



Published Monthly by the Folk Dance Federation of California.....Sub. Yearly, \$1.75
 VOLUME IV SEPTEMBER, 1947 NUMBER 9

With a Heigh Ho Come to the Fair!

Assuming this issue of "Let's Dance" arrived before September 7th—read on.

Anticipating the possibility it may not reach you by this date—read on anyway; we the staff tried.

For some time you have been asked to keep the date of September 7th open for participation in the All Western United States Folk Dance Festival to be held on the Sacramento State Fairgrounds. September 7th has been designated by the fair authorities as "International Day" and the folk dancing program will be the outstanding event of the day.

The program will be presented from a specially erected stage facing the grandstand, with a lagoon as background. Governor Warren and all foreign consuls have been invited to attend the festival and an audience of about 20,000 people is expected. The program will consist of about thirteen exhibition dances and fifteen dances for general participation, with an evening party following the afternoon presentation.

June Schutte, chairman of the Sacramento Fair Folk Dance Committee offers the following details:

1. The festival performance will begin at 2:00 p.m. and last until 5:00 p.m.

2. In view of crowded parking conditions, please come early. It will take you some time to get from your car to the designated area.

3. Dressing rooms will be

available under the stage for costume changes, but no one may enter the oval in front of the grandstand who is not a member of the Folk Dance Federation of California in an authentic costume.

4. In order to obtain free entrance at the Fair gates you must wear your costume.

5. Assemble, in costume, at 1:30 o'clock sharp on the lawn immediately in front of the grandstand.

5. In order to participate in the festival you must wear full costume and must be familiar with the general dances.

6. There will be an intermission from 5:00 to 8:00 p.m. to give you an opportunity to see the Fair and to have dinner. There are numerous concessions on the fairgrounds serving food in every price range.

7. The evening party from 8:00 to midnight will be in a roped-off area on the lawn in front of the Counties Building. Free refreshments will be provided.

8. The Federation scrapbook will be on exhibit the entire day on the portico in front of the Counties Bldg. Local folk dancers will set up a table under an awning near the Golden Bears and display pictures and disperse information to all interested Fairgoers.

If this festival proves to be a success the Fair authorities intend to make it a yearly affair. This is the first time that the

(Continued on Page Nine)

CHAMPION PIPER ACCOMPANIST AT OJAI

Walter Armstrong, seven times U. S. champion piper, accompanied Madelynne Green for her Scottish dances at Ojai's Art Center Theater on August 9, when she and Virgil Morton presented a Dance Concert. The dancer and piper, dressed in the plaids of the McLean and Royal Stuart clans, performed the ancient and traditional Highland Fling and Sword Dance. The latter dance precedes the battle to foretell the outcome; if the dancer touches the sword while performing the dance, it is an ominous sign of defeat. The Fling is danced in celebration of victory. Afterwards, the piper exclaimed that he considered Madelynne's timing perfect. Bravo, Madelynne!

An equal highlight on the program came from the Philippines. The Kandingan, or Moro Wedding Dance, exhibited, it is believed, for the first time in the States, comes from the provinces of Sulu and Mindanao and shows marked Hindu influence. It was received with rapt attention.

The Tinikling, from the province of Leyte, was named after a long-legged bird which resides in that region and imitates the movements of that bird as it walks between grass stems or runs over tree branches. Virgil and Madelynne danced between and around bamboo poles which Betty and David Young played in rhythm with the music.

The remainder of the program contained dances from Spain, Sweden, Italy, Russia and Portugal, together with "Shore

(Continued on Page Six)

LET'S DANCE

Published Monthly by The Folk Dance Federation of California

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Subscription Rates: 25 cents per copy; \$1.75 per year
Send subscriptions to Publication Committee, 262 O'Farrell Street,
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Teachers' Institute III

NOTES ON NEW DANCES INTRODUCED

The Tatra was taught by Lucille Czarnowski. This is a dance from the peasant villages of the Polish Carpathian Mountains. The dances of this region have a definite Slovakian flavor and are also reminiscent of Hungarian dances. The book, "Tales of the Tatras," furnishes interesting material on the background of the Carpathian people.

The Tatra, a simple but lively dance, is described in Volume II of "Folk Dances From Near and Far."

When executing the cross polka step, turn slightly to the right when crossing over with the left foot, and turn slightly to the left when crossing over with the right foot. At the beginning of his step, be sure to hop on the up beat before doing the cross over.

