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FRESNO STATE-WIDE FESTIVAL

By THELMA DEMING

The weatherman, always an important issue in folk dance festivities, obliged with the just right variety for our planned events during the state folk dance festival held in Fresno, May 23rd and 24th.

The opening party at "The Shack," Fresno Youth Center, set the pace in gaiety and fun. It was cool, there was plenty of room and gallons of iced tea, and cookies to munch on as the evening wore to a reluctant close. Lil Abner nonchalantly cast a disdainful eye on the proceedings as he guarded the dance designator and searched in vain for his Daisy Mae among the bevy of desirables whirling and twirling with their escorts through the varied program of the evening.

Saturday morning found enthusiastic folk dancers "on the learn" as they gathered in the Californian ballroom to listen to a group of experts headed by Lucille Czarnowski expound their theories and techniques of the various phases in the folk dancing field. "Promenade All," a color film and the first of a series on Folk Dancing in Northern California produced by Jack Musser, was thoroughly enjoyed. Virginia Anderson of Westwood Cooperative Dancers, and newly elected President of the Southern Federation, was responsible for an outstanding contribution, the movie, "Folk Dances of the U.S.S.R."

Valuable mimeographed material was passed out as the

group divided into sections and gathered around the exhibit tables for further information. The remainder of the morning was spent folk dancing under the able direction of Paul Erfer and Carolyn Mitchell.

Saturday afternoon found everyone at the park "rarin' to go." There was some disgruntlement over the thin turf, but after Mrs. Boerup arrived and started teaching the Danish figures all was forgotten (we hope) in the thrill of a rare treat. Walter Grothe and Allan Pelton had charge of the afternoon performance and they kept everyone busy and happy. Those developing a thirst wended their way to Edna Viarello, Connie Thompson, and Frances Peters who served iced tea from a huge crock. Jorgensen's Catering Company did themselves proud as they dished out steaming plates of hot and luscious food to the hungry dancers as the supper hour rolled around. They served three hundred and thirty people in no time flat. The silent hush that fell over the Umbrella Grove gave evidence of the lull of evening and satisfaction to the inner man.

FESTIVAL NIGHT AT LAST! Brightly colored booths and strange goodies to tempt the most jaded appetite! Fun permeated the air as the folk dancers from near and far gathered together. The Auditorium was gayly decorated. All of the lovely figures on the floor, there were thirteen couples to be exact, were the contribution of the Visalia Folk Dancers. They were

(Continued on Page 10)

Unity, Dance, and Song For Salvation

One of the most pleasant experiences I had while visiting San Francisco was the meeting of a certain little man. I say, "little" because he was not so tall as his neighbor to his right, nor as tall as the neighbor to his left on whose shoulders his arms rested. It was the night I was teaching Hebrew dances to a gathering of folk dancers at Chang's Hall. I had just finished illustrating my dances to these veterans of this folk art and was backing away to the far end of the Hall to rest up a bit and catch my breath, when my gaze was arrested by the smiling eyes of this man coming towards me and reaching me even before I had time to sit down. He wore a French beret, cocked on his head, and because his face had been burned to a reddish glow, this little headgear gave him a rakish appearance.

"Hello," I said.

"Hello," he answered eagerly.

"Do you dance here often?" I asked innocently.

"Oh, I come here four and five times a week, every week."

"Why," I was about to ask, but why does one do anything, I thought. One folk dances for self expression, for the sharing of an emotional experience, for the sake of dancing away one's frustrations, aggressions, hurts, and that awful feeling, the feeling of loneliness. Besides, it is

(Continued on Page 10)



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Your Club and Mine

THE WAGON REELERS of Sacramento journeyed to Grass Valley June 1 to picnic and square dance with the old time dancers and the young blood that are now mighty enamoured with folk dancing. The Club will soon trek to Auburn to interest the young folks newly organized recreation program with a send off for folk dancing at the fair grounds.

The WAGON REELERS were entertained by the officers and their wives at McClellan Field the evening of June 3, at a bar-becue supper. The folk dancers succeeded in drawing the flyers and their guests into square dances and a few of the simpler European folk dances. As usual the WAGON REELERS were in Western costume in keeping with the "Old Chuck Wagon" theme.

