

# Let's DANCE



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## LET'S DANCE

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### The Folk Dance Federation of California

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## FESTIVALS

Let's Go!

### THE FOLK DANCE FEDERATION OF CALIFORNIA

announces the

#### NATIONAL FESTIVAL

AT ST. LOUIS, MISSOURI

**OCCASION**—This yearly event is the most important folk dance festival from a national standpoint. Groups from everywhere in the United States participate.

**TIME**—April 7 to 10. A full program, afternoons and evenings, of folk dancing and folk singing.

**PLACE**—Kiel Auditorium, St. Louis, Missouri.

#### FIRST ANNUAL TEXAS SQUARE DANCE FESTIVAL

**TIME**—April 15, 16, 17, 1948.

**PLACE**—Gregory Gymnasium, Austin, Texas.

**COMMENTS**—All Federation members are invited to attend.

#### WAGON REELERS OF SACRAMENTO

invite you to the April Federation Festival—Northern Section

**TIME**—April 18, 1948, 1 to 5 and 7 to 11 p.m.

**PLACE**—Sacramento Civic Auditorium.

#### REGIONAL BEGINNERS FESTIVAL

**TIME**—April 25, 1948.

**PLACE**—Bushrod Center, 59th and Shattuck, Oakland.

**COMMENTS**—East Bay residents only; beginning folk dancers only. Sponsored by Oakland Recreation Department.

#### STATE FESTIVAL AT FRESNO

(SEE PAGE FIVE)

(See *SAVE THE DATE*, Page 12)

## ON THE SQUARE

By Ed Kremers

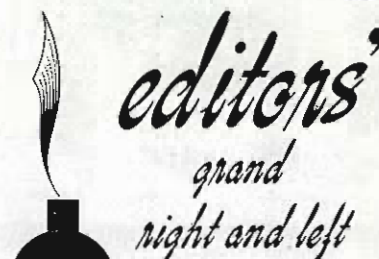
In the last issue we considered a group of albums containing square dance records having the calls on the records. This month we will take up those albums containing square dance music only, for use by "live" callers.

Medium-speed records will be found in the 10-inch albums issued by Disc, Imperial and Folkraft. The first has been on the market for several years, the latter two have been available for the past year only. The Disc records are best suited for general "hoedown" calling, whereas most of the Imperials and Folkrafts are designed for "singing" calls.

Recently two 10-inch albums of callers' records have been issued by Capitol and Signature. Both of these sets have good fast music. One side of one of the Capitols is consumed with oral instructions on square dancing—novel, but not too useful. Not all of the Signature records are for calling squares—one is a Western-type schottische, suitable for such dances as the Oklahoma Mixer and the California Schottische.

For those callers who insist upon 12-inch records, two sets of two records each are available. The Henlee set, with four good square dance sides, is especially good. The Clossin set devotes one side to a fast version of the Oxford Minuet; the other three sides are good for calling. One of the three square dance sides is an excellent Little Brown Jug. Clossin promises a series of these albums, with mixed square and couple dances, to come out in the near future.

Next month we will consider "single" records for square dancing.



### NEW DANCE HORIZONS OPENED BY MAY GADD INSTITUTES

English Country Dances, Morris Dances and New England Long Ways Dances are going to be seen and performed more widely in California Folk Dancing.

This is not an edict of arbitrary powers; but the enthusiastic conclusion of Federation folk dancers who were shown the animation, lilt and carefree quality that is to be found behind such dance titles as "Picking up Sticks," at the Northern and Southern section Institutes conducted by Miss May Gadd, national director of the Country Dance Society.

Exposed to the distinctive and infectious spirit of a national dance form (that quality which no dance description in print has yet accomplished), and a Folk Dancer is almost certain to be on the list of converts. In the English dances taught by Miss Gadd our dancers found not only the charm in precise, slightly haughty but nevertheless carefree execution of simple dances; but also, a contrast of many, fast-unfolding, interesting patterns.

At the evening session of the Northern Institute, Miss Gadd discussed various aspects of folk dancing; with, of course, an emphasis on English Country Dances, providing many points of insight and evaluation.

### A DANCE GROWS

A popular dance becomes folk material only when it has been done for some time, has been subjected to numerous variations and finally becomes the composition of many people—a folk production. The growth does not always stop at this point. Frequently folk material returns to the popular form, as in the case of ballroom dances based on folk dances. The newer version is then learned by the country dancers and is changed again by them.

This happened when the Quadrille first replaced country dances in England. The figures were difficult to learn. The leading couples would start the figures, and the other dancers would join them when they saw they could follow them. And, as the quadrille was "flavored" by its predecessors, so the present form of country dances shows the permanent influence of the quadrille period.

(EDITOR'S NOTE: This "essential" of a folk dance evolution may be noted in varying degrees at most any festival.)

### ON TO AMERICA

The country dances of England, Scotland and Ireland were brought to this country and adopted by the American country people, along with Scandinavian and other folk dances. In this country ballroom dances had a greater

(Continued on Page Eight)



# TEN YEARS WITH CHANG'S

By ROBERT D. LAMONT

On a foggy February night, ten years ago, a coppersmith, a Chinese-American and his Scandinavian bride, a commercial sand-blaster, a puppeteer and several artists gathered at a studio on San Francisco's Washington Street and a movement destined to affect the lives of thousands of Californians and tens of thousands of Americans was born.

For from this meeting of Harry Dixon, Song Chang and his wife Harriet, Stillman Clark, John McCarthy, Byrl Wyneck and one or two others, there grew the club we now know as Chang's International Folk Dancers and the idea of the International Folk Dance Movement — which has already swept California from one end to the other and is now gaining popularity in every section of the United States.

## EARLY FOLK DANCING

Folk dancing existed before this, of course. Squares were being called in many parts of the West, and wherever people with strong national or ethnic bonds gathered—Minnesota, New York City, Chicago, San Francisco—dance groups had developed. Folk dancing was also being taught in some schools, colleges, private clubs, community centers and, to a limited extent, in private dance studios.

But the whole basic character of this activity was, for the most part, in direct opposition to the principles which guide the movement today. The majority of the classes and clubs were closed to the general public, preferring to limit their membership to men and women of a given racial or national origin such as German, Russian, Jewish, French or Mexican. And the few groups open to the public tended to concentrate on the dances of one country exclusively.

More than that, each dance—its music and pattern—was, as a rule, a closely and jealously guarded club secret. Sometimes financial motives prompted this attitude; more often the members of a group felt that others would spoil the character of a given dance or detract from the prestige of the club which had developed it.

## "MAMA" GRAVANDER'S

There were exceptions to this narrow attitude, even among organizations devoted to specialized study of a single country's culture. And representing the best of these more "liberal" groups was the School of Swedish Applied Arts in San Francisco.

Here, under the kindly blue eyes of "Mama" Valborg Gravander—a blond, motherly native of Sweden and the school's founder—students gathered to learn native handicraft, study art and absorb Swedish folk-lore. Once a week, however, they held open-house, gave a Swedish dinner, showed visitors their work and invited all interested to join them in the basement for an evening of Swedish dancing.

