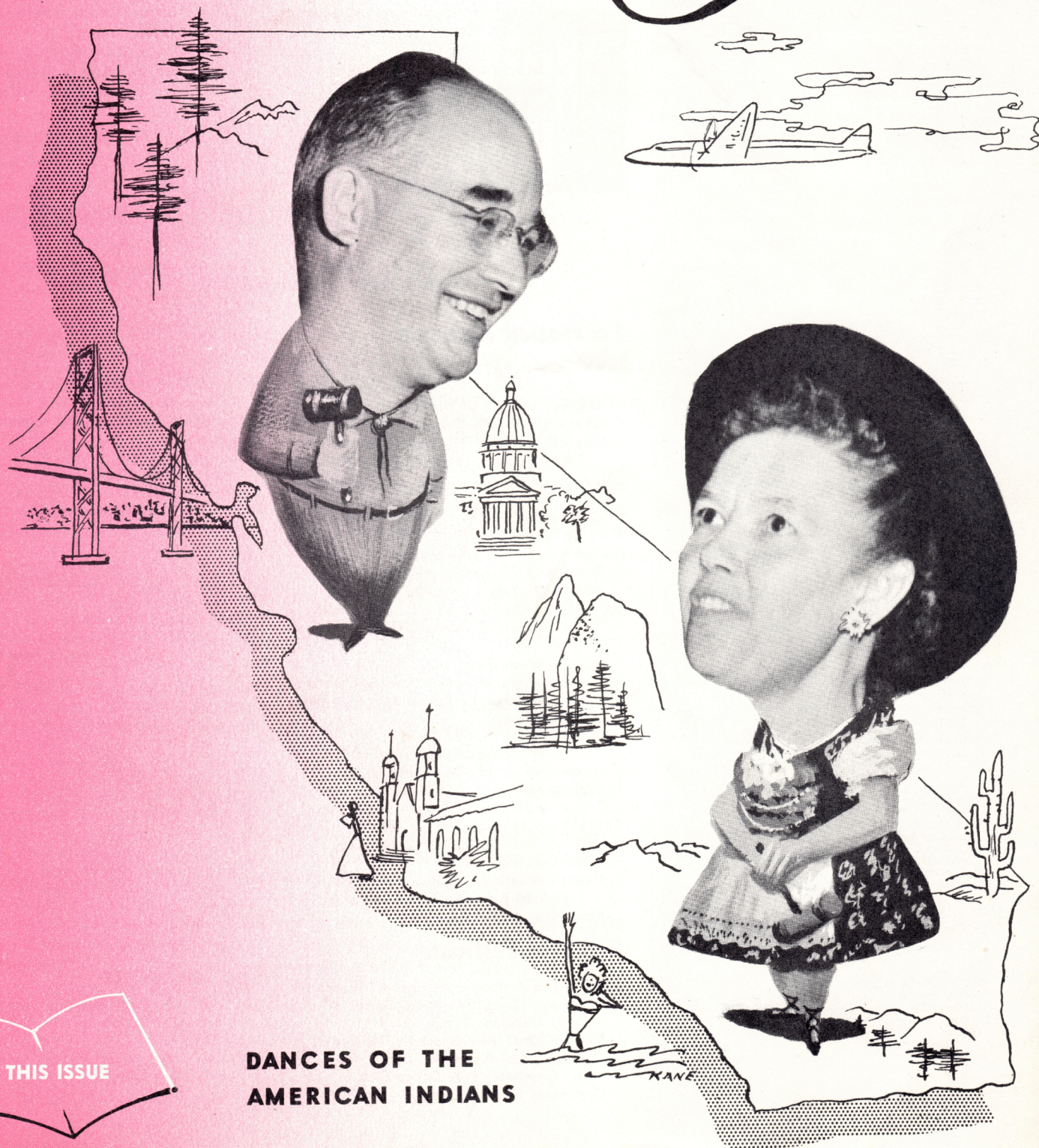


Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

JULY, 1955 • 25c



IN THIS ISSUE

DANCES OF THE
AMERICAN INDIANS

Let's Dance

THE MAGAZINE

OF FOLK & SQUARE DANCING

• July • 1955

Vol. 12

No. 7

Official Publication of The
Folk Dance Federation of
Calif., Inc.

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PUBLICATION INFORMATION

LET'S DANCE is published monthly by the Folk Dance Federation of California. Subscription price: \$2.50 per year. Foreign, \$3.25 per year.
Entered as Second Class Matter at the Post Office at San Francisco, California, under Act of March 3, 1879.

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Let's Dance Calendar

CARMEN SCHWEERS, 7119 Mariposa Avenue, Citrus Heights, Calif.
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Federation Festivals

JULY 10, SUNDAY. Kentfield.
College of Marin.

Theme: "Decade of Dance."

Chairman: Wilma Young.

Council Meeting: 12:30 p.m. Dancing
1:30-5:30 p.m. and 7:30-10:30 p.m.

JULY 24, SUNDAY Ocean Park.
Circus Gardens

Co-sponsors: Gandy Dancers, Santa Monica and Ocean Park Chamber of Commerce.

Dancing: 1:30-6 p.m.

Chairman: Valerie Staigh.

AUGUST 13, SATURDAY Santa Barbara
Santa Barbara High School Gym.
8 p.m. - 12 midnight.

Spanish Fiesta-Festival.

Sponsored by S.B. Folk Dance Club and S.B. Chamber of Commerce and Fiesta Association.

AUGUST 21, SUNDAY. Vallejo
Veterans' Memorial Building.

Chairman: Jerome McKinnon.

Council Meeting: 12:30 p.m. Dancing
1:30-5:30 p.m. and 7:30-10:30 p.m.

SEPTEMBER 18, SUNDAY. Walnut Creek.
Walnut Creek City Park.

Chairman: Bill Wakeman.

Council Meeting: 12:30 p.m. Dancing
1:30-5:30 p.m. and 7:30-10:30 p.m.
Kolo Hour 6:30-7:30 p.m.

Regional Festivals

JULY 2 and 3. Lakeport.
Saturday (2nd) Warm-Up Party. Library
Park. Dancing: 9 p.m.
Sunday (3rd) Fair Grounds. Dancing: 1 to
5 p.m. and 7 p.m. to ???
Host: Gaytimers Folk Dance Club.
Chairman: Gordon Lindsay.

JULY 4, MONDAY. San Francisco.
Marina Green
(Foot of Baker street.)

Hosts: San Francisco Council of Folk
Dance Groups.

Sponsored by: Marina Merchants Association.

Dancing: 1:30 to 5 p.m.

Chairman: Grace Perryman.

JULY 17, SUNDAY. San Francisco.
Kezar Pavilion (indoors.)

Hosts: Portola Bailadores and High
Steppers.

Sponsored by: S.F. Recreation and Park
Dept. and S.F. Council of Folk Dance
Groups.

Dancing: 1:30 to 5 p.m.

JULY 26, TUESDAY 8-11 p.m. Long Beach.
Silverado Park Clubhouse
31st & Santa Fe.

Host: Silverado Folk Dancers.

Chairman: Hap Reynolds.

AUGUST 21, SUNDAY NIGHT. Woodland.
Yolo County Fair.

Host: Woodland Villagers.

Dancing: 8 to 11 p.m.

Chairman: Wayne Guffin.

AUGUST 28, SUNDAY Glendale.
1:30-5:30 p.m.

Glendale Civic Auditorium
Sponsored by: The Glendale Folk Dancers
and The Glendale Dept. of Recreation.

Hosts: Glendale Folk Dancers.

Chairman: Mary McCament.

Council Meeting: 11 a.m.

Special Events

JULY 15-17—Friday Evening through Sunday.
Folk Dance Conference Week End at ISO-
MATA, Idyllwild.

Friday night: Sunset Indian Lore—Ataloea;

Family Fun—Larry Eisingberg; An Hour of

Continued on Page 15

A MESSAGE FROM THE NEW PRESIDENT

OUR FOLK DANCE FEDERATION OF CALIFORNIA, North, owes a real debt of gratitude and appreciation to our immediate past president, Bill Sorensen, his executive board, appointees and committees for the excellent job they did for us this past year. In every aspect of our Federation's activities, progress has been made or the groundwork established for future progress. They have left for our

new administration a performance record which will be a definite challenge to equal or surpass.

The success of the new administration is in your hands. We can succeed only with your cooperation and your cooperation is needed in many ways. Among these are the support of the Teachers' Institute program by your teachers, support of LET'S DANCE (*Your* magazine)

by subscriptions and advertising, and the participation by your club delegates at the monthly council meetings.

As president, I have set for myself certain special goals during the year: (1) An increase in the Federation's membership; (2) increased participation by the member clubs at the Council meetings; (3) an increase of at least 500 subscribers in the subscription list of LET'S DANCE magazine; (4) increased interest, participation and support of the Federation's activities by teachers and leaders; (5) a greater enjoyment of the folk movement through the addition of many new friends. If, at this time next year, these goals have been achieved, I shall feel that this administration has received your support, and has done the job for which you elected it.

To those member clubs that voted to elect us to office, we all say an appreciative "thank you" for your confidence. To those that voted for our worthy opposition, we sincerely hope that our actions during the coming year merit your support, for we all have a common bond of interest—"the encouragement and enjoyment of international folk dancing including American squares . . . and its related arts, and the promotion of a spirit of friendship and tolerance." (By-Laws, Article II, A.)

May this be my longest "speech" of the year—*Let's Dance!*

—Bev Wilder

Kentfield, Marin

'Decade of Dance' will bring back some high lights of the last ten happy July Festivals.

