

Let's Dance!

SEPTEMBER
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

FOLK DANCING AND HEALTH--SEE PAGE 8

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LAWTON HARRIS, Editor

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

Notes from Lawton Harris

TRENDS

It is seldom wise to discuss "trends." The commentator's viewpoint is usually too fractional to point to anything like a trend. A trend is a gradual transition and is therefore difficult to measure and evaluate. We have been reading a great deal about trends of late, and feel certain that the writers are no more qualified than I to discuss such matters. Like this notation, most of it is guesswork.

Some facts seem to be appearing, which if continued will point to a gradual rapprochement between the two extremes—"all folk" as over against "all squares." Square dance programs contain more rounds, many of which are folk dances; folk dance programs contain more squares. The folk extremists seem to be using a bit more folksy and less exhibitionist dances while the square fadists are using less complicated materials so that those who have not "just completed the latest six weeks course" can enjoy a dance.

It seems apparent from these reports that the "fad-joy-ride" is about over and that the country as a whole is "returning to sound fundamentals—enriched by current creative enthusiasm." "Good teaching wherever found has maintained high attendance." Perhaps we have "settled down for another long pull."

The major remaining difference in the two camps is in the evaluation placed on the word "authenticity." Many folk dance cultists worship at the ancient shrine of the "authen-tick" without, in many cases, knowing just why or what they worship. An equal number of square fadists have no concept of such an idea at all. Perhaps this, too, will feel the leveling off process of a few more years.

At any rate, we would report that the movement is more sound than ever. We do, probably to our profit, have fewer numbers. Folk dancing (including the idea meant by the word "squares") has always existed because it met fundamental human needs. Poor teaching, poor manners, poor programing may drive away thousands, but folk dancing continues to play an ever-enlarging part in modern life. *Let's Dance!*

VYTS BELIAJUS continues to improve. This is the last-minute report. Incidentally, the bank address in last month's *Let's Dance!* should have read 6234 South Western Avenue. All other details correct. We now suggest all funds be sent via Jerry Joris, 8150 Anthony Avenue, Chicago 17, Ill., who is in charge of Vyts' business affairs.

OUR COVER

is a most unusual picture for a dance magazine, but the person depicted so captured the imagination and respect of the dancers at Folk Dance Camp that they wish to share the experience with others. DVORA LAPSON had just concluded giving a lecture on "Dance in the Old Testament," at the first Sunday session in camp. The second Sunday the worship service depicted on page seven was the opening portion of the camp service.—*Photo by A. C. Smith.*



Compiled by Hal Pearson
1636 Oak View Avenue, Berkeley 7
(Items should be sent by the first of the month
prior to publication)

FEDERATION FESTIVALS

North

SUNDAY, SEPT. 23—SAN FRANCISCO. An outdoor festival in Golden Gate Park Children's playground. 1:30 to 5:30 p.m. Evening party to be announced.

OCTOBER — SANTA CRUZ. Hosts: Santa Cruz Breakers.

SUNDAY, NOVEMBER 13—SAN LEANDRO.

DECEMBER—RICHMOND.

South

SUNDAY, SEPT. 16—POMONA. The Los Angeles County Fair Festival. Hosts: Kaper Knitters. Send list requesting participating passes through your club to the L. A. County Fair Office before Sept. 5. (This pass admits one to the regular fairgrounds.)

SATURDAY, OCT. 13—OCEAN PARK, SANTA MONICA.

NOVEMBER 11—LONG BEACH.

DECEMBER 9—SANTA MONICA.

REGIONAL FESTIVALS

North

SUNDAY, SEPTEMBER 9 — NORTH REDDING. The Wonderland Twirlers. Second Annual Birthday Festival at La Portas Food Center. 1:30 to 5:30 and 7:00 on.

SEPTEMBER 12-15—MERCED. Merced County Fairgrounds. Sept. 12 — Folk dancing outdoors; Sept. 13, "Jonesy" Jones, live music, square dancing; Sept. 14, folk dancing; Sept. 15, square dancing, live music, Valley Callers' Association.

SUNDAY, SEPT. 16—WALNUT CREEK
Hosts: Diablo Council of Folk and Square Dance Clubs.

SUNDAY, SEPT. 16—OAKLAND. Benefit folk dance for Vyts Beliajus. Dimond

CALENDAR

Roller Rink, 3245 Fruitvale Ave., Oakland, 7:30 to 11 p.m. Exhibitions 9 p.m. Hostesses: East Bay Women's Dance Circle. Woman's complete Hungarian costume given away. Tickets available through Mildred R. Bnhler and Dave Boyce.

SEPTEMBER 23 — LODI. Lodi Grape Festival, afternoon and evening dancing. Hosts: Lodi Folk Dancers.

SEPTEMBER 23—SONOMA. Afternoon and evening at the Plaza. Sponsored by Valley of the Moon Swingers.

OCTOBER 6—DELANO. Hosts: Delano Circles & Squares. Annual Harvest & Wine Festival. 8:00 p.m., Memorial Park, Delano. Famous callers. Round dancing. Exhibitions of folk and square dancing. Parade 10 a.m., rodeo 2 p.m.

OCTOBER 7—REDWOOD CITY. "Carnival Festival," Sequoia High School Playfield, 1:30 to 5 p.m. Evening in Burgess Gym, Menlo Park, 7:30 p.m.

OCTOBER 19-20-21—FRESNO. Annual Raisin Harvest Festival.

OCTOBER 21—PETALUMA. "Indian Summer Festival," Durst Field, 1:30 p.m. Evening, Petaluma High School Gym.

CALLERS ASSOCIATION

SUNDAY, SEPT. 9—CONCORD. Jam-boree in conjunction with Red Men's Pow Wow.

OCTOBER—SOUTH SAN FRANCISCO.

NOVEMBER—SAN LEANDRO.

LET'S DANCE! CLINIC

SEPT. 22 — STOCKTON. Folk Dance Clinic. 10:30 a.m. Using New Elementary School Manual; callers' clinics: 1:30 to 5:00, teachers' and callers' clinics, new dances, course plans, ideas. All the dances in August and September *Let's Dance!* will be taught. Dancing at half-time at football game. Party in gym after the game. Stay overnight and attend Lodi Festival the next day.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

LODI, the place of birth of our FEDERATION, will celebrate with the 14th ANNUAL GRAPE FESTIVAL which has always included the folk dancers as a must after their spectacular parade and with an evening party. This year's officers are an all-girl cast with JOSEPHINE SWINNEY at the helm supported by ISABEL REYNOLDS and ALYCE NAAS, Sect.-Treas., ALYCE serving as general chairman. Growing pains are being felt again as this event falls on the same day (Sunday, Sept. 23) as the FEDERATION FESTIVAL, hosted by CHANGS, in SAN FRANCISCO.

In MARIN COUNTY, Sunday, July 22, was the finest fun frolic we have attended in many years of FEDERATION ACTIVITIES. A great deal of credit goes to WILMA YOUNG, a hard-working know how organizer, who is a past master at getting things done with but one unselfish thought in mind—that you and I shall enjoy ourselves. Their programs always include surprise skits and this year were extended to the afternoon activities where each M.C. made a spectacular entrance in a comic fashion, which showed a real flare for fun for all. Yes, "Playtime in Marin" with its fast growing area council is conclusive proof that we have much to be grateful for.

In OAKLAND the SANTA FE CIRCLERS and REVELERS have merged as of July 1, 1951, and hereafter will be known as SANTA FE CIRCLERS—one bigger-and-better club directed by RUTH and LARRY MILLER. The new officers are ROBERT HEACOCK, Pres.; TONY GREGORY, Vice Pres.; LILLIAN WOOD, Sec.; IRENE GREGORY, Treas. Board of Directors: JOHNNY McCAFFERY, FORREST LEADER, VIC BEAUCHAMPS, KATHLEEN BUTLER, FRANK LAURICELLA. Party night is the last Friday at 54th and Market Sts., and everyone is welcome. FLORENCE SPAULDING is in charge of publicity.

From Subscriber "PIRKKO" ROECKER, 1655 Walnut, EUGENE, OREGON, to all Californians. Her letter in part: "We had a pleasant surprise when your VIRGINIA WILDER visited us. She was most gracious and we certainly do not want to miss any visiting California dancers if VIRGINIA is a sample. Now, there's an open invitation (because, of course, we are all the same). Guests are always welcome at the INTERNATIONAL CLUB in EUGENE, OREGON. Dancing every Tuesday night at the W. O.W. Hall, or contact PIRKKO!"

The MOUNTAIN VIEW REGIONAL FOLK DANCE FESTIVAL was a "three times" success for dancing and entertainment. The opening party, Saturday night, was shone on by a full moon as was the Sunday evening party with the sun doing its stuff in the afternoon. The local and visiting exhibition groups were at their best. Mexico Kates, Gay Caballeros and Variety Show gave an outstanding performance. The sound equipment was the best we have ever heard.

SOL and HELEN FISHER, physical culture therapists, have extended their activities to the folk dance movement and came from White

Sulphur Springs, Florida, to the STOCKTON FOLK DANCE CAMP.

"REPORT ON WOODMINSTER EXHIBITIONS—An enthusiastic, record-breaking crowd of 8,000 spectators viewed the OAKLAND WOODMINSTER ANNUAL EXHIBITION on July 15. The 250 participating folk dancers presented a two-hour program of foreign and American dances which was outstanding in style, precision and beautiful costumes. Spectators and performers alike agree that a special vote of thanks should go to LEONARD MURPHY, chairman, for the splendid job done in organization and management to produce such a smoothly-run program, which was declared by many to be the 'best ever.'"—Submitted by MARION HOFVE, a participant.

Saturday evening, June 23, the new officers of the CIRCLE UP CLUB, SAN LEANDRO folk dancing group, were guests at a chicken dinner served by the outgoing officers at the home of MR. and MRS. VICTOR COMEGYS, 8917 Seneca St., Oakland. The group is now headed by JIM CRASE, Pres.; FRANCIS PECK, Vice Pres.; BARBARA BARRY, Sec.; LOUIS BULDOC, Treas.; BUTCH ROSAEN, Program Chairman; JULIO PALMERO and JENE GORHANSON, Council Representatives; VICTOR COMEGYS and JOHN HANSON, Federation Representatives; RUTH MARY QUINCY, Publicity Director. The regular monthly dance will be held the second Saturday of each month at the Bancroft Junior High School, Bancroft and Estudillo Avenues, SAN LEANDRO.

