

# Let's DANCE



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TWENTY FIVE CENTS



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**SCHEDULE OF DEADLINES:** Material for "Let's Dance" comes almost wholly from its readership. Its columns are open to all. To accomplish the widest possible representation, the following requirements and deadlines are published for the guidance of contributors:

**ORIGINAL ARTICLES** from the special knowledges of folk dancers are most welcome. However, so our pages may accommodate the material, all articles *must first be submitted in brief, outline form*. Editors will then specify length and possible date of publication.

**FOLK CALENDAR OF EVENTS:** All Folk festivals, exhibitions or other events *open to all folk dancers* should be submitted to Margaret Jory, 1370 Euclid, Berkeley, California, or to Charles Rich, 1022 South Boynton St., Glendale, California, giving facts as to who, what, where, when and why (see Column) *on or before the fifth of the month prior to the month of desired publication*.

**YOUR CLUB AND MINE** desires to print the news of events of interest in *all* Federation clubs. Submit material in concise, interesting form (see Column) to Earl Bodenschatz, 1358 East 26th Street, Oakland, California, or to Bill Lewis, 2046 Chilton Drive, Glendale, California, *on or before the fifth of the month prior to the desired month of publication*.

**LET'S DANCE WANTS TO KNOW AT ANY TIME HOW IT CAN BE OF GREATER SERVICE TO YOU.**

### This Month's Cover

PAUL O'BRYNE of *Turnobees* and active in many Federation activities contributed our cover, *Palestinian Dancers*. Descriptions of costumes will be found on page 4.

## Editors' Grand Right and Left

**P**LEASE NOTE that *Let's Dance* and its Editor are now receiving their mail at a new address. The five-month house-hunt is over. Congratulations and Editorial contributions and communications will, from here on out, be received at 1723 Valley View Avenue, Belmont, California. Items for *Your Club and Mine* and *Folk Calendar of Events* will continue to be sent direct to the addresses indicated in the first column of this page.

● **BENEATH THE SHADOW** of Mount Baldy, in the picturesque town of Alta Loma, the Southern Section of the Federation held its first Regional Directors' meeting. In a two-day session of dancing and discussing, Southern regional directors, with Virginia Anderson, Southern Section president, laid the groundwork for a plan to standardize dances and certify teachers. Of primary concern was the handling and organizing of new groups as well as cementing the interest of present member groups. Sounds interesting. We are looking forward to further reports on the progress of this plan.

● **PUBLICITY AND EXTENSION** customers are advised that Millie Von Konsky, director of same, again has a telephone and the number is Sweetwood 1-0336. That's in Oakland.

● **THE JUNIOR SECTION** of the Federation will be one more step along the road to actuality with the completion of sessions before the "Second Young Peoples' Festival" at Redwood City on October 3. Dave Boyce and his committee have been hard at work with questionnaires and meeting setting the stage for the "teen-agers" discussions at the Redwood City meeting. The complete committee report on ways and means of officially launching a Junior Section will be made at the Council meeting before the Portola Festival, Sunday, October 24. It was hoped that Larkin Hall in the San Francisco Civic Auditorium would be available for a simultaneous Young Peoples' Portola Festival; but the hall was not free. However, the teen-agers (as usual) are cordially invited to participate at the main Portola Festival.

● **THE PALOMANIANS' Palo Alto Tree Folk Dance Festival**, culminating the northern section's "greensward" season, was an affair to make folk dancers regret the passing of summer. Roy Zellick's masterful ad-libbing at the  *mike*  keyed a program long to be remembered.

● **TRAIL, BRITISH COLUMBIA**, this summer, greeted "native son" J. Les Clark, home on a visit from California. Knowing Les as a member of past championship Hockey teams, folks were undoubtedly expecting some good sessions of Hockey recapitulation. Instead, and you might have guessed it, they found they had in their midst an evangelist for Folk Dancing. The *Trail Daily Times* tells the story in succeeding days headlines: "Folk Dancing is Fun Says Former Hockeyist"—and the next day: "Folk Dancers Plan For Club." In other words, there just is no such thing as a vacation from folk dancing.

● **MAKE A SPEECH** at your club's next business meeting. In fact, be a real public speaker, take the floor at every dance session of your club for the next month. With a copy of *Let's Dance* in one hand and Subscription Blanks in the other, tell your fellow folk dancers, tell your beginners' classes, tell all who must listen to your golden-voiced oratory that *Let's Dance* is their folk dance magazine. Show them how the



articles, departments, and pictures in *Let's Dance* can further and accentuate their enjoyment of folk dancing.

No subscription blanks? Send to our circulation office for some. Or, better still, just give their names, addresses (and \$2.00) down on a nice long sheet of paper and forward all to the Circulation Office.

● **SQUARE DANCERS** will be interested in the recently published booklet, *Square Dance Calls and Explanations*, compiled and edited by James A. Hull of the Alameda Steppers. Featured in its pages are favorite calls of Scotty McLeod, Village Folk Dancers, Berkeley; William B. Castner, U. C. Folk and Square Dance Group; Dan McDonald, billed as "Square Dancer at Large;" Sandy Tepfer, also "at large;" and Vera Holleuffer of the Gateswingers.

● **CARACAS, VENEZUELA** is one of the most recent outposts of FDFC dancing. James "Woody" Underwood, who until recently has been dancing with San Francisco groups, is now down there and leading a group of American employees. A Legion Hall has already been donated to the group free of charge. Woody has written asking for records and dance descriptions—which are both unobtainable there. And so, now our text "Folk Dances From Near and Far" really becomes international.

● **EUREKA**—have you found him? Ed Carpenter, stellar caller at numerous Federation events, and late of the Stanford Hoe-Down, has recently moved to the area of Eureka, California. From Ed's report, we gather that Squares have yet to take root in this most westerly city in the United States; but from the enthusiasm of his discussion of the situation, we're certain that Eureka and Square Dancing are due to become reacquainted in a large way. Any dancers in the Eureka area looking unsuccessfully for Ed Carpenter (probably because he is looking so hard for you) may contact *Let's Dance*, and we'll put you in touch with him. Perhaps members of the Pioneer Dance Club at Fort Bragg will be available to help Ed spread the Folk Dance gospel along California's northern shores. At any rate, Pioneer Dance Club, invite Ed to call a square or two for you and you'll agree that Eureka has found it.

● **RECALLING** our high school days, it's hard to believe; but with our own two ears we heard it. A high school up in the Redwood Coast counties is now awarding Block Athletic Letters to men who can perform twenty specified folk dances to the satisfaction of a board of judges. Not too unusual? Well, the report went on to add that the turnout for the Block Letters for folk dancing was even greater than that for Football.

