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Folk Dancing Popular Activity in Santa Barbara

Getting people of all nationalities together in a harmonious atmosphere has been one of Mrs. Leontine Verhelle's dreams. Having the fortitude to work hard, she is making such a project come true, not alone with friendly gestures but with real friendship and sincere hospitality extended by her to everyone.

Mrs. Verhelle prevailed upon Song Chang to start a folk dance group in Santa Barbara. He came as her guest for a week. Every evening he taught a few of the Santa Barbara residents his folk dances. This was in September. From a few, the group has grown to over sixty. Because the public was enjoying it so much, Mrs. Verhelle began holding folk dances every Saturday night at her home, with all races and creeds welcome.

Everyone has a wonderful time. It is a pleasure to be included in these evenings and to help Mrs. Verhelle with her work. Great respect and admiration is due her.

Mr. and Mrs. Ted Nobriga of Hawaii were recent guests at her home. He is the Director of Recreation for the city-county of Honolulu. They sang songs of the Islands and in turn praised us for the happy atmosphere of friendship extended to them.

Mr. and Mrs. William Gillespie have also been guests of Mrs. Verhelle. His singing has thrilled many people.

Because of the great demand, other folk dance evenings have become necessary. At the Gar-

field school on Wednesdays from 7:30 to 10:00, the public is welcome, and at the High School Girls' gymnasium on Mondays, at 7:30, there is a beginners' class. These groups are under the direction of Winifred Gunther and David Young. David also extends a cordial invitation to folk dancers to visit Ojai on Tuesday evenings, 7:30 to 10:30 at the Art Center.

GEORGE MEISINGER

Famous Dancer Coming to Stanford

Charles Weidman of New York and his dance group will present a modern dance program on the evening of February 20 at Memorial Hall, Stanford University.

An exponent of the Dennis-Shawn School who often uses folk dance materials as a basis for his compositions, Weidman has conducted a dancing school in New York with Doris Humphrey since 1927.

Tickets for the program, which will begin at 8:15 o'clock, are on sale at the ticket office at Memorial Hall.

Twelfth Night Party

On January 7, a group of Englewood Folk Dancers held their Twelfth Night Party. Some fifty guests joined in the singing of the traditional "Twelve Days of Christmas."

The chairman of the affair, Vera Kleimenhagen, should be congratulated for the thoroughly enjoyable evening.

Fairfax New Year's Eve Party

The Fairfax Park pavilion was the scene of a gala New Year's Eve celebration, sponsored by the Fairfax Folk Dancers. It was enjoyed by nearly 700 persons about 200 of whom were costumed dancers. The pavilion was very attractively and generously decorated with berries and greenery. To complete the picture, a cleverly constructed snow-man highlighted the stage and served as a backdrop for many photographs.

Dancers from about thirty-five Federation groups participated in the grand march which was directed by Soong Chang and led by Mr. and Mrs. C. Campbell, who represented Mayor Les Grosbaur. The first of the evenings' many exhibitions was presented by the University of California Square Dancers, and was followed by "Las Alténitas" by the San Leandro Folk Dancers. The Scandinavian Folk Dancers also contributed to the program with interpretations of the "Norwegian Mazurka" and the "Ox Dance". The Castle Promenaders were well represented in their gliding "Skaters' Waltz", and as a specialty, the court version of the "Viennese Waltz" was beautifully demonstrated by the Von Konskys.

The most elaborate presentation was exhibited by the San Francisco Folk Artists in the form of a pageant of dance, centering around the legend of St. Lucia. A highlight of the exhibition was a sketch in which four girls dressed as angels tried

(Continued on Page Ten)



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Your Club and Mine

Sacramento Folk Dancers

The Sacramento Folk Dancers goes into 1947 with its club membership complete and a large number on the waiting list. Though they have only been organized since May, 1945, they feel rather proud of their record. A great deal of credit for this progress has been due to the present Board of Directors.

Things accomplished during the past year have included acquiring a complete set of amplifying and sound equipment and adding to a growing library of records. The club members have been trained in a sufficient number of dances to enable them to participate in the festivals and also, to have an interesting variety of dances on the monthly program.

In March, the group acted as hosts to the Gateswingers of San Francisco and the members were treated to several exhibition dances by the visitors. In October, a Harvest Dance was held in honor of the Lodi Folk Dancers and the Stockton Polk-Y-Dots. Members of the Sacramento group feel that their association with these two groups and their leaders has been a real inspiration.