Eleanor Wakefield taught the Grechaniki. Directions for this dance will appear in Let's Dance in the near future. The "running step" should be done as a "leap step step," kicking the back foot out on the leap and leaning forward.

In the "toe heel tap step," the toe or heel should be touched to the floor directly in front of the toe of the opposite foot. The upper part of the body

remains erect and facing forward.

The men perform the "fall kick" step vigorously, bringing the knees up as high as possible. The ladies perform the same step, but in a reserved fashion.

In the men's "filing step," the active foot is brought directly in back of the opposite knee and then straightened out to the side and then brought directly in front of the other knee. The men face forward throughout this entire step.

The Hiawatha was demonstrated and taught by Walter Grothe. This is a Russian ballroom pattern dance, done to traditional American music, named after Longfellow's poem. In Step 1, it is important to end the turn on count 4 facing partner.

HOW TO TEACH THE VIENNESE WALTZ

Following is a resume of Madelynn Greene's method of teaching how to teach the Viennese Waltz. Partners dance closer in this dance than is generally customary in peasant dances. It is imperative that the man lead. Arm movement plays an important role in the proper execution and enjoyment of this dance, and everyone should be

(Continued on Page Five)



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A milestone in California folk dancing was passed on that May weekend in 1946 when the first state folk dancing festival was held in Ojai, California. The streets were cleared, washed down and roped off, and a platform set up before cream-colored stucco arches. Valley residents and outlanders sped into the little village through gleaming green citrus groves to crowd the improvised dance floor. Busy committees arranged housing, costume hanging, reservations for dinner. And behind all the bustle and gayety were David and Betty Young, who conceived and executed the plans for the first general meeting of folk dancers from North and South.

David and Betty were introduced to folk dancing in Berkeley, where Betty was born. They were soon active in dancing and in the extra-curricular activities on which Berkeley prides itself, serving on committees for refreshments, making Thursday dances, participating in exhibitions, teaching beginners' classes, hosting business meetings. When they moved to Ojai in 1945 they promised not to forget their acquired repertoire of dances or the good fellowship folk dancers enjoy.

David was born in Bromley, Kent, near London, England. His family indulged a love of travel, and David visited most European countries during his youth. After acquiring an M. A. degree at Cambridge, David began teaching in England, but eagerly accepted an appointment as Teaching Fellow in Physics at the University of California in 1932.

David had met his future wife, Betty, in 1930. She tells of the meeting at the 400-year-old Castle Eerde in Holland. She was feeding swans and golden carp from the bridge over the moat, when this young Englishman in a Cambridge University blazer first noticed her. The fact that she was a Sophomore at the University of California when he accepted his Berkeley appointment may account in part for his temerity in journeying to America.

David returned to his teaching in England, but upon her graduation Betty followed him to marry him in 1935. Two sons, Robin now age 11 and Brian age 9, bud-



Left to right: Dorothy Guy, David Young, Betty Young

ding folk dancers in Ojai, were born to them.

Betty's nostalgia for California sunshine brought the family back to Berkeley in 1939. Here David taught in public schools, studied, and lent his scientific talents to control of a vinegar generator in a local canning plant, while Betty renewed acquaintance with a childhood playmate, Dorothy Guy, who had been active in the Berkeley Folk Dancers since its inception.

By the time the Youngs moved to Ojai in 1945, they had graduated to occasional duo exhibition dancing, and were members of Madelynn Greene's Festival Workshop group.

David is now teaching mathematics, science and English in Ojai. He has introduced folk dancing for teen-agers and children, but devotes four or five nights a week to adult groups in Santa Barbara, VCentura, and Ojai.

On April 20 of this year, a sec-

ond Ojai Festival was arranged, this time for all Southern Section dancers. More than four hundred folk dancers responded to the invitation of the Community Art Center, and again the David Youngs were active chairmen. A post-festival supper and evening's entertainment followed the afternoon's dancing in Sarzotti Park.

David and Betty Young bring to folk dancing not only enjoyment of the activity for itself, but also an amount of experience, capability, and energy which vitalizes clubs into organizations, meetings into parties. They like swimming, tennis, ice-skating, golf, badminton; their geographical knowledge is matched by understanding of other cultures and folk ways. Folk dancing is for the young in heart, and the Youngs give it heart.

