation of the body, letting the movement flow from the head to the feet. (Or vice versa). If you dance the basic step of Congo and simply relax, it is hard *not* to achieve the right motion. But the trick is to relax. The arm movements which I think are especially beautiful in

the dance are also a part of a whole movement which includes the entire body. Do try to avoid the "setting up exercise" effect in raising and lowering the arms. And above all—each step is a complete step. And resemblance to a Russian push step is not even coincidental!

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By PEG ALLMOND

ITO TOMOTO, interpreter and personality unusual, gave the Gateswingers a thrill at a recent Thursday night dance at the Y.M.C.A. Bob Burt-schard recently out of the Navy (met him in Tokyo) introduced ITO to the group and in his introduction gave pertinent information about him. ITO is an exchange student, going to study International Relations at University of Washington. ITO made folk dancing possible in Japan by interpreting the LET'S DANCE instructions for various dances so the Keithleys could demonstrate and teach. He danced all of the American and International dances perfectly, and then asked to be allowed to give something in exchange for the pleasure the Gateswingers had given him—and proceeded to teach The Coal Miners Dance—the record music and dance were authentic, and the teaching excellent. The Coal Miners Dance is a nice one, because you do not need a partner, it is simple, and the music tells you when to change steps. A nice exchange ITO—come again—we enjoyed meeting you.

* * *

SAN CARLOS YMCA is a beautiful new structure, modern in every respect, and sixteen couples from the immediate vicinity dance on Tuesday nights with ROSEMARY and JOHN INCH officiating. Rosemary does the folk dances and John, the squares. Barbara and Ed Starr who live closeby were the sparkplugs who got the thing going and all money collected is donated to the Y for a swimming pool.

* * *

SQUARECUTTERS and CAPERCUTTERS who meet in Jack McKay's Square Dance Hall on Thursdays and Mondays respectively, are enjoying guest callers for the three month summer vacation period. McKay is teaching at University of British Columbia and College of the Pacific, and the clubs are being treated with different callers each week, among them Vera Holleuffer, Randy Randolph, Jack Sankey, Bob Page and others. Go out and dance with them—you will be welcome.

* * *

Novel birthday celebration over at San Venetia School when Blanche Bemus celebrated Mel's birthday by presenting each of the men in Mel's Spinning Spurs Group with a personalized gift. Blanche made a nice little speech and told all the "boys" how much she appreciated their dancing with her while Mel teaches and calls and then presented a towel to each to wear with his square dance clothes. The towels were green, embroidered with gold colored thread—each contained the name of the club and the club member's name. The Taws were so impressed they plan to make themselves green skirts to match the towels, and yellow blouses—Blanche volunteered to embroider each Taw's name on her shirt. Needless to say Blanche has a new fancying sewing machine. Nice idea—personalized towels and shirts—and super idea—Blanche's gratitude!

As Edited by
ED FERRARIO
Northern California Callers Assn.

DOUBLE CROSS

By Ruth Graham and Luke Raley

Bow to your partner, corners all
Side ladies chain across the hall
One and three do a half sashay
Up to the middle and back that way.

(Head ladies whirl across in front of man, his right hand in her left. Head ladies are then on the left sides of their partners.)

Forward again and pass through
Split that ring and around just two
And four in line you stand.

(Head couples pass right shoulders with their opposites and after having passed through the set to the opposite side, the lady turns to her left, and the gent to his right behind the sides, passes two people, to end facing in, and two lines of four, man with man and lady with lady.)

Forward eight and back with you.

Now two by two you cross trail through.

(The two ladies in each line act as one person, the men the same. Each siamese couple passes through across the set, the ladies cross in front of the men going to their lefts, and the men as couples cross in back of the ladies going to their rights as in a regular cross trail through.)

Still two by two, here's what you do

Do-Sa-Do when you meet those two.

(The first two they meet after the cross trail through will be their own partners, Do-Sa-Do by twos.)

