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## EDITOR'S GRAND RIGHT AND LEFT

A thousand or more dancers and spectators were guests of the Sausalito Folk Dancers and the Marin Square Steppers at the July festival in Kentfield.

As we stretched out lazily on the lawn and watched the dancers we were reminded of the color travelogues we used to see in the theaters of several years ago, or the photographs in old issues of National Geographic Magazine. It was such a perfect day that we found ourselves impishly wondering what it would be like if it were to rain. We've never seen a rained-on festival.

A gardener came up to us and asked us how we liked the dancing. He said he'd worked hard for several days trying to make the turf suitable; so we were careful not to complain. Now that we think about it we probably haven't ever danced on a better lawn.

It turned out to be a regular old timers' day. There were hundreds of dancers present who were of pre-war vintage; in fact we met many people whom we hadn't seen since 1942. Radio KTIM was there to interview some of the various group leaders. Squares were called by Ed Kremers, Dan MacDonald, and Bennie Scorsor. Bennie, who accompanied himself on the guitar, was especially well liked. A new square was introduced: "Bell Bottom Trousers," the description of which appears in the July issue of "Seventeen." On the west side of the field was

a grandstand filled with spectators. We don't think watching can be nearly as much fun as dancing, but apparently the spectators enjoyed themselves for the grandstand remained filled until late in the afternoon.

Venerable old Chang's group exhibited the Polish Kujawiak. This is a good choice for an exhibition number because it is one of those dances that is interesting to watch. Later the Folk Arts group exhibited the Dutch Kermes Tanz. This was also interesting to watch since all the dancers wore real wooden shoes.

That night an evening party was held at the Fairfax Pavillion; the Fairfax Folk Dancers were the hosts.

...

We were shuffling through the stack of announcements that cluttered our desk when our attention was suddenly fixed by the phrase "sandwiches and soft drinks free of charge." Without hesitation, and while still holding the announcement with one hand, we marked a big double circle around the 14th of September on our desk calendar. We like to dance and we like to eat; the opportunity to do both is one we never reject. The Lodi Folk Dancers are going to have their second annual Grape and Wine Festival to commemorate the grape harvest in Lodi, and these wonderful hosts are planning "to provide sandwiches and soft drinks for all the folk dancers."

(Continued on Page 10)

## Fifth Year For Pasadena Group

### A History

This October, the Pasadena Folk Dance Group celebrated its fifth birthday. The present group should certainly please the founders, whose interests were both cooperatives and folk dancing.

One of the most interesting things about the Pasadena association is that it was started by several different groups, all under the leadership of one person, Sid Gottlieb. Sid was an ardent folk dancer who came to Cal Tech for his Ph. D. While working there, he spent much of his spare time leading folk dances for various groups both on and off the campus. Among the latter were dances for the Sierra Co-op and for some of the social work of the Friends Society. During the spring and summer of 1941, Sid and Margaret Moore (later Mrs. Gottlieb) started little parties of a square or more, at the home of Hank and Teddy Lanz, another Cal-Tech couple, who were interested in folk dancing.

By the fall of 1941, Sid started organizing the groups into one as a Co-op. At the start, the main support came from the Sierra Co-op, which allowed the group to use its store room on Orange Grove Avenue for the dances. However, there was also a good representation from the Friends Society and from Cal-Tech students and teachers. Later, the Cal-Tech group came into greater prominence both

(Continued on Page Nine)



## LET'S DANCE

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## Your Club and Mine

### VALLEY HIGHLIGHTS

All of the Valley Groups have been meeting during the summer.

Poterville, Visalia, Tulare and Three Rivers hope to continue their monthly (No Host) gatherings at Mooney's Grove. The first of these sessions was held Saturday, June 7. Six Valley Reelers motored down from Fresno to join in the activities.

THE FRESNO FROLICKERS are meeting at the B Street Community Center, Fresno, every first and third Wednesday. The Valley Reelers will spend Tuesday nights at the Frank Peters Ranch until fall activities are resumed.

Clare Bitters of Porterville, and Una Lutz of Fresno, will spend the summer attending the University of California. They hope to visit all the Bay Area groups, so watch out for them.

THELMA DEMING.

The new officers of the Castle Promenaders are Bob Elsocht, president; Art Neuman, vice-president; Dixon McIntyre, treasurer; Dorothy Muhr, secretary; Grace Martin, publicity; Eleanor Elsocht, program chairman. Edna Hintzman and Margaret Affeldt are co-chairmen on the party night refreshment committee.

Buzz Glass has started our

summer program with a lively review of the dances we have had during the past season. He also keeps us on our toes with new dances the second and fourth Fridays of each month. Our party is on the first Saturday night; visitors are always welcome. How about putting us on your schedule for a visit real soon?

GRACE MARTIN.

The Finnish Folk Dancers, 1819 10th St., Berkeley, will meet regularly every Wednesday, eight to ten p.m., throughout the summer. This is a change of schedule from the usual Monday meetings.

BETTY KARPPI.

Paul Erfer participated in the Summer Workshop on Physical Education at the University of California at Los Angeles. Four sessions of folk dances of many nations were taught to a group of some twenty alumnae and teachers. The dances were for the most part those made popular by the Folk Dance Federation.

A bulletin giving brief instructions and sources (both publications and recordings) for the thirty dances presented were made up by the University and proved to be useful to teachers who wished to use the material (Continued on Page Three)



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## Your Club and Mine

(Continued from Page Two)  
in their own fields of recreation. The group profited by the introduction of new folk dances, and they all enjoyed the sessions.

Dick Noyes, one of the charter members of the Pasadena Group, visited Southern California for ten days recently. Dr. and Mrs. Noyes attended several dances and Dick called a couple of squares. They are going on a camping trip through the high Sierras and on to New York City where Dick instructs in chemistry at Columbia University.

GEORGE GUTHRIE.