Folk Dances from Near and Far.

Vols. I, II, III, IV  
\$2.00 EACH

Send to

Publications Committee

262 O'Farrell Street, Room 301

San Francisco 2, Calif.

# FOLK CALENDAR OF EVENTS

Edited by MARGARET JORY and CHARLES RICH

(Chairmen of events wishing to be included in calendar must submit material direct to Column Editors—see page 2. Items submitted via other channels cannot be accepted.)

**FRIDAY-SUNDAY, OCTOBER 1, 2 AND 3**—FOLK DANCING AT SANTA CRUZ. The three-day birthday celebration of the City of Santa Cruz will open with folk dancing out of doors in the Civic Center from 7 - 10 Friday evening. Saturday evening folk dancers will participate in an historic pageant and Sunday afternoon from 1:45 - 6, the Santa Cruz Breakers will be hosts for a Regional Festival to be held in the Civic Auditorium. Wear an early California costume if possible and bring your bathing suit for a refreshing dip in the surf.

**SUNDAY, OCTOBER 3**—SECOND YOUNG PEOPLE'S FESTIVAL AT REDWOOD CITY. All young people are invited to dance on the lawn of the Sequoia Union High School from 2 - 5 p. m. as guests of the Redwood City Docey Doe Juniors. Adults will be welcomed to watch the festivities only. Two representatives from each young people's group will meet at 1 p. m. to form a Junior Section of the Federation and to elect officers.

**SUNDAY, OCTOBER 3**—REGIONAL FESTIVAL AT VALLEJO. The Fiesta de Vallejo with the Sunnyside Folk Dancers as your hosts and Tony Deal as chairman and M.C., will be located in two of the largest buildings in that area, both with excellent floors. From 1:30 - 5:30 you are invited to dance in the huge Navy Reserve Armory at the foot of Sonoma and Fourth Streets, and from 7:30 - 10:30 the same host group will welcome you at the Men's Gymnasium of Vallejo Junior College, corner of Amador and Nebraska Streets. Emphasis is placed on wearing Mexican costumes if possible.

**SATURDAY AND SUNDAY, OCTOBER 9 AND 10**—INTERNATIONAL INSTITUTE FESTIVAL AT LOS ANGELES, 2 - 12 p. m., 425 South Boyle Avenue, Los Angeles. Folk Dances, Folk Songs and FOOD of many lands should attract Folk Dancers from far and near. Exhibition dances in afternoon. Foreign exhibits and native dishes of Germany, Hungary, Russia, Sweden and many other countries prepared in authentic native manner. (Wonderful food at last year's festival!) General dancing 9 to 12 Saturday and Sunday.

**SUNDAY, OCTOBER 10**—SOUTHERN SECTION FESTIVAL AT LOS ANGELES. The East Los Angeles Folk Dance Co-op will be host at Griffith Playground from 1:30-5:30 p. m.

**SUNDAY, OCTOBER 17**—TEACHERS' INSTITUTE AT HOLLYWOOD. Elma McFarland will lead an institute on English and Scottish dances from 1-5 p. m. at Poinsettia Playground, 7341 Willoughby Avenue.

**SATURDAY, OCTOBER 23**—SCOTCH BALL. Presented by Los Angeles Highland Society at Long Beach Civic Auditorium.

**SUNDAY, OCTOBER 24**—NORTHERN SECTION FESTIVAL AT SAN FRANCISCO. Come in your gayest costume for the special Portola Fiesta festival with Chang's International Folk Dancers as your hosts from 1-5 p. m. in the San Francisco Civic Auditorium. The evening party, also hosted by Chang's, will be held at the Italian-American Athletic Club, 1630 Stockton Street, near Columbus Street, in San Francisco.

**THURSDAY-SUNDAY, NOVEMBER 4, 5, 6, AND 7**—LLOYD SHAW INSTITUTE AT UCLA.

**SUNDAY, NOVEMBER 7**—TEACHERS' INSTITUTE AT OAKLAND. Uarda Schuldt is chairman of an institute for teachers and leaders of groups.

**SUNDAY, NOVEMBER 14**—NORTHERN SECTION FESTIVAL AT SAN JOSE.

## Where To Send Beginners?

**THE TURN-O-BEES** class for beginners meets every Wednesday, 8-10 p. m., at the Lincoln School, corner of Eleventh and Allice Streets, Oakland. Orville Roberts is the instructor.

**OAKLAND ADULT EDUCATION DIVISION** classes for beginners meet Mondays and Wednesdays, 7-10 p. m., at the Santa Fe School, corner of 54th and Market Streets, Oakland. Harvey Lebrun is the instructor.

**MUIR WOODS PARK IMPROVEMENT ASSOCIATION** holds a class the second Wednesday of each month, 8-11 p. m., at the Swiss Tell Club House out of Mill Valley.

**BERKELEY EVENING SCHOOL** offers eleven groups in beginning, intermediate, and advanced folk dancing which meet once each week, 8-10 p. m. Ask for the FOLK DANCING SCHEDULE from the Evening School office, 2211 Grove Street, Berkeley 4, for detailed information.

**ALAMEDA RECREATION DEPARTMENT** offers a class for beginners every Tuesday, 7-10 p. m., at the Porter School, 2200 Alameda Street, near Park Street. Millie Von Kinsky is the instructor.

**SAN FRANCISCO YWCA** offers regular beginners classes in Square Dancing on Wednesday evenings. Ed Kremers instructor.

**THE INGLEWOOD ADULT EDUCATION CENTER** offers instruction in folk and square dancing in a newly formed class for beginners on Wednesdays from 8 to 10 p. m., under the supervision of Paul Erfer. Instruction in the fundamentals of the square dance will be given the first hour, folk dancing the second.

# SOME COSTUMES OF PALESTINE

By Lucille Spittle

THE COSTUMES on the cover and those in Cut A and B are modern Palestinian costumes which are being worn now by the Jewish men and women in Palestine. It has been their aim to create a national dance dress which would be a synthesis of the old Biblical dress and yet practical and representative of their own times.

The girls on the cover are wearing the most popular costume. It is made of a very shiny white material, rather like our rayon gabar-

and women wear sandals, the most popular being the soft soled ballet type called Aesthetes (these sandals are available at Capezio's in San Francisco.)

THE MAN'S COSTUME is very colorful. He wears regular slacks in pastel shades. (White ducks or flannels can be used and dyed the desirable shade.) They are soft blue, green or violet. The shirt may or may not have a collar. It has a round neck open in a "V" down the front with lacings to keep

The men also wear brilliant colored sash and soft-soled sandals.