The Sacramento Folk Dancers wish to express their gratitude to Federation President, Walter Grothe, for his encouragement and valued suggestions during the past year. From now on, it should be clear sailing for a better and more colorful club. The group is looking forward to the California State Fair to be held in Sacramento in September. At this event, this group and the Sacramento Wagon Reelers will be co-hosts to all folk dancers of California.

ZENAIDE GRIGSBY

The party given by the Wagon Reelers of Sacramento on December 28, had just started when the Master of Ceremonies announced that little June Schutte, one of the spark plugs of the Sacramento Folk Dancers, had given birth to twins, a boy and a girl. The spirit of celebration brought about by this announcement carried through the entire evening and made for a very successful and enjoyable affair.

The program of the evening

was well directed by Paul Van Duzer and consisted of our favorite dances, including a good number of squares. The well-known Dan MacDonald and Ed Kremers called for us, as well as Lawton Harris of Stockton, and Dunbar Beck and Alfred Thym of the Wagon Reelers. Exhibitions were presented by the Covered Wagon Team and the U. C. Folk and Square Dance Group.

The Wagon Reelers, only organized a short while ago, have built up a reputation of which they can be proud. When we parted a little after midnight, we all said "Be sure to invite us to your next party."

WALTER GROTHE

The gymnasium was decorated with bright red streamers and beautiful greens, a tinselled Christmas Tree and lots of gaily costumed folk dancers. Such was the setting of the Christmas Party of the **Castle Promenaders** held Friday, December 27. The very enjoyable program included vocal selections by Peg Evans, the Highland Fling by Tecla Barry and the ever popular Tango presented by Frances and "Buzz" Glass.

During the refreshment period organ recordings of Christmas songs played softly in the background.

Members of the Castle Promenaders beginners' group are now starting their intermediate dances and were able to join in many of the dances. Everyone reported a wonderful time, and all those people who worked so hard to make the party such a huge success should have a feeling of great satisfaction.

RUTH GRAHAM

Codornices Clubhouse on Saturday, November 30, was the scene of the Garfield party put on by the committee of men, headed by Earl Bodenschatz and Charlie Lyser, who really did a wonderful job in planning and preparing this party.

Twenty-five Castlemonters joined the fun, and the delicious hot spiced cider deserved all the praise it got.

ELIZABETH ANN HOWARD



The Story of Los Ayuneros

Since 1943, the Los Angeles area has boasted of a unique dance club for non-professionals. Claiming members from a radius of thirty miles, Los Ayuneros meetings are a colorful "melting pot" for all types of dancers. Their Spanish name, when translated, means "The people who get together". Very appropriate is the club's by-word, "Let's Get Together!", and the motto is "Dancing—as you like it".

Los Ayuneros was originally organized as a ballroom dancing club, specializing in Tango and Rhumba. It was welcomed by those who enjoy the Latin-American rhythms, but who find that the ordinary ballroom does not meet their musical requirements. This is because each of the members is an accomplished dancer, having behind him hours of lessons and practice sessions. Many are teachers of

ballroom dancing, although few of these are interested in making teaching their only vocation. Dancing, to them, is entirely too much fun to spoil by making work of it.

Accomplished dancers like to dress comfortably, and in this lies the largest single factor in the success of such a group. After all, an exhibition Tango is a strenuous thing, and Vinnese Waltzes are not restful. The men are all in favor of doing away with that diabolical invention, the necktie.

The ladies, on the other hand, need their long skirts to show up a twirl or an aerial properly, so a short dress is the rare thing. Many of the girls' dance dresses measure from 12 to 14 yards around the hem, giving a flashly swish at every movement.

Dancing is done entirely to records, for these experts know that some of the finest danceable music is found on the ten-

inch platters. There you see why they choose records. The best Rhumba orchestra will be chosen for Rhumbas, the best Waltz orchestra for Waltzes, and so on.

Most ballrooms and studios restrict the practice of extreme exhibition stunts such as aerials, lifts, fondes, and backbends. Los Ayuneros welcomes those who do such feats. They teach them to each other, exchanging lift for lift, step for step. There is usually room enough for the sport, too. Overcrowding is not encouraged.

Los Ayuneros is a self-governed group with yearly elected officers. Meetings are usually held in Plummer Park, a park situated in Hollywood, but belonging to the County of Los Angeles.