JUNE SCHUTTE

THE GAY NIGHTERS OF SAN JOSE are the party-lovingest group! Roosevelt School Gym was the site of a festival on Friday, April 25. Dancers from Los Gatos and Mt. Hamilton were present. Features of the evening were the first visit to the Club of Walter Grothe, Federation President, and the presentation of the Scottish St. Bernard Waltz by Dorothy Frost's Los Gatos Dance Class.

THE JUNIOR HEY-MAKERS, children's group of the Hayward Hey-Makers, participated in a Youth Day junior Folk Dance Festival at the Hayward Municipal Airport on May 27. Programs were made and given to all the children who danced, the ages of the dancers ranging from 6 through 16. The program of dances was as follows: Eide Ratas, Korobushka, California Schottische, Cherkessia, Wooden Shoes, Laces and Graces, and Seven Jumps. There were also two exhibitions; a square dance by a teen-age group of boys and girls and a simple version of the Tarantella danced by four eleven year olds.

Members of the Junior Hey-Makers, who are instructed by Gerry Munoz and Ray Menaker, also took part in a Folk Dance demonstration at the Pre-Summer Conference for Youth Leaders in Hayward on June 7.

THE GAY NIGHTERS invited the LOS GATOS FOLK DANCERS,

the POLKATEERS, and other San Jose dance groups to a Festival on May 23. The place was the Campbell Gym. Bennie Scorsur called the squares, one of which was very new and done to the tune of Oh, Johnnie!

DOROTHY FROST

THE LARKSPUR FOLK DANCERS under the able direction of CHANG, are making rapid progress. The group numbers eighty active members.

THE SAUSALITO FOLK DANCERS are busy these days, and are looking forward to the return of jovial Wilm Young.

THE SAN RAFAEL SQUARE STEPPERS besides their regular monthly party night had a wienie roast at McNears Beach, with dancing on the open air platform.

THE NAVATO CLUB with Ed Kremer as instructor is advancing rapidly.

THE KENTFIELD GROUP has recently announced reorganization of their meeting night from Monday to Wednesday.

THE FAIRFAX COMMUNITY FOLK DANCERS, with two meetings a week, Thursday for beginners and Tuesday for advanced group, manage to have two parties a month, and are now busy preparing for the evening of July 15th, when they will be hosts at the dinner, following the Fiesta at the Kentfield Stadium in the afternoon.

Dinner will be served in Fairfax Park at \$1.50 per plate and those wishing to attend should send your reservations in advance to Rolph Winters, 60 Tamalpais Ave., San Anselmo.

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HONOR YOUR PARTNER

HAVE YOU EVER WONDERED ABOUT WALTER?

Walter Grothe, President of the Folk Dance Federation of California, northern section, has been prominent in folk dance circles for the past six years. He has held the office of President in the Berkeley Folk Dancers, is a charter member of the Festival Workshop, and is an active member of Chang's and the Palomaniacs. In 1945, he was elected Vice-President of the Federation, and the following year, President. Walter is currently enjoying a second term as President.

BORN IN EUROPE

Walter was born at Cologne "too long ago to mention." He studied philology at Munich and Bonn Universities. As a student he hiked over much of the European terrain, especially in the Balkan States. Many times since

he has regretted that he was not sufficiently foresighted to pick up dance patterns and costumes while on these tours.

WALTER AND THE VIENNESE WALTZ

You can see at a glance that Walter thoroughly enjoys the Viennese Waltz. It has been a favorite dance with him since his early youth in Europe, where he learned and danced it. One of the high points of his waltzing career was achieved by winning a Waltz Contest in Munich.

WANDERLUST

Walter worked for a year in a European publishing house. During that time, curiosity overcame him to see how the rest of the world was living. After completing his tour of Europe, he traveled to Brazil and Chile.

ESTABLISHED RESIDENCE IN CHILE

He became engaged in the

import-export trade and settled in Chile for two and one-half years. One fine day, he boarded a freighter and came to California. The ship docked at almost every port on the coast, giving Walter ample opportunity to look over many of the Central American, Mexican, and California towns. The trip took seven weeks; San Francisco was the final stop, and he spent five months in that city.