Back to back don't you blunder

Now the gents arch and the girls duck under
Dip and dive go round the track.

(Still as couples, doing alternate dip and dive around the square.)

Pass 'em again and don't look back

Keep on going around the track

Meet 'em again and Box the Gnat.

(The alternate Dip and Diving is done two complete times around the Square. The second complete time around on meeting your partner, take her by the right hand to Box the Gnat, right arms upraised, man exchanges places with lady, lady doing a left shoulder back turn.)

Then Do-Sa-Do right where you're at

(Now your working as single individuals)

Step right up and swing your date

(Will be own partner)

Then circle four 'til you get straight

Two heads gents make the break

(Dropping left hands, to make one circle of eight)

Open up those fours and make it eight

(May use anything from here.)

BREAK

All join hands and circle awhile

The other way back in single file

Gents turn back around the land

Meet your honey with your right hand

(Gents make a right shoulder back turn to face the lady behind him, taking her by the right hand a full turn.)

To your right hand lady with a left allemande
And the gentlemen star

Gals run around but not too far

(After the left allemande with the right hand lady Gents will be facing clockwise around the ring. They extend right hands into a star remembering that they will be working with this same girl each time. The ladies promenade single file counter-clockwise on the outside.)

Same gal, Allemande left and the ladies star
Gents promenade, but not too far.

(This time the Gents promenade the outside, ladies making the right hand star.)

Same gal, Allemande left with your left hand
Wrongway round with a right and left Grand.
Box the Gnat when you meet your own
Promenade that girl home.

SONOMA

When the leaves change color and the grapes ripen, the call goes out to folk dancers, inviting one and all to come to Sonoma and celebrate the Vintage Festival. This year the event takes place on Saturday, September 25, and Sunday, September 26.

The Sonoma Valley of the Moon Swingers, now in their seventh year and under the leadership of President Jack Browning, are folk dancing hosts of the Vintage Festival, and there will be dancing on Sunday afternoon and evening. On Sunday afternoon from 1:00 p.m. to 5:00 p.m. the dancing will be outdoors on the grass and under large shade trees in Sonoma's historic Plaza, site of the Bear Flag insurrection in the early days of Mexican rule of California. On Sunday evening from 7:30 to 11:00 the dancers can enjoy the fine floor of the newly built Veterans' Memorial Building.

The Vintage Festival opens on Saturday morning with a blessing of the grapes at the Plaza, for this area together with the adjoining Napa Valley, produces some of the finest wines in the world. Then when evening comes, a pageant is put on usually depicting some aspect of life during the early days of California. The Swingers provide folk dancing for this pageant.

The Plaza is lined with booths selling food and refreshments, and interesting articles of all sorts, mostly of local manufacture. The shop windows lining the Plaza are artfully and tastefully decorated, many with priceless antiques and heirlooms and a few with fine touches of humor and wit.

To those who wish for something "different" with their folk dancing, the Swingers offer a rare experience.



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The Record Finder

reviewed by PAUL ERFER

(The following are personal opinions of the Record Editor—not that of the Folk Dance Federation.)

More and more Latin-American dances are being exploited for Federation use. Emanating from the Workshop at Idyllwild this summer are several which are sure to be popular. From Mexico—*Adelita* on Imperial 1162 and *La Chilenita* (sometimes known as *Las Sanmarquenas*) on Folkraft 1038. An interesting pasodoble from Spain has been set to *Currito de la Cruz* on Decca 24241. From our neighbors in the southern hemisphere comes the *Joropo*. Of Venezuela on Alcoa 124 (45 extended play), and the national dance of the Argentine, *El Pericon* on a new Folkraft. The trend in tango concoctions is continued with the introduction of *Rungo*, a pistache of tango and rumba steps, danced to April in Portugal on Capital 2374; and a new routine set to *La Cumparsita* on MGM 30182. Other folk dances newly presented at Idyllwild are *Lilac Waltz* and *Over the Top*, English sequence dances played by Sidney Thompson's lush orchestra on Decca 28887 (a companion record on Decca 28888 is *Saunter Medley* and *A Waltz for the Queen*); *Schub-plattler Quadrille* adopted to Original Laendler, Victor 25-4032; *Spring Pols*, a Norwegian polska on Scandinavia Sings 3200; *Zuravel* (The Crane), a Ukrainian group dance recorded on Stinson UK-13; and *Deio y Dywyn*, a Welsh square, on HMV 9893.