THE COSTUME of the woman marked "A" in the cut is a variation of the costume on the cover. Here the dress is made a snug fitting princess style, calf length. The stripes of a solid color run around the neck and down the front growing larger as they reach the hem line. The hem is also lined with material of the same color as the stripes. The bell-shaped sleeves have stripes around the bottom edge both inside and out and along the cutter seam over shoulder and neck line. These dresses are not white as those on the cover but are dyed beautiful Autumn colors, crimson, orange, yellow, brown, etc. The color combinations usually are like this: crimson dress with orange stripes (the stripe in center is a narrow black one to set off other colors), deep yellow with brown stripes, blue

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dine. The blouse has a round neck, fairly high, and full long bell-shaped sleeves. The skirt is full and gored and is worn calf length. The stripes are insets, smaller at the waist and about two and one-half or three inches at the bottom. The striped material is Arabic and has a beautiful all-over Oriental pattern, with vivid colors of green, blue, red and orange. Some of the ambitious women have embroidered these striped sections and others have painted them with textile dyes. The same material, cut on the bias, is used to trim the edge of the sleeve and neck. Usually two stripes are used. A gay colored sash or belt of blue, orange, deep violet, red, or green completes the costume. Both men

it closed. The sleeves may be bell-shaped like the women's or cut straight. They are not so full as those worn by the women. The shirts are decorated just like the women's costumes with colorful Oriental materials cut on the bias. The bell-shaped sleeves are decorated in the same manner as the women's and the straight sleeved shirt has the decoration on the upper part of the sleeve where it comes over the shoulders. The round collarless shirt has its pattern running around the neck and down the opening about one inch the decoration applied so that it makes a rec- from the edge. The shirt with the collar has tangular pattern around the front opening.





# THE FOLK DANCE OF ISRAEL

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*By Gert Kaufmann*

IT WAS A HEARTENING and refreshing experience for me during my two months stay in California to meet with so many enthusiastic folkdancers: groups and individuals. I found a vivid interest in folk dances from all over the world, and a warm reception for the folk dances of Israel I brought and taught there. It is, therefore, a great pleasure for me to write some explanations and remarks about Israel's dances for your magazine.

The rapid development of the folk dance movement in the United States took place in the last six to ten years. In the countries of Europe this development started much earlier. Within three or four decades it is well organized and has been fostered by the governments of many countries. The objective is the same everywhere: revival of the old folk dances of a nation, a country.

Our Jewish nation, youngest and oldest in the family of nations, in its revival in its ancient homeland is naturally trying to revive its ancient folk culture in every respect. But we meet with great difficulties. Looking back for sources and roots in ancient times, in the great creative period of our national life, we find that the Jewish nation in biblical times was doubtless a dance-loving one, which may be proved by many stories. Some of the best known examples are these: Miriam, the sister of Moses, danced with cymbals and drums and led the daughters of Israel after the crossing of the Red Sea; the young daughter of the Judge Jephta danced in honor of her father's victory—and thus met her tragic fate; King David danced in front of the Holy Shrine when it was brought from Shilo to Jerusalem. There are many more examples. More than thirty different words for dance movements have been found in the Bible and Talmud. It is most regrettable that their exact meaning is not known. The Biblical dances can not be authentically reconstructed—as may the old Egyptian and Greek dances—because no paintings, no engravings or sculptures of Biblical times are to be found. The explanation lies in the third commandment: "Thou shalt not make a graven image nor any manner of likeness . . ." Revival of Biblical dances is therefore a matter of sheer imagination without any claims to authenticity.

WHAT HAPPENED to the folk dances of our people after the loss of statehood and homeland? Being dispersed over the earth for two thousand years, we kept our spiritual heritage alive, but those features of folk tradition which are necessarily connected with the soil have been broken. Influenced by our different host-nations, we adopted trends of their folk songs and folk dances. Life in the ghetto was not favorable for the preservation or development of the folk dance. Yet, people went on dancing even behind the sinister walls of the ghettos. One group has to be mentioned especially: the Chassidic sect which developed in the eighteenth century in eastern European Jewry. Their fervent and ec-

static worship of God expresses itself in joy, in multicolored songs and dances. One of their wedding dances is quite well known to folkdancers in America where it is called the Russian Sher. It is well liked, though rather distorted in its basic form and character. Most of the Chassidic dances are of ecstatic religious character.

Another outstanding dance-loving group are the Yemenite Jews, who, for many centuries lived in the primitive Arab kingdom of Yemen in South Arabia, near the Gulf of Aden. Thousands of them returned to Palestine. They are probably our most gifted tribe in respect to song, dance, natural dramatic expression and crafts—such as silver work, embroidery—with a style of their own which is naturally very Oriental. In their dances this style is expressed by restrained leg movements, tiny steps, intense body movements, especially in the hips, vibrating in knees and ankles, stylized and very expressive movements of hands and arms.

Those are the main sources for the revival of Jewish folk dances in Israel, and it is obvious that these sources are scarce. Biblical dances are not preserved, Chassidic dances are too ecstatically religious for daily use, Yemenite dances too Oriental for general use. Therefore, the objective of the folk dance movement in Israel could not be, as in other nations, the mere revival of ancient folk forms, but the creation of new ones. The process of creation is in full swing. Elements of all those sources blend and become integrated into the new developing dances which grow out of the landscape, out of the soil, out of the work and toil, the enthusiastic devotion and joy in upbuilding the old-new homeland. So impetuous is the tempo and rhythm of this upbuilding that it accelerates and concentrates into years what generally takes centuries, that is: the development of agriculture, of a new type of society based on collective cooperation, and of an indigenous folk culture.

THE NEW DANCES are the fruit mainly of the past five years. There had always been much vivid dancing ever since the earliest pioneers came to Palestine. Those who came before and after the first world war brought with them the dances of their former homelands and they spread over the country: the Horra which came from Roumania but changed in the course of years so considerably that it may now be called a Palestinian dance; the Krakoviak from Poland; the Tcherkessia from the Caucasian Mountains in Southern Russia; the Alexandrova from Russia; the Lithuanian Polka; etc. But when the people became more selfconscious and the second generation grew up, there also grew the urge for indigenous dances of their own. The first countrywide folk dance festival in the tiny collective settlement of Dalia in the hills of Ephraim near Haifa, took place in July, 1944, while the world was still at war. It showed the deep and vivid general interest in dance and a comprehensive pic-

ture of the dance situation: a number of well known dances, many of them borrowed, a modest number of newly created dances and, as a special treat, some international folk dances in colorful costumes. In spite of the difficult war and transportation conditions, two hundred dancers from all over the country took an active part and thousands of onlookers came to see the concluding performance. This event marked the beginning of a mighty development: new dances grew up like mushrooms everywhere. Countrywide and regional courses for dance leaders were organized in order to spread the new dances and to improve the quality of dancing. The creators of the dances were, and are, mostly not professional dancers but people in the collective agricultural settlements. Most of the dances are based on songs a great number of which also grow out of the life of these settlements.

