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NORTH VISITS SOUTH

A number of folk dancers of the northern section of the Federation had the pleasure of spending an eventful week-end in the southern part of California among dancers of the southern section recently. While president Walter Grothe and the writer took advantage of time by flying, Song Chang, well-known folk dance instructor, Paul O'Bryne, Ethel Turner, and northern treasurer, Earl Bodenshatz, drove down to Santa Barbara and Los Angeles to participate in festivities of the week end of August 9th..

Paul Erfer generously allowed Walter and the writer to be his guests during the visit. Consequently, the first item on the agenda was participation in an evening of folk dancing at the Hollywood Folk Dance Center. A generous number of dances were taught, and mostly to the accompaniment of a piano and accordion. The teaching was excellent and the dancing quite enjoyable.

SANTA BARBARA'S OLD SPANISH DAYS FIESTA

Folk dancers of California were invited by Mrs. Leontine Verhelle to actively participate in the annual Santa Barbara Fiesta held this year, the first time since the war, on August 10th. In order to accomodate the dancers from far away, Mrs. Verhelle arranged a splendid supper and provided sleeping quarters for those who wished to stay overnight on her magnificent estate.

Outstanding features of Old Spanish Days Fiesta were the colorful street parade, the historical drama, "Nacimiento de Santa Barbara", and the color-

fully dressed horsemen riding down the mountainside. This pageant depicted highlights in the historic background of Santa Barbara.

In order to bring forth the flavor of international spirit, folk dancing was a part of the La Fiesta program held in the light of the August moon. Santa Barbara's courthouse, with its sunken garden and spacious grounds furnished the setting for this gay event. Folk dancers from San Francisco, Berkeley, Santa Maria, Ojai, Los Angeles and vicinity, and a group of people from Santa Barbara wearing their Swedish and Dutch costumes participated to make this part of the program a grand success. Walter Grothe explained to the audience the tradition and spirit behind folk dancing.

Our program included Swedish, Swiss, Italian, and Ukrainian dances. The Hopak was acclaimed by the audience as the most entertaining dance performed. Many people of the audience made inquiry afterward as to where they could participate in such enjoyable recreation.

After the official close, while the audience was departing, somehow or other folk dance music emanated from the public address system and the folk dancers, being enthusiastic, started dancing again and held the attention of several hundred people for another half-hour. After this, all entertainers were invited to a beautiful muraled reception room for refreshments, where a Mexican orchestra played. By special request they

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Gala Festival in Park

Chang's International Folk Dancers, the San Francisco group known for their tradition of presenting Festivals in beautiful Golden Gate Park, have chosen the 8th as the date for the September Festival.

Activities of this event will include folk dancing to 'Chang's' treasured collection of phonograph records. Harry Uddy will be on hand with the sound equipment of Les Vogel. Folk Dances will be demonstrated by various clubs and feature of the day will be the "Kamarinskaya", an exhibition to be done by a select group of Chang's International Folk Dancers. A Moro War Dance will also be done as a solo by a member of a Philippine group.

The Festival will be held in the Children's Playground near Kezar Stadium from 1 to 6 p. m. Take number 7 street car and get off at First Avenue. If you come to San Francisco via the Golden Gate Bridge, turn at the Funston Avenue exit and follow the boulevard until you are thru the park at Lincoln Way. Turn left on this street and drive to Third Avenue. Here turn obliquely left into the park, and the Playground is straight ahead. San Francisco Bay Bridge drivers travel along Fell street to Stanyan. Drive into the park and the large green lawn straight ahead is the scene of the festival. El Camino Real autos drive along 19th Avenue to Lincoln Way, turn right and drive to 3rd Avenue. Here turn obliquely left into the park, and the Children's Playground is straight ahead. Old timers will remember the location as that of previous years.



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In Europe and over the world, it is generally conceded that the greatest all around concert, folk and dance orchestra is that of Barnabas Von Geczy, whose records in the U. S. are released by Victor and Radiodisque. Before the war, there were two other formidable contenders for this honor, but outbreak of hostilities disbanded these aggregations. However, Von Geczy and his musicians managed to escape from Germany, where they had been playing, to England during the early days of the international conflict, which country has since been their home.

Despite his name, Von Geczy is of Hungarian birth. During early years he displayed great interest in the violin and frequented the Tziganes or gypsies to learn the secret of the haunting, mellow and nostalgic sweetness which seemed to pour forth from their violins. Later, like Edith Lorand, Dajos Bela and Magyare Imre, who gained renown with their marvelous orchestras in Budapest, and later toured world capitals with increasing fame and popularity, he did likewise with great success and then settled in Berlin with his orchestra. He determined to treat the people of that city to a feast of international concert, dance and folk dance music of a perfection seconded by only two other fine orchestras. Whereas it is usually the characteristic of a great orchestra to excel in only one particular type of dance, folk or concert music and gain its reputation thereby, Von Geczy achieved the ultimate in becoming a consummate master of many forms. These he played in their true genre plus adding a richness of orchestration and beauty scarce rivalled by musicians in lands from which the musical forms originated.

