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FOLK DANCE INSTITUTE

Many Federation members attended the Folk Dance Exhibition by Mr. Frank Smith and his group of young Kentuckians from Berea College, given at the University on the evening of June 29th. Unfortunately, many missed a more exciting sequel by not coming back for instruction in the same dances on the three following days, given as a part of the University's Folk Dancing Institute. Those who did return, have been congratulating themselves ever since on their luck or foresight. Learning native American, English, and Scandinavian Dances from these gracious people turned out to be so pleasant, that many dancers could not bear to give them up, but followed along on the next leg of their itinerary down to Stanford and San Jose.

Of the three traditions shown, the English dancing has probably been the least popular in the Federation. The type exemplified by "Sellinger's Round," with its few basic movements of sid-ing, arming, setting, etc., is considered cold and uninteresting by many people. However, the sight of these dances done with grace and precision makes one wonder if we might not have been wrong; perhaps they have never been presented properly. There are dozens of them, and the addition of two or three to a Festival program, for example, should provide an interesting change of pace. The style is different from that of anything else we do.

These dances are curious in that they have been revived after

being completely lost for centuries. Cecil Sharp, the English music critic, reconstructed them from directions in a book by John Playford, a seventeenth century bookseller. The Morris Dances and the English sword dances afford a surprising contrast to the other English dances. Probably too difficult for quick instruction, but they make vivid exhibition dances.

American dances of several styles were taught; the most popular seemed to be the Kentucky "running sets." These, Mr. Smith took pains to explain, are not called running sets in Kentucky, but were given this designation by Cecil Sharp. Apparently there is no special expression for this style in Kentucky, one of the Berea boys called it simply a circle (also called a "square"). The dance proceeds through a series of fast-moving, expressive figures, some being the same figures used in Western square dancing; others with Southern Appalachian style. In Mr. Smith's words, it is concentrated dancing, there is no time for frills. Even Kentuckians often consider this form too strenuous, as dancing usually follows a day's work. The origins appear to be old, apparently these running sets preserve a style of English dancing much older than that of the Playford book. A basket figure is used, which is similar to the Danish basket figure; the "birdie in the cage" figure may be a survival of pre-Christian ritual.

Like the English dancing, the
(Continued on Page Three)

Festival in Heidelberg

This is an excerpt of a letter from Ruth Prager, a former San Francisco folk dancer, now with UNRRA at the University of Heidelberg, Germany. Her chatty letter will, I am sure, prove most interesting to all folk dancers in this country.

"We had been working all week like dogs, getting ready for



Lithuanian Dancers Doing a Group Dance at the Spring Festival in Heidelberg, Ger.

the Folk Dance Festival and I can't imagine a lovelier place to have an outdoor dance than in our garden. We let the students plan the program so it was a surprise to us but there were a million things to do anyway. We sent

(Continued on Page Six)



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With all the rage now for pol-
ka music and records, few know
or realize that the most beau-
tiful Parisian type of polka mu-
sic ever written was that of Jo-
hann Strauss and Jules Offen-
bach. The most perfect example
of the Strauss type with the typ-
ical lilt so well known in his
waltzes was the recording of his
Parisier Polka with his son con-
ducting the Vienna Philharmoni-
c and pressed in this country on
a 12" record by Columb'a. It is
ideal for folk dancing—but im-
possible to buy now.

A beautiful Viennese type folk
waltz was seen recently intro-
duced in this country. It is
known as the Garden Waltz of
Vienna. It is done to one of the
most beautiful Viennese waltzes,

the "Viener Praterleben," re-
corded by Marek Weber for the
Victor German catalogue. It is
a waltz done by couples in a
large circle or groups of four
couples in smaller circles. With
the start of the music in tradi-
tional 3/4 time the couples waltz
in clockwise fashion following
the line of the circle. Then with
a temporary stop in the music
the couples face each other and
to the next three resounding
beats of the music clap hands.
Then waltz music resumes and
stops in the same manner for
several times when different
other figures and gestures are
done including even mimic kiss-
ing of couples for the last series
of three beats. Interspersed be-
tween the various figure com-
binations are two lovely waltz
variations, one reminiscent of its
orig'n in the minuet and the
other a skating form of waltz
steps fitting the sleighbell effect
of the music. In all the dance is
the most beautiful folk exhibi-
tion type of waltz easily seen
from the place of its origin—old
Vienna.