Let us look in on a typical meeting of these "people who get together": At 7:30 p. m. on Saturday night, the first arrivals walk in, and the records begin to spin. The men hang their

(Continued on Page Four)

THE STORY OF LOS AYUNEROS

(Continued from Page Three)
coats on the rack, letting gay and colorful sport shirts appear. The dance begins. By 9:00 p. m., the entire membership due to be present is on the floor, dancing alternately Foxtrot, Waltz, Tango, and Rhumba, with an occasional Samba, Viennese Waltz, or Polka.

In one corner, someone will be showing a new step to an eager enthusiast. Out in the center of the room, some girl's feet will suddenly leave the floor, and you will witness as fine an aerial spin as you have ever seen. Off to one side, another couple will hold your attention with a well-executed "Figure 8", or maybe a backbend."

A dazzling panorama meets the eye—the girls in their long swirling dresses, the men in their colorful shirts. Laughter is all around the room, and gaiety is king—for here is a group of congenial, unassuming dancers—not just people who dance—**dancers!** These are people whose very souls interpret the music—souls swept away by the exotic beat of the Tango, the tantalizing rhythm of the Rhumba.

Later in the evening, refreshments are served, usually followed by exhibitions from some of the dancers, showing their latest routine, their newest interpretations. At parties, of course, there are other activities, but for the ordinary meeting, the dancing will begin again after one or two exhibitions, and continue until midnight. The dancers go home knowing that they have outsmarted the Saturday night mobs at public places. They've had a wonderful time, good exercise, good food—and all without being overcrowded, bothered by the week-end imbibers, or caught in traffic.

Ayuneros members, ranging in age from 14 to 70, come from all walks of life—successful businessmen, laborers, clerks, school teachers, attorneys, housewives—all united in the love of good ballroom dancing. Most of them call themselves "just plain Americans". In spite of the club's Spanish name, there are very few members of Los Ayuneros who are actually Spanish or Mexican.

Most outstanding of the Mexican members is Emilio Parra,

ballroom dancing instructor, song writer, and teacher of Mexican Folk Dances. It is through the efforts of Mr. Parra that a group from this club has distinguished itself in the execution of such Mexican Folk Dances as the Jarabe, Las Chiapanecas, The Guadalajara and others.

Mr. Parra started his class for Ayuneros members early in 1945. The first dance he taught was the Jarabe. Eagerly and quickly mastering the Jarabe, the class went on to the others with rapidity and unusual enthusiasm.

Today, the Los Ayuneros Folk Dance Group is known by all of the Southern California folk dance societies, being fellow participants in the gay fiestas and programs so frequently held. The group performs at programs for churches, clubs, theatres, and veterans' hospitals.

Two other members of Los Ayuneros, not with the Folk Dance Group, are indeed worthy of special mention here. Popular on hospital shows are Bill Hilchey and Arlen Gooding, who do de luxe exhibitions of ballroom dancing. But aside from their exhibitions, this team has done some highly commendable work in teaching the blind to dance. Working tirelessly, they developed a special system for giving the blind their dance legs. The story of their system is, in itself, a saga deserving of separate publication.

At the "Old California Fiesta", held at Plummer Park last May, Mr. Hilchey danced an exhibition waltz with a young woman who had had but three months of instruction. The remarkable side of the picture was that the young lady has been blind from birth—but the audience never recognized her misfortune! She appeared to them to be as normal as the other performers.

Another of the sidelights in the accomplishments of the members of Los Ayuneros is a trio of Hula dancers. Three of the ladies, extremely well-versed in the art of sway which comes from our friendly Hawaiian Islands, have provided entertainment at various times for the club. Jean Armond, wife of the vice-president, learned her versions of the Hula while she was visiting the Islands some years ago. Loraine Edlin not only does the Hula, but has taught it professionally. Irene Elvers is the other inhabitant of a grass skirt, who is famous for her

(Continued on Page Five)

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San Francisco Challenge To Gourmets

San Francisco is like a bouillabaisse, or an Italian cioppino de luxe. It has everything. Being a special sort of place, it can offer adventures even in the housewife category, with more steak—and—potato men being lured to foreign restaurants per thousand in this city than anywhere else in the world.

Adventure is in the air, along with the fragrance of crabs cooking at Fisherman's Wharf, and hot peanuts and spices and chocolate and mole and pizza and piroshki and poi.

Yes, poi is obtainable in this city. Mrs. Folk Dancer may not have a banana leaf, breadfruit and suckling pig for a complete menu, but she can find one-finger, two finger, or three-finger poi on Stockton street.