Rounds-of-the Month: Sets in Order records have released two discs that ought to satisfy the current yen for novelty waltzes and two-steps. SIO 3011 organizes with *A Little Bit Independent* and *Music Box Waltz*, the latter a re-release of an older favorite. Still newer are *Evening Waltz* and *Dreamy Two Step* on SIO 3013. And the very latest as of this writing is *Downhill Drag*, a Chet Atkins hit on Victor 20-5704.

Windsor comes up with some pleasant square dancing with Robby Robertson calling *Heart of My Heart* and *Belle of San Antone* on 7434; instrumental 7134. Jonesey's monthly contribution to the field is *Coney Island Washboard* and *Bye Bye Blues* on MacGregor 704; instrumental 705. Hoedown presents a well-known Eastern caller, Paul Hunt, on three new records singing *Box of Stars*, *Bye Bye Blues* on Hoedown 2211; *Big Baboon/Let Him Go, Let Him Tarry* on 2212; and *Fully of the Town/John Brown's Body* on 2213. Music for the same calls may be had on Hoedown 2011, 2012 and 2013 respectively.

FADO BLANQUITA

(Continued from Page 6)

country. Later he became prominent in the European theatres as partner for such stars as Mati Hari and Mistinguette. "Vani" was among the first dancers to popularize the Argentine Tango in Europe and America. Cesar Vanoni recently died in San Francisco, where he had made his home for several years after retiring from dancing and teaching.

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Guatemalan Journey

(Continued from Page 14)

around the head giving a halo effect. It is customary for only the married women to wear head ribbons.

Here in Guatemala the man's costume is just as colorful and interesting as the woman's. There are many ideas in the men's style adapted from the Spanish grandees of 300 years ago and especially in coats. Trousers are worn in various ways. There are the regular trousers of wool, the homespun white cotton (perhaps rolled above the knee) and the split trousers. The shirt has only come into use comparatively recently. As with the women, the belt is used to hold together trouser and shirt or jacket. The belt may be elaborately decorated and sometimes it may be made of leather. A scarf wrapped about the head is worn, or a straw hat may be worn—depending upon the district.

The women like to wear earrings and beads (just like we do)—the more, the happier she is.

We could go on and on. We haven't even touched on their colorful religious ceremonies. The copal incense burning (as the smoke rises it attracts the attention of the gods to hear the prayers), the strange mixture of old, old religious rites and the Roman Catholic ceremonies. But you will just have to read more and enjoy it all for yourself.

If this very short glimpse at the fascinating story of Guatemala has interested you and you would like to read further, let us suggest: First of all, do look up the October 1947 issue of NATIONAL GEOGRAPHIC magazine. There are some gorgeous Kodachromes (color pictures) of the people in their national dress plus pictures of other places of interest you will read about. This is a must.

To read about the people, how they think and feel: "Halfway to Heaven" by Jean Hersey, published by Prentice-Hall, Inc. 1947.

For history and for what and when to see: "Let's Go to Guatemala" by Lyman & Ellen Judson, published by Harper & Bros., 1949.

Interesting story and fine etchings: "Guatemala Profile" by Addison Burbank, published by Coward-McCann Co., 1939.

Arts and crafts with some color pictures: "Guatemala Art Crafts" by Pedro J. Lemos, published by The David Press, Inc., 1941.