Whittier Folk Dance Fellowship Host at Fifth Southwestern Festival

Over 300 ardent folk dancers
and their friends, traveled to the
beautiful Whittier College
campus, to cavort for more than
four hours in the large gymnasi-
um on Saturday, July 13. Our
hosts had prearranged a huge
full moon just for the occasion.
They should be congratulated for
the fine organization of the af-
fair. As we came in, we were
asked to register and then were
given beribboned name tags, so
that we were able to know with
whom we "held hands" in the
Wooden Shoes and other progres-
sive dances. We could identify
the host group by their red-rib-
boned name tags.

The floor was packed with
swirling figures and the bleach-
ers contained many spectators
deriving vicarious enjoyment.
Several new personalities were in
charge of the program: Marjorie
Stout, Jack Russell, John Wyse,
Al Bade, Paul Erfer, Ken South-
ard, Jim Dyer, and Bill Mooney
all contributed to the smooth
running of the program.

As an experiment, instruction

of the dances to the entire group
was substituted for exhibitions.
This had the advantage of audi-
ence participation for some of
the dances. It was interesting to
note that the more vigorous folk
dances received little emphasis,
while old time dances such as
Veleta, Oxford Minuet, Badger
Gavotte, Moon Winks, and Buf-
falo Glide were placed on the
program. Russell, Bade, Dyer,
and Mooney called some delight-
ful squares to the glee of the
large number of sets which
checkerboarded the gym floor.

Thank you, Whittier Folk
Dance Fellowship, for a lovely
evening!

LILLIE FIALKOFF

Official Washington society is
being taught some Latin Amer-
ican ballroom and folk dances
by Leon Henderson, the politi-
cian turned folk dancer. Papers
in that city cite that officialdom
crowd one of the largest hotel
ballrooms bi-weekly to learn
these dances from Leon.

FOLK DANCE INSTITUTE

(Continued from Page One)

American dancing taught was sub-divided into several types. Besides the Kentucky running set, Western style singing squares were danced, as well as some of the contra dances ("Hull's Victory" and "Lady Walpole's Reel") popular in New England.

Intermissions provided chances for the characteristically curious folk dancers to find out more about their visitors. The Kentuckians exhibited more dances, showed their hand-woven skirts, sang songs and Mr. Smith even told a "Jack story," from a traditional cycle of folk stories of the Southern mountains. He also told something of the organization of folk dancing in that region. A large general festival for the mountain districts of Kentucky and surrounding states is held every April, usually at Berea College. Participating groups are mainly, though not entirely, from high schools and colleges of the regions.

Dances are carefully prepared by each group; each dance is performed by all who know it; there are no exhibitions like those of Federation Festivals. In addition, there are smaller local festivals held several times a year. Organization of the festivals is in the hands of two representatives of the conference of Southern Mountain Workers (of which Mr. Smith is one) and other recreational directors of the region. A small paper describing festival activities is issued once a year.

The following bibliographic material was suggested by Mr. Smith:

Country Dance Book, Cecil Sharp

Country Dance Tunes, Cecil Sharp

Singing Games and Folk Dances, John C. Campbell Folk School, Barnstown, N. Y.

Singing Games from the South, Square Dances from the South, American Folk Dances — Co-operative Recreation Assoc., Delaware, Ohio.

(Reprinted from the Berkeley Folk Dance Bulletin).

The following week-end of this well-planned program, brought Miss Elizabeth Rearick, Director of Health and Education at MacMurray College, Jacksonville,

Florida, to teach Hungarian dancing.

It appeared that she quickly surveyed her class, decided that they looked strong and capable, and gave them an intensive, closely-packed program. The teaching was paced fast, those who attended came away with excellent background, and enough material to rehearse and perfect for months to come.

Nearly all that was taught to us by Miss Rearick, is to be found in her very concise book "Dances of the Hungarians," both dance descriptions and music. As general characteristics of Hungarian dancing, she points out several factors: one is the ever-present combination of two tempos, the slow with the fast; another is the peculiar nature of Hungarian folk music, in which even-syllable strophe structure and five-tone melodic scales are common. The overwhelming majority of the dance tunes are in 2-4 time, most of the rest in 4-4 or 4-8. Matched to these rhythms are steps which remind us sometimes of the Russian, sometimes of the Polish or Scandinavian, but with their lightning-quick changes of position and regularly recurrent "bokazo" (the terminal jumps and clicks) make Hungarian dancing different from any other in the world.

