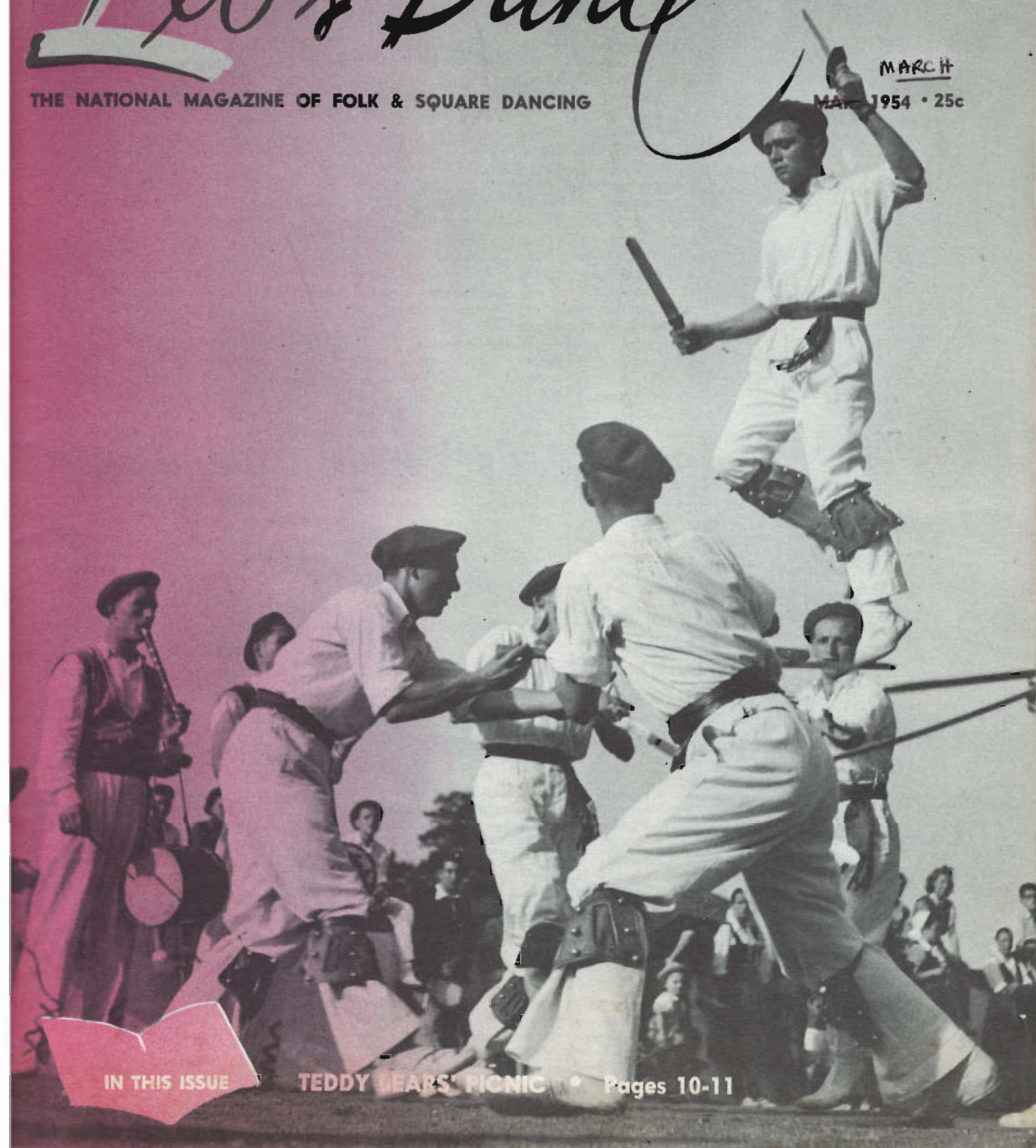


# Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

MARCH

MAY 1954 • 25c



IN THIS ISSUE

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# Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING MARCH 1954

VOL. 11 NO. 3

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# Let's Dance Calendar

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## Federation Festivals

MARCH 21, SUNDAY Ojai  
Chairman: David Young Civic Center  
(If wet, in High School Gym)

A spring festival hosted by the Ojai folk dance groups. Council Meeting, 11 a.m. Dancing, 1 to 5 p.m.

MARCH 28, SUNDAY Sacramento Memorial Auditorium  
Chairman: George Smith. Council Meeting, 12:30 p.m. Dancing, 1:30-5:30 and 7:30-10:30 p.m.

APRIL 4, SUNDAY San Diego Balboa Park Conference Bldg.  
Chairman: Vivian Wold. An early summer festival held in beautiful Balboa Park. Hosted by the San Diego Folk Dance Club. (A pre-festival party Friday night, 8 to 11, in the Conference Bldg.) Council Meeting, 11 a.m. Dancing, 1:30 to 5:30 p.m.

APRIL 25, SUNDAY San Francisco Civic Auditorium  
Chairman: Bud Southard. Council Meeting, 12:30 p.m. Pageant, 1:30-3:30. General folk dancing, 3:30 to 10:30 p.m. with one hour devoted to kolo dancing (6:00-7:00 p.m.).

MAY 16, SUNDAY Santa Rosa Veterans' Memorial Auditorium

Chairman: H. P. Adams. Council Meeting, 12:30 p.m. Dancing, 1:30-5:30 and 7:30-10:30 p.m.

## Statewide Festivals

MAY 28, 29, 30, 31 Long Beach Municipal Aud. Foot of American Ave.  
Chairmen: Harvard and Betty Hicks.

## Regional Festivals

MARCH 6, SATURDAY Los Angeles Folk Dance Federation South, State Festival warm-up party. Hosts: Westwood Co-op. (Place to be announced.) Dancing, 8 to 11 p.m.

MARCH 21, SUNDAY Chico Chico High School Gym  
Sponsored by Chico Council. Dancing, 1:30 to 5:30 and 7:30 to 10:30 p.m.

MARCH 21, SUNDAY San Francisco Glen Park Recreation Center Cherry and Elk Streets  
Hosts: Swingsfers. Sponsored by S. F. Recreation and Park Department and S. F. Folk Dance Council. Dancing, 1:30 to 5:30 p.m.

# Your Host Cities

## OJAI

By DAVID YOUNG

Ojai, scene of the Federation's first state-wide festival, invites you to a spring festival to be held in its Civic Center on Sunday, March 21, from 1 p.m. to 5 p.m.

The picturesque Ojai Valley is one of the few valleys in the world which is protected by ranges running east and west instead of the customary north and south—a phenomenon which enables its residents to enjoy mountain sunsets of rare beauty.

The Indians who discovered and occupied this sunny vale long before the Spanish conquistadores are said to have called it the "Valley of the Moon," although the Indian word "Ojai" means "The Nest." The 18,000 acre valley, originally part of a Mexican land grant, was sold in 1853 for \$7,500!

Centered in the Civic Center Park are the tennis courts, where the famous Ojai Valley Tennis Tournament draws thousands of fans to the valley for the three-day event which is in its 54th year of play. It is here that Ojai has held its biannual folk dance festival since 1948.

On a moonlight night on May 11, 1946, northern and southern sections of the Folk Dance Federation of California met for their first festival together. Traffic was diverted and Ojai's main street was flooded with excited, gaily-costumed folk dancers. However, the spectator accommodations permanently erected around the tennis courts make the present festival location more practical.

Among the exhibiting dance groups this year there will be Millie von Kinsky's Oakland Recreation Dance Arts group, the Fresno Vine Hoppers with their two-mill Lithuanian Malunas, the Gandy Dancers of Los Angeles and their Yula from the Western Ukraine, the Jane Motter Dancers of San Diego (noted for their Hawaiian dances), and the Happy Valley School of Ojai, which will show a new Ukrainian dance. If wet, the festival will be held in the high school gym.

Attracted by the beauty of the rolling citrus valley and  
(Continued on Page Twelve)

## SACRAMENTO

By CAROL SQUIRES

The Sacramento Council of Folk Dance Clubs invites all folk dancers to its third Federation Festival in California's Capital City on March 28. Dancing will be in the Sacramento Municipal Auditorium from 1:30 until 5:30 and from 7:30 to 10:00 p.m. The auditorium is located at 16th and J Streets and anyone who knows his alphabet and can count to twenty will have no difficulty finding it. The Federation Council meeting is scheduled for 12:30 in the Little Theater of the same building, preceded by a meeting of the Sacramento Council for the purpose of installing its officers for 1954-55.