TRAVELED TO THE ORIENT

Half of the world had been covered, but this wasn't enough. Walter boarded a steamer at San Francisco and visited Hawaii, Japan, China, the East Indies, and India. From there he journeyed to Egypt, then Switzerland, and back home to Germany. This trip took six months, but he had then seen the world.

MOVED TO SAN FRANCISCO

Of all the places Walter had visited, San Francisco was the most appealing. So, at the end (Continued on Page 8)



President Walter Grothe dancing with Mary Ann Herman, prominent folk dance leader of New York. This picture was taken at Golden Gate Park following Mary Ann's recent visit to California.

Photo by Philip Maron.

Summer Festival in French Pyrenees

Once a year a fete is held at Amelie-les-Bains. Colorful, rainbow-like parades, led by Catalans riding on gaily caparisoned mules, wind through the quaint narrow streets. Groups of people from old Provence and Balaqueres come to vie for folk songs and dances.

The "Grand Marshall" of the village parades rides the side-saddle on the same patient donkey which carries his lady. "Blunderbusses" boom, drums and flutes play strange airs, wooden shoes clump on the cobblestones, and the rattle of tambourines and the clack-clack of castanets fill the air. Joining a throng of dancers, the leading man and his partner form an arch with a scarlet sash, held in their raised hands. The couples run beneath it, and, holding hands, run through the streets. Accompanied by the rattle of their tambourines, they finish with a lively circle dance on the main square. After parading through the town, each man faces his partner, takes her hand and does fancy solo steps in time to gay music.

Performers, who represent wood cutters with cuffs and fancy headdresses, march beside two giant "women," who are really men, on stilts. They perform the basque dance, which in-

Polka Defined

CZECHOSLOVAK folk dances . .

Although the polka is a basic step in a great many of the European folk dances, most folk dancers are probably unaware that the polka is one of the most characteristic of Czech dances. Because of its name, it has at times been attributed to Poland but most folk dance authorities agree that it originated in Bohemia about 1830.

The name itself is derived from the Czech word "pulka," meaning "little half-step." The story is told that the polka was danced for the first time by a

clades characters such as these, in addition to men dressed as blacksmiths, knife grinders, barbers with huge wooden razors, and gypsies.

Village poets outdo each other, shouting impromptu rhymes in their strange basque dialect. The village notables donate wine and gifts to the participant of the ever-moving parade.

There are betasseled sword dancers, who use wooden sticks instead of real weapons, and flag swingers, who add to the gayety and colorful spectacle of the day. In the wee hours of the morning, the tired but happy people return home, to dream of the festival, already looking forward to the return of the day one year hence.