"DECADE OF DANCE," Marin county's tenth July Festival at the College of Marin, Kentfield, will welcome the Federation on Sunday, July 10.

The Marin Dance Council, Inc., has arranged to bring back some of the outstanding exhibitions presented each of the past ten years in Marin. The Council hopes the exhibitions chosen will bring back memories of happy festivals of the past.

Marin county had Federation Festivals even before the ten at Kentfield. The Tamalpais International Folk Dancers presented several at San Rafael ably led by Jack Roberts, who is now the new council president.

Briefly browsing through the years—1945 was the year the Festival Workshop presented "The Fado," Chang's the "Windmill" and Berkeley, "Hrechaniki." Pas D'Espan and Vengerka were on the program and the squares were called by the Gateswingers.

In 1946 the program listed the Cowboy Polka and *one* Kolo. After dancing all afternoon at Kentfield, the participants journeyed to Sausalito's Alta Mira Hotel for dinner and an evening of dancing. One of the avid new couples at this festival was the George Murtons.

Fiesta de Julio—Bailes de los paises—

was the 1947 title. The exhibitions included Kujawiak by Changs and Kirmes Tanz by the Folk Arts. New dances were Vo-Sadu-Li, Cherkessia and Hiawatha, also Buffalo Glide. The evening party was at the Fairfax Pavilion and listed Weggis Dance on the program.

In 1948 Marin "Pow Wow"ed with an Indian theme, listed Pride of Old Erin, Goralski and the Texas Schottische among the dances. The evening program was again at Sausalito, after dinner at the Alta Mira Hotel. This time the dancing was in Central School and the Circus program featured Glowworm, the Badger and Narcissus.

By 1949 the theme was again Spanish with the title Fiesta Baile for the afternoon. Ping Pong Schottische and Der Wolgaster were programmed. The evening party, held at the college, was entitled Baile de Candil and Las Altenitas enjoyed popularity.

1950! That was the year the Federation past presidents were first presented with their pins. Eight were present and Marin was proud to be their host. The program read "Dance Vacation Abroad and at Home," with a cover by Vin Davison picturing a delightful collection of dancers from various lands. On the pro-

Continued on Page 12

Your Host Council

Cover
for
July



The presidents of the two divisions of the Folk Dance Federation of California—Bev Wilder, newly elected in the North, and Minnie Anstine, re-elected in the South—smile at each other from their respective areas. The art work is by Frank Kane, newly returned to the staff of LET'S DANCE as Business Manager.



Governor and Mrs. Knight flanked by Bill and Trudi Sorensen and other leaders of the Folk Dance Federation.

Fiesta Del Oro Makes History

Thousands of folk dancers frolic in latest chapter of Federation activity; Governor tops guest list.

STATE-WIDE STATISTICS prove that folk dancing is "of the people, by the people and for the people." Approximately 2000 registered for Fiesta Del Oro, the four-day festival held in Sacramento May 27 to 30, and another 7000 crowded the balconies as spectators of the colorful events. Costumed dancers filled the floor from the first beat of music until the last note was wrung dry—and then they went on to post-dance parties and danced some more.

John Moore, general chairman of the celebration, had Fiesta Del Oro running as smoothly as a well-oiled motor with a program geared for maximum fun for everyone. Assisting Moore were his co-chairmen, Marvin Jerue and Lou Hall, and the officers of the Sacramento Coun-

cil of Folk Dance Clubs. Bunny Moore had charge of the exhibitions.

A key figure throughout the Festival was William Sorensen, whose term of office as president of the Federation, north, was climaxed at this major annual event.

There were representatives from more than 300 clubs and affiliated groups, and besides the Californians there were folk dancers from seven other states, Alaska, Mexico, the Azores, and Japan.

A high light of the Fiesta was the appearance of Governor Goodwin Knight and California's comely First Lady, Mrs. Knight. In a dramatic Sunday afternoon address to the throng in Sacramento's Memorial Auditorium, Governor Knight said in part, "... there is something ... in folk dancing more than just fun ... it does other things. It is helpful, it is invigorating, it is clean, and it is patriotic ... It keeps alive the memories of many fine cultures and civilizations which have contributed so much to building our own United States. The dances of the people of Europe and other parts of the world have their value in cultural aspects, and I am sure that you add to the total strength of our great State by your Federation's activities ... May I

Letter from the Governor

The following letter was received by former Federation president William Sorensen from Governor Goodwin Knight:

Mr. W. F. Sorensen
94 Castro Street
San Francisco, Calif.

Dear Bill:

I want to thank you very much for your part in making our visit to the Folk Dance Festival such an enjoyable one for Mrs. Knight and myself.

We enjoyed every moment we spent there.

You certainly did a fine job during your tenure of office as President of the Association. The more I see of folk dancing, the more I realize what a wonderful happiness factor it is in the lives of so many tens of thousands of California citizens, as well as millions of other people throughout the United States.

Mrs. Knight sends her best regards to you and to Mrs. Sorensen.

Cordially,
(signed) Goodwin J. Knight,
Governor.

Fresno in '56

Delegates from Fresno successfully campaigned in Sacramento to bring the 1956 State-wide fiesta to their city. So as one great annual Folk Dance Federation event draws to a close thoughts are already turned to the next. It's Fresno in '56.

call your attention to the little fellow over here in the red suit (child in play pen). This kind of a youngster raised in your kind of home will never be one of the wards in our juvenile delinquency groups. ..."

Just before the Governor spoke a Danish folk dance was presented in honor of Mrs. Knight, who is of Danish descent. Afterwards the First Lady was heard to say, in an aside to the Governor, "We'll just have to learn that dance."

Continued on Page 13

State-Wide Report From Sacramento



Some of those who attended the Evaluation Breakfast at the Senator Hotel.

FESTIVAL PHOTOS STILL AVAILABLE

One of the busiest people at the State-wide Festival was George Makabe of Loomis Levis and Laces. Wherever folk dancers gathered they saw George busy with his camera. He shot some 200 pictures during the event, including those on these pages.

Festival photos are still available to the public at \$1 each plus 25 cents mailing charge. To order pictures, write to George Makabe, P.O. Box 337, Loomis, Calif.



Incoming president Bev Wilder, left, shakes hands with his predecessor, Bill Sorensen, as Trudi Sorensen applauds.



Costumed dancers filled auditorium floor throughout four-day Festival.

John and Bunny Moore, center, and members of their committee whose work made the Festival the success it was.



Indian Dances Come Directly from Old Tribal Ceremonies

The throbbing rhythm is used in appeals to the Great Spirit and to portray all important occasions in the Indian's life.

By NAHUM G. HERSOM

THE THROBBING BEAT of the drum, and the chanting voices of the singers reaching out in the night air, filled it with a magic rhythm, drawing all those within reach into the dance circle.

This was the night all the tribes, the Winnebago, Sauk-Fox, Oneida, Chippewa, Menominees and Pottawatomie, were holding their summer powwow.

A boy in the front row, whose feet and body swayed to the rhythm of the dancing, lost himself heart and soul to the dances of these people. Never before had he seen such dancing—contest dancers vied for applause and those who had the skill and stamina did the Calumet Dance, the most strenuous of all the competitive dances. The Dance of the Forty-Nine, honoring those who had safely returned from the war, was danced arm-in-arm by the men and women. There were War Dances, Pipe Dances and a Give Away Dance in which dancers gave gifts to one another as they danced.

On this night the small part of me that is Indian seemed to know that from then on I would learn Indian Dancing. The drums throbbed, the chanting rose and my soul was lifted and satisfied.

To help satisfy the searching of the soul within, to understand the mystery of the Great Spirit, and to obtain His help, the Indians use the rhythm of the dance in their ceremonies. As they dance they pray for the Great Spirit to look down and fulfill the needs of the body and soul. "Oh, Great Spirit, a needy one comes before Thee; I that dance am he."

Reservation life and the diseases of the whites along with the suppression of many dances and religious ceremonies have done much to destroy both the Indian and his dances. It is no wonder then that much of the old vigorous style of

ABOUT THE AUTHOR: Nahum G. Hersom traces his Indian ancestry to the Pequot tribe of the Algonquin linguistic group. He was born in Wilmington, Del., and earned his Indian name, Wanagi-Waciso (dancer with the Ghost Rhythm in his feet) with Sioux dances. He studied Indian lore and crafts with Robert Whirling Thunder who gave Hersom the right to use the name, KUNUGA, or First Born Son. Hersom has worked with Boy Scouts, the YMCA and served with the Sea Bees during World War II. In 1941 he married Melba Tippie. They have three sons. The Hersoms are members of the Sky Twirlers and have done family group dancing at Federation Festivals.

dancing continues to exist only among a few individuals and tribes.

Some of the ceremonial dances seen nowadays are only a part of more elaborate religious ceremonies, such as the Yei Bei Chai dances done by the Navajo on the last night of the nine-day ceremony called "The Night Chant." A few are remnants of ceremonies that have been for the most part forgotten by the tribal elders. However in the last 20 years there has been a revival of the songs and dances. Some of the word translations and the import of the dances have been lost, but the contribution of these beautiful and unique dances to dance-minded groups is welcome and appreciated.

Once there were tribal ceremonies, songs and dances for every important occasion, and the Indian's life and habits, from birth to death, were influenced by them. The children were carefully taught these ceremonies, repeating them over and over so there would be no mistakes. It was the belief that a mistake would nullify the effect of the whole ceremony.

Prayers to the Great Spirit were said constantly. It was a common sight early

PONY DANCE—Nahum Hersom is pictured above and below doing the fast and intricate Pony Dance. He is wearing two variations of a fast dancer's costume.

