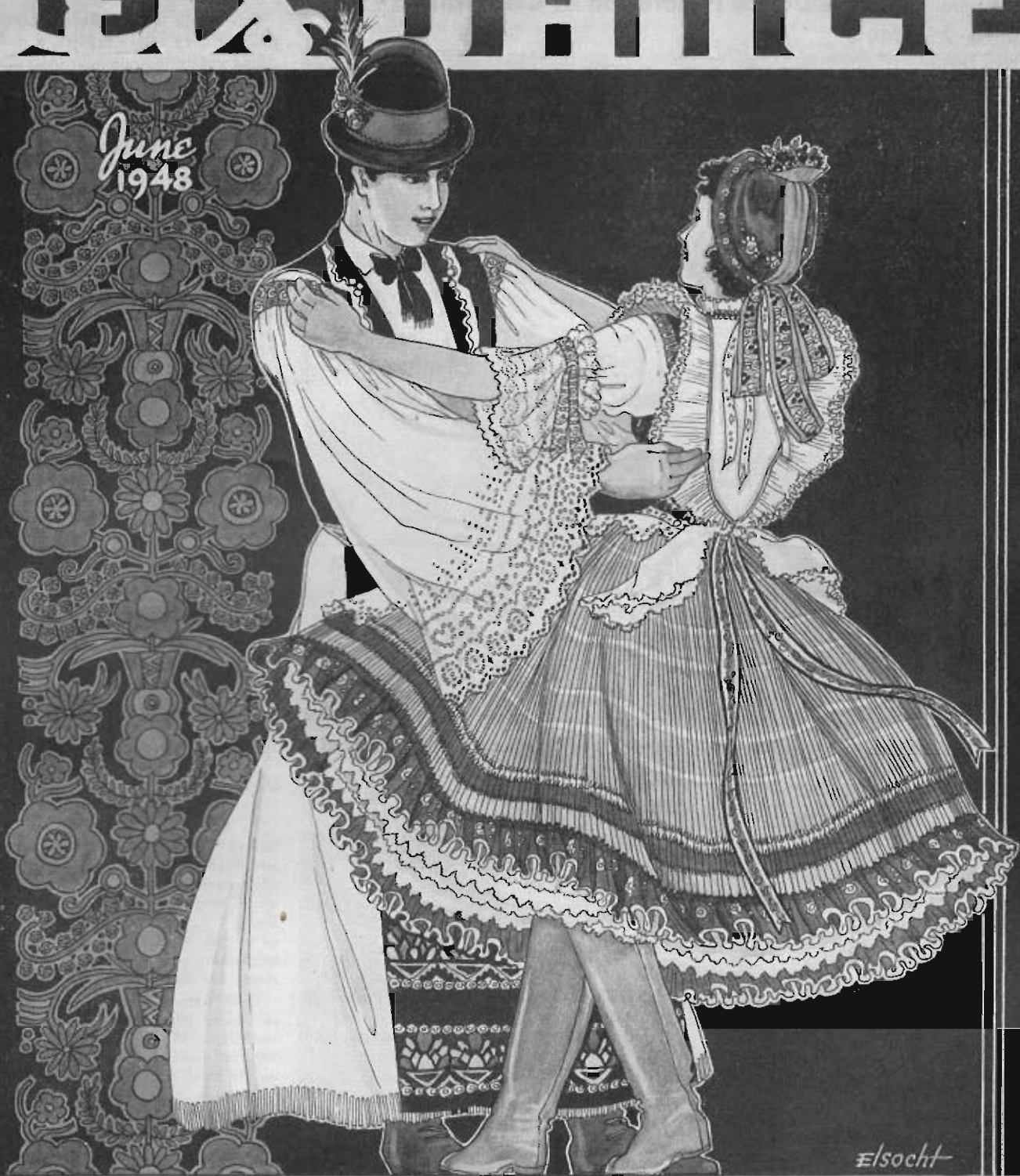


Let's DANCE

June
1948



Elsocht

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LET'S DANCE

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MILLIE VON KONSKY.....Editor
2008 Warner Avenue, Oakland 3, California—LOckhaven 8-7191

HELEN CAULFIELD.....Associate Editor
2035 Van Wick, Los Angeles 44, California

WAYNE WILLS.....Assistant

ELEANOR and ROBERT ELSOCHT.....Cover and Staff Artists

ANNEMARIE STEINBISS.....Cartoonist

LIESL BARNETT.....Costumes

KAY HOLMES.....Business Manager

590 Eighth Avenue, San Francisco 18, California

PEARL PRESTON.....Advertising Manager
1690 26th Avenue, San Francisco—MOntrose 4-2341 and SEabright 1-6320

LARRY GETCHELL
President, Northern Section
601 San Jose Avenue
Albany, California
Richmond Anx. LAncscape 5-6751

VIRGINIA ANDERSON
President, Southern Section
1127 North Vista Street
Hollywood 46, California
HEmpstead 0459

JUNE MEUSER
Secretary, Northern Section
252-A Capp Street
San Francisco 10, California
MArket 1-8502

SIGRID HILMERS
Secretary, Southern Section
640 Monterey Road
South Pasadena, California
PYramid 1-1279

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FESTIVALS

Let's Go
JUNE

THE FOLK DANCE FEDERATION OF CALIFORNIA

Southern Section

Invites You to Celebrate
100 Years of Folk Dancing
at Oxnard, California

TIME—Sunday, June 6, 1-5 p.m.

PLACE—The Football Field—Union High School.

HOSTS: Oxnard Folk Dance Club and Oxnard Chamber of Commerce.

COMMENT—Featured will be colorful folk dances contributed by the pioneers and settlers in the first hundred years of California's progress.

EVENING PARTY—6 p.m. Dinner and Folk Dance Show. (Reservations necessary.)

THE FOLK DANCE FEDERATION OF CALIFORNIA

Northern Section

Invites You to Come to

Hayward, California, for the June Festival

TIME—Sunday, June 20, 1-5 p.m.

PLACE—Campus of the Union High School of Hayward.

HOST—Hayward Haymakers.

EVENING PARTY—Hosted by the San Leandro Folk Dancers.

COMMENT—Come and see!

(See *SAVE THE DATE*, Page Twelve)

REGIONAL FESTIVALS FOR JUNE

HOST—Vallejo Folk Dancers.

TIME—Sunday, June 6, 1-5 p.m.

PLACE—El Camino Gardens, Vallejo, California.

THEME—Fiesta De Los Flores.

COMMENT—This is a "first" in Festivals for the Vallejo Folk Dancers. Let's help to make it a success. Dinner and evening party.

HOST—Cloverdale Union School.

TIME—Sunday, June 13, 1-5 p.m.

PLACE—Cloverdale, California.

EVENING PARTY—Guernwood Park Folk Dancers.

COMMENT—We'll be seeing you Cloverdale!

HOST—Los Bailadores De Monterey.

TIME—Sunday, June 27, 1:30-5:30 p.m.

PLACE—Soldiers' Club—Fort Ord, California.

EVENING PARTY—Armed Services YMCA—Webster Street, Monterey.

COMMENT—All roads lead to this Folk Dance Fiesta which will be held in the beautiful Soldiers Club at Fort Ord overlooking Monterey Bay.

AN EDITOR'S GRATITUDE

This month of June one year ago we sent you, our *Let's Dance* readers, a questionnaire asking you to indicate your immediate and/or considered reaction as to interest in types of articles or material which you wanted included each month in a progressive *Let's Dance*. It was most gratifying to find an immediate response to the questionnaire. With its return came cards and letters of encouragement and suggestions. We used these suggestions throughout the year. Therefore, we feel you, our *Let's Dance* readers, have played an important part in the progress of this publication and we offer a very grateful and humble thank you.