LIESL BARNETT

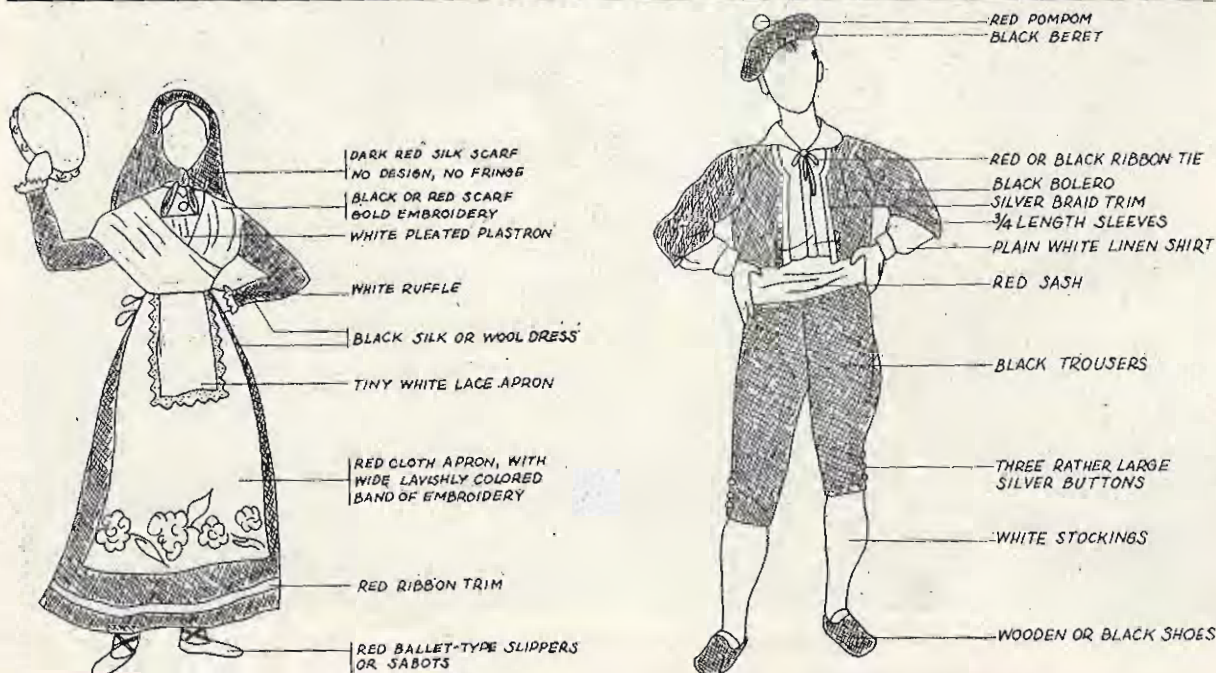
young peasant girl in one of the small villages of Bohemia. It is said that she danced the "new" step before a group of young friends one Sunday afternoon. A Czech musician from Prague chanced to see the girl and he recorded the song she sang in accompaniment and brought both the song and the dance to Prague where it became a popular ballroom dance. From there it spread to Vienna, then to Paris and finally, to all the capitals of the world. In Paris, the polka created such a craze that it even affected the fashions of the day. Thus was created the word "polka-dot."

ATTENTION

Have you been wanting a pair of rope-soles to complete that Panamanian, Philippine or Guatemalan costume you've been planning? If so, contact Ethel Turner at 988 Market Street, San Francisco, or call Ordway 0932, and she will see that you get a pair gratis.

RECORDS

It is reported that most of the new folk dance records released by Decca are for square dancing, and they are with and without calls. Also, the Decca Old Time Series has been re-issued.



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To: The Editor of "LET'S DANCE"**From:**

I am interested in a progressive "LET'S DANCE"

So I am completing the following questionnaire and forwarding in this manner my opinion to you at 2008 Warner, Oakland 3, California.

SECTION ONE

By my (X), I have indicated my immediate and / or considered reaction as to interest in the following types of articles or material which have or could be included in "Let's Dance."

ARTICLES ON	INTERESTED	DISINTERESTED	LET'S DON'T
1. Monthly Federation Festivals			
2. Special Festivals			
3. Minutes of Federation Council Meetings			
(a) In condensed form			
(b) As detailed reportage			
4. Folk Dance Institute proceedings			
5. Histories of Clubs			
6. Folk Dance personalities			
(a) Federation officers			
(b) Club presidents			
(c) National personalities			
7. Calendar of Folk Dance Events			
(a) A short resume			
(b) A detailed coverage			
8. Folk Dance			
(a) History and background			
(b) Dance description (Monthly insert)			
9. Costumes			
(a) Occasional articles			
(b) A regular department			
10. Records			
(a) Occasional articles			
(b) A regular department			
11. Book Reviews			
(a) Occasional			
(b) Regular			
12. Moving Pictures available			
13. Folk Customs			
14. Folk Dancing movements and events outside California			
15. A "Personal Column" of engagements, weddings			
16. "Your Club and Mine"			
17. News of New Clubs			
18. "Gripe and Groan" Column consisting of controversial issues by the readers			
19. Recipes			

SECTION TWO**A PROFILE OF THE "AVERAGE FOLK DANCER"**

- I am—under 20 years of age ()—20 to 30 ()—30 to 40 ()—40 to 50 ()—over 50 ()
- I am—Married ()—Single ()
- If married—my spouse is a folk dancer ()—is not ()
- I dance—at festivals only ()—2 or 3 times a month ()—once a week ()—twice a week ()—over 3 times a week ()
- I own—no costume ()—one costume ()—two ()—three ()—4 ()—5 ()—5 to 10 ()—10 to 15 ()—over 15 ()
- I started folk dancing at the age of
- I own—no folk records ()—1 to 5 records ()—5 to 10 ()—10 to 20 ()—20 to 40 ()—over 40 ()
- I read besides Let's Dance—my Folk Dance Club paper ()—Three folk dance publications monthly ()—over three ()
- My favorite type of dance is
- My favorite type of costume is