Congratulations to Major Morgan. We understand that he organized a group that met at Occidental on the Russian River. A dinner was served to a hundred people; they came from Healdsburg, Petaluma, and Santa Rosa to feast and dance. This is going to be a monthly affair to provide folk dancing during the summer.

The famous Sergei Temoff is to teach two new Russian dances at Chang's. These two dances will be introduced to the Federation at Chang's September festival.

From the standpoint of square dancers the section of the latest folk dance festival hosted by the Hollywood Peasants was a great success. During the four-hour session nine well known callers took turns directing an ever-shifting, but always enthusiastic, crowd in the popular American Square and round dances. The gym at Griffith Park was jammed all afternoon—the floor was filled with sets fitting into each other like pieces of a giant jig-saw puzzle. Fortunately dancers develop a fine eye for distance and balance, so that in spite of the closeness of swinging couples there were no casualties.

AMY BRAINARD.

### YOUTH FESTIVAL

The Los Angeles Youth Council showed both their talents and intercultural interests when they presented an "Open the Door Festival" at Polytechnic High School.

The program began at 2:00 in the afternoon with a Negro spiritual followed by a Yugoslavian Kolo done by the International Dance Circle. The dancers,

brightly attired in costumes of many nations, entered through an immense open door. The following numbers represented as many nationalities as the costumes of the dancers. There were French folk songs, Russian folk dances, Mexican songs, typical U.S. folk songs and a square dance. A striking modern dance presenting the plight of the Jews was given then a visual argument for unity in an atomic world. Earl Robinson was there with some of his modern-age ballads. For an appropriate finale the entire cast sang "Brotherhood of Man."

The show gained unity and gave a forceful presentation of its theme of "Brotherhood" through the direction of Larry Winters, and smooth coordination of the large numbers of performers was made possible by Letitia Innes.

The barn at Plummer Park, Hollywood, was the scene of a jolly folk dance party. The Benedicti Folk Dancers from Huntington Park were the hosts and dancers from several of the Federation Groups were most welcome guests.

The Benedicti group which is one of the oldest in the Los Angeles district is under the direction of John Wyse, a capable leader and a fine caller. Benedictians, who are still finding it hard to call folk dances anything but folk games, are showing increasing interest in the festivals and other Federation activities.

Regular meetings are held on the second and fourth Fridays of the month in the gym of the First Methodist Church, Rita and Gage in Huntington Park. A cordial invitation is extended to all folk dancers.

BETTY CLAYBAUGH.

Los Ayuneros sponsored a show for veterans in the theater at Sawtelle, June 8th. The Westwood Co-op and Benedicti co-operated to make the show successful. Benedicti sent a very capable master of ceremonies, Paul Chance and a twelve-year-old pianist, Carol Hood.

A group of dancers from Westwood in charge of Ruth Berryhill presented four Russian dances and Sicilian Tarantella. They were enthusiastically received.

Dancers from Los Ayuneros were Earlena Leach, Ronnie Tanner, Bob and Margy McAlinden, Grace Rocklyn, Eric

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## Your Club and Mine

(Continued From Page Three)

Lieberg and Carl. Betty and Lynn Claybaugh.

Carl also contributed several piano solos.

The Los Ayuneros Hospital Group was under the direction of Betty Claybaugh.

The Village Folk Dancers and the Berkeley evening schools folk dance classes sponsored a party that turned out to be a miniature Mexican-Spanish theme festival. The setting was the Whittier University Elementary School auditorium. Each group was well represented and many dancers came out in lovely new costumes to help us celebrate our party.

Exhibition dances were presented by the Hillside, Thousand Oaks and Whittier school sets and Whittier schools groups. Our favorite squares were called by Scotty McLeod and Frank Groch of the Village, and Bill Rhodes of Thousand Oaks class. Scotty McLeod did a splendid job as master of ceremonies.

Warren Holmes, Village Folk Dancers president, introduced Federation President Walter Grothe, who talked of Federation interest. Walter Hungerford, one of our enthusiastic Village members, outlined plans for a progressive class system for the coming year, which we have worked hard to promote.

We are looking forward to more parties like this, for the fall term.

### MILDRED STILES.

This summer The International Dance Circle has been a mine of new material for those of its members interested in enlarging their repertoire of dances. Our regular instructor, Paul Erfer, visited recently in New York and brought back several dances which are not done here, including Baroiges Tanz, a Jewish wedding dance. During his absence Letitia Innes took over one meeting to teach Latin American dances, in which she is an expert. El Joropo, Venevuelan, and a graceful Mexican dance for women only done to the familiar La Zandurga music were some of our favorites.

Ernie Cushing was a guest teacher when we learned the School Csardas and Levente Tanc. Perhaps these will soon be well enough known here that they can be included in All State programs. He also taught

the Polish Mazur which was a real challenge to us, and we loved it.

Having recently installed Carolyn Mitchell as our new President, we look forward to many more such stimulating meetings.

### THE VALLEY GAINS ... ANOTHER GROUP

Friday the thirteenth was an auspicious occasion in North Hollywood when a new folk dance group was formed there. A group of residents of that area became infected with the folk dance spirit and after taking lessons and visiting Westwood Co-op, decided that they wanted a co-op of their own.

Mrs. Florence Marlowe provided the leadership for their first meeting, and four members of Westwood helped out. Everyone worked enthusiastically, first at learning the dances, then, during a breather, at forming a cooperative. Without a pause they got a membership of twenty-eight, elected officers, got equipment donated, and planned meetings for every Friday at the same place, North Hollywood Recreation Center, starting at 7:45 p.m.

Their tentative name is the "Valley Cooperative Folk Dancers" and with such enthusiasm evident, there is no doubt they will be in the news again soon.

San Francisco Folk Arts group presented a Swedish Midsummer Festival at the Telegraph Hill Neighborhood House for all folk dancers. The affair was a festival and bazaar to benefit a fund for the presentation of the November Federation Festival, which the Folk Arts group hopes to give in the S. F. Civic Auditorium.

