

# Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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DECORATION IDEAS FOR YOUR PARTY

# Let's Dance

THE MAGAZINE

OF FOLK & SQUARE DANCING • October • 1955

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# Let's Dance Calendar

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

OCTOBER 8, SATURDAY. Long Beach.  
Municipal Auditorium.  
Sixth Annual Folk Dance Festival: 8 p.m.  
to 12 midnight.  
Theme: "Festival Fantasy".  
Hosts: Silverado Folk Dancers.  
Kolo Hour: 7 to 8 p.m.  
Chairman: Virgil McDougale.

OCTOBER 30, SUNDAY. Fresno.  
Memorial Auditorium.  
Theme: Cotton Fantasy.  
Co-chairmen: Marjorie Widman and Walter  
Frank.  
No dancing Friday, October 28.  
Institute: October 29, Saturday afternoon.  
Dancing 8 p.m. to midnight.  
Council meeting: October 30, 12:30 p.m.  
Dancing 1:30-5:30 p.m.  
International Food Market.

NOVEMBER 6, SUNDAY. Chico.  
Armory on the Fairgrounds.  
Chairman: Francis Kingsley.  
Council Meeting: 12:30 p.m.  
Dancing: 2-5:30 p.m.

NOVEMBER 13, SUNDAY. West Hollywood.  
County Auditorium.  
Second Annual Indian Summer Festival.  
Hosts: West Hollywood Folk Dancers.  
Sponsors: L.A. County Dept. of Recreation.  
Dancing: 1:30 to 6 p.m.  
Council Meeting: 11 a.m.  
Chairman: Sid Pierre.

DECEMBER 11, SUNDAY. Richmond.  
California National Guard Armory.  
Hoffman Blvd.  
Chairman: Gerry Wintheiser.  
Council meeting: 12:30 p.m.  
Dancing: 1:30-5:30 p.m. and 7:30-10:30  
p.m.

## Regional Festivals

OCTOBER 2, SUNDAY. Vallejo.  
U.S. Naval and Marine Corps.  
Reserve Training Center,  
foot of Sonoma street.  
Harvest Moon Festival.  
Hosts: Sunnyside Folk Dancers.  
Dancing: 1:30-5:30 p.m. and 7:30-10:30  
p.m.

OCTOBER 25, TUESDAY. Long Beach  
Silverado Park Clubhouse  
31st and Santa Fe  
Hosts: Silverado Folk Dancers.  
Chairman: Hap Reynolds.  
Dancing: 8 to 11 p.m.

## Special Event

THURSDAY, OCTOBER 6  
Vyts Beliajus at UCLA extension.  
Fall semester: 12 weekly sessions, women's  
gym.  
Time: 7:30-10:00 p.m.  
The course will carry 2 units of credit. Fee:  
\$18.00. For complete information write: Fall  
Schedules, University Extension Office, UCLA,  
Los Angeles 24.



# Fresno

'Cotton Fantasy', October 29 and 30, will feature  
a Camp Reunion, parties and two days of dancing

FOR THE SEVENTH YEAR the Fresno Folk Dance Council is inviting all California folk dancers to its big fall event in conjunction with the annual Fresno harvest festival. With the Raisin Festival shifted to a Spring event this year, the two days of dancing in October will be featured as a "Cotton Fantasy."

The Festival will start on Saturday, October 29, with the College of the Pacific Folk Dance Camp Reunion, which Fresno is hosting for the second year. There will be an after-party beginning Saturday midnight and the next afternoon—Sunday, October 30—the monthly Federation Festival will begin with dancing at 1:30 o'clock in the Memorial Auditorium, to be followed by a smorgasbord dinner.

Since time immemorial people have celebrated the harvest season with dance and song, with special prayers, with gaiety and thanksgiving, so it is most appropriate that folk dance festivals be held in connection with the harvest. The riches of the San Joaquin Valley lay dormant for many years until the hard-working men and women of vision who settled there brought water to the parched earth and it blossomed into a garden of great variety. The diversity of crops in the Fresno area will be shown in the October District Fair, which is the third largest in California, exceeded in exhibits and attendance only by the Los Angeles County Fair at Pomona and the State Fair in Sacramento. One of the most valuable crops is cotton—hence the "Cotton Fantasy" theme.

The Camp Reunion on Saturday is intended to renew that wonderful camp spirit generated at Stockton. The camp has widened our knowledge of the world's folk dance treasures. Since it is not possible for all of us to absorb all the material offered at Stockton, the reception given the new dances by the campers is carefully observed and those which seem to be liked the best are again taught at the so-called camp reunion held three months later. The object of the reunion

is to re-introduce dances taught in the current year's camp at an institute open to everyone. The camp reunion will begin at noon and continue until 4:30 p.m. in the Hamilton Junior High School at 102 West Clinton street, Fresno. Dances to be taught are: Bavno Oro by Anatol Joukowski; La Chilena by Henry (Buzz) Glass; Inguruxo Leiza by Madelynne Greene; Muineira by Grace Perryman; La Varsouvianna by Vyts Beliajus; Biddy the Basketwoman by Una O'Farrell; Israeli dances by Miriam Lidster; Armenian dances by John Filcich and Frances Ajoian; and an Austrian or Hungarian dance by Walrer Grothe. The institute will include approximately one hour of squares, contras and rounds.

Saturday evening, beginning at 8 o'clock, there will be a camp reunion festival in the Memorial Auditorium, featuring on the program dances introduced at camp over the years. The International Food Market will be in the foyer of the Auditorium. There will be many interesting exhibitions. Some of the Fresno groups are planning to exhibit dances taught at camp this year. Please note that

*Continued on Page 13*

Cover  
for  
Oct.



The spirit of the Ukrainian Wedding Dance, as performed by the Happy Valley School of Ojai, is captured in this striking photo by Brett Weston. The bridal couple (Brian Young and Kate Hughes) are holding hands in the center. The best man (Art Clemons) is in the right foreground. The bridesmaid is the girl smiling in the back. The other boy in the foreground is Fred Shetford. David Young is their Folk Dance Director.

## Your Host Cities

### Long Beach

Silverado Folk Dancers to  
host Festival October 8

SILVERADO FOLK DANCERS of Long Beach will present their annual Festival Saturday night, October 8. One hour of kolos will precede the regular dance, which will continue from 8 p.m. until midnight, with exhibitions throughout the evening.

Long Beach is known for leisurely, happy living. Since World War II, the city has seen phenomenal growth until it is no longer the seaside resort town of yesterday, but now is a thriving metropolis.

Since the first producing well in 1921, oil has played an important role in the city's development. Black gold is being produced by the millions of gallons and the city's treasury is strongly supported by oil reserves.

The aircraft industry also has done much to make the city's employment picture one of the brightest in the Nation. The famed harbor carries on much world trade.

Long Beach is the home of the Miss Universe contest, the All-Western Band Review, and is the site of a new \$2,600,000 hilltop campus of Long Beach State College.

The Municipal Auditorium, scene of the Festival, is located at the foot of Long Beach boulevard (American avenue). There will not be a Council meeting before the dance.

Working for the success of the Festival are Virgil McDougale, general chairman, Ruth and Marty Graeber, Tom Daw, Herman Mayo, Myrtle Reynolds and Cormae Pedersen. —Tom Daw



# THE REAL CUBAN RHUMBA

Dances commonly done here to the sticks and maracas are not rhumbas at all. The true rhumba is an expressive Cuban dance that originated some 300 years ago

*Following is partial text of a letter from Lisa Lekis, nationally known authority on Caribbean-Latin American dances, to the Larry Millers of Millbrae:*

Dear Friends:

... What you say about interest in the rhumba, of course, interests me — and very much so. I feel quite sure that even five years ago there would have been no interest whatsoever in learning this—or practically any other Latin American dance. However, with regard to this special one there are several things I would like to point out.