The address of the new Publications Committee will be:

**FOLK DANCE
FEDERATION OF
CALIFORNIA**

**Publications
Committee**

262 O'Farrell St.

Room 301

**San Francisco 2,
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Volumes I and II of "Folk Dances From Near and Far", representing the accumulated dance descriptions written by the Federation's Research Committee during 1944 and 1945, respectfully, are \$2.00 each (no tax or postage charges).

Volume III, last year's collection, is expected to be ready for distribution before the end of July. It will also be \$2.00 per copy.

Publications Committee can be reached by calling

Sutter 7294

After August 9, 1947

Sutter 1-7294

SECTION THREE

By my (X) I have indicated my reaction to the following types of dances:

	A FAVORITE	A SECOND CHOICE	KNOW BUT NEVER DANCE	DO NOT KNOW BUT WOULD LIKE TO	DO NOT CARE TO TO LEARN
1. Squares					
2. Kolos					
3. Reels					
4. Quadrilles					
5. Longways					
6. Circle					
1. Progressive					
2. Dances					
requiring					
3rd partner					
3. Schottisches					
4. Polkas					
5. Waltzes					
6. Tango					
7. Rhumbas					
8. Samba					
1. Early American					
2. South American					
3. Central American					
4. Italian					
5. Greek					
6. Russian					
7. Spanish					
8. Scandinavian					
9. Mexican					
10. Palestinian					
11. Balkan					
12. Philippine					
13. German					
14. French					
15. Polish					
16. Scotch					
17. English					
18. Portuguese					
19. Irish					
20. Danish					
21. Swiss					
22. Hungarian					

A favorite not included in above list is.....

The staff welcomes contributions from readers.

All contributions should be sent to:

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Formation Couples in double circle formation facing counterclockwise.
 M inside of circle R arm linked with partner's L arm.

Steps Walking* (four to a measure); Tyrolian Waltz (one to a measure);
 Tyroler Hopsa Step*; Hopsa Step*; Waltz*

Music (4/4)	Pattern
Measure A 1 - 4 5 - 8	I. <u>Promenade</u> Starting with outside feet, partners take 16 walking steps counterclockwise; turn toward each other to face in opposite direction on the last 2 steps. Repeat action of meas. 1-4 in opposite direction (clockwise).
B 9 -12 13 -16 9 -16 Repeat	II. <u>Tyrolian Waltz</u> Facing counterclockwise with inside hands joined (M's L hand at L arm hole of vest; W's R hand on hip) dance 4 Tyrolian Waltz Steps in line of direction. Tyrolian Waltz as taught by Signe Bertelsen of Denmark: Step swd. away from partner (ct. 1), step with inside ft. in front of outside ft., rising on toes (ct. 2) close with outside ft. (ct. 3); joined hands swing slightly fwd. Repeat action starting with inside ft., arms swing slightly bwd. In closed waltz position dance 4 waltz steps turning and progressing counterclockwise. Repeat action of meas. 9-16.
C 17 -20 21 -24 17 -24 Repeat	III. <u>Tyroler Hopsa and Hopsa Steps</u> With inside hands joined dance 4 Tyroler Hopsa steps starting with outside ft., and moving counterclockwise. In closed dance position continue in same direction with 4 Hopsa steps turning with partner. Repeat action of meas. 17-24.

Folk Dance Federation of California

Abstracts of Council Meeting

NORTHERN SECTION

Special Meeting

JUNE 7, 1947

A special meeting of the Council was held at Madelyn Green's studio in San Francisco on June 7, 1947.