In fact the little woman can concoct some pretty fabulous dinners if she really goes into a brain wave. In San Francisco, mother's cooking is just yesterday's meal. This is the city famous for food with every citizen a gourmet par excellence.

The Italian section of town is one of the most familiar to San Franciscans. Every person can name any number of favorite dishes.

There's that California staple, the tossed salad. North Beach adds its special flavor with crisp chicory and radicchio—a sharp-tasting green. With olive oil, just arrived again, and a good wine vinegar, plus some of those new anchovies that have just been shipped in, it's a dish.

North Beach, with its tremendous markets, is pointing to its dried mushrooms these days. These "funghi secchi" are thin tissues of pure gold as to prices, but they are equally rare for taste.

Everybody knows the spaghetti and ravioli factories, and the sausage factories with their pepperoni and linguisti sausages. But not everyone is familiar with the tissue thin slices of spiced ham called prosciutto, or the little bakery on Green street that carries those delicately fragrant long loaves of Italian wholewheat bread.

A noted Italian bakery carries a special cake called the St. Honore cake, that is indescribable as to content, beginning with a base of caramel and working up from there with

custards and macaroons and fruits and roses and so on to tower as high as needed.

Special macaroons, panetone bread flavored with anise, cannoli and pangraccine (bread sticks) are other specialties.

Little Italy also offers pizza, with tomato and anchovies on top, and a marvelous flat bread called fugazi, spread with green onions, or raisins, and bought by the yard and rolled up like a calendar to carry home.

Everybody knows gorgonzola and the romano cheeses rolled in oil and black pepper, and of course, parmesano, not available at present. But few outside the district are familiar with the basket cheese, bland and rubbery as to texture and a perfect breakfast cheese.

One of the finest cheeses for the connoisseur is the Greek sheep's cheese found in the famous Olympic grocery, Western headquarters for Turkish, Armenian and Syrian delicacies. This cheese is sharp and salty and a true taste adventure.

Andrew Peters, Olympia proprietor, has seen the Greek section at Folsom and Third street change from the time when coffee houses offered entertainers, singing to the zithern, and when the young men grabbed a glass of water to do a strange dance with the tumbler on head and nary a drop spilled, and when the shadow theatre was popular with the youngsters.

When the Bay Bridge was built, the Greek colony moved away, but Mr. Peters still fills orders as far away as New York for his chick peas roasted in hot sand and eaten like peanuts, the pulverized coffee, the calamata olives in vinegar, the stuffed baby eggplants, the halvah candy of sesame seeds and honey, the Turkish fruit pastes and the yourte—a milk curd for dessert.

Mrs. Folk Dancer can go south of the border at Broadway and Powell street at La Mexicana, the Mexican grocery—a landmark by now, where pan dulces, those sweet rolls with cinnamon are baked fresh every day; where tortillas come steaming hot all day long to be bought by the dozen; where guava and quince pastes are sold for a special dessert to be eaten with

(Continued on Page Six)

THE STORY OF LOS AYUNEROS

(Continued from Page Four)
Hula and other dancing accomplishments.

Los Ayuneros' latest big event was a special "Gay Nineties Party", which was held in celebration of Hallowe'en. An old fashioned "Box Social" was the theme. The boxes were decorated by their owners, each with a showing of originality and ingenuity. A prize was given for the most cleverly decorated box. A prize was given for the best costume, and a barbershop quartet contest capped the festivities. Highlight of the evening was a floor show put on by a visiting Folk Dance Group, Los Fiesteros. Over 70 people danced and laughed their way thru the entire evening.

Carl Claybaugh, President of the club, along with his wife, Betty, has done much toward building the club to its present proportions. Carl and Betty are members of the folk dance group and are active in all other activities. They provide the spark and the fire for each of the meetings, and, as host and hostess, they make new friends for Los Ayuneros at every turn.

This is the story of Los Ayuneros—a group of congenial folks who truly give you "dancing—as you like it". Here are polished dancers who believe in sharing their talents and their knowledge. Here are people determined to prove by their unceasing devotion to music that dancing is an art.

PAUL ARMOND



Mr. and Mrs. Carl Claybaugh
President of Los Ayuneros

S. F. Challenge

(Continued from Page Five)
sharp cheese; where tamales are found (with the promise of sweet raisin tamales again soon) and tostadas, pinoles, and button-size green tomatoes can be purchased for green chili.

Pedro Arizu is happy to initiate newcomers into the delights of Mexican delicacies here.