And since "Mama" Gravander's was about the only place in San Francisco, with the possible exception of the William Tell Hotel,



Left to right: William Sorensen, Song Chang, Marvin Hartfield.

where folk dancing was open to the public, a small but enthusiastic number of people became regular visitors. Among these "regulars" was the man who founded the first International Folk Dance Club in this country and introduced a new folk-movement to the United States.

## SONG CHANG

This man, a slender, dark-haired, friendly Chinese-American artist with the pleasing name of Song Chang, had first become interested in folk dancing in 1931 while touring Europe. Wherever he ran across folk dancing he discovered a warm feeling of *camaraderie*, disdain for racial barriers and a spirit of fun all too rare in the depression-swamped world of that day.

Impressed, Song returned to San Francisco and began to visit "Mama" Gravander's where he found a hearty welcome. And, in the back of his mind was a growing question. If folk dancing could do so much for people, give them pleasant relaxation, contribute to their health, broaden their understanding of other cultures and peoples and increase their tolerance, why weren't more organizations devoted to this form of recreation?

The answer seemed to lie in the strong ethnic and national cleavages present and in the lack of anyone willing to teach folk dancing to the general public.

Song decided to attack both problems at the same time. Limited national dancing, he felt, not only promoted nationalism and misunderstanding but was instrumental in keeping the general public away. The obvious solution was to develop a group which would be open to everyone and which would learn the dances of all nations. But would the idea go over? Was the public, even in limited numbers, receptive to learning Polkas instead of Fox-trots?

Chang felt it was, and proceeded to carry

out his first teaching experiment at the William Tell Hotel in 1937. The results were encouraging, if not spectacular, and led to Song giving folk dance lessons on the ship that carried him and Harriet, his bride, on their honeymoon trip to China in July of the same year. Again the reception was encouraging and the very fact that a Chinese-American could successfully teach Norwegian, Swedish and German dances to a polyglot mixture of peoples of different races, creeds and economic stations was enough to convince Chang that he was on the right track.

And when the honeymoon was over and Song and Harriet were settled in San Francisco, they promptly rounded up the group of enthusiasts which met that February night, ten years ago, at the studio of Byrl Wyneck on Washington Street, and began to teach.

## GROWING JOYS AND PAINS

From Byrl's studio the four couples moved, six weeks later, to the basement of the Green Lantern at 714 Kearny Street. Song Chang contributed about forty records to the group and taught the dances. It was at Kearny Street that many of the future leaders of Chang's and other clubs first met—Marvin Hartfield, Virgil Morton, Grace Perryman, Robert and Francis Shinn among them—to do Gustaf's Skoal, the Norwegian Mountain March, Triple Schottische, Heel and Toe Polka, Ace of Diamonds, Tantoli, Little Man in a Fix, Bleking and the Hambo.

Three months later the club, now growing rapidly and in need of room, moved to 315 Broadway where more people who were to become folk dance leaders joined—Alex, Arnold and Florence McMurray, Lester Anderson, Henry (Buzz) Glass, Ernie Lenshaw, Jan Fossellius, Robert Black, Barney and Ethyl Shipnuck, Jeanne Taylor and others.

Up to this time the club was loosely constructed, but now some form of organization was needed and, after an election, Song Chang was voted in as president, an office he held through 1939 and 1940.

The members also decided to give the club a name and, after considering some twenty proposals, the suggestion made by Alex McMurray was accepted and the club became Chang's Folk Dancers.

It was under this name that the group performed the first International Folk Dance Exhibition at the San Francisco World's Fair on Treasure Island. Many national and ethnic clubs were present, but Chang's was the only organization of dancers devoted to the dances of all countries, a true international group. And in recognition of this the Recreation Committee gave Chang's the stage and chose it to lead the Grand March in the evenings.

During this period the club was also given a place on the program of Folk Songs and Dances at the Sigmund Stern Grove at 19th Avenue and Sloat Boulevard, a festival sponsored by the city.

(Continued on Page Four)



# TEN YEARS WITH CHANG'S

(Continued from Page Three)

sored by the San Francisco Recreation Commission which attracted an audience of thousands.

The most popular exhibition numbers at the time were the Crested Hen, Hambo, Wooden Shoes, Captain Jinks, Sicilian Circle, Triple Schottische, Ace of Diamonds and Gustaf's Skoal; while among members of the newly introduced Ladies' Whim, Tsiganochka, Highland Schottische, Doris Waltz and Irish Jollity, taught by Alex McMurray, were all the rage.

In the latter part of October, 1939, Chang's had outgrown its hall again and, after much searching, Song Chang found a new home for the club on Fillmore Street.

Herc Chang's met for two years and names familiar to folk dancers today gathered thick and fast on the membership list—Ruth Ruby, Margaret Horvath, Hilma and Vilma Lenshaw, Bea Jenkins, Earl Bodenschatz, Fernando (Penny) Penaloza, Ruth Prager, Andy and Claire Ladigan, Janice Dunlap, Marie Baumsteiger, Henry Von Hoboken, Ernie Wassmann, Judy Olsen and many more.

The public was responding with equal enthusiasm to folk dancing as a spectator event. Chang's not only danced at the World's Fair but for many civic and cultural groups, including the Theatre Arts Program sponsored by the American Dance Association.

And, by the time the club had moved two more times—once to Maple Hall on Polk Street and then to its present location at 1630 Stockton—it had added "International" to its name and become the center of California folk dance activity and a unique and new cultural movement, with an active membership of over two hundred; an organization that attracted the best teaching talent to be found in the West.

## FINE TEACHERS AND NEW DANCES

Katherine Dnnham gave a course in West Indies and hasie Negro dances; Margaret Horvath taught Hungarian dances; Sergei Temoff, Russian and Caucasian; Guillermo del Oro, Spanish and Hungarian; John Afendras and Stavros Kalaros, Greek dances; Phil Hodak, Yugoslav Kolos; Boris Abramson, who had directed many early Hollywood productions, Russian numbers; while Madellyne Greenc, who was and still is one of the outstanding folk dancers in the United States, watched over and aided in teaching and polishing advanced work of all kinds.

New dances introduced by these experts, and other fine teachers, were performed at the regular Friday night dances as fast as the membership could learn them at the Tuesday evening classes and pass them on. And before long the Russian Peasant, Hopak, Russian Scherr, Vengerka, Kolos, Italian Tarrantella, Mazur, Fado, Polka Mazurka, Pad Espan, Alexandrovskaya and dozens of other dances be-

came so popular that they spread beyond the limits of Chang's and became favorites of the many other folk dance clubs which were springing up all over the Bay Area.

More than that, these clubs were sending their teachers to Chang's to learn new dances, a practice that is still popular. Chang's encouraged this, feeling that the folk dance movement was reaching a wider audience in this manner, and renewing old friendships—for many of the teachers were long-time club members who, for one reason or another, had dropped out to organize folk dance groups of their own.