Shouting is a limited mind trying to express itself.

Santa Barbara Gives A Weekend Festival

The Harvest festival in Santa Barbara, hosted by the Santa Barbara Folk Dancers, was really a two-day affair. It began Saturday eve with a pot luck supper at Oak Park to which many ladies brought their culinary specialties, which were served under the trees on picnic tables. Nearly a hundred dancers were present. Later in the evening everyone joined in dancing on a nice smooth stage! In between dances exhibitions were put on by the Mojave Desert Folk Dancers, who demonstrated the Swedish Weaving Dance with beautiful precision, and a delightful comic Swedish dance. The Poole Group showed the Jota, and Madelynne Greene did a comic version of the Hambo with devastating mimicry. Even the moon added to the occasion by beaming its brightest. Everyone agreed it was a most enjoyable evening.

The festival got under way on Sunday afternoon, August 3, in Peabody Stadium, with over two hundred dancers participating. San Francisco, Fresno, Santa Maria and Los Angeles were all well represented.

The field was appropriately decorated in a harvest motif, corn stalks, baled hay, stacked grain and scarecrows were all around. Then, right in keeping with the theme, the first exhibition was the Finnish Harvest Dance given by the Scandia Dancing Club. Rakes and scythes were used by the dancers, and the spectators could only admire them for their energy for it was a very warm day. Later the Poole Group did a stately Contra dance, followed by the Shawl Dance done by Las Fiestas. Madelynne Greene danced a Highland Fling in complete clan costume. The fact that the audience demanded an encore speaks for itself. During the intermission both of our federation presidents, Walter Grothe and Virginia Anderson, spoke briefly.

Warm weather did not seem to slow the dancers down, many of them danced right through a well chosen program, including squares ably called by Carolyn Mitchill and Dan McDonald. The large audience, many of whom had never seen a dance festival before, were amazed and enthusiastic.

The Santa Barbara Folk Dancers want to thank each and every one of you who helped make this, our first festival, a success. Herlow.



- MEXICAN MAN AND WOMAN -

PEON MAN—Colored shirt with generous sleeves, white wrap-around trousers, red sash, sash over left shoulder, rope sandals with thick leather sole, large straw sombrero.

PUEBLO WOMEN—Red, full skirt, with green piece at waist and at hemline, woven sash, white blouse, embroidered at neckline, red or green rebozo, high-heeled black or red slippers, white or embroidered shawl with silk fringe (for head covering). Lots of beads around neck.

MEXICAN MENU

TORTILLAS

- 2 eggs
- 2 tablespoons white cornmeal
- 2 tablespoons melted butter
- 1 cup cornstarch
- 1/2 teaspoon salt
- 1/2 cup milk

Beat eggs until light; add cornmeal and melted butter. Sift cornstarch and salt; mix with milk until smooth and add to the egg mixture. Bake like pancakes on a hot greased skillet or griddle. They should be very thin.

This recipe makes 12 8-inch tortillas.

ENCHILADAS

- 1 doz. tortillas
- 5 Mexican choritzas (sausages)
- 6 teaspoons grated parmesan cheese
- 4 tablespoons chili powder
- large pinch of oregano
- small pinch of comino
- small pinch of thyme
- 1 dozen dried rosemary leaves
- salt and pepper to taste
- olive oil
- 4 cloves garlic
- 2 large cooking onions
- 1 1/2 lb. lean pork, ground
- 4 small cans tomato hot sauce
- 3 sliced hard boiled eggs
- 2 dozen ripe olives
- green onions and dill pickles for garnish

Chop onions and garlic fine and cook in large frying pan until light brown using a small amount of olive oil, and covering so as to steam onions. In a separate frying pan cook lean pork in olive oil until done and then add to pan with onions. While the above is cooking remove skins from choietzas, and pull stuffing apart in small bits and then add it to ground round steak in large bowl. Add oregano, chili powder, rosemary, thyme, salt and pepper to taste. Just before adding the above to the pork and onions add 4 teaspoons of the grated cheese. Mix all well together, adding two tablespoons olive oil and then cook until meat is light brown.

Place about 1 1/2 tablespoons of meat mixture on Tortilla, sprinkle with grated cheese, place on top 2 slices hard boiled egg and 2 olives—roll tightly and secure with toothpicks. Repeat process until all are made. Place on large platter and steam in large roasting pan with cover about 45 minutes.

