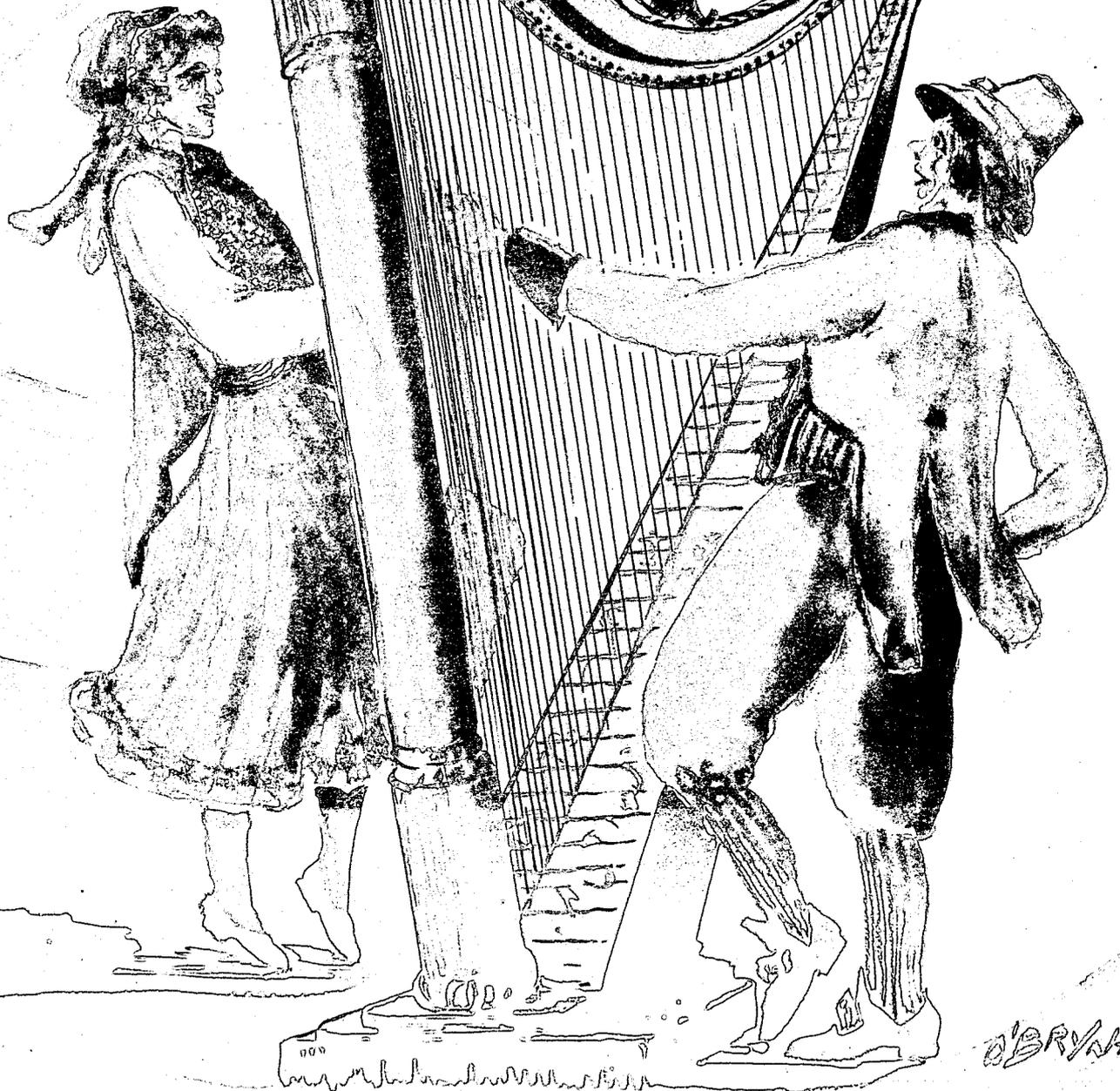
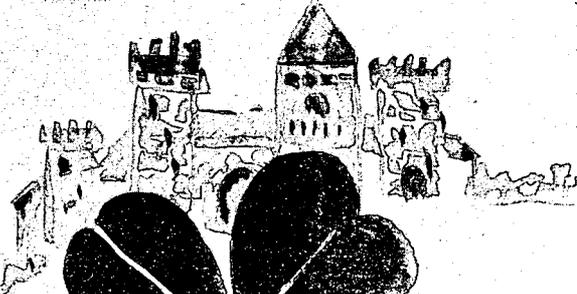
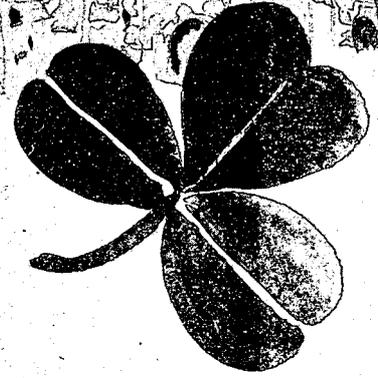


# Let's Dance



O'BRYEN



# Folk Calendar of Events

Edited by Margaret Jory and Charles Rich



DON WHEARTY

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

**SUNDAY, MARCH 6**—SOUTHERN SECTION FESTIVAL. Hosts: Westwood Co-op Folk Dancers. Location: to be announced in bulletin, probably in Westwood area.

**FRIDAY, MARCH 11**—ST. PATRICK'S DAY PARTY AT SANTA FE SCHOOL, OAKLAND. All San Francisco Bay area folk dancers are invited. Hosts: Santa Fe Clodhoppers.

**SATURDAY, MARCH 12**—JUNIOR SECTION FESTIVAL AT ALBANY. The Albany High Folk Dancers will be hosts for a festival from 7:30 to 11:30 p. m. in the Albany High School auditorium. Each young people's group should send one representative to the Council meeting at 6:30 p. m. for the election of Junior Section officers.

**SUNDAY, MARCH 13**—SPECIAL REGIONAL FESTIVAL AT NATIONAL ORANGE SHOW IN SAN BERNARDINO. Admission free to all dancers in costume and reduced rates to families and friends of dancers if tickets are purchased before March 10. Write to Lulu Relph, P. O. Box 180, Alta Loma, California. Dancing 1 to 5 p. m.

**FRIDAY EVENING, MARCH 18**—EXHIBITION PERFORMANCE AT SAN FRANCISCO MUSEUM OF ART. Time: 8 p. m. Place: Veterans Memorial Building, McAllister Street, corner Van Ness Avenue. Chairman: Walter Grothe.

**SUNDAY, MARCH 20**—NORTHERN SECTION FESTIVAL AT SAN FRANCISCO. Nine San Francisco clubs (Folk Arts, Glen Park, Chang's, Carrousell, Fun Club, Gate Swingers, Scandinavians, Edgewood, Square Cutters) with Arnold McMurray, chairman, invite you to dance in Northern California's largest hall, the National Guard Armory, Mission Street at 14th, from 1:30 to 5:30 and 7:30 to 11 p. m. Council meeting 12:30 p. m. Theme: South American Peranda.

**FRIDAY EVENING, MARCH 25**—EXHIBITION PERFORMANCE AT THE SAN FRANCISCO MUSEUM OF ART. Time: 8 p. m. Chairman: Walter Grothe.

**SATURDAY, MARCH 26**—REGIONAL FESTIVAL AT FRESNO. The recently organized Fresno Folk Dance Council with Valley Reelers as hosts, Z. A. Bump, president, invite you to join in a gala Spring Festival from 8 to 12 p. m. at the Fresno Memorial Auditorium, 2435 Fresno Street (near M Street).