This year in Sacramento has been a satisfactory and productive one. The council's chief project for the past few years saw completion when sanitary facilities, lighting and sound equipment were finally installed in William Land Park and the Village Green became available for outdoor dancing every evening last summer. We of the council feel deeply grateful to the Sacramento City Council and the Department of Recreation for their many favors to folk dancing, the most recent being to grant free use of our city auditorium for Federation Festivals. They continue to furnish halls, records and sound equipment for three classes in folk dancing—one beginning, an intermediate and one for Sacramento senior citizens. The council supplies the teachers and the course of instruction for the beginners and the intermediate dancers.

As everyone should know by now, Sacramento has extended an invitation to the Federation to hold its Statewide Festival in the Capital City in May, 1955. This will give the 1954-55 council a challenging project and once again allow us to welcome folk dancers to our city, as well as providing a fitting culmination to five years of active cooperation in furthering folk dancing in the Sacramento Valley.

Another evidence that the Sacramento Council has become of age, is that we have had two offspring, the councils of Stockton and Chicp. We wish them luck and success.

(Continued on Page Eleven)

**MARCH 26, FRIDAY** Santa Barbara  
McKinley School, 600 Cliff Dr.  
Chairman: Ernest Shilling. A community folk dance festival hosted by the combined Santa Barbara groups. Dancing, 8 to 11 p.m.

**MARCH 27, SATURDAY** San Gabriel  
Dept. Recreation Bldg., 250 So. Broadway  
Chairman: Lou Price. Festival hosted by the Junior Federation. Dancing, 1:30 to 4:30 p.m.

**MARCH 30, TUESDAY** Long Beach  
Silverado Clubhouse  
31st St. and Santa Fe Ave.  
Chairman: Tom Daw. Dancing, 8 to 11 p.m.

**APRIL 3 and 4, SATURDAY and SUNDAY** Fresno  
Peach Blossom Festival  
April 3, Memorial Auditorium. Institute, 1:00 p.m. Festival party, 8:00 p.m. Exhibitions, International Food Market.  
April 4, Memorial Auditorium. Festival party, 1:30 p.m. Exhibitions, International Food Market. Informal closing party, 8:00 p.m. Hosts: Fresno Folk Dance Council. Chairman: Pres. Rafael Spring.

**APRIL 24, SATURDAY** Westwood  
Town Auditorium  
Hosts: Jacks & Jills. Dancing, 8:00 to 12:00 p.m.

### Special Events

**APRIL 25, SUNDAY** San Francisco  
Civic Auditorium  
Federation Pageant: "Invitation to America," 1:30 to 3:30 p.m. Bill Sorensen, co-ordinator.

**MARCH 7, SUNDAY** Oakland  
Oakland High School

### Teachers' Institutes

**APRIL 3, SATURDAY** Los Angeles  
Women's Gymnasium, UCLA  
10:00-12:00 a.m. Leader: Vyts Beliajus. Sponsored by Dance Unit and Extension, UCLA. Chairman, Alma Hawkins.

**NOTICE: DATE CORRECTION: MAY 2, SUNDAY.** Oakland. Oakland High School. Chairman: Marvin Jeru. Dancing, 1:00 to 5:00 p.m.

## Cover for March

Sword Dance, performed by Euzkadi, Basque folk singing and dancing group directed by Juan Onatabia. Photo by Societe d'Editions Photomecaniques, Place Des Vosges, Paris.

This group will be seen this month in San Mateo.

Dancing highlights of the program are Trika-Tixa, Jai Alai and the Fandango, with Basque flute and drum accompaniment. See announcement on page 14.





## Tickling the Taste Buds

By VERA GEORGE

(The author of this article on herbs is so enthusiastic about her hobby of herbs' and herb' cookery that we asked her to share some of her ideas with our readers. In fact, she was so enthusiastic that we dashed off to the nursery to buy little packets of seeds to start an herb garden! According to the directions on the packets every seed will sprout—so move over, roses and lilacs. And now, with the price of coffee on the up and up, what could be better than some new ideas for dressing up tea! One other little thing—we know what catnip does for cats; must be sure to try some of that.)

It's always seemed strange to me that so many women ignore herbs—almost seem afraid of them. Perhaps if, instead of saying "herb cooking," we said "herb flavoring," more would be tempted to try it. After all, we all use salt and pepper, but does that make cooking any harder? Even a better name would be "a pinch of this and that cookery," which is really what it is. Always start with a pinch until you acquire the taste, then increase. Do not, however, use the full dose on your company; remember they, too, must get used to the flavor. Make it just a teasing flavor for them.

When I first decided to explore this herb cookery business, my friends exclaimed in horror: "You poor dear! Why, don't you know Lincoln freed the slaves? You'll never leave the kitchen once you start that stuff." And still others: "Say, you'll not have a sou left in your jeans—that is one expensive hobby."

How wrong they were! It has been one of the most interesting hobbies, the least work, the most satisfying, and the MOST reasonable. If at all possible, try growing your own herbs.

If you don't have a garden, try a flower pot with several varieties. However, one does not have to grow herbs—you can always buy them dried.

Here's the way this Topsy Herb Hobby of ours grew (and you will understand why it is so reasonable). A friend said she would get us started. "All you need is sage, thyme, and rosemarie. Just put the plant in the ground and that's all there is to it." And so the big three came to reside, and became our respected first herbs. Then another friend insisted we must have oregano. And so, like Topsy, our herb garden grew. Then came marjoram, pineapple sage and so on. As soon as we had extra plants we traded with others, so that at last inventory our total was 36 herbs.

Always remember, dried herbs are more powerful than fresh. Don't use the stems of the fresh herbs; sometimes they get bitter. And never, never cook the life out of herbs.

Where to start, where to end? I think the easiest way is with the good old soup pot. There you can experiment to your heart's content, and if something is too strong, just simply add more water. Our favorite soup is "clean-out the refrigerator soup" and you make it just that way, plus herbs. Rosemarie takes to veal and chicken; basil goes well with tomato dishes, and thyme is very versatile. (Here a book from the library explaining herb fundamentals will be helpful.) Or, start with a can of tomato juice, add basil and leftovers, and you have a tasty dish. No monotony where there are herbs.

And then, of course, there are the teas. Which always bring the mints to mind. If you happen to be blessed with "peasty mint" in your yard, do NOT treat with scorn. This is quite a remarkable herb, and much, much better than weeds. Try chopping up some

of your spearmint and adding to cottage cheese. Let set overnight to bring out flavor. Mighty, mighty refreshing. Bruise leaves and put in fruit drinks. (Seems to give them a bit of life.) A nice idea is to plant mint on your street curb—very fragrant when you step out of the car. But, best of all, try with your regular tea. Just place washed leaves in with your regular tea in the tea pot and pour boiling water on same. Add sugar and see if that isn't something to write home about. Pick mint, wash and let dry for winter use.

For a pleasant, hot weather treat, chill canned pears, then pour over ice cold gingerale and top with chopped mint. And don't forget mint and onions with peas. Mint is also said to keep mice away. Mint branches could be used in a pantry or linen closet for this purpose.

Another tea that is delicious is rose geranium. Use several leaves of rose geranium, two whole cloves, plus the regular tea leaves. (Yes, that's the same rose geranium that Mother used to put in the bottom of jelly glasses and then pour boiling hot apple jelly on it. What fragranee—what flavor!) Another tip—try putting rose geranium in with your jello, then pouring boiling water on both. Very different.

From teas we graduate to "tisanes." Over a period of years we have often read about the French custom of "tisanes" and wondered what it was. It means "herb teas," to be taken before retiring, and conducive to sleep. It must have been quite a ritual for the family to get out their lovely tea service and prepare the family's special mixture. Instead of using the regular tea, you would use an herb or an herbal mixture and prepare like tea. Our favorites are spearmint, orange mint, lemon balm, sassafras (you can buy at any herb or health food store), camomile (also from same stores), orange riud with various herbs and lemon verbena.

One of the nicest tisanes, I think, is catnip. That's right. Very easy to acquire a taste for this herb. We talked to an herbalist at his store about catnip and were very much surprised at his comment on this: "We sell more catnip for human consumption than for cats." Seems people drink this tea for nerves as well as for the flavor. Maybe kitty is a lot smarter than we give him credit for being. (Just a word of warning—if you do plant this one in your garden be prepared for feline action! Best way is to wire it all up.)