For sauce use 4 cans tomato hot sauce, 2 teaspoons chili powder and salt to taste. Serve on individual plates with lettuce leaves—cover with sauce, sprinkle with grated cheese and garnish with cut up green onions, and dill pickles.

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prevent us from reaching it.**Teachers'
Institute III**

(Continued from Page Two)

relaxed when performing it.

Classes should practice a few
of the basic steps without a
partner first. Starting with the
left foot, balance forward, fol-
low with the right, and then
step in place with the left. At
this point, the weight of the
body is forward on the left foot.
Then step back with the right,
followed by the left, and step in
place with the right. Repeat
several times.The left turn is taught next,
partners dancing together. This
is done in the same manner as
the balance except that the
man does not step forward, but
turns the left foot to the left
and makes a quarter turn. The
girl steps back with the right
foot, following the man's lead.
A pattern of 4 balance steps and
4 left turns is ood practice at
this point.The forward progression step
is basically the same as the bal-
ance step, but progresses for-
ward continuously. When the
class has mastered this step, the
following pattern should be
practiced: 4 balance steps, 4 left
turns, and 4 forward progression
steps.When teaching the right turn,
begin with several balance steps,
having the man start with the
right foot. Follow the same
technique as for the left turn,
using opposite feet.When performing the waltz,
natural steps should be taken,
not long strides. Lead with the
ball of the foot. It is important
to keep the body erect through-
out.Future institutes will be held
every two months as previously,
except for one month skipped
during the summer. The next
session will be held on July 27th**Advertisers**The partial cost of any publi-
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Dance."

Camarillo Holds Its First Festival

Dances of other years and other lands became fresh and real Sunday afternoon July 13 at the folk dance festival held on the lawn of the Camarillo State Hospital.

An estimated crowd of 5,000 persons formed a long oval on the grassy island under the pepper trees of the main drive on the hospital grounds to watch the dancers. Many were guests of patients who stayed to join the festival.

Dancing groups came from all of Southern California to take part in the affair. Westwood, Los Angeles, Hollywood, Beverly Hills, Moorpark and many other localities were represented.

Dr. F. H. Garrett, Assistant Superintendent of the hospital, welcomed the various dancing groups and spectators in a brief address before the festival got underway. The folk dance festival was arranged by O. H. Oser, drama-therapist at the Camarillo State Hospital, who thought it would be both interesting and beneficial to the patients. Gail Preitauer of Moorpark and Harry Hakam of Oxnard helped teach some of the dances to the enjoyment of all who participated.

The green lawn beneath the trees formed a perfect setting for the bright costumed dancers and watching throng. The small chalet at the far end of the oval, the Spanish type buildings along either side of the divided drive and the summer colors of flowers and costumes gave an old-world air to the festivities. Garments worn by the participants were of authentic pattern and showed evidence of much handwork on the part of the wearer.

Exceptionally brilliant were exhibitions of kolos by the International Dance Circle, and Kolomyika by the Westwood Co-op.

The high point of hilarity was reached during Seven Jumps in which several hundred dancers formed a circle and followed the leader as far as muscles and joints would allow, through a series of leg-stretching and back-bending gymnastics, finishing the routine with a headstand.

Exceptionally fine California weather added to the general gaiety of the crowds and many of the perspiring dancers found it more comfortable to remove conning shoes and boots to enjoy the coolness of the grass.

Music for the numbers came from records played from the

More Converts

Tired but happy, about eighty folk dancers were homeward bound after an evening of fun at the opening of the new folk dance group at Griffith Park on July 5th. They were then at liberty to start impatiently counting the days and hours until the next session of the group, which meets every Thursday evening from eighty-thirty to eleven o'clock in the Griffith Playground Gymnasium and is open to the public.

The early part of the first meeting was spent learning dances which were simple enough for beginners but generally unknown to the more experienced dancers. Inspired by the enthusiasm and delightful humor of the instructor, Mrs. Terry McDonald, novices were painlessly led through fundamentals; this enabled them to learn the dances at the side of the seasoned dancers present.

A short intermission featured a brief welcome from Mr. William Duvernet, superintendent of Griffith Playground. Following intermission, a full hour of request dances was enjoyed.

