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Early American Festival in Pasadena

Three hundred Folk Dancers whirled about the sun-drenched lawn of Tournament Park at the Early American Festival held Sunday afternoon, February 23, in Pasadena with the Pasadena Folk Dance Cooperative as host. The sun, which had kept everyone in suspense for almost a week, burst out with all his warmest rays, much to the delight of the photographers as well as the dancers. In fact, he was so friendly that many of the more heavily costumed dancers were glad for the shade of the trees in the adjoining picnic grounds.

The dance area, bounded on one side by a tall cypress hedge, proved a perfect setting for the very beautiful decorations designed by Mary Eleanor Hollowell and her entire committee. Pink and mauve was the color scheme used from the first "throw-away" announcements sent to all the groups to the crepe paper streamers which outlined the actual dance area. Half a dozen three foot high pink medallions, each with its Colonial silhouette and its gathered white lace edging were linked together with paper streamers across the green hedge wall. The host group wore small pink medallions, also lace edged, hung around their necks on heavy pink cord. Naturally the programs were pink with silhouetted dancers on the cover, and a rocking

chair to emphasize the intermission.

About fifty people accepted the invitation to bring a picnic lunch to be enjoyed before the dancing began.

The dance itself started shortly after one o'clock with a few words of welcome from Allen Pelton, President of the host group as well as the Folk Dance Federation of California, Southern Section. Korobushka was the first dance on the program, and served to get everyone off to a flying start. This was followed by many of the local favorites with emphasis on those of American origin. Mixers and progressive dances were used whenever possible as a means of making additional friends among the various groups. The Squares called by Allen gave the dancers their first "allemande" for the day and a chance to join in with an appropriate "peep-peep" or "caw-caw" while "birdie" circled in her cage. Franklin Hepler's calling of Lady Walpole's Reel was a special treat for the Line Dance enthusiasts. His final call in the Paul Jones, "Dance with your original partner" had everyone scurrying to find that person before the music ended.

Intermission time found everyone ready to relax for a few moments. The line at the drinking fountain grew longer and longer, and the ice cream vendors were swamped with orders. Cameras appeared on every side

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FOLK DANCE SNOWTRIP

For Washington's Birthday Weekend, the Folk Artists sponsored a snowtrip and vacation weekend for folk dancers to Truckee, the Sugar Bowl, Reno, and Soda Springs. That is, Truckee was headquarters, and folk dancers in holiday mood shouldered skis and trekked to Sugar Bowl or Soda Springs or, with camera and enthusiasm, went sightseeing to Reno and scenic points of interest.

Bob Gatto was the chairman of the occasion, taking care of all arrangements and other business of such an outing. Walter Grothe made all the plans for the group to have a folk dance program at Sugar Bowl Lodge Saturday evening. This was enjoyed by folk dancers and non-folk dancers alike under the guidance of MC Danny McDonald.

You stay-at-homers know what lovely weather you enjoyed on February 22nd and 23rd here in San Francisco. Well, the weather was just the same in the high Sierras—it brought to perfection the weekend for thirty-eight slightly snow-happy folk dancers who sang, skied, danced, and laughed from the time their private Pullman car left the Ferry Building until they came home tired but happy Monday morning.

We're sorry you all didn't come, but Bob Gatto is already planning another such trip for 1938 to Yosemite so you'll have a chance then—and we advise you—"Don't miss it!"

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FOLK DANCING TO BE PART OF LOS ANGELES YOUTH FESTIVAL

As a prelude to the International Youth Festival to be held in Europe this summer, the Los Angeles Youth council is sponsoring a city wide Youth Festival on Sunday, May 18, at Polytech High. Letitia Innes is Chairman of this tremendous undertaking. Over 28 youth groups in the city will unite in a program which will include the Yugoslavian Kolo done by the entire assembly, Square dances, a dance exhibition by the International Dance Circle,

Russian Fold Dancing, Modern Dance interpretations of the Jewish Festival of Purim, Mexican folk songs and dances, a modern Hansel and Gretel, Choral numbers using both drama and song, and other activities of interest to most folk dancers. A contest is being held for a Song of Youth to be written by a young person. This winning selection will be entered in the Prague Youth Festival in August.

Further information can be had by contacting Letitia Innes.

Los Ayuneros Swagger at Hobo Party

On March 1, Los Ayuneros held an hilarious Hobo Party in the barn at Plummer Park, re-beans, hot dogs, and clever plete with popcorn, overalls, beans, hot dogs, and clever stunts. A happy group of people laughed uproariously as those hoboes who had come clean-shaven in deference to their wives were brought before Judge Claybaugh for sentence.