Then there are those crisp, fresh kosher pickles found in McAllister street Jewish markets, the cottage cheese blintzes to fry in the egg coating, the piroshki meat balls, puff-ball light cookies and unleavened bread called matzoth.

On Market street near 14th is the Scandinavian colony, where herrings in cream and other "fiske", heavy hearth loaves of black bread, kummel cheese, brown goat cheese and crisp knackerbrod can be found.

There is French roast coffee in the markets, pompano, eel, and octopus, saffron for a new flavor, Chinese preserved kumquats, the famous Dobrisch Torte or "1000-layer" cake made only at the St. Francis Hotel. There is a flat Viennese torte at a California street bakery, a frozen custard ice cream and crunch cake at the noted Blum's, there are Italian nougat candies, each wrapped in the picture of an opera scene, hand-dipped chocolates made by a German refugee, Russian fruit candies and George Mardikian's famous rose-petal jam.

And at a North Beach cafe where clients sing opera to the new juke box at the drop of a nickle, there is cafe espresso—straight from Venice itself, and a spiked chocolate drink called innocuously a "little night cap" or capuccino, and which isn't.

Hungry? Hmmm?

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ON RECORD

Some of the world's greatest composers have written the music for many popular folk dances. Mozart wrote the rhythmic melody for "Come Let Us Be Joyful" as the Victor label on this record gives evidence. Mozart is also famed for his Minuets, such as the danceable "Minuet in D" recorded by the same company. Verdi and Bizet have contributed some of the best "Tarantellas" and other Italian dances.

Another Italian opera composer gave the world one of the best "Danzas". Albeniz and de Falla added to the richness of Spain's dances with their "Jotas", "Paso Dobles", and other forms. Chopin wrote several "Polonaises" to honor this famous dance of his country. Norwegian "Wedding Dances" received just treatment by Grieg, Johann Strauss, Offenbach, Shostakovich, and many other composers have let the people step to their "Polkas". Leucuna, noted Cuban composer, has enriched the popular dance of his country with his many examples of the "Rhumba", "Son", and "Danzon". Villa-Lobos of Brazil has added "Zambras", "Sambas", and "Marchas" to his native folk dance literature.

The three members of the Strauss family and Richard Strauss, plus Von Weber, Chabrier, Offenbach, Gounod, Schubert and others, have transcribed some of the finest Viennese and folk type waltzes. The "March" has been immortalized by famous composers more than any other dance expression of the people. Wagner, Verdi, Beethoven, Schubert, Grieg, the Strausses, Elgar and Herbert, to mention but a few. Johann Strauss and a few others have given some excellent "Mazurkas" to add to the list.

If it is possible to secure the music or records, a folk dancing group might work up an interesting, educational, and unusual program of folk dances done to folk dance music of famous composers. In the musical literature of the great composers, there is sufficient authentic folk dance material to make this possible.

There are many great folk dance artists and orchestras in America internationally known for their thorough understanding of folk dance music and

their ability to play it in authentic treatments.

In Southern California today in quiet seclusion is one of the world's greatest interpreters of folk dance music, Edith Lorand and her 17-piece orchestra from Budapest. In Europe, her aggregation made in all 3,000 different recordings for Odeon, Parlophone, Columbia, Telefunken, and other labels. Her pressings were large sellers in every country in Europe. In the folk dance genre, her library was replete with excellent Landlers, Schuplatters, Rheinlanders, Schottisches, Hambos, Tangos, Danzas, Polkas, Russian and Gypsy dances, Viennese Waltzes, and almost every conceivable type of folk dance music.

Emmerich Kalman, eminent Viennese composer of "Countess Maritza", considered Edith Lorand the outstanding interpreter of the Viennese waltz. Her orchestra in Europe was one of the five greatest. It has been this writer's pleasure to hear this superb ensemble in person, and it can be truthfully said that he never imagined he would hear in one evening such a beautiful and perfect program of outstanding authentic world dance interpretation.

Also in Southern California, are the Moser Brothers, famous Swiss recording artists, well-known in Europe for their Landlers, Swiss Waltzes, Lauterbach, and other German and Swiss dance music. At present, under their own label, they are pressing in very limited quantity some of this music, but in insufficient quantity to be available to folk dancers at large throughout the country. Then too, their limited output has made the cost of their records expensive for average purchase.

In New York is the greatest Russian Balalaika Folk Dance Orchestra the world has ever known. This is Kiriloff's Balalaika Orchestra, which once made triumphant tours of Europe and Asia, and was universally acknowledged as the finest Russian folk dance orchestra. Their pressing of "Shining Moon", officially used by the Federation for its Festivals, sold over 100,000 copies over the world. This writer met Kiriloff in New York, and he indicated that if called upon, he and his orchestra are ready today to record correctly and beautifully, folk dance music of these types.