Logically, the first dance taught was the Csardas. This is a relatively recent name for a dance done for centuries by Hungarian peasants; as in the case of Kentucky "running sets," the name by which the dance is known to outsiders is seldom used by native performers. Starting with the slow movement and proceeding to the fast, a variety of figures is used, according to the inclination of the dancers. Some may be improvised. For folk dancers accustomed to the usual Federation routines, in which the figures occur in a purely mechanical order, this manner of dancing is a refreshing change. A comment by Karoly Viski in "Hungarian Dances," states: "It was above all in the fifties and sixties of the last century that Hungarian society as a whole was carried away by the 'Csardas,' s at that time it was one of the ways of demonstrating nationalist feeling in the face of Austrian tyranny. It was also in those years that a society ball given in Losonc, the 'Csardas' was the only dance throughout, and the guests danced it all night to the same tune!"

In contrast, Miss Rearick

taught two long program dances, typical of those which have been composed for performance in the cities, the School Csardas, and the ballroom Kormagyar. These use basic peasant figures; they are not difficult, but, from their length, more a challenge to the memory than to the skill. It was frustrating to leave them in an unfinished state, they are obviously handsome dances after proper rehearsal.

Much of Hungary's history is commemorated in its dances. Performed, like the Czecho-Slovak Beseda, often in a spirit of popular challenge to hated subjugators, some reflect a strong military tradition. We learned the dance of the Turks, whose movements simulate those of the chained prisoners who originally performed it, and the famous Recruiting dance. The Craftsman's dances show more of western influence, as most of the artisans and tradesmen, from Medieval times on, came into Hungary from elsewhere. Similarly, as in the case of English traditions that were preserved only in the U.S. Appalachians, some Western European traits were preserved in Hungary that survived nowhere else. Of the Herdsmen's dances, a number of facts can be stated: they are intimately related to the military dances in movement, they were traditionally danced to bag-pipes, they are weapon dances (the shepherd and cow-herd staves and the swineherd axes), they were said in the 16th Century to be considered national only by foreigners; yet they have survived among old native populations in remote mountain forests. Miss Rearick taught us one form of the Swineherds' dance that closely resembles a Scottish sword dance.

On Monday, the final evening of the Institute, Margaret Horvath and Buzz Glass demonstrated two dances brought from Hungary by Miss Horvath. These succeeded beautifully in bringing to life the essential style which was hard to capture while we ourselves were struggling with the steps.

Reference material on Hungarian dancing is scarce, especially in English.

(1) Miss Rearick's book, "Dances of the Hungarians," is temporarily out of print, but if republished, obtainable at Teacher's College, Columbia University.

(Continued on Page Five)

Old Fashioned Festival Sponsored By Recreation Department

On Saturday night, June 29th, the Playground and Recreation Dept. sponsored a city-wide Square Dance Festival on the tennis courts at Griffith Park, Los Angeles from 7:30 to 11:30. Colored lights were strung around the four courts, and the nets were decked with shrubbery. Real live music was used; drums, fiddle, piano! From the musicians' stand, the callers gave out with their favorite figures.

Only squares and early American dances were done. It was fun teaching these to the folk dancers

who had been attracted to the affair. All the dances were demonstrated at the beginning of the program by groups representing the various playgrounds, then squares were set, and the dances were done by everyone. We had such a wonderful time that we applied for and have been granted permission to hold the August 11th Festival in the same spot.

Many people were present at this affair, and long dresses and cowboy hats, neckerchiefs and overalls, added to the congenial atmosphere.

VIRGINIA ANDERSON

First Election Of Officers

Folk Dance Federation of California, Southern Section

On May 13 the Folk Dance Council met to elect the following permanent officers for one year of the southern section of the Federation: Allen Pelton, president; Ray Shaw, vice-president; Stanley Minton, treasurer; Virginia Anderson, corresponding secretary; Katherine Jett, recording secretary; Terry McDonald, historian; and Paul Erfer, director of publicity and extension.

Allen Pelton supplants Tex Carter who acted as temporary president and who no doubt will be seen whirling up around Berkeley way, since he and his bride have gone thence to live and to study. Allen is eminently suited to his new office, in view of the fact that he was manager of the Pasadena Recreation Association for two years and is now president of same. Ray Shaw is the popular caller for many of the Southland's square dances, as well as president of the Hollywood Peasants.