One of the highlights of the evening was an elimination dance contest during which each person balanced a pie plate on his head to which more and more loose marbles were added. So remarkable was the poise and skill of these dancers that twelve marbles were borne aloft by the winners . . . two men! Try doing the tango with twelve marbles rolling around in a pie plate on YOUR head!

International Commission on Folk Arts and Folklore

Folk dancing and related arts has been organized on an international scale through the society known as the "International Commission on Folk Arts and Folklore." Elizabeth Burchenal is the United States representative to this Commission.

The "Folk Arts Center" is a national organization designed to serve interested persons in material on folk arts, folk dances and folk music. The arts division of the Center is known as the "National Committee on

Folk Arts of the United States." The dance and music division is known as the "American Folk Dance Society."

Further details and membership applications to the "Folk Arts Center" may be obtained by writing to Ruth Burchenal, 11 Middagh Street, Brooklyn Heights 2, New York City.

New Glendale Square Dance Group

Surprisingly heavy attendance has caused the recently formed Glendale square dance group to move its meeting place from the Y.W.C.A. to the girls' gymnasium at Glendale High School. The group was started on February 6 under the sponsorship of the Adult Evening Classes; Miss Frances Duryea is the director, with Carl Myles doing the calls.

So crowded were the first two meetings at the Y.W.C.A. that twelve squares overflowed onto the stage, which allowed only two sets.

Very few experienced dancers have attended the group, which is busy learning its allemande-lefts and do-si-dos, as well as other early American dances, or accompaniment to his earthy For accompaniment to his earthy calls and able teaching. Carl Myles has two violinists and a pianist.

Future meetings are scheduled for the first and third Thursdays of each month in the Glendale High School Girls' Gymnasium, 1440 East Broadway, Glendale.

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Your Club and Mine

Spring weather has been ordered by the **Sacramento Folk Dancers** for Sunday, May 4, so that all of us may be able to better enjoy the regional festival planned for that day. The dancing will take place from 1:30 to 6 p.m. at the Governor's Hall, State Fair Grounds, Sacramento. Several exhibitions and good, vigorous square dancing will be included on the afternoon's program.

ZENAIDE GRIGSBY

The **Bay Point Recreation Committee** is sponsoring a Spring Street Folk Dance Festival at Port Chicago on Saturday night, May 17, from 8 to 12 p.m. All folk dancers are invited to participate in this regional festival. Many of the favorite dances enjoyed by bay area folk dancers will be found on the program.

For the further enjoyment and comfort of the dancers, there will be concessions for soft drinks and food as well as bleachers provided for spectators. The Bay Point Recreation Committee hopes to see many Federation folk dancers in attendance on May 17.

R. M. VICTOR

Several successful and enjoyable jamborees have been held recently at the Monterey U.S.O. through the combined efforts of folk dance groups in **Monterey, Santa Cruz, Felton, Watsonville, Salinas and Carmel**. The groups in this area, although small in number and new to folk dancing, are expanding their membership and learning what great fun folk dancing is.

Their next jamboree will be held in Salinas on April 14.

JIM FONTANA

A Valley Folk Dance Festival took place on Saturday, March 8, at the Fresno High School Gym, the hosts being the **Fresno Frolickers, Valley Reelers** and the **Grapevine Twisters**. The host groups entertained dancers from Earlimart, Exeter, Three Rivers, Visalia, Porterville, Modesto and Tulare.

This was the third regional festival enjoyed by these valley groups and they are hoping to meet again next month with the Visalia group.

CARLA WEAVER

An all Swedish folk dance program will be presented in the form of a pantomime called

"The Judge's Birthday" put on by the **Vasa Dance Club** of Berkeley, on May 3, at 8 p.m. The program will be given at the Finnish Brotherhood Hall, Chestnut St., just off University Avenue, in Berkeley.

PHIL ALDRICH

The **San Francisco Folk Artists** announce a Russian Easter Party to be held on Saturday evening, 8:30 p.m., April 19, at 470 Castro Street. Reservations must be made in advance.

The group's costume sewing class has changed its time and place. It now meets on Tuesday mornings, 10 a.m. to noon, at 7 Fielding Place (rear of 1933 Stockton St.).

What started to be a regular party for the **Community Folk Dancers** of San Pablo, skyrocketed into a brilliant fiesta on March 1st. When Walter Grotje graciously accepted their invitation to the party, the group decided to make this a special event in Walter's honor.