In June, 1947, the second folk dance festival in Dalia took place and it gathered the fruits of three years of intense development. This time, five hundred dancers came from all over the country, bringing with them their tents, flags, costumes, food and setting up in the bare hills near Dalia, "a dance village" for two days and nights. The concluding performance brought the so far unheard of crowd of thirty thousand onlookers who had to "endure" an all night program because a British-imposed road curfew then forbade riding on the road from sunset to sunrise. They sat patiently on the stony furrows of a ploughed mountainside which formed a huge semicircular natural amphitheatre and watched the dancing on the open stage below in the valley. The program consisted of folk dances and holiday dances. This time, only indigenous dances of Israel were presented—no international ones. There were dances which sprung out of the sheer joy of movement, work dances grown out of the sewing and reaping, out of shepherds' and fishermen's movements, dances celebrating the finding of a well—the precious and vital water—and holiday dances, especially for the revived ancient Biblical festivals connected with nature and agriculture: for spring, summer, and fall harvest holidays; for treeplanting, sheep-shearing and vineyards' festivals.

IT WAS an encouraging start already showing definite trends of a character of our own. Elements and influences stemming from Chassidic and Yemenite tradition, from the energetic Horras of the Balkans, from the Arab "Debkas" (dances in open lines with tiny, restrained, sometimes intricate steps and vibrating body movements) are interwoven with movements, step patterns and group formations of our own creation to a new and interesting style. A synthesis between the Orient and the Occident is developing as Palestine is by its geographical position—a bridge between both. The same type of development is to be found in the music which is connected with the dances. As to the accompaniment,

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# "GLORY IN THE LAND"

Folk dancing has scored again with another "first"—this time by representation of seven federation groups in the first major county observance of the State Centennial in the large-scale production, *Glory In the Land*, at Woodminster Amphitheater in Oakland.

The Alameda County Centennial Committee assembled a staff of designers, technicians, dance and music directors, and leading authorities on regional history, under the pro-

fessional direction of Dr. J. Fenton McKenna, to produce a pageant that played to nearly 70,000 playgoers during 10 performances between August 27 and September 12.

Millie von Konsky was appointed director of the folk dancing, which had one of the principal parts in the pageant and performed the giant task of arranging and directing folk dance sequences in which 84 folk dancers from bay area groups participated. Emphasis

## THE FOLK DANCES OF ISRAEL

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we are still in the beginning and in an experimental stage. Knowing that complex Occidental harmonic instruments like piano, accordion, guitar, are not suitable for Oriental melodies, we look for another way to accompany our dances, maybe more in the direction of voices, flutes and percussion instruments. We are also at the very beginning of developing our dance costumes which should be a national dress for holidays in our rural settlements and villages. We look for a style which combines Biblical and modern trends and fits into our special landscape. (Note: see some examples in the costume sketches!)

A heartening affirmation of our dance aspirations came when a group of our best folk dancers was sent with the Israeli delegation to the World Festival of Democratic Youth in Prague in the summer of 1947. Being a member of the International Jury for folk dances there I had the privilege of seeing the dances of about fifty nations, and I realized that our dances, the youngest in the international family of folk dances, make a very distinct contribution to it. Now, after one year in this country and having taught our dances in various Jewish and Gentile circles, all over the states, I have met with general interest and often enthusiastic response. I found the soil prepared by the untiring pioneer work of many years done by some outstanding Jewish dance leaders; Dvora Lapson, dance director of the Jewish Education Committee of New York; Nathan Wizonsky, formerly of Chicago, now of Los Angeles; Binyamin Zemach, Corinne Chochem, Katja Delakova and Fred Berk. Their folk dance performances, books and records are well known. Thanks to their efforts, folk dances of the slaughtered East European Jewry have been saved, preserved, revived, and a number of Palestinian dances have been introduced here. It does not matter too much that some of those are, in reality, not Palestinian dances, but dances

used in the Zionist Youth movements in America. Because of the Hebrew text of the songs, they have been mistaken for Palestinian dances (Ari Ara, etc). It is important only that the interest for Jewish and Palestinian dances was aroused in wider circles.

WITH THE HELP of these leaders, especially Dvora Lapson, we have been able to lay the foundations for the "Jewish Folk Dance Society" in America, the corner stone in Israel being the "Folk Dance Committee." One of the main tasks of the Society will be to foster relations with the folk dance movements of other countries, for example, the Folk Dance Federation of California.

I would like to close these lines with an invitation to the members of your Federation to join us in our next big folk dance festival in Dalia in July, 1950. Let us hope that this planning will not be too optimistic—that we will see folk dancers of many lands come together for a peaceful, beautiful cultural event on the ancient soil of Israel.

GERT KAUFMANN, leader in the Palestinian dance movement, has been in the United States during the past year presenting institutes. Her article was submitted to LET'S DANCE just prior to her return to Israel. Folk dancers wishing to communicate with Mrs. Kaufmann may do so by writing to Tel-Aviv, Shalagstr. 5.

By Annemarie J. Steinbiss

was laid on authenticity of dance arrangements, and special attention was given to suitable and highly effective costuming.

One of the greatest thrills for the folk dancers was the experience of dancing to live music of the orchestra under Cyrus Trobbe's able conductorship. Director of the show, Dr. McKenna, stated that it was not decipherable where the difference lay between the performances of the professionals and the amateurs.

Folk dancers participating and their dances: Chang's International Folk Dancers; director, Jeanne Taylor, assisted by Velma Lenshaw—Spanish Jota Aragonesa.

Spanish solo numbers by Jerry and Roland Vasquez.

The Alameda Teen-Turners; directors, Mary Jane and Rolland Richardson, and The San Leandro Folk Dancers; director, Millie von Konsky—American Square Dance; caller, Dan McDonald.

Oakland Recreation Dance Arts; director, Millie von Konsky—The Viennese Waltz and Portuguese Fado Blanquita.

The San Leandro Folk Dancers—German Drosselnest.

The Romany Caravan; director, Annemarie J. Steinbiss—Neapolitan Tarantella.

Also participating in folk dance sequences were members of the Castle Promenaders, Oakland Folk Dancers and the Garfield Folk Dancers.

*Glory in the Land* retraced the history of Alameda County from 1820, when Don Luis Peralta divided his land among his sons, until 1853, when the University of California became a reality, ending with a glimpse into the future. Since the pageant is considered to have potentialities for becoming an annual presentation, the possibilities this offers to the Federation in recognition and participation are also a promise for the future.

