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State-Wide Festival

Again members of the Folk Dance Federation of California will gather at a Statewide Festival. Last year it was Ojai, this year it will be Fresno, the date is May 24th, and here are some of the details.

The Festival will be sponsored and conducted by the Folk Dance Federation of California. Our hosts will be the City of Fresno Recreation Department and the Fresno City Schools, with the backing of the Fresno Chamber of Commerce. For those who are able to arrive Friday night, May 23rd, there will be an opening party at the "shack" given by all Fresno groups. Saturday morning, May 24th, will be devoted to meetings and sessions where North and South will have an opportunity of exchanging ideas and material and plan co-ordination of efforts and common actions. These meetings will be open to every Federation member.

For lunch and the afternoon, arrangements have been made for a picnic at Fresno's beautiful Roeding Park. There will be folk dance music, and you may dance and become acquainted with folk dancers from all over the state. The official Festival will be at night in the spacious Fresno Civic Auditorium from 8 to midnight, and an elaborate program has been planned.

A Festival of this nature will, of course, require more preparation than our regular monthly festivals. The Committee of folk dancers in Fresno, headed by

Thelma Denning, are working to make this the best ever. We therefore ask you for your full cooperation. Please decide early that you want to attend and send in your reservations, as the hotels will hold all rooms for us until March 30th. After that date, you will have to make your own reservations. We suggest that the secretary of each group collect reservations and deposits and send them to Mr. W. F. Sorenson, 1323 Cole St., San Francisco 17, Calif. Bill Sorenson is in charge of housing and transportation for the Northern region. The deposit for housing is \$3.00 per night per person. When you reach Fresno, go to the Hotel California where you will be assigned quarters. Depending on the price of your accommodations, you will pay an additional amount or receive a refund. If you have questions regarding housing or transportation, contact Bill Sorenson. His phone number is Montrose 4636.

This Festival, more than any other of our activities, will establish the unity of our State Federation. It is our only opportunity during the year to meet folk dancers from everywhere and to make new friends with dancers from these regions. We are more than anxious to make this Festival an outstanding success and hope that every member group will be well represented.

So, let's go to Fresno!
Walter Grothe

Folk Music Institute at U. C.

The University of California's Department of Institutes has announced the following schedule for an institute in folk music: American folk songs with dulcimer accompaniment, by John Jacob Niles, Ballad singer, March 5 and 7; "African Survivals in the New World," illustrated with movies and recordings, by Laura Boulton, Lecturer, March 10; American and European folk songs with guitar accompaniment, by Richard Dyer-Bennet, Ballad singer, March 16 and 18; "European Folk Music in America," illustrated, by Laura Boulton, March 24.

All meetings of the Institute will begin at 8:15 p.m. in Wheeler Auditorium on the Berkeley Campus.

For further information, ticket reservations, or other details of Institutes communicate with any Extension office of the University of California.

Standardization Committee Reports

A list of all dances and music used in all southern section Federation groups is being compiled by the Standardization Committee, whose chairman is Carolyn Mitchell.

In their research, the group has discovered that "Road to the Isles" was made up by a Scotch sea captain on a visit to New York. The music for this dance is an old and traditional air which was renamed "Palais Glide" in Scotland.



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Your Club and Mine

The Ballroom Folk Dancers of Sacramento recently held their third annual turkey banquet. Members and their guests from various folk dance groups of the Bay area enjoyed a delicious home-cooked dinner served by the local Ladies of Woodcraft. The banquet was held in the spacious club rooms of the Sacramento Coca Cola Bottling Plant. Master of ceremonies for the evening was the genial leader, K. Weller Daniels. He is the founder of this group.

Following dinner, a formal business meeting was held, after which Mr. and Mrs. Daniels were presented with gifts from the Club in appreciation for their untiring efforts in the guidance of the Club's activities. Several officers of the Federation, representatives of visiting clubs and special guests from the Sacramento area were introduced.

Later in the evening, the dinner guests as well as others participated in a program of dancing at the David Lubin School. The Sacramento Ballroom Folk Dancers are unique in that they specialize, as their name implies, in ballroom and early American folk dances. The music for their dance was provided by a 3-piece orchestra which played from first editions of the original sheet music printed in the 1890's. It was a pleasure for visiting folk dancers to learn the dances and participate in the program with the Ballroom Folk Dance Club.

The program included old time favorites such as the Oxford Minuet, Rye Waltz and Three Step. Variety was afforded by traditional mixer dances wherein the music was stopped intermittently by the sound of the leader's whistle.