Sassafras tea is an oldtimer from way back. Used mostly as a spring tonic. Very, very nice.

Camomile is really one of the finest. Imagine my surprise to find that several of my blonde friends use this lovely tea to keep their hair light! What a waste of wonderful stuff!

When you get started in the hobby you will find the stories connected with the herbs very interesting as well as amazing. Man, in his own humble way, wanted to praise these kind herbs and so gave many the highest praise he could—he wove them into the biblical stories. What greater compliment could he pay them? The Virgin Mary was supposed

(Continued on Page Fourteen)

LET'S DANCE

Greek American Progressive Association at the International Food Market. This group is one of the highlights of festivals at Fresno. They are a group that appreciates the use of herbs in their cooking. Photo by A. C. Smith.





# Set Sail For Long Beach!

Dance at the shore in '54! Set sail for Long Beach! We're going to Long Beach! These phrases will ring in all folk and square dancers' ears until the statewide festival at the Long Beach Civic Auditorium, come Memorial Day weekend, 1954.

To launch this gigantic affair in keeping with lavish Southern California advertising, a warm-up party will be given in Los Angeles Saturday, March 6, from 8 to 11 p.m. at a place to be announced. Westwood Co-op will be hosts. There will be dancing, stunts and exhibitions designed to whet the appetite of all present for the big May 28-31 festival, and some money making too.

Harvard and Betty Hicks of Silverado Folk Dancers, Long Beach, are statewide co-chairmen and promise plenty of dancing, sight-seeing, excellent institutes, and a harbor boat trip plus plenty of other entertainment. May 30 there will be one floor of folk dancing and one floor of square, round and contra dancing.

Southern California always promises the biggest, the best, and the most, and it will deliver, even the best in weather. So better get the pennies into that piggy bank there to stay till May. "We're going to Long Beach!"

March seems to be a good time to put extra emphasis on costumes. The Statewide Festival is just around the corner and that is certainly one time when every one of us should be thinking costume-wise. If you are planning to make your first costume, or your thirty-first costume, and need ideas on where to look for information or how to go about making it, send in your questions with a stamped, self-addressed envelope to the Editor, 1382 San Anselmo Ave., San Anselmo, California, and he will see that it is answered.

We have been very fortunate in having some very capable and willing people to serve you as costume advisors. They have answered many letters during the past year concerning costumes and are ready and willing to answer more. The Editor, and I am sure all of you who have received help from them, are deeply appreciative of help that Ruth Prager, Marjorie Posner, Ada Harris and Hilma Lenshaw give us all.

In addition to her help in answering your letters, Marjorie Posner has a fine collection of colored slides of costumes which she is willing to show to groups interested in costumes. She is also willing to visit groups to give talks on costumes. Any groups within a reasonable distance of San Francisco may write to her to make arrangements: Mrs. Marjorie Posner, 137 27th Street, San Francisco.

Time to get busy right now refurbishing a costume or to make a fine new one for all the big events coming up so soon—the April pageant and festival in San Francisco and the Statewide Festival at Long Beach in May.

MARCH, 1954



*Thirty Contras from New England*, by Dudley T. Briggs.

By PEG ALLMOND

Dudley T. Briggs is from Burlington, Mass., and he has produced a handbook on New England contras which is most welcome to callers in the Western United States who have a yen to give their groups a taste of this delightful type of American folk dance. He has played music for contras for many years, and uses his musical experience to good advantage in the dance discussions and descriptions.

The author describes each dance very completely, and gives explicit information on the number of beats it takes for each dance sequence. The book has eight short chapters, interestingly written, giving background and other information that will serve to interest both the caller and dancer.

The author feels, and rightfully so, that contras can be done in all men or all women groups in gym classes, Scout troops, etc., and a full chapter on this facet of contras is very enlightening. If you have ambitions to call contras you will find the book invaluable. And its wealth of 34 contras will add to your knowledge of this fine type of folk dance. The book is stiff paper backed, photoprinted and sells for \$1.50.

*Round 'n' Round*, edited by Ginger Osgood.

Reviewed by PEG ALLMOND

*Round 'n' Round* is the newest release by *Sets in Order*, 462 North Robertson Blvd., Los Angeles, California. It is a collection of thirty of the new round dances. There are two pages devoted to illustrations of the twelve positions used in the dances described, and each dance has an illustration or two from the clever and fanciful pen of their

artist, Nedra. Two pages are devoted to description of the steps used, with a table of dance cues and abbreviations. All of this preliminary reading and the illustrations make the understanding and teaching of the dances included much easier.

Contents cover dances for beginners, mixers, and some of the newer, more difficult rounds. The book has a stiff cardboard cover, the print is easily read and the contents will fill the needs of many teachers. It will make a valuable addition to your library. It sells for \$1.00 and can be procured from your favorite record or folk dance shop or direct from *Sets in Order*.

## Idyllwild Folk Dance Workshop

JULY 12 TO 19, 1954

The Idyllwild workshop committee is very happy to announce that Carolyn Mitchill is serving as chairman of the committee this year. Other members of the Folk Dance Federation of California, South, who are working hard on the committee to make this year's workshop outstanding are Osmyn Stout, President Harvard Hicks, chairman for the Statewide Festival, Nate Moore, director of extension, and Elma McFarland, corresponding secretary and executive secretary for the workshop committee.

The staff of outside teachers are to be Vyts Beliajns, Lucille Czarnowski, and Millie von Kinsky.

Dr. Max Krone, founder and director of Idyllwild School of Music and the Arts, is cooperating wonderfully and promises bigger and better dancing facilities for this summer.

Announcements of the folk dance week in Idyllwild will be off the press soon and ready for distribution. ELMA McFARLAND

Long Beach Municipal Auditorium, site of the Folk Dance Federation's Statewide Festival May 28-29-30-31. Photo by Wilkens, Long Beach





# News from the South

By PAUL PRITCHARD

1603 Penmar Ave., Apt. 2 Venice, Calif.

"Set Sail for Long Beach"—our watchword for the next three months. This is one State-wide Festival we should all be able to attend, for there is no long distance to travel this time. Might I also interject here that, as it is so close, we can all pitch in to assist in the considerable work entailed in the presentation of such a large undertaking.

Probably by now all of your clubs have received the letter from *Let's Dance* circulation spark plug Daphne Upton who, in her own inimitable fashion, gives a fine digest of the progress our magazine is making and of its worth. Keep those subscriptions rolling in!

One of the more important events locally was the visit of Vyts Beliajus to teach a special session with the Griffith Park Folk Dancers. Vyts is easily one of our most popular visitors, and can do wonders with a crowd, as evidenced by his willingness to teach "Jonkelis" to such a large group. We certainly hope that our recent grand weather will convince him that California is really the place to stay!

\* \* \*

The Pill Rollers, which have nothing whatsoever in connection with the medical fraternity, are operating Wednesday nights at Virgil Junior High School under the direction of Albert Pill. This is a beginners' and intermediate group with an emphasis on the slow and accurate teaching of the basic dances with an analysis of the background and style of each dance taught. This should be a good boost for those who have run through their era of "collectionitis" and are now ready to go back to try to understand something about what they have been doing in their past dancing, and why.

\* \* \*

A note from the Nathans, who were winter vacationing at Borrego Springs but, unfortunately, upon returning home, had an accident which demolished their auto. Miraculously, though, the only injuries were some ab-

rasions and shock to Salchia, who was confined to the Glendale Sanitarium for awhile. We are sure she is better now.

\* \* \*

The newest officers at Westwood Co-op are Wes Price, president; Phil Krainer, veep, and Bea Zlotkin, publicity. Their beginners' classes started in February with a new guest teacher every month. By the way, that new accordion Jerry Drapeau is sporting over there is the result of the drive the club put on, better known perhaps as "Operation Jerry."

\* \* \*

The younger generation at the Gandy Dancers is all even-steven again. The appearance during the month of Nancy Diane Wyckoff and Karin Lee Szablowski occasioned this. By the bye, Eddie and Mary can lay claim to being the parents of the biggest little gal yet. Karin weighed in at over 9½ lbs!

It was a girl too, at the home of Fred and Iris Hohlt, despite the name, Sidney. Wonder if she'll follow in her ma's footsteps in dancing, fencing, yachting, etc?