## THE MEN AND WOMEN RESPONSIBLE

Behind all this activity, both in the past and in the present, others beside Song Chang stand out as responsible for the club's success—eight capable Presidents, three women and one man. There were, and are, others of course who have contributed importantly to the organization—all office holders, fine dancers and enthusiastic members who regularly attended business meetings—but the people mentioned first deserve special praise for outstanding work.

### THE PRESIDENTS

- 1941—Grace Perryman.
- 1942—Pete Bryant.
- 1943-44—Marvin Hartfield.
- 1945—Clifton Rather.
- 1946—Robert Shinn.
- 1947—Lois Malkason.
- 1948—William Sorensen.

### THE THREE WOMEN

Grace Perryman, who not only succeeded Song Chang as President, but held, until she left Chang's to form her own group in 1945, the offices of vice-president, registrar, research chairman and dance chairman.

Hilma Lenshaw, secretary in '41, treasurer in '42 and '43, and trustee from 1945 through 1947. Hilma has never stopped fighting for the best interests of Chang's as she sees them, never complained of the long hours of work she has devoted to the club and the time she has spent in scores of membership and executive board meetings.

And last, but far from least, Ada Harris, who, since she joined Chang's in 1941, has been one of the most persistent and tireless workers the club has ever had, holding the office of secretary for three years, that of vice president and registrar for two, treasurer for one, and who is now a member of the board of trustees.

### THE ONE MAN

Twice president, dance chairman and co-dance chairman for three years, and trustee for four, short, wiry, dark-haired and dark-eyed Marvin Hartfield has probably done more for Chang's than any other single member.

Born in Odessa, Russia, and educated in art school there, Marvin came to the United States with his mother, one of the few practicing women dentists in Russia, and after completing his education in San Francisco, went to work as a machinist.

He became interested in folk dancing when he met and talked with Song Chang at a picnic and was invited by Song to join the club which was then meeting in the basement of the Green Lantern on Kearny Street. Marvin was soon immersed in the movement, and progressed from office to office, constantly developing new ideas and working to make folk dancing more stimulating, challenging and entertaining for the club's members.

Devoting literally hundreds of hours to Chang's, Marvin was responsible for the design and installation of the modern and highly efficient sound equipment now in almost nightly use; he developed the present lighting system and found the proper frames, lights and colored screens; he was responsible for the construction of the record filing system; was instrumental in the promotion and organization of the Tuesday night classes—spending, in many cases, days of time in his search for the teachers who were to make Chang's so popular and discussing the club's needs and problems with them.

More time was spent in collecting needed records, recruiting musicians to record the proper music when no records were available for such dances as the Casino Czardas, Jota Aragonesa, Kormagyar, School and Levente Czardas, Potku Masurkka, Toting, Cherkessia, Kujawiak and many others, including the Caucasian dance now being taught.

On top of all this he has been Chang's unofficial ambassador for years, meeting civic and cultural leaders who were interested in folk dancing, recruiting new members and promoting the name of Chang's and the folk dance movement wherever he goes.

Perhaps the most typical and character-revealing act in this connection was when, at Chang's last festival, Marvin personally saw to it that the children of Catholic, Jewish and Protestant orphanages were invited and given special seats where, with beaming faces, they could watch the colorful, swirling pageantry of the dancing on the floor below.

## A LONG TIME AND A SHORT TIME

These people—the dancers, the teachers, the presidents, office-holders and outstanding workers—have all contributed to Chang's as it is today—a growing, energetic, lively and progressive organization, the parent club of the International Folk Dance Movement and still one of the leading groups.

But what makes Song Chang happiest and pleases the old members who remember the humble beginning at Byrl Wyneck's studio on Washington Street and the problems and enjoyment that followed at the Green Lantern, 315 Broadway, Fillmore and Maple Hall, is the thought that International Folk Dancing has grown beyond the confines of one or a dozen clubs, has developed into the Folk Dance Federation of California with more than a hundred affiliated groups extending from one end of the State to the other, and is now spreading over our borders and finding a growing place in the hearts of men and women of good-nature and good-will across the United States.

—Copyright 1948, by Robert D. Lamont

# ANNUAL STATEWIDE FESTIVAL

## FRESNO, HERE WE COME!

**TIME**—April 30, May 1 and 2.

**PLACE**—Fresno, California.

**COMMENT**—This festival is a MUST on every folk dancer's date book if he can possibly get there. Opening party Friday, 8 to 12 p. m., Civic Auditorium. Interest sections all day Saturday. Official Festival Saturday, May 1, 8 to 12 p. m., Radcliffe Stadium, Fresno State College. Panel discussions Sunday, May 2, 8 to 10 a. m.

Those of our folk dancers who attended last year's State-Wide Festival at Fresno and those who plan to attend the 1948 State-Wide Festival will have met Thelma Deming or will have seen her name mentioned on many occasions. It is therefore in order to say a few words about Thelma, who has acted as chairman for the 1947 Festival and has again accepted the appointment for the 1948 State-Wide Festival.

Thelma Deming is an old timer in the folk dance movement in California and has done a great deal to promote folk dancing in the Fresno region. She has started many classes and many activities and teaches various groups almost nightly. She has proven to be extremely capable in arranging and conducting the State-Wide Festivals and was able to win the support of the City of Fresno, the Chamber of Commerce and the Fresno State College for our endeavors.

The Folk Dance Federation is very much indebted to Thelma Deming, and as president, I would like to take this opportunity of expressing our gratitude to her.

WALTER GROTHE.

(Reprinted from The Christian Science Monitor)

## AND ALL JOIN HANDS

By ROBERT R. BRUNN

Berkeley, Calif.

*"Swing the gal across the hall,  
Haven't seen her since last fall."*

That's what the man was chanting to the seraping of a fiddle as we looked down on the big floor from the balcony. And they did swing the gals across the hall—hundreds of them in everything from pink taffeta to blue gingham.

"And don't forget the turkey wing," he called. They didn't. At least every one of the thousand or so dancers whirled in a satisfactory way. And when he had something to say about "Duck for the oyster, dig for the clam," and "Everybody swing!" the floor was a mass of swiftly spinning colored pinwheels.

It was the monthly festival of the Folk Dance Federation of California, being held indoors in the University of California gymnasium.

Those folks danced for about five hours that Saturday afternoon. Then many of them had a baked ham dinner and danced again. They loved it.

That turkey wing business was an American square dance. When it ended on a sprightly upbeat, there was a big "Who!" of joy and everybody called for more, wiping their brows the while.

A young man in Kelly-green socks, a yellow tie and a red plaid shirt hopped into the air just for the fun of it. A bald head above a chartreuse shirt (they went together very well) slid across the floor to ask for the next dance.

But the next was for the children, primarily. All those under 12 scrambled to the center of the floor for the Korobushka (Russian for The Peddler), with much enthusiastic stamping and circling.

