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An Editor Bows Out

The June issue is the last effort of this year's crew of *Let's Dance* toilers. The editor wishes to express his sincere thanks to all those people who have so generously contributed their spare time to produce this monthly publication.

It was indeed a pleasure to work with such an efficient staff during the past year. Many thanks to Cheryl and Trudy, not only for their regular assistance, but also for the many times that they took on last minute rush jobs.

Lillie Tomarin, nee Flalkoff, was truly an inspiration, for not only were contributions from the Southern Section regularly forthcoming, but also many helpful suggestions.

Paul O'Bryne has done an outstanding job in the time-consuming task of handling advertising for the paper.

Through the persistence and foresightedness of Bill Ballou, this paper has taken on an appearance of quality, which is only possible through the printed word and printed pictures.

Don Kirk has done a good job in keeping our subscription files up to date.

The editor would have failed with the first issue had it not been for the many helpful suggestions in the early part of the year by former editors Henry Glass and Ed Kremers.

Many articles appearing in our paper on the subjects of phonograph records and folk dance

(Continued on page 9)

THE ANNIVERSARY FESTIVAL

A huge pink and white birthday cake very appropriately formed the theme of the first Anniversary Festival of the Southern Section of the Folk Dance Federation of California. The Westwood Cooperative Folk Dance, group, hosts at our first Festival, were hosts for the Anniversary Dance held Sunday afternoon, March 23, at Griffith Park.

A large portion of the lawn in front of the club house had been roped off for the dancers. The gate leading in was decorated with white streamers and pink roses. Bunches of pink paper roses were placed along the white paper runners which marked the limits of the dance area. Ruth Berryhill and her Committee completed the outdoor decorations with candles and a large Birthday cake made of alternate layers of pink and white paper. Each layer was printed with part of the program. The four layers became the program board which was placed just behind the speakers platform. Selma Saltzer, Festival Chairman, designed the miniature Birthday cakes which were the individual dancers' programs.

Naturally, a Birthday Party suggests very special events with a surprise or two, and the guests were not disappointed. First of all, the dancing was divided in two, with the folk dancing out on the lawn, and the Squares and Early American dancing being held in the club house. The results were very gratifying. Many of the local groups who favor square dancing came, saw,

and enjoyed the dances called by a number of the local callers. It was the first festival attended by a number of these groups. The Silverlake Dance group assisted Westwood as hosts for this division of the Festival. The hall was packed throughout the afternoon.

Esther Liptz, Program Chairman for the Festival, welcomed all folk dancers and started the festivities. The starting circle was a little small, but by the time the first few strains of "Wooden Shoes" had floated over the park, dancers seemed to spring from everywhere. A repeat of the dance, by popular demand, found the dance area a mass of brilliant color as the dancers crowded in.

One of the special events in the first half of the program was the demonstration of the "Russian Peasant Dance" by the host group. While several of the southern groups are working on this dance, this was the first time that most of us had seen it presented as a finished exhibition number. Not only was the dance well done, but the beautiful and authentic costuming of the dancers increased the effectiveness of the demonstration immeasurably. The colorful embroidery on blouses, the warm jewel tones of velvet skirts, and the high boots of red and black drew every eye.

Just before the intermission, all the square dancers came out on the lawn so that everyone might enjoy a Paul Jones and two squares together. Laird Templeton of the Monday Night

(Continued on page Ten)



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MORRY GELMAN MOVES TO INDIANAPOLIS

Morry Gelman, president of Westwood Folk Dancers and of International Dance Circle, was surprised by some of his folk dance friends who gave him a farewell-birthday party at his Saturday Night Folk Dance, April 5th. At intermission time, everyone came into the room singing "Happy Birthday" and carrying a huge cake and two albums of African Folk Song records. The occasion was also to bid Morry success in his new venture of going into business with his brother in the manufacturing of fruit drinks, and to let him know that we all hope that he will be returning to Southern California in the near future.