The program opened with a Swedish May Pole Ceremony—a May pole of greens was garished with blossoms by everyone in attendance according to old Swedish custom. The folk dancing was flavored with many Scandinavian dances. During the dancing the International Food Booths opened: a Swedish Smorgasbord, an Italian Pizzeria, an American Hot Dog Stand, a Mexican Tienda de Tamales, and a County Fair table of homemade cake and sandwiches.

Guests gathered in the sunny courtyard to watch the stage program. Johnny Van der Weil and Ronald Ransey gave a splendid performance of folk songs in a gay and hearty mood. The Scandinavian Folk Danc-

ers exhibited their dances to Vera Lindstrum's accordion. The folk dancers themselves then took over with dancing for the remainder of the afternoon.

The day was a success climactically, financially, and artistically. Thanks to the Telegraph Hill Association for the beautiful building and to the Folk Arts members for their untiring efforts in preparing for the bazaar.

Ralph Lloyd, who has been instructor for the Vallejo Folk Dancers for the past year, is unable to meet with the club in the future. Sue Lemmon was appointed to take his place, and the members are happy to have her in charge. Sue is one of the club's oldest members. New officers were elected at a recent meeting: Wally Dahlquist, president; Al Welling, vice-president;

(Continued on Page Five)

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## Polish Mountaineer Costumes

(HUTZUL)

At every festival, one can see Polish costumes. And, although this country has many varied types of folk dress, the costumes seen at festivals are always the same ones. The men wear the Cracow and the women the Lowicz costume. They are by no means the prettiest costumes of Poland, and, as they are always worn together at our exhibitions, it might as well be admitted that they are out of place and taste.

### Costume of a Zakopane Man:

White linen shirt with a rather small collar, very generous sleeves. No necktie and no embroidery. Trousers are of natural leather and thus vary somewhat in color. (When making this costume, beige, gray or tan suede cloth or brushed flannel is a good substitute for leather.) A brightly colored piece of handwoven material is the belt. On the trousers, over each leg, is a rather elaborate design. On leather, it is usually painted or embroidered in brightly colored, thick wool. However, felt applique is permissible, if not authentic. Over the side seam is sewn a ribbon in Polish colors—blue, white and red.

In this manner:

Blue | White | Red.

With this he wears white hand-knit socks, made of wool from his own sheep or goats. The shoes are regular boots in the winter or a handsewn rawhide moccasin, which laces halfway up the leg and looks a good deal like a ballet slipper. A black felt hat with hand embroidered ribbon, three silver flowers, and a large feather are indispensable parts of this outfit.

Last, but not least, is the coat. In winter, it is sheepskin with the fur towards the body, the hide on the outside. It is profusely decorated with hand-painted designs in bright colors, red and blue predominating. In the summertime, the man wears a sleeveless jacket edged with black fur (usually pony or Persian lamb.) It otherwise is made like the winter coat. Both types have no buttons but tie at the neck with a brightly colored band or are fastened with a short thick silver chain.

### Zakopane Woman:

A rather shapeless white dress with very full sleeves. Wide band of cross-stitch embroidery at the middle of the upper part of the sleeve. Narrow band of embroidery on sleeve cuffs and around

## "HAMBO"



front opening. High, round neckline—NO collar. Horizontally striped apron, with heavy black wool fringe. Summer or winter, she wears the sleeveless, fur-trimmed jacket. Contrary to the man's jacket, the woman's does not fasten and is decorated with old gold and silver coins in geometric order. The woman wears black or brown boots or shoes like the "loafers" which are so very popular now. A large handkerchief is always carried. Its border, which is hand embroidered, matches the embroidery on the sleeves. The head-dress consists of a plain unadorned kerchief, which is either bright red or blue and simply knotted under the chin. NO jewelry is worn with this costume.

LIESL BARNETT

## Your Club and Mine

(Continued from Page Four)

Lillian Nass, secretary-treasurer, at the May meeting of the Vallejo Ski Club an invitation was extended to the Vallejo Folk Dancers to take part in the evening's entertainment by exhibiting a few dances. It was due to the dancing spirit of the Vallejo Ski Club that the Vallejo Folk Dance Club came into existence a few years ago.

The Vallejo Folk Dancers held their yearly picnic on one of the warm evenings in the early part of June. There was swimming, plenty of good food, and two hours of lively dancing to make the evening a complete success. About forty people attended.

LILLIAN NASS.



ZAKOPANE  
MAN  
and  
WOMAN

POLISH  
CARPATHIANS

VICINITY OF NOWY TARG



NEAPOLITAN TARANTELLA

This Neapolitan Tarantella is popular in the Southern Section of the Folk Dance Federation of California.

Music Record: Harmonica Record H2051A. In using the Harmonica record there are 5 measures of introduction. The entire sequence is done 3 times.

Formation Couples anywhere on dance floor.