In the first place what Americans consider the rhumba is usually not the rhumba at all. I doubt very seriously that anyone (with a few exceptions) in the U.S. dances or is familiar with real rhumba music. The thing that usually happens here is that the moment that the sticks start and the orchestra pulls out the maracas, everyone goes on the assumption that they are hearing and dancing a rhumba. They are probably dancing a son, a danzon, a bolero or a bolero-son—maybe a guaracha, but rarely a rhumba. Perhaps a quotation from one of the finest Cuban musicologists would be more

effective than anything along this line I could say:

"Our music has invaded all lands and all climes. But while this conquest is an undisputed reality, it is no less true that most musicians cultivating Cuban music abroad fail to understand the nature of the new rhythms which have infiltrated into their countries. And that is the reason our sister nations, the United States, which is our geographical neighbor, and Spain, which is our racial relative, distort the character of our music and invest it with an alien spirit. . . . To our neighbors from the north, all Cuban music is reduced to the rhumba. But even the rhumba, the creature of our robust virility is diluted and emasculated. . . ."

So, my first advice to you would certainly be simply that you be sure that what you are doing is a rhumba and not something else using the same musical instruments. The easiest way to check is to look at the record you are using. Please do use a Cuban—not an American

version—recording marked rhumba, not bolero, bolero-son, danzon, etc.

If it really is the rhumba you want to do, there are two forms. One is seen regularly in the small villages surrounding Havana or Santiago and is a "country style rhumba" usually done in a violent Afro-Cuban style which I believe would be quite difficult to use for most American dancers who are filled with more inhibitions than the dance allows. In this form, devised by Africans entirely (with no Spanish influence) the dance is at least 300 years old and probably expressive of Cuba in a way no other music will ever be. The figures are those imitative of barnyard scenes and are not sensual in the American sense. It is certainly true that they have nearly uninhibited movement which leads to that interpretation by people here but it just ain't so! This dance is done completely separate from the partner and they never touch.

Probably though, what people in California are thinking about is the ballroom form of the rumba or the other dances I mentioned. This is something else again. For generations the high class Cubans looked down on the native dances and refused to dance them—mostly due to their undoubted African origin. However, the rhythm of the rhumba was so infectious that it gradually entered into the ballroom music and a very much diluted version of the rhumba can be seen in the best Havana night clubs done by society. Even there, though, it is rare in comparison to the popularity of the son and bolero (both slow romantic things). Whichever style of rhumba is danced is always improvised and free style in the original based on certain patterns and steps which are traditional. I would compare the ballroom rhumba and the country (original) rhumba in about the same way that you can compare a Schuplattler and Viennese Waltz. There is about the same relationship.

No rhumba should have an elaborate floor or step pattern. The trick is in the

Antigua's famous "Brute Force Steel Band" is sometimes referred to as the "Backyard Balalaika" or the "Music of the Garbage Dumps." Strings and woods are unknown to them, with the instruments being made entirely of metal, usually reclaimed from scrap heaps.

—Hamilton Wright photo



LET'S DANCE



movement—and here again is where I have some doubt as to the teachability of the dance. As to the rhythm pattern, this cannot be analyzed in the same way that European music is. Rhythm is the leading quality and melody only serves as a superficial cloak to the rhythm. The words usually consist of meaningless phrases and syllables whose only reason for existence is to faithfully follow the accents of the rhythm. The basic structure of the music is in 2/4, but this varies with every rumba and may even vary from measure to measure. The sticks or claves usually carry the basic rhythm with others by maracas and guiros overlaid. Altogether it consists of a polyrhythm which is most challenging to analyze at times.

I have mentioned this feature of Latin American music many times only to be met with disbelief. The comment is that naturally all music must be strictly 2/4, 6/8 or etc. But not Latin music! However, for the dancer, the music can be counted and for the rumba it is usually (depending upon the record used) counted as 1-2-3-hold.

For the ballroom rumba there are two basic movements and many variations, but the tradition is that the dance can be done "bailando en cinco centavos"—dancing on a dime. You do not travel. The partner is held (if held at all) nearly a full arm's length distant and this does not change. It is never close. The first basic step would be the old box in a somewhat different styling—I am talking now about the ballroom form of the dance. When the left foot comes forward for the man all the weight is placed on it and the right knee bends with the toe still touching the floor. The same happens when the right foot goes back—all the weight shifts to that foot and the left knee is bent. The step is very small—not large as is often seen in the U.S. These steps are never dragged or glided—after all the rumba developed where people dance barefoot so they pick up their feet to move.

The second basic step is done right in place and is also used for all the various



—Pan American World Airways photo

#### Dancers perform outdoors to an audience of Cuban villagers.

figures done in ballroom rumba. It is a 1-2-3-hold with the feet close together simply by shifting weight from one foot to the other and keeping the knees bending. There is a lot of body movement in this if it is properly done but none of the heavy shifting which looks like a hip being dislocated each time the weight shifts. That is awful!

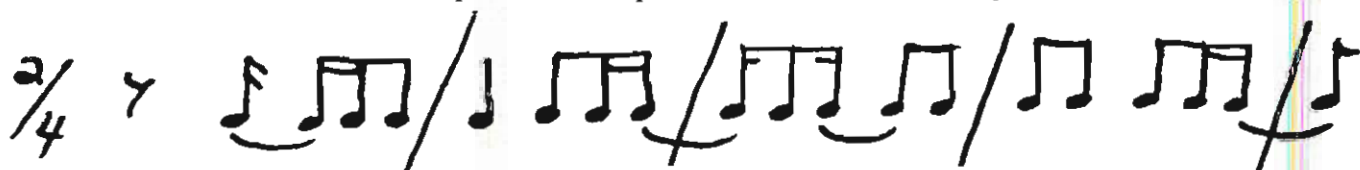
The idea of the movement—it should be done in a standing position without moving the feet at all. It does not depend on a weight shift. Practice thinking of the ribs (not the hips). Without moving the feet at all or shifting weight try to touch the bottom of the right rib cage to your hip bone without dipping the shoulder. Same on the other side. This is the rumba movement—not the variety so often seen here which has made the dance look so vulgar when poorly done. If this movement is practiced—and it takes some practice—the hips take care of them-

selves. This close tight step can be done walking forward, backward (very short steps) and is the one used for all figures as when the girl turns under the arm, etc. It can be very fast.

As for the figures—there are many of them and also other steps but the two named are the basics. Watch out for that box though—it doesn't look at all like our old friend from other dances when done in rumba style.

The smoothness of the dance is traditional. The acid (or should I say liquid) test comes when a glass of water is placed on the head while dancing. I advise practicing this with a book if you don't want to spill water and break glasses. But it should be that smooth.

I do wish we could reach this dance there (in California) sometime. There are others equally interesting as Merengue, Beguine (the real Maxixe) Batuque, Tumba, etc. . . . —Lisa Lekis



This is a typical base for a rumba—but it can vary



# Decoration Ideas for Your Dance

Simple, inexpensive materials and a lively imagination will make your hall an exciting, festive scene

By GRACE CHURCHER PERRYMAN

## The Party Planner

A FESTIVE OCCASION demands a festive dress, not only for the participants but also for the locality; so wear a costume and decorate your dance hall for your party.