Morry was a spectator at our first festival and was so impressed with the fun everyone was having that he showed up at the following Westwood dance evening and has been an active member ever since. He soon joined the Westwood Leader's Group and became leader of the Demonstration Group. In fact it is doubtful if he did much of anything but think, eat and sleep folk dancing and its related interests.

He was one of the charter-members of the International Dance Circle (advanced dancer's group) and has been very active on the Federation Board as representative for the I.D.C.

Morry has spent a good deal of time giving serious thought to his idea of folk dancing. Those of us who are close to him know that he someday hopes to establish a folk dance center in Los Angeles. Here there will be dancing, singing, folk arts learned and practiced by adults and children's groups, and well prepared foreign foods may be served, all under the capable leadership of Morry Gelman. A short time ago Esther Lintz and Morry gave this idea a bit of a try, by running Saturday night Folk Dances at Poinsettia Playground where everyone came just to dance, no teaching. This proved that there was a need for this type of a group, as all those who participated really enjoyed themselves, and most of us are looking forward to the time when perhaps Morry's dream will become a reality.

There is no doubt that Morry will continue his interest in Folk

Dancing in Minneapolis—in fact, he will be back there in time to attend a Folk Festival in St. Paul on April 24th. Morry will probably be our California representative—and I doubt we could have a better one!

Good luck, Morry! We hope you will be back dancing with us soon.

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Garfield Folk Dancers—A History

Garfield Folk Dancers was founded in the spring of 1943 as the GARFIELD SQUARE AND ROUND DANCERS, with Carl Wilken as instructor. Sponsored by the Berkeley Recreation Department, the group met in the Garfield Junior High School gymnasium in Berkeley every Thursday evening. In January, 1944, the first president of the Club, Stanley Rapp, was elected and the group changed its name to the Garfield Folk Dancers.

The first festival sponsored by this group was in November, 1943 and was held on the football field at Garfield Junior High. (The idea of an outside festival in November was quite a surprise to our eastern readers.) The second festival put on by the GFD was in February, 1946 and was held in the Berkeley High School Gymnasium. This festival featured Al Tofts and his orchestra.

In June, 1944, the club moved to the Codornices Club House where it has met ever since. Repeating the experience of many growing clubs, a second meeting night was necessary to take care of the constantly growing numbers of new dancers. Early in 1945, the Tuesday night meeting

for the intermediate and advanced dancers was started. The Thursday night class continued for beginners.

Garfield Folk Dancers have been quite active in exhibition work during the past year. These exhibitions have included the May festival in Hayward, Woodminister in August and the San Mateo County Fair and Floral Fiesta at Bay Meadows last September. More recently, they were one of the groups performing at the San Francisco Museum of Art exhibitions in March.

Business meetings are held on the third Tuesday of every month at the home of one of the members. Officers are elected twice yearly. This year the new officers were installed at a big party in January.

The two weekly meeting nights, business meetings, exhibition work, parties and work on the club's publication "The Newsletter" keep the club members more than busy. However, the club has an enthusiastic membership and is looking forward to even more growth and more activity.

EARL BODENSHATZ

La Jesucita is a Christmas dance from Mexico in honor of "The Little Jesus."



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Your Club and Mine

The TURN-O-BEES have recently announced the reorganization of their group. Beginners and advanced dance together from 8 to 10 p.m. every Monday at the Lincoln High School Gymnasium, 11th and Alice Sts., Oakland.

The SAN FRANCISCO FOLK ARTS will present a Swedish Midsummer Festival on Sunday afternoon, June 22, from 1 to 6 p.m. at 1736 Stockton St., San Francisco.

This festival will replace the regular Folk Artists party. There will be folk dancing for everyone, exhibition dances, program music, and displays. Folk art work, including costumes, foods, handicrafts, and folk dance materials will be on sale.

The dance program will begin with a Swedish Midsummer Maypole. All guests are invited to bring a small bouquet of flowers to participate in this old traditional Swedish custom.

The locale is the Telegraph Hill Neighborhood House which

offers a gym for folk dancing and separate club rooms for refreshments and displays. There is also a beautiful outdoor court in which a program of music will be presented.