Steps Pas de Basque\*; Step-hop\*; Two-step\*; Walk\*; Polka\*

Music	Pattern
Measure	I. <u>Pas de Basque and Step-hops</u> Partners facing each other about two feet apart. W holds tambourine in L hand.
1	Both M and W pas de basque starting to the R. (Step sideward to the R, not forward.) The R arm is swung over the head and the L arm across in front of the body.
2	Pas de basque to the L. Reverse the arm position.
3 - 4	Repeat R and L.
5 - 8	With R arm around partner's waist, L arm held high, do 4 step-hops around each other, starting with the R ft.
9 -16	Repeat meas. 1-8, same action.
	II. <u>Two-step, Pas de Basque and Turn</u> Partners take inside hands. (W changes tambourine to R hand.)
17 -20	M does 4 two-steps in place. W does 4 two-steps circling M. He does not release her hand, but swings his own arm around his head as she circles him.
21 -22	Still holding inside hands, pas de basque away from each other (M to L, W to R) and pas de basque toward each other.
23 -24	Drop hands. W strikes tambourine sharply. With 4 steps, make one complete turn away from each other.
25 -32	Repeat action of meas. 17-24. On last turn, partners move away from each other so that at the end of the turn they are facing each other about six feet apart.
	III. <u>Forward and Back, Do-si-do and Polka</u> Partners take 4 walking steps toward each other. Start with the arms stretched out behind the body. The body is bent slightly fwd. On steps 2 and 3 bring arms fwd. and up, at the same time straightening the body. On 4th step, strike tambourine sharply over the head. Head should be thrown back.
33 -34	Partners back away from each other with 4 walking steps. Reverse the arm and body action. Strike tambourine behind the back on the 4th step.
35 -36	Bring both arms up over head, shaking tambourine. With 8 walking steps partners circle each other, passing R shoulders first, then L shoulders as they back into place.
37 -40	Repeat action of meas. 33-40.
41 -48	In closed dance position couples polka around the floor.
49 -54	M twirls W for two complete turns under his L arm.
55 -56	Repeat polka and twirl. Separate to be ready to repeat the entire dance.
57 -64	



NEOPOLITAN TARANTELLA

This dance was arranged from authentic Italian steps by Madelynne Greeno. Pattern was authenticated by creator October, 1947.

Music Record: Columbia 14316F Oliver 201B  
Piano: Burchenal, E.; Folk Dances and Singing Games

Formation Couples in a double circle facing in open position. M's outside hand on hip, W carries tambourine in R hand throughout the dance.

Steps Step-swing\*, run\*, walk\*, two-step\*, buzz-turn\*, step-hop\*, three-step-turn\*.

Music	Pattern
Measure	<u>I. Step-Swing and Run</u>
A 1 - 4	In open position partners take two step-swings fwd. (M--L, R and W--R, L). Continuing in the line of direction, dancers bend slightly fwd. from the waist and take four running steps fwd. in the line of direction. Tambourine action: From erect position on the step-swings with tambourine held high, W brings R arm bkwd-fwd. in circular motion. The arm is high on the step-swings and sweeps fwd. on the running steps. M keeps L hand on hip.
5 - 8	Continue the above action of step-swings and run three more times.
1 - 8	
Repeat	
B 1 - 8	<u>II. Separate and Step-Swing</u> Partners separate, W crossing in front of M to move toward inside of circle taking three rapid walking steps L, R, L and clapping tambourine away from partner on last beat of measure. (On clap, weight is on L ft., R toe remains on floor pointed toward partner as W looks over R shoulder at M). M crosses in back of W simultaneously, moving away from the center with three rapid walking steps R, L, R and clapping hands away from partner in reverse position from W. Repeat the three rapid walking steps back to place and clap, W starting on R ft. (R, L, R) and M starting on L ft. (L, R, L). Facing partner, dancers execute four step-swings in place, M step-swings R, L, R, L and W step-swings L, R, L, R. W shakes tambourine continuously above her head and M snaps fingers above his head. Repeat action of meas. 1-8.
1 - 8	
Repeat	
C 1 - 8	<u>III. Circle Partner and Buzz Step Turn Alone</u> With back of R shoulders adjacent, R arms curved across chest at shoulder height and L arms curved overhead, dancers circle each other once with six two-steps starting on R ft. followed by two two-steps to place to end facing each other. With R arm held above head partners turn to R with buzz steps for 8 cts. Repeat action of meas. 1-8 in reverse direction: partners circling with L shoulders adjacent, both starting on L ft. Repeat buzz step turn alone to L with L arm held high.
9 - 12	
1 - 8	
Repeat	
9 - 12	
Repeat	
D 1 - 8	<u>IV. Clapping and Circling</u> Facing partner move toward each other with three walking steps (W starting R and M starting L). W strikes tambourine and M claps hands overhead on 4th ct. Still facing, partners separate with three walking steps (W starting L and M starting R) back to place clapping hands and striking tambourine behind own back. With four two-steps M turns to his L while watching W who circles him counterclockwise with



NEOPOLITAN TARANTELLA (CONT.)

Musio	Measure	Pattern
	1 - 8 Repeat	four two-steps (starting on R ft.). Both M and W hold L hand curved across chest with R hand to side, W holding tambourine. Repeat action of meas. 1-8.
A	1 - 4	V. <u>Step-Swing and Turning on Step-Hops</u> With partners facing, dancers take four step-swings in place (M--L, R, L, R and W--R, L, R, L) the M clapping hands 8 times above head while the W strikes tambourine eight times.
	5 - 8	In shoulder-waist position (but with W's R hand held high), dancers move fwd. with four step-hops progressing counterclockwise while turning clockwise (2 step-hops to one complete turn).
	1 - 8 Repeat	Repeat action of meas. 1-8.
B	1 - 8	VI. <u>Lasso Step</u> Facing fwd. with inside hands joined the M leads the W around him in a counterclockwise direction with four two-steps while the M two-steps in place. Both start with outside ft. With inside hands still joined, partners take one two-step away and one two-step toward each other. Move fwd. turning away from partner with a three-step turn and a close. Clap on first step of turn.
	1 - 8 Repeat	Repeat action of meas. 1-8.
C	1 - 8	VII. <u>Running Two-Step and Separate</u> In open position facing fwd. in line of direction, partners starting with outside ft. take eight running two-steps (leap-run-run) fwd. swaying out and in W's R arm is high and M's L hand on hip.
	9 - 12	Separating from each other dancers take four two-steps each describing a small circle (M--L and W--R) to meet in open position again. W watches M over her R shoulder, R arm is curved fwd. L arm out to side. M watches W over his L shoulder, L arm curved in front of chest; R arm out to side.
	1 - 12 Repeat	Repeat action of meas. 1-12, end facing partner.
D	1 - 4	VIII. <u>Step-Swing and Cross</u> Partners facing, with hands high, tambourine shaking overhead, take two step-swings (M--L, R and W--R, L) followed by a three-step turn and close moving fwd. in line of direction. Arms drop on turn, finish clapping hands and tambourine on the close (4th step).
	5 - 8	Changing places with partner, M and W pass L shoulders with two two-steps, L arm curved fwd. across chest, R arm trailing. M starts L and W R. In opposite places W turns to R with four steps, M to L with four steps.
	1 - 4 Repeat	With partners facing, M on the outside of circle, repeat the step-swing twice and three-step turn and close, moving clockwise.
	5 - 8 Repeat	Partners move toward each other with two two-steps and turn away from each other with a three-step turn and close moving in a clockwise direction to end side by side with W on inside of circle.
A	1 - 8 1 - 8 Repeat	IX. <u>Repetition of Step-Swing and Run (See Step I)</u> Step I is repeated three times in all. On the 4th pattern after the step-swings partners separate W turning R away from partner with four walking steps and M standing in place. W finish on inside of circle with her back to the center.