Henry L. Bloom photo.





Henry L. Bloom photo.

Nahum Hersom, his wife Melba and their sons, Charles, James and John in an exhibition of Indian dancing.

in the morning to see the Indians sitting and meditating. Some would sit in silence, others sing medicine songs. Had not the Great Spirit made the world and all its beauty? At meal time a simple blessing was said "Spirit Partake."

Religious ceremonies were and are very secret and only the initiate participate. These usually belong to clans or societies within the tribe. Among the Hopi Indians of the Southwest the "Snake Dance," which is a prayer for rain, is done only by the Snake and Antelope clans. The snakes are messengers, taking the prayers of the Indians to the Great Plumed Serpent that He send rains filling the springs, to grow food that all may eat.

The hunting and agricultural fertility dances, which all tribes did, had many associated myths and ceremonies, the only difference often being one of dance interpretation. The Buffalo Dance, as done by the Hopi, has a set dance-step sequence and the dancers wear beautiful and elaborate costumes.

The Indians of the Plains, whose way of life was more influenced by the migra-

tions of the buffalo, had Buffalo Dances each spring and fall. These dances were put on by members of the Buffalo Societies who dressed in buffalo skins and carried spears and bows and arrows. They imitated the actions of the bison, pawing, bellowing and fighting. Hunters stalked among the dancers, pretending to kill them and take home the meat. The Indians believed this dance would bring the buffalo near so the hunters would not have to travel so far to kill them and bring the hides and meat to the village.

The steps done in these dances were of the dancer's choice—a vigorous, free, individualistic style—as compared to the set routine unison style of the Southwestern Indians.

The Iroquois Nation, a highly organized group of tribes that lived in the forests of the northeastern section of the United States, had a dance which is still of importance to its tribal members. This is the False Face Dance, which is done each spring to cleanse the houses of the village of the evil spirits that lurk about in the dark places and cause diseases, and only the spirit power of the masks can

roust them. Should a person fall victim of these spirits the medicine of the masks is needed to free him. The masks are carved on a living tree to represent some kind of spirit—a Medicine Man, Mountain Spirit, Harvest Spirit, or one of many others. The tree is then cut down, the mask removed and finished. The wearer of the mask takes on and portrays the Spirit of the mask throughout the ensuing dance.

Social dances are many and varied, and are not restricted to any particular tribal group. A few of these are the Friendship, Round or Squaw, Story Telling, Begging and Give-Away.

Friendship Dances are welcoming or getting-acquainted dances in which friends, relatives or neighbors talk, laugh, and sing together. The men dance sideways in a circle around the drummers, first in one direction then the other as the singers finish or change songs. The women dance in a circle around the outside of the men and in the opposite direction.

The Round or Squaw Dances are a
Continued on Page 8

Indian Costumes

The basic clothing is simple,
the decorations spectacular.

Indian dances would lose much of their appeal without the colorful costumes and paraphernalia worn and used by the dancers. Since each dance was done for a different reason, it had to have costumes to correspond.

The basic Indian clothing is the breechcloth and moccasins for the men, and a wrap skirt and moccasins for the women. To this, as the weather or tribal customs demand, is added leggings, and a shirt, cape or robe. During extremely cold weather fur-lined clothing was worn. Before the whites came to America most of the costumes were made of leather and decorated with colored porcupine quills.

The Hudson Bay traders brought cloth, beads, needles, thread and bright-colored dyes. These made a major change in the construction and style of the Indian dress.

Through the years three types of costumes have been copied by youth groups who have learned Indian lore and crafts. These are the costumes of the woodland Indians group to which the Iroquois and Ojibwa belong; the Plains group to which the Sioux and Blackfoot belong, and the Southwest group including the Hopi and Navajo.

The woodland Indians used the red and blue trade cloth to make their leggings, aprons and vests. These they beaded with floral designs copied from nature, or made designs in applique of brightly colored ribbons on their robes and clothing. Moccasins are soft-soled and decorated on the tongue and cuff only.

The Plains Indians' costumes, although similar in basic design to the woodland Indians', are decorated with beads and porcupine quill work, and use designs of geometric nature, or animal figures. Fully beaded vests are proudly worn by their owners. Leggings and shirts are decorated with bead strips, and tufts of hair from scalps or of horse hair.

Moccasins are hard-soled, and for special occasions are fully beaded. This group originally de-



MAN OF PEACE—Nahum Hersom is pictured here holding peace pipe and pipe bag. Fast dancer's costume is shown on Page 6 and modern woodland style costume (also woman's costume) on Page 7.

veloped the much-copied feather bonnet, which is worn by almost all Indians today, as well as the feather bustles which are worn by many contest dancers. These are a copy of the "crow" which was worn by the police of the Crow Indians as a badge of their office.

The costumes of the Navajo are a basic pants and shirt copied from the white man's clothing. The pants worn for festive occasions are white, with the outside seam opened about six inches up from the cuff. The shirt is of velvet or velveteen with silver buttons. Accessories include a necklace of shell beads and turquoise and a silver concho belt. Moccasins for both sexes are bootlike with hard soles for protection from cactus and snakes. Women wear very full sateen skirts, and lots of silver and turquoise on their blouses.

—Nahum G. Hersom

'Indian Food' Is Familiar to All

One of the many things the white man can thank the Indian for is his contribution to the list of foods he enjoys. Corn, potatoes, tomatoes, pumpkins, squash, wild rice, beans and Jerusalem artichoke are a few of the vegetables and many of the familiar berries, nuts and fruits were grown and harvested long before Columbus discovered America. Indians are credited for having developed strains in certain crops that are in use today, beans and corn in particular. The turkey was domesticated by Indians long before the white man came.

One Indian meal I remember of eating, which surely hit the spot, was a stew of well cooked venison and beef, to which was added plenty of corn cut from the cob, and an equal amount of wild rice. It was seasoned with salt, pepper and sage. This was simmered for a long time to im-

prove the flavor before serving. Some Indians added beans for a change.

With the stew we ate a fried cake, or bread. The mix is the same as when making baking powder biscuits, except that it is patted into a cake ½ inch thick and 4 inches in diameter, put in a well greased frying pan, and slowly fried on an open fire or top of the stove. It is turned over when cooked half way through and brown on the bottom. When done on both sides, it is split open and buttered. Jam, honey and maple syrup are also favorite spreads.

Folk dancers can sit down to almost any American meal that includes roast or boiled meat, boiled green vegetables, corn bread, berries and nuts, and feel that they are eating Indian food.

Nahum G. Hersom.

Indian Dances

Continued from Page 7

more modern style of dance, copied, no doubt, from the white man's round dances of the 1800's. The men and women, holding hands, dance side-by-side in a circle about the drummers and singers, changing directions as the songs change, or in some instances dance arm in arm facing forwards and dance counter clockwise. Throughout the dance the steps vary according to the song.

Dances of this type are the Rabbit Dance of the Sioux, the Dance of the Forty-Nine of the Winnebago, and the Squaw Dance of the Navajo.

Dances portraying historical events or deeds of heroic endeavor, and the dances that imitate the actions of animals, birds and people can all be listed under the title of the story-telling dances. Dancers using pantomime, vocal sounds, and whatever props they could muster, helped to keep alive tribal history. Children loved to imitate the actions of animals, showing how observant they had been when hunting with their elders.

The Chippewa Begging Dances are said to represent the packs of dogs that roam the village. Housewives give gifts to participants who dance in front of their dwellings. No one is turned away. Some say it will bring bad luck to the household that refuses to be generous.

A chief or a great hunter of the Tlinkits might at a potlatch (See April, 1955, LET'S DANCE) give everything he owned to the poor of his clan or tribe, thus impoverishing himself and thereby gaining great merit and the deepest respect of his fellow tribesmen.

The Give-Away Dance of the Chippewas, though similar, is not so drastic as the Potlatch Give-Away. A Chippewa enters the circle and dances about showing a gift. After it has been properly shown, he gives it to the recipient. The one who receives a gift in this manner must return a gift of equal value during the same dance or, if he hasn't a suitable gift, announce the gift he will return and when he will present it. The steps used in dances of this type are always free style, any step to keep the rhythm and action moving.

Most spectacular of all are the contest dances. They are usually done solo and demand physical endurance and prowess. A young man with all the fire of youth must show how well he is able to dance. The people enjoy watching a fast and vigorous dancer.

Each contest dance has its own particular rhythm, songs and steps. Most of them are divided into four parts, each having a different song and set of steps. To win a contest the participants must have perfect timing and bodily grace. Perhaps the most strenuous of this type dance is the Calumet Dance of the Winnebagos, which employs a standing body quiver, the hardest to do of the dance positions, followed by three songs of very fast dancing. Only the young and finest dancers are able to master it. Versions of the Calumet Dance are done by many tribes. A much-copied and a very popular one is the Kiowa Dance.

Like the splendid animal it is named after, the Pony Dance with its flowing action of the horse

Continued on Page 9

San Francisco

News and notes on Council and Club activities

The San Francisco Council of Folk Dance Groups announces its new officers: Harlan Beard of Edgewood Folk Dancers, chairman; Don Spier of the High Steppers, vice chairman; Ruth Lind of the Scandinavian Folk Dancers, secretary; and Jim Smith of the Portola Bailadores is again the treasurer.

* * *

If you are in the vicinity of the Marina Green at the foot of Baker street in San Francisco on July 4 you may enjoy folk dancing on the lawn. This is a Regional Festival sponsored by the Marina Merchants under the leadership of the San Francisco Council. Grace Perryman, general chairman, promises that the exhibitions and folk dancers in costume will make the Festival colorful and enjoyable.