Coincident to the San Pablo party, a special Federation council meeting had been scheduled. The **Community Folk Dancers** took this opportunity to extend invitations to Federation folk dance groups. At this point it was necessary to expand their facilities and arrange a formal program to include exhibitions.

The fiesta was an overwhelming success, and many of the bay area groups participated in exhibiting interesting dances.

Chang's International Folk Dancers have recently established a new schedule for instruction in folk dancing. The novice will attend a 12 weeks course in the beginners' class. At this time, he will be eligible for a 12 weeks session in intermediate dancing. Then the student may apply for probationary membership to Chang's. However, during this probationary period, the new member will attend a further 12 sessions of intermediate work. Having fulfilled these requirements, the prospective folk dancer may be elected into full membership to the club.

Beginning April 1st, Chang's is offering a course of instruction in dances recently introduced to the Federation. The Philippine Bao and the Polish Kujawiak will be taught by Madelynne Greene. Invitations are extended by Chang's to folk dancers of the various Federa-

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Letitia Innes, Dancer And Theatrical Producer

(Editor's Note: Born in San Luis Obispo of Scotch-Irish-German parentage, Letitia Innes had no intention of being a dancer when she enrolled at Berkeley and when she studied Psychology at U.C.L.A. During a regular interpretative dance class as a freshman in Berkeley, her teacher, Bernice Van Gelder, was so inspiring that Titia decided to make dancing her career.

In England, she studied at Dartington Hall, Sussex County, and in 1940, she visited Mexico for three months to study folk arts in rural education. At present, she is working with the Los Angeles Youth Project.

She has been responsible for several excellent teen-age musical productions by representative groups in the Boyle Heights area. "Harmony in A Flat" was performed under her direction in August. It was acclaimed for its high musical and dance quality.

Her next project is "A Tribute to Youth" which is now being written and will go into production in January for a performance in May.

Titia is also the leader of the Pan-American Dance Group in Los Angeles. The following is her autobiography.)

In the spring of 1933 the headlines screamed, "Hitler Comes to Power in Germany!" I was packing my bags to go to study dancing with Mary Wigman in Dresden. People said, "You're not going now!" I kept right on packing while I assured them that "Politics have nothing to do with art. Governments may change, but people will go on singing and dancing just the same.

Between 1933 and 1936, I lived in Germany. The people did go on singing and dancing—perhaps there was more singing and dancing than before. But it was a new kind. Their songs and dances were used by the government to blind the people from the poverty of their lives and the drive toward war.

In the Wigman School, we had classes in German folk culture, followed by gas-mask training or "theory of race." The world famous dance institute had become a training school

for leaders of the "Hitler Jugend."

When I returned to the United States, I still associated folk culture with the undemocratic and nationalist character of the fascist movement. I recognized its power as a weapon against the people, but I did not yet see its value in the people's hands.

In 1940 I was a guest at Chang's International Folk Dancers in San Francisco. The warmth and friendliness there, the sharing of dances by peoples of many backgrounds and the democratic spirit of the organization made me realize the great constructive potentialities in folk art.

The following year in Los Angeles, I opened a dance studio, teaching modern and folk dancing. After Pearl Harbor, a few enthusiastic folk dancers talked of ways in which folk dancing could help the war effort. Out of their talks came the "Hollywood Peasants." The Peasants proposed to train a demonstration group of dancers to go to U.S.O.s to lead square and folk dancers, train callers and teachers and to lead cooperatively a community folk dance evening at Plummer Park.

While working with the Peasants, I turned my eyes toward east Los Angeles, where young Mexican-American teen-age youth were being terrorized as "zoot-suit rioters." I believed that a presentation by these young people of their rich Mexican heritage would serve the double purpose of developing in them a pride and security in their contribution and on the other hand, present them to the community as normal teen-age youth.

With this in view, I organized the Pan-American Dance Group at the International Institute. It grew in prestige both on the eastside and in social work circles and soon I was an employed worker at the Institute, working with the Los Angeles Youth Project.

With 50 high school age boys and girls of Mexican background, we studied and performed dances of Latin-America at schools, civic programs, hospitals, service clubs and even performed two full-scale concerts, including a ballet of early California based upon folk dances and songs of that time. We were much in demand, because of the scarcity of and interest in Latin-American material and because of the unique character of the group.