That's one of the wonderful things about folk dancing as it has grown in California—it's for the whole family. And the Federation family includes everyone from investment bankers to teamsters and clerks—10,000 to 12,000 of them.

There is no time for class consciousness once you begin swinging arm in arm, dipping, clapping hands — and laughing — together. These folk-dancing clubs meet as often as four times a week all over the State. It's easy to see why the folk dance is an integral part

of community life around the world.

And here in American California, and across the nation, it has taken an encouraging bent. It's democracy. No one asks, "Pardon me, but are you in my salary bracket?" Or, "Do you vote Republican?" In thousands of community centers, clubs and bired halls, it's just "Who!" as the dance ends, and the dancers cry for more.

There are those who say that the American dream is being shattered by social stratification and all that it means. Well, go to one of these dances and see for yourself. It doesn't have to happen here.

Says President Walter Grothe of the Federation's northern section: "It's the most democratic thing I've ever seen in action."

And it's not a nationalistic movement. Of course, there are the American Black Hawk Waltz, the Badger Gavotte and the Blue Bonnet Schottische. But American willingness to embrace the world (figuratively!) is plain at one of these whirling affairs.

There is the Crested Hen and Little Man in a Fix (from Denmark); Ladies' Whim and Tsiganoehka (from Russia); Fado Blanquita (from Portugal); Meitschi Putz Di (from Switzerland); and Road to the Isles from the Hebrides. And as many more dances as there are countries and islands.

Nor is it a "foreign colony" thing. A good 90 per cent or more of the Californians swinging their partners these days were born in the United States. In fact, the Yugoslav and Greek colonies in San Francisco have come to the Federation for instruction in their native dances.

Now that the Voice of America has been given a monetary megaphone, this is a story that should be told:

There are Japanese and Chinese dancing among the whites—and there are no race riots. There are big employers and their wives dancing among union members and their wives—and they smile at one another.

Look down on these hundreds of couples in Moravian, Hungarian, Russian, Scottish, Swedish, American, Mexican and Czech dress. Watch them shout a laugh, raise their hands together and spin away. It's good for what seems to be ailing the world.

**LANDLER**—meaning, coming from the country (land), in other words, a peasant waltz.

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### RECORDS

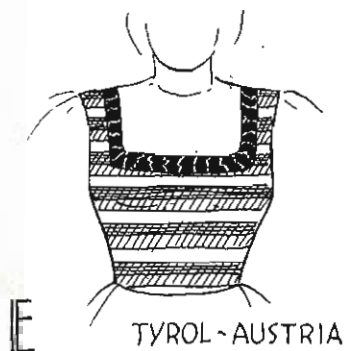
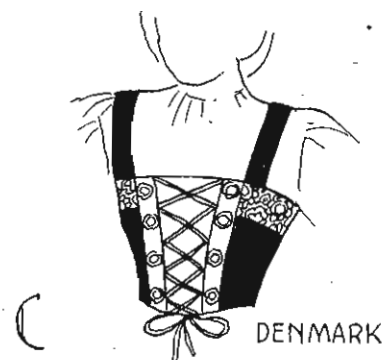
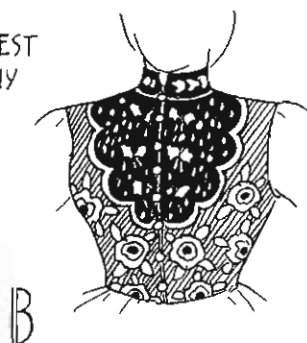
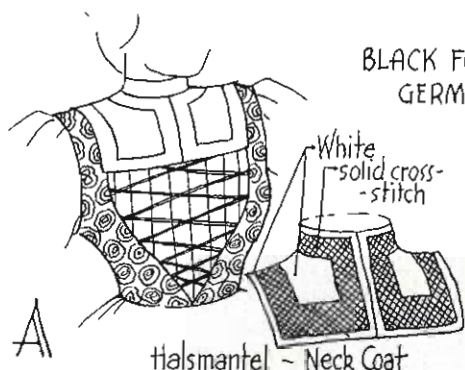
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# BODICES OF VARIOUS EUROPEAN COUNTRIES



elsocht

MATERIAL SUBMITTED BY LIESL BARNETT



VANDRA POLKA  
(Estonian)

This dance does not use the traditional polka rhythm, but is danced in 3/4 polska rhythm.

Music Imperial 1035-B "Vandra Polka"--Imperial Baltic Album FD4  
Formation Couples facing, both hands gripping upper arms of partner.  
Steps Step-close\*, hop\*, run\*, mazurka step\*

Music (3/4)	Pattern
Measure	I. <u>Move Sideward and Turn</u>
A 1	M starting with L ft., W with R ft. M step swd. L (ct. 1), close R to L (ct. and), step swd. L (ct. 2), step R across in front of L (ct. 3).
2	Slight leap swd. L (ct. 1), hop L leaning slightly to the L (ct. 2), hop L(ct. 3).
3 - 4	Repeat action of meas. 1-2, M starting R and W L.
5 - 6	Repeat action of meas. 1-2, M starting L and W R.
7 - 8	Keeping same arm position take six running steps, turning clockwise in place, finishing in original places.
9 - 16	Repeat action of meas. 1-8.
	II. <u>Mazurka Forward, Run, and Turn</u>
B 1 - 2	In open position*, free hand on hips, both starting with outside ft., take two mazurka steps fwd. (M: slide L, cut, hop, bend L knee.)
3 - 4	Take five running steps fwd. (cts. 1,2,3,1,2), hop on outside ft. (ct. 3).
5 - 6	Starting with inside ft., take two mazurka steps fwd.
7 - 8	Keeping open dance position, take six running steps, wheeling in place, M moving bwd. W fwd.



SPINNING WALTZ  
(Finnish)

Music Imperial 1036-A "Spinning Waltz"--Imperial Baltic Album FD4  
Formation Couples facing with both hands joined.  
Steps Step-swing\*, step-draw, waltz\*

Music (3/4)	Pattern
Measure	I. <u>Step-Swing and Turn Under Arm</u>
1	M starting with L ft., W with R ft., step-swing in line of direction. (Step (ct. 1), swing (cts. 2,3).
2	Repeat action of meas. 1 in opposite direction.
3	Releasing hand grasp, M R hand and W L hand, M step swd. L with L ft. (ct. 1), draw R ft. to L ft. (cts. 2,3). At the same time, W turns to her R with three steps R, L, R, under her R arm progressing fwd.
4	M repeats step-draw to his L, while W completes the turn to finish facing her partner, stepping L (ct. 1), R (cts. 2,3).
5 - 8	Repeat action of meas. 1-4 in opposite direction with M turning under his R arm, and W taking two step-draw steps.
	II. <u>Step-Draw and Waltz</u>
1 - 2	In closed position, M starting with L ft., W with R, take two step-draw steps to M's L.
3 - 4	Repeat two step-draw steps to M's R.
5 - 8	Take four waltz steps turning clockwise, W may spin to her R on last waltz step.