Right now, as you read this, the GATE SWINGERS of S.F.-Y.M.C.A. are using their sunnies of post-vacation remedies to soothe their happy aches and pains from the Annual JONES GULCH Labor—Three-Day Frolic of dancing, swimming, dancing, playing and dancing.

New teachers for the PANTALONERS of OAKLAND are DALE and VANCE TEAGUE. Their coming-out party last Wednesday in August was also to honor the new officers: Pres., ED HUBBARD; Vice Pres., IRV TOMPKINS; Sec., JEAN McKAY; Treas., EMMA TREPARD; Entertainment Chairman, WILMA KAHRT. On their second anniversary party the "audi" of Laurel School was decorated in "July 4th" theme—exhibitions were given by their Junior Juniors THE PANTALETES (ages 6 to 11) under the direction of their leader, DOLLY SEALE. DOLLY is also secretary of the OAKLAND FOLK DANCE COUNCIL. New officers seated were WALTER CREW, president, from JOLLY JEFFS; JAMES DE PAOLI, vice president, from MERRY MACS; DOLLY SEALE, secretary, from PANTALONERS; PHILIP MARON, treasurer, from Y AMERICAN SQUARES.

Which reminds me to tell you once again how the JULY 4 Day rounded out in this wonderful land of ours. ALBANY celebrated with their traditional festival under their leaders LOU and DAVE BOYCE.

MAYOR CLIFFORD E. RISHELL presented

the SAN FRANCISCO POLIO WHEELERS with these greetings:

"July 3, 1951.

"TO: SAN FRANCISCO POLIO WHEELERS . . . GREETINGS!

"On behalf of the City Council of the City of Oakland as well as myself I am greatly pleased for this opportunity to extend to you a warm welcome and congratulations for your participation in our Independence Day Folk Dance Festival. . ."

SAN FRANCISCO staged their annual regional at the MARINA GREEN with the sun smiling on them and their chairman, GRACE PERRYMAN.

THE GAY E TEERS gave a full hour variety performance of the book for the opening of MARIN ART & GARDEN SHOW at ROSS, which started the ball rolling for similar performances by various groups on each of five nights, playing and participating with thousands from all walks of life—starting many newcomers on the road to happiness.

MAE (Hambo) HOPKINS sent in the list of officers-elect for the SACRAMENTO WAGON REELERS: Pres., ARTHUR VALINE; Vice Pres., VERNON KELLOGG; Recording Sec., THELMA PRUITT; Corresponding Sec., MAE HOPKINS; Treas., JOHN REYNOLDS.

"The Watsonville Folk Dance Clubs have formed a WATSONVILLE FOLK DANCE COUNCIL, having GERALD CISSNA as its chairman; LUCILLE MAHONEY, recording secretary; MRS. ERNEST SCRIVANI, corresponding secretary. JIM FONTANA, recreation department head, will be advisor and ex-officio member of the council."

NEVADA COUNTY NUGGETEERS, P. O. Box 602, Grass Valley, California, would like you to know of the new officers elected in June: Pres., ROBERT STEUBER; Vice Pres., LEO HOGAN; Sec., ANNA ROGERS; Treas., MARIE WATTERS.

MRS. TED ROSS, retiring secretary, co-signed by MRS. SID PONTIUS, writes for the LOCKEFORD MIXERS: "This is to advise you of change of officers in our organization. The new officers, to serve from July 1, 1951, to Dec. 31, 1951, are MRS. GEORGE MEIER, P. O. Box 56, Lockeford, Calif.; RAYMOND ETCHEVERRY, P. O. Box 166, Lockeford; MRS. SID PONTIUS, P. O. Box 212, Lockeford; ARCHIE TOMPKINS, P. O. Box 38, Lockeford. The two council members remain the same: MRS. ARCHIE TOMPKINS and MRS. SID PONTIUS."

EARL THOMAS writes of the Wine & Harvest Festival Square and Round Dance to be held in Delano's Memorial Park, 8 p.m., Oct. 6, in connection with a three-day celebration in the Southern San Joaquin, Oct. 5, 6 and 7. To be emceed by Louis Leon of Bakersfield, the square dancing will feature top callers JONESY and MAXHIMER, as well as exhibitions of folk, square and round dancing. Hosts are the Delano CIRCLES & SQUARES. We quote: "All are welcome, there is fun for all."

FRESNOTES

By Mary Spring

The circle in the Fresno Folk Dance Council parties is minus some familiar faces these days. SAM STAGG is visiting old friends in the Philippine Islands—his home for many years. He has written about his tour around the southern islands and is on the trail of those fragile and beautiful native costumes for his fellow dancers. NATE MOORE, past president of the council, has been transferred to San Francisco, and BUSTER BROWN, one of Fresno

(Continued on Page Eight)



This picture by Bob Moriarity shows Griffith Park Folk Dancers costumed for the Ukrainian "Katerina."

REPORT *from the* SOUTH

BY PAUL PRITCHARD

With the San Diego festival finished, the folk dancers of Southern California had a fortnight respite before the August presentation by the LOS ANGELES CO-OP, a Saturday night affair which was a good one. To return to the subject, the SAN DIEGO FOLK DANCERS programmed one of their usual excellent festivals in Balboa Park, and everyone had a swell time over the week end. Exhibitions included the "Jarana Yucateca" by the SILVERADO FOLK DANCERS of Long Beach and the COSMOPOLITAN'S "Zillertaler Laendler" and "Vastrap." PAUL ERFER learned the former from the AUSTRIAN STUDENTS on their recent visit here and the "Vastrap" from JOSEF MARAIS, famous South African baladeur.

The first beginners' course at VIRGIL HIGH proved so successful that SAM MEDNICK has enrolled a new class of 50 "hopefuls," and the original group, after a "coming out party" in their honor, are now dancing regularly with the groups which sponsored these series, BERENDO, L. A. CO-OP, and GRIFFITH PARK. Speaking of BERENDO our hard-working Southern Section secretary, LIANE JURDAN sent me a couple of issues of the *Babble*, from which we see that many visitors have been in Los Angeles the past few weeks, most of them winding up at Berendo. Also, a couple of well-attended parties took place there. Sounds like lots of fun. To give a hoost to folk dancing, CHELO ABEL had her costumed dolls in the Pan-Am Airlines window during August, and a T-V show with dolls and live dancers.

The night before the San Diego festival, IMOGENE BURNONVILLE took eight Berendaus to Burbank for an exhibition of folk dancing at the Elk's Lodge. The same time, BOB MANTLE took another octet, of Gandies, to Manhattan Beach to indoctrinate the folks who work at North American Aircraft into the mysteries of folk dancing. These little events always create interest and invariably

some of the audience will want to know where, how, and when they too may be able to do such interesting dancing. And we do need recruits.

KEAMER and MILDRED WALTER are back with us for a month before starting off on another long trip. Recently in the bay region they managed to attend groups nearly every night, as well as the Oakland Festival. Were quite enthralled about the auditorium there. Seems as though the next statewide affair is already a howling success! Mildred has a nifty idea, by the way: She suggests that folk dance groups in every town give a subscription to *Let's Dance!* to their public library. How about that now?

The GANDY DANCERS celebrated their third year of operation with a week of assorted doings which included a party night (turkey and trimmin's) and a showing of movies of their exhibitions of the past year; a visit to the Greek Theatre to see "Bloomer Girl," and an all-Sunday beach party which started out with LINN BRANCH taking the early comers for a horseback ride at Venice around 9 a.m. and finished with NAOMI WIESELMAN leading folk singing at Playa del Rey at midnight. Two renowned visitors at the Gandies recently were ASOKA and SUJATA, the famous dance duo from INDIA, who demonstrated and explained some of the dances of India and Tibet.

BILL and PETRA WRIGHT are back after a visit to Vancouver Island where they showed some of our dances and learned some of the differences in the Canadian squares. Said the folks up there were most hospitable too and they were entertained all the time. Also back from Canada, this time Lake Louise, are STEPHANIE RICHARDS and ETHEL MONTROSE. Steffie, being a Canuck from way back, was right at home, and both had a super time pelting each other with Jnly snowballs. They missed a dilly of a sub-festival put on by the SANTA MONICA FOLK

DANCERS, though, which occurred on Bastille Day. It included decorations on the "tricolor" theme, the "Marseillaise" and a farandole led by MARYSE BADER 'ronnd about the hall and up to the cakes, decorated in like motif, at refreshment time. The program was printed entirely in French, including names of all the dauces! Watch out for what they dream up for their Christmas Festival on December 9!

The SANTA BARBARA FOLK DANCERS are back to normal after the Statewide Festival. BILL HERLOW reports there will be some money returned to the Federation after all bills are paid. Imagine getting change back from anything nowadays! The RECREATION CENTRE DANCERS were without the presence of their popular president, JENNIE WILLEY, while on a trip to Oregon. However, FRANK COLE looked after things in her absence. ERNEST and LUCILLE SCHILLING, returning from a trip to Illinois, report that interest in folk dancing is growing back yonder. The UNITED NATIONS YOUTH DANCERS and RIVIERA FOLK DANCERS of Santa Barbara are hibernating during the summer months and will resume operations in the fall.

BILL HERLOW seems to be getting around since his accession to the presidency. Visited several groups in the L. A. area, went to Stockton, and took a long camping trip into the northland as far as Lake Louise. Keeping tab on our perambulating officers—ED SZABLOWSKI just came back with a case of—sunburn (aha!) from a visit to his home town of Budweiserville. Says the floods were pretty rough en route, too.

Some election news 'ere quitting. I. D. C. came up with the following rabbits from its hat. Prexy, BILL GABBER; Vcep, PAUL PRITCHARD (who's he?); minute-man, LEILANI PAPADOL; keeper-of-the-money-bags, WILL KINSEY (not the "report" chap!). STAN MINTON in charge of programs.