Tickets may be obtained from any member of the Folk Art Carousel or their exhibition group, the Folk Artists. Proceeds from this festival will be used by the host group to help finance the November Federation Festival.

GRACE PERRYMAN

Scottish music was the order of the evening at the May 9th meeting of the CASTLE PROMENADERS. On that night, they had as their guest instructor, Phil Aldrich, who taught three lively dances.

The program of dancing was topped off with a huge birthday cake and punch as a special surprise to celebrate the birthday of the popular president, Millie von Konsky.

RUTH GRAHAM

Under the able chairmanship of Thais Shearing, about 175 gallily attired GARFIELD FOLK DANCERS and guests made a

most interesting tour Saturday evening, April 26th. Oddly enough the whole affair was conducted within the confines of the Willard School Auditorium. The walls were hung with unique and colorful travel posters from many countries. A huge "airline ticket" upon the stage announced the stops, as participants danced their way around the world.

The guests included a group from the Finnish Folk Dancers, who added to the pleasure of the evening with a charming exhibition of the Raatika Polka and other dances.

CHARLES LYSER

LOS ANGELES CO-OP members and guests are still pinching themselves to make sure it really happened. May 13th was just another jolly Co-op evening until 9:30 p.m., when, right in the middle of Meitschi Putz Di, who should walk in but Miss Elizabeth Burchenal and Miss Mary Wood Hinman!

The two famous ones begged to be allowed to "just watch." Those of us who had seen them

(Continued on Page Five)



Pictured above are some of the Federation officers on the occasion of Elizabeth Burchenal's visit in the San Francisco bay area. Left to right: Millie von Konsky, newly appointed editor of LET'S DANCE; Henry Koopman; Clarice Wills, former President; Walter Grothe, President; Dr. Burchenal; Lucille Czarnowski, former Federation President and Research Committee Chairman; Earl Bodenschatz, Treasurer; Mildred Buhler, former Federation Secretary; Dan McDonald, Vice-president.

OJAI FESTIVAL

(Continued from Page Five)

exhibitions or dances, and the end of the dancing came all too soon.

For the first time for the Southern Federation, a post-Festival dinner dance was prepared with all reservations bought well in advance. So good was the food, the dancing which followed, and the exchange of fellowship provided by the Youngs and Daisy Haskell, the Kitchen Chairman and her committee that the sooner we have a repetition of such an affair, the better. Each member of the Ojai and associated groups on the committee brought food for ten persons for the evening. It was well cooked, well served, and well worth the trip of seventy miles from Los Angeles.

The programs themselves were easy to handle, easy to read, and pleasant to see—small printed squares in green and yellow, with a Polish dancer framed in a wreath of gay flowers. In it were interesting bits of information. Each nationality was listed with the dance, progressive dances were so labeled, and here and there comments appeared such as "Ladies choice only," and "Only for those who know it."

Among the exhibiting groups were the Sokol Dance Group, led by Otilie Prince with a new version of *Beseda*, the Hollywood Peasants with their familiar and popular "HASH square," and the young Jarabe Dancers of Pasadena, directed by Eleanor Hague, with the stately *Sandunga*. The callers were Carl Myles and Ray Shaw of Hollywood and John Ogden of Ojai. During the intermission, D. Scott Chisholm remarked that, when he saw

among the multicolored costumes of the dancers no representative of his native land, he hurried home to return wearing the kilt and full regalia of Scotland.

Of the some hundred guests gathered around the dinner-room at eventide, one quarter had been present at the first Ojai festival last May. Those

who remained after the grand festival was over continued their enjoyment until ten o'clock, departing reluctantly from the enchantment of the entire day. May we thank the host of willing workers of the Ojai environs for their unforgettable bounty of fun, festivity and friendship. Here we had folk dancing with spirit!

The Newest Releases On Imperial

American Folk Dances.....\$3.95

By Harley Luse and Orchestra—Imperial Album FD 9.

Spanish Circle, Under the Bamboo Tree, Narcissus, Glow-worm, Rye Waltz, Cotton Eye Joe, Velita Waltz, Moon Winks and California Schottische.