\* \* \*

Our ambassadors managed to get to two important events in our neighboring states during the month. One was the International Square Dance Jamboree at Portland, Oregon, by the Shriners' Hospital for Crippled Children there, and the other was the sixth Annual Southern Arizona Dance Festival in Tucson, where Millie Libaw led a small group in demonstrations of several of her Israeli folk dances.

\* \* \*

Pasadena Folk Dance Co-op started off the year with a "Confetti Cap" in Eagle Rock, then followed with their traditional January Festival, back home again in Pasadena after an interlude "abroad" in Glendale. As per custom, the program included squares called by the club's own callers and a New England contra dance. Exhibitions included the very



Harvard and Betty Hicks, co-chairmen of the Statewide Festival, Long Beach, Memorial Day weekend

interesting "Reifentanz" by the Alpine Dancers, a Carpathian "Goralski" by the Ampol Dancers, and two kolos by Don Landauer's Vasalje Kolo Dancers.

\* \* \*

"Dance at the Shore in May '54," and as a prelim to that event (Long Beach's Statewide) there is a warm-up party scheduled for March 6 at Mt. Vernon High School, which is located in the Crenshaw District, 18th Street near Norton. Exhibitions and party stunts are planned, and all leaders are urged to encourage their groups, especially beginners, to attend—a Helen Kennedy production.

\* \* \*

Santa Monica Folk Dancers had a surprise party for Osear Libaw on his birthday, at which live music was furnished by a semi-Hungarian trio, and the dance continued well on past usual closing time. A beginner's "get acquainted party" is scheduled for a Sunday near the end of March which will be the kickoff for a series of spring and summer parties and picnics as usual. A regional festival is in the offing for midsummer, and the tennis season opens in two weeks with an intracub hassle to warm up before sending out a challenge to other folk dance groups among whose membership there might be some who wield a mean backhand smash.

\* \* \*

Having now come to the end of my stack of notes, I'll bid you adios for this month. Hope to have items from other areas next time, if they'll let me in on it, and meanwhile, get ready to Set Sail for Long Beach!

Silverado Folk Dancers of Long Beach at the Fishermen's Fiesta held in San Pedro.  
Photo by V. L. Dougle



## Conversation Pieces

Conversation pieces, in the shape of scented waxy orange blossom boutonnières for the ladies and prominent round pin-on buttons for the gentlemen (folk dancers to you), were passed around at the council meeting south in Pasadena, January 17, and the Oakland council meeting February 14 by the co-chairmen of the Long Beach Statewide Festival, Betty and Harvard Hicks. They bore the words "Long Beach" and will be worn by those receiving them to all dances to provoke statewidish and Long Beachish conversation.

LET'S DANCE





Croatian led from Sestine Region, Yugoslavia. April issue of LET'S DANCE will have much on the food, costume, dances and folklore of these colorful people. Photo loaned by John Filosich.

## SALINAS

The Salinas Lariat Swingers hosted their sixth annual March of Dimes Festival in January. The decorative theme was the *Let's Dance* cover with dimes marching into a big pot on the lower right stage.

The Salinas Lariat Swingers have been organized for seven years.

CHARLES REED

## SACRAMENTO

A folk dance class for boys and girls of junior and senior high school ages is sponsored by Mable and Lou Hall. Mary Valine is instructing. Classes are held in the Tahoe School Auditorium, at 60th and Broadway, each Monday 7:30 to 9 p.m. No beginners accepted after Feb. 1; only those with some experience.

Rocklin Teen-Age Square Dancers held a party in Rocklin Elementary School. The Merry Twirlers, teen-age dancers from Antelope, were guests. Ken Cooley, a member of both groups, was the guest caller.

Rocklin Dudes and Dollies were entertained by their third beginners' class, featuring "graduation" as a climax to their 12-weeks course in square dancing. Members of the class gave a demonstration, then were presented diplomas.

George Makabe, photographer from Loomis, was made an honorary member of the Dudes and Dollies and was presented a pin.

Guest callers were Lee Brady of Rough and Ready Square Club and Red Stone of Gay Greenbackers.

Ardeneros and Circle Square held a joint party at Northwood School on January 23.

Pioneer Square Dance Club held its Fifth Annual Jamboree January 30 at the Sacramento High School Assembly Hall.

Capitol Callers Council held its square party January 29 at the Del Paso Manor School. Guest callers were Bud Shelledy of Rocklin Dudes and Dollies and Joe Davis of Woodland Villagers.

*Let's Dance*, Triple S and Whirl-a-Jigs sponsored a Sacramento Crippled Children's Benefit dance in Memorial Auditorium on

# Your Council and Mine

February 14. Mrs. Marvin Blanchard as general chairman introduced a new feature in this area of having two dances for the youngsters following each set of squares. On progressive dances the youngsters had their own inner circle. The program was taken from the dances taught by the city recreation department and the Sacramento Council of Folk Dance Clubs.

Sacramento Merry Mixers held a Valentine party on Feb. 6 at Newton Booth School. On the committee were the Del Fosters, Carl Hel-nacks and Oscar McDowells. Guest clubs were Triple S, Whirl-a-Jigs, Fancy Prancers, Centennial Swingers, Wagon Reelers and Ardeneros.

The beautiful "Sno Ball" at San Jose January 24 was well attended by Sacramento area folk dancers.

The Sacramento Council of Folk Dance Clubs has invited folk dancers and their friends to spend the weekend of June 25-26-27 at Camp Sacramento. They are invited to make use of all the facilities that the camp offers—a full weekend for a small fee.

Sacramento area folk dancers are looking forward to seeing all their friends at the Teddy Bear Picnic (the Federation Festival in Memorial Auditorium) on March 28.

Sylvia DeZamacona, an exchange student from Mexico City, returned to her home the last of January. She was a guest of Beverly Gould of Tahoe Swingers. Beverly spent last July and August in Sylvia's home in Mexico City.

Sacramento Wagon Reelers "Winter" party on January 23 at Theodore Judah School drew a large crowd with guests from Triple S, Fancy Prancers, and Merry Mixers. The committee was composed of Herman Pedes, Wally Macgregors, Dorothy Blevens, Fred Garner, and Lena Radich.

Exhibition Group of Los Bailadores de Monterey. This group performed at the March of Dimes Festival in Salinas. Photo by Charles F. Reed

Loomis Levis and Laces held a "Snow Mau" party on January 9 at the Loomis Grammar School. Guest callers were Ben Hood, George Alexander and Bob Schweers, all from Centennial Swingers.

Levis and Laces have closed their beginners' class that meets each Monday; Ina and Earl Vance are instructors.

Placerville Hangtown Twirlers gave a Veterans of Foreign Wars benefit dance February 14 in the Veterans Memorial Hall on the fairgrounds.

The Circle Squares, Holly-Hos, Woodland Villagers and Hangtown Twirlers (Placerville) hosted a Festival on February 28 at Governor's Hall with dancing in the afternoon and evening.

Triple S. held a Valentine Party at Theodore Judah School on February 13. Harold Whittiers, John Hattels and Paul St. Sures were the committee. Guest clubs were Centennial Swingers and Whirl-a-Jigs.

## MARIN DANCE COUNCIL

Marin held its first council meeting of the New Year on January 26 and elected the following officers: president, Joe Lamperti; vice-president, Joe Caunedy; treasurer, Muriel Spires; secretary, Wilma Young.

Having just tucked another Karlstad Ball away (the annual New Year's Eve party), with a very nice time had by all, thanks to the large attendance from all over the Bay Area, the council is now starting plans for the July 11th Festival.

President Joe Lamperti received the ideal surprise party for an ardent folk dancer when dancers from all over the county appeared en masse at the January 30th fifth Saturday dance at Sonoma to help Joe celebrate his birthday.

Happy dancing.

WILMA YOUNG, Secretary  
(Continued on Page Eighteen)







**MARCH OF DIMES**—It is heart-warming to learn of the many groups who have raised money for the March of Dimes. All a group has to do is voice the desire, and the response from members of the group, neighbors, callers, visiting dancers is spontaneous. The Menlo Amigos hosted such a dance in early January and raised more than \$300. The dance was held in Burgess Gym, Menlo Park. Callers who contributed their talents were Vera Hollenfer, Sol Rosenstock and Don Newport. The Peninsula Squares hosted an affair in the Burlingame Recreation Center; fourteen callers helped make it a success and the hall was jammed. The Odd Fellows Lodge of Vallejo sponsored its fifth annual March of Dimes Jamboree. In the past they have used local talent to furnish the calling, but this year they imported Fenton ("Jonesy") Jones from Southern California and the results in donations to the fund were phenomenal! Northern California Square Dancers Association sponsored a "Grand March of Dimes" in the Oakland High School and imported Ray Orme from Southern California. All the contributors enjoyed the dancing and the large audience was entertained and helped to raise the fund to a satisfactory figure.