Debit and Credit

We will not take valuable space with an account of the debit side of the year's obstacles; instead we will balance the ledger by telling you of the year's progress. Naturally we were limited financially as to how far we could expand and many times our growing pains were greater than our pocket book. However, after three months of planning we came out with our first cover design, which established a precedent for the months to come. A year ago this time we were also presented with a subscription problem, which was not only overcome but eliminated by increasing the subscriptions from 630 and some odd to 1500, plus an increase from eight to twelve pages in content. What ambitions we had, in view of the obstacles, seemed brazen at the time, for although the folk dance movement has made tremendous strides most of us are unimpressed with written verbiage.

And now to the people who have brought about any progress which might have taken place we offer our gratitude.

To Eleanor and Robert (Bob) Elsocht, a "thank you" seems inadequate for the countless hours and research involved in the beautiful cover designs and costume drawings which they have presented each month. We know, too, that as professional artists they gave time to *Let's Dance* which very often might have been spent on a special art assignment; for this we are doubly grateful.

Liesl Barnett has another successful year to add to her past record as a *Let's Dance* contributor of costume information. We were very fortunate to have such a person as Liesl on the staff, giving of her time and vast fund of costume information.

Most assuredly thanks go to Harold Reams and Pearl Preston, past and present advertising managers. The advertising done in *Let's Dance* is our only source of revenue. Harold started the assignment and Pearl carried on when Harold moved to another city. Pearl will act as advertising manager for another term, and we wish her continuing success.

Our association with Kay Holmes, business

(Continued on Page Five)

THE STATE-WIDE FESTIVAL

Folk dancers from near and far, exceeding one thousand in number, descended upon the City of Fresno for a May Day week end of folk festivity—and the Federation's Third Annual Statcwide Festival went into history as an all-out success.

By auto, train and plane, folk dancers from Sacramento to San Diego (and numerous points beyond), brought their dancing feet and latest costumes for the annual "family reunion" which had its inception at Ojai in 1946. This "gathering of the clan" aspect has come to typify, in a way, the annual event. Danes and daneers of the Valley, the Southern and Northern sections mingle; old and new acquaintances exchange notes and dances, and the spirit of folk dancing in California is expressed at its highest level.

A crowded-from-the-first Fresno Civic Auditorium seemingly extended its walls to accommodate the steady stream of new arrivals who were determined to forget travel-weary limbs at the Friday evening opening party hosted by the San Joaquin Valley dancers.

Repeating its 1947 addition to the color of the affair, the Old Country Food Market in the foyer of the Auditorium featured booths offering cosmopolitan fare. There was food to match costumes from the following countries: Armenia, Czechoslovakia, Denmark, Italy, Jugoslavia, Mexico and Germany.

Exhibitions were: Unrequited love—composed American by a group representing Los Bailadores Alegres—Visalia-Tulare Twirlers, Fresno Frolickers; Polk-Y-Dots of Stockton, American squares, Lawton Harris, director; Los Viejitos and Fantasia Michoana—San Francisco Folk Arts, Grace Ferryman, director; LaBamba—Recreation Dance Arts, Oakland, Millie von Konsky, director.

"Prem-Natya—Hindu Dance of Love" was beautifully performed by G. Vish Rao of Madras, India, and Mary Strangeland of Santa Barbara.

The "Beseda," national dance of Czechoslovakia, was given one of its rare Federation performances by the Czechoslovakian Fresno Sokol.

SATURDAY MORNING SESSIONS

Folk dancers who dance late, it was discovered, do not arise early. The 9:30 a.m. General Assembly at Fresno State College, although about sixty minutes tardy in commencing, found itself fully and heartily attended by eleven in the a.m.

The "full" morning of panel discussions and displays which were ready for view kept the late-comers exceedingly busy, and wishing they had been early-comers. Opening the session with a short panel discussion presenting the latest information on costumes, books, and music, the crowd was quickly dispersed to view the displays prepared by: Grace Ferryman and Virginia Anderson (costumes, mainly authentic—of wide variety and great beauty); Lawton Harris and Mary Bell Smith

(books, a fine collection and extensive bibliographies of the oldest and the newest); Paul Erfer and Ed Kreiners (music, the gamut

in sheet and recorded music listings).

The recently completed record listing com-
(Continued on Page Six)



Top—The Fiesta Dancers of Fresno, who danced the "Jarabe Tapatio" at the state-wide festival. Center, the Westwood Folk Dancers of Los Angeles are pictured dancing "La Mesticita." Lower, the Wagon Wheelers of San Fernando Valley, who danced the "American Squares."

(Photos by Norm Lenshaw)

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

SQUARE STEPPERS (Oakland)

The Square Steppers ushered in the spring season with a Pot Luck Dinner Party Nite on April 27, 1948. Al and Virginia Westington and Bob and Verda Smith were the committee that arranged for all the various tempting dishes that were offered to please the palates of a bunch of hungry Square Steppers. Gaily decorated tables with dolls carrying parasols, and attractive dance programs added to the spring atmosphere. A full evening of folk and square dancing was presented after dinner.

GLOBE TROTTERS

Ever disguise a college gymnasium to take away that BARE look? The Globe Trotters of Marin County did it successfully for their birthday party on April 24 at College of Marin, Kentfield.

Clotheslines were strung from the basketball nets to the side walls and all the bits and pieces of members' various international costumes were hung thereon. Result—a folksy, washday look, which kept the 200 guests guessing just WHAT belonged to WHOM!

The nets were filled with yellow broom and huge ferns, easy to put up and easier to take down.

The program was lively (what else?) and further highlighted by the great ease with which M. C. Ed Catey started one of his favorite records and then made a 10 foot drop from gallery to dance floor, all without losing a beat in the music. Charlie Reindollar called two squares which had the dancers still bobbing to the lilt two days later.

At midnight the party adjourned to the nearby college cafeteria for a Smorgasbord supper.

LOS BAILADORES

Los Bailadores, the folk dance group in Monterey, associated with the Armed Services YMCA, wish to announce that by special permission of Major Reeder, Special Service Officer at Fort Ord, the beautiful and spacious million dollar Soldiers' Club at the military installation has been made available for the Regional Folk Dance Festival on Sunday afternoon, June 27, from 1:30 to 5 o'clock. This is good news as the floor can accommodate any number of dancers, as well as the usual group of spectators. The local group has been assured that civilians will be able to purchase sandwiches and eokes at the Snack Nook, just off the dance floor. Folks bringing picnic lunches should plan to eat them off of the military reservation.

The theme of the Festival is "Fiesta Time in Monterey in 1848," and will be in keeping with Centennial year. The group in Monterey promises those who attend the Festival an afternoon which they will long remember. They hope to greet you in old historic Monterey, a favorite spot on the Peninsula, wrapped in a mantle of tradition.—Eudora Estep.

GARFIELD FOLK DANCERS

Joining the illustrious ranks of the many folk dance teachers produced by Garfield is its capable president, Edna Spalding, who has been requested to lead the group at the Congregational Church in Berkeley. Elizabeth Anne Howard has been conducting classes at the Hillside School, Harvey Lebrnn has classes at the Santa Fe School in Oakland, and Charlotte Johnson and Russell Blanchard are guiding the young fry at Albany. Other members who have taught both inside and outside the club are Earl Bodenschatz, Mary Jean Sheeran, Eleanor Wakefield, Yvonne Keene, Sam and Bonnie Bardelson, Jack Sudall, John Jory, and old-timer Carl Wilken. Jack and John are also sought as good, lively callers for square dancing.

On May 22, Garfield celebrated its fifth birthday at a "Wooden Anniversary Party" put on in Willard School Auditorium. Practically every member of friendly G. F. D. helped to make the party a huge success by serving on one committee or another, and they fairly outdid themselves entertaining their "sister" club, the Berkeley Folk Dancers from Hinkle Park.