Send notes for this column to PAUL PRITCHARD, 1050 12th St., Santa Monica, before the 1st of each month.

Let's Dance! Clinic

A slightly different type of leadership program is offered at the College of the Pacific on September 22, featuring the August and September issues of *Let's Dance!*

The Clinic advertisement in this issue lists the faculty, which will include Herb Gregerson, who is flying back from El Paso to assist in this program. The new P. E. Manual for Elementary Teachers will provide the background for 10 a.m. clinics for teachers in the schools. Jack Sankey and Jack McKay will also conduct morning contra and square clinics. In the afternoon Lucille Czarnowski, Mildred Buhler, George Murton and Una Kennedy will feature recent and forthcoming *Let's Dance!* dances. The 50-cent fee covers all clinic expenses except food.

The evening schedule will feature a half-time dance at the Hardin-Simmons vs. College of the Pacific football game with Herb Gregerson calling. A big party will be featured in the gym after the game. All those who come in costume will be admitted to the game and dance free whether they attend the teachers' clinic or not. Dancers are asked to register with Lawton Harris in advance by squares (four couples) for assignment to places on the field at half time. Herb will call "Aronnd just one and the sides cut in" and "Calcasieu Jambalaya."

LET'S DANCE!

DVORA LAPSON

Interview by MIRIAM LIDSTER, Stanford University

"I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord which made heaven and earth."

THIS QUOTATION from the 121st Psalm is symbolic of the feeling that Dvora Lapson gave to those who met, talked and danced the Palestinian dances with her at the fourth Folk Dance Camp at College of the Pacific. Her honest sincerity, humility and graciousness presented the dances of new Israel so that all participants felt that they were united in a lasting bond of fellowship through the everlasting medium of folk dance.

When I asked Dvora how long she had been dancing, her eyes danced merrily and she said, "As long as I can remember." As a child she loved to move to the rhythmic Jewish tunes and songs.

Dvora Lapson was born in New York City and received her college education at Hunter College in New York. It was here that her study of anthropology paved the way for her pioneering job in Hebraic dance, both here and abroad. She decided to use the Jewish gesture, their way of moving, and Jewish themes in her dance work. She did this because she thought that the Jewish movements were "very beautiful," and because she thought that "there was a pioneering job to be done both in the dance field and in the concert work of the stage."

In order to become an expert in any dance field, one must be steeped in the culture, language, customs and folkways of a people. To gather knowledge of the Jewish people, Dvora made long research tours to Poland and east European countries where Jewish groups lived in individual cultural communities. She studied the folk lore, ritual and folk dance of these countries as well as the folk lore of Palestine before the Hitler regime. This material she has translated into an original repertoire for the concert stage.

For the past seven years Dvora's Hebraic dance programs have been presented by the American Museum of Natural History, New York City, on their series "Song and Dance Around the World."

Dvora is extremely proud (and who wouldn't be?) that two years ago she was invited as the first American dancer to dance in Israel. During the six-month tour she danced for the army of Israel, as well as its collective agricultural communities, its villages and on the concert stage of the large cities. She is still active in concert work, but even through all of the excitement of the theater she has not lost sight of the ever-increasing need for teachers in the education field.

Mrs. Lapson is director of the dance department, acting dance consultant, for the Bureau of Jewish Education in New York, and for the past fifteen years has presented teacher training courses for teachers of Jewish festival and folk dance. Under the sponsorship of the Jewish Culture Council, she has directed dances and pageants in the public high schools of New York City. She has introduced dance in the Jewish schools of New York City as part of their religious education, and has acted as a consultant on Jewish and Israel dance for the board of education of the public school system. Palestinian dances have been introduced and have now become an integral part of the physical education curriculum for New York City.

(Continued on Page Twenty-two)



The three pictures above were drawn from the worship service in dance as presented by Folk Dance Campers, under the supervision of Dvora Lapson, Lucile Czarnowski and Miriam Lidster, in the Morris Chapel of the College of the Pacific (photos by A. C. Smith).

Folk Dancing and Health

By JOHN GRATIOT, M. D., Monterey

FOLK DANCING is primarily a form of entertainment and enjoyment, designed for normal, healthy individuals. Contrary to the general impression which is given by its enthusiasts, folk dancing is not a curative solution to all ills, real and imaginary. I am not proposing this form of dancing as a healing cult, nor can miracles be promised to those who participate. However, there seems to be considerable evidence that absorbing hobbies in general, and folk dancing in particular, can greatly benefit many people, both physically and mentally.

Folk dancing differs from most creative hobbies in that it is one in which both husband and wife can participate, one in which they are beneficially interdependent, and one which promotes congeniality with many people outside of the immediate family. This brings up its obvious benefit to introverts, to self-centered, and to shy people. Only those who have been in one of these groups can appreciate the tremendous pleasure at escaping from it.

Self-conscious individuals do not enjoy being so. I can think of nothing which can so consistently and quickly aid these people. The spontaneous and contagious friendliness and helpfulness of those in a dancing group overcomes the novice's reluctance. He soon forgets his self-consciousness, becomes too absorbed to notice whether anyone is observing him, and, after a few sessions, has not only overcome his shyness but has become almost aggressive in his friendliness to others. This transformation is carried over into all his activities, at home, at work, and in his social life.

The sense of accomplishment further enhances his feeling of well-being. That this is not an exaggeration can be attested to by practically any experienced folk dancer.

While folk dancing cannot be held out as a quick cure for alcoholism, there is no question but that an absorbing interest is a great help in diverting one's mind into other channels. Alcoholism is generally believed to be an illness. Its cure, of course, requires a much deeper treatment than a mere diversionary interest. But such an interest, if actively absorbing, can be a powerful adjunct to the principal course of therapy.

As in the case of alcoholism, prevention of divorce must be based on a very deep understanding and a cooperative effort of both individuals, perhaps with a sympathetic and intelligent counsellor to steer the proceedings. It is a recognized fact that divorce is fostered by lack of mutual interest; therefore, folk dancing can be one project of absorbing interest to both husband and wife.

Many phobias, complexes and anxieties, some of which we all possess, can be greatly lessened or abolished by folk dancing. These mental disturbances seemed to have multiplied with our increasingly complex civilized existence. While they do exist to some extent in all of us, they are usually kept at a subconscious level by our normal mental processes, and by our interests and intellectual outlets. They are nourished by introversion, self-pity, boredom and illness. Obviously folk dancing is a potent neutralizing force to any of these. One plagued by these would do well to investigate the local folk dancing facilities.

Not of less importance than the benefits to the psychological are those to the physical life. No one can deny the advantage of exercise. Many of us "tired business men" have almost no muscular exertion from one week to another. A program of regular exercise should be, but seldom is, carried out. Optimum quantity of exercise varies with individuals. Generally speaking, this should not be carried to the point of unpleasant fatigue. One's physical limitations should be taken into account. It is only common sense that, should there be any doubt as to the physical ability, a physician should be consulted before exercise is undertaken.

I have heard many remark at how refreshed they are after an evening of folk dancing. Fatigue and worry are shed. Tension is gone. Pleasant weariness and easily-gained sleep follow.

There are several folk dancing classes for frankly psychopathic cases, as well as for physical invalids. I have had no personal experience with these. A supplementary article by their leader would be most interesting.

ED. COMMENT: *We have requested an article from two experienced mental therapists, to follow Dr. Gratiot's article.*

FRESNOTES

(Continued from Page Five)

no's most popular callers, has joined the ranks of the TV artists and will live in San Diego, where he has a Sunday "spot." We predict that wherever they go the cause of folk dancing will be enhanced by their enthusiasm and talents.

The infant SAN JOAQUIN REGIONAL DANCE COUNCIL has acquired a lusty voice in the form of a monthly bulletin which gives all the valley doings and which should foster more interest than ever in the dancing activities of this area. There are now twenty-four member groups in the council and it promises to be a great step ahead in promoting folk

and square dancing from Modesto to Bakersfield.

Summer is not keeping Fresno's beginner enthusiasts from dancing. Every Tuesday they invade Roeding Park Pavilion, where a class for beginners is held. In alternating weeks the Fresno Folk Dance Council, with the cooperation of the EASTERBY CLUB, is giving instruction in folk dances to the beginners and on the other Tuesdays the Square Dance Callers Association is teaching beginning square dancing. The class made a most successful debut July 17 with FRANCIS MONNIER, caller from Selma, doing a fine job though confronted with teaching sixteen squares. LYNN DAVIS, president of the Clodhoppers, capably gave the first instruction in folk dancing the following week. When there is a fifth Tuesday

in the month the instruction will combine both folk and square dancing.

The FRESNO FROLICKERS on August 13 invited all the council clubs to a swimming, picnicking and folk dancing party at Fort Washington Beach. LOIS MILLSAP, vice president and chairman of the entertainment committee, planned an excellent program.

Plans are already under way for the Raisin Harvest Festival Oct. 19, 20 and 21. Please note change of dates. Fresno dancers are becoming more costume-conscious, with MARGIE WIDMAN and ELEANOR McMULLAN taking the lead in research and crusading work to achieve the goal of having our Raisin Harvest Festival this year highlighted by more authentic costumes.

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(The following are personal opinions of the Record Editor—not official Federation rulings!)

Following are memoranda concerning the newer records used at the Stockton Camp July 25 to August 9:

HURNDILLA (English-Columbia 12-inch DX 1347).

PROGRESSIVE BARN DANCE (English-Columbia 12-inch DX 1191).

CHESTNUT TREE (Calvin 5002A).

WITH DEIO TO TOWYN (English-Victor HMV B-9893).

THE LAMB'S FOLD (English-Victor, reverse of above).

VIENNA TWO STEP ("Progressive Two-Step," London 734).

ROCKING WALTZ (Folk Dancer MH 3003).

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PLESKAVAC KOLO (Folk Dancer MH 1009).

DJURDJEVKA KOLO (Folk Dancer MH 1011).

DREI LEDERNE STROMPF (Folk Dancer MH 1056).

DANZA PUERTORRIQUENA (Record situation uncertain).