TED REINDOLLAR

New Directory

There is now available to folk dancers, a directory covering most of the folk and square dance activities in this country. This compilation has been undertaken by Arturo Corral, care Ed Kremers Folk Shop, 262 O'Farrell street, No. 301, San Francisco 2, SUtter 7294.

Arturo will answer all inquiries directed to him as a free service to folk dancers. In order to be sure that he has the latest information, he requests that all existing folk dance groups notify him of any changes in time or meeting place. Anyone having information regarding new organizations is asked to report it to Arturo.

New Folk Dance Records

Enthusiastic folk dancers will be pleased to hear that Imperial Records Co. is making folk dance albums under direct guidance of an active member of the Folk Dance Federation—Paul Erfer. Two albums will soon be on the market.

A Gypsy Album will contain Metelitz, Vo Sadu, and Potpourri, Gai-da-Troika (Gypsy Romance). These Dark Eyes (Russian Tango), Alexandrovsk, Folk Dance Medley of Hopak, Kohanochka, Lezginka, Espan, Karapiet, Shadows of the Past (Gypsy Melody), Ukrainian Melodies.

A Russian Folk Dance Album will contain Korobochka, Kohanochka, LaTosca Waltz, Broken Life Waltz, Hopak and Kozachok, Pas D'Espan, Karapiet.

Plans for the next albums include one of Scotch Dances played by a Bagpipe and Drum Band and one of Baltic-Scandinavian music played by Eric Daihne and his Tyrolean Troubadours.

FOLK DANCE SEMINARS

On December 9, Letitia Innes gave a seminar on Latin-American dances for use in school festivals to the Physical Education Alumni of UCLA at City College. Her program contained background of dances, costumes, pictures, and participative dances of Venezuela, Mexico and Panama, among them La Cueva, Tamborita and Joropo.

On December 16, Paul Erfer gave a similar program of Slavic dances to the same group. His program included the Yugoslav Kolo, Polish Krakowiak, Czech Sparcirka and the Russian Lezginka, Vo Sadu, Hopak and Pas D'Espan.

Folk Dance Federation Of California

Abstracts of Council Meeting Minutes

Northern Section:

1-Meeting was held January 19, at Glen Park, San Francisco.

2-Three folk dance groups applied for membership: Watsonville Evening School Group, Fresno Frolickers and the Valley Reelers of Fresno.

3-The Research Committee announced that the Mexican Miner Schottische which has just been written up will be exhibited at the March Festival by Avis Landis and the San Leandro Folk Dancers.

4-A Nominations Committee will be elected at the February meeting. Nominations will be announced in March.

5-Jon Musser, who took the movies recently at Redwood City, announced that the first portion of the film will be released sometime in February through Gateway Films. The remainder of the shots will be released in sections. When the entire release is complete, the films will be available for showing to the Federation.

ROSEMARY FARRELL

Southern Section:

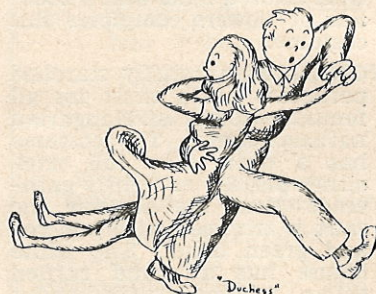
1-Meeting was held January 6, at Central YMCA, Los Angeles.

2-It was moved to have the standardized dances mimeographed for each member group, after council acceptance, and the cost paid by the Federation. Esther Liptz suggested that the host group include the new dance on the program of the following festival.

3-Pasadena reported that they found it worth while to insure their public address system, equipment and records against theft and damage.

RUTH LOHR

"Gypsy Wine"



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HUNGARIAN COSTUMES

In Hungary, as in most countries, we find a basic costume, which has its variations in each town and county. However, the national colors of Hungary—red, white, green—always are carried out in some part of the peasant dress. Here is a description of one of the many forms of national dress.