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## SOME COSTUMES OF PALESTINE

(Continued from Page Four)

with green stripes. The color combinations are very Oriental and vibrant.

Cut "B" is an adaption of an older Hebrew costume and is used for the Biblical dances. It is made of a coarse material, natural straw color like our sacking cloth. It is made of two straight pieces attached on shoulders and along sides. The neck may be rounded or left straight. In olden times these dresses were embroidered with Oriental designs in deep rich colors. The modern adaptations are using painted designs. A narrow sash of deep blue is tied around the waist. The head dress comes from the Arabs and Bedouins. It is a large deep blue square with one corner turned back to make an edge to pin to the hair. Along this edge many gold coins are sewed. This is a symbol of the girl's wealth and a part of her dowry. In olden times a girl began collecting her coins when she was very young and the richer the girl, the more coins she had on her headdress. She also wears large gold loop earrings, and goes barefooted or wears the ancient thonged sandals.

THE MOST ELABORATE COSTUME is that worn by the Yemenite women (Cut "C"). Yemenites are the very Orientalized Jewish people who live in the southernmost part of Arabia called Yemen. The dress part is made like the one described in Cut "B" slit on the side up to the knee. It is made of a very coarse woven fabric of deep blue or blackish purple. Over this is worn a cape-like blouse. It is a circle with a place cut for the head and tacked along outer edge to make sleeves. It should reach from the neck to a point about six inches above the knees. The head-dress is very elaborate. A small tight fitting cap made very like our modern raincaps with the hook under the chin and the wings that cover neck and shoulders (see cut). This cap is elaborately embroidered with gold and silver coins (very small ones) and beautiful colored embroidery threads. Over this cap is attached the large square scarf. These are really works of art and are carefully handed down from mother to daughter. They are covered with an all-over embroidered pattern in colors that only the Orient can produce. The Yemenites are noted for their magnificent embroidery. These women also wear many gold chains hung with coins around their necks. They go barefoot for the most part or may wear thonged sandals.

The author is indebted to Mrs. Gert Kaufman for all the material in this article.

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## RECORD FESTIVAL

WHAT'S NEW AND WHERE TO BUY — By E. W. "Bish" Bischoff

### NEW COLUMN—NEW SERVICE

This new column is to provide accurate information about phonograph records suitable for folk dances. Monthly listings will be made of new dances and their proper records, as well as suitable substitutes and their relative availability. The writer will also cover news of other types of recorded folk music.

In addition, there will be a record service. If the record you wish is not obtainable through usual sources (see advertisers) send a postal card to the author of this column, at 106 Sanchez Street, San Francisco, and an attempt will be made to locate it for you. If you have a dance you'd like to introduce, but cannot find a suitable record, contact this column, also. In addition to accessibility to several of the largest folk music record collections in this area, the writer also makes weekly rounds of all the known record outlets. The folk dancer is invited to benefit by this information. Questions on all record matters are invited.

### THOSE NEW DANCES

DER WOLGASTER: Proper music not yet available, but promised soon.

MUHLRADL: (introduced by Ella Sonkin). Proper music not available. Substitute is *Ski Walzer* (Mosertone RR12227-1) played at reduced speed. Hard to find.

SWISS CHAIN GALOP: Proper music not available. Substitute is *Jolly Copper-smith Polka* (Linden 79-B). Available. Any eight measure break polka of Swiss or German style would work.

THE FLAGWAVER: Proper music not available. Substitute is *Schneider Polka* (Victor 25-1068-B). Not all shops have this one.

KOKOTEK: Contained in Folkcraft Album F-3 (Dances of Poland) (Sonard F1010B). Available in singles, but album is a good buy as it also contains *Gasior, Krakowiak and Kujawiak*.

NIGUN: RCA Victor record 25-5079-B. The two Jewish folk tunes on one side, *Nigun Bialik* and *Onu Bonu Artso*, are played straight through for Nigun. The reverse side has a Jewish *Horah* which can work Gert Kaufman's Palestinian *Horah* if some adaptation is made.

SEASIDE POLKA: (see Ford's "Good Morning" for description). Any straight American polka is suitable. Recommended is any straight recording of *Little Brown Jug*, particularly Columbia 36021 or Sonart M558. The latter is entitled *Balkan Ploka*, but it's *Little Brown Jug* just the same.

HOT PRETZELS: Victor V-710-A or its re-issue. Reverse is *Beer Barrel Polka*.

CUMBERLAND SQUARE: The Gramophone Shop of New York announces that the authentic record is again available. English Columbia DB2259. Reverse is *Cumberland Long Eight*. Price remains steep.

### SQUARES, CALLED AND UNCALLED FOR

Three important albums for square dance fans are recently new in the shops. Best album of the three is Les Gotcher's "Square Dance," a 12-inch record album

containing four records. All of the records are "called," and include many favorite figures, as well as the first appearance on record of *Hot Time in the Old Town Tonight*. The calls are as distinct and containing four records. All of the records clear and as peppy as you want them. Can't recommend this album too strongly.

Those who have danced under Carl Myles' calling in the Los Angeles area will have particular interest in Imperial's new 10-inch album with Carl doing the calling. Carl sounds as good as ever on record, but the music is a mite loud. This remains to be tried in the field. Please let us have your reaction.

Columbia's newest album, also of called squares, is labeled "*Swing Your Partner*," and the caller is "Arkie," the Woodchopper. These are Eastern and Southern type squares. The group leader may want to sit down and listen first—and then "tip off" the dancers before playing the records.

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## SWAP & SWING

### Square Dancing Has Arrived

By H. T. "Doc" ALUMBAUGH

**YES, SQUARE DANCING** is riding in on a strong tide of popularity that gains higher crests each month. There aren't any authentic figures to go on but it's very likely that there are at least two million folks in the nation who square dance regularly and probably an equal number that dance occasionally. If Gallup were to take a poll on square dancing it would reveal that youngsters of seventy like it as well as kids of seventeen. The millionaire gets the same kick out of a fast doey-doe as the laborer. Good old hoedown music tickles the toes of the society matron as well as the stenographer. A grease monkey can clap out time to the fiddle just as well as the corporation president.

What makes square dancing appeal to **EVERYONE**? Well, it's a combination of several things. First, square dancing is **EASY** to do. "If you can walk you can square dance," is an old saying—and true! It takes no special degree of skill, agility or even intelligence to *enjoy* square dancing. Oh, sure, the highly trained teams do a beautiful job of precision dancing for exhibition purposes—but the beginners crow just as loudly and get as much enjoyment from completing a grand-right-and-left. Mistakes are half the fun too. A good caller-instructor can get an average crowd of beginners ready to dance in fifteen or twenty minutes of easy-to-understand instructions. From then on it's easy and natural to progress from the basic steps to the more complete figures. The fine points are nice but they take time and training and aren't at all necessary at the beginning.