As an indication of approval and support of the new group by the Folk Dance Federation, members of several folk dance groups in the Los Angeles area attended. The Los Angeles Recreational Co-op, the East Los Angeles Folk Dance Co-op, the International Dance Circle, and the Pasadena Folk Dance Co-op were represented.

Betsy Bevins.

Champion Piper Accompanist At Ojai

(Continued from Page One)

Leave" and "Gossip," two comic character dances based on folk themes.

Interspersed among the solos and duets were group numbers by David and Betty Young, Wilma Abel, Trevor Morgan, Irene Noble, Mary Kohl of Ojai and H. (Bill) Herlow of Santa Barbara. Color was added to the evening's entertainment with Mexican folk songs by Ignacio Ramirez, Periberto Carmona, and Lorenza Salzara.

chalet which was especially built for the occasion and, together with the decorations, was colorfully painted with folk art themes.

Bill Sexty.

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Shaver Lake Worship Folk Dance Festival

Local Fresnans liked the "exchange of ideas" session at the State Festival so well that they decided to hold a miniature one of their own. Ray Schubert, formerly of the Gateswingers and Fun Club, was the instigator of the affair. (The Valley Reelers found him a very welcome addition to their group last fall.) When he moved to the mountains in the spring he promised us a treat in mountain folk dancing by Shaver Lake.

The three Fresno groups invited dancers from Visalia, Tulare, Porterville and Three Rivers to participate in the fun fest. Sunday, July 2th, found all folk dancers weary with valley heat, trekking mountainward for a jolly all day get-together.

Bill Castner of the University of California Folk and Square Dancers, was the Master of Ceremonies for the day (Bill is spending the summer in the valley.) Under his able direction the workshop progressed at a good instructional pace. He was assisted by the leaders of all of the participating groups. Joining in with the folk dancers were the residents of Shaver Lake and some of the students from the Fresno State College Summer Session now being held at Huntington Lake.

The session closed with a picnic on the lake shore around a welcome campfire. Much credit for the success of the affair goes to Florence Rata, Carla Weaver, John Ethridge, Castner and Schubert.

FOLK DANCES FROM FAR AND NEAR

If you have wondered where you could obtain descriptions in book form here is your answer.

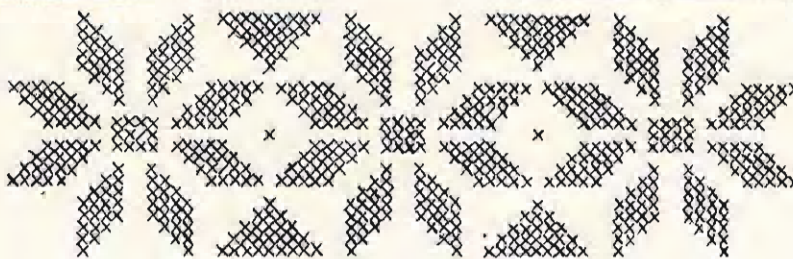
Each book contains all dances issued in "Let's Dance" for a full year, plus a reference list (folk dance bibliography), and definitions of dance terms, (dance positions, step patterns, and common figures).

The Research Committee has done an outstanding job of writing descriptions of the dances we enjoy doing, and are working on volume II to be published in the near future.

These volumes may be obtained from

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Save the Date!

September 7—All Western United States Folk Dance Festival on grounds of Sacramento State Fair. General participation and exhibitions. Festival from 2:00 to 5:00 p.m. Evening party from 8:00 to 12:00 p.m. You must wear full costume and be familiar with the general dances in order to attend.

September 14—Grape and Wine Festival at Lodi 1:00 to 5:00 p.m., followed by an evening party.

September 14—Informal leaders meeting and picnic. Southern Section.

September 21—Federation Festival at San Francisco Civic Auditorium. Chang's International Folk Dancers, hosts 1:00 to 5:00 p.m.

October 5—Folk Dance Festival in Sonoma at invitation of Sonoma Chamber of Commerce. 2:00 to 5:00 p.m. Details to be announced.

October 11 and 12 (Saturday and Sunday)—International Institute at International House in East Los Angeles. Programs and exhibits, afternoon and evening of both days.

October 12—Federation Festival at Garfield School grounds, Hopkins Street, Berkeley. 1:00 to 5:30 p.m., followed by an evening party. Berkeley Folk Dancers, hosts. Further details to be announced.

October 19—Regional Festival at San Jose Auditorium. Details to be announced.