In practically all true folk gatherings you will find there are decorations; maybe only a bonfire around which the dances are performed, or a may-pole erected in the dancing space, or gay ribbons streaming from poles or bushes—but always something colorful or symbolic.

In halls where we meet there are often decoration problems—rules against thumb racks, walls too high, and innumerable other difficulties, but the clever decorator is not discouraged even though his efforts may be confined to bedecking the MC's table with flowers or ribbons.

Decorations usually are time consuming, but do not need to be expensive and are always satisfying since they give your dancers a gayer feeling. It's as though the room were prepared for something special, and the dancers' attitude becomes one of expectation and excitement.

Poster paints and a roll of wrapping paper are, to me, the ideal materials for decorating. Five or six colors of dry poster paints, a few brushes of different sizes, a roll of paper, several rolls of scotch tape, and a stapler, all totaling no more than ten or 15 dollars will give you decorating material for 20 parties or more. Butterflies and bumble-bees, pine trees and palm trees, huge blossoms, awnings, folk dancers with bouffant skirts and flowing sleeves, covered wagons, animals (all

more or less in the round or 3-D effect) have come out of the roll of wrapping paper that my club owns and there is still more paper on the roll. Make a sample in miniature and increase it to a size to make any advertising agent green with envy. One of these on each wall is usually sufficient decor for most dance halls. You will find ideas on how to fold and cut figures in many children's craft books.

Carry the national theme of your party into the decorations if possible. The designs and particular kinds of plants or structures used by each nationality make a fascinating study and are fun to pursue. An international party will give you opportunity for a wider range of ideas. In this case, the difficult part of decorating is in choosing what to use.

Remember your decorations are artificial and temporary. Do not place them where they will be leaned against or where anything will be placed upon them. They are not made for strength or durability—only for beauty. Of course, decorations can be used more than once. Always roll them and keep them where they will not be crushed. Keep some sort of a list, so you will know if you have material which can be used again—most likely in a different manner. The striped awnings of the French sidewalk cafe might appear again as the skirts of Italian fishwives; the pine trees will do as well for the background of a Kentucky Mountaineers' Hoedown or for a Tyrolean Alpine Party; and the cacti used at a Cowboy Shindig are just as appropriate

for a Mexican Parranda—maybe with the addition of sombreros atop the cacti. So get out your scissors and let your imagination run riot.

At the top of this page is a picture of a beautiful piece of decoration done by Mr. and Mrs. Lee Reeves of Oroville. This was used at the festival in Oroville, and also at the state-wide festival in Sacramento. It is a splendid example of what you can do with simple materials and time and patience. Of course, Mrs. Cookie Reeves seems to have an extra supply of artistic ability, but the design could be simpler and less detailed for us ordinary artists. I would like to quote from Cookie's letter how this decor was made:

"... The whole covered a space about one hundred feet wide and all were made from cartons. The figures were painted first and then cut and dressed where needed. I used poster paints, crepe paper, and some dress goods. Above all you need a husband who will willingly go the rounds of the furniture stores every Monday morning for many weeks to bring home the large cartons and mattress boxes needed."

### Camp Committee Reports

A recommendation that the Federation not operate its own summer camp has been made by a committee headed by Bill Sorensen. It was further recommended that the Federation cultivate closer relationships with established camps.



# The Woodminster Extravaganza

THE ANNUAL EXHIBITIONS sponsored by the Oakland Park Commission and presented by the Folk Dance Federation of California at Woodminster Amphitheatre on August 28, were enthusiastically received by an audience of 2000 folk dancers and their friends.

Jim DePaoli did a fine job as commentator and the sound was well handled by Swansons, assisted by Henry Marion and Jerry Washburn. The parking was ably directed by August Korber, Herman Milbrath, Luther Dolin, Wesley Simpson and Ray Oper. Publicity was handled by Genevieve Pereira and Dr. Arthur Emmes.

During intermission, Federation President Bev Wilder explained the function of the Junior Scholarship Fund and introduced Vera Cuthbert who was awarded a week at Stockton Camp this year.

Chairman Glenn Stubblefield and committee members are to be congratulated for presenting a splendid example of folk lore.



—Photos by Henry L. Bloom

These two couples shown on stage at Woodminster are members of the Panpipers of San Francisco who performed Zomerureugt Peerdesprong. Grace West is the director.



Dance Guild exhibition group in Zachukale Dairnata Teshkoto. Their director is Grace San Filippo.



The Cayuga Twirlers of San Francisco presented La Cumparsita Tango. Frank Moore is the director.

# Sacramento Area

## Summer over, clubs resume their regular schedules

Sacramento Council clubs hosting parties during August and September on the Village Green in William Land Park were Tahoe Swingers, Let's Dance Club, Whirl-A-Jigs and Wagon Reelers.

The pre-fair dance on September 10 closed the dancing on the Village Green for another season. Clubs will resume regular class and party schedules for the winter season.

\* \* \*

Sacramento area folk dancers will dance on the lawn of the Civic Garden Center in McKinley Park on Sunday afternoon, October 2. The program will be sponsored by the Council.

\* \* \*

Loomis Levis and Laces held their monthly party at the Grammar School August 13. Guests were from Gay Greenbackers, Centennial Swingers, Rocklin Dudes and Dollies, and Lincoln Circle 4. Visitors included Mr. and Mrs. Donald Fitch of Coeur d'Alene, Idaho, and Mr. and Mrs. Ed Biggs of Palo Alto. Program committee was Lloyd and Louise Dudley. Refreshments were in charge of Mr. and Mrs. Paul Sagaser and Mr. and Mrs. James DeVilliers.

\* \* \*

Circle Square held its August party at the Vernon Gerwer Ranch. There was pot-luck supper and dancing.

\* \* \*

Centennial Swingers' fourth annual picnic festival was held in Royer Park in Roseville on August 7. Exhibitions included the Olivehurst Tango-ettes in "Norwegian Rienlander" and Marylin and Sharron Anderson and Robert Bell of Junior Hangtown Twirlers doing "Driesteyrer." Guest callers were Del Foster of Sacramento Merry Mixers, Bob Steuber from Wagon Reelers, Marty Mortensen of Whirl-A-Jigs and Harry Case of Hangtown Twirlers.

\* \* \*

Centennial Swingers and Gay Greenbackers held their August party at Rusch Park. Members of the entertainment committee were Mr. and Mrs. Kenneth Dixon, Mr. and Mrs. Bob Schweers of Centennial Swingers and Mr. and Mrs. Randy Rander, Mr. and Mrs. Zeph Beau-



regard of Gay Greenbackers. Guests were from Ardeneros, Wagon Reelers and Circle Square. Guest caller was Kenneth Stendall.

The two clubs danced for the Citrus Heights Community Club on August 12 after a pot-luck supper.

\* \* \*

Olivehurst Tango-ettes held their summer parties on the Henry Henke patio on Cassidy avenue in Yuba City. This fall they will dance at Ella School each third Saturday.

On August 23 the club gave a surprise birthday party for Flossie Vanderpool, the Sacramento Council's secretary. There was a birthday cake and candles. Invited guests were John Moore, Sacramento Council president, and Mrs. Moore; Mr. and Mrs. Joe Davis, and Mr. and Mrs. Bob Schweers.

\* \* \*

Ardeneros' August party was held at the home of Herb and Lollie Purcell in Carmichael. There was swimming, dancing and a fried chicken supper.