**SQUARE DANCING** is just pure, unadulterated **FUN** to do. It is as clean and wholesome as good fellowship and congenial companionship can make it. There's rarely any drinking or brawling at square dances. That is why so many churches sponsor and encourage it. The very nature of the dance excludes sophistication and fosters informality and friendliness. Everyone dances, laughs, relaxes and has a good time. Old and young, rich and poor, short and tall, fat and thin—all dance together in the mixers and thoroughly enjoy themselves. It is as democratic as the right to vote and as American as ham'n' eggs.

Third, square dancing isn't expensive and anyone can afford it. Compared to the usual types of social dancing and their attending costs, square dancing is a bargain in good entertainment. A dollar or two buys an evening of the best fun in the world.

**ALL THESE FACTORS** are responsible for the well-warranted popularity of square dancing. When will this popularity reach the peak and subside? It's hard to tell because it has never entirely died out since it was enjoyed by early Americans way back in the 1700's. Square dancing is needed in these days of national and world-wide turmoil because it

brings folks together with a common interest and in a spirit of friendliness and understanding. Square dancing can do something toward bringing harmony in our own internal relations, just as international folk dancing can help in promoting friendship between nations. So long as people like simple, wholesome recreation—then square dancing will remain popular in some degree.

The above reasons help to explain why square dancing is liked by *groups*. It's not quite so easy to analyze why the individual likes to square dance because the reasons vary with each person. However, I don't suppose there is a square dancer living that doesn't get enjoyment from the purely physical exhilaration resulting from fast motion. Then there is the self-satisfaction that comes from conquering a new step or figure, and from doing an old familiar figure effortlessly and gracefully. I know lots of folks who are ordinarily shy and retiring, but who look like they could jump on the fence and crow loudly when they have polished off a new dance figure. No matter how we may argue to the contrary, all of us have a love for "showing off" and square dancing gives us a chance to indulge that urge without being too conspicuous. Time and again I have seen people who are usually quite self-conscious, let themselves go with happy abandon in a square dance.

**SQUARE DANCING** calls for cooperation and teamwork. Whether or not we realize it, most of us like to work with others and to lend our own individual skill to a common effort. That is why beginners work so hard to become proficient—so that they won't hold back the other experienced dancers in the set.

Many large business organizations are now sponsoring square dances for their employees because they help to improve labor-management relations and eliminate petty inter-organizational frictions. It's almost impossible to start an argument between a union steward and a company executive when they both had

a swell time together at a square dance the night before.

**CHURCHES AND CIVIC** and service clubs provide square dancing for young people give them wholesome entertainment and prevent them from taking up less innocent forms of recreation.

Park and recreation departments of many cities have found that public, or semi-public, square dances offer a splendid form of recreation for residents of their communities.

One of the nation's largest chains of dancing schools is planning to offer square dance lessons in several of their studios.

Is it any wonder, then, that we say that square dancing has arrived? All over the country there are countless happy groups of square dancers promenading to real old-time hotedown music and listening to a caller say . . .

"PULL UP YOUR SOCK AN' WIPE OFF YOUR CHINS,  
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"Doc" Alumbaugh is an up-and-coming square dance caller-instructor who is very busy in the San Gabriel Valley from Alhambra to San Bernardino. He is 41, a native of Indiana, and lives in Pasadena. Doc started calling for square dances about three years ago. In his "spare" time, Doc is a consulting engineer.

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## What's Wrong With Our Folk Dancing?

By SONG CHANG

WHAT THE WRITER is about to say is the result of his years of observation and personal contacts in the teaching field. His comments, no doubt, will bring on heated discussion and sharp criticism. On the other hand, he is sure that many will agree with his views on the subject. The important thing is that from such discussion constructive action be set in motion.

For all practical purposes the writer deems it advisable to bring the question right out in the open and hopes that a satisfactory solution might be found for the betterment and healthy growth of the folk dance movement. To be sure, any change in the direction of furthering folk dancing as a more satisfying recreation FOR THE MANY would be a good change.

### SELFISHNESS MUST GO

To carry out successfully such a solution depends largely on the unselfish minds of all concerned. Unselfish we must be, because many of us are known to have been uncooperative in helping others enjoy and share the good fellowship that folk dancing brings. Selfishness, therefore, has no place in the movement. So let us not forget for a moment that a social organization without good fellowship can never be a smooth-running organization.

The vital question is: Are we having too many dances? For all practical purposes, the writer would emphatically say, "Yes!" One does not need much reasoning power to arrive at this conclusion, if the objective of the folk dance movement is to be achieved. The whole trouble of the matter is that we have been geared unconsciously to build up the federation dance repertoire instead of the movement itself. We have actually bitten off a piece much bigger than we can possibly digest without ill effects in terms of dances. The writer agrees that learning new dances is stimulating, but there is danger of being overstimulated.

### TOO MANY DANCES

Let us say that we have to date, at the minimum, 150 dances in the Federation repertoire. One hundred already compiled into the four volumes of *Folk Dances from Near and Far* and the other fifty in the process of compiling. These do not include the pet dances done by different clubs. To a few this number may not seem very big, but then we are not building up an organization for the fancy of a few. Our goal is mass participation with full enjoyment by all.

If the movement is to succeed in the right channel, we would have to make it easier for people to join and stay in folk dancing. The general impression today is that prospective folk dancers are afraid even to come in and try to learn to dance. Curiously enough, dancing itself has been one of the many barriers. Many who have come in have been finding it difficult to keep up due to the too large

repertoire of dances. The whole scheme challenges their courage, abilities, stamina and patience. They feel they have been burdened with the problem of forever learning. How then should we keep them from getting discouraged to a point of quitting?

### EVEN AS YOU BEGAN

First, we must give them confidence by teaching short and delightful but not too difficult and strenuous dances. Cheerful assistance and encouragement to them, in most cases, are essential to carry them over the hump. Make it a motto: **HELP THOSE AS OTHERS HELPED YOU.** Unfortunately there are in our midst many unwilling souls. They have forgotten that they once were helped by others who came before them. Their achievement in dancing is likely to make them feel aloof. They are choosy of what to dance and would not be involved in progressive dances. Such individuals only seeking self-enjoyment regardless of how it affects the enjoyment of others are of no value to the movement.

"How soon can I learn to dance?" is a common question often asked. Of course no one adequate answer can be applied to all interested persons. Many factors, such as the time element, ability, stamina, courage and patience have to be taken into consideration. Shall we say that success can only be measured in degrees? Under the present set-up, going once a week, one does not hope to accomplish much in a year's time. It is doubtful, after a year, that he can do thirty of the forty dances at a festival.