In Vienna, he was conceded to be a true master of the waltz, and took his place beside the other great three quarters time interpreters of the past and present, such as Paul Godwin, Weingartner, Bruno Walter, the Carstes, Walter Goehr, Marek Weber, Edith Lorand, Dajos Bela, Korngold, Emil Roos, Seidler-Winkler, and others.

Without doubt, he has pro-

vided an unequalled masterpiece in his recording of Franz Lehar's "Luxembourg Waltz" for Victor.

Unlike most other European orchestras, when he decided to include the tango in his repertoire, he determined to play it in the greatest manner known in the Argentine. To assist in this he sent to Buenos Aires for two of its foremost bandoneon players, without which no orchestra can truly play tangos in the correct manner. When his recorded renditions reached the Argentine, such as of "Cabecita" and "Buen Amigo", critical Argentines, who previously considered importations such as Cugat's tango records as an affront to the nation, hailed Von Geczy's superb treatments with "Muy Simpatico!" From that day to this his renditions of Argentine tangos have been best sellers in that country and all Latin America, rivalling such Argentine interpreters as D'Arienzo, De Caro, the Canaros, Fresedo, Lomuto and Donato. When the Tango Bolero form originated, he treated them to one of its finest versions which like "Cabecita" is also pressed by Victor in this country. After his reputation was firmly established in Latin America, he and a fellow countryman, Robert Gaden, introduced to it and to the world a variation in tango treatment, the Gypsy Tango style. This was a synthesis and culmination of his masterful treatments of his own native Hungarian gypsy style with that of the Tango Milonga as known in the Argentine. Connoisseurs of the tango consider his and Gaden's creations in this new form to be the ultimate in tango expression and development, exceeding in beauty even another lovely and earlier experimental form, the Tango Oriental, an example of which is Dajos Bela's "Cherkess" pressed in Europe by Odeon. The Gypsy style tangos have met with enthusiastic sale all over the world except perhaps in America where few have been pressed and only in small quantities. Examples on Victor are Geczy's "Perche Non M'Ami" and Gaden's "Tango Tziganero", "Pachita" and "Silvery Nights".

Von Geczy did not neglect pointing his violin bow at the ancestral motherland of Latin America—Spain. Intrigued es-

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FOREIGN FESTIVALS IN BAY AREA

MEXICAN INDEPENDENCE DAY September 15 and 16

These two days of celebration commemorate the rise of Mexican peons under Father Hidalgo in the year 1810. Sponsored by "Sociedad Mutualista Mexicana Chapultepec" and "Club Azteca de Senores" this gay fiesta will be held in some large San Francisco auditorium to accommodate the large number of participants. An elaborate program will feature the native songs and dances of each Mexican state. These will be performed by expert professional and non-professional artists. For eager palates there will be "Tamales", "Enchiladas", "Tortillas Tostadas", and "Gallina a la Playa".

GERMAN HARVEST FESTIVAL

This fete will occur in the latter part of September in a San Francisco hall. It marks the commemoration of the Swabian Harvest Festival which originated in Canstatter, a then small

town in Southern Germany. Feature of the day is a mock wedding, conducted in broad Swabian dialect. This is preceded by a procession of peasants in bright bodices and jackets, carrying rakes, scythes, and sheaves of wheat who introduce a medieval bumptious Burgo-master swinging his great bell. A large Mannerchor sings folk songs. The most uproarious part of the celebration comes with the "Rooster Dance". A bowl of rice is extended and balanced over the dancers' heads on a long stick. The object of the dance is to upset the rice, to which end the men often lift their partners high in the air. This is difficult to do, since a member of the Entertainment Committee manipulates the stick to keep the bowl in balance. Finally, though, it topples and the winning couple get a prize of a live rooster. Other folk dances complete the interesting program.

AUSTRIAN GRAPE PICKERS' FESTIVAL

This festival is to be held in San Francisco. Usually latticed grape arbors supporting vines richly laden with luscious grapes extend around the hall. The grapes usually are a temptation to many in the crowd who pro-

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FLORAL FIESTA

On September 29th, the Federation will sponsor an exhibition to be presented under the auspices of the San Mateo Floral Fiesta at Bay Meadows. The Floral Fiesta is an established annual event in San Mateo county which, to a great extent, was dispensed with during the war years, and this is the first big revival. It runs for a period of about a week and draws a tremendous audience. This year it has a Latin American theme and there will be beautiful exhibits of flowers from all over this hemisphere, some of them being flown daily from Mexico and Central America.