I discovered, however, that in

spite of the fact we were helping to create a friendly feeling toward Mexican culture, even in our own group, prejudice existed toward others, particularly toward the Jewish and Negro peoples who shared the crowded eastside. "Hello, Neighbor, Hello"

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Czechoslovakia and Its Colorful Costumes

The Republic of Czechoslovakia is composed of Moravia, Bohemia, Silesia and Slovakia, and each province has several types of costumes.

Two features of Czech dress are its brilliance of coloring and predominance of embroidery in its decoration. Both sexes use this type of ornamentation.

The hand-woven shirt of the men displays fine embroidery at the wrist and neck. The trousers which are fashioned of wool, leather or linen may be lace trimmed, embroidered or fringed. These trousers which may be white, blue or black are loose in fit from the waist to the knee and fit tightly to the legs below the knee. When of linen, they are shirred or smocked at the top. Around the waist is wound a sash of red and black its ends falling to the ankle. The wide leather belt over it is pierced or embroidered. High boots of polished leather encase feet and legs, or embroidered socks may be worn with pointed moccasins which are tied to the feet with leather thongs.

The short sleeveless jacket is so heavily encrusted with brilliant embroidery or applique that but little of the foundation material of velvet, silk, cloth or sheepskin is visible. Moravian swains add several jaunty, huge red wool pompoms to the front edges of this jacket. A regular felt hat is usually worn with a high crown and turned down brim with an embroidered band or feather or bunch of flowers for its trim. In some provinces of Moravia, a red and black wool bell-boy shaped hat is worn.

The Czechs' overcoat is of sheepskin with the fur worn toward the body in dry weather. This skin is elaborately ornamented with stitching or with an applique of finer skins which have been colored in vegetable dyes made by the peasants from native plants. The tulip, pink and star are the favorite motifs used in designs.

The feminine silhouette is decidedly bouffant due to the full short gathered or pleated sleeves and slightly below the knee length full gathered or pleated skirts which are worn over three lace trimmed petticoats. The underskirts, skirt and apron are like a series of aprons since each is attached to the straight belts with rows of shirring, and each is divided in front, and the

apron itself hides the divided skirts.

The blouse of linen is either gathered or finely plaited at the neck and is finished with an embroidered band or a similarly decorated ruffle three inches in width. The striking part of the blouse is the sleeve which is very full and quite conspicuous with an oblong of gay embroidery covering a large portion of its surface. These sleeves are

The high boot is generally black with scallops or some form of decoration at the top which is often repeated just above the heel. Long, hand knitted stockings of red or white accompany this sturdy footwear.

Little of the woman's hair shows as the entire head is covered by a cap or kerchief which is tied in an intricate knot at the back or simply knotted under the chin. This kerchief is



often pleated or stuffed with tissue paper. They are gathered at the elbow, terminating in an embroidered ruffle or may be caught into a band at the wrist. Little of the blouse except the neck and sleeves show since over it is placed a short, sleeveless close fitting jacket of silk embroidered in rich colors. In Moravia, this jacket has enormous bunches of red wool pompoms down the front.

The Czech woman delights in an elaborate apron painstakingly embroidered, lace trimmed and of bright hued cotton or silk. Down the front hang the long ends of the colorful brocaded ribbon which fastens it,

folded in a variety of ways each of which indicates the village from which the wearer comes. Both cap and kerchief are embroidered and edged with lace although some of the head shawls are of intense red or

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Your Club and Mine

(Continued from Page Three)

tion groups. In order to avoid overcrowded conditions, it is suggested that each group authorize one couple to attend this course. The two dances will be taught in a six weeks course, on Tuesday nights.

MARCH FESTIVAL

With the spirit of "Saint Patrick" in the air, the Fun Club were hosts for the March 16th Festival. The opening ceremony, complete with Uncle (Buzz Glass) Sam, Columbia (Dorothy Kiser), Peggy Evans leading the singing, and the California State Guard Color Guard and Drill Team, was very effective and fitting to the location, the San Francisco Armory, the scene of this big festival.

The programs, too, were along the same theme—drums with red, white and blue strings. We like the long strings on programs so that they can be worn around our necks. At this Festival, there were programs with both short and long strings, and there were lots of them—enough for both spectators and dancers.

Having all the exhibitions at once is especially nice from the spectator viewpoint. They can enjoy all the exhibitions without having to stay all afternoon to do so.

The Scandinavian Folk Dancers presented two Norwegian dances—the Norwegian Feiar and Attepars Dansen, both accompanied by Vera Lindstrom on the accordion. Chang's exhibited the Hungarian Kor Magyar. Their costumes were very beautiful.