Irish Folk Dances.....\$3.95

By James O'Flynn and Orchestra—Imperial Album FD 2.

Stack of Barley, Irish Washerwoman, Connaught Man, Father O'Flynn, Miss McLeod's Reel, Peas Upon a Trencher, White Cockade, Wink That Shakes.

Scottish Folk Dances.....\$3.95

By Canadian Legion Pipe Band—Imperial Album FD 1.

Petronella, Circassian Circle, Highland Fling, Campbells Are Comin', Highland Schottische, Flowers of Edinburgh, Strip the Willow, Eightsome Reel.

Folkraft Squares (sold individually).....\$.89

By Folkraft Country Dance Orch., Pete Seeger, Leader.

WITH CALLS—AL BRUNDAGE, Caller:

F-1001—Indian File

Two Head Gents Cross Over

F-1002—Little Old Log Cabin in the Lane
Keep a Steppin'

F-1003—Danbury Fair Quadrille
Forward Six and Back

WITHOUT CALLS:

F-1004—Life on the Ocean Wave
Ten Little Indians

F-1005—White Cockade and Village Hornpipe
Little Old Log Cabin in the Lane

F-1006—Wabash Cannonball
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F-1007—My Darling Nellie Gray
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Katherine Jett Showered

Katherine Jett and Eugene Barnes (Barnsey) were married Saturday, April 12th at the Westwood Community Church. They left immediately for Eugene, Oregon, to make their home.

Wednesday evening, April 9th, many of the southern section folk dancers gathered at Emerson Junior High School in Westwood to honor Kath and Barnsey in a folk dance bridal shower and to say our fond goodbys to the couple.

All of the dancers came in costume, and the room was candlelit and gaily decorated in bridal motif. A huge umbrella in one corner held the lovely wrapped packages, and the table groaned under loads of goodies.

Katherine and Barnsey were both active in the formation of the Westwood Co-op Folk Dancers, and, for the past year and a half while Barnsey was getting his Ph.D. at the University of Chicago Library School, Kath has been busy here in Southern California, forming the Southern Section of the California Federation of Folk Dancers. We all recall that wonderful "Jet Propelled" first festival in Griffith Park on March 10, 1946, and her inspiring guiding spirit that brought us all together for that first meeting. We are all sorry to see both of them leave us but know that wherever they may go folk dancing will probably soon be springing up.

P.S.—Some of us are laving bets as to who will have the first Federation going in another state—Morry Gelman, who has temporarily moved to Minneapolis, or Kath and Barnsey in Eugene, Oregon.

ESTHER LIPTZ

Folk Dance Federation Of California

Abstracts of Council Meeting Minutes

NORTHERN SECTION

1. Meeting held April 12.
2. Five new clubs voted into the Federation: Los Paisanos, Vacaville; Fairmont Folk Dancers, El Cerrito; Visalia Evening High School Folk Dancers; Do Ce Do Club, Walnut Creek; Patrons Dance Club, Ukiah.
3. "Folk Dances from Near and Far." Volumes 1 and 2 avail-

able from Ethel Turner, 3263 Sacramento St., San Francisco. Volume 3 ready in July.

4. The Council voted to give Walter Grothe the authority to negotiate with the University of California in regard to teachers for another institute. The most popular selection has been Lloyd Shaw, authority on square and old American dances. A second suggestion was May Gadd, head of the English Country Dance Society, who will be in California in the winter of 1948.

SOUTHERN SECTION

1. Meeting held April 7.
2. Esther Liptz was appointed chairman of a committee to work up an information folder telling about folk dancing, leaders, records, how to start a group, and summarizing Federation activities for the past year.

IN THE POT

DAMPFNUDELN

(Steamed Dumplings)

- 2 cups sifted flour
 - $\frac{3}{4}$ cup lukewarm milk
 - 2 cups compressed yeast
- Mix well (this dough will be on the stiff side), place in a warm



spot. (An unlighted oven is ideal as the pilot light gives just enough heat. The dough should be covered either with a cloth or the pan lid.) Allow to raise until doubled in bulk, about half an hour.