The Federation program will take place on Sunday afternoon, September 29th, as stated, from about 1:30 to 3:30. Plans call for a program which will consist of an introductory theme dance with about ten exhibitions following, with a group dance interspersed between each exhibition. All of the dances selected are representative of particular countries and are chosen from the standpoint of entertainment and effective costumes.

If present indications hold true, this may be the largest audience before which our group has danced, and it can conceivably run as high as from fifteen to twenty thousand. The performance will take place on a large stage to be constructed in front of the grandstand.

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FESTIVAL IN LODI

May 3, 1942, marked an historic event for folk dancers in California for on that date there gathered in Lodi a group of folk dancers with the purpose of discussing the possibility of forming a Federation. Thus the Federation came into being. True, the Federation was not formally brought into existence until the following month, yet the festival in Lodi marked the first of many dance festivals connected directly with the Federation.

Although the Lodi group desired to hold a dance festival annually, the hope of being able to do so went glimmering with the advent of the war. Most of the old guard went into the service or went into war work in larger cities. Despite this lack a nucleus remained and carried on under great difficulties. The person most responsible for keeping folk dancing alive in Lodi was Mrs. Grace Nossek. It was through her ceaseless and untiring efforts that the group was able to learn new dances and continue to do the old ones. With the cessation of hostilities the old timers began to trickle back. We are now up to pre-war strength and still growing.

This year for the first time, we are able to hold a festival. This festival is under the sponsorship of the Lodi Folk Dancers aided and abetted by the local Chamber of Commerce and the Lodi Grape & Wine Festival Committee. It was felt by the committee that such a statewide fair and exhibit as they are holding this year in celebrating the harvest would not be complete without a group of folk dancers. The idea grew to include all known groups throughout the state.

The date is September 15th. The time has been set for the cool of the evening, 3:30 p. m. until dark. Dancing will take place on the turf at Lawrence Park. Those coming in their cars will take one of the following routes: those approaching from Stockton on Highway 99 go to the north end of the six-lane highway at Lodi and turn left on Lockeford Street, the park is one-half mile from this junction; those coming from Sacramento go to the beginning of the six-lane highway, Cherokee Lane, in Lodi and turn right; those approaching from Stockton on the Lower Sacramento

road go to Kettleman Lane and follow the signs.

Other events to take place that same day include motor boat races at 9:30 a. m. at the Lodi Lake Park, and a big parade at 12:30 which ends at the stadium.

Lawrence Park, scene of the folk dancing, is across the street from the exhibit building and near the stadium.

We're looking forward to your visit to Lodi.

M. A. NEPOTE

Philippine Program Enjoyed

A very interesting and varied Philippine program was presented on Monday afternoon, August 12, at Wheeler Hall Auditorium, University of California. It included folk songs and dances, and a lecture on Filipino women's dress.

The Moro Hunter's Dance, performed by Mr. Daniel Moreno, was a symbolic dance, done with the bolo, interpreting the chase, the capture, the kill, and the final celebration. The Carinosa, danced by Filipino students of the University, was charming. Done in a very lively tempo, it was gay and flirtatious.

The lecture, Filipino Women's Dress, Regional and National, 1850 - 1946, presented by Mrs. Consuelo Valdez Fonacier, was very informative and of especial interest to folk dancers. The beautiful costumes were modeled by the Filipino girl students and included many peasant costumes of the various provinces and several of the mestizo type, showing its evolution through the years. This particular style is called mestizo as it was worn predominantly by the mestizo or half-caste women.

Year after year, many of the original national parts of the costume were changed or dropped altogether, until there is very little difference between our modern dress, and the Filipino. The last or 1946 dress, in Mrs. Fonacier's collection, was a stunning black evening gown, made of a slightly stiff sheer material and trimmed with gold ornaments. The only touch which remained of the mestizo dress was the neck and sleeve line, both of which retained the stiff away-from-the-body look.

CHERYL KLEINHAMMER

A recent issue of "Variety" features a story of the square-dance movement in the New York area, historical and modern.

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THE HERMANS— Michael and Mary

Folk dance enthusiasts from the east have been imbued with the contagious enthusiasm which permeates all of Michael Herman's folk dance groups throughout the city of New York and nearby communities—Arlington Hall, International House and the Y.W.C.A., for example. In Michael's absence while in the Army, Mary proved her merits as his able substitute. But let us give Mary Herman a chance to tell their story.

"Michael was born in Cleveland, 36 years ago. He went to Western Reserve and Ohio State, studied the violin and won several scholarships in music. Since his family lived in various nationality communities, he grew up doing folk dances at all kinds of social gatherings of the various ethnic groups in the community. To boot, he played the fiddle for these affairs. As a hobby, he collected music and learned the dances, annotating many of them which had not been recorded before and amassing the real folk tunes as known by the people who were dancing for pleasure only and not demonstrating for festival purposes.