October 26 Teachers' Institute. Details to be announced.

November 16—Federation Festival at San Francisco Civic Auditorium. San Francisco Folk Arts Group and Carousel, hosts. 1:00 to 5:00 p.m. Evening party at Central YMCA, 220 Golden State Ave. Y Gateswingers, hosts.

December 7—Federation Festival

at Oakland Civic Auditorium. Castle Promenaders, hosts. 1:00 to 5:00 p.m. Evening party at Castlemont. Details to be announced.

Folk Dances From Near And Far . . .

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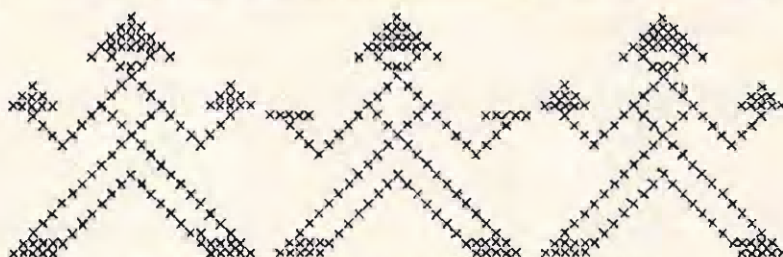
The University of California at Los Angeles played host to the Folk Dance Federation of California on July 27 from 4 to 8 p.m. To outsiders this may seem an unremarkable statement, but to folk dancing Westwoodians it signifies an event. When the Westwood Co-op was helping give birth to the Southern Section a year and a half ago, it tried mightily, but in vain, to present the first festival on campus. Red tape is a wondrous thing and not to be understood.

But this summer U.C.L.A. invited a Federation member, Terry McDonald, to teach a course called Folk Festivals. Terry thought hard and no matter how she looked at the subject she kept coming to the conclusion that students in a Folk Festivals course really OUGHT to get practical experience by putting on a festival. So she broached the idea to the Administration and her amazement was boundless when they promptly gave their permission and agreed to foot the bill.

The affair was delightful, thanks to the hard work of a troupe of A students. Among the latter were two Armenian girls who arranged for, and participated in, an exquisite demonstration of Armenian dances, in authentic costumes of velvet and cloth of gold. The graceful hand movements of these dancers were breathtaking to behold.

First exhibition spot on the program went rightfully to the Westwood Folk Dance Co-op, who demonstrated the Texas Schottische with their usual vim. Second highlight was a pair of squares called by Al Bade, a top favorite among Southland ballers.

When the students selected the Hungarian theme for their festival, due to the proximity of the date to a festival date in Hungary, they didn't guess at the wonderful luck they would have in contacting the Hungarian colony in Los Angeles and in persuading them to attend. At least two dozen Hungarian-Americans in their brilliant native costumes tapped and swung through the Csardas a number of times during the course of the day. Southern folk dancers really know how the csardas looks, now, and some of them know how it feels! The rich bodices, full skirts and flowered head-dresses the women wore brought



Border copied from an old Bulgarian kerchief.

Methodist Recreation School

The Methodist Churches are presenting their Second Annual Pacific Recreation Laboratory School, at Asilemar, September 4-9.

Buzz Glass will lead the Folk Dance Section. Other Sections will include Leather Carving, Folk Music, Photography and Social Recreation. This is the same school that brought Mary Ann Herman out West last summer.

The conference is not limited to Methodists. Anyone interested should write Lawton Harris, who is serving as Dean of the School. The address of Lawton Harris is College of The Pacific, Stockton.

out the theme of the festival beautifully.

Later in the evening, when there was time for requests, a set of new and different squares was called by Chester Roistacher, originally one of the founders of the Westwood group and during the winter an active caller at Cornell University.

Everyone danced on the smooth grass between the gymnasiums, the area having been nicely lighted and decorated. There was even free punch provided for the dancers, an innovation which was much appreciated.

Los Angeles Gains Saturday Night Group

Griffith Playground likes folk dancers. This was proved two months ago by the opening of a Thursday evening folk dance center under the leadership of Terry McDonald, and again on July 19 by the inauguration of a monthly folk dance party. On the third Saturday of each month folk dancers converge upon the clubhouse at 3401 Riverside Drive, to dance all their favorites, without interruption except for refreshments, from 8:30 till midnight. No instruction mars the festive atmosphere. Terry McDonald is disc jockey.