Exhibition numbers were a feature of the program and were presented by the host group. The French Minuet, Mazurka, Parisian Waltz and Parisian Polka were precisely executed. Many of the dances performed by this group are directly traceable to earlier European Court dances.

To return the compliment and to show their appreciation for the delightful evening they had enjoyed, folk dancers from the Bay area exhibited the Hambo, Fado Blanquita and the Hopak. Following this, Korobushka was demonstrated and

taught. A waltz concluded the evening's dancing.

Ojai the beautiful, scene of the first statewide festival (Remember that nest among the mountains and the moonlight on the gaily-clad dancers?) is holding its 1947 festival on Sunday, April 20 from 1:00 until 5:50 p.m. in Sarzottl Park (if wet, in the High School Gym).

Although scheduled as a Southern Section gathering, folk dancers throughout the State are heartily welcome. There will be a dinner dance at 6:30 p.m. and overnight accommodation in each case for those who make their reservations before April 12.

Springtime will be the theme, so come in your gayest costume—Whoopie!

David Young
Route 1
Ojai, California.

The members of the Oakland Folk Dancers with a large group of friends and guests celebrated Valentine's Day with a gay and colorful party. It was easy to get into the spirit of the occasion with the heart and balloon decoration. Very special entertainment was provided by Avis Landis who, in her inimitable way, danced two Mexican numbers, "La Costilla" (The Rib) and "Jarana." Jerry Munoz, in a charming Spanish costume, gave us a delightful interpretation of two lively dances, "Fado Blanquita" and "Estana Can!" (a bull fight dance).

Real Mexican atmosphere prevailed when Vernon and Millie Von Kinsky, in Mexican costumes, portrayed a vivid "La Bamba."

Another number included a Martin and Coy skit, complete with shotguns and a little brown jug. A wonderful time was enjoyed by all.

Evelyn Griffen.

The San Francisco Folk Arts Group has outgrown its boots! In March, the group is moving to a new location to accommodate the larger groups. Beginning on March 5, classes and dances will be held at 470 Castro Street, just off Market. The schedule will be Wednesdays, 8 p.m., classes for beginners and advanced members, and Fridays, 8:30 p.m., social folk dance eye-

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Your Club and Mine

(Continued from Page Two)

nings for members and guests.
Grace Perryman.

Anyone who might have been listening to Raleigh Langley's "Party Time" (Thursday, 2:30 to 3:30 p.m. over KYA) last January, would have been startled to hear the dulcet tones of Brunnie Edmunds telling the multitude about the **Garfield Folk Dancers**. Raleigh asked Brunnie if she had a hobby and she told him all about folk dancing and how he, too, could become a folk dancer. Raleigh all but had her doing a solo dance right in the Parslan Room.

Barbara Bodenschatz.

The **Mountaineers** held a New Year's party in San Antonio Canyon at Harwood Lodge. Les Grosman cooked a delicious dinner for the 40 guests, who finished a vigorous evening of dancing at 2:30 in the morning. At midnight, time was called for gluhwein, good wishes, a song fest and the announcement of the engagement of Chuck Welts and Ellen Beaumont. Those not exhausted by the dancing, spent New Year's Day skiing.

Barbara Thackwell.

St. Valentine's Day was made specially enjoyable for the **Castle Promenaders** with the teaching of several Mexican dances to the group, by the talented Avis Landis.

The Promenaders who attended the February 1st party, were treated to some vigorous squares called in true Oklahoma style by Mr. Wolfe, who was at one time a member of the Bob Wills orchestra.

The Castle Promenaders wish to announce that the meeting place of the regular monthly Saturday party has been changed to the large gym of the Castlemont High School instead of the Social Hall at Durant Park.

Ruth Graham.

The **Watsonville Folk Dancers** held a "festival in miniature" early in February when groups from Salinas, Santa Cruz and Monterey joined them for 3 hours of dancing at the Veteran's Memorial Hall in Watsonville. The program consisted of a variety of early American squares as well as folk dances from other lands.

Highlights of the evening were the colorful costumes, the Lith-

uanian, Swedish, Danish and Russian dances and the exhibitions put on by the Santa Cruz group.

A repetition of the party is being planned by the four groups for March 4.

James Fontana.