GLENDALE FOLK DANCE FESTIVAL

The Glendale Folk Dancers on April 4 presented their first Folk Dance Festival in the spacious Glendale Civic Auditorium in the Verdugo Woodlands. Acting as sponsors for the affair were the Folk Dance Federation of California, the American Square and Old Fashioned Dance Group, and the Glendale Parks and Recreation Department.

The theme of the festival, "April Showers," was appropriately chosen, for on the first three days of April gentle showers fell. But the day of the festival dawned clear and bright.

An exhibition of square dancing was presented by the Wagon Wheelers of Studio City, and the Czechoslovakian Folk Dance Group exhibited a Czechoslovakian Beseda. Both groups were garbed in their respective national costumes and performed their numbers with true style and precision, receiving an ovation for their good work.

Special mention and thanks go to Charles Rich and Harold Comstock, masters of ceremony; to Iva Lackey, publicity chairman; to John De Journette, Jim Lackey, Helen Rich, and Alma Allen, program committee. To Mabel Shogren and Jean De Journette goes the credit for the very attractive posters.

Terry McDonald's Folk Dance Party held at Griffith Playground on the third Saturday of the month has been discontinued for the present. Other demands on the Los Angeles Recreation Department for use of these facilities have made this change necessary. If we know Terry, she will find another suitable location and continue this worth-while activity.

POINSETTIA PROMENADERS

The Poinsettia Promenaders, the new enthusiastic folk dance group at Poinsettia Playground, Los Angeles, had an unexpected and pleasant visit from the Easter Bunny on Friday, March 26. The group and the director of the playground, Mrs. Riddick, got together and planned a party. Mrs. Riddick and her assistants cut out about 150 paper Easter Eggs, which were hidden all over the gym, and when the "hunt" was announced, these were redeemed with candy eggs!

Johnny Thompson, the president of the group, designed and executed three interesting Easter "chapeaux"—now he's "Dache" Thompson! One had a spring-cleaning theme, with a green hat with a clothes line and interested squirrel atop, with flowers springing from the brim. Another had a "dry scalp" theme, with open sides to the hat and a very small watering can fastened underneath the crown of the hat. The third, for those men interested in their women's brains, had an open crown! By a devious process, winners selected were: Judith Stanley, Ann Hochfeld and Mrs. Lielah Heller.—Virginia Anderson.

EAST LOS ANGELES FOLK DANCE CO-OP

Highlight of a Public Schools Week program at Roosevelt Evening High School on April 29 was a group of folk dances presented by members of the East Los Angeles Folk Dance Co-operative. The exercises were intended to demonstrate some of the activities of the school under whose auspices the dance group functions.

A repeat performance was given at the Ramona Gardens housing project May 5, as part of the Mexican "Cinco de Mayo" festival.

Featured were a medley of Russian dances, the Swiss "Meitschi putz di," and the Mexican "Corrido."

These dances were prepared under the direction of Paul Erfer, leader of the East Los Angeles Folk Dance Co-operative.

—Joseph Posell.

EL SEGUNDO PROMENADERS

The El Segundo Promenaders, led by Ray Shaw, gave its first Annual Party Monday, April 5, at the Women's Club. Among the guests were many popular Square Dance callers but to everybody's amazement this club had some of its own to present. Jim York, Ted Powell and Oliver Flint called with such ease and rhythm that it was hard to believe they were new at it.

The refreshments were served in the banquet room by a smooth, well-trained committee. "Happy Birthday" was sung while candles glowed from individual cup-cakes. Then, to everybody's surprise, Jack Rinehart climbed atop the piano and gave an uproarious parody on "Romeo and Juliet." What is in store for us next year, Promenaders? We can hardly wait to see.

THE MAZUR CLUB

Anybody who witnessed the beautiful exhibition by the Mazur Club at the Statewide Festival on May 1 will be glad to know something about the amazing and talented Sarnecki brothers.

Three years ago, the Sarnecki boys came from Milwaukee to live in Southern California. At the moment they are a tiny group which meets at the Polish Hall in Los Angeles. They play Polish music, practice their dances, and have a good time. Most of the dances they do they learned in Milwaukee and include the Polka, Krakowiak, Mazur, Trojak, Oherek, Kujawiak, Zbojnicki, and others.

The Sarneckis—Tedi, Walter and Stanley—come from Mt. Pleasant, Pennsylvania originally. No less talented than these boys are their beautiful partners. Wanda Woloszyn hails from Chicago; Rosemary Mankiewicz and Helen Dudkiewicz are native Californians. Tedi is the club director, and if talent and hard work get you there these kids are going places.

SANTA FE DANCERS

At the organization meeting of the newest folk dance club on Thursday, May 13, by members of the folk dance classes conducted by Harvey Lebrun at the Santa Fe School, Oakland, the following officers were elected to serve until January, 1949: President, Mrs. Lillian Wood; vice president, John McCaffery; secretary, Bernice Loofburrow; treasurer, David Loofburrow; members at large, Ronald Shattuck, David Wauldron, and Mrs. Mary Lawrence. The name for the club was to be chosen at the next meeting of the charter members, followed by folk dancing till 1:00 p.m. At that meeting plans were to be made to join the Oakland Folk Dance Council and the California Folk Dance Federation. A schedule of folk dancing will be organized for the summer, beginning with a gala dance party for the graduating classes on Wednesday evening, June 16.

A TRADITIONAL SWISS HOLIDAY

Twenty-four members of the Folk Dance Federation, Southern Section, will take part in the Song and Yodeling Festival of the Pacific Coast Swiss Singers on June 5, at 8 o'clock in the Hollywood Bowl. The "Depart for the Alps" has been a traditional Swiss holiday about which much has been written. But, for those of us who cannot go to Switzerland, to hear the Alphorn blow in the mountains; the singing and yodeling; see the mass Flag Twirling, Swiss dances, or share parting scenes when the herders leave their villages in the spring to tend their cattle on the mile-high Alpine ranges, this opportunity now presents itself.

Four hundred Swiss singers will be heard in a mass concert; singers from Tacoma, Seattle, Portland, San Francisco, Salt Lake City, Molesto, and Los Angeles. Paul Erfer will direct the dance sequences.

NEW OFFICERS OF THE
FOLK DANCE FEDERATION OF CALIFORNIA

JUNE 1948—JUNE 1949

NORTHERN SECTION

President—Larry Getchell
Vice-President—Harold Pearson
Treasurer—Frank Durant
Corresponding Secretary—June Meuser
Recording Secretary—Bernice Schram
Historian—Dorothy Frost
Director of Publicity and Extension—
Millie von Konsky

SOUTHERN SECTION

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Treasurer—Bill Herlow
Corresponding Secretary—Sigrid Hillmers
Recording Secretary—Alma Wurga
Historian—Margorie Lewis
Director of Publicity—Sadie Sockolov
Director of Extension—Allen Pelton

A FAREWELL
TO ALL MY FRIENDS

Dear Fellow Folk Dancers:

I am directing these words to you with an undertone of sadness, as it will be a farewell; farewell not as an individual but as President of our Federation.

The two years that I have held this office, thanks to your trust and confidence, I have devoted every minute of my free time to the administration of our organization and to the promotion of the folk dance movement. It has been a great pleasure working with you, and it is due to your co-operation and support that we have reached our present state of development.

We have come a long way together. In June of 1946, when you first elected me, we had thirty-five member groups, today we have more than one hundred thirty-five. We have greatly increased the scope of our activities by adding the Regional Festivals, the Teachers' Institutes, the many yearly performances, the Statewide Festivals, and last, but not least, participation in the Annual National Folk Festival.