* * *

A Regional Festival at Kezar Pavilion is scheduled for July 17 from 1:30 to 5 p.m. It will be co-hosted by the Portola Bailadores and the High Steppers.

* * *

The Merry Mixers, an intermediate folk dance group that meets at City College, Ocean and Phelan avenues, San Francisco, have joined the San Francisco Council of Folk Dance Groups, and the Council is very happy to welcome its newest member. Their class night is Tuesday, with hours 7:45 to 10:30 p.m., and their instructors are Carolyn and Bill Riedeman.

* * *

The Circle 8 Promenaders invite all folk and square dancers to their Folk Dance Party on July 30 at the Mission YMCA, 4080 Mission street.

* * *

The Swingers invite folk dancers whose classes will be disbanded for the summer months to come to their Tuesday night classes at Jefferson School, 19th avenue and Irving street, under the direction of Walter Grothe. Beginners' dances are taught from 7:30 to 8:30 p.m., intermediate dances from 8:30 to 9:30 p.m. and advanced dances from 9:30 to 10:30 p.m.

—Vi Dexheimer.

Puget Soundings

Report on the State-wide up in Washington State.

The three-day International Council State-wide Festival of Washington State was a terrific success from beginning to end. Les Varney, director of the Folk Twirlers, and his committees worked in close harmony with the Chelan people. The Festival started with an opening dance, sponsored by the Boleros, on May 20 in Wenatchee. Saturday morning there was a teaching institute, followed by dancing from 2 to 5 p.m. and a parade through the downtown district to view the exhibits. Then back to dancing from 8 p.m. to midnight, and more dancing on Sunday afternoon. Dining high lights of the Festival included meals at the Masonic temple and the Golden Rooster. Watch for the May, 1956, Chelan Festival. You'll have a wonderful time dancing where people know how to open the door to hospitality.

* * *

The next International Council Festival will be held Saturday and Sunday, August 20 and 21, in Enumclaw. There will be street dancing Saturday afternoon, a dance and exhibitions Saturday evening in the fieldhouse, a workshop Sunday morning, with dancing and exhibitions on the lawn Sunday afternoon. Hosts for the Festival will be the Glacier Gliders of Enumclaw under the direction of Duane Hinshaw.

* * *

Square dancers who want to mix some beautiful scenery, a camping trip and dancing altogether had better write down the date of July 30. This is when the North Olympic Council will hold the annual picnic and square dance at Sol Duc Hot Springs in the Olympic Mountains.

* * *

Congratulations to Helen Iversen and George Carter of Folklanders and to Virginia Gill and Franz Mohling of Interfolk who are members of the newlyweds department.

* * *

Best of luck and success to that ambitious dancer Norine Bullis, who was responsible for getting folk dancing rolling in Tacoma. A beginners' class meets each Tuesday at Titlow Beach Lodge at 8 p.m. Duane Hinshaw, director of the Glacier Gliders of Enumclaw, is the instructor.

—June Loesch.



YOUNGSTERS DANCE—These boys doing Oxdansen at Annabelle's Studios in San Francisco's Sunset district are members of the Viking Swingsters (ages 9 to 13). The group recently gave a program for parents.

Volume C Party

Groups plan activities around Federation books.

Increasing use is being made by clubs of the LET'S DANCE volumes of folk dance descriptions, published by the Federation. The books contain dances cleared by the research committee.

A Volume C Party was given May 21 at Annabelle's Sunset Folk Dance Studios, 4117 Judah street in San Francisco. One of the studio's third-Saturday-of-the-month affairs, the party revolved about dances found in Volume C. The attractive programs also carried out the Volume C idea.

The Sacramento Recreation Department and the Sacramento Council of Folk Dance Clubs are making use of the volumes in their summer plans for folk and square dancing at the Village Green in Sacramento's William Land Park.

The following schedule has been planned: Monday nights, instruction for teen-agers; Tuesday nights, instruction for adult beginners (dances from Volume A); Wednesday nights, kolos and contras; Thursday nights, instruction for intermediate groups (dances from Volumes B and C); Friday nights, square dancing; Saturday nights, parties for all dancers hosted by council clubs.

INDIAN DANCES COME FROM OLD TRIBAL CEREMONIES

Continued from Page 8

tail, its very fast and intricate steps that simulate the pawing, prancing, and running of the horse, is indeed a striking and outstanding dance. The introduction of the horse by the Spanish Conquistadores improved and expanded the Indians' life and environment. It is natural that some of the dances that developed around this animal still exist.

Perhaps the most widely known of all the contest dances is the Hoop Dance in which the dancer manipulates a brightly colored wooden hoop to accentuate the dancing action and at the same time gracefully coincide with the body mo-

tions and steps. Modern dancers use as many hoops as they can handle while dancing.

While everyone knows that a modern dance is a composition of steps that correspond to a musical score, it is not generally understood that the dances of the American Indians are also composed of a variety of steps. My own records show at least 45 step variations, from a simple walk to the fast double-time steps. Beginners at Indian dancing must first learn to walk correctly and to coordinate the muscular action of the body. Most students require two years of training to learn the steps and develop dancing ability. Anyone who has what the Indians call the

Ghost Rhythm in his feet and body is indeed fortunate, as his dancing ability is far above what the average dancer ever attains.

In Indian dances, as in any folk dance, the music and songs set the rhythm and govern the arrangement of the steps. Indian music for many dances changes time so frequently that it is necessary for the dancer to have the songs memorized perfectly before doing the dance.

Musical instruments are very similar in all tribes. The most important are the drums, which vary in size and tonal quality according to the use they are put to, either dancing or for ceremonial purposes.

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2. Charley Reindollar
Ladies Whim
Ranchera
Italian Quadrille
Sherr-Sarba
Mexican Schottische
California Schottische
Fascination Tango
SQUARES
1st Mystery Caller—

Ursula Mooney
2nd Mystery Caller—
Joe Angeli

3rd Mystery Caller—
?????

EXHIBITIONS
1945—SANTA BAR-
BARA CONTRA
DANCE

The Palomanians
1946—LA RASPA
By Members of
Changs
1948—OX DANC
Elmer Alven and
Dan McDonald
1950—EL NOVILLERO
S.F. Folk Arts
Laces and Graces
Miserlou

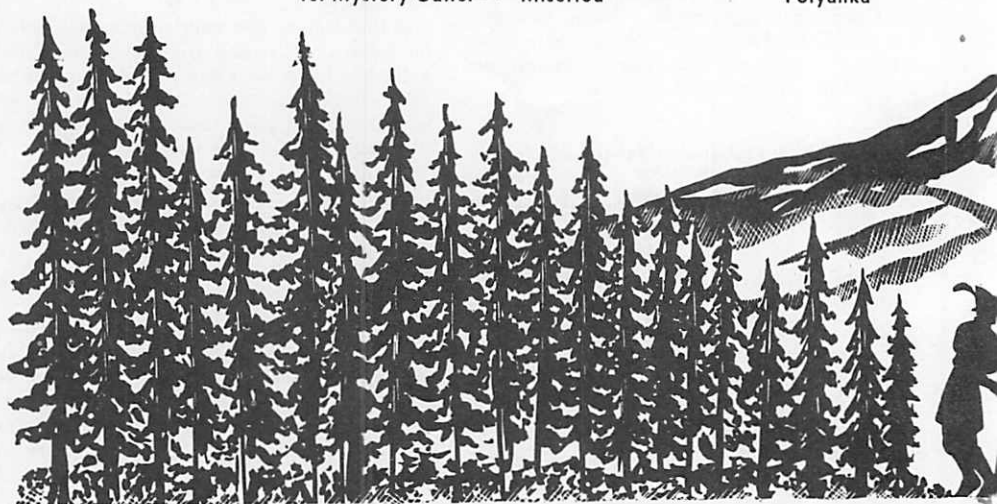
Triple Schottische
Hambo
Zillertaler Laendler
Dreisteyrer
SQUARES
1. Charley Bassett
2. Randy Randolph

Kolo Party,

John Filic
Rex Berry and J

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Little Man in a Fix
Gypsy Wine
Square Tango
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Vienna Two Step
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Fados
Grand Square
Shufflebux
Neapolitan Tarantella
Eva Three Step

y, 6:45-7:30 p.m.
ilcich, Chairman
d Jerry Garies, M.C.'s
rty—College Gym,
7:30 p.m.

SQUARES
1. To be announced
2. Charley Bassett
Spanish Waltz
Scandinavian Polka
Russian Peasant Dance
La Chulita Tango

Tuljak
Mazur
Fandango Espan
SQUARES
1. Dan McDonald
2. Randy Randolph
EXHIBITIONS
1952—LOS VIEJITOS
S.F. Folk Arts
1953—TIMONIA
Changs Int. Folk
Dancers
1951—BALLET
McDonalds
1954—TEGERNSEE'ER
HERZOGSTANDLER
Trachtengruppe of
the Naturfreunde
1949—ALL MEN
HOPAK
Oakland Recreation
Dance Arts

1955—TWO HORAS
FROM RUTHENIA
Dance Guild
1947—CZARDIS
Festival Workshop
Spinning Waltz
Schuplattler Quadrille
Skater's Waltz
Dutch Foursome
Oberek
Hambo
Rio Rimba
SQUARES
1. Ursula Mooney
1. "Visiting Firemen"
Senftenberger
Bialy Mazur
Blue Pacific Waltz
Kamarinskaya
La Joaquinita
Hava Nagilla
Viennese Waltz



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Marin's 'Decade of Dance'

Continued from Page 3

gram Ziogelis rubbed shoulders with Lili Marlene. Changs presented the charming Japanese "Tokyo Hondo" and George Murton was president of the Federation. Other popular numbers of the day were Swingola, Koja Koja and Oh! Johnny.