NEOPOLITAN TARANTELLA (CONT.)

Musio		Pattern
Measure		
B	1 - 8	X. <u>Bump Step</u> Both starting on the R ft. walk fwd. toward partner R, L, R turn slightly L, bump R hips. (Strike tambourine and clap on bump). Turning your back to partner walk back to place L, R, L and pivot R on L ft. to face partner. Facing partner execute four step-swings in place all starting on the R ft.
	1 - 8	Repeat action of meas. 1-8.
	Repeat	
C	1 - 8	XI. <u>Betting</u> Turning slightly away from partner W turns to R with L hip toward partner, M turns to L with R hip toward partner. W places L hand on R hip and matches fingers toward partner. M places R hand on L hip and matches fingers toward partner. This is repeated twice in all (preparation and matching fingers).
	9 - 12	Dancers change places passing L shoulders. W pantomimes joy of winning bet while M pantomimes losing bet. To complete pantomime W buzz-step-turns to R joyfully, R hand high while M dejectedly swings arms walking into W's place.
	1 - 12 Repeat	Repeat action of meas. 1-12, but on the repeat M wins and the W loses. W stands dejectedly in place, while M puts his arm around her shoulders and consoles her.
D	1 - 8	XII. <u>Step-Hops With Partner</u> Assuming shoulder-waist position partners (W--R arm high) execute twelve step-hops starting with M's L ft. and W's R, turning clockwise while progressing counterclockwise in circle. W turns away from M on three-step turn moving directly away from center of circle striking tambourine on 4th ct. M kneels on L knee facing fwd. in line of direction, as W turns away. M's R hand reaches out after her. W returns to her partner, starting on L ft. taking three-step turn to L and on ct. 4 sits on partner's R knee, holding tambourine high.
	1 - 8	<u>Note:</u> W's weight is on her own bent L knee and her R ft. points out (knee straight). M's R arm around W's waist, L arm high, W's L arm around M's neck, her R arm high.
	Repeat	



## Save the Date!

- August 3—Federation Festival of the Southern Section at Santa Barbara from 1:00 p.m.-6:00 p.m., Peabody Stadium, Santa Barbara. Folk Dancers, hosts.
- August 17—Federation Festival at Healdsburg with evening party.
- August 24 — Performance at Woodminster Amphitheater, 3:00 p.m.
- September 1—Annual Scottish Picnic and Games at Stern Grove, 11:00 a.m.-8:00 p.m.
- September 6th (Saturday)—Federation Festival at Rancho Cienega Playground. The Mountain Dancers, hosts. 7:00-11:00 p.m.
- September 7—All Western U. S. Folk Festival on grounds of Sacramento State Fair at Invitation of State of California, 2:00 p.m.-5:00 p.m. with evening party.
- September 14 —Grape and Wine Festival at Lodi.
- September 21—Federation Festival at San Francisco Civic Auditorium. Chang's International Folk Dancers, hosts, 1:00 p.m.-6:00 p.m.
- October 5 (Sunday)—Federation Festival at Oxnard. Oxnard Folk Dance Club and Teen-Age Folk Dancers, hosts. Afternoon.
- October 5—Festival in Sonoma at the invitation of the Sonoma Chamber of Commerce, 2:00-5:00, details to be announced.
- October 11 and 12 (Saturday and Sunday)—International Institute at International House in East Los Angeles. Programs and exhibits, afternoon and evening of both days.
- October 12—Federation Festival in Berkeley, Garfield School grounds. Berkeley Folk Dancers, hosts.
- October 19—Regional Festival at San Jose Civic Auditorium.
- October 26—Teachers Institute, place to be announced.

### MONTHLY DANCE PARTY

The Los Angeles Recreation Dept. announces a monthly folk dance party in the Clubhouse, Griffith Playground, 3401 Riverside Drive, on the third Saturday of each month, 8:30 till midnight. Admission 50c. Refreshments served; no instruction. First party July 19th. (Under supervision of Terry McDonald.)

## Mid-Summer Eve Festival

By JUNE LESLIE

Midsummer's Eve was celebrated in glorious color on June 22nd at Griffith Park Playground in a festival that had all the gaiety and flavor of a variety of old country fetes. The expanse of green lawns in the sunlight, the decorations of flowers and wreaths, the care-free costumed dancers, all bespoke the spirit of the ancient custom. Authentic flags were draped at the speaker's stand to represent the countries whose dances were performed during the program and a diagram map was hung showing the locale in which each dance originated.

The program was divided, as has been the custom, for two individual groups. On the lawn the Los Angeles Recreational Cooperative sponsored the folk dancing, while the Hollywood Peasants ably carried on the square dancing in the gym. Aside from the many favorite dances planned, there were those which received special notice, such as the gathering of all the dancers on the lawn for a set of squares called by Paul Little. The Circassian Circle that closed the celebration was opened to all the spectators, and many of them caught in this simple dance just enough of the folk dancing spirit in those few minutes that they have since become ardent pupils.