Scottish Dance

"The Edinburgh Branch of the Scottish Country Dance Society's team of men and women gave a number of demonstrations in Princes Street Gardens and elsewhere, and also competed in the Edinburgh Musical Festival for propaganda purposes. The year's work culminated in a demonstration in the forecourt of Holyrood Palace, during the visit of the Royal Family in June. The team was given ten minutes in a programme which included massed military bands, massed pipe bands, Highland dancing and community singing. The two dances chosen were "Mrs. Stewart's Strathspey" and "The Duchess of Buccleuch's Favorite," from the Border book. Excellent music was provided by Tim Wright and his orchestra, of nine players, of broadcasting fame. Quite exceptional interest in the dancing was shown by the Royal Family and this demonstration was followed by a command for four members of the team — Mrs. Lesslie, Mr. Drummond, Miss Clowe and Mr. Sutherland—to go to the Palace on the evening of 2nd July. They danced in the Throne Room, again to the music of Tim Wright's orchestra. The occasion was quite informal, the company numbering only twenty-two, including equerries and ladies-in-waiting. The Royal Family joined in an Eight-some Reel, followed by a Four-some, both of which Mrs. Lesslie had the honor of dancing with the King. This was followed by "Mrs. Stewart's Strathspey" which Mrs. Lesslie was asked to teach, and which the two Princesses danced with Mr. Drummond and Mr. Sutherland. Then came a very strenuous "Duke of Perth"—twenty-five repetitions!—and finally a Sixteensome Reel, in which the Queen honored Mr. Drummond by dancing with him. Refreshments in the drawing-room concluded a wonderful evening, always to be remembered in every exciting detail. It was indeed a red-letter occasion in the lives of all four of us, and a great honor for the Scottish Country Dance Society."

Stockton Festival

Sunday, February 9th, folk dancers traveled from far and near to attend the 68th festival, held at Stockton's Civic Auditorium.

The Stockton Polk-Y-Dots really outdid themselves to put on this festival for us. Our hosts were marked with gay and different name tags and ribbons. As master of ceremonies Lawton Harris kept the program rolling and led the group in singing two songs set to familiar folk dance tunes.

The Scandinavian Folk Dancers presented their entertaining "Ox Dance," a Swedish dance. The hats on the floor were an added attraction to this dance.

In the spotlight, Castle Promenader ladies in beautiful, long, pastel-colored skirts, the men dressed in white with throat scarves to match the ladies' skirts, presented the "Buzz" Glass arrangement of the beautiful "Skaters Waltz."

Mildred Buhler and the Redwood City Docey-Doe Club presented an exhibition of "American Squares" that was a joy to watch.

Hearts and Valentines were the theme for the day, which was carried out in the stage program, decorations, and individual programs. With the individual programs the Stockton Polk-Y-Dots scored another "first." First to give the history of the dance and record names and numbers being used for the dance. The information about the dances increased spectator enjoyment and also the folk dancers learned things that they did not know before about the dances. The information contained in the programs is invaluable to those interested in records and dances.

After a brief interval of recess, for rest and supper, those who still wanted more, traveled on to Lodi to the high school gym for the evening party with the Lodi group as hosts. For those who are square dance lovers, there were squares after every five dances on their lively, well-planned program. Some very clever folk dance sketches decorated the gym for the party.

It was with great reluctance that the folk dancers left the party. The day and evening in Stockton and Lodi were wonderful. Everyone is still raving about the place and the festival. Thanks, Stockton and Lodi. We hope that someday we may come your way again.

ELIZABETH ANN HOWARD

Teachers' Institute of The Folk Dance Federation of California

The first meeting of the recently organized Folk Dance Teachers' Institute was held in the afternoon and evening of January 26, 1947, at the Mission Community Center in San Francisco.

The following is a summary of the day's events and includes some of the basic material taught and discussed.

INTRODUCTION

The Institute was opened with a short welcome by Walter Grothe who expressed appreciation for the support and enthusiasm which brought 132 people to this first session.

Mildred Buhler, chairman, explained that the primary purpose of the Institute was to spread folk dancing by training more teachers and leaders. As the result of this plan the helpfulness of the Federation's present service in obtaining teachers for newly formed folk dance groups will be augmented. The Institute will tend to standardize the dances by unifying the teaching.

DANCE MATERIAL

SWISS WEGGIS — This is a dance composed by a Swiss-American group to be performed to the lilting tune of the Weggis Song. The basic steps are the polka and schottische and are typically Swiss. Elizabeth Ann Howard taught this dance and presented some interesting additional facts. An Imperial record of the Weggis Song was used for this demonstration and is obtainable from your record dealer.