**SUNDAY, MARCH 27**—TEACHERS' INSTITUTE AT MILLBRAE. Chairman: Grace Perryman. Place: Taylor School on Taylor Blvd. Teachers only, please!

**SUNDAY, APRIL 3**—SOUTHERN SECTION FESTIVAL AT GLENDALE. The Glendale Folk Dancers invite you to the second annual April Showers Festival at the Glendale Civic Auditorium, 1401 N. Verdugo Road (opposite Glendale College). Time: 1 to 5:30 p. m. Spectators welcome but floor will be reserved for dancers. Wear your best costume and come for an afternoon of dancing enjoyment.

**SUNDAY, APRIL 3**—NORTHERN SECTION FESTIVAL AT SAC-

RAMENTO. Commemorating the fact that many early California trails ended in Sacramento, the Wagon Reelers have set "Sacramento Trails" as the theme of their festival to be held in the Memorial Auditorium, 15th and J Streets, from 1:30 to 5 and 7 to 10 p. m.

**THURSDAY-SUNDAY, APRIL 7, 8, 9, 10**—NATIONAL FOLK DANCE FESTIVAL AT ST. LOUIS, Missouri. See page 3.

**SUNDAY, APRIL 24**—SECOND ANNUAL BEGINNERS' FESTIVAL AT OAKLAND. Sponsored by Oakland Folk Dance Council with Bushrod Folk Dancers as hosts, the festival is planned especially for beginning folk dancers in the East Bay area. Time: 1:30 to 5:30 p. m. Place: Bushrod Recreation Center, 560 59th Street, Oakland, between Shattuck and Telegraph Avenues.

**SATURDAY, APRIL 30**—REGIONAL MAY DAY FESTIVAL AT MODESTO. The Modesto Folk Dancers will be hosts for the first festival in their city which will be held from 1 to 5 p. m. at Ensen Park.

**SUNDAY, MAY 1**—SOUTHERN SECTION FESTIVAL AT FILLMORE. Hosts: Fillmore Folk Dancers.

**SUNDAY, MAY 1**—FESIONAL FESTIVAL AT ROSEVILLE. Hosts: Centennial Swingers. Time: 1:30 to 5:30 p. m. Place: Roseville High School field.

**SUNDAY, MAY 15**—NORTHERN SECTION FESTIVAL AT PALO ALTO. Hosts: Stanford Hoe Downers. Place: Stanford campus.

**SUNDAY, MAY 22**—REGIONAL FESTIVAL AT SAN JOSE. Hosts: San Jose Polkateers.

**SUNDAY, MAY 22**—REGIONAL FESTIVAL AT ST. HELENA. Hosts: St. Helena Gamboleers.

**SATURDAY, SUNDAY, MONDAY, MAY 28, 29, 30**—STATEWIDE FESTIVAL AT SANTA BARBARA. Santa Barbara Folk Dance Groups, hosts, in co-operation with all Santa Barbara Civic organizations are planning to make this state festival one of the best. IMPORTANT: Make hotel reservations early because of the three-day holiday. There will be no housing committee. Send requests for reservations directly to Santa Barbara Convention Bureau, P. O. Box 299, Santa Barbara, with \$5 deposit and type of reservation desired. See advertisements in *Let's Dance* and lists of hotels and motels being sent out to groups. Get your costumes ready for this gala weekend!

**SUNDAY, JUNE 5**—INTERCOLLEGIATE AND REGIONAL FESTIVAL AT SAN JOSE. Hosts: Spartan Spinners. Place: San Jose State campus.

**SUNDAY, JUNE 12**—REGIONAL FESTIVAL AT FORT ORD. Hosts: Los Bailadores. Place: Soldiers' Recreation Auditorium.

**SUNDAY, JUNE 12**—SOUTHERN SECTION FESTIVAL AT LOS ANGELES. Hosts: Friendly Folk Dancers.

**SUNDAY, JUNE 19**—NORTHERN SECTION FESTIVAL AT LOS GATOS. Hosts: Sarocats.

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# Conversation Between Dances

The Director of the National Folk Festival  
Tells a Story and Extends an Invitation

SARAH GERTRUDE KNOTT

**L**ET'S DANCE? Oh, no, partner! Pull up a chair. Let's sit this one out. I like to see them whirl and sway and promenade! It reminds me of something.

Ever hear of the National Folk Festival? No? What's that? Well, along about planting time, each Spring for the last fifteen, when wild flowers begin to spring up in the valleys and green grass carpets the hill-sides, folk singers and dancers from around twenty-five states have laid aside their farm work, or closed their office doors, and hit the trails for the Festival City of that year.

The first get-together took place in St. Louis back in the dark ages of 1934. For the next three years the trails led to Chattanooga, Dallas and Chicago. The annual meeting place for five happy years was our nation's capital. Then war knocked at our door. All at once Washington was so hectic and crowded that we had to seek a new haven, and Philadelphia became our host for the war years. The first peace-time celebration took place in Cleveland. After that, we came "home" to St. Louis, where the last two gatherings were held. What I have on my mind now, partner, is the fifteenth Annual National Folk Festival, coming up again in St. Louis, April 6 to 9.

What folk singers and dancers will come this year? I wish I knew! At this stage of the game it is hard to tell, because each group has to work out its own financial sponsorship, and right now they are as busy as bees trying to do just that. We know that most of those who have been with us before will want to come this time. Many of the same group comes each year, or at least every other year. The festival has become a tradition with them. But, always there are new faces. A different "slice" of the folk songs and dances of the country is presented at each gathering.

**W**E JUST COULDN'T get the festival started without our old friend, Amos Kubik, Town Crier of Provincetown, Massachusetts. Of course, the very first song and dance group must be the American Indians. Usually we have Spanish-Americans from the Southwest, song and dance groups from the Ozarks, British Isles, Kentucky, North Carolina, Tennessee, New England and other states where the Anglo-Saxon traditions have spread. This year we are expecting French, German and Scandinavian singers and dancers. In other words, partner, we always have the folk expressions of the descendents of the early colonists, which were transplanted here when

our nation was young.

We shall be terrifically disappointed if we do not have the indigenous songs and dances of our occupational groups — the cowboys, sailors, miners and lumberjacks, whose songs grew as the nation grew. But pioneer days have passed and so have many of those who created, or used the songs in our "golden age" of song-making.

In a very few years, it will no longer be possible to have the singers who were so intimately associated with the pioneer conditions which brought the songs into being. Isn't it fortunate, partner, that the wheels of revival and teaching, both songs and dances, were set in motion right on the heels of the inevitable passing of certain phases of our folklore of simpler, gentler days? We have the original patterns upon which to build revival.

What about the newer American groups? Know our long-time friend, Vyts Beliajus? Know William Abramchik, of Club Metros, Chicago? He has already made hotel reservations for seventy-five Russian singers and dancers. Did you ever see Mary Popovich's spirited Ukrainian Dancers, or John Lisy's Czechoslovakian Beseda Group from Cleveland? Both will be on hand. Every one of the dancers in these two groups have been dancing the dances of the native lands of their fathers since they learned to walk.

**W**HAT ABOUT the Dance Federation of California? Will it be represented? Answer that one yourself, partner. You are one of them. Eleanor Hague, with her Mexican Dancers, from Pasadena, were the first California participants, and what a real group that was! They came to one of the Washington festivals. Madelynn Greene was the next. Remember that time, at one of your dances in San Francisco, when she told you she wanted to come to us in Washington, and everyone threw her coins as she danced, to speed her on her way?