Stanley Minton has been a very active folk dancer since he came to California several years ago and is one of the outstanding dancers in the Hollywood Folk Dance Center. We owe the success of our second festival almost entirely to the exceptionally efficient administration of Virginia Anderson who is an asset in any group both as dancer and as executive. Our recording secretary is Katherine Jett, who started the group that became

the Westwood Co-operative Folk Dancers and was responsible for forming the new section of the Federation. Another comparatively recent group is the Los Angeles Recreational Co-op, prominent as organizer and leader of which is Terry McDonald, our historian.

Paul Erfer, leader of the Hollywood Folk Dance Center, is one of our eminent folk dance enthusiasts with a fine sense of responsibility and a keen interest in spreading the folk idea around Los Angeles.

August Festival

The August festival of the Southern Section of the Folk Dance Federation will be sponsored by the Hollywood Folk Dance Center, Paul Erfer, director. The place: on the tennis courts in Griffith Park, Los Feliz and Riverside Drive. The date: Sunday, August eleventh. The time: 7 to 11 p.m. The feature exhibition will be the Polish dance group who will present Kujawiak, Krakowiak, Mazur and Goralaki (mountaineer dance), in native costumes. The HFDC is setting a precedent by having live music to dance to: piano, violin and accordion. Among the European dances programmed are the Danish Masquerade, Palestinian Wayenu, Russian Lezhinka, Swedish Varsoviene, Dutch Lauterbach, and many more. Of course, there will be plenty of square dances, called by Al Bade, Carolyn Mitchell and Jimmy Klein. The Hollywood Folk Dance Center will exhibit the German dance "Senftenberger" and a new group as yet without a name may possibly exhibit the Danish "Parisian Polka." Everyone's invited!

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The July Festival

Marin County can be proud of its folk dancers and the festival they provided for the assembled Federation at Kentfield, July 14th, on the springy turf of the Marin Junior College football field.

An estimated 2000 spectators saw hundreds of costumed folk-dancers go through the intricacies of some 40 interesting pattern-routines. The host-club, Sausalito Folk Dancers, provided a pleasant setting, adequate equipment and a fine program.

The day started with the usual council meeting, which was noteworthy for the amount of business transacted between the prompt beginning and the exact ending at 1:00. The amount of "helps" being developed to assist all the member-clubs is encouraging, and makes it worthwhile to belong to the Federation. Clubs should be sure to get all the details from their representatives.

Dancing was started at 1:00 by the playing of the "Marseillaise" (in honor of the French Independence Day), and the 1000 printed programs, aptly resembling fire-crackers, did not last long among the swarms of dancers and spectators. The day was warm, but the sun went behind a cloud once in a while, and tiny welcome breezes stirred occasionally. The weather could not have been more perfect.

The groups of dances were interestingly arranged, and were highlighted by demonstration and teaching of the Military Two-Step by the Sausalito Folk Dancers, La Raspa by Chang's International Folk Dancers, and an exhibition of the various types of costumes present. All this made a colorful line-up for the photographer.

The end of the afternoon found us dusty and hungry but not yet exhausted. Those who were fortunate enough to have secured dinner tickets for the evening party proceeded on the short jaunt to Sausalito and the Alta Mira Hotel, where we were served a delicious turkey dinner at long tables decorated with sprays of summer blooms. When the tables were cleared, we not only danced in the dining room, but the lounge and lobby as well, and the music and the company stayed zestful to the very last note. We'll be looking forward to Marin Co. again.

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FOLK DANCE INSTITUTE

(Continued From Page Three)
sity. One copy is in the Berkeley Public Library, none in the S.F. Main Library.

(2) "Hungarian Dances" by Karoly Viski, contains much information but no dance descriptions. There is one copy in the University of California Library.

(3) "101 Magyar Nepdal" by Lejujabb, and "Hungarian Folk Music" by

(4) Bela Bartok, are both ob-

tainable in the S. F. Public Library.

(5) "Hungaria Album" contains 37 more or less familiar Hungarian folk songs. It is currently obtainable from the Edw. B. Marks Music Corp. of New York, or most music dealers.

(6) "Hungarian Gypsy Songs" is available from Colonial Music Publishing Co. Inc., N. Y.

(7) Florence Botsford's Southern European Folksong collection, contains a few of the songs.