The next year, '51, even the committees had

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Instructor

Sausalito Step-Togethers

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Mill Valley Folk Dancers

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Sausalito Folk Dancers

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Party Nights Second Monday

fun; the first "Playtime in Marin" was presented. Mickey McGowan appeared with old-time bathing beauties (that tall, statuesque one with the strawberry blonde braids was Jack Roberts in disguise); Charley Reindollar was rowed onto the field in a boat with "Don" Donaldson at the oars, and Charley Bassett "escaped" from San Quentin long enough to M.C. with a real S.Q. guard in attendance. The first Mystery Caller stood revealed as Ursula Mooney. Changs presented the Gypsy Dance and Millie von Konsky brought the East Bay Women's Dance Circle to exhibit Santa Barbara Contra. The little comedy German band played in the evening and the dances included Spanish Schottische, Baglaens Kontraseje and Turner Schottische.

"Time Marches On" in '52. The new Hardly Able group presented a novel tableau of square dancers in a truck in the afternoon and another novelty square was presented in the evening by four dancing fathers, mothers and daughters—showing that families as a whole could enjoy folk dancing. Among those present were Kreuz Koenig and Beseda.

By 1953 "Fun in Marin" evolved from the longer title Playtime and the Folk Arts presented Los Petates which fitted the theme perfectly. Frank Kane worked hard all afternoon sketching, and the evening exhibitions presented by the Dance Guild, the McDonald Trio, Festival Workshop and Changs were excellent.

Last year was again Fun in Marin. Highlights of the afternoon were "San Quentin's Little Stinkers," a junior square dance group and Charley Bassett's pride and joy—the second Mystery Caller—appeared in the guise of Joe Angeli. The Norwegian Leikering presented two very enjoyable dances. The evening program had many outstanding exhibitions. The Scottish Highland Dancers presented three dances as only they can, Changs and the Cayuga Twirlers and the S. F. Folk Arts were on the program as well as the Dance Guild and the Trachtengruppe of the Naturfreunde—indeed a program that will be hard to match.

So now we come to the tenth festival, and again on the job are the many dancers in Marin and visiting from outside the county who combined to make the last ten years a "Decade of Dance" and "Fun in Marin."

New Marin Floor is ALL WOOD

The big news from over Marin county way is the new WOODEN FLOOR—OUTDOORS, at the Ross Art and Garden Center. Marin Dance Council members have been busy completing it in time for the July 1-4 Art and Garden Show.

It is another first for Marin—a good, large outdoor floor of real wood—built from the ground up by folk dancers for folk dancers and for year-round use. The first four days in July any folk dancers wishing to attend will be admitted to the grounds without charge IF IN COSTUME. The Marin groups have planned programs packed with favorite dances, including squares and kolos.

For the past two months the area, granted to

The Proof of The Pudding . . .

The guests and dances were
both old-timers. It all added
up to fun in Mill Valley.

By DORIS L. DONALDSON

President, Mill Valley Folk Dancers

Hey, There. This is for you! We've had it—and we like it!

Did you ever hear an old-time folk dancer tell about all the fun he used to have doing all those "good old dances?" You'll be hearing it again because the Mill Valley Folk Dancers held an Old-Timers' Party May 19 that was a "dilly". As far as we know, it was the only one of its kind and a heart-warming, happy affair it was. It proved to us that we don't dance just for the sake of dancing; we also enjoy the friendship which folk dancing creates.

The party was aimed at honoring as many as possible—in Marin county particularly—for their part in giving folk dancing its start in the county and in the Bay Area generally. It was a big undertaking and had we spread our invitations wider we would have had to hire a civic center. Especially honored were "Mama" Gravander and Chang. The public was welcome but special invitations were sent to dozens and dozens of folks who have danced for years—Bob and Frances Shinn, Ed Kremers and his wife, Mabel Phares, Danny McDonald, Bernice Schramm, Charlie and Ruth Reindollar, Bob and Kay Chevalier, Rolph and Birdie Winters, George Murton and hosts of others, many of whom have not danced for years.

It was a joy to watch as they came into the hall and looked around, spotting people they hadn't seen for so long. Mouths flew open, grins spread and hands were shaken, re-awakening friendships which had long lain dormant. It was a wonderful feeling.

That was the best part of the party. The next best was dancing the old dances, some of which the Old-Timers had long since forgotten and the new-comers had never heard of, such as Kalvelis, Sudmalinas, Mexican Waltz, Road to the Isles,

the Council for use as a folk dance floor, has been the scene of busy work parties. They first demolished an old floor and then, starting all over from the beginning, they constructed a strong, even floor with enough space (1596 square feet) to accommodate many dancers. Besides building the floor, additional hours have been put in planning and planting the area allotted for an exhibit for the Art and Garden Show.

The new floor is located under the trees in the upper center portion of the grounds near the Barn. Folk dancers need just follow the sound of the music and enjoy the beautiful exhibits on the way up, because they'll be busy dancing COMFORTABLY after that.

Old - Timers' Party



Standing in back row are the honored old-timers, from left to right: "Mama" Gravander, Ed Kremers, Wilma Young, George Murton, Janet Macauley, Mabel Phares, Charlie

Reindollar, Bernice Schramm, Chang, Jack Roberts, Charlie Bassett, Frances Shinn, Danny McDonald, Mickey McGowan (in baby bonnet) and Joe Lamperti at tape recorder.

Espan, Fado Blanquita, Sellinger's Round, Gypsy Wine, etc., and therein enters the "Proof of the Pudding. . ."

It was agreed that the older, often simpler, dances are just as enjoyable as most of the more recent, complicated routines that we seem compelled to learn and with which we clutter our repertoires. We are of the opinion that as of today we could forget all the new dances which are being thrust upon us, go back to the beginning and start all over again to learn anew those dances that we have loved and forgotten—at the same time teaching them to the new folk dancers who are strangers to so many of them. We feel with Bill and Trudi Sorensen, and many others who hesitate to voice their opinions, that folk dancing should remain a recreational diversion rather than become a competitive semi-professional career, which it seems in danger of doing.

Credit for the success of the dance goes to Mickey McGowan, our instructor. The whole idea was his and he spent hours digging up quantities of information that most of us had forgotten. He acquired detailed data on each of the honored guests and at intervals skillfully presented each one to the gathering. He was dressed in baby bonnet and nightgown, and named himself "almost the baby teacher among those present—Joe Angeli of the Sausalito Folk Dancers is really the 'baby' teacher." The climax was the presentation of the most-honored guests — "Mama" Gravander who taught Swedish dances years ago at her art center, Svengaard, in San Francisco, and Chang, who has done so much for folk dancing in this part of the country.

There should be more like Mickey in the world and more folk dance parties for Old-Timers—dancers and dances alike. Do you agree?

Bay Area Party Schedule

For the benefit of party-minded dancers, here is a schedule of Folk Dance Parties in the San Francisco Bay Area:

Every First Saturday—"The Laendlers" at Kentfield; Richmond Circle-Up at Richmond.

Every Second Saturday—Calico Clickers at Castle Hall, San Francisco; Mission Dolores Belles & Beaux at Geneva Hall,, San Francisco.

Every Third Wednesday—Cayuga Twirlers at 51 Lakeshore Plaza, San Francisco.

Every Fourth Thursday—Swingers at 51 Lakeshore Plaza, San Francisco.

Every Fourth Sunday—Portola Bailadores at All Hallow's Church, San Francisco.

Every Fifth Saturday—Circle 8 Promenaders at Mission YMCA, San Francisco.

Alternate Third Saturdays—Merry Mixers at Castle Hall, San Francisco.

Additional information is available at the Federation Office, phone SUTter 1-8334.

Report on State-Wide

Continued from Page 4

The Governor was introduced by President Sorensen. Following Mr. Knight's address to the folk dancers, Linda Moore, daughter of the John Moores, presented Mrs. Knight with a bouquet of flowers.

Aside from busy schedules of folk dances, Fiesta Del Oro had a series of social functions beginning with the Evaluation Breakfast Sunday morning at the Senator Hotel when out-going president William Sorensen received his past president's pin. The presentation was made by Art Harvey. New officers, both North and South, were introduced and Bev Wilder, president North, and Minnie Anstine, president South, gave a few words of welcome. Arrangements for the breakfast were made by Harold and Bea Whittier. There were 200 in attendance.

The Sunday night dinner, also at the Senator Hotel (official Festival headquarters) was arranged by Bob and Nellie Nash of Davis, and was attended by 169 folk dancers.

An after-party at the Senator Hotel followed Sunday's folk dance program, with dancing and singing continuing into the wee morning hours. Demonstration dances were given by Senorita Lilia Gomez-Tagle, Marjorie Widman and Hector Rangel, and Grace Perryman and Virgil Morton. Edith Thompson conducted an impromptu song fest with everyone blending voices to her accordion music.

At a luncheon in the Rosemount Grill Monday, newly elected Federation officers, North, took over their duties from out-going officers. President is Bev B. Wilder of Walnut Creek. Other officers are Frank Kane, San Rafael, vice president; Vi Dexheimer, San Francisco, secretary; Arthur Emmes, Castro Valley, director of publicity; Miriam Lidster, Palo Alto, director of extension and Jerry Wintheiser, Richmond, historian.