The Folk Arts Group, under the direction of Grace Perryman, in true Irish spirit presented the Irish Lilt. The Fun Club men exhibited the Flamborough Sword Dance and then, with their ladies, did Oaken Leaves under the directorship of Norah Porter. The San Leandro Folk Dancers in colorful Rancheria costumes executed the Mexican Miners Schottische, a very interesting dance taught to the group by Avis Landis.

Dan MacDonald and Ed Kremers shared honors as Master of Ceremonies, dividing the afternoon between them. The Fun Club was delighted to find that among the participants at the Festival were visitors from Los Angeles and Santa Barbara who had made the trip up to San Francisco especially for the occasion.

"Thanks" Fun Club for getting such a large hall and for presenting the March Festival for us.

The Spanish Circle is a Southwest American circle dance at least fifty years old.

Council Meeting— February, 1947

Southern Section

The regular council meeting was held on February 3, 1947.

At the meeting, the subject of keeping a list of photographers was discussed so that photos could be secured for the Federation. The need for a Publicity Chairman for each festival was stressed so that one person would be responsible for seeing that the historian receives a copy of all publicity.

Harry Paley was appointed to take charge of making a list of available dance records which are used by member groups. This list is to state the version of the dance for which it is used, the nationality, name of record, record company and number.

The next festival was set for May 4, at Moor Park, with the Moor Park group as hosts.

It was announced that the Ojai festival will be held on April 20, from 1 to 5:30 p.m., followed by a dinner dance at 6:30 p.m.

Announcement was made that the American Youth Hostel is sponsoring the sending of a folk dance group to Europe. Mr. Paul Kinsel of the United States Department of Education is actively interested in this project. It is possible that the group might represent the United States at the Prague Festival in August.

RUTH LOHR,
Recording Secretary

California Report

Mary Ann Herman, recent visitor to the west, is writing a series of very interesting articles giving her impressions of California folk dancing. These articles are currently appearing in "The Folk Dancer." Copies are available from Michael Herman, P.O. Box 201, Flushing, Long Island, New York.

Californians will probably be most interested in viewing themselves through the eyes of a New Yorker.

The Finger Polka as done by many California folk dance groups, was arranged by Lawton Harris of the Stockton Polka-Y-Dots. This is an intriguing dance paralleling the Lithuanian Finger Polka.

Czechoslovakia

(Continued from Page Five)
yellow cotton similar to the bandana. The small shoulder scarfs are white embroidered in striking designs in colors or black with lace or fringe edging.

The men of the Slovaks residing in the Carpathian Mountains clothe themselves in tunics and voluminous breeches of native white homespun girdled about the waist with broad belts over a foot in width that hold all sorts of implements necessary for hunting, eating or smoking. Broad brimmed hats decked with flowers and gaudy beads form a fantastic head covering.

Snugly fitted hoods of red cloth and striped, ankle length skirts which do not have the bouffant silhouette are the most colorful of the Slovak woman's garments though the bodice sparkles with embroidery of several hues.

Margaret Chlulna, Research
Chairman of Chang's International Folk Dancers.

Congratulations Department

Our Associate Editor representing the south, has submitted a most outstanding announcement with her last contributions. This was to the effect that our Lillie Fialkoff and Leon H. Tomarin announced their engagement on February 18, 1947, in Los Angeles.

Betty Chinell and Howard Sugarman were married on Friday, March 7, 1947, in San Francisco. Betty is a local girl and is a comparatively new folk dance enthusiast.

Howard is prominent in several of the bay area folk dance groups. He was instrumental in organizing the Festival Work Shop and has spent many an enjoyable evening dancing with Chang's International Folk Dancers and, more recently, with the Berkeley Folk Dancers.

The couple is now honeymooning in Mexico.

The China Poblana, native Mexican folk dance costume frequently seen at Festivals, was named after a Chinese princess once stranded on Mexican shores.

Letitia Innes, Dancer And Theatrical Producer

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was an attempt to answer this. It was a musical revue presented by three groups, composed in the main of Mexican, Jewish and Negro youth. The young people became friends in working on it together and one year later we again presented a musical, "Harmony in A Flat." Again there were three groups, but the groups were dance, drama and chorus. No longer were there racial or cultural lines.

Next May there will be a city-wide festival, a "Tribute to Youth" as a forerunner to the International Youth Festival in Paris next summer, under the auspices of the World Federation of Democratic Youth. The Los Angeles Festival, sponsored by the Los Angeles Youth Council will be a dramatic demonstration of the role that folk dancing and folk culture can play in building peace and understanding among all peoples.