We have not only received official recognition by the State of California but are also highly regarded nationally and have taken the leadership in the National movement of forming statewide organizations. My recent trip to the National Festival, at St. Louis, has shown me how much people in the other parts of the United States know about our Federation, and how well they think of our endeavors. It has encouraged me in my plans to propose a National Folk and Square Dance Federation, and you will hear more about this.

But working these two years with you was more than fun. Our efforts have been amply rewarded. We all have made literally thousands of new friends and have imbedded deeply in us the knowledge that through folk dancing we have learned to enjoy life, to understand each other, to discard intolerance and prejudices and have found an activity which has greatly enriched our lives and which offers us constructive values such as no other activity can give us. Let us continue on our way and let us keep up our Festival spirit.

—WALTER GROTHE

AN EDITOR'S
GRATITUDE

(Continued from Page Two)

manager of the publication, has been one of extreme pleasure. Kay is both efficient and dependable, and is one of the most co-operative people we have ever had the pleasure of working with.

To Miss Czarnowski, chairman of the Research Committee, and her assistants we offer our thanks on behalf of the staff and all subscribers. The dance descriptions have been a large contributing factor to the progress of *Let's Dance* and we are grateful to Miss Czarnowski and her committee for the efforts put forth in this time-consuming task of dance research.

Annemarie Steinbiss, staff cartoonist, has tickled the funnybone of *Let's Dance* readers with her delightful drawings. We are pleased to hear she will continue this series, thereby bringing a chuckle to hundreds of folk dancers.

Due to the growth of the publication and the folk dance movement, *Let's Dance* correspondence became a department in itself. We could not have carried on in this department along with other responsibilities had it not been for the very efficient secretarial assistance of Dorothy Muhr.

Through the support and general co-operation of assistant editors, Art Wickersham, Ruth Berryhill, Wayne Wills and Ruth Caulfield, the aims set a year ago at our first staff meeting have been realized.

To the many people who have contributed to *Let's Dance*, including Boh Lamont, Walter Grothe, Virginia Anderson, Millie Stiles, Ed Kremers, Frances Bramhall, Phil Aldrich, Earl Bodenschatz, Sandy Tepfer, Dorothy Frost, Thelma Deming, Alice Spencer, Theodore Reindollar, Harvey LeBrun, to name a few, we are ever so grateful.

In conclusion, may we say we found editing *Let's Dance* a very enjoyable and worthwhile experience, and we will watch with a more than casual interest its future progress. We extend our congratulations to the newly-appointed editor, Wayne Wills. He has a fine journalistic background, and we are sure that under his editorship *Let's Dance* will have a most successful year.

—MILLIE von KONSKY

THE STATE FESTIVAL

(Continued from Page Three)

piled by Fred Hablett of Los Angeles was also featured. Acting consultants were Clarice Wills, Fred Hoblit, Buzz Glass and Millie von Konsky.

Following lunch at the State College, an afternoon session of instruction and demonstrations continued the activities at the Student Union Hall. Dances taught were: "Mexican Mixer," David Young, instructor; "Sartarello," "Bruder Lustig," Paul Erfer, instructor; "Island Schottish," "Philippine Schottish," Buzz Glass, instructor; "The Debka," Gert Kaufman (from Palestine), instructor; "Scottish Waltz Country Dance," "Circassian Circle," "Gie Gordons," Millie von Konsky, instructor.

RATCLIFFE STADIUM

Nearly four thousand spectators (estimate of the Fresno Bee) were on hand Saturday evening at the Ratcliffe Stadium to watch the daucing on the green 'neath the floodlights. With May poles rampant, and the traditional English "Gisburn Processional" to set the theme of the Festival evening, the first turf dancing of the season was successfully under way.

Exhibitions of the evening were: "La Mestica," a dance from the Yucatan Peninsula of Mexico, by the Westwood Folk Dancers of Los Angeles, Ruth Berryhill, director; "Der Wolgaster," a dance from the state of Pomerania in northern Germany, by the Berkeley Folk Dancers, Cheryl Kleinhammer, director; American squares by the Wagon Wheelers of San Fernando Valley under the direction of Ralph Maxhimer; "Jarabe Tapatio," national dance of Mexico, by the Fiesta Dancers, Edison High School, Fresno, Thelma Deming, director; "Los Jorongos," a Mexican dance from the State of Oaxaca, by the Garfield Folk Dancers of Berkeley, Avis Landis, director; "Oberek-Zbojnicki," by the California Mazur Club, an all Polish group from Hollywood, under the direction of Tedi Sarnecki; "Kormagyar," national dance of Hungary, by Chang's International Folk Dancers of San Francisco, Jeanne Taylor, director.

SUNDAY MORNING SESSION

Recapitulations, congratulations and prognostications were performed Sunday morning at the California Hotel under the chairmanship of Paul O'Bryne of San Francisco.

Offers of facilities and hospitality for next year's All-State Festival were made by Stockton and Santa Maria. Early action on the time and locality of the next event was recommended by Thelma Deming, festival director of the 1948 meeting.

HARD TO GET

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The Bramhall Story Continued



Lima, Peru
3 abril, 1948

Pictured above are the conjunto with whom I have been dancing for so long. At the beginning of "Tejedora" they are seated in this manner. As they sing this working song of spinning, weaving, and planting they finally rise and dance. Perhaps you would like to know a little about them, for now they are as much my friends as you are.

They are a group of about eighteen persons, and have been dancing together a little over a year. They have some very new members making a total of about thirty. They are all ages from nine to twenty. They are subsidized by the Corporation Nacional de Turismo, a small amount each month plus costumes and other necessary items for the dances. All members either go to school or work, so the practicing is done at night. They practice every night in the week, and at present are giving exhibitions for tourists on Saturdays evenings.

The leading figures in the conjunto folklorico are Dr. Francisco Pone de Leon, president of the Turismo, and Sr. Alfaro, profes-

sor, and Sr. Ojeda, maestro. These three have a fine background of their own country's folklore and a sincere desire to perpetuate it. Their own enthusiasm is contagious to the members of the group, who execute the dances with naturalness and spontaneity. Dances, costumes and music are all authentic.

Much praise should go to the whole group in the fine work they are doing. I thank them sincerely for permitting me to practice with them, to bring the dances of Peru home to you very soon.

I am using translations and my own additions to bring you the authentic descriptions of the dances of the Cuzco Departamento, where I have left a little of my heart. I should be finished in May, but that does not mean I will be home in May, as I am stopping in Ecuador and the other places I missed on my way south.

I am seriously considering guiding a group of the Federation to Peru next year for the big Inti-Remi Fiesta, and then joining the conjunto in further folk dancing study. Anybody interested? Am really working on it, and we will have the backing of the Corporation Turismo.

Folk Dance Film Festival

Two Hours of Authentic Sound Film From
Private Collections

- SCOTTISH AND SOUTH AMERICAN DANCES
- AMERICAN SQUARES
- POLISH CRAKOVIAK, MAZURKA, RESETTO, ARKAN
- SKY DANCERS OF PAPANTLA, Mexico
- MEJORANA, DEVIL DANCE, TAMBORITO, of Panama
- KREZHACHEK, MOLDAVENTZ, KAZAKI of U. S. S. R.
- HUNGARIAN CSARDAS
- CHANGS INTERNATIONAL DANCERS
- FRENCH DANCES

8:15 p. m.

Saturday, June 12
Veterans Memorial Auditorium
1931 Center Street, Berkeley

7:5c inc. tax

Saturday, June 19
Galileo High School
Van Ness & Bay, San Francisco

Presented by Canadian Legion Post No. 113, Berkeley, and San Francisco Film Society
Phone THornwall 3-7372, Berkeley or BAyview 1-0901, San Francisco

MEXICAN SCHOTTIS

This dance was arranged by Grace Perryman in collaboration with Lee Owens. This dance description as it is given here has been reviewed by Grace Perryman.