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I guess folk dancing was destined for my particular energies in my family. One of our clan hikes like a mountain goat, another bicycles, and yet another has trod distant parts of the world—I chose to fling my feet for my program of activity.

There always is a beginning and my beginning goes back to the days when a small group, mostly artists, gathered in the Bohemian atmosphere of a small Broadway hall in San Francisco. There, under Song Chang's directions, I assumed the role of a folk dancer.

Prior to this initiation to folk dancing, my dance activities had been strictly limited to earning my way through school by pushing some of the guests at a summer resort through bouncing fox trots.

Since I majored in foreign languages and social studies in college, I was directly interested in knowing more about my fellow Americans. Thus, once I started dancing, I just kept asking for more and more. Soon I was studying Scotch dancing, Russian dancing and any and all types of dancing I could get hold of. Maybe it was because my father was born in Russia, but the evening I saw a fellow execute the gymnastics of the Russian Hopak made me want to be able to dance to the balalaika.

In a little room over a ladies' shop, I practiced prysiadkas until my knees were numb. Later, when I had the thrill of dancing solo at the Scottish Rite Auditorium and the Fresno Auditorium with a full Russian balalaika orchestra to egg we on, I never regretted my painful practice sessions.

It seemed that during the days of the San Francisco World Fair at Treasure Island, I danced every day and night. With a group of other folk dancers, I have fond memories of the days we danced at the Estonian Village.

By this time, I had completed college and had my first teaching job in Lodi. On week-ends, I would jump in my rattle trap Ford and head for the city to take lessons in modern dancing. This received my full enthusiasm paralleling my yen for folk dancing. I was fortunate in being a part of a small group who worked with Jose Limon, one of Amer-

ica's outstanding dancers and I would spend my nights in the country practicing my modern dance exercises to the amusement of my country friends. Later, my efforts bore fruit for I had the pleasure of dancing with the Modern Ballet Theater in San Francisco and dancing in their production at Sigmund Stern.

I spent the summers doing graduate work at U.S.C. and



FRANCES AND HENRY GLASS

studying Spanish, Mexican and Italian dancing, with folk, clog, social and modern dancing thrown in. Besides this, I managed to sandwich in recreational work as a playground director in San Francisco and Lodi.

In Lodi, I organized the Lodi Folk Dancers and as my first pupil I had a charming Irish redhead, Francis Farnell, who seemed to like dancing as well as I. Well, as the story should go, we saw the light while working out the plans for formulating the Folk Dance Federation of California. As the first president of the Federation, I found the first secretary so essential that we made it a team. Now we have a full team with our son Terry David and our black cat, McGeck.

Teaching dancing began to crowd my schedule and soon I began to teach people wherever I could find a fellow human being. I taught a group in Lodi and various groups in Los Angeles and San Francisco. In Oakland, I started the Castle Promenaders and various adult and

high school groups under the school and recreational departments.

My greatest satisfaction in teaching dancing has been as an instructor for the Extension Division of the University of California. I find it very satisfying to be able to give people an introduction to folk dancing so they can go out and dance with our various Federation groups.

My hobbies generally have dancing as a nucleus, but I collect pictures of costumes, delight in cooking and am now specializing in growing my own herbs, collect records and love to bike, hike, swim and you guessed it, dance.

As the founder of the Federation, it has been very satisfying to watch the competent officers further its continued progress. Besides serving as the first president, I have served as editor of "Let's Dance" and enjoy working with the Research Committee at present.

At the present time, I am a teacher in the Oakland Public Schools and teach atypicals (special class), direct the Castle Promenaders and teach three classes for the University of California Extension. I guess I like teaching, for I also teach at the University High School Summer Session.

I worked my way on a boat one summer to Central America via Colombia and Cuba and hope in the near future to take some time out to study the dances of our neighbors to the south. To this end, I have applied for a fellowship to study in one of the South American countries.

BUZZ GLASS

During the war Americans in Australia found that nation one of the most folk dance minded in the world, especially in the state of Queensland. In Brisbane, a city of over 700,000, all the dancing done was of the folk variety. The average teen ager there can dance between thirty and sixty combined English, Scotch, Irish and Aussie dances. All orchestras in dance halls and clubs are familiar with the wide repertoire necessary and play the numbers required well. Although the Americans expected to teach Aussie girls the jitterbug and make it popular there, instead they wound up learning and doing such popular dances as the Gypsy Tap, Coronation Waltz, Pride of Erin and many others.