Letitia Innes

Dance of the Phantoms in Imst

Imst, a little town in the Austrian Tyrol, has a town masquerade every third year, just before the Lent season begins. It is called "Schememhaufen" (Dance of the Phantoms) and symbolizes the fight of good against evil. Also winter and spring are supposed to fight for domination of nature. Only men act in this traditional festival. They borrow the beautiful national costumes of their wives and sweethearts, who are allowed to watch, but never to participate.

Witch masks, carved of wood and painted as ugly as possible, hide the wearers' faces and identities. By wearing these masks the participants, who carry brooms, are taking on the powers of demons and/or phantoms, whom they sweep out of their town with their brooms. A "Spritzer" (sprayer) walks near the spectators, squirting them with water. A "Sackner" (sack bearer) throws handfuls of corn into the crowds. This gesture

symbolizes the hope for fertile years and good crops.

One person, dressed as a witch, with mop-hair and horrid grinning mask, carries a "baby." This, traditionally, is the leg of a roe, wrapped in rags, shaped like a baby in a bunting. This "baby" is thrown at favored women and girls, then retrieved by an attached cord, to be thrown again and again. This, too, is supposed to induce fertility. Broom-riding hags sweep demons and devils off the streets with much show of hard work and loud yells. There is also a very buxom hex, the devils bride, who performs a kind of solo "Schuhplattler." Grotesque though the masks may be, they always reflect a spirit of good fun and playfulness.

Caricatures and irony add zest to the festival as individuals and local organizations are satirized. There is the henpecked husband, the lazy milkmaid, snoopy postmaster, the over-officious official, the hypercritical social worker and many others.

Many old dances, songs and customs come out of the attic corners on this event to add color and character to this gay spectacle.

Most popular characters are the "Scheller" and the "Roller." They always appear in pairs, symbolizing the fight between good and evil spirits. Their dance rather closely resembles the Scandinavian ox dance. The dancers wear enormously high headpieces. The one who finishes the dance without losing his headgear in this horseplay is the spirit victorious. The headwear, however, has been previously "fixed" so that the good spirit is invariably the winner.

—Liesl Barnett

In response to many requests, Ethel Turner, well-known folk dance instructor, has recently initiated a class for perfecting dance techniques. The primary purpose is to stress the finer points in the dancing of the various national dances.

Persons interested in this type of instruction will find a welcome mat at the Good Samaritan House, 25th and Potrero Streets, San Francisco. The class meets on Wednesdays at 8:00 p.m. Rhumba and Tango instruction are included in the program also.

The Newest in

FOLK DANCE ALBUMS

"Community Folk Dances"—Son-art Album M8—\$3.95. By Michael Herman & Orchestra. Includes: Mexican Waltz, Kalvelis, Meitche Putz Di, Tancuj, Eide Ratas, To Ting, Chechessia.

"Russian Folk Dances"—Kismet Album K3—\$3.16. By Kastya Poleansky & His Balalaika Orchestra. Includes: Alexandrovski, Polyanka, Hiawatha, Cherkess-ea, Vo Sadu, Tatarochka.

"Square Dances"—Victor Album P. 55—\$3.31. By Carson Robinson. Includes: Spanish Cavaliero, Jingle Bells, Turkey in the Straw, Golden Slippers, Paddy Dear.

"Square Dances"—Black & White Albums 65—\$3.95. By Texas Dandies. (With and without calls.) Includes: Cage the Bird, Sally Goodin, Oh Susanna, Texas Stars.

"Russian Folk Dances"—Imperial Album FD5—\$3.95. By Zaldemer & His Balalaika Orchestra. Includes: Russian Sherr, Korobuska, Pa-De-Span, Kohanochka, Ukranian Dance, Broken Life, No. 2 and 3, and Toska.

"Baltic Folk Dances"—Imperial Album FD6—\$3.95. By Erik Lunquest & Orchestra. Includes: Vandra Polka, Balen I Karlstad, Spinning Wheel, Tip-Top Hambo, Swedish Schottische, Gamal Rheinlander, To-Tur, and Sudmalinas.

"Gypsy Folk Dances"—Imperial Album FD7—\$3.95. Jascha Borowsky & His Russian Gypsy Ensemble. Includes: Gaida Trocka, Alexandrovskia, Russian Tango and other favorites.