A PHILIPPINE BAO — Lucille Czarnowski introduced this festival dance and explained its origin. The primitive dances were influenced after Magellan's discovery of the Islands. The alien cultures superimposed were Spanish, Moro (Mohammedan), and Igorot.

This is but one of many Bao dances and comes from the Tagalog province. It is specifically a harvest or festival dance to celebrate the coconut harvest. The plantation is the native scene for the original dance, but due to its popularity it quickly migrated to the nearby towns. The original accompani-

ment was by the Philippine flute but with more recent developments strings are also used.

Music and instructions are to be published shortly by the Research Committee. A 12" record of the Philippine Bao Dance has been cut and may be obtained from Robert Clark, 359 Bellevue Avenue, Oakland, Telephone Highgate 4257.

Pictures of the costumes to be worn in performing the Bao may be found in "Philippine Folk Dances & Games" by Reyes and Ramos (Silver Burdett Co., N. Y.) The basic step used throughout the dance is a native waltz step.

THE WALTZ—Mildred Buhler gave a short history of the basic waltz step and showed a simple method of teaching it. She pointed out the difference between the true waltz and the 2-step waltz so prevalent in folk dancing. The Veleta, as developed by Lloyd Shaw's group, was demonstrated and taught, illustrating the proper use.

ROAD TO THE ISLES — This dance was reviewed by Madelyne Greene. It was emphasized that in the first step, after the point, there is a decided dip before stepping back. In the second step the schottische is done very smoothly with a rise, not a hop off the floor. The end of the step is quiet despite the natural tendency to stamp.

DASHING WHITE SERGEANT — Phil Aldrich, who originally presented this dance to the Federation, reviewed it in detail. He prefaced the instruction with some background which he obtained through his association with local Scottish societies and correspondence with the Scottish Country Dance Society of Glasgow. The object of the society is to unify the dances so that they will be performed in like manner all over. For this purpose 12 books containing 12 dances each have been published by the society since 1923. The dance descriptions in these books have explicit instructions.

Scottish country dances, like dances of all other countries, are performed in different ways, varying with the particular

community. These various ways have been going on for many, many years and have caused no end of dissent among groups.

The Dashing White Sergeant is estimated to be at least 90-100 years old. During the past dec-

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The Peltons of Pasadena

One spring morning in 1913, when Mrs. Pelton gazed on that wrinkled little prune later called Allen, there was nothing in his Erie, Pennsylvania background or environment to suggest that one day he would become a folk dancer. Half of his family had been in America since 1630, and the other half was of German stock.

After high school, Allen worked as a machinist in the General Electric Company of Erie until he had saved up enough money to go to college. He graduated from the University of Pittsburgh in 1938 as an engineer. After three years of teaching physics in Union College at Schenectady, New York, and mechanical engineering at the Polytechnic Institute in Brooklyn, he worked five years as an engineer in research laboratories. At present, he is an engineer in charge of a wind tunnel at the Aerojet Engineering Corporation.

While teaching in New York in 1940, he went to live in a housing cooperative composed of about 30 young people, the American Peoples' School. On his first night there he was asked if he had ever folk danced. His answer was, "I never heard of it." There was a folk dance at the school that night and Allen agreed to go. From that night on, folk dancing has been his main hobby. He visited many of the New York groups, among them the International House.

After he left New York, he worked for six months in Chicago, where he folk danced regularly at the International House. It wasn't very long before he was chosen to be in demonstration dances at parties and on the stage. Allen and I met each other there.

I was born in a desert town, Walvish Bay, in Southwest Africa. My father was a missionary from Michigan, my mother a native of the town in which there were only 30 white people. I was zealously warned against participation in so evil a pleasure as dancing until I came to America. So much was dancing frowned upon by the religious groups which I attended, that I recall a revival meeting in which

the speaker was denouncing the sins of dance halls. He requested all those young ladies who would vow never to degrade themselves by stepping on a dance floor, to rise. I remember feeling very righteous as I rose to my feet.

One day I discovered folk dancing at the International

its enthusiastic members, hardly missing a dance. He served in several capacities. While acting as manager, he interested other members in printing a textbook of the dances we used in Pasadena for the Leaders Group of our Co-op. He is now the first president of the Southern Section of the Folk Dance Federation of California.