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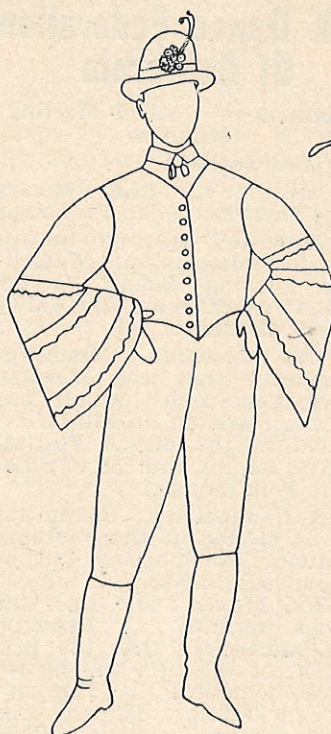
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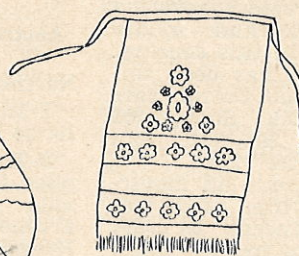
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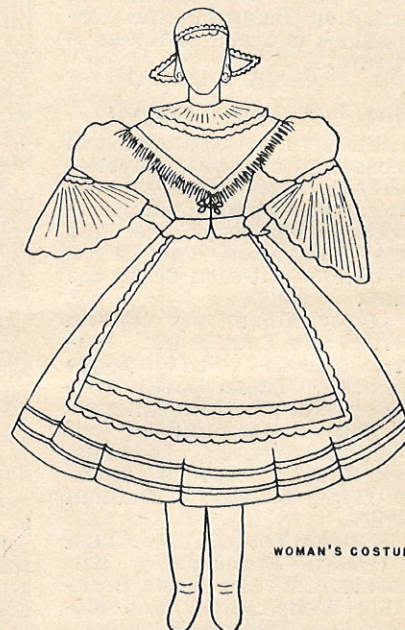
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MAN'S COSTUME



MAN'S APRON



WOMAN'S COSTUME

HUNGARIAN COSTUMES

times trimmed in red or silver, black high boots (Wellington). White shirt with very wide sleeves, trimmed with lace or open-work embroidery. A black ribbon is used as a tie. The vest is black, silver buttons almost up to the neck and is rather tight-fitting. The profusely embroidered apron is optional for this costume. A high-crowned hat with colored band and a cockade of flowers completes this costume.

WOMAN: Many stiffly starched petticoats are a must for all feminine forms of Hungarian national dress. The costume has a white very full skirt, either pleated or tightly gathered. Near the hemline the skirt is trimmed with one red and green band. The white blouse has a round ruffled collar trimmed with eyelet

lace, very full short sleeves, with full lace ruffle, which should come to the elbow. A red or green apron (white is authentic too, but not so colorful) edged in lace and a flowered, fringed scarf are also a must. The red or green velvet bodice closes in front with frogs and is very tight-fitting. It sometimes has a little flared peplum. A scarf, small cap or some flowers are worn on the head. The very elaborate headdresses often seen on illustrations are worn by brides only. Red boots complete this costume. However, white stockings and black shoes, or black boots may be worn with this costume, too.

I should like to point out here that white boots are incorrect for most European costumes.

LIESL BARNETT

In The Pot

A Receipt For Rot Kohl (Red Cabbage)

Several countries of Europe enjoy the sweet-sour flavor of cooked red cabbage. Germany particularly relishes this dish and it is equally popular in the northern and southern sections.

The recipe herein described was handed down through several generations in the city of Pinneberg near Hamburg, in the province of Schleswig-Holstein.



This territory is rich farmland and, because the country is heavily populated, individual farms are small. Dependent upon the type of soil, the predominant crops raised are potatoes, rye, buckwheat, or wheat, but each farmer allows sufficient space to raise a variety of fruits and vegetables for his own use. Some livestock is kept, consequently some of the land must be reserved for feed.

Rutabagas are usually fed to the cows, but are eaten by the farmers on rare occasions.

Winter and early spring present quite a problem as very few vegetables survive the cold, frosty weather. Steps must be taken to provide adequate preservation through the winter months. White cabbage made into sauerkraut and string beans pickled are winter vegetables. Green kale is also used as this hardy plant survives the frost.

Celery roots, carrots, and potatoes are buried in the ground for use in the early spring. A hole is dug to a depth below the frost line and the vegetables placed therein. Boards are then laid over the hole, covered with straw and then a mound of dirt.

This buried food must not be touched again during the frost season, for, if the enclosure is opened before the spring thaw, the vegetables will freeze and rot.