President Wilder announced that he had chosen Bill Sorensen to be chairman of the North-South Relations committee and Frank Kane to be business manager of LET's DANCE.

Among the folk dancers registered from more distant points were Gus H. Rosenthal and Elaine Woolman from Denver, Colo. From Klamath Falls, Ore., were the William Mayhews, Thomas Orrs and Calvin Raney. Portlanders were Ruth V. Bowen and Ray Devol. Salt Lake City representatives were the Gabriel Ahlanders and the Wilfred Marwedels (they of the Marwedels International Folk Dancers). A half-dozen dance enthusiasts came from Seattle. They were Eddie Johnson, Francis L. Kroh, Stan Leszynski, June Loesch, Henry Cannon and Myra Bergman. Olive Roberts came from Sedro-Wooley, Wash.; Gladys Davis from Fairbanks, Alaska; Jal Keutily and William J. Kish from Tokyo, Japan; Lilia Gomez-Togle from Mexico City, and Garland Gaden from

Continued on Page 15

KING COTTON

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It's Camp Season Again

New and old will be blended at Stockton July 25 - Aug. 6.

Blending about 75 new dances with the finest of the older (in point of local usage) will be an integral part of the eighth annual Folk Dance Camp at the College of the Pacific, Stockton, July 25-30 and August 1-6.

Federation Volumes A, B and C will be reviewed by local teachers for the benefit of Easteners, Beginners and those wishing to teach. Richard Crum, who spent most of last year in Yugoslavia, will present ten dances never before seen on the West Coast. Anatol Joukowsky will again present Ukrainian and Balkan dances. Walter Grothe will teach the Magyar dances that Juana de Laban couldn't introduce last year because of ill health. Walter and his wife Miriam spent an entire week with Mme. Laban working on these dances. Lucile Czarnowski will teach the entire album of Swiss Dances released by Folk Dancer under the supervision of Jane Farwell. Vyts Beliajus will give a broad variety of dances including Lithuanian, Polish and Mexican.

School teachers will find a tested repertoire with Sally Harris and Larry Eisenberg. A unit of college credit may be earned each week. Madelynn Greene will share some Basque dances she learned during her research work in Spain last summer.

Squares will be handled by the well-known recording caller Bruce Johnson and calling sessions by Jack McKay, Vera Hollueffer and Jack



Ace Smith photo.

Typical scene during a lawn party at Stockton Folk Dance Camp.

Sankey. Sankey and Dale Garrett will teach rounds. Ralph Page returns for the fifth consecutive year with Contrasts. He will have many new recordings to use.

Folk music will be presented in camp by Larry Eisenberg, Edith Thompson, a Tamboritzza Orchestra and Grace West with a full line of recorders.

Many other well-known teachers will again be on hand, with more than 30 on the faculty again this year. Besides dancing, special events include parties, a barbecue, and a tour of the Mother Lode. Registrations indicate another "sell-out." A few places remain, but reservations are necessary.

The public is invited to the big closing Festival in Baxter football stadium Saturday evening, August 6.

Idyllwild offers a week or a week end of instruction.

Folk dancing for a week—or a week end—is offered by the third annual Folk Dance Workshop at Idyllwild this month. Dates are July 10 to 17 with the "Week-end Special" starting Friday, July 15.

The week-end program is geared for those who are unable to take off a week's vacation, and will include teaching, dancing and demonstration programs in concentrated form. Friday, for instance, will have Sunset Indian Lore with famed Ataloo; a program of family fun led by Larry Eisenberg, and a folk dance party. On Saturday, each instructor on the staff will teach a special dance, and there will be an evening party to present the best of the Exhibitions. Sunday will start off with the annual Woodman's breakfast. Also on the agenda is a costume show and clinic and a folk ballad concert by Marraiss and Miranda with an evening "grand finale" folk dance party where one can see the "cream of the crop" in dances, dancers, costumes and leaders.

Registration for either the week or week end can be made by writing ISOMATA, Idyllwild, or Elma McFarland, 177 North Hill avenue, Pasadena 4. Cost is \$28 for the week and \$3 for the week end—plus room and board.

Idyllwild is in the San Jacinto mountains in Southern California. The staff will include such well known teachers as Madelynn Greene, Vyts Beliajus, Lucile Czarnowski, Larry Eisenberg, Cathy Cary, Evelyn Prewett and Glenn Stubblefield. Head of the camp is Dr. Max Krone.

Housing accommodations vary from camp-style living to well appointed cabins. Prices and details will be sent on request.

LAST CALL TO IDYLLWILD—Minnie Anstine plugs her ears as Dr. Max T. Krone uses Alphorn to summon dancers to Idyllwild opening July 10.



LET'S DANCE

Il Codiglione

(Italian)

Il Codiglione, pronounced *Ill Cob-dill-yo-neh*, is believed to be the Italian version of "The Cotillon." It was introduced at Idyllwild in 1954 by Vyts Beliajus, who first saw it performed during a festival around 1930 in Chicago's famous Hull House. The dance is best performed as a double-quadrille, but may be done effectively with five or more couples.

MUSIC: Record: Harmonia 2074A "Tarantella Barese."
FORMATION: Circle of couples in Varsouvienne Position,* facing LOD.
STEPS: Walk* (easy), Pas de basque*.

MUSIC 6/8

PATTERN

Measures

4 meas.

INTRODUCTION

I. VARSOUVIENNE PROMENADE AND CIRCLE

- 1- 8 a. In Varsouvienne position couples walk fwd 16 steps LOD.
- 9-16 b. Join hands in circle and walk 16 steps to the R (CCW).
- 17-24 c. Reverse and walk 16 steps to the L (CW).

II. TWO CIRCLES

- 1- 8 a. W form circle in the center and walk 16 steps to L (CW).
M form circle on the outside and walk 16 steps to R (CCW).
- 9-16 b. Circles reverse direction. W walk to R (CCW) while M circle to L (CW).

III. BASKET

- 1- 8 a. M raise joined hands over and in front of W to form a basket, keeping ptr on own R, and all walk 16 steps to R.
- 9-16 b. W retain hand hold. M raise their joined hands over W heads, release hold and bring hands under W arms (rejoining hands) to again form a basket, and all walk 16 steps to L (CW). This action is smooth and dancers are continuously in motion.

IV. VARSOUVIENNE PROMENADE, PAS DE BASQUE AND DO-SI-DO

- 1- 3 a. Assume Varsouvienne position and walk 6 steps fwd (LOD). Release L hands and with 2 walking steps M turn W L under their joined R. End facing ptr, M back to center.
- 4 b. With both hands raised and held high overhead, snapping fingers, ptrs dance 4 pas de basque steps starting R.
- 5- 8 c. Lower hands to sides to a natural relaxed position as ptrs do-si-do: walk fwd 4 steps, pass ptr by R shoulder, then back to back and move 4 steps bwd passing L shoulders.
- 9-12 Reverse do-si-do action of Fig. IV, meas 9-12, passing L shoulders first. Dancers now progress to new ptr by moving diagonally L on the 4 steps bwd, each taking new ptr to the L.
- 13-16 Repeat action of Fig. IV, meas 1-16 to end of music.

NOTE: If performed as double-quadrille, dancers may progress to original ptr and finish dance with Fig. I.

CORRECTION—Due to a typographical error the wrong pronunciation of Gerakina was given last month. The correct pronunciation is **Gairakeena**.

Report on State-Wide

Continued from Page 13

Ponta Delgada, Azores. There were approximately 20 dancers from Nevada.

All parts of California were represented by exhibition groups. Saturday evening exhibitions included a medley of Indian dances by Paradise Sky Twirlers, Nahum and Melba Hersom and sons; Castell Ter Sol by the Millbrae Highlanders; Horo from Auashlui by Changs; Hutzl Kolomyika by Oakland Recreation Dance Arts and two numbers by the Dance Guild. The Sunday afternoon program included Fresno Vinehoppers in El Pericon, Glendale Folk Dancers in Appenzeller Alliwander; Palo Alto Palomanians in Adelita, the Festival Workshop in a Basque Suite and Yosemite Workshop dancers in Kedves Csardas.

Evening spectators saw the work of the San Francisco Folk Arts in El Gato Montes; Changs International in Timonia, the Scottish Highland Dancers in Broadwords of Lochiel and Seann Triubhas, the Fresno Council Workshop in Jarabe Michoacan, and the Gandy Dancers in Bulba and Arkon.

On Monday's program were the San Leandro Folk Dancers in Lowicz, Grace Perryman and Virgil Morton in Espan Cani, the Junior Hangtown Twirlers in Empress Waltz Quadrille, and Marjorie Widman and Hector Rangel in La Madre del Cordero.

Report on the new teen-age class conducted by Jennie Polson every Wednesday night in Vallejo: attendance is high, and the enthusiasm runs even higher.

Continued from Page 2

Folk Lore—Lucile Czarnowski; Folk Dance Party.

Saturday: A Day in Idyllwild—Folk Dance Workshop Staff.

Sunday: Woodman's Breakfast—State Park Church of your choice; Folk Dancing—Bowman Center; Folk Ballad Program—Marais and Miranda.

Write: ISOMATA or Elma McFarland for application blanks for the week-end conference. Fee \$3.00 plus room and board. Conference fee includes notations for dances taught on Saturday.

AUGUST 28, SUNDAY NIGHT. Oakland. Woodminster Bowl.

Exhibition Program.
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Time: 8 p.m.