To this dough add:

- 1 cup lukewarm milk
- 2 well beaten egg yolks
- 1 tablespoon sherry wine
- 1 teaspoon salt
- 1 teaspoon vanilla extract
- $\frac{3}{4}$ cup melted butter
- 4 to 5 cups sifted flour.

Knead the dough well until the

ingredients are thoroughly mixed. Cover and allow to rise in a warm place until dough has doubled in bulk (about $\frac{1}{2}$ to $\frac{3}{4}$ of an hour.) Remove the dough to bread board, knead again and roll to one inch in thickness.

Shape dumplings (nudlen) by cutting with a glass.

Have ready an iron pan or pot about three inches or more deep with a heavy lid (preferably iron) in which a half pound of butter has been melted.

Place the dumplings in the butter (in the pan) and let rise again. After they have doubled in bulk, preheat the oven at 400 degrees for 10 minutes.

Have ready the caramel sauce (recipe below). Pour the hot caramel sauce over the dumplings, and place the pot on an asbestos pad over the low heat and allow to stand 10 minutes.

Serve immediately with the vanilla sauce (recipe below).

Caramel Sauce.—Brown two cups white sugar in an iron pot, add $\frac{1}{2}$ cup warm water when the sugar has melted and browned. Cook until smooth, then add 1 tablespoon butter, $\frac{1}{2}$ cup maple syrup, $\frac{1}{2}$ cup of cream and 1 teaspoon vanilla extract. Boil until thick. Keep warm in double boiler until needed. If at all lumpy strain through a sieve.

Vanilla Sauce — 1 tablespoon melted butter, 2 tablespoons flour, blend and add 1 cup milk, cook until thick. Add $\frac{1}{4}$ cup sugar, 2 teaspoons vanilla and cool. When cool add the beaten yolks of four eggs and $\frac{1}{2}$ pint of cream whipped till stiff. Place in a double boiler and cook until thick and creamy. Serve warm.

CAPEZIO

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(Continued from Page Five)

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Elizabeth Burchenal On Tour

During the month of May, Dr. Elizabeth Burchenal, prominent folk dance authority and instructor, was on a tour of the Pacific Coast. The northern section of the Folk Dance Federation of California was honored by her presence at an informal reception on May 5, at Whittier School Berkeley. Dr. Burchenal gave a most interesting account of her experiences in obtaining first hand material on folk dancing. The following is a brief resume of her informal talk:

The folk dance is classified as one of the folk arts of the world. It ranks as a distinct entity along with painting, architecture, and music. The definition of folk arts applies to the handwork of the untrained artisan, done in the traditional manner of a part of a culture, bound together by a common background.

In the first 200 years of our country's history, we developed folk arts of our own. There are four types of American dances which have evolved in this country:

1. Dances of New England. These are typified by the Longways dance. Maine and New Hampshire were largely settled by the Scotch and Irish and their influence is apparent in the dances of that locality. Hull's Victory (similar to the Scottish Reform), Lady of the Lake, Marches, Circles, and the 5-step schottische are favorites in the New England states. Characteristic of this region also is the absence of calls for the dances; everyone just knows each dance.

2. Square dances. Square dancing is said to have originated in the ballroom, and has since wandered all over the United States and Canada. The pioneers were responsible for spreading these dances throughout the different places where they settled. Sourdoughs in Alaska spend time relaxing by dancing squares. American square figures have been seen in the dancing of a French Canadian group in Canada.

Cowboy squares are generally more violent and strenuous than other forms of the square.

3. Circular mountain dances. These circle dances of Tennessee, Kentucky, and North Carolina incorporate figures which

(Continued on Page Nine)

New Officers of Folk Dance Federation Of California

JUNE 1947-JUNE

Northern Section:

President, Walter Grothe.
Vice-President, Charles Rein-dollar.
Corresponding Secretary Elizabeth Ann Howard.
Recording Secretary, Bernice Schramm.
Treasurer, Frank Durant.
Historian, Paul O'Byrne.
Director of Publicity and Extension, David Boyce.