# costumes

By LIESL BARNETT

**A—Donaueschingen, Black Forest, Germany:**

A laced and flowered brocade bodice, worn with pleated white silk plastron under the lacing, and Halsmantel covering the top of the bodice, edged with velvet ribbon. Protestants, a black edge, Catholics white. (A Halsmantel is a sort of yoke worn over the shoulders, attached to or worn with an upstanding collar; it opens down the front, and is kept in place by four ribbons which pass from its corners under the arms, where they are tied in a bow).

**B—Newstadt, Black Forest, Germany:**

Here the most of the bodice is of brocade velvet, the top or yoke is of plain material encrusted with gold drops, stars and oak-leaves, embroidered without design, entirely free-hand. The two materials are joined with a scalloped pattern of gold braid. No Halsmantel is worn with this bodice, which fastens with gold coins.

**C—Falster, Denmark:**

Also of black velvet, with stiff boning at the edge. It laces with red cord from the inside, the buttons on the outside being purely ornamental. They are fairly large and of silver. Bodices of young girls and brides have a three-inch border of blue wool embroidery in floral design at the top-edge.

**D—Appenzell, Switzerland:**

Of black velvet, with unbroken band at the top of the front. Laced with black ribbon or cord pulled around large, ornate silver buttons. A narrow pleated plastron of flowered silk is worn under the lacing.

**E—Molten, Tyrol, Austria:**

Here the bodice is of brightly hued horizontally striped linen. A piece of shirred black silk is applied to the neck edge. This bodice does not have an opening; it is pulled over the head and fastens to the skirt with snaps.

**F—Rimoc, Hungary:**

The bodice of a married woman of Rimoc is made of red or green velvet, it fastens in front with frogs, which may be either of gold or the same color as the bodice. Having a peplum, the bodice of young girls omits the peplum and the bodice is ornamented with "harrar scrolls," fashioned of colored or gold braid.

**G—Bratislava, Czechoslovakia:**

Of red velvet, encrusted with gold braid in front, and fancy floral pattern of colored beads and sequins on the back. It fastens at the waistline with medium sized buckles of gold filigree or granats.

**H—Linz, Upper Austria:**

Here the bodice is of black or very dark blue velvet, edged in deep red about one inch wide, laced with red velvet ribbon. The front has a velvet belt, which is stationary

on one side, and buttons on the other. The back has a wreath of oak leaves and acorns embroidered in gold and silver threads.

**I—Nowy Targ, Poland:**

Of black velvet, narrowly edged with bright red or orange and laced with red or orange cord. Each side of the front has two rows of varicolored sequins, with flowers embroidered between them. The flowers have bead centers and are outlined with sequins.

**J—Belgrade, Yugoslavia:**

Made of black felt-like wool. It fastens at the waist with a very large silver filigree buckle. The neckline is outlined by wide silver braid. The front bottoms and center back are heavily embroidered with floral designs worked with silver thread.

**K—South Ukraine, Russia:**

A red velvet bodice, fastened with six self-covered buttons. Neckline, armholes, front corners and bottom of the back are heavily embroidered in fantasy-patterns, worked with gold or silver thread.

**L—Frasquati, Italy:**

A vestee-type of bodice of black velvet, with bands of fuchsia colored silk ribbons. Horizontal ribbon is plain, the vertical ribbons have a row of small silver balls sewn on them. Between the ribbons at the center front is a small panel of black velvet with flowers embroidered in silver thread.

## THE COVER

The cover design shows the American Indian of the Northern Plains, in tribal dress, which includes a breechcloth, a roach, bustles, leg wraps, anklets, bells, etc.

The roach (head ornament) is made of porcupine and deer hair which has been dyed red, and topped by an eagle feather. Feather bustles are worn on the arms just below the shoulder, and a large bustle is worn at the middle of the back, waist level. On occasion, very small hair bustles are worn on the wrists and neck.

Indians love yarn and use it in various ways. A colorful leg wrap consists of three or four dozen strands of yarn tied together and wrapped below the knee. Anklets of fur or angora, and bells around the waist and ankles, complete the colorful picture.

Although Indian dancing is peculiarly adapted for young men, involving vigorous muscular action and perfect co-ordination, it is interesting to find Indian women had their place in the tribal dances. In most instances these dances were group dances of the chorus type. In nearly all areas there is a similarity of movement, basically, flat heel, toe-heel, stomping, and trotting.

—ELSOCHT

## SECOND ANNIVERSARY

Two years ago, in March of 1946, I left San Francisco Airport at 7 o'clock in the morning together with Henry Koopmann, at that time editor of "Let's Dance," and at 10 o'clock I sat in Los Angeles, at Griffith Park, on a bench, waiting for the arrival of folk dancers from the southern part of our State, who intended to form that day the Southern Section of our Federation and to stage their first Festival.

One by one they arrived, a few in costumes, most of them not.

We sat together and talked for about two hours, and announced at the beginning of the Festival that the Southern Section had been established. About one hundred to one hundred fifty dancers participated in the Festival. They all had a good spirit but little experience and very few costumes.

Two years later, I attended the Anniversary Festival, March of 1948. The Festival was again held at Griffith Park and again hosted by the Westwood Co-operative Folk Dancers.

It is almost unbelievable to see the development the Southern Section has taken in these two years. The attendance was about five hundred dancers, practically everyone in costumes. The Festival was well handled and organized; the programs well arranged and very attractively printed. Southern California with its wonderful climate permitted the holding of this Festival out of doors and although a number of our dancers prefer dancing on wooden floors, it cannot be denied that dancing out of doors with a beautiful California background is more typical for our type of folk dancing, and to most of us more enjoyable.

The Southern Section dancers deserve to be given a great deal of credit for the spirit they and their leaders have displayed during these two years, and for the amount of work they have put in promoting the folk dance movement in the Southern part of our State and for the wonderful co-operation they have shown with the North, adhering to the principle that we are one state-wide organization. During my visits to the Southern Section, I have made many friends. The people from the South treat you royally, and I can only recommend to all our folk dancers to visit the South and participate in their Festivals. Special credit for the success of the Southern Section is due to the hard-working and attractive president, Virginia Anderson. She has devoted all her time during these two years to developing folk dancing in the South and to making many good contacts.

To give the Festival a good ending, many of the dancers went for dinner to the "Little Switzerland" restaurant, and continued dancing in its outdoor patio until late in the evening.

At 11 p. m. I boarded the plane back to San Francisco with memories of a wonderfully spent week-end.

WALTER GROTHE.



## EDITORS'

*Grand Right and Left*

(Continued from Page Two)

effect on the country dances in those sections which were exposed to city influences. Country dances in the South are closer in form to the originals. The dances of the West represent a "remarriage" of Eastern and Southern "second cousins"—with western flavor added.

Traditional country dances have been added to gradually for centuries. Folk dances would not have so much life if they were always danced in exactly the same way. A little is added by each generation.