Music

Records: Bluebird B-3173-B "Alice Y San Diego"
Victor 25-1057-B "Alice Y San Diego"

Formation

Circle of couples facing counterclockwise. Partners stand side by side, L hands joined and extended across in front of M, M's R arm about W's waist, their R hands joined at the W's R hip.

Steps

Mexican Schottis, Heel and Toe

Mexican Schottis:

Both start R, run fwd R, L, R, hop R (cts. 1,2,3,4), place L ft. behind R (ct. 5) and hop L (ct. 6), brush R toe briskly across in front of L (ct. 7) and hop L (ct. 8). Always start R on this step. Hands remain as described under Formation.

Heel and Toe

Position is same as described under Formation. Both touch R heel fwd. (ct. 1) and hold (ct. 2), touch R toe in place (ct. 3) and hold (ct. 4). W turns to R in place completely around so as to face front again side by side with partner, stepping R, L, R, hold (cts. 5-8), while M steps (or stamps) R, L, R, hold in place. As W turns out M raises their joined R hands to level of her head, both drop L hands placing them on own L hip.

Both touch L heel fwd. (ct. 9) hold (ct. 10), touch L toe in place (ct. 11), hold (ct. 12). W turns to her L in place completely around stepping L, R, L, hold (cts. 13-16), while M steps (or stamps) L, R, L, hold in place.

Repeat action of cts. 9-16 except start with R ft. and W turns R.

Repeat action of cts. 9-16, W turns L to place beside M and hands are joined as at the beginning of the figure.

Music (4/4)	Pattern
Measure	<u>Introduction</u>
A 1 - 8	Sway to music.
9 - 16	Chorus: Heel and Toe Do 4 Heel and Toe steps as described above. Note: Be careful to retain side by side position on each heel and toe step. Always face counterclockwise.
B 1 - 16	I. <u>Mexican Schottis Fwd.</u> Do 8 Mexican Schottis steps progressing forward counterclockwise in circle. On first hop (ct. 4) couples turn to face center of circle, finishing step (cts. 5-8) facing center of circle.
A 1 - 8	<u>Chorus:</u> Heel and Toe

MEXICAN SCHOTTIS

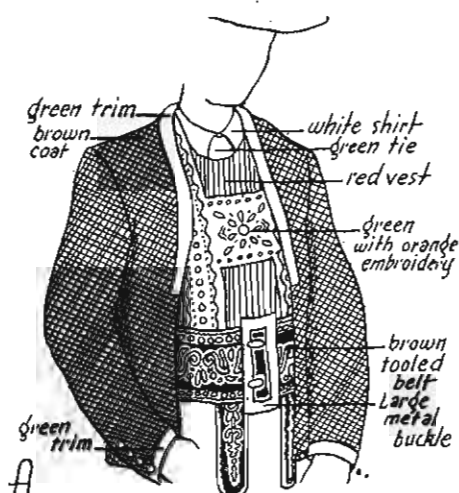
Musio (4/4)	Pattern
Measure A 9 - 16	<p>II. <u>Backward and Separate</u></p> <p>1. (meas. 9-10) Do one Mexican Schottis step. On the first hop each turns R in place; partners do not drop hands. (Meas. 11-16) Couple now continues the basic schottis step 3 more times moving backward, progressing counterclockwise around the circle. W remains on outside of circle for entire step.</p>
B 1 - 8	<p>2. (meas. 1-2) Do a Mexican Schottis step in which the W passes to the center of the circle across in front of M. The M moves to the outside of the circle with one Schottis step. On the first hop both turn L to face partner. (meas. 3-4) Partners exchange places with one Schottis step, passing R shoulders and again turning in the same fashion to face each other on the first hop. (meas. 5-6) Repeat action of preceding 2 measures, except that partners pass L shoulders. (meas. 7-8) Repeat action of the preceding measure, except that partners proceed to place passing R shoulders to stand side by side facing in the counterclockwise direction of the circle, hands joined as at beginning.</p> <p><u>Note:</u> Beginning with meas. 3-4 W always passing <u>in front of M</u> in relation to the line of direction.</p>
B 9 - 16	<p><u>Chorus:</u> Heel and Toe</p>
A 1 - 8	<p>III. <u>Forward and Reverse and Wheel</u></p> <p>1. (meas. 1-2) Do a Mexican Schottis step forward in counterclockwise direction, dancers turning on first hop to face clockwise, hands joined, W remaining on outside of circle. (meas. 3-4) Repeat action of meas. 1-2 in clockwise direction, this time turning L to face in original position W remaining on outside of circle. (meas. 5-8) Repeat action of meas. 1-4.</p>
9 - 16	<p>2. Couple turns in place, M moving backward, W moving forward executing 4 Mexican Schottis steps.</p>
B 1 - 8	<p><u>Chorus:</u> Heel and Toe</p>
B 9 - 16	<p>IV. <u>Backward to the Center and Wheel</u></p> <p>1. (meas. 9-10) Do a Mexican Schottis step forward turning on the first hop to face outside of circle. (meas. 11-16) Couple schottis backward toward the center of the circle 3 Schottis steps, using small steps.</p>
A 1 - 8	<p>2. (meas. 1-4) Do 2 Mexican Schottis steps with couple moving toward the outside of the circle. (meas. 5-8) Couple turns in place, M moving backward, W moving forward, executing 2 Mexican Schottis steps, finishing by facing forward counterclockwise in the large circle.</p>
A 9 - 16	<p><u>Chorus:</u> Heel and Toe</p> <p><u>Note:</u> Finish dance with a stamp on the last step L.</p>

MEN'S PEASANT COSTUMES

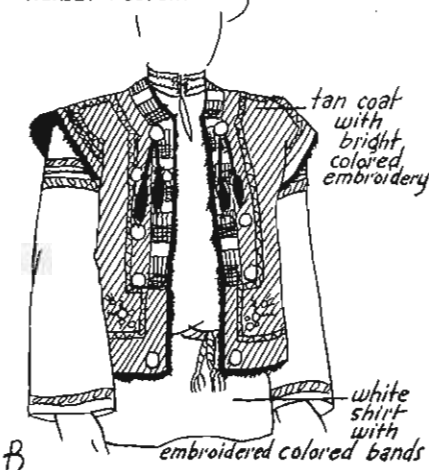
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... E. Elsocht ...

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*Eastern Slovakia
Hutzul Peasant*