Last year, Walter Grothe, Madelynn and others showed up in St. Louis, officially representing the flourishing Federation. They joined Morry Gelman and dancers from the Minnesota Federation. What a picture, as both groups, dancing together for the first time, moved through a number of "Folk Dances From Near and Far!" We know that Morry, with fifty or more Minnesotians, will be on hand again. But California? I would be dancing instead of worrying, partner, if I knew about this part of the combination.

Wouldn't it be a shame if they didn't come, with the whole state swarming with dancers, but none at the National? We shall not consider the festival complete without them. If it is not possible this year, then this crime should never be repeated.

What has made the festival tick, and kept it kicking through the depression days, into, and out of the war years, without financial subsidy? Friendships, partner! Friendships — and a common vision and purpose of a lot of "little people;" the regular kind of people who make our country great — and the most real democracy on the face of the earth; the kind who have held the balance in all lands, through changing civilizations; the descendents of the guardians of priceless folk heritages handed down from one generation to the next for centuries.

**W**HAT ARE OUR OBJECTIVES? I'll tell you, partner, talking as fast as a woman can, it would be impossible to put them in words before this dance ends. We started out simply for fun. That is still our chief objective for participants and audiences, at festival time. At first we had a curiosity to see what story a cross-section glimpses of the deeply-rooted folk legacies of our varied groups would tell about our people and our country.

We've seen, heard, and felt plenty! Somewhere along the line we became merry-makers with a purpose: curiosity gave way to conviction. As together we have watched folk song and dance groups of all races and many nationalities move across Festival stages, and intermingle backstage, and at After Performance Parties, we have seen prejudice give way to friendship. As we looked beneath the merry-making surface, we have seen unmistakable evidences that people are more alike than different — a truth that so needs to be brought home to many today! We have found the same old fundamental dance patterns running throughout the dances of all groups, regardless of the color of the skin of the dancers, or the differences in the gay and fascinating costumes, which stamp them as belonging to a certain nationality.

**S**TOP TALKING and start dancing? Another time? Another dance? Yes, partner, but give me the woman's last word. How wonderful to swing and sway to borrowed tunes and dances from many lands! But let's not forget those that belong especially to you — and to me. What color! What gaiety! On and on — Let's Dance!

# Irish Folk Dancing

By MICHAEL J. DEVERS

**D**ANCING, LIKE MUSIC, is a universal language, but unlike music its origin is more difficult to trace. This is particularly true of the origin of the Irish Dance.

In old and medieval Irish literature much is found about native Irish music, musical instruments, the scales and the origin of Irish tunes, but very little about the dance.

There is one text that gives some degree of information on the subject. It is the *Fair of Loc Carman*, which deals with an ancient festival held at Loc Carman, the County Wexford of today. In this very old and interesting text there are to be found some vivid descriptions of a number of entertainers, and of musicians who frequented the fair, but there is no mention of the man of dance.

The name *Fer Cengal* occurring in the text has been interpreted by some as a dancer, and his dance has been compared to the German *springendantz*, which was a song and dance combined. The name, however, suggests an acrobat rather than a dancer.

**I**T HAS BEEN suggested that the word *Cronan*, which is mentioned in the sixth century by St. Colman of Cloyne, originally meant a kind of singing accompaniment for dancing.

It has also been suggested to mean a curious kind of nasal singing accomplished with the mouth shut. To the latter may possibly be ascribed the origin of what is known as a traditional style of Irish singing or lilting of dance tunes for the dancers when no musicians were available. I have heard this style of music and have danced to it in Ireland. It was always referred to as *puss music* and sometimes it was accompanied by strumming the knuckles on the back of a dishpan, much like a tambourine without the cymbals.

Although we do not get any information in old Irish literature about the dance, we get much about its kindred art dance music as we know it today. Therefore, it is reasonable to believe that the dance, the wedded wife of dance music, was performed by the ancient Irish. We are told, and truthfully, that these tunes, especially the jigs and reels, were always played as clan marches, and this holds true today when we hear such jig tunes as *The Irish Washerwoman*, *Saint Patrick's Day* and *Garryowen* played as marches by modern bands, and one famous American regiment has adopted *Garryowen* as its marching tune. The late President Theodore Roosevelt said it was the greatest marching tune he ever heard.

It is when we come to sixteenth century writers that we come to the region of fact, from which certain deductions may be drawn regarding the early dances of Ireland.

**F**REQUENTLY MENTIONED are the *Irish Hey*, the *Trenchmore* and the *Rinnce Fada*. Nash, in his *Shepard's Holiday* published in 1508, speaks of *Roundelays* and *Irish Heys*

and in Martin's *Months Mind* (1589) we read of *Heys*, *Jigs* and *Roundelays*. Spencer speaks of *Hey de Gie* in *A West County Jig*.

Allusions to Irish *Heys* are frequent in many of the well known plays of the sixteenth and seventeenth centuries. Plays by Middleton, Marston, Heywood and Shirley. In Sir



IT AINT AUTHENTIK  
—KING OF GO BRANKA

"In Irish folk dances, as in English, the arms are relaxed, hanging loose at the side—without gesture—hands relaxed and fingers open. No waving of arms or ostentatious posturing."

John Davies' *Orchestra* are read "He taught them rounds and winding heys to tread."

What then was the Irish Hey so frequently referred to? In a book entitled *The Complaint of Scotland* (1549) we are told that this dance was "led off in a hey or circle" and again it states "The men stand still, the woman going the hey between them"—that is, winding in and out. These references point to the existence in Ireland at a very early date, as early as 1550, of a round dance in which a number of men and women take part.

Taking this evidence side by side with the fact that in some of the Irish round dances, as danced today, we find the word hey applied to a certain section of the dance, it may be reasonably inferred that the old Irish hey was the earliest and simplest form of our modern round dances.

**A**LLUSIONS to the dance called the *Trenchmore* are quite as numerous as they are to the hey in sixteenth century literature. But it is when we come to the celebrated dance, *Rinnce Fada*—pronounced RINKA FODA (Irish for long dance)—that we find numerous references on it as far back as 1549 and down to the present day. I saw it danced a few weeks ago by a group of Irish dancers here in San Francisco. They also danced *The Walls of Limerick*.

It is mentioned in the *Complaint of Scotland* as "a ring dance" and it is still retained among the Highlanders. It then states "Simi-

lar seems to be the *Rinnce Fada*, *Finky* or field dance of the Irish."

Here we have positive evidence of the existence in Ireland of the *Rinnce Fada* as back as 1549 and that its name and its spread to Scotland at that date.

Dineley in his *Voyage Through the Kingdom of Ireland* (1681) speaks of the long dance. It extended to Cornwall, where it became a great festal dance and I believe is still performed, in the Village of Helston. It is known there as the *Fade*.

Like the hey it penetrated to England and we find in Beaumont and Fletcher, "Fading is a fine jig I assure you gentlemen."

**S**HAKESPEARE in the *Winter's Tale* has "Their dildos and fadings." Lady Morgan says it was danced throughout the County Limerick on the eve of May—the feast of Bealtaine. It was danced for King James II on his arrival at Kinsals, Ireland, 1689.

Patrick Kennedy in his book *The Banks of the Boro* says he saw it danced in 1812 and gives us the following description of the dress: "They were in their shirt sleeves, waistcoats, knee breeches, white stockings and turn pumps, all bright colours around their waists and ribbons of bright hue encircling heads, shirt sleeves, knees and boots, the shoulders getting more than was their due. The girls had their hair decked with ribbons and were in their Sunday garb."

Besides these round dances which are danced today, there are special "figure" dances and "sets" and "half sets." Then, of course, there are the jigs, reels, hornpipes and slip jigs or hop jigs, also special dances like the "blackbird" and the "job of journeywork," etc. All of which come under the head of "step dancing," and which were always taught by the "dancing master" who went from town to town and village to village.