In 1931, he came to New York, where he carried on his violin studies and did everything from washing dishes, typing, teaching, clerking and all the things most men were doing at the height of the depression. Those were the days when he and others like Burl Ives and Gjon Mili were coming up in the world. These three used to get together at International House, sit on the steps and sing folk songs together. Not many people had heard of Burl, Gjon or Michael in those days. But with the depression, the folk songs and dances kept up their spirits.

The Folk Festival Council was organized in the years of 1932 and 1938 and Michael worked with it in various capacities, as music director, leader of general folk dancing, assistant editor of their paper "Folk News" and fiddler for the various nationality groups. He was the only outsider admitted to ethnic groups because of his ability to capture their style and spirit. The Danes, for example, adopted him and even changed his name to Hermansen for that purpose.

He led general folk dancing at the New School For Social Research Folk Dance Courses. He led Swiss groups and Ukrainian groups. All the while he felt

that something was lacking with the folk dance movement. It wasn't getting out to the people in the way it should.

When the World's Fair came along and he was put in charge at the American Common for folk dancing, he tried his techniques of teaching simple dances to hundreds of lay people for sheer fun and they loved it. So, he decided to open his own classes and make folk dancing a recreation—and he did. He almost went broke in the process. Both of us starved plenty on occasion in order to pay off costs of running the Country Folk Dance Center and "The Folk Dancer". About the growth of the CDFC, no more need he said except that it has been a terrific struggle to keep standards. People can have fun and still do things correctly. The spirit is the main thing. We are against exhibitionism. We stress simple dances which everyone can do and enjoy. We want to make folk dancing as easy to do as going to the movies.

I met Michael when I had to play piano at a Ukrainian folk dance gathering. He played the fiddle. I thought I was pretty good until he called me down. We had a terrific fight and I said I wouldn't like him if he were the last man on earth. So, we got married. We both liked the same things and it was through him that I learned about folk culture. Up to that time, I had devoted myself to the problems of second generation children.

When Michael went into the Army, I carried on the classes as best I could with Michael coaching me by long distance phone calls and special delivery letters. He had to edit the magazine by remote control, too. It was quite a struggle, believe me!

Both of us are of Ukrainian descent. Michael's work in the Army consisted of everything from anti-aircraft artillery, radar, infantry, ordnance, and, at long last, Special Services. He did not get overseas because he damaged the fingers of his hand here.

We have a collection of books, records, costumes, crafts and recipes which we hope some day to put at the disposal of folk dancers when we get our own building.

Undoubtedly, we could make money by working as teachers in various organizations. However, we prefer running the CDFC because we will not have

any restrictions on the kind of people attending and the type of dances to be taught.

Michael has made most of the furniture in our house and is now the proud possessor of a jeep. Our house decorations are of no particular style—just folk dance style, with things from countries of every kind hanging around.

We like plenty of onions and garlic in our foods (peasant blood in us.) We have a traditional Ukrainian Christmas party each year. Some 30 to 40 people squeeze into our tiny house in which we observe all the old world customs and serve the traditional foods, *pirahy*, *holubtsi*, *borsch*, *kutya*, fish, etc. The only trouble is that we haven't enough room for all the folks we'd like to invite and who want to come. We like people, all kinds and can't stand intolerances or prejudices of any kind.

Our life is so full that we never have a boring moment. We just do our work, are happy doing it and want to bring that happiness to others. We think folk dancers are the best people in the world. And I don't care what anyone says—I still think Michael Herman is responsible for bringing folk dancing to the people as a recreational activity. Of course, there was folk dancing in schools, institutions and studios before him but it took Michael to prove that just plain ordinary folks would come out and folk dance for fun and to that end he has been and is dedicating all his work and efforts."

MARY HERMAN

Ed. Note—This article has been submitted through our Associate Editor, Lillie Fialkoff, a personal friend of the Hermans. Since Michael is a colorful figure in the folk dance world, his name being known to most folk dancers, we feel that the article is of general interest and publish it as received.

We wish to express our thanks for the space "The Folk Dancer" has given to our Federation activities, recently.

ACKNOWLEDGEMENTS: The interesting article entitled "Folk Dance Institute" which appeared in the August issue of "Let's Dance" was written by Thurston Carleton of the Berkeley Folk Dancers.

The description of the Kentfield July Festival was submitted by Edna Spalding.



Taken at a recent festival, the above group presented an interesting array of costumes. They are Benjamin and Liesl Barnett (Czech), Robert Mihalovich (Russian), Lucile Czarnowski (Swedish), Phil Aldrich (Scotch), and June Meuser (Spanish).
(Call-Bulletin Photo)

Woodminster Folk Dance Fete

Sun shone on the blue-green canopies over the stage, on Dean Swindell's 21-piece orchestra in the pit, and on a record crowd that filled the Woodminster Amphitheater for the folk dance festival on August 4th. The Federation committee, of which Frank Durant was chairman, beamed with pleasure at the weather, and the large audience assembled in the first year of ration-free gasoline since the traditional summer program of International Dances was instituted under the sponsorship of the Oakland Park Department.