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AMERICAN SQUARES

The Magazine of American Folk Dancing

★ New Calls ★ Old Calls ★ Record Reviews ★ Book Reviews ★ National News ★ Dances ★ Complete information for caller and dancer ★ Edited by RICKEY HOLDEN

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The Record Finder

Reviewed by PAUL ERFER

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

Another fine hambo has been released on Victor 26-1129, entitled *Hipp och Hopp*. Flipside, *Livet i Finnskogarna* (Life in the Woods of Finland) is a typical Swedish waltz. Both of these have appeared on other records, but this coupling has a freshness and newness about it that you'll like. Three new kolos have been brought out on Jugoton and several more are promised. More about these anon.

ROUND-UP. New round dances are continuously being created to sharpen the appetites of the two-steppers and here is the latest list. There's *Matinee Waltz* and *Peg o' My Heart* on Windsor 7629; and *It's Been a Long, Long Time* and *Sweet Georgia Brown* on Windsor 7630. These last two have formerly appeared as square dances also. Favorites recently introduced at a convention, *Joyride* and *Walkabout*, have been made by Old Timer on one record, OT 8107. *Baby o' Mine* is danced to Dot 15347; *Salty Dog Rag* is on Decca 27981 and *Glad Rag Doll* on Decca 29403. Chet Atkins and his stylish guitar, like Ken Griffin on the organ a year or two ago, is satisfying the yen for round dance inventors. First it was Country Gentleman, then Downhill Drag, and now his recent discing of *High Rockin' Swing* on Victor 20-5181 has been "pressed" into use for an easy novelty round dance.

SQUARES. Old Timer is featuring Butch Nelson calling five popular square dances: *Smoke on the Water* (OT8108); *Teasin'* (8109); *Sailin' Down the Old Green River* (8110); *Hoop de Doo* (8111) *Raggin' a Call* (8112). Old Timer 8113 has Johnny Schultz calling *Truck Stop* and *Silver Bells*. Windsor this month presents its two favorite boys, Robby Robertson and Bruce Johnson, in a few new rectangulars. The former sings *The Little Shoemaker* and *Ready, Willing and Able* on Windsor 7441 (no calls, 7141); and Bruce enthuses over *Some of These Days* and *Samba Square* on 7442 (no calls, 7143). Another favorite California caller, Arnie Kronenberger, sings *Too Many Times* together with *Sailing Down the Old Green River* on Sets in Order 1043. Music for the same is available on Sets 2075. New to this label is caller Bob Ruff, who does *Put and Take* and *Side by Side* on Sets 1041. Marvin Shilling stars on Western Jubilee with four new squares called *El Paso Star/Four Gents Star* on WJ 575; and *La Veta Star/Lowdown Hoedown* on 576. Mike Michele adds his voice to another recording of Mr. Sandman on WJ 535. Reverse, instrumental, is suitable for either the square or round dance of the same name.

Outdoor Dancing

Fresno With the coming of summer, folk dancing in Roeding Park begins. There are two outdoor pavilions in the park and almost every night some group is folk dancing at either or both of them. Folk dancers visiting in Fresno or passing through are invited to dance under the stars. Every Friday night there is a party sponsored by the Council and hosted by one of the clubs.

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Sacramento Area

Parties and new officers head news of the clubs.

The Tenth Annual State-wide Festival, its first time in Sacramento, is only a memory now and a very pleasant one for everyone, we hope. We know it is for the very busy chairmen and committees that served so well to make the Festival the success it was. Let's go—to Fresno—next year.

* * *

Wagon Reelers held a "Welcome to New Officers" party and pot-luck supper on May 21 at the Theodore Judah School. Outgoing officers on the committee were Ernie Pendergast, Wee Steuber, Thelma Haley, George Nordstrom and Vernon Kellogg. New officers are Chief Spoke Fred Simpson; Second Spoke Al Koyama; Axle Greaser Warren Mooney; Squeaky Spoke Millie Bolton and Wagon Tongue June Gilmont.

* * *

Bar None held its bi-monthly party, a May-Time Dance, at Carmichael Grammar School May 7. The Robert Hamptons were chairmen. September 3 is date set for their next party.

* * *

Sacramento Merry Mixers' May party was hosted by the Edgar Potters and John Goggans. Del Foster is the group's new president, Gil Hoag the vice president and Kay Goggans the secretary-treasurer. Regular classes will be discontinued for dancing on the Village Green this summer. Starting in the fall the Merry Mixers' class night will be on Tuesday and party night the first Saturday at Booth School.

* * *

The Second Annual Spring Festival hosted by the Hangtown Twirlers was held May 1 in Placerville High School. Exhibitions were given by Olivehurst Tango-ettes, Junior Hangtown Twirlers, Indian Dance Group (Nahum Hersom and his family), and the Singing Partins.

* * *

Centennial Swingers held their annual May pot-luck at Mariposa School on May 21. On the committee were the Don Roinas, Kenneth Dixons, Earl Vances, Albina Woodward, Frank Hogaboom and Bob Sparks. Officers for the coming year are Carmen and Bob Schweers, presidents; Marie and Kenneth Dixon, vice presidents; Wenda and Jerry Perry, secretary and treasurer.

Centennial Swingers will join the Gay Green-backers on Thursdays during July and August for dancing in Rusch Park.

* * *

Marvin Jerue was interviewed by Maybelle Pendergast on KCCC in a TV program promoting the recent Statewide Festival. Following the interview Mark Rawson and Doris Hadle of Triple S did Porque Tango; Mr. and Mrs. Adolph Benson of Wagon Reelers did Swedish Varsouvienne and Ronnie Foster and Rita Bolton did a Russian dance. Members of Circle Square who performed a square dance were Vernon and Gladys Gerwer, Kalleen and Charles Ginkel, Lenore Nelson, Lewis Redd, Mike Enos and Lois Jerue. Marvin Jerue called for them. —Carmen Schweers.



Robert H. Chevalier photo.

Members of Oakland Recreation Dance Arts performing the Lowicz Mazur.

Report from Southern California

By PAUL PRITCHARD
5552 Mesmer, Culver City, Calif.

Despite the post-Statewide slow-up there is still a lot of activity going on in folkdancedom in Soucal.

Appropriately, the recent Ojai party at the Art Centre was decorated in a travel motif, with posters, pictographs and mobiles of world-wide folk dancers. The regular adult classes will give way to informal Thursday sessions until the autumnal series of classes begin.

* * *

Silverado of Long Beach was glad to welcome back a long-lost friend, Virgil McDougale who, after a period of teaching out on the desert and way points, has come home to roost, and resume dancing and teaching with the Silveradans.

* * *

Always glad to report on events of the Imperial Valley, I find an item of great tidings to tell, the wedding of Mona Manley, belle of Holtville, to Michael Cameron in the Methodist Church there. Mona is the daughter of our good friend Faye Manley, who we all know is "Mrs. Folk Dancer of the Imperial Valley". Congratulations, Michael, on having acquired a fine family.

* * *

A long silence was broken when the Mountain Dancers came through with a whole series of activities. First, they started a concentrated be-

ginners' session at which each member was urged to rope in two couples, with the result they need a larger hall to care for the 120 neophytes gathered. Then the fourth annual song, dance and bicycle party was held in Redlands, where the Thackwells and Daenitz's opened their homes to some 57 mountaineers and their children. Dancing and singing reigned supreme through the wee sma' hours and first thing you knew, it was Sunday ayem and time for Sigrid Bausbeck to start up the commissary. The bicycling through the ranches and orange groves followed, with lunches, and finally, as to all things, the weekend came to just that. Naturally, as long as the snow lasted, there were ski tours, plus the Graduation Ball for the beginners' classes. Future activities include the observance of many European holidays such as the Summer Solstice which this club always celebrates and finds time to enjoy.

* * *

In closing, I don't want to editorialize, but I should like to point out for the benefit of those who did not make the trip to Statewide, that Southern California was represented by only three exhibiting clubs and the same number of callers on the program. Surely at the next one we can improve on our percentage, can't we? It isn't the fact that we couldn't travel up there because there were very many dancers from our clubs who went up for the whole weekend.



By PEG ALLMOND

THE GATESWINGERS PICNIC held in San Bruno May 22 was truly a family affair. Sixty some attended . . . children all over the place, that is all except the six babes in arms, too small to be all over the place—this time, anyway—they stayed where they were "put". The usual ball game and food featured largely in the enjoyment of all. This was the eighth annual picnic.

JULIO PALMIERO called the Squares at the San Leandro Circle-Up Club Folk Dance Party in the San Leandro High School Gym on May 14.

PROGRAMS—fancy ones—will add interest to your party night. For the May Party at Caper Cutters the girls made programs of pastel blue . . . cut out flowers, spangled the centers and pasted them on the covers . . . pretty . . . everyone carried them home for the scrapbook.

MILLBRAE HIGHLANDERS had a beautiful party on May 21. The Peninsula Workshop, Walter Grothe, director, presented a dance from Catalonia . . . Bill D'Alvy called the squares.

THE EAST BAY WOMEN'S DANCE CIRCLE held its sixth annual dance festival on May 12 at the Dimond Skating Rink in Fruitvale. There were 12 dances on the program: Anniversary Two Step, Gerakina, Rhungo, Cabillito Blanco, Elizabeth Quadrille, Grand Square, La Cachucha, Flax Harvest, Vo Sadu, Glowworm, Rio Rimba and Santa Barbara Contra Dance. The program dances were chosen by sign-up. Each member checked off the dances she liked best and when the poll was completed the top 12 dances were "IT". In addition there were American Squares called by Peg Allmond. There was a Peasant Parade to show authentic costumes, and three exhibitions, Sicilian Tarantella, Royal Empress Quadrille and Mazur, each given by members of the group. Costumes were beautiful. Millie von Konsky is director of the group and assistant director is Gwen Heisler.