Southern Section:

President, Virginia Anderson.
Vice-President, Franklin Hepner.
Corresponding Secretary, Iris Munson.
Recording Secretary, Ardat Redmond.
Treasurer, Fred Hoblit.
Historian, Ruth Berryhill.
Director of Publicity, Esther Liptz.
Director of Extension, Paul Erfer.

Festival at Santa Cruz

The regional festival held at Santa Cruz Civic Auditorium on Sunday, May 4, from 1 to 5 was highly successful. Participating groups came from Felton, Watsonville, Salinas, Monterey, Santa Cruz, San Mateo, San Jose, and Palo Alto.

These new and enthusiastic members of the Federation, many of whom came in costume, spent a busy afternoon doing dances of many nationalities including a good sprinkling of American Squares.

In typical folk dance fashion, the dancers wound up the day's activities with an evening party at Felton.

Calendar of Events

Sunday, June 15, Federation Festival, Hayward Union High School, Foothill Boulevard, 1-5 p.m. Heymakers, Mulford Gardens Folk Dancers, and San Leandro Folk Dancers, hosts. Evening party, 7:30-11 p.m., San Leandro High School, Estudillo and Bankroft, San Leandro.
Sunday, June 22, Federation Festival, Los Angeles.

Sunday, July 13, Federation Festival, Kentfield.

Sunday, August 17, Federation Festival, Healdsburg.

Sunday, August 24, Woodminster Amphitheatre program, Oakland.

ATTENTION: Square Dancers

Recreation Departments, Colleges, Schools, or other organizations interested in sponsoring institutes in the intricate figures and patterns of the TEXAS COWBOY SQUARE and COUPLE DANCES;

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JIMMIE CLOSSIN

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Over ten years experience teaching large classes. Any number of references furnished interested parties. Contact may be made c/o San Diego City Recreation Dept., 702 Civic Center, week of Feb. 3 to 8. Or c/o Martin H. Trieb, Los Angeles School Board, 735 Wilton Place, week of Feb. 10 to 15. Otherwise at El Paso, Texas.



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Elizabeth Burchenal On Tour

(Continued From Page Eight)
are not well-known in other parts of the country. They evolved originally from the traditional four couple square, when dances were held in small cabins. The lack of space for more than one set caused the inclusion of more couples in a square which then became a circle. Shouting or yelling does not accompany the dances of this region.

4. Play party games. This type of dancing became popular during the time of the great spiritualistic movement which swept the country. Since all dancing was frowned upon, the play party games grew out of the desire for rhythmic movement which is inherent in most people. No music accompanied these games. They are still found in Texas.

Dr. Burchenal feels that the only sure way of being positive of the authenticity of a dance is to learn it first hand in its original country. Even then, however, the dance is specific of the particular locality of that country. To learn a dance from a nationality group in this country sometimes means that it was arranged for audience appeal.

When a dance gets into circulation on a large scale it is inclined to lose its authenticity. The original flavor may be lost through the varied styles of the many instructors through whose hands the dance is passed. One method which may help to stem the loss of authenticity is to have a national archive of original dances to which instructors may refer.

Dr. Burchenal feels very strongly that folk dances are so beautiful in themselves that they should be kept and danced in their original form.

Movies were shown of folk dancing in Germany, which Dr. Burchenal had taken herself, and also dances of the north Frisian Islands. "Shueddl de Buex," "Erdefest," and "Mein Mann ist weg im Hev" were shown being performed in native peasant costumes.

The Polka Mazurka is a dance composed in California for the Estonian Village dances at the San Francisco World's Fair.

"WOODEN SHOE"



AN EDITOR BOWS OUT

(Continued from Page One)

music are credited to the untiring columnist, Ted Reindollar. If you have an opportunity to talk with him, you will be amazed at the amount of interesting folk dance information he has at the tip of his tongue.