The program opened with selections by the orchestra and greetings from Walter Grothe. Elgin Juri, who again served as witty master of ceremonies, then introduced folk dancers in a costume pageant or parade.

The dancing began with a Krakowiak and included twenty-seven dances of all nations. Of these, eleven were exhibitions, scheduled by Dan McDonald, popular and energetic chairman,

also distinguished by ability to change costumes with frequency and good humor. Notable among the exhibition numbers were the squares by the Gate Swingers; Las Altenitas by the Castle Promenaders; the Garfield Folk Dancers' Weggis Dance, and a Swiss pantomime dance which amused the audience; the English Country Dances by the Fun Club, which struck a new note locally; and the Sailors' Hornpipe substituted by the Festival Workshop for the Kujawiak, originally scheduled.

Heads of committees responsible for the most successful Woodminster Festival to date, were: Frank Durant, general chairman; Dan McDonald, Exhibitions; Henry Koopmann, Program; Elgin Juri, Narrator; Fred Johnson and Dan McDonald, Music; Harold Pearson, Publicity.

After the program, groups were organized for various dinner parties in the East Bay. Some fifty dancers dined at Zerkotes, where Dave Boyce and Larry Getchell were hosts and dancing was arranged on the wharf before the group adjourned to attend an evening party

Clubs Dance at San Francisco's Fisherman Fiesta

Folk dancing was presented at four performances during the Fishermen's Fiesta held at Fishermen's Wharf, San Francisco, on Saturday and Sunday, July 27 and 28.

Each afternoon and evening, visitors to the Fiesta were treated to exhibitions by the Scandinavian Folk Dancers, under the direction of Vera Lindstrom, and by the San Francisco Folk Arts group, doing Italian dances directed by Grace Perryman. The Yugoslavian girls also danced their spirited Kolo's at some of the performances. After the exhibitions, which were all in appropriate costume, the area was cleared for general folk dancing.

Dan McDonald was in charge of the folk dancing arrangements.

An excellent photograph of the exhibition appeared next day in the S. F. Call-Bulletin.

at which the Oakland Folk Dancers presided. LOIS RATHER

YOUR CLUB AND MINE

A HISTORY OF THE WAGON REELERS

We want to publish histories of folk dance clubs. This one is novel in that we present the history as it is developing.

Greetings from the State Capitol and the "WAGON REELERS", newly organized folk dance club at the Sacramento Y.W.C.A. On Thursday, July 25, at our first meeting, June Schutte was elected president, to be known as "The Chief Spoke", Paul Van Duzer as vice-president, to be known as "The Second Spoke", Dorothy Thomas as secretary, to be known as "The Squeaky Spoke", and Fred Simpson, as Treasurer, to be known as "The Axle Greaser" (who sees that Squeaky and the other Spokes are not forever singing in the key of "Do").

Our membership Chairman will be known as "The Oily Spoke" (you guessed it, to pour on the oil and give out with the charming smiles). Myrtle Bickford Gateswinger, Jimmy Bickford's vivacious sister, is our most ardent booster, and we hope when she returns from the ranch with the broken foot all mended, she will accept this office. Our teacher is known as "The Hub" and we shall welcome back our enthusiastic and capable Carol Squires from vacation soon. We need never fear a breakdown in our recording unit for Carol can take over at the piano beautifully. There are other clever members, too.

Marvin Blanchard demon-

strated his ability as a mainstay of the Sacramento Statistical Association, by initiating a series of surveys. One project gives statistics on the number of times any individual dance in the Federation repertoire has appeared on Festival programs. Then he is listing the books on folk dancing available in the State and Sacramento city libraries; and also the folk dance records available in our local music stores, on sheets to be enclosed in pertinent albums of squares, polkas, Viennese waltzes, and individual records, where feasible in these stores. In this way, we hope to spread word of our club about the city and to aid interested parties in ferreting out these none too plentiful records. Mr. Blanchard has led us in the writing of an excellent constitution, and it seems he knows "Roberts Rules of Parliamentary Procedure", revised as well as unrevised, word for word. Might I also add that this busy man has embroidered two remarkable cowboy shirts with authentic brands, etc.?

On the other hand (or foot), Paul Van Duzer starts from the ground up by making unusual novelty shoes for folk dance costumes. One handsome pair of moccasins combines ocelot fur and buckskin.

Mabel Van Duzer, our artist, is making posters and designing a clever membership card in the form of a wagon wheel, with each spoke representing a folk dance figure.