Cabbages are one of the mainstays of the diet and are prepared in a variety of ways. Red cabbage is generally reserved for festive occasions. A typical menu would consist of:

Schweinebraten (Roast Pork)
Potatoes
Rot Kohl
Pickled Fruits

The pork is roasted in an open pan, and about 1½ hours before it is done, the potatoes are quartered and roasted with the meat. The pickled fruits are usually spiced pears, plums, or peaches. Although white cabbage may be substituted for the red variety in the following recipe, it is generally not recommended because of its coarser veins.

3 lb. head of cabbage
2 tablespoons bacon or ham drippings
½ teaspoon salt (heaping)
2 tablespoons sugar (heaping)
¼ cup vinegar
1 teaspoon whole caraway seed
2 peeled and diced red apples
1 sliced onion (optional)

Remove the outer leaves of the cabbage and wash. Cut into quarters through the stem and then remove the stem segments. Cut into threads as in preparing for cole slaw. Melt fat in bottom of large pan over low flame. Add ingredients listed above, cover tightly and simmer slowly for three hours. The flame must be as low as possible to prevent burning. Add no water for the cabbage cooks in its own juices. Stir occasionally with wooden spoon. Serves 6 generous portions. This vegetable may be kept for several days and may be reheated 3 or 4 times.

Y. M. C. A.

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Calendar of Events

February 9, Sunday—Festival, Northern Section. Stockton Civic Auditorium. 1 to 5:30 p. m. Polk-Y-Dots hosts. In the evening, folk dance party at Lodi high school.

February — Festival, Southern Section, Pasadena Civic Auditorium. Watch bulletin boards for particulars. Pasadena Folk Dancers, hosts.

March 1, Saturday — Special council meeting, Folk Dance Federation of California, Northern Section, 3 p. m., Madelynne Green's Studio, 451 Kearney St., San Francisco. After the meeting, everyone is invited to a special party to be held at the Community Building in San Pablo, sponsored by the Community Folk Dancers of San Pablo.

March 14, Friday—Performance of folk dances, San Francisco Museum of Art, Veteran's Building, Van Ness Avenue and MacAllister street, 8 to 10 p. m. Participants: Palomaniacs, Folk Artists, Fun Club.

March 16, Sunday — Festival, Northern Section, California National Guard Armory, 13th and Mission streets, San Francisco.

March 21, Friday—Performance of folk dances, San Francisco Museum of Art, 8 to 10 p. m. Participants: Chang's International Folk Dancers, Gate Swingers, Albany Folk Dancers. Solos by Avis Landis.

March 23, Sunday — Teacher's Institute, San Francisco.

March 28, Friday—Performance of folk dances, San Francisco Museum of Art, 8 to 10 p. m. Participants: Berkeley Folk Dancers, Redwood City Docey-Do Club, Garfield Folk Dancers; also, a fashion show.

March 29, Saturday — Square Dance, Griffith Park, Los Angeles. Carl Miles, caller.

March 30, Sunday — Festival, Southern Section, Ojai.

Fairfax New Year's Eve Party

(Continued from Page One)

to take care of a slightly inebriated St. Peter.

About thirty colorfully costumed dancers from Chang's presented the "Russian Peasant Dance" and the "Hopak", both of which were well received. Between the exhibitions there was general dancing of most of the dances done by the Federation and Squares called by Dan McDonald and Ed Kremers.

Officially the party was over about 1:30. However, there were a good many "die-hards" who were still dancing at 2:30. Even then, after the music was put away, one couple was seen in the middle of the floor doing a "Hambo".

This remarkable enthusiasm was proof in itself of the success of the evening. Congratulations, Fairfax Folk Dancers, on a wonderful party.

MARY LAUBER

The Hungarian Bacchus

Hungary is the land where promptitude is a well-impressed virtue. The Bacchus play is an old national custom, which persists in connection with marriage in the northern part of Hungary. The best man takes note of those guests who are late for the wedding feast. On the following day he assembles musicians and "gendarmes", armed with tin plates and "rifles" constructed of sticks and vines, and goes in search of the late comers. After being feasted well with food and wine, their faces are blackened with soot and their feet chained. They are then marched around the village until late at night, providing a mirthful spectacle for their neighbors as they stumble over their chains. Finally flour is put on their heads, and they are dragged to a well and a pail of water is poured over them. At midnight their wives are allowed to come and free them of their chains.

The custom of marriage brings with it customs of inducing fertility. Hard-working peasants grab what fun they can on occasions such as these. They wear their most colorful costumes and parade around the town. The bride carries a chicken; the groom has a baby doll in his hat.

LIESL BARNETT

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