On festive days the dancers dress for the occasion, the men wearing a kind of dark bolero, white shirt, short saffron pleated skirt or kilt, dark green long woolen stockings and polished black low dancing shoes. The women are similarly dressed and all wear a short bart or cape over the left shoulder fastened at the shoulder in front by the famous tara broach.

**I**T IS A GRAND thing to know that these lovely old square and round dances of Ireland and other countries are coming back and are regularly danced by our young people here and in other parts of our country.

On the modern, crowded dance floor today, each couple is absolutely isolated and dancing in a world, a very serious world, of its own, but in the square, round or special dance, not alone the dancers but also the on-lookers, who by their enthusiastic interest and help are part of the dance. A laughing, gay, happy family, and Ireland, the land of song, the land of folk music and dance, the land of laughing teeth and smiling eyes, the land of happy hearts, is doing its share in keeping alive the music, song and dance that help to make people happier and better.

Michael J. Devers is founder and president of the Irish Literary and Historical Society in San Francisco.



# 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

The Folk Dance Federation of California has been asked to entertain some 2000 delegates to the 18th National Y. W. C. A. of U. S. A. Convention, to be held in the San Francisco Civic Auditorium, March 7 to 14, inclusive; on Friday evening, March 11, the delegates will be treated to an outstanding variety of folk and square dances under the able direction of Millie Von Konsky.

After the full hour of exhibitions the delegates will be invited to "all join hands and circle left" for a few mixers and perhaps a square or two and those who participate will surely go back with a feeling of friendliness always found wherever Folk Dancers gather and with the urge to start a group of their own.

*A new charter and election of officers were held by the Tyroleans, of San Bruno. Robert Jones is president; Ken Sprague, vice president; Mrs. Edna Wallick, secretary; Tom Lund, treasurer; Mrs. Edith Thompson, custodian.*

*Plans to learn new dances, also parties and programs of dances for the next six months, were made by the new officers.*

*Stop in and see them; they welcome visitors and old folk dancers. Every Wednesday night from eight to eleven at Northbrae Gym, San Mateo Avenue, San Bruno.*

Gateswingers are fond of dancing (as who isn't), but there are other attractions as well. For example, a weekend at the Alpine Club in the Marin County hills over the weekend of February 5-6. Forty or fifty Gateswingers planned to turn out for this event. Hiking—to Stinson Beach, Muir Woods, Mt. Tamalpais, dancing, eating (with our own expert gals in the kitchen), as a minimum of sleeping thrown in. It's activities like this that keep us from becoming filled with dancing—if that's possible—and let us really get acquainted all around.

*Folk dancing in California, quaint and varied as our forbears, is sweeping eastward from the coast, and leaving in its wake a strange but sweet nostalgia.*

*"Saturday evening (Jan. 29) two thousand people filed into Harvey Auditorium, to see first exhibition of "Dancing in California," sponsored by Bakersfield Recreation Commission and Circle Eight Folk Dance Club.*

*"Some of these people were enthusiasts, but there were, as usual, skeptics and curiosity seekers in their midst. Not so, at the end of one priceless hour. The audience then was all of one mind.*

*"Its heart strings had been danced upon without so much as an 'if you please,' and it went home hugging to its breast a newly-found heritage, delightful and ageless.*

*"Influences from the lands of our ancestors were deftly portrayed by knowing groups, and the American square dance, a product of these influences, was aptly handled by a company of eighty. This dance was finale of the formal program, and Ralph Maxhimer, of Los Angeles, was 'caller.'*

*"An informal program followed the finale, and members from audience were invited to participate in dancing on stage. Mr. and Mrs. Maxhimer joined in and instructed dancers."*

Madelyne Greene's Festival Workshop went over the top again at its recent performance in Carmel, with immediate demands for a repeat performance—this time to be sponsored by UNESCO.

The "press" was most favorable and stayed to congratulate personally the cast—and wrote "SMASH HIT."

*Anyhoo—we have seen a little of what Gracie has brought back from Honolulu, so those S. F. Folk Artists are going to be a "must" to see, we hope, at the current festival and not the common variety of Swish and Sway—simply Bee-U-Tiful.*

And another score for those Salinas "Lariat Swingers," who gave an outstanding performance to a packed house, where EVERYONE, including the M. C., paid admission—"The March of Dimes" of course.

*New president of "San Mateo Gypsies" is F. H. Jacobs, 321 29th Avenue, San Mateo; secretary-treasurer, Miss Margaret McCormack, 215 25th Avenue, San Mateo; special chairman, F. Marrapo, 2648 Isabelle Avenue, San Mateo.*

While conducting a "barn dance" program for the lovely little misses of a girls' finishing (Continued on Page Twelve)

## STATEWIDE FESTIVAL

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SANTA BARBARA



## Our Sets Are in Order

THE SQUARE DANCE picture grows and grows and grows. There are undoubtedly many reasons that would explain the tremendous growth of square dancing during the past few years. Perhaps it is because Americans are coming back into a period of family and neighborhood activity and find in these square dances the type of relaxation and friendliness unknown anywhere else.

During the past year it was my pleasure to visit square dance groups in Wisconsin, Illinois, Washington, D. C., New York, Boston, Colorado, Arizona, and, of course, different sections of our own state of California. Everywhere the story is the same—there just aren't enough callers or enough halls to take care of all the crowds.

It's great to be a part of such a fast spreading activity and it's such a pleasure to share in the type of pastime that offers pleasure to so many.

HERE IN Southern California more than 175 square dance groups are located within a 25-mile radius of the Los Angeles city hall. Calling for these groups are 43 individuals who have gone into their hobby with all their hearts. There is no reason to believe that Los Angeles has any natural resources lacked by other groups which indicates its great success in this field but a look at some of the elements provides an interesting picture. One, the general feeling among the leaders and callers in the area to encourage their dancers to dance to other callers, to learn to understand and enjoy the unusual qualities that the different individuals have to offer. This seeming unselfishness has done much to expand the ability of the dancers, for, once a dancer has mastered all that one caller has to offer he may tend to grow stale or get bored with the activity unless he is presented with a definite challenge.

Sponsored by the two square dance associations in this area, jamborees and roundups which occur at quite frequent intervals draw dancers from all over in crowds between one and two thousand, each one featuring anywhere from 4 to 14 of the outstanding callers. During one particular week four such roundups were held giving a great majority of the callers an opportunity to present themselves before a greater multitude of enthusiasts than ever before.

THESE ROUNDUPS lend a great deal of encouragement to the younger caller and provide him with the opportunity of calling to "live" music.

Here again is another element that has helped Southern California to a considerable degree and though far from adequate there

is a fairly large section of square dance musicians well qualified in the large variety of true square dance tempos. The opportunity for the young caller to be able to "lead" the music rather than have to follow a record and change the pitch and key of his voice is a great asset indeed. The caller appreciates the chance to work out the different variety of dances that these musicians have been able to master. One other highly commendable feature is the genuine willingness on the part of callers to invite others to guest call at their dances and take advantage of live music on hand. This has produced many new leaders during the past few months and will continue to step up the ability of the area.

MANY CALLERS in need of "live" music have taken it upon themselves to train their own musicians. One caller in particular finding an excellent fiddle player and accordion man decided to help them build up their repertoire. He was stumped for a while when he discovered that the men did not read music but their unusual adeptness to picking up tunes from music they heard whether hummed or played by other musicians gave this particular caller an idea. Armed with a tape recorder he spent his vacation visiting the key square dance capitals in Arizona, Texas and Colorado. At each place he would get permission to hook up the recorder and make an hour or two of tape on the particular styles and tunes of that area. As a result, his musicians, when hearing the tunes, added them to their own repertoire and brought an added note of authenticity to square dance circles in that particular area.