There have been many more dances held to raise funds for the March of Dimes and I

think it is thrilling to know that the folk dance movement is so well established that these worthy causes can benefit from the large crowds we attract.

Marshall Lovett of Chicago will get a report on the Folk Dance picture in California from a member of his group, Madge Lewis, who visited many groups in and around San Francisco on her recent sojourn here. Marshall is a popular caller in the Chicago district and was active in the plans for the last annual International Folk Dance Festival held there early this year. I met Madge at the Mission Bells and Bows' regular Wednesday night dance.

More than a thousand dancers turned out to help in the celebration and to hear Pappy Shaw emcee the program. Pappy Shaw (Dr. Lloyd to you) and his taw, Dorothy, came out for the party and to be present at a special reunion of folk who at one time or another had attended Pappy's institutes at Cheyenne Mountain School in Colorado Springs. All day Saturday and Sunday were spent in the pleasant activity of "reunion-ing" and anyone who has become an alumnus of the Shaw institutes has a lot to remember and "reunion"

about. It was thrilling to see the Shaws again and it was thrilling to see old friends and visit with them.

Mexico City Rotarians are sponsoring a night a week of American square dances, at which Win and Ed Edgerton, formerly of Carmel, are the teachers and callers. The Edgertons have another night of dancing, and if you are interested in dancing with them, phone them when you "go through."

Mission Dolores Belles and Beaux and Portola Bailadores sponsored a bang-up warm-up party to help raise money to hold the big festival. The Mission Dolores Auditorium will hold maybe 250—but it hinged its seams with more than 400 dancers who wanted to help "warm up" and swell the kitty for the festival. The refreshment committee was rushing around like mad trying to find enough food to assure refreshments for the record crowd. Exhibitions were excellent. Grace San Filippo's Dance Guild presented Two Horas from Ruthenia; Changs presented Auashalui. Jack Mathison was director, and the Redwood City Docey-Doe Club presented the Elizabeth Quadrille. Incidentally, the Elizabeth Quadrille was authored by Jack Sankey, who is director of the Docey-Doe group, and "Bunk" Sicotte, who is the instructor at the Belles and Bows. The quadrille has been exhibited all over the country and both Jack and "Bunk" are to be congratulated. The Belles and Bows party was an excellent example of what hard work and cooperation will do and they are to be congratulated on its success.

Millbrae Highlanders had a wonderful crowd at their January Party despite a rain storm that made a river out of the street in front of the school. Randy Randolph called the good-good squares Grace Perryman's Folk Artists exhibited, and as usual their dances were terrific, and were well received. An interesting bit of music was presented by Sean O'Farrell, who played several lilting numbers of his Irish tin whistle. It was amazing to hear the wonderful Irish music he could produce on that little, inexpensive whistle. Sean (pronounced Shown and rhymes with John) O'Farrell is Una Kennedy's fiance. He came to America to establish himself so he and Una can be married. He expects Una to come to America for that very special reason in about April. And you should look forward to hearing him play his little whistle—and prevail upon him to play for you to dance an Irish dance and you will experience something very delightful. Walter Grothe is the leader of the Millbrae Highlanders and certainly "knows how" to program a successful party. You are welcome at the Millbrae Highlanders' Party—treat yourself.

Saluting Kirby Todd, Marseilles, Illinois—The Folk Valley Folks, they call themselves, but they are folk and square dancers who believe in their activity as a recreational blessing—and they have bought land and made plans to assure permanency. I quote from a letter from the group: "As most of you know, (Continued on Page Nineteen)

## They'll do it every dance

BY Phil Engle




**BUT JUST LAYOFF FOR A MONTH OR TWO, YOU'LL HAVE TO START ALL OVER AGAIN!**

**AFTER FIVE YEARS OF LEARNING, YOU FINALLY MANAGE TO KNOW EVERY DANCE ON THE PROGRAM.**





# Postcard Forum

with  Dan McDonald

*A new version of an old feature. Supplanting "Tell It To Danny."* In this column Danny chats with those who send in queries about folk dancing, new dances, Federation activities, etc. Dan McDonald is well versed in these subjects as he has been a teacher, caller and leader in Federation activities for many years. Dan was president of the Folk Dance Federation of California in 1949-50. Send your queries to Dan McDonald, 4356 18th Street, San Francisco 14, Calif., on a two-penny card.

Heard about the new masthead by Artist Frank Kane, but hain't seen it till you do—anniehew, it's something new and all in fun, for something new that's just begun.

Nary a *signed* P.C. yet, bnt a couple of letters that look pretty good for a start. Once more the rules: Sign the eard, so I'll know from whom the tales toll . . . and f promise not to use names, even if told to do so in some eases. Also, I reserve the right to use the material as f see fit, and stand by anything that is writ!

**Q. No. 1.** *Tell us how the research committee operates. In what manner they pick the dances; how they determine which patterns are "authentic," etc.*

Answer. The R. C. under the direction of a chairman is composed of at least five recognized leaders in the art of folk daneing, not necessarily teachers. Dances selected for teachers' institute by the institute committee are submitted to R. C. for approval. The R. C.'s duty then is to check the background and refer it back to I. C. with the information and instructions of approval or rejeetion. Now, as to the *etc.*, that's music to these ears. The last few teachers' institutes contained dances (?) which must have caught both the R. C. and I. C. asleep at the switch—for aside from the actual steps, which are even questionable to ballroom dancing experts, they have no more place in our folk dance institute than a hambo. at the Palladinn. "Silencio" has enough Argentine tango steps to satisfy the average folk dancer and accepted by tens of thousands throughout the state, but never got to first base with the R. C. How Maxixe, La Chulita, Rio Rimba, to name a few, got by is not a healthy situation for the folk dance movement. Maybe we should have a researeh committee to scarch the researeh committee.

The foregoing answer to "etc." is in good faith from an old timer who is in a position to see the handwriting on the wall. If we are to accept by stamp of approval from our research and institute committees, in whom we are asked to place the highest confidence for gnidance, such composite arrangements that are selling the true folk dancer down the river, then we all might as well row our own boat and stick to our own convictions, tear down the bridges, sell our automobiles and stay in our own backyards. Again f say, include the danees yon like to do in your own program, but keep them out of the Folk Dance Federation publications or soon we will see the end of our happy family.

**Q. No. 2** *What is the apprx. number of folk and/or square dancers in the state and of these how many subscribe to THEIR magazine, namely LET'S DANCE?*

The answer will have to be in the form of a question . . . what's apprx.? There are perhaps many times more dancing groups—schools, churehes, recreation and community centers, etc.—than on the Federation roster and a conservative estimate should be between 40 and 50 thousand of which less than one per cent (1%) subscribe to *their* national magazine, *Let's Dance*. I think it's disgraceful when 21c per month is all it eosts.

If everyone would help hy subscribing we wouldn't need to worry about advertisements and could inclnde more information. Even if you don't read it, it's little to do for such economic pleasure you derive from participation. THINK what you save by going to a Free Snnday Festival—THINK of the friendly fun you have at class, preparing for a priceless future—THINK and do subscribe to *Let's Dance*.

The next postcard letter is a Lulu—close typed letter size, both sides top to bot and maybe yes and maybe no; some will get in this month. Condensed, the gist is Why (?) the Federation, how to interest non-members,

how to keep members who need it and a few ete'ers? And so here we go again.

Why do the electric lights in your home need the main switch? Why did your doctor need a university for that matter? Why do the schools need a board of education, and millions of affirmatives, yes. Why's gives an answer as to *why* the folk dance *clubs* above all other things need a main switch to control the traffic of dancers as much as the brakes are, needed on your car to stop you safely when the light turns red. Well, my stop light says go, now so here goes. . . .

Any group content to condnct elasses in the art of folk dancing without the material help of a guiding hand will tend to confuse the newcomer and spoil their chances of group participation. It is a fact that our happiness at festivals has been made possible by the member clubs and others teaching the same dances to thousands of people throughout the state, so wherever we go that music cues ns into something we can enjoy with a stranger, who is a stranger only for an instant. It's no fun to visit a group and sit out music your feet haven't heard.