A treat for folk dancers as well as spectators were the Jewish Holiday Dances exhibited by the International Dance Circle and the Irish Dances by the Eire-Four Province Club, directed by Mrs. F. F. Collins. The former group dressed in the plain, somber garb of the Palestinian dancers while the Irish dancers were in the velveteen and gold silk costumes of Eire.

During the intermission the president of the L. A. Co-op, Julius Rudberg, introduced the newly elected officers of the Southern California Federation, and Allen Pelton turned over the presidency to Virginia Anderson. In true friendly and cooperative fashion they concluded their greetings with an exhibition Hambo.

With such a memorable occasion behind us the next festival on August 3rd at Santa Barbara should be well attended. Hope we see you there.

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## Folk Dance Federation of California

### Abstracts of Council Meeting

#### NORTHERN SECTION

Regular meeting of the Council, Folk Dance Federation of California, Marin Junior College, Kentfield.

At the July 13 meeting of the Council at Marin Junior College, the following new clubs were welcomed as members of the Federation: Bay Point Recreation Committee, Port Chicago; Benecia Folk Dance Club, Benecia; The Grapevine Twisters, Fresno; Ming Swingers, San Francisco; Silverado Folk Dancers, Napa; Lick Observatory, Mt. Hamilton; Tamalpais International Folk Dancers, San Rafael.

In the past the printer of "Folk Dances from Near and Far" has financed the books, but from now on it will be necessary for the Federation to pay for them as they are ordered. To expedite printing of the current order for books, Ed Kremers generously offered to advance up to \$1,000, without interest, if the Federation would advance a like amount, to pay for the printing of the books. The Council accepted his offer.

Miss Carolyn Mitchell, representing the Southern Section of the Federation, extended a personal invitation for the Northern groups to attend their festival at Santa Barbara on August 3.

Arrangements have been made for a Folk Dance Federation Booth at the State Fair in Sacramento.

#### SOUTHERN SECTION

1. Meeting held June 22, 1947, before festival.

2. Esther Liptz has over 100 slides which are available for showing at \$1.50. Cover festivals since February 1947.

3. Federation to be listed in new telephone directory at \$1.25 a month.

4. Valley Star Dancers of Moorpark, Scandinavian Folk Dancers of San Diego, Oxnard Folk Dance Group and Teen-Age Folk Dancers of Oxnard all welcomed into the Federation.

5. Southern Section to subscribe to clipping service in collaboration with Northern Section.

6. Virginia Anderson was commended for her work in getting the ban on square dancing in school gyms rescinded. Harold Bell, Supervisor of the Youth

#### CORRECTION!

Costume representative for the Southern Section:

Ruth Berryhill  
1933 Bedford Street  
Los Angeles 34, California.

Phonograph records, their availability and suitability, Northern Section:

Ed. Kremers  
262 O'Farrell Street  
San Francisco, California.

Activities under Board of Education, was thanked for his assistance.

7. Next state wide festival should allow time for closed group of officers and delegates to exchange ideas.

8. Ojai Group now called Ojai Valley Dancers.

9. Selma Soltzer presented idea of Federation pins, to cost not more than \$1.50.

10. October 5th accepted as date of Oxnard festival.

11. Council meetings in future will be held on Sundays before festivals as much as possible.

#### ENGAGEMENT ANNOUNCED

Another proof that folk dancing often serves the same purpose today that it has in the past was recently presented with the announcement of the engagement of Selma Soltzer of the Westwood Folk Dancers and Les Grossman of the Mountain Dancers. They met at a Southern Section Festival, and have missed few opportunities to dance together since. Both are enthusiastic folk dancers and we are looking for another folk dance wedding soon.

#### DANCING IN TEXAS

We have big news from the big state. Folk dancing has again grown from scattered sectional interest and participation to the stature of statewide organization. The "Texas Dance Festival" announces its birthday as January 21, 1947. We note with interest that Lee Owens of Palo Alto was in attendance at the birth of the new organization.

## NOW! The Appropriate Record For the Following Dances

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Kohanochka  
Korobushka  
La Bamba  
Laces and Graces  
Meitschi Putz Di  
Oxford Minuet  
Polka- Mazurka  
Road to the Isles  
Selling's Round  
Seven Jumps  
Sicilian Circle  
Skaters Waltz  
Spanish Waltz

Tancuj  
Three Step  
Trilby  
Tsiganochka  
Varsoviana  
(Progressive)  
Vengerka  
Vo Sadu Li  
Wooden Shoes  
Badger Mixer  
Buffalo Glide  
Cherkesia  
Doris Waltz  
Espan  
Gathering  
Peaseods  
Hambos (Many)  
Hopak  
Italian Danza  
Kalvelis  
Kolos  
(Great Variety)  
Krakowiak

La Raspa  
Ladies Whim  
Neapolitan  
Tarantella  
Pas D'Espange  
Polkas  
(500 Selections)  
Rye Waltz  
Schottisches  
(All Languages)  
Sher  
Sicilian Tarantella  
Spanish Circle  
Square Dances  
(Large Selection)  
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## An "Old California Fiesta"

By ROCHELLE GUNSEY

"Bienvenidos todos" was the invitation for everyone to come and have a good time at the annual Plummer Park Festival, a real "Old California Fiesta" which was presented June 21 by the Los Angeles County of Parks and Recreation. The Friends of Plummer Park, the various groups who make use of the park throughout the year, planned the very entertaining program which recreated an early California atmosphere of warmth, gaiety, and friendliness.

The festivities commenced at three in the afternoon and were highlighted by a children's program of folk-dancing, races, and games under the very capable direction of Miss de Karmatz.

Under the big pepper trees from about five to seven in the evening, everyone was invited to enjoy a basket supper. Those who didn't bring their own baskets could obtain real Mexican tamales and enchiladas at the "ramada" (kitchen). In the tradition of typical early California days, strolling troubadours under the direction of Gabriel Ruiz and his guitarists serenaded the picnickers with selections of lovely Spanish tunes.