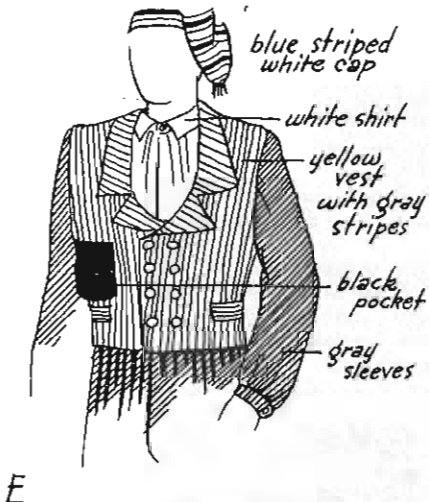
Denmark



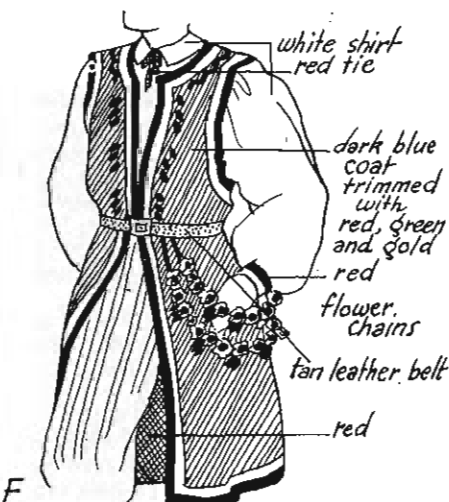
Pinszczyzna - Poland



Franche-comté France



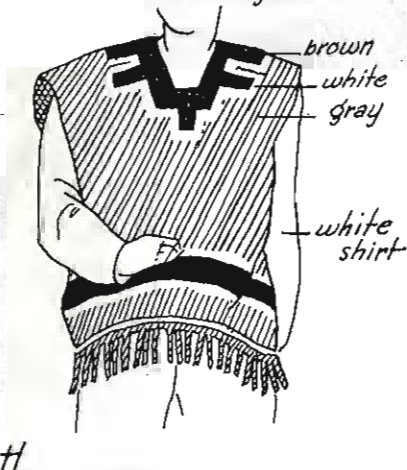
Cracow - Poland



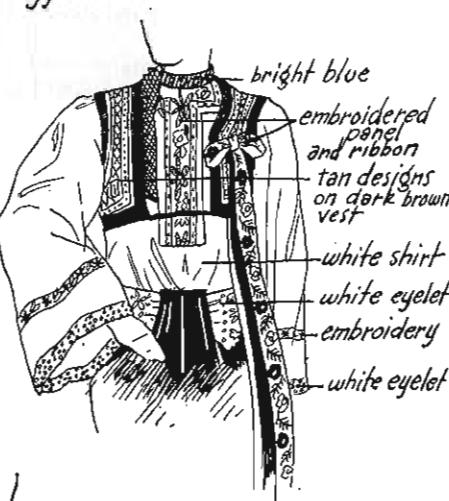
Yugoslavia



*Atotonilco - Mexico
State of Guanajuato*



Kyjova Dress - Czechoslovakia



Federation Presents First California Folk Dance Camp

The Folk Dance Federation of California will hold its first Folk Dance Camp on the Campus of the College of the Pacific at Stockton, California, the week of August 2 to 7. This first adventure of its kind promises to be a huge success.

LEADERSHIP

The Federation Committee, with Lawton Harris as chairman, has signed up a number of the leading instructors of both Northern and Southern California to teach both new and old dances. Among the leaders now announced as full time instructors are Paul Erfer, Mildred Buhler, Madelynn Greene, Buzz Glass, Walter Grothe, Vera Holleuffer, Carolyn Mitchell, Sandy Tepfer and Richard Purvis, with others yet to be heard from.

SCHEDULE

The usual day will start with a 7 o'clock breakfast and the first dance session is set for 8 a. m. The hour and a half period is divided into three sections—Squares, General Dances (mostly drawn from *Folk Dances From Near and Far*) and New Dances. This last group will include dances from the Philippines and Palestine as well as some more generally known, such as the Polyanka, Spanish La Jota and others. Paul Erfer will introduce German dances to be included in the new album to be released by Imperial. Sandy Tepfer will introduce Running Sets. A discussion period is arranged for late morning to consider such topics as the proper music and its relationship to our instruction in folk dances, the National characteristics of music, costuming, teaching techniques and trends in the folk dance movement. Time will be allowed for a swim before lunch. All meals will be served in the college dining hall.

After lunch, a free period allows time to browse in the large collection of books being gathered to assist folk dance teachers. This is a good chance to find out what the other sections are doing and to compare notes. In mid-afternoon, the class period of the morning is reconvened, giving each person a chance to get into an additional group. Each section will be repeated. After dinner, we are to "gambol

on the green" with English and Palestinian dances for the twilight hour. Then we move into the gym for two or three more hours of dancing. The evening parties will be largely review of dances taught in the different sections, with some time allowed for briefing by the various instructors.

This schedule allows at least six hours of dancing each day with study and discussion time. It will be the most concentrated instruction we have been able to offer California dancers. With the caliber of faculty recruited it will rank with any school in the country. Squares are being featured.

It has been decided to accept no part-time registrations as such would serve to keep full-time participants away and slow down instruction by necessitating more repetition. It is planned to announce in advance which dances will be taught each day in each section. Registration is limited to 200. At publication deadline, 78 had pre-registered, including 14 from the new Minnesota Federation. A \$5.00 deposit mailed to Lawton Harris, College of the Pacific, will hold a place for you. For any additional information, drop a line to Lawton.

Men will be housed in the North Hall (Men's Dorm) and women in West Hall (the girls' new dorm). Married couples will live in one of the sorority houses. All bedding will be furnished by the college. Total fees include \$15 for registration and \$18 for room and board. Those wishing to move in Sunday evening will be accommodated for an additional \$1.50.

The first session on opening day, August 2, will be the general assembly at 9 in the morning, to be followed by the first dance session.

Mimeographed instructions are being prepared for all dances not published in *Let's Dance*, with the exception of the Squares which are found in the more common books. Any unusual squares will be mimeographed. Dance instruction sheets will not be sold.

FILM FESTIVAL

Assembled from private collections throughout the country, the first International Folk Dance Film Festival will be brought to the bay area Saturdays, June 12 and 19, when local folk dancers will see internationally renowned groups from twelve countries. The June 12 program will be presented at the Veterans Memorial Auditorium, 1931 Center St., Berkeley, and sponsored by the Canadian Legion Post No. 113, while the June 19 festival will be presented by the San Francisco Film Society at Calileo High School, Van Ness and Bay. Both programs begin at 8:15 with admission 75c, including tax.

The program will include such collections as the Norwegian group doing the Reihender, Sprindans and Fire Turen. The Polish section will execute the popular Crakoviak, Mazurka, Resetto and Arkau. The famed dancers of Papantla, Mexico, will be seen in their exciting Sky Dance, while from Panama the Mejorana, Devil Dance and Tamborito will be performed. The well-known Csardas will be done by the Hungarian group, while the State Ensemble of the Folk Dance, U.S.S.R., will perform the exciting Moldaveutz, Krizhachek and Kazaki.

Plans are being completed to include Basque folk dances filmed in the Pyrenees, Greek dances from the island of Crete, and Chang's International Dancers at Esthonian Village, San Francisco International Exposition.

Square Dance Reunion and Square Dance Medley will include such routines as "The Lady 'Round the Lady," "Duck for the Oyster, Dig for the Clam," "Hinky Dinky Parley Vous," and other favorite calls and dances.

Native tunes played on traditional instruments will form an exciting background for the films, which are all recorded in sound. The two-hour program is the first attempt at a film festival devoted exclusively to folk dancing and a record attendance is anticipated. East Bay folk dancers can call THORNTON 3-7372 for further information, while in San Francisco the number is BAYVIEW 1-0901.

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The World Youth Festival--Prague, 1947

by LETITIA INNES

Delegate, Los Angeles Youth Council

In 1945 a World Youth Conference met in London. Twenty Americans—a cross-section of our youth—attended with representatives from sixty-two nations. A Chinese delegate proposed a great international youth festival and the newly established "World Federation of Democratic Youth" accepted the proposal. A year and a half of planning went into the preparations. Then the WFDY sent a call to the youth of the world to participate in the Festival. "Through international friendship and co-operation," read the call, "youth builds the peace!"

American Youth For a Free World, which had organized the Arrangements Committee for the World Youth Conference, relayed the call to American youth organizations. The U. S. Committee for the World Youth Festival was established to work for truly representative American participation. This committee publicized the Festival, and set out to build a delegation that would best present the cultural achievements of American youth.

Despite difficulties, American youth answered the call! One hundred ninety-eight delegates registered with the U. S. Committee. They came from 31 states, from 43 colleges, from 21 organizations. They brought with them enthusiasm, ingenuity, the desire to present the best of American youth's achievements. We missed the groups we could not finance. But it didn't get us down.