Since Allen worked his way through high school and college,



KAY AND ALLEN PELTON

House in Chicago. I converted my parents to the truth about dancing, that the activity was a wholesome one and that any evils of a dance hall were not the result of dancing as a social activity. At that time, I was a grade school teacher in Chicago.

In 1941, when Allen came to Southern California, it took him several months of strenuous searching for a folk dance group before we found the newly organized Pasadena Recreational Association. He became one of

he had little chance to mix with other people except in folk dancing. Here he has found a great deal of the companionship he missed and has found that the more service he puts into it, the more pleasure he receives.

In addition to his activities in the Pasadena Co-op and in the Federation, Allen has also done some teaching for private groups who need a leader and has taught an adult folk dance

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The Peltons of Pasadena

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class at Pasadena Junior College.

In his position as president of the Southern Section of the Folk Dance Federation, Allen's aim is to develop a thriving and progressive organization not only for the benefit of the dancers in the Federation, but also to bring the spirit of folk dancing to Southern California communities and to continue developing friendly cooperation with the Northern Section for the ultimate benefit of folk dancing and folk dancers.

KAY PELTON

Los Ayuneros

On Saturday, February 15, at Plummer Park, Los Ayuneros, "The People Who Get Together," held a Valentine Party in honor of George Gantus and Margaret Ghiz, who were to be married the next day. An elaborate ceremony, complete with cauliflower-and-radish corsages, curtain ring, and shotgun blast, was performed by Paul Armond on the victim couple.

Following the mock wedding, a whole-heart Dance followed. This was a clever version of the tag dance. Each lady was given a heart. Four extra ladies were presented with lollypop suckers which had to be passed until the music stopped. Each lady caught with a sucker had a heart-shaped hole punched in her heart. The winner, after an energetic round of dances, won a heart-shaped box of candy because her heart was the least broken.

During the course of the evening, the girls engaged in a treasure hunt. The lucky one who found the buried deck of cards was named queen and crowned with a red and silver crown. She was given a large box of candy and the privilege of selecting any of the men for her partner with a quarter to be paid upon refusal. Needless to say—no one refused the charming queen.

Carl and Betty Claybaugh's leadership at this group of fine dancers has created a delightful atmosphere of hospitality and warmth of which it is a pleasure to partake.

Folk Dance Federation Of California

Abstracts of Council Meeting

NORTHERN SECTION

1. The regular monthly meeting was held just in advance of the Federation Festival held February 9th at the Stockton Civic Auditorium.

2. Three applications for membership were accepted: Watsonville Evening High School Folk Dancers, the Fresno Frolickers, the Valley Reelers (Fresno). Four applications were received: San Mateo Gypsies, Gay Nighters from the San Jose Adult Center, Heymakers from Hayward, and Merry Go Rounders from Felton, Calif.

3. Ethel Turner, in charge of distribution of the book "Folk Dances from Near and Far," suggested that Federation groups keep a few volumes on hand in order to help fulfill urgent requests more promptly.

4. Arrangements have been made with the General Secretary of the National Convention of Social Workers for an evening of folk dancing in connection with their convention to be held in San Francisco on April 14th. Walter Grothe asked Dan McDonald to be General Chairman of this affair, and to plan a program of exhibition and participation dances.

5. Walter Grothe reported that at a meeting in Sacramento on February 1st, the ground work was laid for folk dance exhibitions at the annual State Fair. Two committees were organized, one consisting of folk dancers from Sacramento, and a second, of the past presidents, who will work out the details for this event. The State Fair authorities have pledged 100% cooperation and have informed us that they want to make folk dancing one of the outstanding activities in California, and use the annual State Fair as a background for a yearly all Western United States Folk Dance Festival.

6. An election of a nominations committee was held. The purpose of this committee is to prepare a list of candidates for next year's Federation officers. The committee chosen includes representatives of the five major northern section Federation areas: Art Thomas of San Francisco, Lucille Czarnowski of the Berkeley region, Mildred Buhler of the Peninsula, and Lawton Harris of the Sacramento area.

Rosemary Farrell

ON RECORD

Folk dancers who have been eager for records for our highly popular Italian dances will be happy to hear that Ed Kremers has produced, with the well-known Venus Club Orchestra of San Francisco, the following selections: Sicilian Tarantella, Neapolitan Tarantella, Italian Quadrille, and Italian Danza. The leader of the orchestra, John Geanacos, is a member of the music faculty at San Francisco State College, and the musical acceptability of the recordings is assured.