In accordance with a proposal made by President Walter Grothe, it was agreed that a Publications Committee be formed to take over the business management of "Let's Dance" and "Folk Dances from Near and Far." This committee is to consist of the Business Manager of "Let's Dance" and the Business Manager of "Folk Dances from Near and Far," with the following ex-officio members: the Editor of "Let's Dance," the Advertising Manager, Chairman of the Research Committee, and the President of the Federation, other members to be added at the discretion of the Committee. The actual clerical work of handling subscriptions and sales is to be done by Ed Kremers on a commission basis.

A report was received from the committee headed by Lawton Harris in regard to the best use to be made of approximately \$500 in surplus funds now on hand. Recommendations accepted by the Council included a provision for insuring Federation Festivals against liability claims, setting aside \$175 to \$200 for the use of the Research Committee, furnishing up to \$25 per festival toward rental of loud speaker equipment for such festivals where this may be required, and increasing the authorized expenses for annual state-wide festivals to \$100.00 per festival.

NORTHERN SECTION

Regular Meeting

Abstract of Council Meeting Minutes — Hayward — June 15, 1947.

The following new clubs were admitted to membership at the June 15 meeting of the Council: Circle Four, Walnut Creek; Twin City Twirlers, Marysville-Yuba City; Pioneer Dance Club, Fort Bragg; Grass Valley Nuggateers; Globe Trotters, San Rafael; Irvington Promenaders, Irvington.

The Historian, Paul O'Bryne, is attempting to collect additional data on Federation ac-

Honeysuckle Schottische



tivities prior to 1945 and would appreciate receiving information and pictures. A complete Federation History is to be presented at the State Fair, Sacramento.

David Boyce, Publicity and Extension Chairman, is contacting various newspapers and other publications, as well as radio programs, to increase publicity for festivals and other Federation activities. He also plans to have an assistant for each section of the Bay Area—Marin County, East Bay, San Francisco, and the Peninsula, in order to obtain more complete coverage.

SOUTHERN SECTION

COMING EVENTS: August 3rd—Federation festival at Santa Barbara. Sept 6th—Federation festival hosted by Mountain Dancers.

Suggested we have information table at all future festivals. New directory contains infor-

mation on 83 groups and is ready for the printer.

COMMITTEE REPORTS STANDARDIZATION: Chairman Carolyn Mitchell reported committee has gone through Vol. I of Folk Dances from Near and Far.

Esther Liptz is working on information folder which will contain: Federation set-up, individual group set-up, types of groups, how to organize a group, information on monthly festivals, etc.

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Mission Sesquicentennial

By EARL R. BODENSCHATZ

Mission San Joes de Guadalupe! We honor the venerable Jesuit Fathers and the day 150 years ago when they laid foundations on this sunny slope overlooking lower San Francisco Bay.

The day might well have been just such a hot, sultry day as this first of June when thousands gathered to celebrate. Vying for attention were the usual games of chance and various refreshment stands. However, most people were pleased to watch as some hundred folk dancers participated in an interesting dance program. That same "sunny slope" which provided the peerless panorama of field and bay proved also quite a challenge to the dancers, particularly in the hambo.

The exhibitions were beautiful to watch. The Folk Artists

did the Jota, and the U. C. Folk Dancers did a new running set. The local Portuguese group danced their traditional Chamarrita and later invited the Federation dancers to join them. As evening approached the dancers retired to dinner, looking forward to the evening pageant which portrayed the founding of the Mission. A large group gathered at the International Kitchen to enjoy the excellent food, nice surroundings, and good fellowship.

POLKA STILL POPULAR

In Czechoslovakia today, the polka is still popular as a couple dance for the ballroom and it is also one of the basic steps in Czech and Slovak folk dances. A typical Czech polka is the "Strasak," which is known among school children in America as "Annie went to the cabbage patch," a translation of the first line of the song accompanying the dance.

Honor Your Partner

(Continued From Page Three)

of his Oriental tour, within half an hour of arriving in Berlin, he had decided to move and went straightway to San Francisco. There he established and managed the firm of Grothe, Schmit and Co., exporters of dried fruit to Europe exclusively. When the war cut European trade in 1940, he joined two Austrian friends to operate the ski lodges at Donner Lake and Soda Springs, and a summer resort on the Russian River. He is now an employee of Dean Whitter and Co.