LOS LANCEROS (Record situation uncertain).

LA PLENA (Record situation uncertain).

ROMANY MOOD ("Sara Calulni," Columbia 36241).

BLEZDINGELE (Folkraft 1104-A).

SUKCIUS (Folkraft 1104-B).

JAUNIMELIS (Folkraft 1104-B).

ZILLERTALER LAENDLER ("Schmittener-Boedeler," London P-18017).

FINNISH POLKA (Harmony 81).

KOL DODI (Folkraft 1111-A).

HORA AGADATI (Folkraft 1111).

HORA FOR OMER (Folkraft 1109-B).

HARMONICA (Folkraft 1109-A).

LIVSHU NA'OS (Folkraft 1108-B-1).

HAVA NAGILLA (Folkraft 1110-B).

HANODEID (Folkraft 1108-B-2).

MAYIM (Folkraft 1108-A).

MECHOL OVADYA (Folkraft 1110-A).

ESPERANZA (Imperial 1184).

LA JOTA (Imperial 1185).

POLKA SALA (Imperial 1186).

AETANA (Imperial 1186).

CHOTIS (Imperial 1187).

BERGTAU LAENDLER (London P-18020).

SIEGE OF CARRICK (Columbia 33508-F, Celtic CI-1002, or other good "Haste to the Wedding").

HIGH CAULED CAP ("Rakes of Mallow," Capitol 79-40203, or other good reels).

FOUR HAND REEL (Any good reel).

MORRIS REEL (Any good reel).

EIGHT HAND JIG (Any good jig).

EIGHT HAND REEL (Any good reel).

(Continued on Page Twenty-three)

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FOLK DANCE

By VERA HOLLEUFFER



THE last assembly is over; goodbyes have been said; the cars are pulling out for Wisconsin, Idaho, Illinois, New York, Washington, Texas, and points east, south and north, and that unit which has been the 1951 Folk Dance Camp is dispersing to individual dancers and leaders, full of new ideas and enthusiasm for passing on the fun of folk dancing. It will be welded together again in 1952; registrations for next year are 60 per cent full, many of the registrants fifth timers!

One of the factors that sparked this year's camp was the addition, totally unexpected earlier in the planning, of three leaders who brought the authentic flavor of the dances of their own countries—Dvora Lapson with Israeli dances, Celia Olivar with Philippine dances, and Una Kennedy, who made Irish dances a form of beauty for us. Lisa Lekis, too, was a colorful addition, with some beautiful dances from her hook on Puerto Rican dances, soon to be released. Michael and Mary Ann Herman brought color and sparkle to the dances they taught, and how they enlivened assemblies with their stories of the background and customs of the people whose dances we do! We will always thank them for the Kolos and the Beseda. Lucile Czarnowski, our First Lady of folk dancing, who always brings lovely dances collected from the most authentic sources, this year taught some Swiss and some Welsh dances.

In addition was the staff of regulars—and a fine group of leaders they are—Mildred Buhler, Genevieve Dexter, Buzz Glass, Walter Grothe, Lawton and Sally Harris, Carolyn Mitchell, George Murton, Grace Perryman, Ace Smith, and Grace West. The square dance faculty of those good callers, Herb Greggerson, Jack McKay and Boh Osgood, was amplified by the addition of Gus Empie and Jack Hoheisel—and that added up to a powerful square dance section. There is no cleavage between the folk and the square dance sections—you should have seen the square dance leaders learning the Zillertaler Laendler! Ralph Page, that New Englander, with his scant praise and sly humor, stands alone in his field of contras, but we didn't know till this year what a wild "Nine-Pin Square" he can call! One of the thrills of camp was doing contras at the festival at Baxter Stadium so well that Ralph let go and called as we had never heard them called, and the crowd cheered for more!

Classes—four hours every morning, assemblies every afternoon, lawn parties in the early evening with the town-folk gathering to enjoy the fun, classes and a general party every night, workshops and discussions in the free periods, dipping and diving in the pool in the late afternoon and some evenings—all this adds up to a wonderful camp with enough variety to satisfy every palate. Well, we had all that, and the extra, spontaneous happenings too, that grew out of being together, and really put the icing on the cake. Here are some of the highlights—as Gus Empie says, "Open the chute, and let 'er go!":

The sounds of folk dancing which Mary Ann Herman told about, the "eeec-ya-ya" of the kolos, and the "syncopated brrp," the "ssssss," Greek expression of approval (heard many times since in assemblies and dances—that was not hissing!), the real cowboy yell that Gus Empie let go!

The kolo bounce which, in true California fashion, was adopted with such enthusiasm that for a while it threatened the squares and contras under the guise of the "Jelly Bean Bounce."

The hoe-down orchestra, made up of real talent, thanks to Edith Thompson's persuasion—Grace West, guitar; Ralph Page, accordion; Michael Herman, fiddle, and Edith, piano. There was some fast interchange of instruments, too! We won't forget Jack Hoheisel eneing them on "Rancho Grande."

AT THE 1951 CAMP (Top to bottom left and around the two pages): Fourth timers; "Longways" with Page; Sound Man Lindsay; "Out of Staters;" "Exhibition Square" (left to right): Jack Hoheisel, George Murton, Pauline Greggerson, Grace



C A M P

The square dance party where callers and dancers sparked each other to a new high in hilarity. Herb Greggerson, Jack Hoheisal, Jack McKay, and George Murton attired in skirts and kerchiefs, being twirled by those sturdy partners, Pauline Greggerson, Mildred Buhler, Grace Perryman, and Peg Allmond! And the party emceed by Bill Castner where brooms replaced partners in the squares. Grace West and her daughter, Lucy Ann, doing the broom-dance to end all such—Dreisteयर with a broom in the man's part!

Assembly periods, where Mary Ann and Michael, Dvora, Una, and Celia danced for us. And that interesting contrast between the Philippine Jota, danced by Celia, and the Spanish Jota, same music, faster tempo, danced by Grace Perryman.

The graduation, complete with mortarboards, of all fourth-year campers, with diplomas handed out by Prexy Lawton Harris (did you recognize him behind that nose?).

Peg-Leg Madelynn's wonderful "Aklop Gel-Gep," a pot-pourri of all the highlights of camp, from a kolo jiggle and Irish threes and sevens to a do-si-do around the "lighthouse"!

The End-Zoue, with dancing around the booths, singing, stunts, Herb's inimitable stories, birthday parties (page Dorothy Larsen, Edith Thoupson, Rachel Boone). That wonderful last night with a true international flavor with German, Irish, Philippine, Swiss, and French songs, the Reno Barbershop Quartette (amplified by Wisconsin and New Hampshire), the beautiful hula by Marjorie Miller from Hawaii, climaxed with the most rousing rendition of "Hans Ska Ke leve."

It wasn't all dancing and it wasn't all hilarious. There was time for some thinking on the deeper things. Dvora Lapson brought a spiritual quality with the Israeli dances. She made the chapel hour rich on both Sundays, the first Sunday with her story of the Old Testament and Biblical dancing, the second Sunday with truly inspirational group dances of worship done to the choral reading of the Psalms. Dr. Melvin Wheatley of Stockton always brings the right thinking quality to his chapel message especially for the Folk Dance Camp, and this year, as always, he hit the right chord with his "Melody, Music and Motion," a universal language.

And while Vyts was not with us, his spirit was felt through all the camp. Even the newcomers, who had not had the privilege of knowing Vyts, felt the great love and appreciation we have for this man, who will surely come back to work with us again.

This account of camp cannot close without a word of gratitude to Lawton Harris, the man who carries so great a load as if it were no burden; who has, by his leadership, given to so many people a tremendous experience.

Folk-Dance Camp—it's many things to many people—

*It's straining your brain to keep up with a caller;
Learning to hambo your girl and not maul her;
Cantering around like a little burrito;
Doing Vyts' polka till sore were your feet-a;
Pretzeling 'round in a Dreisteयर twist;
Trying to catch the instruction you missed;
Jiggling through kolos in an authentic way;
Turning your wrists a la Baruray.
Years rich in dancing, in friendship, in learning,
There's a definite pull that keeps you returning.
'51 has been fun—we hope you're not through;
Happy dancing ahead—in 1952!*

Perryman, Mildred Buhler, Peg Allmond, Jack McKay and Herb Greggerson; Faculty; The Orchestra; Francis' handiwork, a shawl, mystifies Sally; a cold "Nor'easter"; "Graduation?"; jovial Michael. Photos—A. C. Smith, Phil Maron.



FOLKS IN FOCUS



Charley and Eileen Bassett. Charley is vice president of the Federation and also chairman of the Marin Dance Council. These two drove all the way down from Mendocino County to help with the July Festival Playtime in Marin (photo by the Photo Shop).



At the Fourth Annual Reno Folk Dance Festival June 17—the Inter-Club Folk Dance Council. George Murton of California in center; Phil Maron of California second from left (photo by Phil Maron).



"Klompers Dancers" (the Dutch ethnic group) taken April 29 at Golden Gate Park during celebration of Queen Juliana's birthday (photo by San Francisco Chronicle).



Lisa Lekis, from Puerto Rico, in costume at Folk Dance Camp.



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TURNING POLKA--Trull Schottische

(Swiss)

This is a traditional Swiss dance. This description was prepared by Miss Lucile Czarnowski.

MUSIC: Record RCA Victor 25-4138A An Der Jochkilbi.
Music Analysis A¹, A² (yodel), B¹, B², A² (yodel), C¹, C², A¹, B¹, A² (yodel), C¹.
Each section has 16 measures each.

FORMATION: Couples in closed dance position (M. back to center of circle).
Looking toward L O D (L O D means line of dance).

STEPS: Polka, without a hop unless so stated, heel-toe-polka, slide.