### FEWER DANCES DONE BETTER

Folk dancing should be made easier. Instead, it is being made harder and harder as time passes, due to the constant increase in the Federation repertoire. It is clear then that something must be done. What then would be the solution satisfactory to all concerned and for the betterment and healthy growth of the folk dance movement?

One thing is important—that the Federation repertoire should be and must be reduced. Uninteresting and tiring dances like *Goralski* discarded and "made-up ones" made unacceptable. Let people do as they wish in their own clubs—made-up or otherwise—so long as they do not inflict them on others. The writer will now venture to give some suggestions toward a logical solution, which he hopes will meet with the approval of all concerned.

First, out of the 150 Federation dances excluding all those used by individual clubs, a yearly repertoire is to be made up of say seventy-five well selected dances. The same to be used by all Federation clubs. Such repertoire is to be made varied from year to year in the same manner as festival programs are made varied. According to this plan all festival programs are to be made up from these seventy-five dances. It would be more desirable, too, to reduce also the festival program dances from forty to thirty.

To assure smooth and uniform dancing at festivals all sponsoring clubs should prepare far in advance their programs and mail same to other member clubs for review in preparation for their participation and fullest enjoyment. It is true some clubs have been making this practice but it should be made compulsory for all.

Even the seventy-five dances would be too many for an average dancer to digest. Three years is not too long a time required to learn them—going, say once a week regularly to a class. One goes fairly fast with the first twenty-five or thirty dances. After that the going is slow. At this point he starts to forget some. Then he thinks to go twice a week to catch up and there is no catching up. Not by the way new dances have been coming in.

Long, difficult dances should only be used for exhibition purposes or at one's own club social. The simpler and more delightful dances we would do at festivals, the better would be the chances for drawing people into the movement. Long, difficult dances may be interesting to watch, but in all likelihood not very inclusive as best sellers.

In the past, festival dancing has not been generally smooth. It is no one's fault but that of our present set-up. A general house cleaning is very much in order at this time if the fault is not to continue and grow.

### AUTHENTIC FOLK DANCES

The wonderful thing about real folk dancing is the carefree spirit one puts in it. It is meant for people of all ages, for the mere expression of their inner feeling and goodfellowship. In this regard, we should be doing more dances of this category rather than just a lot of old time ballroom and recently made-up dances such as *Hot Pretzels*, *Shaw Polka* and the like. There is a big reservoir of folk dances at our disposal—why make up any?

If we could only include two or three of the most interesting and popularly known authentic folk dances to represent each country in the world, we would have something to crow about. And, then too, the name of our Federation would not be so misleading. Out of the one hundred dances compiled in the four volumes of *Folk Dances from Near and Far* roughly about one-third of that number can be truly classified as genuine folk dances representing only about fifteen countries. In the past, without exception, all festival programs of forty dances or less have shown only from three to ten so-called real folk dances.

Final resume: (1) The selection of seventy-five dances for a well rounded-out Federation repertoire. (2) Weeding out uninteresting and made up dances. (3) Introduction of more interesting and authentic dances to represent as many countries as possible. (4) Conservation of extra dances for future uses. (5) To devote more Institute time for review and teaching of authentic folk dances.

SONG CHANG is the famed founder of CHANG'S INTERNATIONAL FOLK DANCERS of San Francisco, one of the original proponents of the revival of folk dancing in California. As one who has observed and participated in the growth of the movement he is particularly well qualified to make constructive suggestions for its continued health.



Edited by **EARL BODENSCHATZ**  
and **BILL LEWIS**

(All items for YC&M must be submitted directly to Column Editors—see page 2. Items submitted via other channels cannot be accepted.)

#### DANCING IN SHANGRI-LA

Every Wednesday night during the summer the MOUNTAIN VIEW FOLK DANCERS under the leadership of Bob Moore have been taking over the dance floor at "Shangri-La" in the Los Altos hills. The dancers had a marvelous time bringing picnic lunches, swimming in the outdoor pool and dancing under the stars.

In July the group held a mid-summer party at the Masonic Hall in Mountain View; and on September 15 the summer program was climaxed by a gala party at the Shangri-La. **SPANISH CALIFORNIA DAYS**

The CENTINELA DAYS FIESTA in Inglewood was opened with a grand march led by Larry Getchell and Helen Caulfield, done to a Spanish Paso Doble which exemplified the spirit of this Early California five-day celebration. The CENTINELA VALLEY FOLK DANCERS introduced La Rancherra to the South in the first exhibition. By popular demand Paul Erfer's International Dance Circle repeated the Harvest Dance complete with scythes, sickles, rakes and hoes as originally staged in the Hollywood Bowl. Members of the Moserbuebe, the excellent folk ensemble from the Switzerland Restaurant, accompanied the dance as well as the Weggis (with yodeling!) and others in which all took part. Music for other dances was provided two orchestras. The usual enthusiasm for square dancing was sharpened by the wonderful calling of Chet Roistacher of Utica, N. Y., who accompanied himself on the fiddle, as well as the calling of Fenton Jones, Bill Mooney and ebullient Dan McDonald. In addition to Larry and Helen Getchell and Dan McDonald, out-of-town guests included Walter Grothe, Madelynne Greene, Elbridge Merrill, Jim Kerr (of Minneapolis), and Mickey and Bettye Ehrlich of Chicago.

Following a dinner at Kim's Chinese Restaurant the El Segundo Promenaders, another Centinela Valley group, hosted an evening party of American Squares and Rounds at the Inglewood High School.

#### EXTRA-CURRICULAR ACTIVITIES

The GARFIELD FOLK DANCERS seem to have a surplus of energy, for even after a full program of folk dancing, they go out for so many additional activities that an "extra-curricular activities committee" has been appointed to organize them. Their latest outing

under the leadership of Lotte and Gil Clark was a hay ride under the August full moon. Other recent events included a week-end at the Tourist Club in Marin County and another (in conjunction with the Sierra Club) hiking, swimming, etc., in the Santa Lucia mountains.

Plans are now afoot for a boat ride on the bay. If the deck is wide enough, who'll bet there won't be dancing on it?

#### CIRCLE EIGHT FISHES

The CIRCLE EIGHT CLUB of Bakersfield, one of the newest members of the Southern Section Federation, enjoyed a high old time in a different sort of way. On Friday, August 20, thirty-six members of the club drove to the Trout Farm at Fort Tejon and enjoyed an old fashioned fish fry. After everybody was properly stuffed, they danced themselves back to normal with all the old favorites. The dance area was small, but that didn't keep everyone from having a wonderful time.