After supper everyone gathered around a gayly decorated stage, which was erected outdoors, and by the light of some brightly colored lanterns strung overhead, enjoyed the first half of the evening's entertainment which consisted of a series of demonstrations of traditional early California and Spanish dances. To start the program with a spirit of fun and friendliness were "The Hollywood Peasants" who did some American Square Dances, and the caller was Ray Shaw.

Next, "Los Ayuneros," directed by Bettye and Carl Claybaugh, presented some typical Latin American dances, among which were the Jarabe Tapatio, the famous Mexican Hat Dance, and Chiapanecas, in which the audience was invited to participate in the clapping sequences. The dancers were all dressed in very gay, authentic, costumes, the men in sombreros and serapes, and the women in bright colored skirts, china poblana blouses, which added to the spirit of the fiesta.

The three lovely Latin American dances, Dream Tango, Tippy Tin, and La Jota, were presented by the "El Sereno" dancers

under the direction of Mary McNeal. The atmosphere was enhanced by the clicking of Spanish castanets to the rhythm of the music, and by the bright colored, Spanish boleros of velvet worn by the dancers.

Continuing the "Old California Atmosphere," "Los Fiesteros" with Dolores Lucky and Jack Reinhart directing, presented Sacramento, the California Shawl Dance among many other lovely dances, and a selection of several Spanish and Latin American songs. The dancers and singers, of course enlivened the selections by wearing very cheerful looking Spanish and Mexican costumes. However, the audience was pleasantly surprised by their final number which, a deviation from the Spanish theme, was a charming, "gay nineties" comic dance skit, and was thoroughly enjoyed by everyone.

Since the Russians played an important role in the development of culture in California, the Westwood Cooperative Folk Dancers, wearing the beautiful costumes for which they are well known, presented as the finale a series of Russian dances. The dances demonstrated were the Kolomeyka, Hopak, Russian Peasant Dance, and a medley of five very lively, popular Russian folk-dances.

All of the demonstrations were very well performed and the hearty applause and enthusiasm of the audience proved that the entertainment was an outstanding success.

But that was only half of the splendid program planned, and with the demonstrations completed, everyone was cordially invited to participate in some dancing. In order to please everyone, the dancing was divided into two sections, at first, Old Time Square Dances in the barn directed by the Hollywood Peasants, and Folk Dances in

the great hall directed by the Westwood Co-op. Both sections were filled with many enthusiastic dancers. The Folk Dancing was begun with some lovely waltzes, and just as the dancing was getting well under way it was interrupted by a slight delay. The delay was for the purpose of setting up a new loud speaker for rumba and tango advocates who wished to carry on the Fiesta spirit of the day limiting themselves to these Spanish dances. With everyone now happily engaged doing their favorite dances, the evening's entertainment was completed to the satisfaction of all, and the Fiesta lasted until one in the morning.

The Plummer Park Festival was indeed a grand success, and we're all looking forward to the next Fiesta in the spirit of Old California. Adios Amigos!

### SING WHILE THEY DANCE

The Czechs and Slovaks like to sing while they dance and most of the music for their folk dances has words which can be sung. Both the Czech and the Slovak folk songs are quite naturally typical Slavic in characteristic but the Slovak folk songs are usually melancholy and are often sung in a minor key while the folk songs of the Czechs are more gay and regular in tempo. Among the instruments used to accompany the Czech and Slovak folk songs and dances are the clarinet, the trumpet and the violin. A very characteristic instrument, the use of which is usually surprising to those unfamiliar with Czech or Slovak folk music, are the bagpipes. A confirmation of the fact that the bagpiper has played an important part among the people of the villages is found in the great number of folk songs which are sung about bagpipes and bagpipers.



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## **Fifth Year For Pasadena Group**

(Continued from Page One)  
as equipment builders and dance leaders.

The second dance held under this plan had so large a number present that the Association was formally started. Al Sheets was elected president, Sid was manager, Margaret was secretary, and Ben Howell was treasurer. Ben also headed the committee for drafting a constitution. It was agreed to run under a temporary set-up for six months before accepting a permanent constitution.

In April of 1942, the constitution was formally accepted and elections held to mark the start of the business year. Under the constitution, the group was governed by a board of five members. This board elected a president and vice-president who served one year, while the remaining three members served for six months.

The new Co-op was such a success that it soon outgrew its original home and, after several meeting places were tried, the group rented the hall of the Veterans of Foreign Wars, where they stayed for almost two years. Dances were held every other Friday night.

About this time, the leaders group became more organized. This group was composed of members interested in teaching and in demonstrating the dances. The leaders assisted the manager in planning and teaching the regular program. Anyone interested in learning to teach was helped by having him teach one of the dances to the leaders. When he had passed the test of teaching them, he was given a teaching assignment on the regular program.

Over the five year period, the group has developed many excellent leaders who have helped not only their own group but other groups as well. In fact, in the early years, one of the most important functions of the dance group as a whole, was to help other groups.

Increased attendance was the main reason which prompted the Co-op to move to the Eagles' hall in downtown Pasadena. The first night there was a large party for the benefit of all Co-ops. The quota set for the group was greatly exceeded, and,

in addition, the dance group gained many friends. The dances were held every other Saturday night, pleasing those war workers on a 48-hour week. In spite of the war and transportation difficulties, the attendance was high.

In general, the programs consisted of about seven taught dances, usually European, three squares, a line dance and couple dances such as waltzes, polkas, schottisches and simple pattern dances. Music for the first half of the evening was furnished by a pianist, Mrs. Opal Amilin, who had been with the group from the beginning and had always taken a very active interest in it. Records were used during the second half. Although the group had many recorded squares, it always tried to have all "live" calls for the squares and since there have always been several excellent callers in the group, this has been easy to arrange.

Simple refreshments during intermission, gave the dancers an opportunity to relax, allowed announcements to be made and any business to be transacted.