MUSIC 2/4		PATTERN
Measures		
A ¹	1-8	No introduction is given in the record so wait 8 measures in position. Turning CW and progressing CCW take 8 hop polka steps.
	1-8	
A ²	Yodel	I. <i>Trull Polka</i> W facing M with back in LOD. W holds M R index finger in her R hand. Both have L hands on own hips. W stepping back on R ft takes 4 polka steps turning L (no hops). Repeat 4 polka steps turning to her R. M progresses forward with 8 small polka steps while W turns under their joined hands. In closed dance position take 8 polka steps turning CW while progressing CCW.
	1-4	
	1-4	
	1-8	
B ¹	1-2	II. <i>Heel and Toe Polka</i> (a) In closed dance position M facing LOD take 1 heel toe polka toward center of circle (M L ft, W R). Repeat heel, toe polka away from center. Progress CCW turning CW with 4 polka steps. Repeat heel and toe polka and turn and finish in Varsouvienne position. In Varsouvienne position the W holds the M R index finger in her R hand. (W steps L R on last polka step to take this position).
	3-4	
	5-8	
	1-8	
B ²	1-2	(b) <i>Heel and Toe Polka with turn</i> Both starting L ft take heel, toe polka to center of circle, W changing to M L side. Repeat starting R ft with W returning to M R side and couple moving away from center of circle. Unclasping L hands which are put on own hips, W turns R in front of partner under joined R hands 4 polka steps. M take 4 small polka steps forward. Repeat heel and toe polka with W turning—action of B ² . On last turn W steps R L so she can start Trull polka with R ft.
	3-4	
	5-8	
	1-8	
A ²	Yodel	III. <i>Trull Polka</i> Repeat action of Fig. I (A ²)
	1-8	
C ¹	1-2	IV. <i>Galop Polka</i> (slide polka) In closed dance position M back to center of circle. Take 3 complete slides CCW (step close 1 and, step close 2 and, step close 1 and). Step sideward in LOD and pivot one-half turn. CW (ets 2 and). Repeat the three slides, and step with one-half turn still progressing in LOD, M starting R ft, W L ft. Take 4 polka steps (with hop) turning CW while progressing forward. Repeat action measures 1-8 C ¹ . Repeat Gallop Polka C ¹ .
	3-4	
	5-8	
	1-8	
C ²	1-8	V. <i>Trull Polka</i> Repeat action Fig. I A ² .
	1-8	
B ¹	1-8	VI. <i>Heel and Toe Polka</i> Repeat action of Fig. II B ¹ .
	1-8	
A ²	1-8	VII. <i>Trull Polka</i> Repeat action Fig. I A ² .
	1-8	
C ¹	1-8	VIII. <i>Galop Polka</i> Repeat action Fig. IV C ¹ with the following change:
	1-8	

TURNING POLKA--Continued

MUSIC 2/4	PATTERN
1-8	<p>On the last 8 measures do not take the 4 turning polka steps but take an 8 <i>step spin in place</i> by leaning slightly backward away from partner and stepping with a light accent. The toes of M R ft, W R ft are placed between partner's feet. Keep the closed dance position during the spin.</p> <p>NOTE: In Germany and in Switzerland what we call a polka is frequently called a schottische, and the reverse. Curt Sachs in <i>World History of the Dance</i> offers an explanation for this confusion: "The polka originally consisted of ten figures . . . the polka step pattern was a combination of the old fleuret and pas de bourree together with the old schottische step with which the people of the time were familiar. . . . When the polka made its appearance in German cities after 1830 it was called the schottische."</p>

TANGO WALTZ

(English)

This dance is one of the old time waltzes which Miss Lucile Czarnowski brought to California from Victoria, B. C.

MUSIC:	Record—Columbia DX 1218 "Tango Waltz."
FORMATION:	Couples in ballroom position in double circle with M back to center.
STEPS:	Waltz*, Chasse (step, close, step), Dip, Waltz Balance*.

MUSIC 3/4	PATTERN
Measures	I. <i>To center and out, chasse, waltz.</i>
1-4	M beginning L, W R, take 4 slow steps (1 to each measure) toward center of circle M bwd, W fwd.).
5-8	With W moving bwd, M fwd, take four slow steps toward outside of circle.
9-10	Beginning M L (W R) moving CCW around the room, take 1 chasse (step sideward, cts 1, 2, close, ct 3. Step sideward, ct 1, hold, cts 2, 3 with M R and W L foot pointed CW, raising joined hands above shoulder height and looking in the CW direction.
11-12	Repeat action of Fig. I meas. 9-10 in the opposite direction.
13-16	Take four waltz steps turning CW and progressing CCW around the circle.
	II. <i>Dip and balance, chasse, waltz.</i>
1-2	Face CCW in open ballroom position. Step fwd on outside foot (M L, W R) (cts 1, 2, 3). Step fwd on inside foot, turning toe slightly toward partner and bending the knee in a slight dip (cts 1, 2, 3).
3-4	Balance fwd on outside foot, bringing the instep of the closing foot to the heel of the supporting ft without changing weight (cts 1, 2, 3). Balance bwd on inside ft, bringing the toe of the closing ft to the instep of the supporting ft without changing weight (cts 1, 2, 3).
5-8	Repeat action of Fig. II, meas. 1-4.
9-12	Repeat action of Fig. I, meas. 9-12.
13-16	Repeat action of Fig. I, meas. 13-16.
	NOTE: This dance may be used progressively in the following manner: Dance one sequence with first partner. During meas. 1-4 of the second sequence, back away from first partner. During meas. 5-8 advance diagonally L to a new partner. Finish second sequence with this partner and begin another. The progression is made on measures 5-8 of each succeeding sequence.

TULJAK (Tool-yak)

(Estonian)

- MUSIC:** Record—Imperial 1207—Tuljak.
Piano—Old Folk Dances from New Nations, Clayton F. Summy Co.
- FORMATION:** Couples in single circle facing CCW, W in front of M. *Important*—Throughout dance W has *hands on hips* and M has *arms folded* at chest level, unless otherwise stated.
- STEPS:** Polka*, walk*, balance*.
On each step W begins R, M L. At all times they are on opp. ft.
On all polka steps the ft. remain close to the floor.

MUSIC 4/4	PATTERN	Illustrations by Carol Gove
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Measures

4

INTRODUCTION.**I. Polka and Knock Elbows.**

1-8

(a) With 8 polka steps, all move fwd. CCW in circle. As W takes the step with her R she looks back at the M over her L shoulder; as she steps with L she looks back over her R shoulder. With each step M leans fwd. slightly as he tries to look into her eyes.

1-8

(repeat)

(b) W turns CW to face partner and M drops his hands to his hips. With 8 polka steps they move CCW in the circle, M going fwd, W bwd. On each step they turn slightly to knock elbows together—first the L and then the R.

II. W Turns and Knocks Elbows

9-16

(a) Continuing in LOD, M moves fwd with 8 polka steps, W, who is in front of M, turns continuously to her R (CW) with 8 polka steps (2 to each turn).

17-24

(b) Repeat action of Fig. I, b.

III. Figure Eight and Knock Elbows.

25-32

(a) W turns R to face CW and with M following her she describes a "Figure Eight" with 8 polka steps. Since this imaginary eight lies on the circle W travels in a CW direction in describing the first half of the Figure Eight and CCW for the second half.

33-40

(b) Repeat action of Fig. I, h.

IV. Balance, Cross and Point.

41

Facing fwd (CCW) in varsouvienne position, balance fwd, M L, W R.

42

Bal. bwd, M R, W L.

43-44

Repeat action of meas. 41-42.

45-46

M takes 3 steps (L, R, L) in place as he leads W across from his R to his L side, and then points his R toe fwd on floor.

Simultaneously W walks across in front of M (R, L, R), turns to face diagonally R of L O D and points L toe fwd on floor.

NOTE: As M and W point toe on floor they look at each other.

47-48

Repeat action of meas. 45-46, M beginning R and pointing L; W beginning L and returning to M R side as she turns slightly CCW to point R toe.

49-52

Repeat action of meas. 41-44.

53-54

Still in varsouvienne position, M and W walk 4 steps fwd (CCW) in circle.

55-56

M and W put hands on hips and turn away from each other (M to L, W to R) with a 4 step turn to finish facing each other in a single circle, W in front of M with her back to L O D.

V. Change Places and Around Each Other.

57-58

(a) With L hands on hips and extended R hands joined at chest level, W travels bwd (M fwd) as couple progresses CCW on rim of circle with 2 polka steps.

59-60

Moving CW around each other M and W exchange places with 2 polka steps.

61-62

With L hands joined and R H on hips, M travel bwd (W fwd), repeating action of meas. 57-58.

63-64

Repeat action of meas. 59-60, circling CCW to own place.

65-68


With L hands on hips, R hands joined with forearms upright, circle CW around each other with 4 polka steps.

69-72

With R hands on hips and L hands joined, circle CCW with 4 polka steps to finish in own place.



TULJAK--Continued

MUSIC 4/4	PATTERN	Illustrations by Carol Gove
1-8	<p>VI. <i>Push-Pull Polka.</i></p> <p>(a) Partners face to face in single circle (M facing CCW, W CW) with both hands joined and arms extended, move fwd in circle (CCW) with 8 polka steps.</p> <p>On first step they both push L arms fwd and pull R arms back; on second step they both push R arms fwd and pull L arms back, turning slightly from side to side with each step and continuing alternating push-pull.</p>	
1-8 (repeat)	<p>(h) Assuming waist-shoulder position* partners take 8 polka steps turning CW as they progress in L O D.</p> <p>Repeat entire dance. On final polka step M lifts W high into the air and places her on outside of circle. W assists M by jumping at the proper moment.</p>	

MACIEK-KUJAWIAK

(Polish)

This dance was introduced in Los Angeles by Vyts Beliajus and this description was prepared by Carolyn Mitchill.

RECORD: Imperial 1206 (4 meas. intro.)
 FORMATION: Couples in a double circle, facing partner with fists on hips.
 STEPS: Waltz*, Waltz balance*.