Severe changes should be avoided, but slight changes which occur naturally and unconsciously help to keep the dance alive and current. The right and wrong ways to do a country dance are hard to define. Different variations are bound to develop in various sections of the country.

## BRITISH BACKGROUNDS

It is difficult to separate the folk music of England, Scotland and Ireland. A tune like "Flowers of Edinburgh" will be found in slightly different versions in more than one country, but the style changes when it is played on bagpipes or fiddles. A great deal of highland ritual dancing has been added to the Scottish country dances, although the form remains simpler in the highlands. The Irish dances utilize a step peculiar to them, but the figures are the same as those used in England and Scotland.

The ritual dance of England was probably the forerunner of social dancing there. Some were processional dances, and others were circle dances around some object such as a tree (which later evolved into the May pole). These dances were performed by men and women together.

The Morris dances and sword dances are examples of ceremonial dance forms which were not transplanted to America. These are based on the principle of "homeopathic magic." The dancers would perform figures representing the things they wanted to happen.

Flamboyance is one of the better known examples of a ceremonial dance. The action frequently involved killing a man (as Winter) and bringing him back (as Spring) to indicate the desired change in season. Many isolated villages in England have kept specific dances alive for hundreds of years.

## SWORDS AND STICKS

Additional information was requested regarding the Morris Dance with stick tapping. Swords, representing agriculture, are generally believed to have been used in older forms of the dance. The sticks represent greater freedom and are used merely to beat out the rhythm and represent waking up. In the northern part of England the miners use a flexible sword to curry their ponies, and the same sword is used in their form of Morris Dance. Morris dances were traditionally for men only, but women have been doing them since 1911.



Pictured above is May Gadd with some of the Federation officers who attended the English Dance Institute. Left to right: Millie von Konsky, Ed Kremers, Frank Durant, Kay Holmes, Pearl Preston, Elizabeth Howard, May Gadd, Walter Grothe, Buzz Glass, Bernice Schram, Lucille Czarnowski

## COSTUMES

Costumes used for European folk dances are usually regional costumes. However, Miss Gadd stated that in England there is no record of regional costumes having been developed. If a special costume were desired, it would have to be a period piece. English country dancers usually wear their party clothes to a country dance. However, a dress was designed for the women to wear in performances by the English Dance Society in order to have a uniform style.

The men's costumes, which are given much more importance, are based on what is worn by a Morris team (usually whites, with gaily

trimmed Derby hats. The regalia of some Morris dance teams include such additional items as bell pads worn below the knee, black knee breeches, white shirts with loops of colored ribbons, colored waist coats with embroidery, small pieces of mirror to reflect the sun, feathers, etc.

The Country Dance Society began as an American branch of the English Folk Dance Society. As they added American dances to their work, they changed the name. Headquarters for the organization is in New York, and there are several groups throughout the country. A summer camp is operated on Cape Cod for two weeks in August.

## ALPINE FESTIVAL

The huge turnout, the apparent enjoyment of those participating, the excellent exhibitions and the appreciative remarks concerning the decorations made all of us from San Jose feel that the Polkateers' Alpine Spring Festival was a success.

The San Jose Civic Auditorium was jammed with dancers and spectators to the point of being over-crowded, but a festival isn't considered a success any more if you have enough room to dance.

Square dancers enjoyed the popular singing calls of Benny Scorsur, who was accompanied by his brother Ivan on the accordion. Later, Benny played the fiddle when he and Ivan accompanied Dr. Robert Quirmbach, another favorite caller around San Jose.

The afternoon was highlighted by five excellent exhibitions. In the first group, the Reel and Strathspey Club did the *Highland Reel* and the Festival Workshop gave the amusing *Krizachok*. The second group consisted of *La Bamba*, presented by the Oakland Recreation Dance Arts, *Der Wolgaster*, by the Berkeley Folk Dancers, and *Los Jorongos*, by the Garfield Folk Dancers. The little skit accompany-

ing *La Bamba*, and the novelty of *Los Jorongos*, added to the enjoyment.

The Polkateers pointed, with pardonable pride, at the job done by their decoration committee. Verna Germano, chairman of the committee, designed the set and executed most of the detailed painting on the Chalet and mountains. Ray Addison engineered the project and led the construction crew.

The general chairman was Lee Brink. Assisting Lee as committee chairmen were Verna Germano, Lucy Chaney, Milton Gilbert, Alice Spencer and John Pauly.

As usual, a large number of energetic people stayed in town for dinner and then polished off the day as guests of the Spartan Spinners, who gave an evening party at the San Jose State College Men's Gym.

## PRICE GOES UP MAY 1

As announced last month, the subscription price of "Let's Dance" will be increased on May 1 from \$1.75 to \$2.00 because of rising printing costs and an enlarged magazine. Subscriptions will be received at the old rate before May 1 by the Publications Committee, 262 O'Farrell Street, Room 301, San Francisco 2.



# YOUR CLUB AND MINE

## News of Past Events, Current Activities and Future Plans

Compiled by Earl Bodenschatz with the Co-operation of News Reporters from the Clubs Included in this Column

Contributions to this column may be addressed to: Earl R. Bodenschatz, 1358 East 26th Street, Oakland 6, Calif.

### THE POLKATEERS

The San Jose Polkateers celebrated their third birthday March 11, with a gay party. A birthday cake and refreshments were enjoyed by the members and fifty guests from nearby clubs. The program was well planned, covering a good cross section of the most popular dances from Cuckoo Waltz to the Polyanka. Bob Quirmbach, a popular square caller, who always has a trick or two for keeping square dancers alert, made the squares a feature of the evening.

The Polkateers are steadily increasing in membership, and suggest when you come to San Jose, be sure to visit the Polkateers at the Costa Hall, Third and Santa Clara Streets, Thursdays, 8 to 10 p. m.

### WHIRL-A-JIG CLUB

The Whirl-A-Jig Folk Dance Club will hold open house in celebration of their first anniversary on May 8. Flower Fantasy will be the theme. Dancing from 7:30 till 11:30 p. m. in the Crocker School Auditorium, 16th Street and Vallejo Way, Sacramento. Out of town guests will be welcome.

### SACRAMENTO FOLK DANCERS

Invitations are out to all folk dancers to attend a Regional Festival in Sacramento on Sunday, May 9. The affair will be held in beautiful Governor's Hall on the State Fair Grounds and will be called a "Festival of Gold" in commemoration of the discovery of gold in California one hundred years ago. Program dancing and exhibitions will be offered from 1:30 to 5:30 p. m. and informal dancing from 7:30 to 11.

### PALO ALTO FOLK DANCERS

The Palo Alto Community Center will be the cynosure for future folk dance enthusiasts beginning Tuesday, April 6. The Palo Alto Folk Dancers will start a new series of instruction for beginners. The series is designed to present a well-rounded repertoire of dances in a three-month course. The Community Center is located at 1305 Middlefield Road (at the intersection of Melville).