As planned and discussed by Ed in his recent "bulletin" concerning production of "hard-to-get" records, the Italian pieces were selected as those most needed at the present time. The arrangements of the two Tarantellas and the Quadrille follow the patterns already well known among local folk dancers. The only change has been the inclusion of introductions, which feature will undoubtedly be welcomed by all since it eliminates being "jumped" into a figure without warning.

Although the Italian Danza is at present little known here, it was included not only because of the need for a fourth Italian piece but also for its own worth.

The dance is popular in areas where "live" musicians are the rule and has been used somewhat in this locality since its introduction a year or so ago, but the lack of a good and easily available recording has hindered its progress. Now that a recording is at hand, it is expected that this dance will "catch on," filling the need for at least one Italian dance of the slower type in contrast to the liveliness of the three already well-known.

The two records will be produced in limited quantities and will sell for one dollar each.

PAUL ERFER

Paul Erfer, well-known folk dancer and leader of folk dance groups, has been asked by Imperial Records to assist them with its forthcoming albums of folk dance music. Their latest album of Scottish dances features bagpipe music, a very appropriate medium.

Teachers' Institute

(Continued From Page Four)

ades this dance has undergone several changes.

The Dashing White Sergeant is a reel. In reels, the men hold their arms up, hands high, while the women lightly hold their skirts. They do not raise their arms over their heads. In the first step of this dance, circling to the left and then right, a slip step to the side is used. The pas de basque (called set) is small and close, springing from the ball of the foot. When setting to one partner, the other partner stands absolutely still. When executing the partners' turn, reel, or figure eight, advance and retire, and advance through the characteristic Scottish progression step is used. This is a step, close, step, kick, small and precise, with feet close to floor, and toes pointed.

EIDERATAS (pronounced Ada Ra-tas)—was retaught by Madelynn Greene. This Estonian dance, the title of which means spinning wheel, does resemble a wheel motion when done correctly. In the first step the leap is done with the body bent over so the head almost touches the knee, accentuating the bend. On the two hops following the leap, the dancers progress forward, with the foot raised and relaxed, not in a ballet point. When going away from partner, the hands are on hips for both and everyone starts back on the left foot.

LA RASPA—Gene Gamez, who introduced the Mexican La Raspa, told of its history. The dance started around 1912-14, but did not stay popular. It was revived in 1940, and when Mr. Gamez was in Mexico in 1944, many versions of this dance were being done. Although the versions all differed somewhat, they all contained two basic steps: the La Raspa step, and the docey-doe. The basic steps of the version done here came from a dance done by school children in the Chihuahua province, and steps were added from other variations.

MEITSCHI PUTZ DI — To keep Meitschi Putz Di typically Swiss, Madelynn Greene explained that the partner arm grasp should be on the upper arms, not the shoulders. Also,

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The Newest in Folk Dance Albums

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By KASTYA POLEANESKY & HIS BALALAIKA ORCHESTRA
Includes: Alexandrovski, Polyanka, Hiawatha, Cherkesssea, Vo Sadu, Tatarochka

"SQUARE DANCES"—Victor Album P. 55.....\$3.31
By CARSON ROBINSON
Includes: Spanish Cavaliero, Jingle Bells, Turkey in The Straw, Golden Slippers, Paddy Dear

"SQUARE DANCES"—Black & White Albums 65.....\$3.95
By TEXAS DANDIES
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"RUSSIAN FOLK DANCES"—Imperial Album FD5.....\$3.95
By ZALDEMER & HIS BALALAIKA ORCHESTRA
Includes: Russian Sherr, Korobuska, Pa-De-Span, Kohanochka, Ukranian Dance, Broken Life, No. 2 and No. 3, and Toska

"BALTIC FOLK DANCES"—Imperial Album FD6.....\$3.95
By ERIK LUNQUEST & ORCHESTRA
Includes: Vandra Polka, Balen I Karlstad, Spinning Wheel, Tip-Top Hambo, Swedish Schottische, Gamal Rheinlander, To-Tur, and Sudmalinas

"GYPSY FOLK DANCES"—Imperial Album FD7.....\$3.95
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"Reel Time in The Tropics"

"It all started by accident in the month of October 1943. A few Scots folk were talking of the great annual event which was due on 3rd December of that year—the Annual Ball of the St. Andrew's Association of British Guiana. Someone said it was a great pity that there were so many different ideas about how

the eightsome reel should be danced, when the minister chipped in to remark that there was, after all, one accepted way of doing it, the way of the Scottish Country Dance Society. "That may be so," replied someone, "but nobody here knows how they do it." "Oh, yes," said the minister, "I was taught how to do it."