MUSIC 3/4	PATTERN
Measures	
A. 1-2	I. <i>Waltz turning.</i>
3-4	M starting L ft, W R ft, take two waltz steps turning away from partner (M L, W R) and making one complete turn while progressing CCW around the room.
1-4	Stamp sdwd (M L, W R) (ct 1), draw other foot up to supporting ft (ct 2), change weight (ct 3). Repeat stamp and draw moving CCW.
	Repeat Fig. I moving CW, M starting R ft, W L ft.
B. 5	II. <i>Arch and change.</i>
6	Join R hands in an arch. Both balance toward each other on R ft (waltz balance).
7-8	L fist on hip.
5-8	Repeat waltz balance bwd on L ft.
	Change places with partner with two waltz steps, W turning CCW under joined hands.
	Repeat Fig. II but change hands so that L hands are joined in an arch and balance fwd on L ft, bwd on R, and change places with two waltz steps, W turning CW.
A. 1-2	III. <i>Promenade waltz.</i>
3-4	Hands joined in promenade position, both facing CCW. Starting with outside ft (M L, W R) move fwd with two waltz steps. On ct 3 of second waltz, turn in toward partner, making a half turn to face in opposite direction and keeping the hands joined.
1-4	Two waltz steps bwd in the line of direction (CCW) making a half turn toward partner at the end to again face CCW.
	Repeat Fig. III continuing CCW in the circle.
B.	IV. <i>Balance and turn.</i>
5	Face partner and join hands (M L, W R; M R, W L) arms stretched sdwd in a relaxed position.
6	Both start with R ft, balance sdwd R with a slight turn to the R so that L shoulders are together. (The arms remain sdwd and relaxed).
7-8	Balance sdwd L in the same manner (pivoting in place) so that R shoulders are adjacent.
5-8	Exchange places with two waltz steps moving CW; hands remain joined.
	Repeat Fig. IV, returning to original position, moving CW.
	Repeat dance from the beginning.



DVORA LAPSON

KOL DODI (Voice of My Beloved)

(Israel)

First Dance to Kol Dodi: A Courtship dance in Biblical manner and Yemenite style. Choreographed by Sara Levi and Gert Kauffman and presented by Dvora Lapson at the 1951 Folk Dance Camp at the College of the Pacific.

Kol Dodi, Folkraft 1111-A.

MUSIC:

FORMATION:

Two lines, No. 1 and No. 2, facing each other about six steps apart. Hands are joined at shoulder level within the line. No. 1 line is usually women and No. 2 line is usually men, but both lines may be men or women.

STEPS:

Walking, Skipping*, Heel-and-step.

NOTE: All walking steps in either a fwd or bwd direction are done with a bend of the knees after each step: Step (ct 1), bend both knees slightly (ct &).

MUSIC 4/4		PATTERN
Measures		Introduction of 4 counts.
A.	1-4	I. (a) <i>Lines forward and back.</i> Beginning with the L foot and holding the hands at shoulder level, lines No. 1 and No. 2 move toward each other with 6 step-bend or walking steps (ct 1 and 2 and 3 and 4 and 5 and 6 and), 3 stamps in place, L, R, L (ct 7 and 8), hold (ct and). Hands still joined in line formation, begin with the R foot and move bwd to original place with 6 step-bend or walking steps and 3 stamps in place, R, L, R.
B.	5-8	(b) <i>Skip around, walk and pass through.</i> Beginning with the L foot and keeping hands joined at shoulder level line No. 1 skips around behind line No. 2 with 16 skipping steps to stand in line No. 2's original position. Line No. 1 moves to the R (CCW) around behind line No. 2. At the same time, line No. 2 beginning with the L foot moves directly forward with 16 small step-bend or walking steps clapping own hands with each knee bend (ct and). On the last three counts turn L (CCW) in place with 3 stamps (L, R, L) to face Line No. 1.
A.	1-4	II. (a) <i>Lines forward and back.</i> Repeat Fig. I, meas. 1-4, except that the hands of the opposite person in line are clapped 3 times instead of the 3 stamps (ct 7 and 8).
B.	5-8	(b) <i>Skip around, walk and pass through.</i> Repeat Figure I, meas. 5-8, with line No. 2 skipping around behind line No. 1, and line No. 1 moving directly fwd with the step-and-clap step. Finish with the two lines facing and in original position.
A.	1-2	III. (a) <i>Heel-step in place.</i> With hands joined at shoulder level and beginning on the L, place the L heel diagonally fwd L (ct 1), hold (ct and). Bring the L foot back beside R, taking the weight onto L foot (ct 2) Place R heel diagonally fwd R (ct 3), hold (ct and). Bring R foot back beside L, taking the weight onto R foot (ct 4). Place L foot diagonally fwd L (ct 1), hold (ct and). Bring L foot back beside R touching L toe to floor but <i>not</i> taking the weight onto the L foot (ct 2). Tap L foot beside R (ct 1, 2, 3), hold (ct 4). NOTE: Look at foot as the heel is placed diagonally out. Do not lean bwd on the heel-step.
	3-4	Beginning with R foot, repeat Figure III, meas. 1-2.
B.	5-8	(b) <i>Skip around, walk and pass through.</i> Repeat Figure I, meas. 5-8 with line No. 1 skipping around behind line No. 2, and line No. 2 moving directly fwd with the step-and-clap step. Repeat Figures I, II, III as many times as needed to finish the music.
		NOTE: After the group dancing has a thorough understanding of the steps and patterns, the end of the dance may be varied by the group leader; as, all move fwd and back (Figure I, meas. 1-4); all move to the R with the skipping step or the step-and-clap pattern (Figure I, meas. 5-8). This step may be repeated to the L as well as to the R.
		This dance is danced with a freedom of movement and joyous abandon, expressing a "true joy in living" feeling. It is gay and spontaneous and has a marked feeling of syncopation.

SCHWEIZER SCHOTTISCHE

(Swiss)

This schottische is danced in Switzerland today. A visitor to this country, upon seeing this dance performed in California, said she had danced it fifty years ago (the same pattern to the same music) in a village in Germany. The dance was presented to us by Lucile Czarnowski.

RECORD: "Holzauktion Rheinlaender," Moser Tone A9965. (Reverse side of A10048 "My Sweetheart".)

Music analysis A, B, C, D, A, B, C. Each section has 16 measures.

FORMATION: A couple dance. Closed dance position, M facing CCW.

STEPS: Schottische*, Two Step*.

MUSIC 4/4	PATTERN
Measures	
A. 1-4	I. <i>Turning Schottische.</i> Closed dance position: Starting M's R ft, W L ft, take 1 schottische step making one-quarter to one-half turn R. Take 1 schottische turning L, to original position, four two-steps turning R. Progression is forward in CCW direction. (The men's coat tails should swing out on the turns, according to the Swiss.) Repeat action 1-4.
5-8	Repeat all.
9-16	II. <i>Open Turning Schottische.</i> Both facing CCW, hands on own hips, M takes 1 schottische step diagonally forward L toward center of circle. W starting with R ft, takes a three-step turn to her R followed by a hop on R ft on ct 4 (turning schottische) and move diagonally forward away from center of circle. Partners come together with 1 schottische step (no turns) progressing fwd. In closed dance position, take 4 step-hops turning R. Repeat action of Fig. II, meas. 1-2, with the M taking the turning schottische, W the schottische with no turn. Repeat action of Fig. II, meas. 3-4. Repeat action of Fig. II, meas. 1-8.
B. 1	III. <i>Varsouvienne Schottische.</i> Varsouvienne position with W holding only the M's R forefinger between her thumb and fingers of her R hand (so she can twirl later). One schottische step diagonally L toward center of circle.
2	One schottische step diagonally R to return.
3-4	Drop L hands and place on hips, raise R hands, W directly in front of M, twirls with 4 two-steps (2 turns). At the same time M takes 4 small two-steps fwd.
5-8	Repeat action of Fig. III, meas. 1-4.
9-16	Repeat action of Fig. III, meas. 1-8.
C. 1	IV. <i>Slide Schottische and Turning.</i> Position: Closed dance position, M back to center of circle.
2	Two slides CCW, step sideward and make one-half turn R, M R, W L side are now facing line of dance (M facing center).
3-8	Continue to turn R with 2 two-steps (one whole turn).
9-16	Repeat action of Fig. IV, meas. 1-2, three more times. Repeat action of Fig. IV, meas. 1-8.
A. 1-16	V. <i>Turning Schottische.</i> Repeat action of Fig. I.
B. 1-16	VI. <i>Open Turning Schottische.</i> Repeat action of Fig. II.
C. 1-16	VII. <i>Varsouvienne Schottische.</i> Repeat action of Fig. III.

A PAGE OF MIXERS

LET'S DANCE! Presents Another Page of Mixers To Add to Your Collection. Next Month, Some Simple Fun Dances

Progressive Barn Dance (Old Time English)

- Record: Columbia DX 1191—Progressive Barn Dance.
"Ideal Schottische"—Columbia DX 1347 (reverse side of Hurndilla) also suitable.
Tempo—32/36 (4/4)
- Formation: Couples standing side by side, inside hands joined in Old Time English Manner—facing CCW. Steps will be described for M. W. starts opposite ft and continues so unless otherwise noted.
- Measure Pattern
- 1—2 Starting M.L. ft, take on schottische step fwd and one schottische step bwd.
 - 3 Drop hands. Step sideward L (ct. 1) close R to L (ct. 2). Step bwd (ct. 3) close R to L without changing weight (ct. 4) and bow to partner. W makes slight curtsy. Lift behind R.
 - 4 Man walks fwd in LOD toward new W. R.L.R., close L, without change of weight. New W moves toward M L.R.L., close R with no change of weight.
 - 5 Take two hand grasp facing partner, M back to center, step sideward L (ct. 1) close R (ct. 2). Step bwd L (ct. 3), close R with no change of weight (ct. 4).
 - 6 Repeat action of measure 5 in opposite direction starting R. ft.
 - 7—8 Closed waltz position, 4 two-steps turning R and progressing LOD.

It is customary for the first sequence to be danced with own partner and the progressive to occur on the fourth measure of the repeat of the pattern. When this is done, original partners walk fwd together on the fourth measure of the first sequence.