Winnie and Herk (Herman) Thomas and family, club instructors returned in September from New York, where they had been for about eight months.

\* \* \*

Many folk dancers enjoyed the program sponsored by the Woodland Villagers on the slab at the Yolo County Fair on August 21.

\* \* \*

Wagon Reelers were guests of Natalie and Ross Clark on August 14 at a surprise stork shower for Mr. and Mrs. Herman Ped. Croquet, cards, and dancing were the activities of the evening.

Club members were guests of Dorothy and Jim Bickford at a pot-luck supper on August 20.

—Carmen Schweers

# North Bay Notes

## Beginners' classes will start and emphasis is on Volume A

Beginning classes make news now; Bustles and Boots in Vallejo start one shortly, on Monday nights. Another class is scheduled for Wednesday nights at the Women's Gym at the Vallejo College, with details yet to be announced. Both classes will have Volume A dances primarily, according to the instructors.

\* \* \*

The folk dance festival held in conjunction with the Sonoma Vintage Festival was one of those truly delightful dances. The Valley of the Moon Swingers always manage to put on a well-planned party. Guests never fail to have a good time up Sonoma way.

\* \* \*

Growing Old department: One of the newest members of the Vallejo Folk Dancers is Liz Lowe, daughter of the Cliff Lowes of Napa, who have been dancing for several years. Old-time dancers can remember when Liz was just a little girl, sitting in the corner while her folks danced. Now, this capable and attractive dancer is joining the adults, and doing well. We suspect she was watching pretty intently over the past years.

An interesting sidelight on the Vallejo Folk Dancers is the wide range in ages to be found there. Perhaps it is because the club is a charter member of the Federation. There are always teenagers present, young couples with the usual baby-sitting problems, and on up.

\* \* \*

The August Festival decorations, arranged by Kewp Roberts and his committee, drew favorable comment—particularly his Portuguese mobile. The clean-up committee was not an appointive one—it consisted of all the dancers who had articles on the mobile. They waited until it was lowered and their belongings distributed before leaving Sunday night. Since the mobile was the last thing dismantled, a good committee was on hand to clean up the auditorium.

—Sue Lemmon

I like Tarantella—  
But gotta no fella!

—Carol Gove.



# Lodi Folk Dancers

The story of this pioneer group is tied in closely  
with the history of the State Federation itself

By REN BACULO

THE STORY of the Lodi Folk Dancers and that of the Folk Dance Federation of California so closely parallel each other that it is hard to tell about one without talking about the other. For it was at Lodi that the Folk Dance Federation of California was born, and the first president of the Federation was the instructor of the Lodi Folk Dancers—but more about that later.

In 1941, Henry (Buzz) Glass, whom everyone remembers for his Skaters Waltz, Beautiful Ohio, Blue Pacific Waltz, Missouri Waltz and many others, was teaching school in Lodi. He was very interested in folk dancing and asked some of his friends over to his classroom at Needham School in Lodi for informal teaching and dancing. Folk dancing soon became so popular that he started holding regular classes two nights a week under the adult education program of the Lodi Union High School. It was from these classes that the Lodi Folk Dancers club was born.

Then, as now, folk dancing had its romantic side. One of the most interested members of the group was Frances Farnell. Her interest led to romance and she became Mrs. Glass.

The early '40s were busy years in folk dancing. A form of dancing that heretofore had been known only to the ethnic groups was being taken up by a large number of people and enthusiasm ran high among all who came in contact with it. As more and more dance groups came into being it became apparent that if folk dancing was to continue, a federation of clubs must be formed to standardize dances and to co-ordinate the activities of the clubs.

Early in 1942 "Buzz" Glass invited representatives of the organized clubs in the Bay Area to attend a meeting and festival at Lodi to organize a folk dance federation. On May 3, 1942, a day of which the Lodi Folk Dancers are very proud, the meeting was held and the



**LODI LEADERS**—Posing in a part of Austrian Dreisteyrer are, from left to right: Raymond Etcheverry, president of Lodi Folk Dancers, and his wife, Orion; Shirley Steely, vice president; Isabel Reynolds; Herman Cellarius, president of Stockton Area Council; Sara Mondello; Vernon Love; Alyce Nass, Lodi's secretary-treasurer, and Mrs. Love.

groundwork was laid for the organization of the Folk Dance Federation of California. Nearly all of the clubs that attended that meeting are still functioning.

Two weeks later, on May 16, 1942, another meeting was held at the Fun Club in San Francisco and Glass was appointed temporary chairman of the Federation. Then on June 14, 1942, he was elected the first president of the Folk Dance Federation of California. His wife, Frances, became its first secretary. During all of this activity "Buzz" and Frances were still busy instructing the Lodi club. All good things must come to an end and it was a sad day for the Lodi Folk Dancers when in 1943, "Buzz" accepted a teaching position in Oakland and he and Frances moved away.

Duke and Mary Nepote took over the teaching duties of the club. They were old members who returned to Lodi after Duke had served with the Coast Guard in Hawaii. Grace Nossek also taught the

club for a short period when the Nepotes were called away from Lodi. In 1952 Vernon Kellogg of Sacramento became the club's regular instructor. He taught the Lodi Folk Dancers for three years.

In September, 1946, the Lodi Folk Dancers sponsored a festival far different from the one they had sponsored in 1942. The Lodi Grape and Wine Festival Committee asked them to present a folk and square dance festival as part of the Lodi Grape Festival. They did and it was such a success that they have been doing it every year since.

Duke Nepote was the chairman for the first six years and he was followed by Alyce Naas, who has been chairman since then. This year the tenth annual festival was held September 18, and the club is looking forward to its eleventh grape festival next year.

On September 20, 1953, the Lodi Folk Dancers sponsored a Federation Festival.

*Continued on Page 18*

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### SATURDAY NIGHT PROGRAM

Corrido	Curacao Waltz
Eva Three Step	Seljanica
Korobushka (Prog)	Pompouri
La Chulita Tango	Royal Empress Tango
Krici, Krici, Ticek	Italian Quadrille
Vrtielka	Flachsernten
Danish Family Circle	Dreifache Kreuz Polka
(Prog)	Schuhplattler
Oberok	Quadrille
Amanor Waltz	Polka Mazurka
Hambo	Vienna Two Step
La Joaquinita	(Prog)
Two Hand Reel	Romany Mood
Dodi-Li	Beautiful Ohio
Il Codiglione (Prog)	Russian Polka
Polyanka	Dreysteyrer (Old)
	Vranjanka



Central Valley club members

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Marklaender	Gerakina
Caballito Blanco	Siamsa Beirte
Scandinavian Polka	Skaters' Waltz
To Tur	
St. Bernard's Waltz	Lola Tango
Ladies' Whim	Bialy Mazur
	Oklahoma Mixer
Neapolitan Tarantella	(Prog)
Cielito Lindo	Meitschi Putz Di
Jablochko	Schuhplattler
Square Tango	Brandiswalzer
Hambo	
Sarajevka Kolo	Mexican Waltz
	Fandango Espana
Russian Quadrille	Little Man in a Fix
Gustaf's Skoal	Shuddel Bux
Rio Rimba	Russian Peasant Dance
	Viennese Waltz



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# San Francisco Council Notes

**Big party days ahead—plans are already shaping up for the Warm-Up affair coming in January.**

**PYGMIES AND WATUSIS:** What a combination to run into on one's vacation! Harlan Beard, San Francisco council chairman, plans to spend a month in the Belgian Congo, where he expects to meet the little fellows and the seven-footers. He will take side trips into the jungle, and we can expect some interesting reports on his travels when he gets back to civilization. I asked him to bring me back a native costume, but Harlan thinks I might catch cold if I wore one. And, it might prove a bit embarrassing.