Several of the musicians who have been playing for many years have offered to break in other qualified musicians who are not yet up in the particular hoe-down and round dance tunes. This unselfishness has resulted in a growing list of able musicians who are able to turn out the much needed rhythms.

THE CLUB SYSTEM used and so popular down here in Los Angeles is another contributing factor to the large number of increasingly interested enthusiasts. There is always a challenge for the dancer no matter how long he has been engaged in the activity. Closed or invitational clubs provide the dancer an opportunity to join with a group of others and progressing rapidly and not being held back by those less experienced. Lest this sound undemocratic let us remember that the keynote of the whole square dance picture is progress and the beginner is just as uncomfortable when visiting an advanced group and being yanked and pulled into unintelligible figures as the advanced dancers may be by being held up. In the area there

are between 50 and 75 open groups which are housed in the larger halls. These groups are divided into beginning groups, intermediate and advanced. The dancer knows the speed with which he is expected to keep up before he goes to any particular group and is prepared for the tempo that follows. Once he has mastered the dances sufficiently well he is eligible and quite usually invited to be a guest and later join a club of his choice.

UNUSUALLY SUCCESSFUL in its purpose to spread the gospel of good square dancing is the exchange idea. Several of the older clubs have made it a practice during the past few years to invite younger clubs with their caller to one of their regular dances. This is especially valuable for groups too far distant from the Los Angeles area to get into regular dances and to dance to the callers in that immediate area. This gives the dancers and their callers a chance to catch up on the new round dances and calls and also allows them to pass on the knowledge that they have gained in particular styling in their own area. Such practices have resulted in a great amount of progress in the outlying districts and many fine friendships have grown out of this interchange of activities.

No, Southern California has not begun to reach its peak as a square dance community. Rough estimates figure on approximately 10,000 square dancers and out of a population of approximately five million this is a mere handful. However, organized planning, unselfishness and the co-operative spirit among those with the experience behind them keeping this activity on the high plane it deserves points toward a bright future in the period ahead.

ED. NOTE: Bob Osgood has been calling square dances since 1941, learning his first squares from Carolyn Mitchell, Ray Shaw and Carl Myles. As a caller he visited and called for many groups in various parts of the United States during the war. Following his separation from the Navy he took his hobby as a serious thing and now calls almost every night. In addition to his regular calling and his job as director of public relations for The Squirt Company, he edits the Western Square Dance magazine, "Sets In Order," and conducts a weekly half-hour square dance program over television Station KVI-TV. Bob is married and his wife Ginger is his constant dancing companion at the many clubs he teaches. He also has a young daughter, Linda, 2½, who is fast becoming an expert "Put Your Little Footer."

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## What Do You Know About the Waltz?

THE BEST of all round dances is the waltz," says Lloyd Shaw in his book, *Cowboy Dances*. This is a big statement but everyone who has conquered the waltz loves it and will agree. Unfortunately, we will have to agree also with the continuation of his sentence, namely: "In the great majority of cases, however, it is danced incorrectly. And the people who dance it incorrectly, also always insist that they are waltzing. They are really doing a smooth two-step to waltz time, a dance that is called the "Redowa." There was a time when it was listed on the old dance programs as such, but today its execution is hopelessly confused with the waltz and it has claimed the name of the waltz. A modern dance orchestra seldom plays a waltz; it is unpopular on a modern program. And I believe this is only because none of the moderns know how to waltz. In the days of Strauss it was the favorite dance and was done beautifully. It would still be a favorite; no other dance would compare with it, if it were only danced correctly."

Now, what is the reason that so few, even of our expert dancers who have conquered the most intricate steps, know how to waltz correctly? Possibly the answer is very simple. The waltz step is rarely analyzed and broken down by many of our teachers. They mostly take it for granted that everybody knows how to waltz and when a dance is taught which has a waltz sequence, you hear teachers frequently tell their pupils: "And now four waltz steps," and invariably the pupil (and possibly the teacher himself) will do the two-step.

WHAT CAN BE DONE to remedy this situation? Here the answer is not as simple. Undoubtedly, however, in order to become "waltz conscious" it will help to learn something about the history and background of the waltz and about the atmosphere of the city where the waltz was most famous—Vienna.

After reading books and articles of experts such as Lloyd Shaw, Robert and Louise Blancolli, Marian Eames, Paul Netti, etc., to whom I owe some of the material of this article, one comes to the conclusion that the exact origin of the waltz cannot be determined. There was never such a thing as a first time for the waltz. Whether it was developed from the Italian *volte*, first introduced by Catherine de Medici in the 16th century, or the German *Laendler* and *Weller* in the 18th century, or whether it came from Spain as Lloyd Shaw inclined to believe, the fact remains that ancestry of the waltz goes back farther in an unbroken line than that of any other dance we know today.

THE NAME *walzer* appeared for the first time around the middle of the 18th century. In 1760 the bishops of Wurzburg and Fulda issued a decree forbidding all waltzing, but in 1765 Goethe, then a young student, had to learn it, as without the knowledge of the waltz it would have been impossible for him



to enter the highest social circles. Opinions about the waltz written in the early part of the 19th century make interesting reading. Says Sir John Dean Paul, an English artist, in 1802: "The dance which we saw at the Tivoli in Paris is a most curious one. It is called a *valse*. About two hundred couples take part in it to the accompaniment of very slow music. Unfortunately, my drawings can give but a feeble idea of it; the postures of the women were agreeable and alluring, to say the least; as to the men, the less said about them, the better; they were so dirty and vulgar as to be disgusting."

It was in the beginning of the 19th century that the waltz was born for Vienna. This brilliant, festive and pleasure-loving city chants through it. All the qualities of the Viennese citizens; melancholy, sparkle, a ripe voluptuous love of life have been mirrored in the waltz. Whether you dance it yourself or watch others or listen to the music you are taken by its unshamed emotional appeal and you associate it with beer-gardens, elegant ball-

rooms, romance, the laughter of happy couples. The waltz when it conquered Vienna was somewhat of a revolt against the stiff elegances of the minuet and gavottes. The first great waltz composer was Joseph Lanner, who was born in Vienna in 1801. He is called the creator of the Viennese waltz. In spite of his short life (he died in 1843) he composed more than 200 works of dance music, mostly waltzes. His compositions are of a simple, amiable, engaging kind, full of feeling. They are expressing the characteristics of the Austrian people and became, therefore, very popular.

AFTER LANNER, Johann Strauss continued and improved waltz compositions. Well known are his *Gabriela*, *The Bajadere Waltz* and others. He left three sons, all of whom were musicians and composers. Of course, the most outstanding of them was Johann Strauss, Jr., who was born in 1825. In his person the climax of the Viennese waltz has been embodied. He has become known all over the world and unanimously he was given the title, "The Waltz King." He started his career as sort of a youthful prodigy and began composing waltzes at the age of six. During his life (he died in 1899) he composed almost 400 waltzes. It would be quite wrong to underestimate his compositions as insignificant and artificial works.

Robert and Louis Blancolli say in their excellent book, *The Concert Companion*: "Lanner flattered the Viennese heart, Strauss commanded their feet." And further: "With Joseph Lanner and the Strausses the waltz reached full, pulsating maturity. Nineteenth century Vienna waltzed and the sport spread like wildfire. Feverishly the populace succumbed. Other dances were brusquely banished from the capital. As the rage grew and intensified, the waltz grew with it until in the hands of an arch-magician, the younger Johann Strauss, it became a wizardly compound of sentiment, brilliance, abandon, glitter and nostalgia, it invaded cafes, theatres and homes."