The Folk Dance Federation of California is as essential to its member clubs as the  
(Continued on Page Eighteen)

Main Street of Ojai, May 11, 1946—our first Festival. Photo courtesy David Young







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# Sacramento

FOLK DANCE FEDERATION OF CALIFORNIA (North)

## Teddy Bears' Picnic

### AFTERNOON

- |                            |                         |
|----------------------------|-------------------------|
| 1 Meitschi Putz Di         | 16 Waltz Mazurka        |
| 2 Blue Pacific             | 17 La Chulita Tango     |
| 3 Shuddle-Bux (P)          | 18 Kruez Koenig         |
| 4 To Tur                   | <b>SQUARES</b>          |
| 5 Polka Mazurka            | 19 Dodi Li              |
| 6 Lola Tango               | 20 Hambo                |
| <b>SQUARES</b>             | 21 Fascination Tango    |
| 7 Maxina                   | 22 Ceilito Lindo (P)    |
| 8 Tarantella Montivergine  | 23 Marklander           |
| 9 Ladies Whim              | 24 Las Altenitas        |
| 10 Cattle Call Waltz (P)   | <b>SQUARES</b>          |
| 11 Zillertaller Laendler   | 25 To Ting              |
| 12 Rio Rimba               | 26 Corrido              |
| <b>SQUARES</b>             | 27 Amador Waltz         |
| 13 Tango Waltz             | 28 Gypsy Polka (P)      |
| 14 Two Fados               | 29 Mexican Schottische  |
| 15 Teddy Bears' Picnic (P) | 30 Swedish Family Waltz |

(Continued from Page Three)

To get back to our festival, March 28, it is time to give recognition to those who are directing the committees active in its preparation. George Smith of the Whirl-a-Jigs is general chairman. Andy and Phyllis Bondi of the Merry Mixers are in charge of the program. Mark and Dorothy Rawson of the Triple S Club are arranging for the masters of ceremonies. Jack and Wanda Ramus of Sutter Strutters are planning the decorations. Harold and Bea Whittier of the Wagon Reelers are publicity chairmen. Vernon and Gladys Gerwer of the Circle Square Club are contacting square dance callers. Vernon Kellogg of the Castanets is inviting clubs to do exhibitions. All forty-one member clubs of the council

### EVENING

- |                             |                                  |
|-----------------------------|----------------------------------|
| 1 Laces and Graces          | 12 Maxixe                        |
| 2 La Mestecita              | 13 Kohanochka (P)                |
| 3 Varsouvienne by Three (P) | 14 Beautiful Ohio                |
| 4 Skaters Waltz             | 15 Silencio Tango                |
| 5 Ranchera                  | <b>SQUARES</b>                   |
| <b>SQUARES</b>              | 16 Missouri Waltz                |
| 6 Milanova                  | 17 Tisganocho                    |
| 7 Hambo                     | 18 Oklahoma Mixer (P)            |
| 8 Korobushka (P)            | 19 Alexandrovsk                  |
| 9 Sicilian Tarantella       | 20 Royal Empress                 |
| 10 International Waltz      | 21 Tuljak                        |
| <b>SQUARES</b>              | 22 Goodnight Waltz               |
| 11 Boston Two Step          | (P) Indicates Progressive Dance. |

have been urged to help Lewis and Bess Redd with the ads for *Let's Dance* magazine.

Sacramento is proud that we were the first regional council, and (as far as we can learn) we are the only council to have progeny.

I, as council chairman, wish to express to all the other officers of the council my hearty thanks for their cooperation and help during the past year—Lou Hall, vice-chairman and treasurer; Juno Rose Kenealy, corresponding secretary; Beverly Gould, recording secretary, and Douglas Nesbitt and Kellis Grigsby, who served as members of the cabinet and provided valuable help and advice.

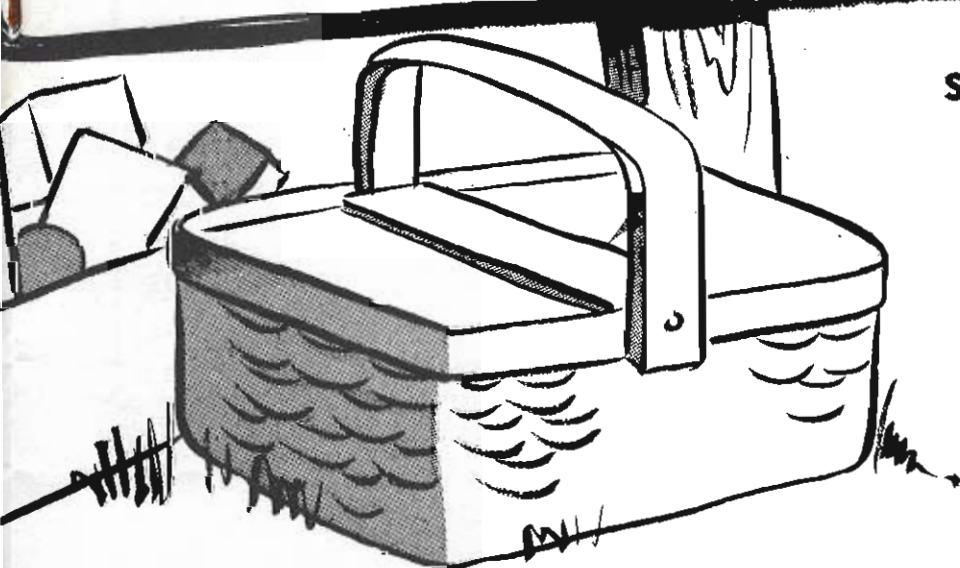
Here is my personal invitation and welcome to Sacramento, March 28, 1948.

**SUNDAY, MARCH 28, 1954**

**MEMORIAL AUDITORIUM**

**Hosts:**

**SACRAMENTO COUNCIL  
OF FOLK DANCE CLUBS**





# It Can Be Done!

Sacramento did it! In November, a Federation Festival was held in Sacramento, at which time the Council secured nearly \$150 in local advertising. For this issue, \$350 was turned in—double the amount for the first time with the Circle Squares securing \$285 of this amount alone.

It is interesting to note that four restaurant ads which appeared in November doubled in size and in two cases tripled the size of their ads. Ten of the ads are repeats. Three of the local record shops have been placed on the Record Finder page.

Other areas have stated they can barely secure advertising once but not twice in the same year. Councils should remember that 10 per cent of the advertising reverts back to them. A small item, but it does help defray festival expenses. This is over and above the amount given by the Federation.

Teddy Bears' Picnic spread was drawn by Sacramento artists and furnished by Harold Whittier.

## Folk Dance Pageant

The Folk Dance Federation of California and the San Francisco Folk Dance Council selected San Francisco's large Civic Auditorium to accommodate the anticipated 5,000 dancers and 8,000 spectators for the first official folk dance pageant.

To satisfy such a large gathering, an unusual program of music, song and dance has been planned for presentation between 1:30 and 3:30 before the general folk dancing, which will continue until 10:30 p.m. There will also be one hour of Kolos commencing at 5:30 p.m.

The Committee, composed of members from various folk dance groups throughout California, have arranged a full afternoon and evening to please all by including beginners, intermediates and advanced folk dances, squares, rounds and kolos. Be sure to come early so as not to miss this epic of folk dancing enjoyment.

Sunday, April 25th

Civic Auditorium 1:30 p.m. to 10:30 p.m.

## OJAI

(Continued from Page Three)

by the charm of the peaceful town of Ojai with its Spanish-type arcade, many of the folk dancers are expected to spend the weekend in Ojai. On Saturday, March 20, in the high school auditorium at 7:00 p.m., Millie von Kinsky will show the movie she took in Spain of the World Festival.

Two evening parties will complete the program. These events, featuring exhibitions and a varied dance program, are to take place in the high school gym on Saturday, March 20, from 8:30 until midnight, and on Sunday, March 21, from 6:30 until 10:00 p.m. Unlike the afternoon festival, these parties will not be sponsored by the Federation. Although a nominal charge will be made to defray expenses, any and all profit made will go toward the cost of the afternoon festival.