Fred Simpson has contacted

the John Deering Co. of San Francisco, regarding wagon wheels. They have offered to
(Continued on Page Eight)

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Your Club and Mine

(Continued From Page Seven)
send us a new wheel, as an advertising stunt, for free. The old type metal-rimmed wagon wheel, with large hub, is 34 in. in diameter, and was the last one the company had in stock. We have an idea of using this prop as our program stand by mounting it on an easel and inserting cardboard dance title cards between the spokes, and devising some method of rotating the wheel so the dance to be performed will be in a position of emphasis.

We are willing to share our dance knowledge, however meager and amateurish at present, when asked to present our activity at various affairs and

functions. If we can impart some of the fun and rich philosophy of the folk arts and awaken interest in the uninitiated, we feel we have something to offer, even though we are not very proficient dancers. We have much to gain ourselves in these opportunities. Thus far, we have entertained a lodge of Native Daughters of the Golden West, and led a Methodist Youth Rally of some hundred young people in an evening of folk dancing. We are on the program for a meeting of the Latter Day Saints youth organizers on August 17, and have several other dates up our sleeves.

On Saturday evening, September 14, the night before the folk dancers participate in the Lodi Grape and Wine Festival, we are looking forward to entertaining the Oakland Folk Dancers, the Auburn Folk Dancers, the Sacramento Ballroom Folk Dancers, the Sacramento Folk Dancers, and the "Let's Dance" group of this city, at a party dance night here. The Lodi and Stockton groups are getting together with Buzz Glass in Stockton the same evening, so the Valley will be hopping that night.

The Wagon Reelers meet every Thursday night at the YWCA, 17th and L, in Sacramento. Membership is open to anyone interested and we will most eagerly honor members from other clubs as visitors, as we are by distances a bit isolated from the swim of things. However, on the last score, I am proud to say that many of our group make special efforts to attend festivals about the Bay Area, and four of us even journeyed to Ojai, a distance of some 580 miles from our homes. Does anyone challenge our claim to having traveled the furthest distance to attend a State Folk Dance Festival?

All those who join our club by September 20, 1946, will be considered charter members. Thus far our members are few but include long time devotees of folk dancing, and, as I trust I have pointed out in the above, some delightful people with exceptional talents and interests, which greatly enhance our club assets.

Our official greeting is "Hi ya, Spokes!" JUNE SCHUTTE

Peter Pilotti, young president of CASTLE PROMENADERS and a student of ballet in San Francisco, has decided upon dancing for his career. In order to devote every spare moment towards furthering his ambition, he

has resigned his post and our vice-president, Millie Von Konisky has taken over the duties of presidency. Good luck, Millie, and to you, Peter, much success. We are happy it was through your associations with folk dancing that you started on your career.

Approximately 45 folk dancers enjoyed the hay-ride that preceded the usual evening of dancing at Durant Park on Aug. 3rd. There were songs and much laughter on the two hour ride, and though a few preferred following the wakon on horseback they were all ready and able, at the end of the trip, to join the dancers at the Social Hall who had not participated in the ride.

A Spoon Drive is the feature of the Saturday night party at Durant Park on September 7th. Dancers bringing a good spoon will be admitted free, and those not having a spoon will be charged the usual park admission fee.

There will not be a Saturday night party October 5th due to the big picnic to be held Sunday, October 6th at Durant Park. The picnic is sponsored by the Alameda County Zoological Society, and the Castle Promenaders will be hosts to folk dancers for two hours of dancing with several exhibitions scheduled.

The admission charge to the park will be fifty cents, and the proceeds are to be used for improvement of the park and the Social Hall. There are to be several gate prizes, and a full day's entertainment is planned. Bring your lunch and spend the day—a wonderful time is assured. RUTH GRAHAM

Foreign Festivals in Bay Area

(Continued From Page Three)

ceed to pick them, but are then subject to being "caught" by "Jailors" who move about in the crowd. The "offenders" are then marched amid laughter before a Juudge in an arbor lined jail who fines them 10c. Also there is a "Marriage Bureau" where pretending brides and grooms buy a mock marriage certificate and ring for the same amount of money. Adept folk dancers of the Austrian Society then join to do Tyrolean dances, the "Schuplatzer" and the "Pillow Dance". The Refreshments Committee not to be outdone in popularity set up a wine press from which men press out juice from the fresh grapes, which costumed girls serve. Also they come forth with unlimited quantities of beer, wine, coffee, goulash and apple strudel.

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Elne Nacht in St. Moritz - Am Bundnerball in Zurich: Landlerkapelle Bruesch.