On the first of May the Palo Alto Folk Dancers will combine their monthly Saturday night party with the city-wide celebration of May Day. An exhibition is planned in addition to a varied program of dancing for all Community Center folk dance classes.

### SAN MATEO GYPSIES

Since November, 1947, Annamarie Steinbiss, succeeding June Stumbles, has been leading the Gypsies in a review of old dances and teaching of the newer ones. Interest in exhibition work has been intensified by the club's desire to contribute to the general fun when invited to visit other clubs, and they have

found their own parties are even more fun when outside clubs are invited to join them. The San Carlos Peasants recently enjoyed such a party with the Gypsies.

### SAN LEANDRO FOLK DANCERS

Joining the list of clubs which publish a news letter or bulletin, San Leandro Folk Dancers will call theirs "Svenklof" and will publish it bi-monthly.

The EsEl Exhibition Group has perfected the performance of the Mexican Miner Schottische which was brought to them by Avis Landis. This exhibition was a highlight of the Santa Cruz Regional Festival in February, and we hope to see it again before too long.

The San Leandro Folk Dancers report great success with their new party-a-month program. Following their Hard Times Party in February, they had even more fun in March in their green-decorated hall, in honor of St. Patrick's Day.

Along with other progressive groups SLFD is mixing instruction in the newer dances with their social dancing. Among the newer dances they particularly enjoy are La Bamha, Irish Lilt and Polyanka.

### MING SWINGERS

The Ming-Swingers is the first Chinese-American folk dancing group in America. Their history goes as far back as 1943, after the 10th Annual Chinese Christian Conference at Lake Tahoe, California. A class was started at the YWCA with approximately 12 couples attending. Original members of the group are Herb Choy, Cynthia Dong, Howard Yuen, Betty Dong, and Albert Jew. After months of hard work trying to inspire more people to become interested in folk dancing, the class was discontinued because of the lack of membership.

In May, 1946, a class was again started, with the YMCA sponsoring the group. Homer Eng, YMD secretary, appointed Herb Choy to formulate a new group and be its amateur instructor. New members were pouring in after the Tahoe Conference of that year. The group expanded so rapidly that in September, 1946, the group decided to ask Professor Song Chang to be its professional instructor. Professor Chang accepted the invitation. This time the class was a success.

Professor Chang, internationally known founder of Chang's International Folk Dancers, was more than glad to be their instructor. Prior to the classes that were started, Professor Chang tried to start a Chinese folk dance group, but all his efforts were in vain. Before he left in August for Hawaii, he told the group that he was very happy to see a Chinese group formulated at last.

In February, 1947, the group had a meeting to see if a name could be decided upon. After much discussion, the name MING-SWINGERS was accepted.

In April, 1947, the Folk Dancing Federation of California accepted the Ming-Swingers in the Federation. The Ming-Swingers is the first Chinese Group to be in the Federation.

### WAGON REELERS

"Fiesta of the Seven Flags," the first Folk Dance Federation festival to be held in the beautiful Municipal Auditorium at 16th and J Streets, in the capital city of Sacramento, with the Wagon Reelers as hosts to both the festival and the evening party, will be held April 18, 1:30 to 5:30 p. m. The general public is most cordially invited to attend.

Commemorating the seven flags which have flown over the state of California during her brief centennial history—Spanish, Russian, Mexican, English, Argentine, the Bear Flag of California and our own United States Stars and Stripes—the April festival promises to be a most elaborate affair. The display of the flags, programs, exhibitions, and the folk dancers themselves furnishing probably the most colorful spectacle of all, in the costumes of the countries whose flags we pay homage to, in the "Fiesta of the Seven Flags."

The Federation council meeting preceding the festival will be held at 12:30 p. m. in the Little Theater wing in the Municipal Auditorium.

### CASTLE PROMENADERS

Anyone who has not visited the Castle Promenaders at one of their first-Saturday-of-the-month parties is missing some superlative folk dancing fun. The word has spread, however (as good news always does), and more and more people from neighboring clubs have made these affairs a habit. On March 7 the crowd was so large that additional floor space had to be provided by swinging back the movable wall between gyms.

### RECREATION DANCE ARTS

The Recreation Dance Arts of Oakland (which is a relatively young organization) is already making a name for itself by exhibiting and demonstrating folk dancing before various clubs and church groups in this area. The Oakland Military Hospital (Hotel Oakland) is on their list for a monthly visit; the convalescing veterans heartily approve and enjoy the RDA entertainments.

### COMMUNITY FOLK DANCERS

The Community Folk Dancers of San Pablo are one of the first groups to invite neighboring clubs to participate in their special dance nights. (This nice gesture helped the club in its beginnings to promote a rapid growth and excellent relations with other clubs.) In March the special invitation went to the Berkeley Folk Dancers, who had a wonderful time with their San Pablo cousins honoring good old St. Patrick.

### CHANG'S INTERNATIONAL FOLK DANCERS

During the month of April Chang's will play host to the Folk Arts Carrousel of San Francisco at their monthly invitational party. In March the honored club was Garfield Folk Dancers of Berkeley.



# COLORFUL EASTER COSTUMES

By TED REINDOLLAR

Easter is always a celebration of great beauty and inspiration dating from early pagan rites and later Christian observances commemorating Christ's Resurrection from the dead. According to the Council of Nice, it is reckoned as occurring on the first Sunday after the full moon of the vernal equinox on March 21. In America, virtually all scheduling of events is derived from quaint, picturesque forms originating in Europe and the Near East, some of which are included here.

**BELGIUM:** On the Saturday before Easter, the church bells which had been silenced for several days previously, having "flown to Rome" as legend has it, now peal out joyously. Eager, wide-eyed children are told that the bells are sowing colored Easter eggs in the gardens. On Easter morn, or the subsequent Saturday, boys and girls rise early to find them. Every garden overflows with eggs cleverly concealed in trees, shrubs and grass. Wherever the little ones go there are more eggs to hunt, for melodious Belgiau chimes are no less generous with Easter eggs than with magnificent music.

**BULGARIA:** "Velikden" or The Great Day, literally lives up to its name. In Sofia, the ceremony is particularly magnificent. Shortly before midnight, thousands of worshippers quickly gather in Alexander Nevsky Square for the impressive religious rites, each holding aloft an unlighted candle. At the stroke of midnight the earillon rings out and the archbishop blesses the multitude and then proclaims loudly, "Christ is risen." Immediately the dark square becomes a glowing sea of lighted twinkling candles. Each person greets his neighbor with "He is risen, indeed," then silently and reverently all carry the Easter candles home and place them beside the ikons. Throughout the year they stand as protection against storm, disease and the evil eye.

After the sumptuous Easter Day dinner on the village green, boys and girls do the national folk dance, the "Hora," the music the "Hora Staeato" is known here in America. On the day also, each lad gaily gives his sweetheart eggs while expressing the wish that, like them, she will be both white and rosy. The pleased maid replies that she is not only as white and rosy, but as sound also as the presents given her.