The first party, on July 19, was a surprising success, in view of the fact that this was the hottest July 19 since 1874. But then, everybody knows weather doesn't faze folk dancers! Could the Popularity of the Russian dances have something to do with this? Does the imagination supply snow-covered steppes to counteract the tropic Southwest? Be that as it may, the second party is expected to be so good that at least one enrollee for Dr. Lloyd Shaw's August 18 school is going to fly to Colorado Springs in order not to miss the party at Griffith on August 16.

There is nothing hid, but it comes to light at last.



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THE OXNARD GROUPS

How it began: During the war Harry Hakam, Chief Electrician's Mate USN was assigned to duty overseas with the 35th Naval Construction Battalion (Seabees) from Camp Parks in Shoemaker, California, and left his family to wait for his eventual return at Berkeley, California.

There Ruth Hakam, his wife, met with a neighbor who introduced her to the Jefferson School Folk Dance group under Mary Jane Sheeran, and so began the folk dancing career of the Hakam clan.

In November of 1945, Harry came back from overseas for discharge and went to Mary Jane's class with his wife, needless to say he caught on very rapidly. However, this experience was very short lived, for after 89 days as a civilian, Harry decided to stick with the Navy for another four years and was assigned to duty at the Seabees Training Center at Port Huene, California, in February of 1946. There he attended the class of Dave Young, at Ojai, until about February of 1947, when Mrs. Hakam decided that driving 60 miles at night to go to a folk dance class was a little too much. She went to the Oxnard High School, and talked to the principle, asking if it would not be possible to have folk dancing in Oxnard as they did in other cities.

Mr. Baninster, the principle, agreed with her that folk dance classes were desired, but that a qualified teacher was needed. So, Ruth, with wifely pride, suggested that Harry Hakam was just the man for the job.

In March of 1947, the publicity on the class went out and with the usual growing pains of a new folk dance group, found themselves well established by May.

When school closed in June the class expressed a desire to continue on through the summer. Harry went to the City Recreation Director and secured the use of the Community Center for dancing. There the idea for a club was enthusiastically accepted. The next week a folk dance class was organized for the teenagers, and the idea for a teenage club was also accepted. Both clubs joined the Folk Dance Federation of California, their dues being paid for by the City of Oxnard.

Folk dancing was set up as a definite part of the Recreation Department's activities, and a site and date for a regular

Federation Festival was approved by the City Council. That is where things stand now. We hope to see all you folk dancers in Oxnard on October 5th. The festival site is contiguous to the Oxnard Airport which is a regular stop on the Southwest Airways; so come to Oxnard, you people from the North, for it would make Harry and Ruth Hakam very happy and show the folk dancers appreciation for the generosity of the City of Oxnard.

With a High Ho Come to the Fair

(Continued from Page One)

State of California has taken an interest in folk dancing and by attending the festival you will not only guarantee yourself a good time but you will also do a service to the Folk Dance Movement in our state.

SEE YOU IN SACRAMENTO
ON THE 7th!

"ST. BERNARD WALTZ"

Those desiring a discing for the "St. Bernard Waltz" which Charles Reindollar learned in Scotland in war days and which recently is becoming increasingly popular among folk dancers are advised to get the record Charles himself uses. It is the Swedish waltz record, "From Frisco to Cape Cod" on Victor with the melodic "Submarine Waltz" on the reverse coupling, both recorded by a Scandinavian orchestra. A novel added effect is given the former with a whistling lead occasionally being heard over the orchestration. An enthusiastic folk dancer after listening to "From Frisco to Cape Cod" gave this rather free but descriptive account of its impression on him, "The siren like quality of the rich melody seems to tell of the lessening nostalgia and loneliness of the seafarer, and his increasing joy as his windjammer hove to home port and the lass with the light brown hair he loved."

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Seven Jumps
Sicilian Circle
Skaters Waltz
Spanish Waltz

Tancuj
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Trilby
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HOOT MON!

By ROBERT D. LAMONT

Bagpipes skirled, brilliant tartans flashed, kilts swished in time to the rhythm of Scottish music, and many a broad Scotch brogue filled the air as the Grand Tartan Ball got under way at the Scottish Rite Auditorium in an Francisco.