Before that group dispersed arrangements had been made for eight people to be taught by the minister how to dance the eightsome reel. The President of the Association was able to secure the use of the Masonic Hall, while the Secretary lent his piano, and, for the few weeks that remained before the big function, an ever-increasing number of people turned up every Thursday afternoon, eager to learn just how it ought to be danced. Needless to say, the company did not confine itself to the eightsome alone. They had to go through the Strip-the-Willow, the Grand March, and the Circassian Circle—the only four "Scottish" dances on the program of the Ball. The minister had quite a time of it, for he not only had to teach the class, he even had to play the piano as well. But somehow it was done, and on the night of the Ball there were three sets on the floor, showing the rest of the large company the real beauty of the eightsome. It may be that the footwork left quite a lot to be desired, but at least there was cohesion, and everybody danced the same way. The Grand March, too, went through without a hitch, since so many of those present knew what was required of them, and then these who had practiced it were able to pull the remainder through the Circassian Circle. At the end of the evening everyone seemed to agree that never before had the "square" dances been so happy and successful.

At first it was thought that that would be the end of the matter until the latter part of the following year, but it was not to be like that. Quite a few people had become really interested, for the first time, in Scottish Country Dancing, and there was a loud clamor for the class to go on. Fortunately for the minister, his wife arrived in the Colony soon after, and she was able to relieve him of the responsibility of running the class, which, ever since then, has met weekly. A local pianist was taught something of the intricacies of Scottish Dance music, and now does splendidly week

by week, and at all the social functions sponsored by the St. Andrew's Association. The repertoire of the class has grown quite a lot since those early days, to such an extent that on "Burns Night" or "Grouse Night" at the "Ball," the programme now is mostly composed of Scottish Dances. The accommodation at the little private dancing school where the class now meets is very limited, but it is taxed to its uttermost on Thursday afternoons by one of the happiest groups of people it is possible to meet anywhere outside Scotland herself. A year ago it was decided that the group should become affiliated to the S.C.D.S., and known as the "Demerara Branch." Many individuals have become members of the Society, and, with a selection of dances to choose from in the books they have received, the class looks forward to many more happy days, dancing to the old familiar tunes of their native land in the warmth of the tropical evenings in South America. We no longer 'sit like birds in the wilderness, down in Demerara'—we dance the hours away to the sound of the reels and strathspeys from over the sea."

Felicite R. Birnie.

(EDITOR'S NOTE: Appreciation is expressed to Phil Aldrich for generously supplying a recent copy of the Scottish Country Dance Society Bulletin and thanks to the Scottish Society for the interesting article.)

The Danish play-dance, the Seven Jumps, is the only one in which dancers end up with their heads on the floor.



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Teachers' Institute

(Continued From Page Seven)

when turning with partner, the arms should be rounded.

EVENING PROGRAM

After the afternoon session of the Institute, the group adjourned for dinner and met again at 7:00 P.M. for the evening session. Many ideas were brought forward in the Discussion Group led by Ed Kremers. It was suggested that in the reviews the teachers assume that everyone knows the dances and proceed with the teaching of fine points.

A decision was made to authorize the Federation president to appoint the new members of the Institute's committee. Remuneration was voted for all persons giving instruction at the Institute. Finances are to be the responsibility of the committee. Forthcoming sessions will primarily emphasize the teaching of dances, teaching of technique, and methods of teaching.

Madelynn Greene gave an interesting and entertaining talk about her New York visit.

Evening activities were concluded with a review of the dances taught during the day.

—Courtesy Berkeley Folk Dancers Bulletin

WINTER FESTIVAL

In carnival mood, several hundred folk dancers gathered in San Francisco's Glen Park Sunday afternoon, January 19th, to start off 1947's festivals in fine winter style. The clubhouse decorations bore out the wintry theme with clever pictures of folks on ice skates, and a view through a window looking in on a folk dance party. Glimpses of snow, and the greens strung across the room, together with the make-up of the large and small programs, made the feeling of this festival fit neatly into the season.

The afternoon's program was run off smoothly with the aid of Les Vogel's sound system and the announcing technique of Harry Udby, and included all the current favorites.