WHEN STRAUSS DIED in 1899 the entire city of Vienna mourned him and with his passing the climax of the waltz as a dance was gone. True, after his death many composers of operettas produced excellent waltz melodies such as Oscar Strauss' *The Waltz Dream*, *Walzertraum*; Leo Fall, *The Dollar Princess*; and most famous of all, Franz Lehar, who died only a few months ago. His operetta, *The Merry Widow*, with its beautiful waltz is known and liked all over the world. So is his waltz, *Gold and Silver*. But, indisputably, Johann Strauss is the "waltz king" for all times.

And as I opened this article with a quotation from Lloyd Shaw, I would like to close it with another one: "I recall that young Strauss was considered as dangerous and daring as a modern swing artist, and that he whirled his waltzers at a dizzy and exhilarating speed. Could it have been the sixties to the nineties that slowed the waltz down till it died? And will it some day come back again as a dance for the young, the loveliest and most joyous dance that ever graced a ballroom?"



# RECORD FESTIVAL

WHAT'S NEW & WHERE TO BUY

by E. W. "Bish" BISCHOFF

## THE NEW RELEASES

January and February have been exceptionally big months in the way of release of new records—many of them for dances for which no records were previously available. The Imperial company has come forth with three new albums, and the promise of a fourth. The Folkraft company has two new albums plus some singles already on the market. All of these new releases are listed below:

**CZECHOSLOVAKIAN FOLK DANCES:** Imperial album FD-21. Contains *Beseda (Part I and II)*, *Kanafaska*, *Tatra*, *Spacirka*, *Janoska*, *Sekerecka*, and *Zahradnicek*. Directions for the dances are briefly outlined on inside of album cover. Well recorded and very listenable—no reports as yet on their use in the field.

**AMERICAN OLD TIME DANCES:** Imperial album FD-22. Contains *Virginia Reel*, *Trilby*, *Spanish Waltz*, *Boston Two Step*, *Oxford Minuet*, *Rosemary Schottische*, *Waltz Quadrille*, *Fireman's Dance*. Directions for dances on inside of cover. High spots of this album are the *Boston Two Step* and *Waltz Quadrille*—both very satisfactory. *Rosemary Schottische* is good and usable for *Ping Pong Schottische*, etc. *Spanish Waltz* was recorded for the Southern Section version of this dance—is usable but not satisfactory for the Northern version. The other dances have been recorded before with more success.

**SINGING SQUARES:** Imperial album FD-23. Contains *Red River Valley*, *Hot Time in the Old Town Tonight*, *My Pretty Girl*, *The Old Pine Tree*, *Buttons and Bows*, *Glory, Glory Hallelujah*, *Sioux City Sue*, *Oh, Johnny*. Directions for calls on inside of cover. This album is being welcomed with shouts of joy by square dance callers—who have been waiting for a recording of these tunes without calls for a long time. Unfortunately squeezed onto 10-inch disks, the tempo is rather faster than desirable. However, Bill Mooney and his Cactus Twisters deserve a hand for satisfying a definite need.

**TEXAS FIDDLE TUNES:** Folkraft album F-8. Contains *8th of January*, *Give the Fiddler a Dram*, *Waggoners Reel*, *Hop Light Ladies*, *Ida Red*, *Irish Washerwoman*, *Arkansas Traveler*, *Bill Cheatham*. Recorded by Carl Journell—in response to pressure for same kind of music he used in his previous Texas Square album—but without the calls.

**DANCES OF MEXICO:** Folkraft album F-7. Contains *Jarabe Tapatio*, *Las Sanmarqueñas*, *Las Espuelas*, *Los Viejitos*, *Chiapanecas*, *El Potorrico*, *Jarabe Michoacano*, *La Zandunga*. Recorded in Mexico City by a real typica orchestra—so they should be authentic.

**NEW VERSIONS FOR OLD:** Al Toft, whose Imperial recordings of *Laces and Graces* and *Black Hawk Waltz* are much used, has

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recorded the same dances for Folkraft with a different orchestra. These new versions are very refreshing and danceable and will be a relief to many who have tired of the Imperial orchestration. Folkraft F1046 has *Black Hawk Waltz* with *Waltz Quadrille* on reverse. Folkraft F1047 has *Laces and Graces* with *Spanish Circle Waltz* on reverse.

### RECORDS FOR FEDERATION DANCES

With this issue we begin an alphabetical check-list of records used for dances done by federation groups. The list will continue from issue to issue through the alphabet. This is not intended as a complete list—but merely as an aid to persons or groups needing information on readily available records for use with dances. The records named are not always proper or authentic—but they are ones now being used by groups with satisfaction. Rebuttals as to the inadvisability of any listed records will be cheerfully received and referred to the Research Committee for advisement.

**ACE OF DIAMONDS:** Victor 20989-A, Scandinavia 1121, Methodist M-102-a.

**ALEXANDROVSKA:** Kismet K-102, Imperial 1025-A.

Usable: Kismet A-105 *By-Gone Days*, Imperial 1020-A; *Razbitaya Jizn*, Imperial 101 A *Toska*.

**ALTENITAS, LAS:** Four Star 1014, Imperial 1081-B.

**BADGER:** Imperial 1009-A *Red Wing*, Imperial 1010-B *Silver Bell*.

**BADGER GAVOTTE:** Ford 110-A.

Usable: Pioneer 3010-B, Ford 103-B *Old Southern Schot*.

**BAMBA, LA:** Colombia 12274-F, Imperial 1083-A.

**BAVARIAN LAENDLER:** Victor 25-0047-B *Hop Along*.

Usable: Victor 25-4032-B *Original*, Victor 25-4040-B *Aus Der Heimat*.

**BESEDA:** Imperial 1088-AB.

**BLACK HAWK WALTZ:** Imperial 1006-A, Folkraft F-1046-A.

Usable: Electronic 22142-F, Decca 45060-A. **BLEKING:** Victor 20989-B.

**BOSTON TWO STEP:** Imperial 1093-B.

Usable: Imperial 1009-A *Red Wing*, MGM 10119-B *Four Leaf Clover*.

**BUFFALO GLIDE:** Imperial 1012-B *At a Georgia Camp Meeting*.

Usable: Imperial 1043-A *Under Bamboo Tree* (very fast).

**CALIFORNIA SCHOTTISCHE:** Imperial 1046-B.

Usable: Capitol 15275 *Minot*, MacGregor CPM 10-400-3 *Schottische*, Imperial 8010-A *Alamo*.

**CHERKESSIA:** Kismet 130-B (twice through), Sonart M-303 (once through).

**CHAMARITA:** Staff FD-1B.

(Continued on Page Fourteen)

## Peasant Military Two-Step

(Donegal, Ireland)

The Military Schottische or Barn Dance and what appears to have been an offshoot from it, the Military Two-Step, were ballroom dances of the early 1900's. Of the many couple dances which traveled over Europe and the United States acquiring new characteristics where they stopped for any length of time, the Peasant Military Two-Step is a good example.

About twenty years ago this dance was one of many enjoyed by Donegal peasants when they danced in their kitchens marking the rhythm with their heavy boots on the stone floors.

**MUSIC** Irish music in 6/8 jig time. *Top O' Cork Road* is very good.  
Give two counts to each measure of music.

**FORMATION** Couples standing side by side facing counterclockwise around the room with W on R of M. Inside hands are joined and held at shoulder level, elbows bent. Outside hands hang naturally at sides.