The Ball opened with a parade of the flags of the United States, Britain, Scotland, Australia and Canada, borne by members of the Canadian Legion. Then the Daughters of Scotia, who had gathered from the length and breadth of California, paraded wearing the tartans of their respective lodges. Each woman wore a white evening dress and, over her shoulder, a tartan plaid of the clan to which she belonged. Among the most colorful tartans were those of the clans Glengarry, Frazer, Royal Stewart, MacLaren, Eric Cameron, McGregor, MacAulay, MacLachlan and Wallace. The Grand March began after the women had entertained the audience with a selection of famous Scotch songs. Over two thousand Scots and their lassies locked arms behind the kilted pipe-band and marched around the auditorium first in couples, then in groups of three, four, and finally in swinging groups of five.

As the march ended Pipe Major John Biggar stepped to the center of the floor. The crowd moved back and he stepped to one side to make room for Ethel Warrender, one of the West's outstanding Scottish dancers. Her jacket glittering with medals, Ethel did the Seann Triubhas (Old Trousers) and the Highland Fling to the pipes of John Biggar.

When the applause finally died down there was a chord from the orchestra, a call, "Form your-r-r sets for-r quad-r-rilles," and the crowd split into groups of eight. With many a "Hock Aye!" the evening's dancing began.

The Reel and Strathspey Club of Oakland, composed of such well-known "Scots" as Marvin Hartfield, Ada Harris, Allan and Helen Rough, Robert and Margaret Lamont, and Ed Silva and Margie Lervik (all members of Chang's or Castle Promenaders) performed excellently.

Scottish Dance expert Phil

Mexican Schottische



Your Club and Mine

THE INTERNATIONAL DANCE CIRCLE OF LOS ANGELES has suddenly become very hand, wrist and arm conscious. They face a new challenge in mastering the subtleties of an undulating, typically Philippine dance called "Carinosa." This charming little Island "dance of courtship" is being mastered under the able guest-direction of Miss Nina Bristol.

Another "trader dance" was held at Mooney's Grove Pavilion in Visalia on Saturday, August 8th. The Porterville Sierra Steppers were hosts for the evening.

A potluck supper preceded the affair. Punch and cookies were served during the evening.

Aldrich had spent many an evening with the Reel and Strathspey, instructing it in Scottish dancing, and was understandably anxious that this club make a good showing at such a gathering as the Tartan Ball.

Since Phil was seen smiling when the "Guide Nichts" were said at the end of the evening, his teaching had evidently been remembered, and the Reel and Strathspey Club had come through with all tartans flying.

Don't feel afraid of anything;
Through life just freely roam—
The world belongs to all of us,
So make yourself at home.

There are two kinds of people on the earth, the people who lift and the people who lean.

Folk Dance Federation of California

Abstracts of Council Meeting

NORTHERN SECTION

At the Council meeting held at Healdsburg on August 17th the Silverado Reelers of St. Helena were accepted as members of the Federation. Applications were received from six new clubs to be voted upon at the September meeting. Paul O'Bryne reported that the entire history of the Federation had been arranged in pictorial form for display in the Folk Dance Booth at the State Fair. Programs and pictures of festivals held in September, October, November, and December of 1942 are urgently needed. At the suggestion of the President, the Council voted to hold the 1948 State-wide Festival in Fresno. Continuance of the Folk Dance programs presented at Oak Knoll Hospital by the Berkeley Folk Dancers, San Leandro Group, and Castlemont Group is greatly desired by the Red Cross, but it was suggested by the President that other groups in the East Bay also participate in this work. The Folk Dance presentations at the San Francisco Museum of Art will be continued for the coming season. The National Folk Dance Festival will again be held in St. Louis during the first two weeks in April, 1948, and a representation from California is very much desired. Those interested in attending should contact Walter Grothe.

SOUTHERN SECTION

1. Meeting held July 7.
2. Recreation Center Folk Dancers of Santa Barbara voted into membership.
3. Russ Blanchard writes that Warner Bros. are interested in making a short subject.
4. San Luis Obispo and Santa Maria suggested as alternates for Fresno for site of next state wide festival.
5. Indoor facilities for winter festivals are needed.
6. There will be a leaders' meeting, possibly Sept. 14.
7. Suggested that dual festivals seem to defeat the purpose of bringing folk and square dance groups together.
8. Paul Erfer desires suggestions from folk dancers as to dances to be recorded by Imperial Records.