\* \* \*

**WARM-UP PARTY:** The San Francisco Council has some great plans for its Warm-Up Party on the third Saturday of January, 1956, according to Don Spier, the general chairman of the affair. He has asked Bill Powers to secure the exhibitions for the evening. Bill hopes that Changs, the Folk Artists, members of the Festival Workshop and the Dance Guild will respond to his requests. Pete Lydon has been delegated to locate a suitable hall. Gary Kirschner will head a committee from the Circle 8 Promenaders and the Johns and Janes and the First Unitarian Group to contact clubs outside the council. John Halebar, of the Belles and Beaux, has been asked to co-ordinate the handling of the refreshments with the help of the Merry Mixers. Tickets are to be the responsibility of Jim Smith, of the Bailadores, and program distribution and the reception will be controlled by the Portola Bailadores.

The Fun Club, under the direction of Wanda Bowe, with assistance from the Valley Twirlers and Glen Park Folk Dancers, will be responsible for the decorations. Don has asked Pearl Preston to have a "LET'S DANCE" display booth on the floor. Bill Riedeman of Edgewood folk dancers, will, we hope, be in charge of the sound equipment. The printing of tickets and programs will be taken care of by Carrousel, through the efforts of Jim Knudsen. Bob Harder, of the Gay-E-Teers, has been delegated as co-ordinator of the publicity for the party, with assistance from the Cayuga Twirlers and the Swingsters.

Art Young, of the Gateswingers, will contact the square dance callers, and the secretarial work and special correspondence will be handled by Ruth Lind, of the Scandinavian Club (also the Council secretary), and Barbara Stewart, of the High Steppers. With all this cooperation, the party should certainly be a humdinger.

\* \* \*

The October Regional Festival will be hosted by the Alpineers, time and place to be announced later. For the next few months it will be necessary to hold the Regional Festivals at recreation centers, as Kezar Pavilion will not be available until May. The Circle 8 Promenaders have volunteered to host the Regional Festival in November.

\* \* \*

Carrousel's new president, Larry Brown, has announced that Ruth Sugerman will be chairman of an Italian Party on October 14. All folk dancers are invited. Ruth hopes to provide some accordian music.

\* \* \*

Because of an error in last month's "Bay Area Party Schedule", the Belles and Beaux call attention to the fact that their parties are held at Genova Hall, 1062 Valencia street, San Francisco. The Portola Bailadores' parties are held on the fourth Saturdays of each month, not on Sundays, as noted in the schedule.

\* \* \*

Annabelle extends an invitation to all folk dancers to the Sunset Folk Dance Studios, 4117 Judah street, on her party nights, the third Saturday of each month, at 8:30 p.m.

\* \* \*

We are always happy to hear from the newest member of the San Francisco Council. Bill Carroll, president, reports that the Merry Mixers' first pot luck supper, held at Sigmund Stern Grove, was enjoyed by the members and their guests. They are now busy planning a picnic to be held October 16.

\* \* \*

A charter member of Belles and Beaux, and a hard worker—Lee Kennedy—is the club's new president. Folk dance classes

## Menlos Amigos' Fall Season Schedule Gets Under Way

The Menlos Amigos dancers of Menlo Park have begun a fall and winter schedule of Thursday evening classes for intermediate and advanced folk dancers. The group holds weekly meetings at Encinal School, Encinal avenue at Middlefield road, Menlo Park, with the instruction period from 8:30 to 10:30 p.m.

Virgil Morton of San Francisco is again in charge of instruction after several months leave of absence. Morton has announced that dances to be taught in the near future will include *Milondita Tango*, from Argentina; the *Chilena Guerrerense*, from Mexico; and the *Ruski Kadrill*, from old Russia. Many old dance favorites will be reviewed as well as instruction in the use of Spanish castanets.

The Menlos Amigos are members of the Folk Dance Federation of California. The organizing chairman for the club, Mrs. Russel Fisher of Menlo Park, extends a welcome to folk dancers from the entire Peninsula area.

are held every Wednesday night at Genova Hall, 1062 Valencia street, and all folk dancers are invited. Virgil Morton is the instructor.

The club is planning a spaghetti dinner in the near future.

\* \* \*

Something new was added to the Cayuga Twirlers' business meeting on September 9. Usually folk dancing until midnight follows the meeting, but this time, amateur movies of folk dancers and folk dancing were shown by three members of the group. Believe me, it's interesting and very revealing to see what we look like when we aren't aware of being watched.

The Twirlers held their annual barbecue and folk dance party at Sigmund Stern Grove on September 10. Everyone enjoyed themselves and the steaks, according to all comments, were excellent, thanks to the committee under the direction of Ruth and Ben Davis.

—Vi Dexheimer

## '56 Pageant in Sacramento

Sacramento's offer to present the Federation Pageant in April, 1956, was accepted unanimously by vote of the September council meeting.



# BOOK REVIEW

## JEWS ARE A DANCING PEOPLE

By Florence Freehof. San Francisco.  
Stark-Rath; 71 pp.; \$4.75.

In her recently published book, Florence Freehof has much interesting material especially prepared for the teaching of Jewish dances. The author has traced Jewish dancing from the beginning of recorded history and excellently described the ancient Jewish Festivals and the occasions which called for dancing.

The book presents dancing as an integral part of Jewish religion and explains the Jew's love of God and the earth's bounties, and his feeling for home and family, as fundamental.

Many of the old Jewish dances have followed through to the present day, including the Wedding Dance and Broiges Dance. Other processional and ceremonial dances have special meaning and contribution to Jewish dance development.

Her discussion of folk dancing reminds us that because each nationality group offers something of familiar and fundamental footwork, it thus accounts in large measure for the increasing enjoyment and basic delight of folk dancing. The interchange of culture in the happy atmosphere of dancing is one of the most promising signs of our times. While she speaks of basic likenesses of folk dancing, she also treats of the differences, which are mainly expressive of emotion.

The book is illustrated with reproductions of Mark Engelbrecht Biblical prints which give it authenticity. In her section on dances, accompanied with clear and precise instructions, each dance is illustrated with a series of pictures of dolls in costumes.

There are special chapters devoted to Early Biblical Musical Instruments, Foundation Folk Footwork, outlines of various Jewish dances, and Tips on Teaching.

Florence Freehof is widely known as a dance teacher and has taught Jewish dances to countless hundreds of people.

*(Ann Halprin has directed our attention to the fact that it was Florence Freehof who trained the dance group pictured on the cover of the August issue of LET'S DANCE, which featured Israeli dancing. —Ed.)*

Mrs. Freehof serves on the faculty of the Jewish Youth Conference and has contributed her skills as Social Director of Hebrew Dance Institutes both in Cali-



FLORENCE FREEHOF  
Teacher-author

fornia and Pennsylvania. Her life-long interest in Biblical history has prepared her to discuss the history of the Jewish dance. Her new book is the result of much experience in the field of Jewish teaching and research, and should be a valuable aid for teacher and student alike.

—Trudi Sorensen

## National Directory

All groups and classes may obtain free listing in the 1956 National Directory of Instruction groups by writing to the Folk Dance Guild, Box 342, Cooper Station, New York 3, N.Y. and including the full name, complete address, day, hours of session and admission fee.