VARIED RACES AND RELIGIONS

Our largest group sailed aboard the Marine Flasher. The others went earlier on ships that had space for smaller groups. Sixty-three of us met each other for the first time the night before sailing. We were Negro and white, Protestant, Catholic, Jew. We came from Maine and Alabama, New York and California. Many of us were college students. Others were young workers and youth leaders. Our average age was 21. The crowded life aboard ship soon made friends of us all.

Since we had no cultural groups to represent us at the Festival, we began to plan our own programs. We had no scripts, no previous preparations, little experience.

We added our ideas to a book by Carl Sandburg, scrambled well, and ended up with a show which we called, "*The People, Yes.*" We wove the songs and dances of all sections of America into the poetic words of Sandburg to depict the basic simplicity and democracy of the American people.

Our rehearsal hall was a ship crowded with 900 passengers. Between rehearsals we held forums at which our delegates could air their views on matters which we would be asked about in Prague—youth organizations in the United States, education, American arts, the Marshall Plan and the Truman Doctrine.

We used the deck gun turrets for community singing, guitar playing, and bull sessions.

We made an institution of our shipboard make-believe campfires at which our delegates introduced skits and specialty numbers, and some of the passengers taught us new songs. We swapped languages, cigarets, songs, and good fellowship.

We stopped in Paris for a few hectic days of sight-seeing. Then we boarded a battered but bravely chugging train to Prague, slow enough to allow a good long look at the devastated towns of Germany. We reached the Czech border tired, dirty, and sobered by things we had seen.

A jubilant Czech youth delegation met us at the border. They asked one word, "Festival?" When we answered, "Yes," they took us for bracing refreshments and an energetic polka. We soon observed that these Czechs welcomed all the trains bringing delegates from other countries with the same vigor and enthusiasm.

When our train reached Prague we were more prepared for the sound truck, the banners, the crowds of young Czechs waiting to welcome us. A bus took us to Roosevelt College, where the student living quarters were given over to the use of the Festival delegates.

FRIENDLY COMPETITIONS

The Festival featured a number of friendly competitions. Some of the world's outstanding talent—young pianists, violinists, cellists, singers, and choral groups—competed for prizes and honors.

The competition among national dancers brought forth contesting groups from Czechoslovakia, France, Bulgaria, Rumania, Palestine, Ceylon, Hungary, Indonesia, Poland, Spain, Albania, India, Korea, Austria, Burma, and Russia.

Mme. Mandelova, in charge of this contest, said, "We never believed that so many groups would come, and we never imagined they would be of such a high standard. The Bulgarians, for example, held a nation-wide competition to choose the 31 best dancers."

A Festival judge commented, "It was a wonderful opportunity for youth to express its faith in the attainment of peace and co-operation. The dance contest was the most exciting event of the Festival."

Each country participating in the Festival had the opportunity to present a concert program.

Indonesia sent dancers, singers, and musicians thousands of miles to Prague. Their concert featured a candle-light ceremony, performed on a darkened stage. Lighted candles, which the dancers held in bowls, illuminated the graceful Indonesian dance movements.

Palestine sent a united delegation despite political conflicts at home. For their concert the Zionist movement first presented beau-

tiful folk dances, a violinist of the Jerusalem Symphony Orchestra, and a modern dancer. Then the Labor section performed, with Jewish and Arab flags flying side by side, followed by the excellent Palestinian Chorus. Finally a group of Arab singers entertained.

The Mongolian concert was amateur national theatre at its best—warm, humorous, rich in detail. The framework was a village scene. Dances and songs, pantomime, the traditional wrestling match between six-foot-six giants with their tiny trainers, were staged one after the other. The Mongolian concert gave us a new understanding of the word "nation" and of a happy people.

PRIZE-WINNING CHORUS

The Yugoslav concert, featuring an amateur youth chorus of 80 voices, was repeated by popular demand. This chorus took first prize in the choral competition. Even more spectacular was the dock workers' presentation of the sword dance of Yugoslavs and Turks. Forty young men, each wielding two murderous blades, performed the dance. It was stylized combat in which the dancers clashed with swords at a faster and faster pace—an amazing display of skill. The concert closed with a finale of 250 beautifully costumed Yugoslavs as the chorus, orchestra, and dancers performed together.

We had an opportunity to see the world-famous Russian ballet when young Soviet ballet artists and an entire corps de ballet presented an evening of classic and modern dance compositions. Olga Lepeshinskaya, one of the best loved of all Soviet ballerinas, performed for us.

The Soviet Union's concert of national dances was a unique event of the Festival. The climax of this concert was a folk ballet based on Ukrainian themes. It built to a furious climax in which a male dancer jumped high over the heads of a line of dancing girls, and landed in a deep-kneec kick-step.

There were the performances of the British delegation—their drama group doing Bernard Shaw's play, "*Androcles and the Lion*" and the famous Alan Busch Choir singing the beloved English folk songs so familiar to us. From Australia came a youth jazz band to perform—real competition for us. There were symphony orchestras from France and Holland, and the charming folk dance groups from Norway and Sweden. Canada presented a concert of the works by their most popular young composers.

We started our concert with solo artists: a young pianist from Oberlin College, Ohio; two representatives of the Julliard School of Music; a Negro composer from the Curtis School; and several others. We followed the soloists with our folk musical, "*The People, Yes.*"

(Continued on Page Ten)

World Youth Festival

(Continued from Page Nine)

Our concert was not the only American cultural feature at the Festival. Twenty-seven Unitarians, direct from reconstruction work in Czechoslovakia, presented a program of folk songs directed by a talented young Negro musician.

OTHER PROGRAMS AND EVENTS

Later campfire programs and various mass events such as the Festival Carnival the closing ceremonies kept our square dance group, our choral group, and our soloists busy throughout our stay in Prague. We made two radio broadcasts, one of which was shortwaved to the United States. Parts of "The People, Yes," were filmed for the UN picture on youth, and for a Czech Festival film.

We also showed many films which told the story of our America—"F. D. R.," "Abraham Lincoln in Illinois," "Henry Brown, Farmer," "Americans All," "The River" and many others.

The spirit and ingenuity of the American delegation compensated for its sad lack of official support and professional talent.

Prague was more than a Festival city. It was a world crossroads for the "Forces of Unity"—brigades of young volunteer reconstruction workers. They weld youth from the city and country, youth of all religions and nationalities, into a single "People's Youth."

DIRECTORY NEARLY READY

After many months of work the directory for the Southern Section has gone to the printers and those who have already sent money in for their copy, watch the mails! The printer, Eddie Hill, has promised to run off a few hundred in advance of the regular delivery date.



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Nothing can divide youth that has learned to work together. The WFDY organized an exchange of these worker brigades. At Lidice, and at Litvinov in the Sudetenland, 97 of us learned to know the Czechs in their work as well as their play.

The Festival was over. It was time for us to return home. But we tried to delay the moment of farewell. We all pledged that we would take back to our countries the spirit of all the many-nationed youth whom we had met at the Festival. And we pledged that, as Americans, we would bring together the youth of America and the youth of the world.

* * *

In the U. S. A., many would like us to forget the war which we and our allies won at such great cost. In the minds of Europe's youth, the memory of fascism is strong and bitter. Young people are determined never again to live under a brutal occupation, never again to surrender their unity. Youth grew up in the war against fascism. Youth accepted tremendous responsibilities and fulfilled them with honor. We Americans learned from the strength and unity of Europe's youth. We took these lessons home.

The Festival was a festival of peace. Peace is the dearest desire of the world's youth. In Europe we saw the war-torn countries rising from their own ashes. We saw youth rebuilding.

Does American youth want peace? Whenever we travelled, Europeans asked this question. Clearly we occupied a special position in their eyes. As American youth, we were unique in international affairs. This impressed us with our vast responsibility. We must become alert and critical of our role in international affairs.