YOUR CLUB AND MINE

On July 3, the ALBANY FOLK DANCERS celebrated their second anniversary with a gala birthday party. The success of the party was largely due to the efforts of Mr. Douglas Sturges and his capable committees. There was intermission entertainment provided by Messrs. Stone, Ward, Heggarty and Leota, who presented their unique versions of the Hambo and other dances, and the granting of diplomas to each member, showing completion of two years of good fellowship and fine folk dancing. A good time was had by all.

On July 4, the Albany Folk Dancers packed the auditorium of the Veterans Memorial Building when they participated in a city-wide celebration.

LOUISE ETZLER

The FUN CLUB is actively participating in the organization of a folk dance group in San Pablo, California. The first meeting of this new group was held early in June at which time Fun Club demonstrated and taught folk dances.

Right now, the Club is having a jolly good time with English Country Dances, some of which are to be used for exhibitions such as the Woodminster performance on August 4.

FUN CLUB NEWS

One of the most unusual and largest of folk and square dance groups has recently been organized at Hamilton Field, large Army Air Base near San Rafael, California. Its 300 members are composed exclusively of enlisted men and WACS. Two instructors alternate on weekly teaching nights every Wednesday. Yvette Perstein of San Francisco puts the group through their paces of squares and Charles Reindollar, Federation Secretary, concentrates their efforts on general folk dancing.

TED REINDOLLAR

The Redwood City Docey-Do Club recently put on an exhibition at Pan American party for 1000 people at the H&H Ranch in San Carlos. They also presented an exhibition at the Los Altos Country Club on June 19. The Club will close activities for two months this summer during July and August while Leader Mildred Buhler is at Strawberry Lodge near Tahoe where she

will conduct folk dancing three nights a week—Wednesdays, Saturdays and Sundays. If any of the folk dancers are up that way be sure to drop in and say hello. Strawberry Lodge is on Highway 50, eighteen miles from Lake Tahoe.

The MULFORD GARDEN CLODHOOPPERS started off the Independence Day week-end in fine fashion with a Gay Nineties party at their clubhouse on the 3rd. Then on the Fourth, they "rode off" with second prize for their hay-wagon entry in the big parade staged by the City of San Leandro, in honor of its returning war veterans. During the afternoon, the Clodhoppers and the San Leandro Folk Dancers, aided by other Bay Area clubs, put on a number of favorite folk dances, including squares superbly called by Ed Kremers. Dancing was made "light on the feet" by means of talc which was dusted on the pavement. After one of the always enjoyable group dinners, the folk dancers spent a thrilling half-hour witnessing the city's fireworks, and then gathered again at the Mulford Gardens clubhouse for even more dancing.

Calendar of Events

It is hoped that the LET'S DANCE monthly calendar can become an authoritative clearing house for folk dance dates. Do YOU know of a forthcoming event of interest to folk dancers? If so, drop a card to the editor with ALL the "dope," and the news will be spread.

AUGUST 4—Exhibitions and general folk dancing Federation groups, Woodminster Amphitheater, East Oakland, 3:00-6:00 p.m. Costumes required for participants.

AUGUST 11—Southern Section Festival, Hollywood Folk Dance Center hosts, 7:00 to 11:00 p.m., Griffith Park, Los Angeles.

AUGUST 25—Northern Section Festival, S.F. Folk Arts hosts, 1:00 to 6:00 p.m., Civic Auditorium, San Francisco. Evening party, 8:00 p.m., Y.M.C.A., 220 Golden Gate Ave., S. F., Gate-swingers hosts.

SEPTEMBER 15—Grape and Wine Festival, Lodi, Calif.

SEPTEMBER 21—Folk dance conference given by Berkeley Folk Dancers, afternoon and evening.

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The San Leandro Folk Dancers recently gave an exhibition of folk dances for the Dad's Club and the P.T.A. of the Washington School. Squares, waltzes and polkas were used for audience participation.