## Fresno Festival

Continued from Page 3

there will be no introductory Friday party.

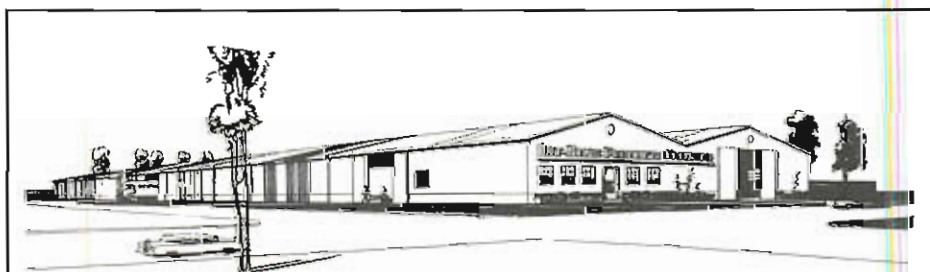
Preceding the Federation Festival Sunday afternoon will be the Federation council meeting. The Festival will again feature the International Food Market and excellent exhibitions. The Fresno clubs always take great interest in preparing attractive decorations, and from what we have heard of the Square Rounders' plans they will again be unusual and lovely.

The Saturday night after-party and Sunday evening smorgasbord dinner will be held at the Hacienda Motel. Carl (Doc) Kallmann and his wife Betty, and Tommy and Hazel Northup are in charge of arrangements, and they are full of plans for some real shindigs. The Hacienda Motel is the showplace of the San Joaquin Valley and has very large rooms available for dancing. The dinner will be served from 5:30 to 9 p.m., thus affording great flexibility in timing and seating arrangements. There will be arranged programs at both parties and plenty of opportunity for request numbers and general dancing. After parties are the occasions when we "let down our hair" and really get to know one another, so we hope that all our dancing friends will be in attendance.

—Mary Spring

She makes quite a bottle  
Of the Mexican Schottche.

—Carol Gove.



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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.

At this time of year when much new material is presented at summer folk and square dance camps, there is an abundance of fresh recordings to choose from. Outstanding among these are the Yugoslav dances made under the supervision of Richard Crum and the Duquesne University Tamburitans. All are exceptionally well played: *Vranjanka (Sano Duso)* / *Ersko Kolo* on Folk Dancer 3020; *Srotes / Krici, Krici, Ticek* on FD 3021; *Cacak / Bunjevacko Momacko* on F D 3022; *Makazice Bela Radu / Poskakusa* on F D 3023.

Other Slavic dances new to California are *Vrtielka*, a Slovak Csardas on Kolo Festival 803; *Bavno Horo / Daichovo Horo*, Bulgarian dances, on FDS 7002; *U Sest Korako*, very popular Yugoslav Kolo, danced to Sirno on Balkan 535.

Following the trend in line dances, a number of Armenian dances have been introduced entitled *Pompouri* (Rec-Art 1507); *Tamzara/Halay* (Rec-Art 1506); *Three and One Bahr* (Gregart 3372).

Three more records in the Austrian Folk Dancer series complete this set. These are *Steiregger / Neubayrische* (FD 3005); *Treffnertanz/Alter Tiroler Plattler* (FD 3006); *Hochzeits Tanz/Landler-plattler / Watschenplattler* (FD 3017). Zither Melodies is a new label offering some Austrian dances also . . . *Kaiserlandler / Krebspolka* on Zither 1896; and *Spinnradl / Kreuzpolka* on 1897. In the same tradition, we have on Telefunken 6122 *Grosser Wirbel*, and on Telefunken 6123, *Jaegermarch*. A couple of interesting Hungarian folk dances make their debut on Csardas MR-60 entitled *Sose Halunk Meg*; and *Csardas Egyvelek (Medley)* on Paprikas PW-47.

Another new company releasing folk dances is Folk Festival making its initial appearance with a Spanish dance, *La Muineira*, on FF 5001. This is backed by instructions in *Castanet Techniques*, which should find many users; it is presented by Grace Perryman. Also designed for Spanish dancing is a *Ballroom Paso Doble* danced to La Corrida on Gaare 701.

ROUND-UP: *By Heck* is danced to Mercury 70292, a cute and easy two-step. Lloyd Shaw offers an old-fashioned

*Waltz-Minuet* on LS X-67, backed with The Blue Bells of Scotland for a *Grand March*.

SQUARES: This month's MacGregor release has Jonesy calling *Boomerang/ Truck Stop Grill* on 738 (instrumental, 739) and *Home on the Range / Hey, Good Lookin'* on 740 (instrumental, 741). Another *Davy Crockett square* (reverse, *Medley of Favorites*) turns up on Aqua 502, as called by Bill Rehman; same available sans calls on Aqua 402.

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# SØNDERHONING *(Soon' der hoen ing)*

*(Danish dance from near Fano)*

Although the Danes also dance the Hambo, they have their own beautiful dance which has somewhat the same feeling, the motion of it representing the gently rolling waves off the west coast of Jutland from where the dance comes. This dance was introduced at the College of Pacific Folk Dance Camp in 1954 by Jane Farwell.

MUSIC: H.M.V. AL 1358—Sønderhoning.

FORMATION: Partners in double circle, facing CCW, M on inside. In the hold described here, the W L wrist is grasped, palm up, in M R hand as they promenade with walking steps, free hands on hips. This is one of the older positions used for this dance—often nowadays just elbows are linked as the two walk arm in arm.

STEPS: Walk\*, Sønderho (described below).

MUSIC 2/4

PATTERN

Measures

I. *PROMENADE*

1-8

In promenade pos. described above, M starts L (W R) and walks 16 steps fwd. in LOD, 2 steps to a measure.

II. *SØNDERHO STEPS*

Partners face each other as M swings his R hand (holding W L hand), behind her back. At the same time, W slips her R hand under M L arm pit to hold his L shoulder blade from the back, while M L hand goes in back of W at her waist. Both lean back slightly; there should be a feeling of perfect balance between the two as they turn CW, first the M turns, then the W. Five complete Sønderho steps are done to 8 measures of music. This results in an unusual effect since the step requires 3 counts, but is done to 2/4 music. There are 16 counts in these 8 measures, and it takes 15 to complete 5 Sønderho steps. The 16th count is held, anticipating the repeat of the promenade (Fig. 1), which starts on the outside fr.

*Man's Step:* (Essentially the same pattern as the W Hambo Step). Step fwd. with L (ct. 1); bring both feet together—at the same time pivoting CW on L, R ft. touching lightly near L heel (ct. 2); step fwd. on R (ct. 3). Cue: Left, Together, Right.

*Woman's Step:* Step fwd. with R ft. between M feet (ct. 1); shift quickly to L ft. (ct. and); step fwd. again on R (ct. 2); with a little, bouyant leap which is hardly noticeable, step fwd. and slightly L on L ft. (ct. 3). This third step pulls W around almost as though it were a pivot. Cue: R, L, R, Leap. The 2nd ct. is slightly emphasized.

Broken down by measures the M and W steps are as follows:

	Count	Man	Woman
9	1	Step L	Step R
	and		Step L
	2	Touch R	Step R
10	1	Step R	Step L
	2	Step L	Step R
	and		Step L
11	1	Touch R	Step R
	2	Step R	Step L
12	1	Step L	Step R
	and		Step L
	2	Touch R	Step R
13	1	Step R	Step L
	2	Step L	Step R
	and		Step L

Measure	Count	Man	Woman
14	1	Touch R	Step R
	2	Step R	Step L
15	1	Step L	Step R
	and		Step L
	2	Touch R	Step R
16	1	Step R	Step L
	2	Hold	Hold

Dance is repeated from beginning.