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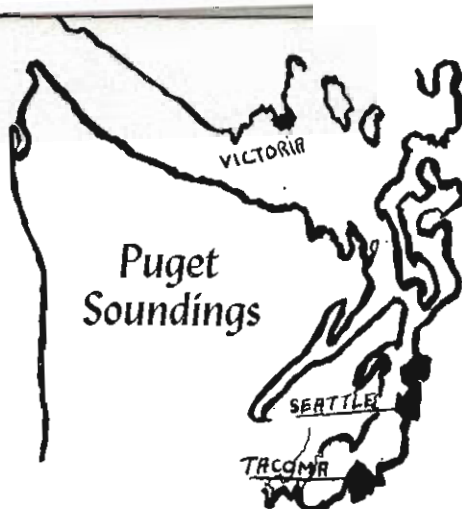
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By JUNE LOESCH  
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Seattle, Wash.

Although there has been considerable snow in the Northwest since the first of the year, folk dancers turned out in considerable numbers for the March of Dimes dances held throughout the state.

\* \* \*

February 19 was the date for the Central Puget Sound Winter Festival at the Seattle Civic Auditorium. This vent is looked forward to by all the square dancers in the Puget Sound area.

\* \* \*

February 14, in addition to being Valentine's Day, was the BIG day of a two-day folk dance festival at Corvallis, Oregon, hosted by the Corvallis Folk Dancers. Their first festival last year at this time was such a success that they were asked to sponsor another this year. The fine program included a workshop led by Gordon Traeie from Seattle, who directed the Scandinavian sessions at the Stockton Camp last summer.

\* \* \*

The Pullman Folk Dancers are whipping up enthusiasm for their festival to be held March 6 and 7 at Washington State College. Their program includes sessions on Saturday and a "folk dancer's breakfast" Sunday. There will be exhibitions and lots of dances for everyone.

\* \* \*

The International Trade Fair, which was held in Seattle, February 11 through 24, was previewed on February 8. There were dances and songs from Japan, India, the Philippines, China and many other Far Eastern countries on the program.

\* \* \*

Station KAYO, Seattle, 1150 KC, has become the folk dancer's friend with a program called "International Varieties," which is heard each evening between 5:45 and 6:15 o'clock. The square dance programs have long been established on several of the various networks in this area. However, this is the only program of international folk music with the exception of some Scandinavian programs and the very fine programs sponsored by CARE. The MC has guests on the program from time to time playing records from their own collections and making comments about the countries and their dances. Bob Piquette is the announcer who is responsible for this fine program.

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# Czardas--Csardas

By MIRIAM LIDSTER

CSARDAS, as spelled in *Harvard Dictionary of Music*, and CSARDAS, the Hungarian dance form, as found in many authoritative books, was derived from the ancient Verbunko slightly over a hundred years ago. In the old manuscripts, it is noted that more than sixty Hungarian dances are given by name, but the word CSARDAS is not among them. Therefore, it is apparent that either the dance or the name is of recent origin. Those who have studied the dance and its characteristics readily agree that the dance is made up of the most representative movements of the Hungarian dance; that it has retained the expression of individuality and spontaneous improvisation, which is the soul of the Hungarian dance. Linguists declare that those who danced the CSARDAS originally did not know it by this name, and that the word CSARDAS was recorded for the first time in 1835.

CSARDAS, which is pronounced "Char-darsh," was, according to Karoly Viski in his book, *Hungarian Dances*, in origin "a Turco-Persian word meaning a structure on four legs; however, later—during the Turkish rule in Hungary—it meant one of the small high watch-towers used by soldiers on the frontier for look-out purposes. In Hungarian CSARDA signifies 'public-house' or 'inn,' and CSARDAS means 'innkeeper,' or as a rule something appertaining to the inn, and in general to things that are the reverse of fashionable."

Also, according to Karoly Viski, in an article of the year 1844, the Hungarian dance which up to that time had been called IREGULAR had been renamed CSARDAS because it was "the same dance which could be seen on Sundays danced by peasant girls in even the most wretched CSARDA." The CSARDAS consists of two parts: the slow dance, which originally was danced by the men in a circle, LASSU; and the violent couple dance, FRISS. In executing this dance the spurs beat out a sharp rhythm. The feet were turned inwards and outwards, and the couples danced with a stately, martial air; and, as was noted by August Ellrich in his book of 1831, "the steps, turns, movements, attitudes are arbitrary and left to the genius and taste of the dancers. They do not walk in regular, measured steps, one, two, three, four as in the minuet; it is not the monotonous turning about of the waltz; it is a free dance, which may be enlivened by any sort of idea. The people never make stupid faces as when they dance the minuet or waltz, and that is natural; you never see livelier, more spirited countenances than you do in the Hungarian dance, and that is again quite natural, for the Hungarian dance is poetry, the waltz and the minuet are mechanical occupations. The mechanic can make an automaton that could



Circle Squares dance on the Village Green, Sacramento. Marvin Jerue, Bess Redd, Lewis Redd, Lois Jerue in foreground. Photo by George Makabe

dance the minuet snperbly and the waltz divinely, but he never could make one that could do the Hungarian dance."<sup>1</sup>

Musie for the Csardas can be provided by most any of the more lively Hungarian folk-songs. Both the slow and the fast section of the dance can be danced to the same tune provided there is a sufficient change in tempo. "The fast part is what Franz Liszt referred to as Dance Frenetique, Danse Echevele, and it throbs with the unbridled boundless passion of the CSARDA, which carries away the dancer who abandons himself to the mood of the dance. It was above all in the fifties and sixties of last century that Hungarian society as a whole was carried away with enthusiasm by the CSARDAS, as at that time it was one of the ways of demonstrating nationalist feeling in face of Austrian tyranny. It was also in those years that at a society ball given in Losone the CSARDAS was the only dance throughout, and the guests danced it all night to the same tune!"<sup>2</sup>

As in all countries and with all dances at the beginning of the 19th century, the dances of Hungary were executed in "perfect order." The dancers lined up in rows and the dance proceeded with great dignity and solemnity. This was an adaptation of the Baroque period when all countries followed the styles of the French court where the CONTREDANSE was in high fashion. At this time an effort was made to regulate the CSARDAS on these lines. However, during the second half of the century this martial regulation of dance met with strong opposition and with the new fashion, naturalism, even the upper class returned to the dance of the peasants. As with many peasant dances, the CSARDAS never returned to the complete abandonment and spontaneity of the old VERBUNKO, from which the Csardas is said to be a direct descendant.

<sup>1</sup> As recorded in *World History of Dance* by Curt Sachs from "Die Ungarn wie sie sind" by August Ellrich.

<sup>2</sup> *Hungarian Dances*, Karoly Viski, Budapest, 1937. Translated from Hungarian by Sydney H. Sweetland.

## Foods of All Nations

(Continued from Page Four)

to have placed her blue cloak on a rosemarie plant, which caused the white flowers to be tinged with blue.

One day in church my thoughts were rather wandering when I heard these words (I Kings, Chapter 21): "And Ahab spake unto Nabath, saying, Give me thy vineyard, that I may have it for a garden of herbs, because it is near unto my house; and I will give thee for it a better vineyard than it; or if it seem good to thee, I will give thee the worth of it in money." It is a story of sad ending. Perhaps Ahab wanted the herb garden for an apothecary, or for flavorings, or for fragrances, or for preserving of foods. Who knows? How important this herb garden seemed to Ahab!

When one looks back on history—the stories of different countries ravaged—one can well understand why herbs were so important. Women learned to make tasty dishes out of parts of animals and fowl left by the invaders. To this day my French girl friend's mother makes a soup out of chicken feet. (Never asked for this recipe!)

From teas, to tisanes, and now to herb butters. Very elegant and so very different! An easy herb butter is just to cut fresh herbs (rosemarie, thyme, onion, etc.) very fine and blend with butter or margarine. If using dried herbs, let stand a few minutes (pour lemon juice on first) before mixing with butter. Bake large potatoes until done, slice off tip of one end, fluff up "innards" and put a very generous amount of herb butter inside. Garlic butter is superb on broiled steak. Put on butter while steak is still hot and enjoy real flavor. Also try same trick on hamburgers. What could be easier? (A garlic press is most handy when making herb butter.)

Basil is the royal herb. It is an annual but is well worth the trouble of planting it. Either plant from seed in sunny spot, or buy small plants from your nursery. Basil takes kindly to tomatoes or dishes with tomatoes in them. Fresh tomatoes sliced, sprinkled with olive oil, vinegar and chopped fresh basil, are indeed a treat for a king.