The Scandinavian Folk Dancers, Chang's, and the Palomanians divided honors on the afternoon's exhibitions, the Scandinavians doing the "Parisian Polka" and Chang's the "Vo-Sa-Doo" (kerchief dance) intro-

duced here by Mary Ann Herman of New York. The Palomanians again exhibited their beautiful "Casino Csardas." The handsome costumes and the unusually intricate footwork of this dance, together with the fine figure pattern, make it a very interesting dance to watch.

As the afternoon came to a successful close, we felt again that the Glen Park Folk Dancers had done an excellent job in sponsoring this festival.

The evening party, hosted by the Scandinavians at the Mission Community Center, was a lively affair, where two rooms had to be used for the enthusiastic folk dancers. A varied program of dance favorites was provided, hot coffee was served, the Parisian Polka was taught, and so far into the night we danced away another festival. Many thanks to both host clubs for making this such a good one.

Edna Spalding.

Congratulations Department

A group of 12 folk dancers spent a recent week end skiing at Kiski Lodge, Norden. On Saturday evening, February 22, the tired, sun-burned but happy skiers were sitting around the dinner table, telling of their successes and failures on the ski slopes that day.

It was in this setting that Simone Goursau and Charles Halamka, both of the Berkeley Folk Dancers, treated the group to a champagne party and announced their engagement.

The couple is planning an August wedding.

The Chinese Polka taught at Fairfax Folk Dances is in reality a Russian dance which originated in Harbin, China.

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Calendar of Events

- March 7, Friday**—Performance of folk dances, San Francisco Museum of Art, Veteran's Building, Van Ness Avenue and McAllister Street, 8 p.m. to 10 p.m. Participants: Palomanians, Folk Artists, and Fun Club.
- March 14, 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 16, Sunday**—Festival, Northern Section, California National Guard Armory, 13th and Mission Streets, San Francisco, 1 to 5:30 p.m. Fun Club, hosts.
- March 21, 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 23, Sunday**—Southern Section's First Anniversary Festival. Griffith Park, Los Angeles.
- March 28, Friday**—Performance of folk dances, San Francisco Museum of Art, 8 to 10 p.m. Participants: Festival Workshop, Scandinavian Folk Dancers, Castie Promenaders. Harmer Davis will discuss Folk Music.
- March 29, Saturday**—Square Dance, Griffith Park, Los Angeles. Carl Miles, caller.

March 30, Sunday—Teachers' Institute. 1 p.m. Sequoia Union High School, Redwood City.

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

April 14, Monday—Evening of folk dancing in connection with the Social Workers National Convention. San Francisco.

April 20, Sunday—Festival, Southern Section. Sarzotti Park, Ojai. 1 to 5:30 p.m.

Ojai Spring Festival April 20

Sarzotti Park, Ojai, will feature the Southern Section Spring Festival under the excellent leadership of David Young—Sunday, April 20, from one until five-thirty. In case of rain, the High School Gym will be used. The Art Center and Grammar School are available for costume changes.

Following the festival, a dinner dance will be held at 6:30 limited to only 100 guests who make reservations in advance. Send \$1.75 per person to Miss Irene Noble, General Delivery, Ojai, California, before April 12.

Accommodations for overnight stay will be arranged for a dollar per person. Write to Mrs. Wilma Abel, Route 1, Ojai, California.

Rip Van Winkle is the real name of the director of the Sausalito International Dancers.

HASTA LA VISTA TO JIMMY KLEIN

One of the most popular figures in California Folk Dance circles is Jimmy Klein, leader of the Mountaineers. Jimmy left this area recently to work for a Doctor's Degree from the Massachusetts Institute of Technology.

All of us who have had the privilege of dancing with Jimmy, singing with him as he played his guitar, talking with him, skiing with him, or dancing to his calls are already looking forward to the time when he'll return to California. Here are a few facts about Jimmy.

While an honor student at M.I.T., Jimmy found time to be President of the Eastern Intercollegiate Ski Association. In 1937, as Eagle Scout and Scoutmaster, Jimmy went to Europe for the Boy Scout Jamboree.

The Gateswingers of San Francisco introduced Jimmy to folk dancing. This added folk dancing to his list of hobbies which include skiing, singing, music, flying, and cooking. He excels in each of these activities.

Should you see a good looking blond fellow with an unforgettable grin driving a convertible with a guitar sitting in the back seat, said car answering to the name "ROSEPETAL," and should you mention one word of praise only to receive the answer, "Oh, but you should see by brother Gussie!"—that's JIMMY KLEIN.

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