*Note:* When the more modern hold is used, the "Sönderho" step is done face to face with M L hand on W waist, her R hand on his; M R hand on her shoulder blade, her L hand on his.

## News from the Oakland Council

**Officers named for the coming year; Teen-age groups are having a busy season.**

**NEW OFFICERS:** The Oakland Folk Dance Council officers for 1955-56 are the following: president, Ed Hartman; vice president, Harry Ahlborn; secretary, Vera Cuthbert and treasurer, Phil Maron. The board has asked member-clubs for suggestions, ideas or criticisms for the betterment of folk dancing in Oakland. The address is 21-12th street, Oakland 7.

**ELECTION RETURNS:** New officers for the Pantalooners are president, Ray Trivette; vice president, Bill Davis; secretary, Erhel Sandal; treasurer, Mildred Hayes and party chairman, Betty O'Callaghan and Alvina Recker.

**HILL BILLY SPECIAL:** Members of the Garden Reelers teen-age group put on their best hill billy togs for their July party, then went on a hay ride for their August party date. Their parties are every second Saturday night. To attend, one must belong to the Thursday class.

**AUGUST OUTING:** The Parker Hi-Timers teen-age group held its first outing at Montclair Park. They had an all-day picnic with softball, food and dancing and ended up with the Woodminster pageant. Plans are now being made for a hay ride.

**ITALIAN FLAVOR:** The Island Turner Juniors put on an original Italian

Square when they exhibited for the Richmond Circle-Up Club in August. They repeated their performance at the Vintage Festival in Sonoma. Stan Valentine taught the square—and called it on both occasions.

**NEWCOMERS:** The St. Lidwina Club, Inc., is the newest member of the Council. They meet at the Park Boulevard Clubhouse every third Saturday. Officers are Pat Vaughn, president; Bill Root, vice president; Harding Burwell, secretary, and Joy Boles, treasurer. The club has the unique distinction of also belonging to the United States Figure Ice Skating Association.

**JUST JOTTINGS:** Dolly Seale was the recipient of a surprise bridal shower August 8 with one of her classes hosting the party. A week later she went to Reno to exchange wedding vows with Leo Schival. The couple honeymooned at Feather River and Lake Tahoe. . . Home again in Oakland after seven months of training at Keesler Air Force Base in Mississippi is Airman John M. Cuthbert, one of Oakland's most enthusiastic folk dancers. While here he is trying to store up enough folk dancing to last him 18 months in Korea. . . President Ed Hartman has appointed Harry Ahlborn as calendar chairman to handle all party and class dates in the Council. For informa-

## PUGET SOUNDINGS

The International Council's Festival at Enumclaw, Wash., August 20 and 21, was blessed with a number of things—large attendance, excellent exhibitions, visitors and especially good weather. The Saturday afternoon street dance drew large crowds of dancers and spectators. A Kolo Hour was a new item this year, and was so well received that it will be incorporated in future festival programs.

Hosts for the event were the Glacier Gliders of Enumclaw.

Festival-time visitors to the Puget Sound area were Irene Butts and Hildred Rice from Corvallis, Ore. Hildred had just returned from Europe and the Oslo World Folk Dance Festival. Also a visitor was Betrie Gail of Stockton. While in Seattle, Betrie conducted an institute at the Dance Circle on Greek dances and styling.

On September 24 and 25 the International Folk Dancers of Richland held their first festival. There was an institute Saturday afternoon at the Community House. Dinner was served at the Desert Inn Hotel with the festival dance following. There were several exhibitions and on Sunday there was informal dancing for all. Merle and Theda Dougherty, directors of the Richland group, won plaudits for a wonderful, wonderful time.

*Jane Loesch*

For coming events write him at 1527 Eighth street, Alameda, or phone LA 2-6982.

—Vera Cuthbert



# Report from Idyllwild



**WORKSHOP STAFF**—Front row, left to right, Max T. Krone, Cathie Cary, Carolyn Mitchell, Madelynne Greene, Vivian Woll, Vyts Beliajus; second row, Lucile Czarnowski, Beatrice Krone, Larry Eisenberg, Sam Hinton; back row, Osmyn Stout, Elma McFarland, Nate Moore and Lila Moore.

**T**HE IDYLLWILD COMMITTEE reports a successful session, with 66 persons enrolled for the summer folk dance workshop, 129 at the week-end conference and 127 paid admissions for the Saturday night party. High lights at the camp besides dancing included the folk lore programs by Lucile Czarnowski, castenet classes with Madelynne Greene and courses in group leadership with Larry Eisenberg. An Indian sunset service at Inspiration Point was led by Ataloea. Eisenberg read the 23rd Psalm and Vyts Beliajus interpreted the Psalm in dance.

Plans are already laid for 1956 with July 7 and 8 set for the conference week-end and the workshop the following week. Registration for the week-end will be limited to 100 with 60 persons for the workshop.

## Junior Scholarship Deadline

The deadline for appointments to 1956 Junior Scholarships was set at March 15 by vote of the Federation Council at its September meeting.



**HILLSIDE HARMONY** — The Osmyn Stout family took time out from folk dancing at Idyllwild to play some recorder quartets. Left to right: Marjorie, Warren, Carol and Osmyn.



Above: Madelynne Greene and castenet students; below: dancing in patio.





By PEG ALLMOND

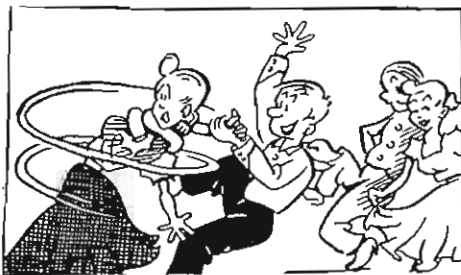
Durwood Lockett called the squares enjoyed so much by the Millbrae Highlanders at their August party. The invitation was in verse:

"Dancing shoes and dancing feet  
And happy, smiling faces  
Will fill the hall  
At our August Ball  
So come and take your places"  
Cure, eh!

\* \* \*

THIS 'N THAT: Bob Page, Jack Sankey and Randy Randolph called during the summer for the Square Cutters and Caper Cutters while Jack McKay served on the faculty at folk dance camp and did his stint in the Army Reserves. . . . Having a ball at the Western States Third Annual Square Dance Jamboree at Klamath Falls, Ore., were San Franciscans Dennis and Marie Aymard, Caper Cutters, and Chet and Toots Tomkins and Harold and Ann Desavedo, Square Cutters. . . . "Tex" Travers, Virginia Johnson and Bill Castner did calling honors at the Alameda Circle 8 dance in August. . . . That "Ruckus" in Novato in August was caused by the hoedown called by Mel Bemus and Randy Randolph at the Country Mixers' Inaugural. The dust didn't settle for a week. . . . Art Ingraham journeyed all the way to Steamboat Springs, Colo., to attend the Ed Gilmore square dance week. Bruce Johnson and Al Brundage were on the staff and it all sounded terrific. . . . Lou Magidson, Tom Wall and Charlie Ayres called all the

## ARE YOU GUILTY?



From Southern California Collers Pow-Wow

Do you hold the left hand of your right hand lady all during the half-sashay and full sashay in the allemande "A"? Hanging was outlawed decades ago—release joined hands at the start of the half-sashay and travel alone.