The Festival gave us new respect for the importance of cultural expression as a force for world peace. Youth from the most varied national backgrounds learned to appreciate each other's lives through the international language of music, art, and the dance. The youth of many countries are fortunate in their rich and varied cultural opportunities. While our own cultural participation in the Festival was limited, it won friends for our country and contributed to peace.

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FESTIVAL OF GOLD

The second Regional Festival hosted by the Sacramento Folk Dancers, at Governor's Hall, May 9, 1948, was as outstanding an event as the first one in May of 1947. It was the success of the 1947 Regional Festival which encouraged the Federation to plan Regional events in various parts of the state and it is the success of the 1948 event which confirms our belief that the Regional Festival is an answer to one of our most important problems.

The Festival of Gold was presented by the Sacramento Folk Dancers at Governor's Hall, on the California State Fair Grounds, in the afternoon and evening. It was well attended by dancers of the Sacramento Region and other parts of the state. Beautiful programs, bound in gold paper, were handed to dancers and spectators, and in addition to a very well-arranged program of dances, a number of outstanding exhibitions were given. The "Polka-Y-Dots," under the leadership of Lawton Harris, danced the Danish "Firetur;" the "Gate Swingers" of San Francisco, under the leadership of Ronald Connelly, gave an exhibition of American squares, with many new complicated figures and in their unsurpassed spirit. The San Francisco Folk Arts Carrousel, under the leadership of Grace Perryman, gave a very interesting demonstration in Hawaiian dances which were taught to the group by Jeannette Trumley.

Squares were called by Dan McDonald, Vera Holleuffer, Irvin Ramsier, and Douglas Nesbitt. The masters of ceremony were Douglas Nesbitt, Lloyd Davis, and John Moore, who handled the festival expertly. Decorations and the program were in keeping with the theme, "The Festival of Gold."

Sacramento has developed into one of the main centers of the Folk Dance Federation of California, which was proven by the fact that within three weeks a regular Federation Festival and a Regional Festival could be held in the same city and with each festival an outstanding success. All members of the Sacramento Folk Dancers were actively engaged in the arrangements for the festival and can be congratulated upon their spirit and wonderful hospitality. All who participated in the event hope that we shall see this Regional Festival at Governor's Hall as an annual event.

—WALTER GROTHE

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MONTEREY PENINSULA

About a year ago there was practically no folk dance activity on the Monterey Peninsula. However, as folk dancing spread over the entire State, the Monterey Peninsula not only followed but developed at a rapid pace. Folk dance groups sprang up in all communities; the "Watsonville Folk Dancers," under the leadership of Jim Fontana, the "Merry-Go-Rounders," at Felton, under the direction of Edna Fincher; several groups under the guidance of Marjorie Hitchings, but the real impetus was given when Ace and Marge Smith moved from Stockton to Salinas and organized the "Lariat Swingers."

On September 27, 1947, the first Regional Festival was held at Salinas, under their sponsorship, with Lawton Harris as a guest leader, and on April 24, 1948, the second Regional Festival, sponsored by the "Salinas Lariat Swingers," was held. One could hardly call it a miniature Festival, because there was an attendance of more than three hundred dancers covering groups of the entire region; the hall was beautifully decorated following the theme of the "Salinas Round-Up," and a wonderful program of dances and exhibitions was presented.

Credit for this development goes to the above-mentioned leaders and to all the dancers who have given it enthusiastic support. To-

day on the Monterey Peninsula you can dance practically every night of the week; you can visit the group at Watsonville, Santa Cruz, Felton, Carmel, Monterey, Salinas or the newly-organized group at Hollister, which is led by Ace Smith and which registered on the first night more than one hundred seventy participants. The various groups of the Region plan to hold Regional Festivals periodically and extend invitations to all Federation members.

The next Regional Festival will be held at Monterey and the undersigned had the privilege of seeing the site selected for it. It is a beautiful large auditorium at Ft. Ord, facing the ocean, with a wonderful dance floor and a beautiful view. This Regional Festival will be hosted by the Monterey group.

It is scheduled for Sunday, June 27, and invitations will be sent to all Federation member groups. To judge by the enthusiasm and spirit displayed at the two previous Regional Festivals, this event promises to be a wonderful affair. The Monterey Peninsula groups and leaders hope to see a good attendance for their Festival and promise you an exhilarating week-end at Monterey on the 27th of June.

—Walter Grothe.

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JULY 10: Regional festival, Stockton.
 JULY 11: Regional Festival, Los Gatos Bowl.
 JULY 11: University of Nevada, Reno.
 JULY 17: Festival of Southern Section at Los Angeles.
 JULY 18: Festival at Kentfield.
 JULY 25: Performance at Woodminister and evening party.
 AUGUST 2 to 7: FOLK DANCE SUMMER CAMP, College of the Pacific, Stockton, California.
 AUGUST 15: Performance at the San Mateo County Floral Fiesta, with evening party by San Mateo Gypsies.
 AUGUST 22: EXHIBITION PROGRAM, Los Gatos Bowl; Federation exhibition groups will participate; spectators welcome.
 AUGUST 22: Festival at Healdsburg.
 AUGUST 29: Teachers' Institute.
 SEPTEMBER 9: State Fair at Sacramento (Governor's Day).
 SEPTEMBER 19: Walnut Creek.

(See JUNE FESTIVALS—Page 2)

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Regular Council Meeting

Stanford University, May 16, 1948

1. At the May 16 Council meeting the following new clubs were accepted as members of the Federation: (1) Diablo Promenaders, Cowell; (2) Kerman Kapers, Kerman; (3) Tyrolean Folk Dancers, San Bruno; (4) Bushrod Folk Dancers, Oakland. Federation membership now includes 103 groups in the northern section and 31 in the southern section.
2. The following possible locations for the 1949 Statewide Festival were discussed and will be voted upon by the councils of the two sections: (1) Santa Maria; (2) College of the Pacific, Stockton; (3) Santa Barbara; (4) San Luis Obispo; (5) Fresno.
3. The outgoing president, Walter Grothe, suggested the following items for further consideration by the council during the coming year: (1) Amendment of the by-laws to provide for offices of vice president for each of the regions represented, such

vice presidents to take the place of the present regional directors; (2) Co-ordination of any changes in the by-laws and constitution with the Southern Section; (3) Provide for the separation of director of publicity and extension; (4) Proceeding with plans to incorporate the Federation after submission of details to member clubs for consideration.

4. The following officers were elected to serve for the coming year: President, Larry Getchell; vice president, Harold Pearson; treasurer, Frank Durant; corresponding secretary, June Meuser; recording secretary, Bernice Schram; director of publicity and extension, Millie von Konsky; historian, Dorothy Frost.

Paul Erfer is instructing a course at the Bandini School in the Montebello area for public school teachers which will continue through the summer.



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Meitschi Putz Di
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Road to the Isles
Selling's Round
Seven Jumps
Sicilian Circle
Skaters Waltz
Spanish Waltz
Tancuj

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Trilby
Alexandrovska
Tsiganochka
Varsoviana
Progressive
Vengerka
Vo Sadu Li
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Badger Mixer
Buffalo Glide

Cherkessia
Doris Waltz
Espan
Gathering Peascods
Hambos, Many
Hopak
Italian Danza
Kalvelis
Kolos, great variety
Krakowiak
La Raspa
Ladies Whim

Neapolitan
Tarantella
Pas D'Espagne
Polkas
500 Selections
Rye Waltz
Schottisches
All languages
Sher
Sicilian Tarantella
Spanish Circle

Square Dances
Large selection
To Ting
Troika
Veleta
Varsoviana
Waltz
Virginia Reels
Zandunga
Weggis Dance
Tarantellas

—ORDERS SUBJECT TO STOCK ON HAND—

American Music Company

— Established 1903 —
Michigan 1871

426 South Broadway

Los Angeles, California