**STEPS** Walking\*, Two-step\*

| MUSIC (6/8)         | PATTERN   |
|---------------------|---|
|                     | I. <i>ADVANCE AND RETIRE, SEPARATE AND TURN</i>   |
| MEASURE             |   |
| A 1 - 2<br>(4 cts.) | Both starting with inside ft, walk fwd. 3 steps, stamping on 1st step (cts. 1, 2, 1).<br>Swing outside foot fwd. about 6 inches from the floor with knee straight (ct. 2).  |
| 3 - 4               | Walk bwd. 4 steps starting with outside foot and stamping on last step (cts. 1, 2, 1, 2).   |
| 5                   | Partners drop hands, and still facing counterclockwise move sdwd (W to her R, M to his L) away from partner with one two-step (step <i>with accent</i> ct. 1, close ct. and, step ct. 2).   |
| 6                   | Starting with inside ft, return to partner with one two-step.<br>Again accent the first step (ct. 1) with a little stamp.   |
| 7 - 8               | With 4 walking steps, partners turn away from each other making a little circle (W turns to her R, M to his L) and finish facing each other. First step is accented with a little stamp.  |
|                     | II. <i>STEP-CLOSE SIDEWARD AND TURN</i>   |
| B 9 - 10            | In closed waltz position, M's L and W's R shoulder pointing in line of direction, step sdwd, M L and W R (ct. 1); close step (ct. 2); again step sdwd M L and W R (ct. 1); close free ft. M R and W L with a light tap and do not put weight on it (ct. 2). |
| 11 - 12             | Repeat action of meas. 9-10 moving in opposite direction starting M R and W L.  |
| 13 - 16             | Partners turn clockwise with four two-steps progressing fwd.  |
|                     | NOTE: This dance does not allow for much progression over the floor; no doubt due to limited space in a cottage kitchen.  |

## Kokotek

(*The Little Chick*)—Polish

Kokotek is a dance from Upper Silesia. It has been made popular in this country by the Polish Folk Art and Dance Group. Permission has been given by this group to reproduce Kokotek in this form.

**MUSIC** Folkcraft 1010B *Kokotek Dances of Poland* Album.

**FORMATION** An even number of couples in a double circle, M on the inside facing their partner. Partners have R hands joined; L arms are held at the sides.

**STEPS** Step-close\*, run\*, jump\*, step swing\*

| MUSIC (2/4)       | PATTERN  |
|-------------------|--|
| MEASURE           |  |
| Intro.            | Stand in place for a short introductory phrase of 4 meas.  |
|                   | <b>I. IN COUPLES</b>   |
| 1                 | Starting with M's L, W's R ft. sdwd to M's L (ct. 1), draw free ft. to a closed position (ct. and). At the same time move R arms in an arc up and to the L, accentuating the motion of the arms with the motion of the entire body. On ct. 2 swing R arms back to starting position. |
| 2                 | Repeat action of meas. 1.  |
| 3 - 4             | Point the toes fwd, toward partner, lightly placing the ft. on the floor, R, L, R. Pause (2nd half of meas. 4).  |
| 5 - 6             | Partners hook R elbows and lean away from each other. L arms are curved overhead, palms turned upward. Take 8 small running steps clockwise, making one complete turn.   |
| 7 - 8             | Repeat action of meas. 3-4, (pointing the ft. toward partner, R, L, R.)  |
| 1 - 8<br>(Repeat) | Repeat Part I.   |
|                   | <b>II. IN SETS OF TWO COUPLES</b>  |
|                   | Sets of two couples are formed around the circle. Each dancer faces the center of the small square formed by his set. Feet are close together; all have hands lightly placed on hips.  |
| 1                 | Stamp on R ft. and swing L fwd. and to the R.  |
| 2                 | Stamp on L ft. and swing R fwd. and to the L.  |
| 3                 | Repeat the stamp with the R and swing with the L ft. fwd. and to the R.  |
| 4                 | Stamp with the L ft. placing it close to the R, and bow low at the waist.  |
| 5 - 8             | Repeat action of meas. 1-4.  |
| 9 - 10            | Take two steps bwd from the center of the set, arms swinging naturally at the side. Stamp on third step (ct. 1) and pause (ct. 2 of meas. 10).   |
| 11 - 12           | Repeat action of meas. 9-10, moving toward center of set with 2 steps, stamp and pause.  |
| 13 - 14           | Turn in place to the R with 3 walking steps giving a light stamp on the third. Pause (ct. 2 of meas. 14).  |
| 15 - 16           | Repeat action of meas. 13-14, turning to the L.  |
| 17 - 18           | Move bwd from the set with three light jumps and pause.  |
| 19 - 20           | Move fwd toward center of set with three light jumps and pause.  |
| 21 - 22           | Take three light jumps making one turn to the R.   |
| 23 - 24           | Take three light jumps making one turn to the L. After the last jump, pause in a "deep knee bend" position, torso straight and R hand joined with partner's R, until music resumes. Repeat dance at will. Record plays the music for the dance 3 times.                              |

# Wallflower's Progress

By ROBERT DOUGLAS LAMONT

IN THE WINTER of 1943 a short, slightly bald man with laughing brown eyes, pointed ears and a pixie-like expression stood on the edge of a crowded floor and watched his wife and daughter and their partners glide through a smooth fox-trot. Outwardly he was smiling. Inwardly he was seething.

Here he was at 38—a successful public speaker, a teacher of electrical engineering and assistant engineer for the Pacific Gas and Electric Company in Oakland—and yet he didn't know his right foot from his left. Looking out at the dancers and listening to the music he decided there and then to stop being a wall-flower.

The following week he enrolled at Arthur Murray's, and, with the enthusiastic support of his wife and daughter who practiced with him at home, was soon able to hold his own on a dance floor. Still not satisfied he discovered that one of Murray's teachers, Henry Glass, was opening his own ballroom classes at the Oakland Evening High School and promptly enrolled for this course.

One evening Henry Glass, impressed by his friendliness and enthusiasm, asked him if he and his wife would like to visit the Castle Promenaders for an evening of folk dancing.

"Folk dancing?" he inquired. "What's that?"

"Come out and see," was the reply.

The following Friday night with the Castle Promenaders at Castlemont High School opened up an entire new world for him. Before long he was a regular member and, in 1945, was elected president. The following years of '46 and '47 he became program chairman and, in his spare time, organized the Hayward Haymakers and a folk dance group for P. G. & E. Finally, in the election of 1947 he won the office of treasurer for the federation—a position he still holds.

And so it was that Frank Durant who, in 1943, could not dance at all, became one of Northern California's most popular leaders.

One of the finest things about folk dancing, Frank says, is the fact that the whole family can enjoy it together. His auburn-haired wife Elsie has been an enthusiast from the night she accompanied Frank on his first visit to Castlemont, and his daughter, Jeanne Woodward, was an active member of Chang's, Castle Promenaders and the Oakland Folk Dancers before the birth of her daughter, two years ago, forced her to take a temporary leave of absence.

"On nights when we stay home," Frank grins, "which are few and far between, Elsie and I get out the records, roll back the rug and have a postman's holiday by ourselves."

Even at work Frank is busy with folk dancing. More than one of his associates has been puzzled by hearing Frank mutter such engineering terms as "First couple out and take a little peek. First couple out and peek once ore . . ." while he is working over some piece of electrical equipment. And when the whistle blows Frank takes out his black brief case, a pencil and a sandwich and, between bites, works on the Federation books



or tries to figure out what happened to the dues sent in by some club.

"Elsie and I have only one complaint to make about folk dancing," he says, tugging at a bushy black eyebrow, and smiling. "We didn't find out about it soon enough, and when we think of all the years we could have been dancing together it makes us mad."