**CZECHOSLOVAKIA:** The Monday after Easter is the greatest holiday for young people who engage in traditional Easter activities. The boys weave willow branches, "Dynovaeka," with which they whip the girls "so they won't be lazy or have fleas." In tribute to this show of masculine domination the girls reward the tormentors with flowers and decorated eggs. Later boys and girls join hands and perform peasant dances.

**ENGLAND:** Old folks say that the sun dances for joy on Easter morn in memory of Christ's Resurrection. People used to rise at dawn to witness this miracle. In Sussex it was rumored that nobody ever really saw the occurrence because the devil always put something between the sun and the spectator's eyes. Rural folk believe that a new garment worn on Easter Day will ensure luck for the new year.

Rain on Easter Day augurs grass, but little hay, with sunshine the sign for fair Whitsun-side weather. Many of the following sports are favored on this occasion: "playing at handball for a tansy cake," dancing on the village green, colorful figures of the Laneers, quadrilles and squares, "heaving," "lifting," "bolly bussing," and others. "Lifting still is observed in Cheshire and originated in 1290 when Edward I gave money to members of his household who could lift or raise him from his bed, in commemoration of Christ's resurrection.

Today cash continues to be awarded to those who "lift" members of their family at this season.

**FRANCE:** On this day children rush into the garden to watch their beloved church bells "fly back from Rome." As the small folk scan the sky, parents scatter tasty bonbons on the ground. "You are too late to see the bells," declare the grown-ups. "see, they have already passed this way. They have dropped sweets under your very noses."

**GERMANY:** At "Ostern," or Easter, the land previous to the war was rich in quaint customs, some of which are still observed. The special rites of the occasion center on fire, eggs and water. According to well-known legend, the Easter bunny brings the eggs which he hides in strange places. In Swahian villages, little "rahbit gardens" are set aside in his honor. In Deister, he is reputed to leave his treasures in carefully prepared nests of moss.

Most of the day's sports and games feature eggs. Egg-gathering contests call for agility and skill. In northern areas, dating from ancient sacrificial rites, bonfires are built on the heights. In Luedge, Westphalia, the burning pyre is varied by binding twigs and straw to a wheel, lighting and rolling it into the valley. Wherever the wheel passes over the ground, it is said to give a blessing. In the Harz, Thuringia and other places, maids at sunrise go to the river to dip up the "Easter water." If this ceremony is performed without uttering a word and the maidens then bathe in the stream, they will be blessed with beauty throughout the year.

**HUNGARY:** Peasant carry baskets of meat, eggs and homemade bread to be blessed in church. This custom is also observed by Hungarians in America. In olden times, on Easter Monday, village lads ducked the girls in streams or fountains. Today, this rite survives

(Continued on Next Page)

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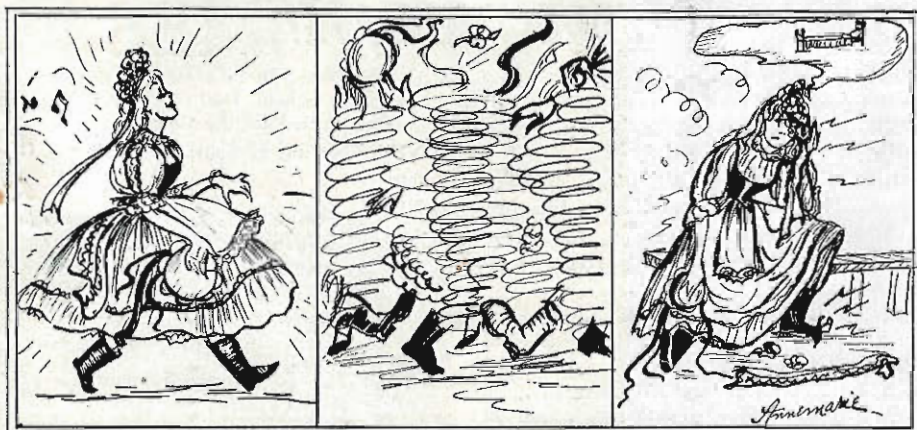


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but in a modified form. The boys sprinkle the little ladies with perfumed water so that, like the flowers, they "may not wither away." Girls respond to this attention with gifts and delicacies.

ITALY: In many towns and villages, "La Pasqua," or Easter, is celebrated by sacred dramas of historical or Biblical interest, held in the piazzas. In gayest attire, the passing of Lent is signalled with drink and feasting of such delicacies as Capretto and Agnello, lamb and kid. Corona di Nove, a pastry, is baked

in circular manner and decorated with Easter eggs. This same dessert when made in America is fashioned into rabbit forms.

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## FOLK DANCE FEDERATION OF CALIFORNIA

### Council Meeting NORTHERN SECTION

San Jose, Feb. 15, 1948

1. The following clubs were accepted as members of the Federation: Carmel Valley Folk Dancers, Jolly Jeffs, and Teen Turners.
2. On recommendation of the "Let's Dance" committee, the subscription rate for the paper will be increased to \$2.00 per year, effective May 1, 1948. Pearl Preston was appointed advertising manager as successor to Harold Reames, who resigned recently.
3. It was announced that the price of the Folk Dance Summer Camp at College of the Pacific, August 2nd to 7th, will be \$33.00 per person.
4. The nominating committee, consisting of one member from each of the five areas, was appointed.
5. It was noted that Connecticut is now interested in following California in forming a Folk Dance Federation.

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## SAVE THE DATE!

APRIL 18: Federation Festival at Sacramento Civic Auditorium with evening party.

APRIL 30-MAY 1: Statewide Federation Festival in Fresno, California.

APRIL 18 (Sunday): Folk Dance Institute, Southern Section. George Murton directing.

MAY 9: Regional Festival of Sacramento Folk Dancers at Governor's Hall, Sacramento.

MAY 15: Regional Festival at Lodi, California, 7 p. m. to 11 p. m. At the occasion of the Lodi Cherry Festival.

MAY 16: Festival at Stanford University.

MAY 16: Festival of Southern Section at Moorpark.

MAY 23: Teachers' Institute at San Jose State College.

MAY 23: Festival celebrating the California Centennial. Host: Poinsettia Promenaders, 2 to 6 p. m. Poinsettia Playground, 7341 Willoughby Ave.

MAY 29: Teen-Age Folk Dance Festival--Alhambra High School, 7:30 to 11:30 p. m. (No adults admitted on the floor).

JUNE 6: Festival of Southern Section at Oxnard.

JUNE 13: Festival at Hayward.

JUNE 27: Regional Festival at Monterey.

JULY 11: Festival of Southern Section at Los Angeles.

JULY 18: Festival at Kentfield.

JULY 25: Teachers' Institute.

AUGUST 1-7: Folk Dance Summer Camp at College of the Pacific, Stockton.

AUGUST 15: Performance San Mateo Floral Fiesta with evening party by San Mateo Gypsies.

AUGUST 22: Festival at Healdsburg.

AUGUST 29: Performance Woodminster Amphitheater.

(See FESTIVALS, Page Two)



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