The wealth of information on foreign events and costumes, such as the articles "Patron Saint's Day in an Alsatian Village," "Costumes of Alsace," "Dance of the Phantoms in Imst," are due to Liesl Barnett. Liesl has spent many years in Europe and has made a study of European customs and dress. We are proud to have her on the staff of contributors to *Let's Dance*.

The system of having club reporters send in news items from individual clubs seems to work satisfactorily, for never once was there a lack of news from clubs from all over the state.

Our pal, Walter Grothe, human dynamo of energy, has helped time and time again in getting complete coverage of news and notes for *Let's Dance*. He holds a keen interest in the paper and has kept up the spirit of the editor in times of need.

Taking the reins with a fresh outlook, Millie von Konsky will assume the responsibilities of editorship of *Let's Dance* starting with the July issue. With a staff including Wayne Wills of the northern section and Ruth Berryhill of the southern section, we look forward to a year of *Let's Dance* progress. We wish them a happy and successful year.

HENRY KOOPMANN

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Anniversary Festival

(Continued From Page One)

Sing group called the Paul Jones, ending it with the admonition to "Dance with your original partner" and to "Form your Squares." After a frantic dash about the lawn, everyone managed to comply with the request and scurried into groups of eight. Then the group was given one of the special extra treats—Dr. Lloyd Shaw was introduced to the dancers. He called two squares—"Divide the Ring" and "Sashay Partners," both with variations. The toe tickling music (a recording from his recent album), combined with the smooth yet lilting calling of Dr. Shaw, gave all the dancers the feeling of being "perfect" square dancers, and endeared him to all of them. There were about 125 squares, and each one felt that it had Dr. Shaw's undivided attention. His charm and droll humor were enjoyed by all.

The last dance before the intermission was the "Anniversary Waltz," in keeping with the theme of the Festival. After everyone had raided the hot-dog stand and the pop wagon and had posed and posed for the camera fans, they gathered around the speakers' stand for the intermission announcements. Morris Gelman introduced the guests to the group. We were particularly honored to have both Walter Grothe, president of the Federation, and Henry Koopmann, Editor of

Let's Dance, down from San Francisco. Appropriately enough they were both in Russian costume. Both had attended the first Festival a year ago and were very pleased with the remarkable growth of the group. Then Allen Pelton, president of the Southern Section, was introduced. For another surprise Morry presented Allen with a pair of high black boots as a gift from the Southern Section. Allen was speechless as he stood on the platform with the boots in his hand. Finally Morry introduced Miss Bernice Hooper, head of the Women's Physical Education Department at U.C.L.A.

The second half of the program featured a demonstration of the "Mexican Miner Schottische" by the Los Angeles Co-operative Folk Dancers. This was in direct contrast to the earlier demonstration. The music was light and gay, and the steps carefree. The girls wore white cotton blouses, gaily colored print skirts, and bright waistband scarves (rebozos). The men wore white shirts and pants with brightly colored scarves around their waists. The whole picture was charming and should inspire other groups to learn the dance.

Two other numbers before the final waltz were especially interesting. First, the Hopak, because it was done in two circles at opposite ends of the dance area. One group did the Buzz Glass version from San Francisco, and the other the Michael

Herman version from New York. The Folk Dance groups in the Southern section are about equally divided in the versions that they do. It was particularly interesting to the onlookers to be able to see both patterns at the same time. Second, a request was made for the repeat of the "Russian Peasant Dance," and it was most gratifying to see so many other couples joining in.

The meticulous care with which the Westwood Group prepared for the Festival was apparent throughout the afternoon. The program was well timed. The various members in charge of announcing dances or other items were ready when needed. Technocracy Inc., who furnished the amplifying system, saw that there were no "dead areas" and that the music and announcements were understandable at all times. Selma Saltzer, her entire committee, the Westwood Dance Co-op, and the Silverlake Group are all to be congratulated for the finest Festival yet. It will be quite an incentive for our future hosts.

The "Skaters' Waltz" closed the official program, but the enjoyment of the afternoon will be reflected for months to come in the dancing feet of folk dancers throughout the Southern area.

ALICE SCOTT

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