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# TELL IT TO DANNY

(Continued from Page Five)

school, the leader couldn't quite understand why one couple was always late in "moving on to the next"—until he discovered the dainty maid stopped each time to formally introduce her escort!

*Bushrod Folk Dancers celebrated a year of progress on January 14 with a big birthday party. A membership of eighty and an advanced folk dancing program attest to their progress. Victor Beauchamp has been elected president for 1949, Pat Brethauer, secretary-treasurer, and Carmel Shattock, vice president.*

*Bushrod Folk Dancers have decided to make their successful April beginners' festival of last year an annual event, as their contribution to the folk dance movement. It will be held this year on Sunday, April 24, 1:30 to 5:30 p. m., at Bushrod Recreation Center, 560 59th Street, Oakland, and will be designed to give maximum pleasure to those in the Oakland area who are beginning folk dancers, and those who prefer a program of the basic easy dances of the federation. This festival will be sponsored by the Oakland Folk Dance Council, and hosted by the Bushrod Folk Dancers.*

*What the Irish gave to American Folk Dancing—Thursday, March 10, 1949, 2051 Telegraph Avenue, Oakland—under direction of Philip Maron.*

*Marina High School classes—Some of the feminine folk dancers made very attractive petticoats—frilly and ruffy—from discarded window curtains no longer suitable for windows. Even rips are not noticeable in a fully gathered, swirling skirt. Washed and starched, these curtains petticoats are very lush looking. Saturday night is becoming an important night to San Francisco folk dancers since the Y. M. C. A. began its weekly Fun Nite for Folk Dancers. The purpose of Fun Nite is to provide a Saturday night mecca for folk dancers from all groups who just want to come and dance. An all-request program, sprinkled*

with squares, folk dances and novelty dances, is proving popular. Handling the "mike" and calling the squares is "Bish" Bischoff of the S. F. Country Dancers. If you haven't done the famous "penny dance" yet, you've missed something! There is no teaching at these Saturday night sessions—except for one weekly "mystery dance" number. Visitors from all over the country are a usual sight at the Y. M. C. A. "Fun Nite" and many weird and unusual dance patterns have been observed.

*Nearly one hundred dancers participated in the festival night dance which was held on December 29, and is a regular feature of the last Wednesday of each month. Dances are held regularly at Mt. Vernon Junior High School, 4066 West 17th Street, Los Angeles.*

*As a special treat Carrie Brent's Spanish Dancers, accompanied by Esther Schwind, gave a demonstration of the jarabe or Mexican hat dance, and jota. Their final number, Corrido, was beautifully done and received enthusiastic applause.*

*Paul Erfer was present and assisted in instructing the group in some new dances.*

*Regular Wednesday night sessions include instruction in new dances by Edith Stevenson who is also president of the group.*

Cucamonga Folk Dancers are again active after a lapse of several weeks which was due to lack of a place to hold their dances. They now have the use of the school at Alta Loma. Their president, J. M. Stevens, and Mrs. Stevens spent the summer in Riverton, Utah, where they actively assisted in teaching a beginner folk dance group all the dances they knew themselves. As a result, groups in other nearby towns became interested in the dances and to know about the source of dance material and information obtainable from the California Folk Dance Federation.

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# Record Festival

(Continued from Page Eight)

**CIRCLE SCHOTTISCHE:** *Balen I Karlstad* on Victor 26-0017-B, Decca 45034-B, Linden 29-A, Columbia 22104-F, or Tempo TR966A, (organ). Also Victor 26-1003-B *After Brollopet.*

**CINDY GAVOTTE:** Folkraft F-1016-B *Git Along, Cindy.*

**CIRCASSIAN CIRCLE:** Victor 22991-B *Sicilian Circle*, Methodist M-103-A *Irish Washwoman.*

**CIELITO LINDO:** Imperial 1085-B. Usable: Victor 21235-B, *Skating Rhythm*, SR188-B, Pan American 005B, Columbia 37635, Peerless 2199, Victor 25-1085-B, Capitol 15158.

**CORRIDO:** Columbia 6196-X *Eso si, Eso no.*

**COTTON EYED JOE:** Imperial 1045-B. Usable: Henlee 119-B, Columbia 37658, Mercury 6047-A, Continental C-5075B.

**CRESTED HEN:** Victor 21619-B.

**CUCARACHA, La:** Imperial 1082-B.

**CUCKOO WALTZ:** Standard T-138-A, Continental C-1135-A, Broadcast 400, Imperial 1059-A.

**CUMBERLAND SQUARE:** English Columbia DB2259 (not locally available). Usable: Folkraft F-1005-A *White Cockade & McLeod's Reel*, Columbia 33505-F *Rakes of Mallow.*

**DANISH SCHOTTISCHE:** Methodist M-102-B.

Usable: Columbia 22178-F *Olandstoser.*

**DASHING WHITE SERGEANT:** Imperial 1005-B.

**DANZA, ITALIAN:** Oliver 202-A. Usable: Imperial 1053-B.

# STAFF MEETS THE CRITICS

Want to say something about "Let's Dance," its present and future policies? Have your say express your ideas, where it will count. A "Let's Dance" dinner for staff and critics will be held after the San Francisco Armory Festival (March 20). Cuisine Chinese. Cost per person \$2.30. Reservations must be made before March 15. Send to "Let's Dance Dinner," c/o Capezio, 988 Market St., San Francisco. Past editors, staff members and contributors are especially invited.

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# ON TO THE NEXT...

● **COSTUME MATERIAL** will return soon to the pages of *Let's Dance*. Not a fatality of the numerous revisions which have lately taken place; but merely a pause while the newly-formed Costume Research Committee (Southern Section) under the able chairmanship of Anke Peters is searching the possibilities. Our new costume section will incorporate a wider use of illustration (photographs and sketches) and will present the details of costume-making in a simple, head-to-foot break down.

● **ANNIVERSARY GREETINGS** to the Folk Dance Federation of Washington. Friday, April 1, the rounding of their one-year mark will be celebrated with an Anniversary Regional Festival at the Greenlake Field House in Seattle. Further history will be made in May, when their first All-State Festival will be held in Wenatchee. Could be, there will be apple blossoms.

● **THE INITIAL ROSTER** of the newly formed (December 2, 1948) Folk Dance Federation of Oregon includes the following clubs: Gate Swingers and Capitol Folksters of Salem, The Promenaders of Corvallis, and the International Folk Dancers, Inc., of Portland. Federation officers are: President, John H. Black of Salem; vice president, Byron Beattie; secretary, Sue G. Doran; treasurer, Mae Quinn—the latter three all of Portland. The Oregon Federation is already at work on plans for their first Statewide Festival in the Spring.

● **HOEDOWNS AND JAMBOREES**, such is the terminology of the Square Dance Association of Wisconsin for designating their dance events. August of '48 was the birthday of this new association of 25 member groups. Officers of the Association are: President, Victor Graef, Sheboygan; vice president, Mel Schoeckert, Wauwatosa; corresponding secretary, Irene Qally, Oshkosh; recording secretary, Delores Feurst, Sheboygan; treasurer, Dale Wagner, Milwaukee; historian, Agnes Phillipson, Oshkosh; director of publicity, Irve Kickbusch of Milwaukee.

● **COUNTRY-WIDE and WORLD-WIDE** is to be the "beat" of Robert Douglas Lamont. Beginning in an early issue, Bob will edit a column of Folk Dance items of world-wide source and interest. The exact nature of Bob's column remains to be seen—but, citing the most excellent writing that he has turned in for these pages we are certain it will be a department of exceptional interest. Folk Dancers the world over are hereby invited to begin correspondence with Bob at 1127 Seventh Avenue, Oakland 6, California—as it is from such letters that material will be gathered.

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