FIRST INTEREST IN FOLK DANCING

While Walter was operating the ski lodges, members of the Berkeley Folk Dancers "took over" an evening during which they entertained with some of their dances. Walter's eyes were opened. He thought this was a most enjoyable activity and asked one of the dancers about the dances. However, being busy with the ski season, he had to postpone his visit to the Berkeley group.

Strolling through the Golden Gate Park on a lovely Sunday afternoon, he heard familiar music in the distance. Wandering closer, he saw the lawn full of dancers in gay costumes. Lo and behold, he spotted Connie Manchharsh, the girl with whom he had discussed dancing at the ski lodge. Walter was encouraged to participate in the afternoon's festivities and invited to join the Berkeley Folk Dancers.

See what's happened to him now!

HENRY KOOPMAN

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Sergeant	Varsoviana	Pas D'Espange
Eide Ratas	(Progressive)	Polkas
Fado Blanquita	Vengerka	(500 Selections)
Gypsy Wine	Vo Sadu Li	Rye Waltz
Hiawatha	Wooden Shoes	Schottisches
Irish Jollity	Badger Mixer	(All Languages)
Italian Quadrille	Buffalo Glide	Sher
Kohanoehka	Cherkessia	Sicilian Tarantella
Korobushka	Doris Waltz	Spanish Circle
La Bamba	Espan	Square Dances
Laces and Graces	Gathering	(Large Selection)
Meitschi Putz Di	Peascods	Tarantellas
Oxford Minuet	Hambos (Many)	To Ting
Polka- Mazurka	Hopak	Troika
Road to the Isles	Italian Danza	Veleta
Sellinger's Round	Kalvelis	Varsoviana
Seven Jumps	Kolos	(Waltz)
Sicilian Circle	(Great Variety)	Virgin's Reels
Skaters Waltz	Krakowiak	Weggis Dance
Spanish Waltz		Zandunga

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(Album No. 1)

Jewish Holiday Dances and
Songs. (Album No. 2)

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SAVE THE DATE

July 13—Federation Festival at Kentfield, Marin Junior College Grounds 1:00 p.m.-5:00 p.m. with evening party at Fairfax Pavilion preceded by barbecue supper at Fairfax Grove (Price \$1.50 per person, reservations to be made in advance).

July 27—Fourth Teachers' Institute, place and time to be announced.

August 3—Federation Festival of Southern Section at Santa Barbara from 1:00 p.m.-5:00 p.m.

August 17—Federation Festival

Younger Generation Leads The Way

By ROBERT D. LAMONT

Six hundred children, varying in ages from six to sixteen, gathered together at the annual Alameda Recreation Department's Children's Festival at Krusi Park Saturday, June 14th, and gave the cause of folk dancing in Alameda a vigorous boost.

Before an audience of several thousand adults, the younger generation put on a program which included the Wooden

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 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 Armory, 1:00 p.m.-6:00 p.m.

Shoes, Korobushka, Fado Blanquita, Eide Ratas, the Crested Hen, Tsigonochka, the Varsouvienne, Gathering Peascods, the Circle Schottische and the Sicilian Tarantella.

Margaret Lamont, of Chang's, deserves a bow for her fine work in teaching these dances to the Playground Instructors and to the children.

Adult folk dancing was supplied by Chang's Exhibition Group, composed, for this occasion, of Bill and Gertrude Sorenson, Marvin Hartfield and Ada Harris, Bob and Jeanne Taylor, Jose Boni and Penny Von Valer, and Bob and Margaret Lamont. The group danced a trio of Russian numbers, the Peasant, Kamarnskya, and Vosa-du-li.

Avis Landis, leading Rosemary Moroles and Trini Arroyo, drew applause with the Chlapaneas and La Riata, the latter a dance rarely seen in California.

Mr. Otto Ritter and Mrs. Geraldine Leydecker, who were the hard workers behind the Children's Festival, expressed the hope that the Festival would interest Alameda adults in forming folk dance clubs and becoming part of the growing folk dance movement.