Chickcu out of this world—brown floured, cut-up chicken in Dutch oven. Then simmer with sauterne wine, onion, parsley and rosemarie. Don't forget dumplings! A truly different flavor.

(Not to be reprinted without author's written permission.)

Madelynne Greene's Festival Workshop at the January Sno-Ball Festival in San Jose. Photo by Harry L. Bloom







# The Record Finder

(The following are personal opinions of the Record Editor—not that of the Folk Dance Federation.)

Reviewed by PAUL ERFER

A recent institute brought forth several new interesting folk dances among which undoubtedly the most popular will be the new kolo on Balkan 547 entitled *Makedonka Kolo*. The tune is very appealing and the rhythm inescapably catchy. Another record for the growing legion of kolo adherents is *Vranjanka* on Standard F-12008. Victor International has been increasing their Lithuanian listing lately and we can find among them three good recordings of traditional folk dances: *Jonkelis* and *Sukcius* on V 26-5510; *Mikita* and *Kepurine* on V 26-5507; and *Kubilas* and *Blezdingele* on V 26-5500. All are good for dancing these routines. And, speaking of Lithuanian dances, another new to Californians has been introduced called *Vestuvio Polka* (*Wedding Polka*) danced to Standard F-19002. It is backed with *Noriu Miego*. Since Columbia has all but wiped out all their foreign records, the ever-popular Sherr has been unavailable. But take heart, for there is a dandy one on Standard F-8001 entitled "Ich

Bin Deiner" for the Chassidic Sherr as taught by Vyts Beliajus.

A new label promoting square dance has appeared on the market. Identified as Hoedown Records, they have released as an initial effort a pair of swell numbers, *Mexican Joe and Kauliga*. Hoedown HD-200 has these squares called by Cal Golden. For callers desiring instrumentals, the same can be had on HD-300.

Some new calls by Mike Michele are cut out on Western Jubilee . . . *Caribbean* (WJ 520 with and without calls) and *Roundup Time* (WJ 521 with and without calls). Both are available on 522 with calls and on 813 sans calls. They are quite refreshing.

And Jonesey continues to knock 'em out for MacGregor. His latest are *Don't Bring Lulu/Row, Row, Row* (Mac 690 WC; 691 NC) and *Mexican Joe/Put Your Arms Around Me Honey* (692 with Jonesey himself and 693 just instrumental). They are all good fun and will please all the Jonesey fans.

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# Let's Dance Squares



Edited by PHIL HOSTETLER, Chairman,  
Callers' Research Committee

## ARCADIA TWISTER

By HERB LESHER, Pasadena, Calif.

### OPENER:

Allemande left with a left hand swing  
The gents star right across the ring  
Turn the opposite lady with a left hand round  
Promenade the corner as you come down  
Now the gals turn back on the outside track  
Meet your gent with a right hand swing  
And the gals star left from where you're at  
To the opposite gent, box the gnat  
Go left and right and there's your maid  
Give her a twirl and promenade.

### FIGURE:

First and third go forward and back  
Split your corners to the outside track  
Come on home and swing and whirl  
Go round and round with the pretty little girl  
Lead to the right and circle half  
The inside high and the outside low  
Star right in the middle and around you go  
Now turn your corner with a do paso  
Her by the left, new corner right  
Partner left, a left hand swing  
The gents star right in the middle of the ring  
All the way round to the same little girl  
For an allemande thar, go once and a half  
And the girls back up in a right hand star  
Now eight rollaway with a half-sashay  
Gals back up in the same old way  
It's a right hand swing to a left allemande  
Right to the new girl, right and left grand. (Original corner)

## HEARTLAND WHEEL

By ROY CLOSE, Lemon Grove, Calif.

Allemande left and allemande thar  
Go right and left and form a star  
Back around boys in a right hand star  
Shoot that star with a full turn around  
Pass that corner as you come down  
Next little lady with a right hand round  
It's a wagon wheel when you come down  
The hub flies out with a full turn around  
The ladies star in the middle of the town  
Grab that man with the arm around  
And star promenade the wrong way round  
Spread that wheel away out wide  
Gents duck under the gal's right side  
To an allemande left with the right hand lady  
Go the wrong way round don't mean mayhe  
Box the gnat when you meet that maid  
A balance and a twirl and a promenade.

## ONE MORE DUCK

By MADELINE ALLEN, Larkspur, Calif.

First and third bow and swing  
Lead right out to the right of the ring  
Circle four, you're doing fine  
Break at the heads to form two lines—  
(First and third gents break to form lines—first with second;  
third with fourth)  
Forward eight and back you blunder  
Side gents hook and the heads duck under  
Triple duck and you go like thunder  
(Second and fourth gents hook left elbows making a line of four  
and with partners make the arches for first and third to duck  
under. Second and fourth couples are moving counterclockwise  
while first and third are moving clockwise. Both first and third  
go under three arches.)  
Triple duck, then duck once more  
On to the next and circle four  
(After going under three arches first and third go under one  
more, then circle four with the couple they meet—first with  
fourth; second with third)  
Circle four, you're doing fine  
Side gents break and form two lines  
(Second and fourth gents break to form lines—second with third;  
fourth with first)  
Forward eight and back you blunder  
Head gents hook and sides duck under  
Triple duck and you go like thunder  
(Same as above, except first and third make the arches while  
second and fourth duck under)  
Triple duck, then duck once more  
On to the next and circle four  
(First with second; third with fourth)  
Circle four and don't be late  
Head gents break and circle eight.

## QUADRUPLE STAR

(From UNCLE PHIL'S NOTEBOOK)

Eight to the center back to the bar  
Ladies center in a right hand star  
Star halfway round and then  
A left hand star with the opposite men  
Gents star right across the world  
A left hand star with the opposite girl  
Ladies star half round and then  
A left hand star with the opposite men  
Gents star back on a heel and toe  
Meet your own with a Do-Paso  
Turn your partner left hand round  
The corner girl with a right hand round  
Partner left, don't fool around  
Promenade your corner round



## A Letter

### PENINSULA FOLK DANCE COUNCIL

This letter will speak for itself and is one example of what many clubs and councils are doing for others through folk dancing.

"Dear Mr. Smart:

"This is to acknowledge with profound thanks the contribution of \$571.76 to Recreation for the Blind, Inc., by the Peninsula Regional Council of the Folk Dance Federation of Northern California. Words are pale to describe our gratitude for this generous manifestation of kindness and humanitarian spirit on the part of the members of your group. Your help means more than we can tell you for it is only through assistance such as this that our dream to open a new world of health, happiness, and useful living to the blind is becoming a reality.

"It may give your members a tiny idea of how much Enchanted Hills mean to blind children to quote to you the words spoken to me by a 10-year-old boy at camp last summer:

"I would like some day to get my sight back but I hope I never get all of it back because then I couldn't come to Enchanted Hills."

"We shall be hoping and praying that the Folk Dance Council can make this an annual event, for it is always a great inspiration for the public at large to share in an effort to increase the blessings of those less fortunate. With our heartfelt and enduring thanks, we remain,

"Very sincerely yours,

"Recreation for the Blind, Inc.

"Rose Resnick, executive director"

## The Promenade

(Continued from Page Eight)

Folk Valley is a lovely wooded area two miles from Marseilles, which consists of 47½ acres . . . bought and paid for by our square dance group. Ten thousand pine trees have been planted and 3,000 multi-flora rose! New fencing has been put in. This past spring the foundation for a cabin and recreation workshop was poured for Kirby as a step toward our dream of starting a building project . . . including a square dance lodge and craft workshop." Kirby is in rural recreation service, teaches music full time in the schools of Marseilles, is a folk singer and song leader. I met Kirby at one of the Shaw Institutes in Colorado Springs, and last year he was there again, after having attended the Rocky Mountain Square and Folk Dance Camp at Golden, Colorado. He is a fine leader and the purchase of the land in Marseilles and the enthusiasm of his Folk Valley Folks is a noble tribute. Greetings, Kirby! Glad to know you!

### NOTICE TO SHUTTER-BUGS

Let's Dance carries an ad from the Photo Shop in San Anselmo and we'd like to see some of our shutter-bugs order from them. They ship anywhere—whether a roll of film or a Bolex movie camera. Ask for their free Photo Fun. See their ad on page 14.

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