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WINTER CARNIVAL

One of the most successful festivals was held in Los Angeles, January 26th, and sponsored by the East Los Angeles Folk Dance Cooperative. In addition to a varied and interesting program, enough dancing was included for the spryest dancers.

This eleventh festival of the Folk Dance Federation, South-

ern Section, had a worthwhile motif. Guests were urged to bring food and clothing for the people in Europe, and destitute families were adopted at the festival through the International Solidarity Committee. Since this was purely voluntary, the results were amazing: over 500 pounds of clothes and four large orange boxes of canned food were donated. This was done with the wholehearted and sympathetic support of the guests.

Most outstanding among the guest performers were a troupe of professional Filipino dancers and singers, led by Andy Lucas. Their costumes were picturesque and they enchanted the entire audience with their dances. The Surtido and assorted Filipino dances were done in the authentic version first and then in the modern manner by a lovely couple visiting from Hawaii.

Emilio Parra and his Parra Troupe presented several Mexican and Spanish dances, the most outstanding being El Viejo. The Habonim, Zionist Youth organization, demonstrated and led Palestinian dances.

This festival received more publicity than any previous one, including an editorial in the East Los Angeles Tribune.

National Conference Of Social Workers

On Monday, April 14th, member groups of the Federation have been invited to participate in an evening of folk dancing for the National Conference of Social Workers, which will hold its 1947 convention at San Francisco from April 10th to April 19th. It will be an evening of general participation interspersed with exhibitions of individual groups. Dan McDonald, Vice-President of the Federation, has assumed chairmanship of this event.

Here is a rare opportunity to spread the word of our California folk dance movement to delegates from every state in the union. It also offers us a chance to show our hospitality to recreation and social workers from all over the United States.

Dancing will take place in the Girls Gymnasium of Galileo High School, San Francisco, continues from 8 to 11 p.m.

Folk Dance Federation Of California

ABSTRACTS OF SPECIAL COUNCIL MEETING

Northern Section

1. Meeting held March 1st, Madelynne Greene's Studio, San Francisco.

2. The council granted permission to groups in outlying districts to hold Regional Festivals. It was suggested that the dates for these events be coordinated with Federation activities by referring to the chairman of the Festivals Committee, Ed Kremers.

3. The council authorized the Federation to procure large auditoriums for indoor winter festivals to alleviate crowded conditions.

4. In order to have as complete a record as possible of Federation activities, it was suggested that each group sponsoring a festival should be responsible for sending a copy of newspaper and other publicity of that event to the Historian. It was decided that the scrapbook should be kept as a reference and that it should be exhibited occasionally.

5. After a discussion of the possible investment of about five hundred dollars of Federation surplus funds, Lawton Harris proposed that a committee study the question as to which would be the more desirable and needed items. This proposal was accepted and Walter Grothe appointed a committee which will report in the near future.

6. Announcement was made that the University of California consented to hold another Folk Dance Institute. Council members were asked to suggest names of desired instructors.

7. The council authorized the use of Ed Kremers' phone number for the phone directory listing of the Folk Dance Federation of California. Ed agreed to accept the responsibilities inherent in this plan.

8. A request was made that those people able and interested to be considered for the new staff of LET'S DANCE after June 1st, should submit their names and special wishes to Walter Grothe.

ROSEMARY FARRELL

Northern Section

1. The regular monthly meeting was held on March 16, just prior to the festival.

2. Five new clubs were accepted.
(Continued on Page Nine)

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Calendar of Events

April 12, Saturday — Festival, Northern Section, Albany High School Gym, Albany. Folk Dancers, hosts.

April 14, Monday — Regional Jamboree, Salinas.

April 14, Monday — Evening of folk dancing in connection with the National Conference of Social Work, Galileo High School, San Francisco, 8 p.m.

April 20, Sunday — Festival, Southern Section, at Ojai, 1-5:30 p.m. This will be followed by a dinner dance at 6:30 p.m.

April 25, Friday—Regional Festival, San Jose.

May 3, Saturday—Folk Dance Pantomime, "The Judge's Birthday" presented by the Vasa Dance Club at the Finnish Brotherhood Hall, Chestnut Street, Berkeley, 8 p.m.

May 4, Sunday—Regional Festival, Governor's Hall, Sacramento State Fair Grounds, 1:30 to 6 p.m. Sacramento Folk Dancers, hosts.

May 4, Sunday—Festival, Southern Section, Moor Park. Moor Park Group, hosts.

May 11, Sunday — Festival, Northern Section, at Stanford University.