Some other National Geographic magazines with stories and pictures on Guatemala are:

November, 1926; February, 1929; October, 1936; July, 1945.

"How Lost Was My Weekend" by David Dodge published by Random House, 1948; illustrations by Irv Koons, an amusing account of the author's 14 months in Guatemala as he says . . . "a greenhorn in Guatemala" . . . also the author of "How Green Was My Father", a story about his adventures in getting his car through Mexico.

If you like your travel stories with a generous touch of humor, you will thoroughly enjoy all the books by David Dodge of his adventures in Central and South America.

SAN FRANCISCO

The San Francisco Council's newest project is that of working with the San Francisco Blind Center in an attempt to teach the blind people simple folk dances as a means of entertainment.

Caribbean Dances

(Continued from Page 4)

government sponsored groups have done much in preserving and presenting native material bringing out primitive lore and dance to stylized arrangements, presenting music and dance of regions that were inaccessible to the average traveler, thus making them better appreciated.

Of the musical instruments, the guiro or guicharo is most typical. It is a gourd which is notched and serrated then scraped with a metal prong or fork and produces one of the typical sounds in West Indies today. Drums and rattles go back to Africa. They vary in shapes or sizes depending upon the isle of its origin. For years there was a ban on the playing of drums and this brought about other instruments upon which rhythm could be beat out whether it be the steel bands of British West Indies or the bastel of Curacao, which is a large gourd places in a tub of water, or the steel garbage can or oil drum.

To enter the dance and music pattern of the Caribbean is to enter a whole new world of dance expression. The body and spirit moves with the beatings of the drums and even the most cold-blooded and un-initiated person cannot help but be aware of the compelling rhythm which for centuries have incited war, massacre, orgy and sacrifice. These dance movements and patterns are not for the timid soul nor for the polite drawing room but represent the soul of an uninhibited race to whom dance is the natural form for all expression.

Speaking of Things

No, I'm not going to engage in another "has-sel", but just a few notes to let you in on a few items of interest in the next few issues of LET'S DANCE.

Thanks to Walter and Lisa Lekis, Virgil Morton and the Research Committee we are presenting this Caribbean and South American issue. The next will be an Armenian assisted by Mary Spring of Fresno.

We miss our Federation President, Bill Sorensen who has been called to Washington, D.C. for several weeks to take a special course in something or other. Bill has been studying so hard that he'll be all fresh and rarin' to go again after picking up the reins from Art Harvey, the Federation Vice-President, who has been holding down the fort. Art has done an excellent job and is the boy to watch in Federation affairs.

We have a few staff changes to call to your attention. Most notable is Ren Baculo, our new Business Manager. Ren is a Vallejo Folk Dancer and holds a responsible position with the Pacific Tel. & Tel. Co. It is Ren's ambition, with your co-operation, to increase our income so that we can increase our number of pages. Trudi Sorensen is working with Ren in Circulation, also to this end.

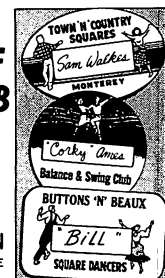
One of LET'S DANCE's columnists, the oldest in point of service to the magazine, Danny McDonald, has stopped sending in his column, "Tell It To Danny." We miss it—don't you? Drop a card to Danny at 4356-18th Street, San Francisco, and tell him you miss his column. We feel sure he will then again take up his pen.

—Robert H. Chevalier, Editor.

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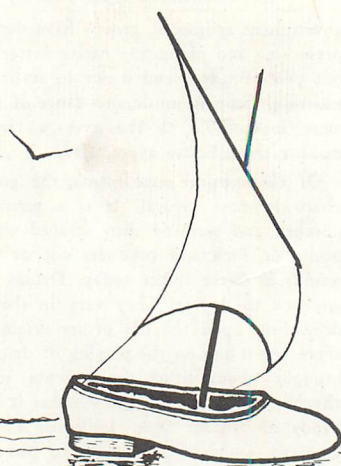
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