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Fresno State-Wide Festival

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made under the direction of Miss Alice Rouleau at the Visalia College. Thanks Visalia! The life size folk dancers around the balcony were made by students at the Thomas A. Edison High School under the able direction of Mrs. Elizabeth Baldwin. Gay crepe paper streamers and names of all Federation Clubs tied these eleven figures together. Paul O'Byrne, designer of the program cover and dance designator, was kept busy during the evening keeping the attractive designator up to date. Every spectator seat available was taken and the spectators showed their keen interest by staying to the finish. The spectators certainly carried with them a vivid picture to which all of Fresno was alerted. There were many expressions of regret by those unable to attend. The exhibitions were well done and thoroughly enjoyed by both participants and onlookers. Festivities came to an end at 12:30 as everyone bade a lingering farewell.

Sunday morning found leaders in the Patio Room of the Hotel Californian where Mrs. Boerup gave more detailed instruction on the Danish dancing and plans were made for the ensuing year. And so the Federation's Second Annual State-Wide Folk Dance Festival came to an end!

We'll be seeing you again next year! And as with everything else in California, the land of superlatives—it will be a bigger and better performance! As we took down the decorations on the following Monday, Art Mork said, "Boy, this place would be too small if we held it here again!" We agree, Art. Next time we think it will have to be in the College stadium so as to accommodate the spectators and folk dancers. A letter from Walter Grothe is at hand asking us if we would care to con-

Unity, Dance, and Song for Salvation

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good to link one's arm with that of another, to move in time to music, to dance back to back and face to face, to whirl and swirl and in the end come out where one should come out, with the end of the music. Then that delicious feeling of being exhausted, completely spent with buckets of perspiration trickling down one's face; and inside such a wonderful feeling of lightness, quiet, the peace of the heavens.

My little man at my side implores, insists, "Tell us more about the dances you have just shown us. Tell us about Palestine, the people, their language, their customs, their ways." Many more dancers have now encircled me, eagerly waiting. I reflect and tell.

"Palestine is a land where the new and the old meet and melt into one. The old patient 'Wailing Wall' and houses a thousand years old at one end and at the other such white, new modern homes built only yesterday. And such strange trees, the fruit of which is commemorated in the Old Testament, while nearby grow citruses of the latest grafting. On the street people in Kaftans, as the prophets of old, and young boys and girls dressed as you and I and all converse in the tongue of the Bible, Hebrew. But what struck me most was to hear the milkman, cab-driver and policeman

address me and each other in modern Hebrew, and when these people dance they dance for the same reason as we do.

"I remember one day the sun was setting and a group of Chaltzim (workers) were returning from their work under the hot burning sun, tired, exhausted. They stood in line for their daily shower and as they came out, washed clean and still in their workers' garb, someone began to hum a melody, someone stretched out an arm, rested it on that of another. Soon a circle formed. The rhythm established—the dance began and the bell was ringing, ringing, calling them, reminding them of dinner waiting in the communal dining room, but no one paid heed. They had to dance. The sun was mercilessly hot that day. Their bones ached even more than usual but they had to dance to restore themselves, to find another kind of rest. The circle grew tighter and the tempo quickened and their hearts beat faster for in unity and dance and in song there is salvation.

(Ed. Note.—Of course, who other than Marvin Hartfield could be the active little man with the smiling eyes. Thank you, CORINNE CHOCHER; may we hear more about Palestine and its dances new and old.—Millie von Kinsky.)

HAPPY LANDING

Phil Aldrich left July 1 for Hamilton Ontario, Canada. Phil is looking forward to a visit with his father, whom he has not seen in 28 years. The BIG SCOTTISH GATHERING AND GAMES, the first since the war, will take place during his visit. We will anxiously await a full report, Phil.

PUBLICITY

A folk dance program is on the air over KTIM every Saturday afternoon from 5:30 until 6:00. Ted Reindollar is the commentator, and the program will be sponsored by Marin County music record dealers.

sider the State Festival for another year. Everyone I've talked to so far says very enthusiastically, "Yes." It's a lot of work but as we can't contribute in the way of a monthly program perhaps this can be our contribution to the building of folk dancing throughout the state. If we can make the proper arrangements—and we think we can—let's plan now for the next State Festival to be held in Fresno sometime in May, 1948!



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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."

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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

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