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Nach Hause Geh'n Wir Nicht: Bavarian Orchestra

Blonda Charlie - Dina Bla Ogon: Scandinavian Orchestra

Upp I Luften - Tokiga Kalles: Scandinavian Orchestra

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ON RECORD

(Continued From Page Two)

pecially with its gay, dramatic, colorful Paso Doble dance music, featuring "Las Castanuelas", he made discs to make the toes of the most austere duenna dance. Spain came to regard him and his orchestra as truly understanding and interpreting its music. Italy came to know him as one of the greatest interpreters of her waltzes and mazurkas, which he truly glorified with the magic of his violin leading his orchestra in such a gem as "Ninna Nanna Della Vita" pressed by Victor in this country under the title of "Mutterlied".

For neighboring Poland, he paid just tribute to its polka, playing it in their own style and also in Viennese, Italian, German and French treatments. In these he ranks along with Will Glahe of Czechoslovakia and Germany, Beltrami Wolmer in Italy, Krowlikowski in Poland, and De Prince and Rene of France. Rene, however, is now in the U. S. but has changed to an inferior style due perhaps to his not having his foreign musicians here with him. For devotees of America's fox trot, Von Geczy raised it to a new level of suave interpretation, but devoting his main attention in this to novelty fox trots and arrangements. Admirers of David Rose, Morton Gould, Kostelanetz and the like would do well to audition his renditions of some such as "Puzta" on Victor. Unfortunately, Von Geczy is little known and heard in the U. S., though famous elsewhere, because Victor here gives him only a few pressings in limited quantities and usually confines him to their foreign catalogues. Then too, they must usually be ordered to be heard and procured.

Truly, Von Geczy and his music is heard around the world. Up to the war in Japan, his discs were leading sellers. Cuba buys his rumbas with as much gusto as they do their own Lecuona's Cuban Boys. For his adopted Germany, which loved his music so well they gave him the title "Von" to add to his last name Geczy, he and Magyare Imre proved Hungary's finest interpreters of its Czardas and other folk forms. For Germany's native music such as the Rheinlander, Schuplatzer, Langsam and Schunkel Waltz, Lied, Landler and Marches, he quickly rose and today is the number one living interpreter. For a Landler-Waltz treatment of gay, robust beauty and eclat

hear his "Peasant Wedding" on Victor.

Earlier and more restrained dance forms of formal treatment and beauty did not escape his masterful touch. Among these were the gavotte and minuet. His record of the latter on HMV is unequaled for the French minuet. Lovers of opera arias, serenades, traditional airs and concert music will find he has recorded a wealth of great material such as "Ave Maria", both the Schubert and Bach-Gounod versions for Victor.

TED REINDOLLAR

The Imperial Record Company is issuing a series of records made by Al Toft and a local orchestra under the supervision of our Research Committee. These records are available at all music stores. Many dancers have already purchased their copies of No. 1005 (Road to the Isles and Dashing White Sergeant, two Scotch numbers), and No. 1007 (Wooden Shoes - Klumpakojis, a Lithuanian dance — and Eide Ratas — Spinning Wheel, an Estonian dance).

On the way are two American pieces, the Black Hawk Waltz, and Laces and Graces, and two Swiss numbers, Meitschi Putz Di and the Weggis Dance.

By error, the "Made for Folk Dance Federation of California" label was placed on some records not actually made under our supervision. Only the above-listed numbers were made for us.

ED KREMERS

FOLK DANCE FEDERATION OF CALIFORNIA, NORTHERN SECTION

Abstracts of Council Meeting Minutes

1. Meeting was held July 14, 1946, Marin Junior College, in Kentfield. 2. Research committee reported that they are working on Mexican dances for publication. Vol. II will be ready soon. 3. A costume committee was formed and this group is headed by Liesl Barnett. 4. It was decided to unify the price of Vol. II. Price to be determined by the cost. 5. Lucille Czarnowski announced that records would soon be available for the dances taught at the recent Folk Dance Institute.

ROSEMARY FARRELL

An interesting article on folk dancing appeared in the "Peninsula Life" for July 1946, and one on square dancing in the June 29th "Christian Science Monitor."

Calendar of Events

It is hoped that LET'S DANCE monthly calendar can become an authoritative clearing house for folk dance dates. DO YOU know of a forthcoming event of interest to folk dancers? If so, drop a card to the editor with ALL the "dope" and the news will be spread.

September 8—Festival, Golden Gate Park, Children's Playground, San Francisco, 1 to 6 p. m. Chang's International Folk Dancers, hosts.

September 15—Festival, Southern California, Westwood Co-op. Folk Dancers, hosts.

September 15—Grape & Wine Festival, Lodi, California, 3:30 p. m. to dusk. Lawrence Park

September 22—Berkeley Folk Dancers' Conference, 10 a. m. to 10 p. m., Berkeley Civic Center. All Federation members cordially invited.

September 29—San Mateo Floral Fiesta at Bay Meadows. Folk dancing in costume from 1:30 p. m.

October 6—Folk Dance picnic, Durant Park, Oakland. Admission 50c.

October 13—Festival, Redwood City.