May 17, Saturday—Street Folk Dance Festival, Port Chicago, 8 to 12 p.m. Bay Point Recreation Committee, hosts.

May 24, Saturday — Statewide Festival, Fresno.

—0—

"The Swing Dance"
(Continued)



Folk Dance Federation Of California

(Continued from Page Eight)

ed into the Federation: The Gypsies of San Mateo, The Circle D of Davis, The Merry Go Rounders of Felton, The Gay Nighters of San Jose and The Hey Makers of Hayward.

3. The following nominations were announced for officers for the coming year:

President, Walter Grothe.

Vice-President, Mildred Buhler, Charles Reindollar.

Treasurer, Frank Durant, Grace Frye.

Corresponding Secretary, Elizabeth Ann Howard, Catherine Smith.

Recording Secretary, Bernice Schram, Larry Miller.

Publicity and Extension, Joe Bass, Earl Bodenschatz, David Boyce.

Historian, Ecks Nesbitt, Paul O'Byrne.

4. It was announced that housing for the Fresno State Festival will be under the direction of Bill Sorensen, 1323 Cole Street, San Francisco. Reservations must be made early in order to insure a place to stay. A circular letter giving the necessary details has been sent to all clubs.

5. An evening of dancing will be presented in connection with the National Conference of Social Work at the girls gym of the Galileo High School, Francisco and Bay Streets on Monday evening, April 14, at 8 p.m. All clubs have been informed.

6. Walter Grothe told about the recent articles which have appeared about folk dancing in the "San Francisco Official Guide" and in the March issue of "San Francisco Life."

ROSEMARY FARRELL

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National Folk Festival

Sarah Gertrude Knott, director of the National Folk Festival Association, recently announced that the 1947 annual National Festival is to be held in St. Louis. Festivals of folk dancing and folk singing have been held since 1934 in various parts of the east.

The Festival will be sponsored by The Associated Retailers of St. Louis and held in the beautiful Opera House of the Kiel Municipal Auditorium. For further information, write the National Folk Festival Association, Room 300, 511 Locust St., St. Louis 1, Missouri.

Folk Dances From Near and Far

Should you desire a complete file of folk dance descriptions as compiled by the Research Committee, you will be pleased to know that copies are available. These dance patterns have been bound into separate volumes of "Folk Dances From Near and Far."

Volumes I and II contain about 25 dances each and Volume III will consist of dances currently being distributed along with Let's Dance.

If you want copies of Volumes I and II of "Folk Dances from Near and Far" send \$2.00 per copy to Ethel Turner, 3262 Sacramento Street, San Francisco 15, California.

Early American Festival in Pasadena

(Continued From Page One)

and couples posed or swung to the click of Speed Graphics and the whirl of motion picture cameras. Long dresses in the Early American tradition were more plentiful than at most of the Festivals. However our continental ancestry was not forgotten, for there were costumes varying from Scandinavian in the north to Italian in the south. David Young and the group from Ojai and Santa Barbara were colorful in the brilliant reds and golds of the Balkan states.

The second half of the program placed the emphasis on couple dances. Two of these, the Dashing White Sergeant, and the Road to the Isles, plainly showed the influence of Miss Atkinson, the charming exchange teacher from Scotland now in Los Angeles. She has been most gracious in helping the local groups increase their knowledge of Scottish dancing, and her suggestions were put into practice here. Two more sets of Squares were called by Jack Russell and Sylvan Rubin, both of the Pasadena Co-op. Jack's smooth singing type of call gave all his listeners an extra lift to their dancing. Sylvan emphasized swinging, and his dancers revolved like tops around the sets. The program

was well timed. There was time for only two or three requests after the Skaters' Waltz which officially closed the dance.

The smooth running of the entire Festival was the result of the excellent managing of the co-chairmen, Fred Hoblit and Franklin Hepner. Not content with picking the most logical people for the various committees, either Fred or Frank was always present at the committee meetings to help integrate the different working units into a smooth functioning whole. Naturally with such chairmen, the entire Pasadena Co-op was more than willing to help in any way, from announcing dances to acting as record changers, information bureaus, or general maintenance people. Fred, unfortunately, was ill and could not enjoy the Festival, but Frank was there to give a guiding hand wherever needed.

Five o'clock found long shadows falling across the dance area. The dancers started gathering up coats, tambourines, empty lunch boxes, and dance slippers. Another festival was over, was already another pleasant memory to add to our past dances. But, even as the various groups started back to their homes, they were already making their plans to attend the next one, the First Year Anniversary Festival in March.

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