BETTY STALZER

The I.W.O. Folk Dancers meet Mondays eight to ten o'clock at the Finnish Hall on Tenth Street one block and a half north of University Avenue, Berkeley. They invite all folk dancers to visit this new group which has just joined the Federation. The last Monday of each month is fun night with no instruction and refreshments "on the house." GRACE GONICK

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FESTIVAL IN HEIDELBERG

(Continued from Page One)

our Italian drivers twice to the French zone to get 100 bottles of wine in exchange for some of our extra mess coffee. We sent to Mannheim through the military for wood to build a platform on which to dance, had to build it and then found it too small. It was much lovelier on the grass but hard on the dancers. We bought 10 marks of daisies to make daisy chains like footlights around the stage, saw that the house was cleaned, got extra help to serve, picked up bottles, borrowed a piano for the garden from the Red Cross, ordered cokes, had our mess put up picnic suppers for 500, had the girls make slips for the 500 to get the supper, printed announcements, delivered invitations, arranged for 3 orchestras and of course, phoned, phoned and phoned. You folk dancers who have run Festivals know the thousand and one things which must be done.

"But the saddest part to me was that I was not dancing with any of the groups. Some of us had hoped to put on an American square but the caller was called away. Then I had hoped the students would do all the dances, but they got their friends from various camps to come and that meant finding places for about 100 extra to sleep.

"So, we started at 3:30. It was a bit cloudy, a few drops of rain fell but—on with the dance. Oh yes, we had a loud speaker from the upstairs bedroom window and the 3-piece orchestra played from the upstairs balcony. The castle was our back-drop and the bushes framed our stage. Each group of dancers, as announced, entered under two rose bushes onto the stage. It was very lovely. Each group had brought its own music, mostly accordions, but we had an orchestra in the garden, too.

"There were groups from Estonia, Latvia, Lithuania, Poland and the Ukraine. I could weep that I did not have time to get routines, music and costumes. I even saw the real Polish striped bright wool costumes. The girls were using the aprons as capes.

Irvington Apricot Festival

The city of Irvington selected an ideal day, June 23, for their Apricot Festival — the sun was tempered by a refreshing breeze which cooled many a moist brow. During the afternoon, many of the local folk dancing enthusiasts gathered on the high school grounds to learn the Chamarritas as well as to enjoy the old favorites.

A carnival air permeated the meeting place with peanut vendors, bingo gamesters and dart throwers plying their wares to all comers.

It was a pleasant day. We would like to come again. Irvington.

And the Latvian jewelry is lovely, as is the Estonian — large silver disks with a hole in the middle—but why make your mouths water. There is just no chance of getting these things, as I have said before. They are too precious and scarce at the moment, but everyone knows I am on the lookout and at last, I have two real old German bodices which must have been for a very busy woman of 70.

"The program went in perfect order without a hitch. Wine was served in the intermission, supper at 6. All had to go through the house, up one flight of stairs, down another and back into the garden to eat and drink lemonade. The orchestra played and the moon came out and we danced on the lawn until about 7:30. Then, across the river, piano and all, to the men's hostel which was also all decorated with greens, and dancing again in two of the large rooms with 2 orchestras, until 11:30. Then more food and those who had to go home left, but the rest stayed on until 5 a.m."

Seems as though dancing all day and all night is not limited to the U.S.A. It must be a part of folk dancing.

August Festival In San Francisco

The first folk dance festival to be held in the San Francisco Civic Auditorium, is scheduled to take place on Sunday, August 25th. A varied program of dances of all nations, as well as American squares, will run from 1:00 to 6:00. It is anticipated that participants will number eight hundred dancers, all garbed in colorful costumes. Public attendance is invited by the San Francisco Recreation Commission, sponsors of the event.

Director of the host club, S.F. Folk Arts Group, is Grace Perryman, well known as an artist and dancer in this city. The theme of the festival will be Spanish and the decorations and special exhibition numbers will be designated in a Spanish fiesta mood.

A meeting of the Folk Dance Federation Council is scheduled for 12:00, and the program will open at 1:30 with a parade, following the Spanish custom of opening a bullfight with a "corrido." For those hardy dancers and observers who haven't had enough, there will be an evening party at the Golden Gate Y.M.C.A. at 8:00 P.M., for which the Gate Swingers will be hosts.

The U. S. Government has finally taken an official interest in folk dancing. Through the Coordinator of Interamerican Affairs it recently had a survey made and published on Latin American music and dance forms. For the project Evans Clark of the Twentieth Century Fund and an authority on these phases of Latin American culture was chosen. Over a period of months he toured the Latin republics and came back with a report covering two books of over 300 pages each and most interesting and authoritative to peruse. It is time that folk dancers get wise to the many beautiful dance forms of our southern neighbors, especially those below Mexico.