—Presented at 1951 Folk Dance Camp by Lucile Czarnowski

Brown-Eyed Mary

- An Arizona ballroom adaptation of an early American Singing Game
- Music: Old Timer 8005B—"Brown Eyed Mary"—speed up this record considerably.
- Formation: Double circle, M inside, skating position, facing LOD.
- Measure Pattern
- 1—8 Eight two-steps fwd, both starting on L ft.
 - 9—10 "Turn your partner half way round"—M walks in front of partner and faces back (or two-step)
 - 11—12 "Turn the opposite lady"—L allemande with W behind (walking step or two-step)
 - 13—14 "Turn your partner all the way round"—R allemande with partner
 - 15—16 "Promenade opposite lady"—M goes to W back and assumes skating position ready to repeat dance from beginning.

Circle Virginia Reel (Mixer)

- Record: Irish Washerwoman recommended (Columbia DB 1359)
"Circassian Circle" is good)
- Formation: Double circle, partners facing, men with backs to center.
- Steps: Dance walk, adding a two-step as desired. Skipping if preferred. Music 6/8 2 steps to the measure.
- Measures Pattern
- 1—4 Forward and Back—two circles move fwd 4 steps, bow and walk back 4 steps.
 - 5—8 Two Hand Swing—Partners meet, two hand swing once around and fall back to place.
 - 9—16 Do-si-do partner—Partners do a R shoulder do-si-do (8 steps) and a L shoulder do-si-do (8 steps)
 - 1—4 "Reel"—Partners join R elbows and turning with 8 steps finish with the M facing CCW and the W CW.
 - 5—8 Partners separate, progress on to the next person and do a L elbow swing—8 steps
 - 9—16 Continue to the next person and take a R elbow swing. At the conclusion, the W turns face to face CCW and promenades with this new partner around the circle 6 steps—both fall back to original line up in circles, steps 7 and 8.

—Presented at 1951 Folk Dance Camp by Lucile Czarnowski

Mexican Mixer Chotis

- Music: Victor—25-1053 A "Flor Marchita"
- Formation: Double circle of partners, men with backs to center holding partners with both hands (grasp just above elbow). Schottische* step is used throughout.
- Step Measure
- 1 Holding hands as indicated—take one schottische step to man's left—(three steps and hop) starting with a lunge on the first beat.
 - 2 Repeat, returning to man's right.
 - 3—4 Four step-hops turning in place.
 - 5—8 Repeat 1, 2 and 3 above.
 - 9—12 Man stands with left shoulder to center of circle and claps and stamps with right foot to "beat out the rhythm" for the woman, who does the schottische pattern as a solo, with a great deal of flourish. The step-hops are taken in place with much "frisking" of the skirts and two complete turns.
 - 13—16 Woman stands and claps while man does the solo (hands behind his back). On the four step hops, the man moves up one place to repeat the dance with the woman on his left.

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CALLER of the MONTH



JACK HOHEISAL

By MILDRED R. BUHLER

We are happy to present Jack Hoheisal, supervisor of health and physical education for the city schools of Alhambra, Calif. For more than a decade he has been keenly interested in square dancing and for the past eight years has played a prominent part in the Southern California program, where he calls for many adult groups as well as his school groups. Jack is a native of San Diego.

His teen-age exhibition team, the "Hoop and Holler Kids," have been a sensation for the southern California square dance fans with their many T.V. appearances on the Hacienda Variety Show and the Leo Carrillo Dude Ranch Show. In 1950 they danced on a float in the Tournament of Roses Parade.

Jack's smooth calling is a delight to dance to. His almost shy and unassuming manner readily draws a host of friends wherever he goes. As a member of the staff at the Folk Dance Camp held at the College of Pacific last month, he won a host of new friends and admirers.

He is another one of the boys who has recorded under the MacGregor label. Among his many novel and original calls is a brand new one which he perfected at Folk Dance Camp which he calls:

THE STOCKTON SQUIRREL CAGE

Original Call by Jack Hoheisal

1. Head couples bow but don't yon swing
2. Do a couple do-sa-do in the center of the ring.
(First and third couples do a right dos-a-dos around each other and back to place)
3. Back track hack till you're four in line,
(First and third couples move forward and slightly to the right until the left elbows of the two gents are adjacent and can be hooked)
4. Turn once around and you're a doin' fine.
(First and third couples now move forward for one complete revolution)
5. Break in the middle and leave that two
6. Go to the sides for a right and left through.
(First and third gents unhook elbows, first couple faces second, third couple faces fourth, and they do a R. and L. through first and third couples remaining on the outside)
7. Now opposite right and left to your beau,
(No. one gent turns No. two lady, No. two gent turns No. one lady, No. three gent turns No. four lady, No. four gent turns No. three lady—with the right hand, then all four gents turn their own partners with the L hand)
8. Then the opposite girl for a dos-a-dos.
(Each gent does a dos-a-dos with opposite lady, as listed above—line 7)
9. Then haek to your own for a swing and a whirl
(Each gent swings his own partner)
10. Yes, swing and whirl with that pretty little girl.
11. Then right and left back in the same old track,
(First and third couples are now in the middle)
12. Now opposite right and left to your doll,
(Again first and second couples are working together, while third and fourth are also working together)
13. To a 2-ladies chain in the center of the hall.
(First and third ladies chain in the center)
14. Now circle four, the corners swing,
(First and third gents swing own partners after circling one-fourth around)
15. Break and face the outside ring.
(Couple one faces couple four, couple three faces couple two)
16. Now two ladies chain with might and main,
(First lady chains with fourth, third lady chains with second)
17. Then opposite right and left to your man,
(First gent turns his own original partner with his right hand, then turns the fourth lady with his left, and all the other gents do likewise)
18. And chain right haek as pretty as you can.
(Each lady is now back with her partner)
19. Then form two lines and around you go,
(First and Fourth gents hook elbows, while second and third gents

CALLS of the Month

MUCHMORE MAZE

Original call by Dick Muchmore of San Francisco

1. First and third balance and swing,
2. Promenade the outside ring.
(All the way around to the home position)
3. Ladies chain with the couple you meet,
(First lady chains with the second, while the third chains with the fourth)
- Note: Each lady should carefully note whom she is chaining with.
4. Chain right back and watch their feet.
(Same ladies chain back to their partners)
5. Four ladies chain across the set,
6. Ladies chain with gal you met.
(Same ladies chain as in line three)
7. Four ladies chain across the set,
8. Ladies chain with the gal you met.
(Same ladies chain as in line three)
- NOTE: Active gents always chain the ladies to their right, inactive gents chain the ladies on their left.

THE APACHE

Original call by Gus Empie of Boise, Idaho

1. Allemande left Apache style
2. Meet your squaw and swing a little while,
3. Four bucks change, and make it just half,
4. Your opposite left with a once and a half.
(Four gents star R, turn opposite lady once and a half)
5. Then chain the squaws across the ring,
(Four ladies chain)
6. Hurry along girls, you pretty little things,
7. Now chain 'em hack for a two-hand swing,
8. Now an eight-hand star and everybody smile,
9. With the bucks in the lead, Apache style,
(After two-hand swing, everybody star right)
10. Bucks reach back with the old south paw
11. And hold left hand with your pretty little squaw,
12. But hold the star and don't look back,
13. Keep those squaws in the wagon track.
14. Now break the star, swing halfway round,
15. A right to the corner, go all the way around
16. With a once and a half and don't fall down.
17. A left to the next and all the way around
18. And promenade your corners as they come down.
(14-18. Break star and swing partners around so that ladies are on the outside facing CCW, gents on the inside facing CW. Gents reach ahead and take next lady by the right hand and swing all the way around, leaving gents on outside facing CW, ladies on the inside facing CCW. Gents reach ahead and take next lady by the left hand and go all the way around and promenade the next who is original corner.)



GUS EMPIE

CALCASIEU JAMBALAYA

(To be used at football game in Stockton Sept. 22)

First and third couples back to haek
And four run around the outside track
All the way around and on you roam
You pass 'em by and you head for home
Form two stars with the couples you meet
Circle around and make it neat
Now back with the left and don't get lost
You star in the center with a right hand cross
And let that star in the center whirl
While the side couples twirl to the corners of the world
Then yon allemande left from the center of the land
Your partner right, and a right and left grand
Meet your honey and promenade

- hook elbows to form two lines which revolve CCW)
20. Turn fast and hard, make the skirt work show.
21. Keep on turning about two times,
22. Then head for home 'cause I'm out of rhymes.
(Each couple drops off in home position)

LET'S DANCE!



OKLAHOMA CITY, OKLAHOMA: Autumn Round-Up To Be Held!

The Oklahoma State Federation of Square Dance Clubs will hold its Autumn Roundup of state and district officers at Roman Nose State Park, 77 miles northeast of here, on Saturday and Sunday, Sept. 29 and 30, 1951, with Howard Thornton of Oklahoma City, state president, in charge.

The gathering, which is expected to attract in excess of 70 couples, all square dance officials of the state, will serve as a planning and coordinating meeting for activities to be held during the 1951-52 dance season in Oklahoma.

Square dancing in Oklahoma is under the guidance of the State Federation, which is composed of seven districts. Each district is represented by its president and four delegates on the state executive committee.

Foremost of the events scheduled will be the Fifth Annual Oklahoma State Square Dance Festival Saturday, Nov. 17, in Oklahoma City. The various districts also will hold business and planning meetings.

CHICAGO, ILLINOIS. Second International Square Dance Festival To Be Held!

Square dancers from everywhere are invited to attend the Second International Square Dance Festival to be held in Chicago's International Amphitheatre Oct. 26, 27. Walter Roy, recreation director for the Chicago Park District, chairman, states that the two-day event will include clinics, seminars, exhibitions, parties and just plain "dancing for fun."

Some of the nation's best known callers and teachers will be on hand to conduct the clinics and seminars, and exhibition teams from many parts of the country are expected to participate. Interested groups may contact Mr. Roy or George C. Biggar, vice-chairman of the festival, who is director of the National Barn Dance for Station WLS, the Prairie Farmer, which sponsors this gigantic event.

Mr. Biggar's address is WLS, 1230 Washington Blvd., Chicago 7, Illinois.

BALBOA, CANAL ZONE. Square Dancing Now Booming!

There are now three active square dance clubs on the Pacific side of the Canal Zone, with enthusiasm running high. Balboa Circle 8 Club and the Ancon Promenade Club meet weekly, while the Star-in-a-Circle group, composed of the more advanced dancers, meets once a month.