#### LOOK, MA, NO SPONSORS

The "self-sustaining" folk dance classes at the Santa Fe School (Oakland) under the direction of Harvey Lebrun will return to the aegis of the Oakland Division of Adult Education this fall; but they are proud to have carried themselves along independently during the summer months. The enthusiasm of the group demanded that the original eight-week course be extended to fourteen weeks. In the absence of H. Lebrun during the month of August classes were conducted by

Dan McDonald of the Scandinavian Folk Dancers and Millie Stiles of the San cisco Folk Arts Carousel. The Oakland reation Department cooperated by providing a dance floor first at the Santa Fe School and later at the Bushrod Community Center. The Santa Fe Circlers donated the use of their records.

The final party on Monday, September 27, honored the Santa Fe Circlers upon their admission to the Federation. Among those present were Federation President Larry Getchell, who was assisted by his "taw," Helen, in introducing a new dance, and Mr. and Mrs. Ed Larson of the Oakland Folk Dance Council, who led the Rancherra. Exhibitions included an Hawaiian hula by Nan Beaty of the Garfield Folk Dancers and the Ox Dances by Dan McDonald. Other guest leaders included Sandy Tepfer, Scotty McLeod and Frank Livingstone.

This fall the SANTA FE CIRCLERS will dance on the second and fourth Thursdays of each month. Dance classes will be conducted every Monday and Wednesday from 7 to 11 p. m.

#### FEDERATION BABY

A new member of the Federation, the HOLLISTER PROMENADERS, closed their charter member list August 14 with 85 members and elected new officers, Theron Wright taking over as president. The occasion was celebrated with a "Harvest Festival" at the Wright home in the Southside district near Hollister,

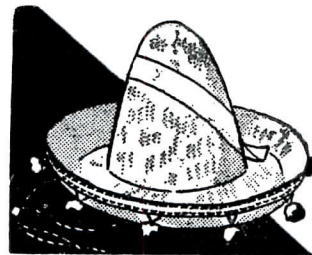
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#### IRN BY MOONLIGHT

The IRVINGTON PROMENADERS utilized the light of the August full moon to hold a party in the courtyard of the local school for members of the Hayward Heymakers and the newly formed group in Pleasanton. The men of the I. P. were justly proud of their cookery which supplied corn-on-the-cob and hot dogs from the open barbaque pit. The combination of good food, good dancing and marvelous moonlight kept the party going overtime into the wee, small hours.

#### DOWN IN THE VALLEY

Bill Mooney's San Gabriel Valley square dance groups joined forces Friday, September 3, in a gala outdoor square dance party at Farnsworth Park in Altadena. The dancers (approximately 600 of them) overflowed the four tennis courts; spectators were enthusiastic in joining in for the teaching of the simpler figures.

The exhibition dance, "The Teacup Chain," which Bill brought back from the Folk Dance Camp at Stockton, was performed by these members of the Covina Cavorters; Sue and Steu Armel, Phyliss and Mel Means, Virginia and Rupert Young, and Gwenn and Scoop

Evans. These same Cavorters made quite a hit at the Santa Barbara festival, too.

#### VACATION AT HOME

With "Vacation Time" as the theme, the SQUARE STEPPERS of Oakland had a pot-luck supper and dance Tuesday evening, August 31, at Laurel Methodist Church.

In charge of arrangements for the evening were Lou and Letty Harmon. In keeping with the theme, programs were enclosed in folders advertising various California resorts; and the hall was decorated with greens and colorful travel posters.

#### NEW GROUP GROWS FAST

Recently accepted as members of the Federation, the FRIENDLY FOLK DANCERS meeting Wednesday nights at the Mount Vernon High School, 4066 West 17th Street, Los Angeles, have increased membership to 35 regular members within a few months. Capably led by Edith Stevenson, this group has made remarkable progress in learning dances, and in acquiring its own sound equipment, records, etc. Acquisition of the equipment was made possible by the generosity of three of the members who advanced the necessary down payment. Later, each member will be assessed an equal amount to cover the cost.

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# Meet David Young

By CLARA DOLE WHITE

"Look Ma, David's Dancin'," could never be much of a surprise to anyone in Ventura County or Santa Barbara, for David and his wife, Betty, have become known here as the leading exponents of the folk dance movement. Together they are a dance duo which is much in demand at women's organizations, P. T. A. and U. S. O. groups. They have an excellent routine of dances interspersed with stories of costume, background, and folklore which is common to the dance.

The Youngs, who were charter members of the original Berkeley group, are a fascinating couple to watch dance. Both of them are tall and slender and they have a wide collection of colorful costumes. They execute their dances with so much skill that it takes an incident such as occurred at the conclusion of Meitschi Putz Di during a lesson recently to recall their humanness. David had tossed Betty lightly into the air and she remained poised there, her hands on his shoulders, when suddenly the statuesque structure collapsed and the two landed in a laughing heap on the floor.

Meeting David for the first time one is struck by the way he holds his head to one side as he talks, and by his accent. (David was born in London, England, and is a descendant of Oliver Cromwell). His accent has often been confusing to square dancers hearing him call for the first time.

Ventura County's rapid growth in folk dancing is due very largely to David's organizing and teaching. In the past two years he has helped with groups in Ojai, Ventura, Santa Barbara and Santa Paula. In Ojai, where the Youngs have lived since 1945, David teaches mathematics, English, swimming and folk dancing at a private upper grade school. Some



of his students have developed into exhibition material, a Young arrangement of the "Krawowiak" being their specialty.

David is a veteran at festivals, having successfully engineered several in Santa Barbara, Santa Paula and Ojai. This, of course, includes the statewide festival in Ojai's main street where he was beset with multiple difficulties. The much-needed loud speaker system broke down, and while Betty was supposed to be driving several miles to obtain

another, she had instead to drive to the doctor for repairs to her young son, who had bitten by a dog at this crucial moment.

We are apt to speak amusedly and tell of his "absent-mindedness." They tell of this year's statewide festival in Fresno when the Ojai delegation, tired of waiting for David to join them, sent Betty to investigate. She found him sleeping soundly at the hotel. A bit later the same group drove to the hotel again for him and there he was in the middle of the road unable to remember where he had parked the car! But perhaps forgetfulness is the prerogative of a man in the habit of thinking.

One of David's chief concerns is that, in the standardizing of dance patterns in order that they may danced at the festivals by all groups, the dances have lost much of their original variety and spontaneity. For instance, the popularity of the Hopak, David feels, is due to the portion of the finale when the men are allowed to improvise to the extent of their abilities. If more dances were allowed this freedom of expression, as is true in many countries, the necessity to introduce so many new dances would diminish and the vitality and freshness of the folk dance movement would improve.

*Capezio*

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