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Lillie Fialkoff, Associate Editor.....	3622 City Terrace Dr., L.A. 33
W. S. Ballou, Business Manager.....	857 Third Ave., San Bruno, Calif.
Paul O'Bryne, Advertising Manager.....	3263 Sacramento St., S. F. 15, Calif.
Assistants	Cheryl Kleinhammer, Trudy Somerville

North Visits South

(Continued From Page One)

played the ever popular Jesucita, whereupon the folk dancers immediately sprang to their feet and were again enjoying themselves in the dance.

Some of the group stayed at Mrs. Verhelle's estate for the evening, but others went home that night, arriving in Los Angeles at 5 a. m.

PASADENA HOLDS PICNIC

Pasadena folk dancers, members of the Pasadena Recreation Association, held a picnic-reception in honor of the meeting of the two presidents of the Folk Dance Federation of California. About 20 people shared in a buffet supper a few hours before the Festival on Sunday, August 11th. Generous exchange of ideas was included in the program of the picnic and a greater friendship was established between the northern and southern sections of the Federation.

FOLK DANCE FESTIVAL AT GRIFFITH PARK

The full moon was already out and shining beautifully down upon dancers when we arrived at the well-lighted and decorated tennis courts of Griffith Park at 7 p. m. As we passed through the main entrance, a friendly smile greeted us and we were given a very pretty block printed identification card to which we added our name, and this was pinned on to our costume.

The festival was a grand success, with about 200 dancers participating in the cool of the August 11th evening. About an equal number of interested spectators were also witnessing the gala event.

The program consisted of popular folk dances and a few dances not generally known, but these were demonstrated by members of the Hollywood Folk Dance Center. The "new" dances included Dayenu, a Palestinian dance, Lauterbach, a German dance, and the Mexican La Jesucita.

A very interesting German dance called Senftenberger, was

done as an exhibition number by the Hollywood Folk Dance Center. The music for this dance is quite fascinating and gives one the urge to want to do the dance.

The feature of the evening was the group of exhibitions done by the Polish White Eagle Dancers. The three exhibitions were separated by general folk dancing to allow the Polish dancers to change costumes. The first exhibition was done by two boys and two girls dressed in typical Goral costumes and the dance performed was the Goral'ski Taniec, a mountaineer dance from the Tatras. The second dance was the Silesian Trojak, a pantomime wherein one boy is faced with the problems of flirting with two girls simultaneously. In costumes authentic of the region of Krakow, the Polish dancers ably demonstrated the national dance from Krakow, the Krakowiak.

Also included in the program were never to be forgotten square dancing as called by Ray Shaw, Al Bade, and Carolyn Mitchell. You can't go wrong when you follow the dances called by these people.

Highlight of the evening was a costume parade in which about thirty people appeared. Many provinces of various countries were represented, such as Yugoslavia, Greece, France, Spain, Ukraine, Tyrol, and Germany. The outstanding costume of the evening was that worn by pretty, blond Ruth Berryhill. Her costume was that of a Grecian Peasant. It was quite elaborate with gold ornamented red velvet jacket and highly polished coins for a necklace and forehead decoration. A long skirt and a white head cape completed the costume which made her the envy of many an onlooker.

Paul Erfer, chairman, along with his committee, deserve much credit for arranging for such a nice festival.

HENRY KOOPMANN

NEWS ITEM: Folk dancers will be interested in knowing that Ethel Turner has taken over Capezio's. She intends to cater to folk dancers.

Everybody Welcome At Berkeley Conference

Would you like to sing folk songs, learn a little more about dance technique, and exchange phonograph records? Would you like to know how to solve some of the troublesome problems in costume making? Would you like to share some fun with your folk dancing friends? Well, all of these attractions make it worth your while to attend the Berkeley Folk Dance Conference to be held Sunday, September 22, 1946, from 10 a. m. to 10 p. m. at the Berkeley Veterans Memorial Building and court across the street from the Berkeley City Hall.

The program includes well-known folk dance enthusiasts and instructors as Lawton Harris, Madelynne Green, Ed Kremers, and Roy Zellick. There will be a costume parade, discussion on square dancing, and instruction in square calling. This program is designed to meet the needs of members of the Folk Dance Federation of California, and consequently everyone is cordially invited to attend.

The committee in charge of the Conference, ably led by David Boyce, includes Carolyn Sturgis, Gilman and Ginni Merrill, Cheryl Kleinhammer, and Larry Getchell.

Lunch will be picnic style and each person is expected to bring his own. Supper at 6 p. m., however, will be available at a small cost to the first 500 registrants.

Evening activities will be devoted to a fun session and folk dancing. Because the day's events cover so many subjects, you are urged to arrive promptly at 10 a. m. in order not to miss any of the many interesting features.

All events will be recorded both photographically and by written notes.

The Veterans Building is located on Grove Street at Addison, one block south of University Avenue.