As Edited by  
ED FERRARIO

## TRAILING DO PASO

By GENE GORANHSON, San Lorenzo

(Use any opener to circle left, but be sure everyone has his original partner.)

Whirlaway with a half sashay

(Ladies whirl across in front of the man to his left side.)

Circle left in the same old way  
Side two gents and a brand new girl  
Forward up and back to the world  
Forward again with a right and left thru  
Heads to the right and circle four  
Head gents break and line up four

(Closest to home spot.)

Forward eight and back you go  
Cross trail thru to a do pa so

(Be sure to pass right shoulders thru, then start the Cross trail, the lady crossing over in front of the gent, you should meet original partner.)

Partner left with a full turn around  
Corners all with a right hand round  
Back to your partner left hand round  
And promenade go around the town.

## AUSTRALIAN WHIRLAWAY

By MADELINE ALLEN

(After a suggestion by Bert Wilson of Australia.)

First couple go forward and back  
With your corners Box the Gnat

(Use right hands to Box the Gnat, simply exchanging places, lady left shoulder turning.)

New first and third go forward and back  
Cross trail thru, go round just two

(Pass thru right shoulders, then lady crosses over in front of the gent. Each of the new head couples walk around the outside of the side couples.)

And circle to the right that's what you do  
Now whirlaway with a half sashay

(There is only one couple who is in the right position to do a whirlaway: one gent with a lady on his right. After the first whirlaway, there will be two couples who can do it, then three.)

Circle to the right in the same old way  
Whirlaway with a half sashay  
Circle to the right don't take all day  
Whirlaway with a half sashay  
Swing on the corner, that oughta be mother Promenade.

squares for the Cayuga Twirlers' August party at Lakeshore Plaza.

\* \* \*

The Kenny Ranch at Murphys, California, was the scene of the evening dance on the Sunday between Folk Dance Camp sessions. A banner gracing the entire backdrop curtain was decorated with dancers and dance accessories—and the following pronouncement:

Witness Ye:

You must not say you cannot dance  
Always say you'll try  
Because you know,  
We use the axe on those  
Who tell a lie.

\* \* \*

The summer MUST be over—judging from the crowd that filled the hall for the Portola Baladores August party. Pete Lyden, Ed Crowe, Amy La Janetta and yours truly called the squares. Fifteen clubs were represented. Everybody had a glorious dancing time, and a delicious eating time! Midnight came too soon.

## Lodi Folk Dancers

Continued from Page 9

Every member of the club felt that the Federation was "coming home" on that day.

The Lodi group has been an active member of the Sacramento Council of Folk and Square Dance Clubs for several years. Lodi, though, is very close to Stockton. When the Stockton Council was formed two years ago, they became charter members of that group. The club is active in both councils and last year assisted in the Stockton Council's first festival.

This year the president of the Lodi Folk Dancers is Raymond Erchevery; the vice president is Shirley Steely, and the secretary-treasurer is Alyce Naas. Alyce is the sole remaining charter member of the club.

If you happen to be in Lodi some Wednesday evening, drop in at the Washington School and say hello to the Lodi Folk Dancers. They will be glad to see you.



# Report from Southern California

Folk dance festivals formed an integral part of  
civic celebrations in Santa Barbara and Glendale

By PAUL PRITCHARD

5552 Mesmer, Culver City, Calif.

The first of two festivals last month was held in conjunction with Santa Barbara's world-famous Spanish Days Fiesta. The hosts were the folk dancers of Santa Barbara. There were festive decorations, several good exhibitions, and as a very nice gesture, I thought, the masters-of-ceremonies were guests from out-of-town clubs.

\* \* \*

Glendale Folk Dancers opened and closed their city's annual recreation week with a presentation of folk dances at the opening at historic Casa Verdugo Adobe, and concluded at the Auditorium the next Sunday with their big festival. The high light of the afternoon was the opening of the swimming pool to the folk dancers. Star of that portion of the festivities was Jeff Ryan of Bakersfield who performed some beautiful tricks from the springboard.

\* \* \*

The Griffith Park Folk Dancers held a Midsummer Night's party. Costumes were abundant and several demonstrations of new dances were presented.

\* \* \*

Los Ayuneros presented their annual "Larin Frolics", which included plenty of dancing, a door prize, a comedy on the stage, "Hernando's Hideaway", and refreshments to suit the occasion. Muy bueno!

\* \* \*

Another joint venture of the Westwood Co-op and the Santa Monica Folk Dancers was the Saturday evening session held outdoors on Santa Monica's dance slab. Cool and refreshing it was, too, and a fitting prelude to the annual out-of-town week end at Upland!

\* \* \*

The West Hollywood Folk Dancers are priming for another Indian Summer Festival in November. Only a little over a year old, this will be their second venture, festivalwise, and we urge you to visit them both before and at the festival.

\* \* \*

More than 130 dancers from as far away as Los Angeles were at the final

summer shindig at Ojai's Art Centre. The ever-growing teen-age group outdid itself decorating the patio where an exhibition of early California dances was given by Los Vencinos, directed by Dorothy Lauters. An exhibition the following week welcomed new school teachers to the Valley.

\* \* \*

A couple of bouquets now to two hard-working girls who are doing a great deal for the Federation. Elsa Miller, corresponding secretary, in and above the call of duty, manages to grind out many of our necessary mimeographed items, does loads of typing, has hosted and worked with the Institute and Research Committees, of which hubby Ralph is chairman (such refreshments—ask Gordy Engler!), and in addition, does her full share in her dance clubs, especially Glendale where she is quite active. The other is Valerie Sraigh, president of at least two busy clubs, active on numerous Federation committees, regular in council attendance, and always ready to help where needed. Many a team of Research, Council and Institute notes have been run off on her trusty typewriter and duplicating machine.

\* \* \*

Those interested in the various ethnic events could help a great deal by letting me know far enough in advance to get them in print before instead of after the occurrence. During the last month or so, folk dancers have sent me announcements of an Irish, a Croatian, a Hungarian, and a Danish big time program. All the notices were too late to do anything about. All of the affairs were lavishly praised by those who did hear about them in time to go. Let us share these things as much as possible. Also, let us remember, when we do attend, we are the guests of these peoples, and let's respect their customs. There's an old saying, y'know—"... when in Rome, etc. ..."

## Condolences

Friends of folk dance leader Murray Sherman, Brooklyn, N.Y., extend their condolences on the death in July of his mother, Mrs. Ray Sherman.

## THE EDITOR'S MAIL BOX

Editor:

This talk of new dances—pro and con—has been going on ever since the Federation learned its second dance.

Below is a formula guaranteed to give dancing satisfaction providing one is an average dancer—not an eager beaver.

1—Study as many dance programs as you can find.

2—List those dances appearing most times.

3—Learn only those. This will give you 33 1/3 per cent of the program (average).

4—Learn square dance basics and calls.

5—You will now be able to dance 2/3 of any program.

6—When you go to a festival or party, circle those dances you know well, plus the squares.

7—Keep your lists up to date. Learn only those new ones that appear on more than ten programs.

8—Spend time not being used for dancing to renew acquaintances or to take pictures for LET'S DANCE. You could also use this time to interest new people in subscribing for LET'S DANCE.

—Robert H. Chevalier, San Anselmo

Editor:

The Idyllwild Folk Dance Workshop Committee wishes to thank you for your cooperation. . . . The result—over the top in enrollments this summer.

—Elma McFarland, Pasadena

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