BILL CLINTON was guest caller at the GUYS 'N GALS party on May 14 up Santa Rosa way . . . party was held in the Monroe Recreation Hall and a big crowd turned out. Fay Bowman was the M.C.

More than 2000 signed up to enjoy the festivities at the second annual Golden State Roundup-Square Dance May 28 and 29 in Oakland Municipal Auditorium. The Arena and Ballroom were used . . . there were Square Dance Swapshops, and Workshops, Round Dance Clinics and dancing of both squares and rounds from 10 a.m. to midnight both days.

Bob Osgood of Los Angeles was active in all the activities; he M.C.'d, called, moderated the style show and danced! Featured callers were Bob Osgood, Ray Oreme, Darrell "Brownie" Brown and Glen Story from Southern California; Morris Sevada from Parker, Ariz., Jim York from Mill Valley and Lee Helsel from Sacramento.



As Edited by
ED FERRARIO

GRUNDOON'S MXTZRGJ

Pronounced Mixture

By MADELINE ALLEN

First couple stand back to back
With your corners box the gnat
New first couple forward and back

(No. 2 gent is now in No. 1 position and active.)

Forward again go across the track
Split the ring to a line of four

(No. 1 split No. 3 couple walks around one person to a line of four.)

Forward up and back once more.
Forward four let's have a little fun
Divide in the middle couple around one
Crowd right in between those two

(Divide as couples after passing through, split the side couples to two lines of four.)

It's forward eight and back with you
Right hand high and left hand low
Spin 'em across and let 'em go
New side couples forward and back
Pass right through go around just one
Between the heads you stand
Forward eight and back you go
Right hand high and left hand low
Spin the ends and let 'em go
New head couples pass on through
Split the ring and around just one
Into the center with a right hand star
Go once around from where you are
Corners all with a left allemande
Right to your partner, right and left grand.

THAT'S A WHEEL?

By KENNY O'BURN

Ladies to the center, back to the bar
Gents to the center, a right hand star
Three-quarters round to an allemande thar
(Star round to the right hand lady.)
The boys back up in a right hand star
Spread that star, not too much
(Drift out to arm's length, Box the Flea, go right into a throw in the clutch. Men on the outside, ladies on the inside.)

Box the flea, throw in the clutch
Twice around that ring you go
To the same little lady a left elbow.
Corner by the right, go once and a half
For a wagon wheel and make 'em laugh
It's a wagon wheel you're gone again
Walk along now with the left hand in.
Now the hub flies out just half way back
Balance out and box the gnat
Grand right and left from where you're at
It's right and left on a toe and heel.
Meet that gal, with a wagon wheel
It's same girl, same wheel
Give her a spin and hear her squeal
Walk right along in a wagon wheel.
Hub flies out, rim flies in
Give a right to your gal and box the gnat
Now pull her by and box the flea like a left allemande
Right to your honey go right and left grand.

(Original partner.)

LIGHTED LANTERN CAMP TO OPEN IN COLORADO

Six separate weeks of camping for Folk and Square dance enthusiasts is being offered at the Lighted Lantern atop Lookout Mountain, Golden, Colorado. It is the eighth annual Rocky Mountain Folk and Square Dance Camp with weekly sessions beginning July 3 and ending August 21. The first four weeks will feature Western and Texas squares and couples dances as well as round dances, contras, mixers and quadrilles. There will also be clinics and lectures. The week of August 7 to 14, called Butch Nelson Fun Week, will be for dance enthusiasts rather than leaders. The final week, August 14 to 21, will feature Vyts Belajus in the International Folk Dance week.

Write Paul J. Kerniet, director, eighth annual Rocky Mountain Folk and Square Dance Camp, Route 3, Golden, Colo., for further information.

Some do the Kolo
As if they were solo

—Carol Gove.

LOST CORNER

By FLOYD CRIGER

Head two gents and your corner girl
(Men join left hand with corners right hand.)
Go up to the center and back to the world
Forward again and pass through
Split the ring and around just one
Cross trail through across the floor
(Remember on the cross-trail the lady crosses in front of the man.)

Around just one and line up four
Forward eight and back that way
Center four do a half sashay
(Lady rolls across in front of man to exchange places.)

Forward eight and back with you
Star by the right with the opposite two
(Star with the opposite couple.)

As gents come home, step right out
(Stop off at your own home, fellas.)

Gals keep starrng right about
All the way around to a left allemande
(Original corner.)

Right to your honey, right and left grand.
(Gives you original partner.)

THE EDITOR'S MAIL BOX

Editor:

Two very fine letters from sincere folk dancers appeared in the June issue of LET'S DANCE. Each expressed an opinion which is shared by others less eloquent. There are a few points which would stand more accurate analysis. There are no doubt more ballroom dancers in some areas, especially large cities. They do know very few patterns as their dancing is confined to close quarters and popular fox trot music. Very few can waltz, tango or rhumba without taking expensive lessons. Many professional studios are including folk dancing for fun to stimulate interest and for variety. It may be possible that as many ballroom dancers can assemble on one floor such as we have at our monthly festivals and weekly parties, but I have never seen such a group be as enthusiastic or have as much enjoyment. The only answer is variety of dances and the ability to do them. One can only wonder if the average folk dancer appreciates the value of the instruction which is received for so little.

Those of us who have been dancing for many years enjoy some of the old favorites just as much as we do the new ones which are worthwhile. But we are being given too many new dances which contain material already being done. Nothing is added to our knowledge and time is used which could be utilized in reviewing the good dances of the past years. Considering the number available, it is almost impossible for a beginner to even catch up as long as new dances continue to be added in the present numbers. We have enough simple dances. Let's use them and give our new dancers a chance to catch up. Most new dances should contain new material which would appeal to the more proficient dancer and sustain their interest. And it is not necessary that we rush out and learn every dance which is done as an exhibition. They are nice to watch, but usually above average ability.

Many dancers agree that one solution to our problem is to cut down the backlog by discarding the "stinkers." We just can't keep them all and add more without creating bewilderment. Steps are being taken in the right direction, but we must go further and admit that some dances are no longer to be considered as necessary to teaching programs. Some influential leaders maintain we have too many tangos. Why not discard a few that have little to offer and make room for better ones? The same can be done in other categories. But when we get new dances, let us be sure they are better than the discards.

People did not buy television because they were tired of folk dancing. It is progress in our time and should be enjoyed. Perhaps it does leave less time for dancing.

—Glenn Stubblefield, Oakland.

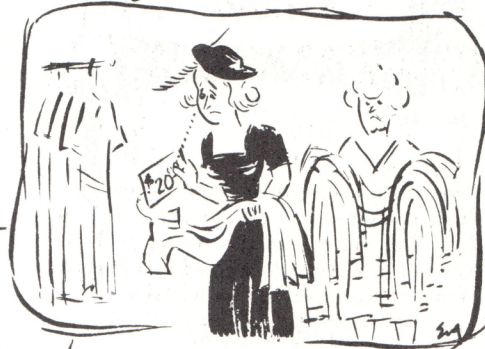
Editor:

The trend of folk dancers seems to "party following," making the rounds of monthly parties and neglecting the duties in each individual club. This they call "avoiding politics." I call it get-

they'll do it every dance

BY Phil Engle

SHOPPING FOR A NEW
DRESS IS QUITE A
PROBLEM



BUYING A NEW COSTUME?
THAT'S DIFFERENT!

ting the most out of every club with the least amount of responsibility.

Responsibility entails planning and helping run things and keeping folk dancing in existence. Planning and governing is nothing but the applied science of politics. So why try to avoid it?

We in Changs have learned through long years of tight organization that there is no substitute for politics. If we want to dance, we have to pay rent on a floor. To pay rent we have to collect dues. To take accurate care of monies we have to have a treasurer. To hire teachers and run classes we have to have directors—and on and on.

No one person can decide the many questions that arise, so we must have a meeting of minds and only blank minds can be noncontroversial. Out of the many differences of opinion, weaknesses are exposed, carelessness is curbed, money is saved, work is made simpler, and learning goes on.

You can have dancing without politics if you hie yourself out to Stow Lake in the moonlight as some have done—but with the involvement of research, learning, teaching, records, sound equipment, rental, bulletins, federations and festivals which you all seem to want . . . NO!!

—Hillma Lenshaw, San Francisco.

Editor:

Recently I had the good fortune to become acquainted with your magazine. It surprised me to find such an inclusion of varied aspects in the square and folk dance field. It is most certainly a very worthy undertaking to publish so much needed information.

The opportunity to teach folk dancing has been my recent pleasure and although I feel reasonably confident in most of the simpler dances and the specialization of mine—Yugoslav and Russo-

Ukrainian dances—it becomes more and more evident that I do not have the time to do research to dig up background material and determine special styles. I feel strongly about teaching the dances I know with the emphasis on developing style and feeling characteristic to the cultural origin of the dances done. In this way—without being pedantic—a maximum of the folk art may be transmitted. In a word it takes on meaning.

Lacking the time and funds to undertake research in the field—reliance must be made upon secondary sources. This is where a publication such as yours plays an important role. Through your special sources and centralization of information the folk dance public may be brought closer to the ideal . . .

—Henry Hoff Jr., Jamaica Plain, Mass.

Editor:

. . . Your magazine is improving steadily.

—Frank Tome, Los Angeles

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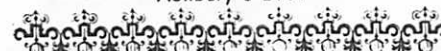
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