Send your out-of-state square dance news to Mildred Buhler, 180 Elwood Street, Redwood City, Calif.

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ANNA JANE KOLAR

GIVE THEM A HAND

By FRANK STAHL

One of those attending the Rocky Mountain Folk Dance Camp on Lookout Mountain near Golden, Colo., this summer was a 17-year-old girl from Cicero, Ill. She danced well; several times when I danced with her she tactfully gave me a pointer or two. In addition to doing folk dancing and square dancing, she is a square dance caller. During her stay at the camp she called for a jamboree at Central City attended by 3,000 people, and she called for a dance at Denver's Civic Center and at several other dances, and did it competently. At the camp she called along with callers like Ray Smith, Ed. Bossing, and Billy Mitchell. Which, you might say, is moving in the big leagues. What makes this news is that Anna Kolar has been blind since birth.

Anna graduated from Marshall High school in Chicago this year, a member of the National Honor Society and the Senior Honor Society at Marshall, and was among the upper group in grades. There are three rooms of Braille pupils at Marshall High who attend classes with the sighted pupils.

Ed. Bossing, physics teacher and dance instructor at Marshall, first gave the Braille pupils their own class in dancing, and then discovered that the blind pupils could mix and learn with the sighted. Next he discovered that the Braille pupils learned new dances faster than the sighted, because they listen to the music, the instructor and the callers. (Think hard, fellow bone-crushers, there probably is an object lesson hidden here somewhere.)

Now Anna helps teach and calls squares for two clubs. She is so small that you might fear she would be annihilated on a crowded floor, but she survives and asks for no special favors. Her voice is clear and enthusiastic and her sense of timing is excellent.

When you consider what the average sighted person goes through learning to folk dance, you can realize what these Braille pupils are accomplishing. Miss Kolar, good as she is, is not exceptional among the Braille pupils.

The pupils and their teacher, Mr. Bossing, rate a low, sweeping bow.

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DVORA LAPSON

(Continued from Page Seven)

Throughout this period of concert dance and education, Dvora Lapson has created and produced more than 100 dances based on Biblical and Jewish festival themes. These dances

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have been used all over the country, and have been notated in a book called *Jewish Festival Dances the Year 'Round*, published by the Jewish Education Committee of New York. When Gert Kauffman, head of the folk dance committee in Israel, upon Dvora's invitation visited and taught in this country, they arranged the melodic lines and notated dances for a recently-published book on new Israel dances. This book is at present in mimeographed form and available through the Jewish Education Committee.

Before coming to the West Coast and to College of the Pacific, Dvora supervised the recording of eleven dances for Folkraft. These recordings have facilitated the teaching of the Palestinian dances and have made this new and thoroughly delightful style of dance available to many.

While dancing with Dvora, many of us wondered and asked about other Jewish dances we had learned in past years. What were the true dances of Palestine? And as she gave the concept of the new dance of Israel in her teaching, so will I try to pass on her explanation to all.

On her concert tour of Israel in 1949 Dvora collected material at first hand, and found that the dances of Palestine have original choreography. With the exception of the Hora and Hora Agadati, all the dances are newly composed within the past decade.

"In keeping with the Hebrew Renaissance culture in Israel no dances were planted hodgepodge into the new country," it was explained. "In composing these new dances the choreographers searched for a way to express their new life through folk dance. They brought their own cultures from the various lands from which they came—sixty-five nations in all."

Wherever Jews have lived in Europe they have danced as Jews. The Jews in Poland lived in their own group. They danced as

(Continued on Page Twenty-three)

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Around the SQUARE Set

by PEG ALLMOND

STUMPTOWN SWINGERS HOSTED the Square Dance Jamboree at Guerneville in July, and as usual FAY BOWMAN made everybody happy. COUNTRY GENTLEMEN furnished their hoe-down music; dancing stopped at 5 and resumed again at 7:30, giving dancers an opportunity to take a swim and relax in beautiful surroundings before taking up the evening fun. NICE GESTURE on the part of THE DESMITH RESORT AT GUERNEVILLE. They provided soap and towels and permitted all callers on the program to shower and freshen up between the dance sessions. Out-of-town callers and their taws were pleased and grateful.

MADELYNNE GREENE'S party for VYTS was a very colorful affair. More beautiful costumes than have been seen in this area for a long time. Madelynnne in a long white dress to cover up the cast on her leg. Exhibitions were dances taught by VYTS while he was on the West Coast. ROY HILBURN and PEG ALLMOND called the squares.

New officers of the Monterey Bay Area Callers Association are Jim Larsen of Santa Cruz, chairman, and Chet Davis of Hollister, secretary. Great strides have been made in the area and the next year promises lots of new and constructive programs and jamborees.

At the BIG ROUNDUP in SALINAS the LARIAT SWINGERS put on an exhibition that was received with ovation. All the costumes were treated with fluorescent (black) light and the effect was startlingly beautiful. Even the men's hats, girls' petticoats, and pantaloons were treated and while the dancing was super the costumes got the applause.

Next time you want an unusual "act" for your intermission, book Ace Smith with his AFRICAN JUNGLE stant. It caused much mirth (and participation) at Folk Dance Camp.

BOB OSGOOD AND JACK HOHEISAL were featured at the institute of the STOCKTON-MODESTO REGION OF THE CALLERS ASSOCIATION recently.

The 399'ers (like the name?) of Ft. Bragg meet at THE BARN on Friday and Saturday nights each week. They invite you to dance with them. The group consists of teen agers and adults and their dancing is mighty smooth. Helen and Annett Goranson are the teachers. Teen Agers Gregg and Sandra Lear visited in Marin County recently with their parents, Margy and Alan Lear. They all dance in the 399'er group. Incidentally, the 399'ers recently danced in competition at Pt. Arena and won a ribbon.

RANDY RANDOLPH AND HEPPY went down to San Jose to call recently and THE DUDES AND DOLLS surprised them with a JAM AND TEA TOWEL SHOWER. There WAS some square dancin' too to Randy's calling.

KIM KIMLEL and his square dance orchestra are giving forth with good hoe-down music every Tuesday night at the Redwood Bowl at Monte Rio. Sounds like a good time awaits you.

The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

Dance of Lietuva—by Finadar Vytantas Beliajus, Chicago, Clayton F. Summy Co., 1951, 96 pp., \$5.00. (The author is our friend "VYTS.")

This book of fifty-four dances of Lithuania is a welcome addition to the folklore collections which represent the cultural heritage of American Citizens who had their roots in many lands. The few printed descriptions of Lithuanian dances which have been scattered in general collections are now to be found in this single volume, in addition to many others which are being danced by new Lithuanian arrivals in the United States and Canada and are new to the general folk dancing public. These beautiful traditional dances fill a gap which has too long existed in our folk dance background. This collection no doubt will also be given a hearty welcome by Lithuanians in their native country.

Dance of Lietuva satisfies many age groups and interests, being divided into Kindergarten Singing Games, Dances for Intermediate, Advanced and Ball Room dancers. This latter classification again points to the fact that ball room dances of an early period have crept into the category now generally called folk dances, whether they are Russian, Old Time English, Old Time American, Lithuanian or any other nationality.

Interesting background material is included in this volume, including facts regarding Lithuanian places, names, Lithuanian history, national costumes and words for the songs which accompany some of the dances.

The dances are described with excellent clarity and the many pictures and diagrams of dance positions make it a book which even the inexperienced dancer will find of great value. Music arranged for piano is given for each dance.

Folk dancers, folklorists and collectors of folk music all say "Thank you, Vyts," for this excellent contribution to the written record of folk culture.

Correct Your Mailing List

NORTHERN SECTION, FOLK DANCE FEDERATION OF CALIFORNIA OFFICERS, 1951-1952

(Unofficial listings by Ed Kremers)

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DVORA LAPSON

(Continued from Page Twenty-two)

Polish Jews, not as Poles. In Czechoslovakia the Jews lived in their own community and danced, not as Czechs, but as Czech Jews. Similarly the Jews in Yemen (South Arabia) danced their own ethnic dances. They did not dance like the Arabs. This is unlike the United States where we all dance like Americans.

Many of us were interested in the background of the Palestinian *Hora*, "which is the only Jewish folk dance performed outdoors and resembling, in spirit, at least, the early harvest dances. It is an importation from non Jewish surroundings in Eastern Europe," and has survived as it "developed its own character as a dance of youth. In the past 25 years it has developed elaborate and complex variations. The *Hora* blends peasant vigor with Hasidic ecstasy. Hundreds of melodies have been adopted and created for it." (The Universal Jewish Encyclopedia, Vol. 3, page 461.) *Hora Agadati*, like many of the *Horas*, gets its name from the dancer or composer. In this case it is Baruch Agadati, and reflects the Romanian cultural and rhythmic influences. The *Sher*, a form of square dance with partners, was originally a tailor's dance, and was danced when the tailors got together in their guilds. The patterns describe a pair of shears and the threading of the needle. The *Baroiges Tanz* is a Jewish couple wedding dance of East European influence while *Mitzvah* is a dance of the bride.

The history and origin of these many dances are another story that could only be told effectively by Dvora herself. However, for a finer appreciation of the background of Jewish dance, and for a more thorough understanding of Jewish religion and dance, a reading of the article "Dance" in *The Universal Jewish Encyclopedia*, Vol. 3, page 455, will be well worth the time invested.

In talking and dancing with Dvora I was left with the impulse that the new dances of Palestine should be danced with a rather reckless abandonment, and joy-of-living feeling. They are gay and spontaneous dances and have a marked rhythmic syncopation. If folk dancers are stilted and formal when they dance the dances of Israel, they will lose their joyous sparkle.

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There will be exhibitions between 8:45 and 9:30 presented by Festival Workshop, Inn-singers, Squarenaders, and Oakland Recreation Dance Arts, and solos of the Irish Jig, Hornpipe, and Scottish Shean Trebjeans.

For further information regarding desired sponsorships and tickets, call Millie von Kinsky in Oakland, SWEetwood 8-7501.

THE RECORD FINDER

(Continued from Page Nine)

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