A year ago, the Eagles' hall was no longer available, so the Co-op again scoured Pasadena to find the Garfield elementary

school for Friday nights. It has been meeting there ever since.

One of the most successful ventures of the group was undertaken about a year ago under the managership of Allen Pelton. It was decided to gather all the dances used by the group and blackline (print) them for the use of the members. Four or six people who knew music copied the musical score of the dances, while another six typed dance instructions and a third group did the actual work of blacklining the sheets.

The result was an excellent collection of the simpler folk dances which would greatly assist new groups in starting to build varied programs.

In April of this year, the group became one of the charter members of the Folk Dance Federation of California, Southern Section. It was particularly honored to have its president, Allen Pelton, become the first president of the Southern Section of the Federation. Like all other local groups, it has gained a wealth of new friends and dances and has enjoyed adding its own contribution to the larger group.

Alice Scott

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## EDITOR'S GRAND RIGHT AND LEFT

(Continued From Page One)  
ers free of charge." Such congenial hospitality is not to be ignored; we know not of what course others may take, but the staff of "Let's Dance" is going to Lodi.

We noted the following details in the announcement: festival starts 3:30 p.m. at Lawrence Park; Mr. Nepote, director of the Lodi Dancers, will be M.C.; there will be evening dancing from eight to eleven at the Lodi High School. The dance will start after the annual parade so that there will be no conflict with the other events in the Harvest Festival.

We dusted off the old atlas and found Lodi to be just north of Stockton, latitude 38.2 and longitude 121.2 degrees.

• • •  
Last Sunday we coaxed our complaining transportation to Hayward to attend the June festival. The dance was held on the lawn of the local high school. One fast Hambo on the turf finished us off: we're not as spry as we used to be.

While we were regaining our composure after that fast Hambo we looked through their program and found it to be extremely clever. The theme of the festival was "school's out" and the dance program was in the style of a report card. We found squares listed under "Geometry"; Weggis dance and Road to the Isles under "Geography"; exhibitions under "Fine Arts"; and, appropriately, the Hopak listed as "Phys. Ed."

Late in the afternoon blond, boyish-grin squares caller Ed Kremers supplemented Dan McDonald and Bill Wolfe and had to be coaxed into two encores. We've never known Ed to be bashful before.

We wandered into the evening party and had the pleasure of dancing on hardwood floors again. We left quite impressed by the enthusiasm and spirit of the hosts: the Hayward Heymakers, Mulford Garden Folk Dancers, and the San Leandro Folk Dancers.

—0—

We heard by way of the back fence that members of the Red

Cross Recreation Department had spoken to Walter Groethe about having an exhibition at Letterman General Hospital in San Francisco. We spoke to Walter and found that he had invited Chang's to present a program. So on the given date we tagged along to watch the fun.

As usual most of their dances had been arranged and taught in circle formation, thus the limited space between the beds presented a problem. As a result four couples danced the exhibition, and had there been more they would have had to dance under the beds. When they did the Tuljak and came to the sequence of the figure eight, the girls nonchalantly circled each other while the men jabbed their elbows into each others' ribs. This caused laughter and confusion and was appreciated by the audience.

After the second dance the audience interest heightened to the requesting of dances by nationalities and by the fourth dance patients from other wards filled the room to capacity. As we edged toward the door we noted that the dancers in their gay, colorful costumes were chatting informally with the patients. We left with the thought in mind that folk dancing is capable of more than mere pleasure for the participants.

• • •  
If you wander into the staff office on any Saturday evening about 6:45 you will be ushered to silence; for every Saturday about that time we close shop and tune our radio to 1510 km (KTIM), and listen to the new "Folk Dancing Is Fun" program. Now in its sixth week (we missed the first four) this first all peasant dance radio show in America sparkles with variety.

Arranging and announcing on this show is by Ted Reindollar, who is well known to the Fairfax Community Folk Dancers. Ted presents little known facts and rare folk dance recordings—many of them on imported labels.

Last week in tribute to the Larkspur Fiesta the theme was "Fiestas of early California, Spain, and Mexico and Their Dances." It got off to a rousing start with the playing and description of the Fandango, the only dance to have incited the Pope to call a College of Cardinals to pass judgment on whether its performance be communicated. After this the

sparkling Paso-Doble was introduced with the telling of its music being used to open bullfights and its being named after the Toreador of the day. Then Ted played a Flamenco from which the Tango is derived. Now the Tango has always occupied a warm spot in our hearts so we reproduce here the following information about it.

It seems the Flamenco originated from the Moorish invaders in Spain. For years it was kept as a hidden treasure in the barrios of the gypsies in Seville. The introduction of the American "Cakewalk" by an American Negro in Barcelona caused that dance to become quite popular in Spain, and jealously the Spanish professionals brought out the Flamenco from its closely guarded retreats and made it public. Soon it put into obscurity the "Cakewalk," and since then it has reigned as queen of Spanish dances. The Tango is another form of the Flamenco; this explodes the popular myth of the Tango's origin in the Argentine. Ted commented on its relation to the Argentine creation and illustrated his comments with the playing of a Tango.

Although it is keyed to the general listener, we believe that this program presents a wealth of facts about folk dancing and folklore hitherto unrevealed as well as the history of the origins and significations of dances. We understand that KTIM welcomes suggestions from folk dancers; their address is Radio KTIM, 5th St., San Rafael.

• • •  
A few days ago we overheard what we consider to be an interesting bit of conversation. We heard that the Harvest Festival at Santa Barbara will not be held at the Court House sunken garden as was first reported. Upon close inspection they found and counted 126 water sprinklers in the lawn. Evidently they considered this to be too much even for folk dancers and now they plan to have their dance at the Peabody Stadium on Anapamu Street. Incidentally, their festival is scheduled for August 3rd, 2:00 to 6:00 p.m. All folk dancers are invited to their pre-harvest frolic on Saturday evening, August 2nd at Oak Park (Alamar Ave. and Junipero).