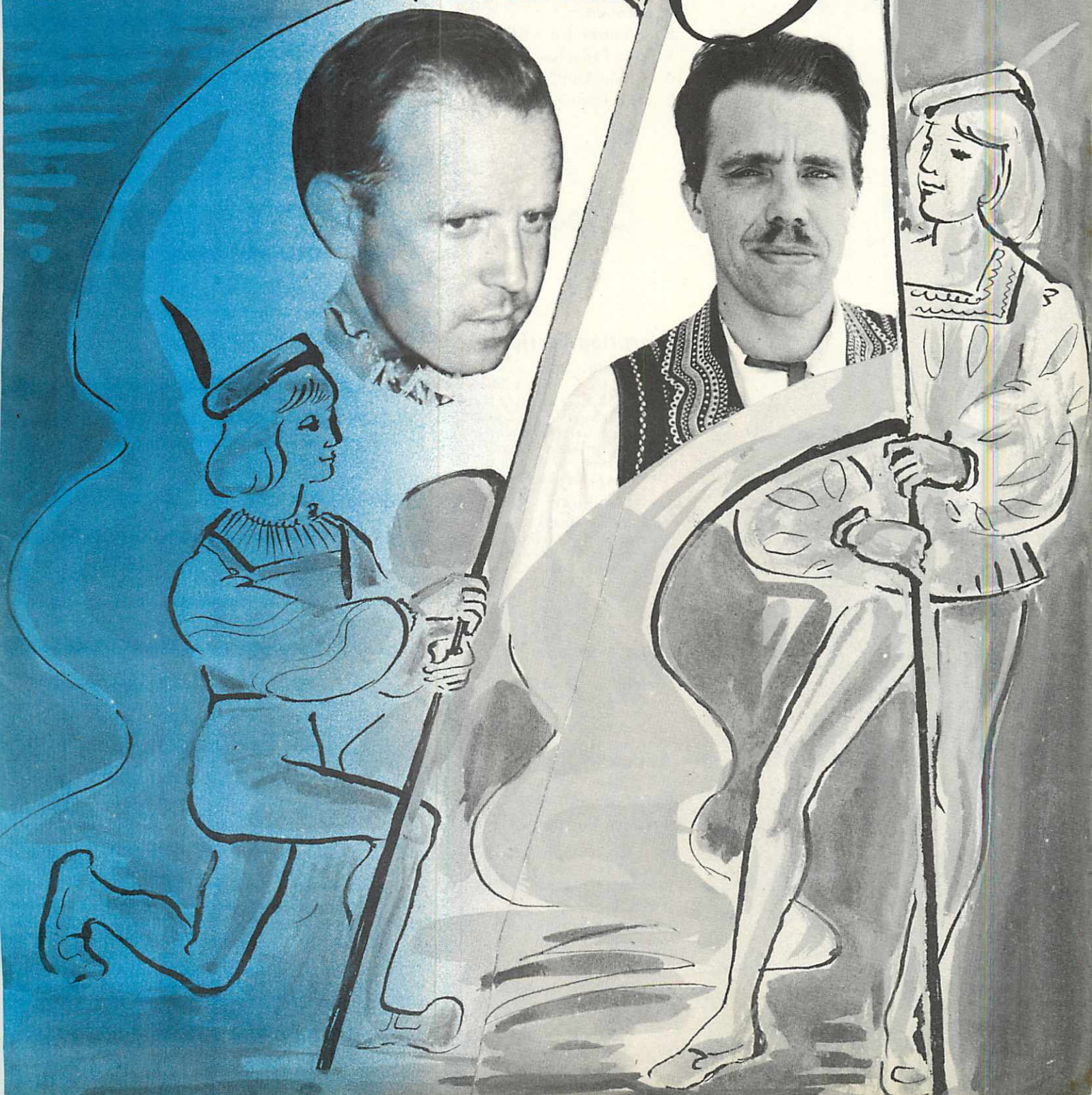


Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

July 1956 • 25c



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THE MAGAZINE

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

JULY 4, WEDNESDAY Ventura
Civic Center Auditorium
Hosts: San Buenaventura Folk Dancers,
City Recreation Department.
Chairman: Dorothy Patchett.
Theme: "Festival of Flags."
Council Meeting: 11 a.m.
Dancing: 1:30-5:30 p.m.

JULY 15, SUNDAY San Rafael
High School Football Field and Gymnasium
Theme: "Fun in Marin."
Chairman: Jack Roberts
Hosts: Marin Dance Council.
Council Meeting: 12:30 p.m., Gym Bldg.
Dancing: 1:30-5 p.m., Football Field.
Kolos: 6:45-7:30 p.m., Gymnasium.
Dancing: 7:30-10:45 p.m., Gymnasium.

AUGUST 5, SUNDAY Stockton
Civic Auditorium
Theme: "Real Kool."
Chairman: Gordon Stiles.
Hosts: Stockton Area Council.
Council Meeting: 12:30 p.m.
Dancing: 1:30-5:30 p.m.
Kolos: 6:45-7:30 p.m.
Dancing: 7:30-10:30 p.m.

AUGUST 18, SATURDAY Santa Barbara
SEPTEMBER 16, SUNDAY Walnut Creek
City Park

Chairman: Harry Donaldson
Council Meeting: 12:30 p.m.
Dancing: 1:30-5 p.m.
Dancing: 7:30 p.m.-?

OCTOBER 28, SUNDAY Fresno
NOVEMBER Bay Area
Treasurer's Party.
Chairman: John Mooney.

Regional Festivals

JULY 22, SUNDAY Santa Monica
Casino Gardens Ballroom
Ocean Park Pier
Theme: "The Gandy Dancers' Ball".
Hosts: Gandy Dancers of Santa Monica.
Chairmen: Rosalee McKeever and
Bob Moriarity.
Time: 1:30 to 6 p.m.
Council Meeting: 11 a.m.
Special: Costume Parade.

AUGUST 19, SUNDAY Woodland
Yolo County Fair Grounds Cement Pavilion
Hosts: Woodland Villagers.
Dancing: 8-11 p.m. Exhibitions.

OCTOBER 21, SUNDAY Santa Cruz
Hosts: Santa Cruz Breakers.

Special Events

JULY 3, 4, 5, 6, 7 Ross
Marin Art Garden Center
Claire De Lune Platform
Marin Art and Garden Fair.
Hosts: Marin Dance Council.
Outdoor dancing, wooden floor.
(Folk costumed dancers admitted free.)

JULY 6-13 Idyllwild
July 6-8: Week-end Conference.
July 9-13: Workshop.

JULY 22 Los Angeles
Polka Palace
Irish Rovers Picnic.

AUGUST 12-18 Santa Barbara College
University of California
Santa Barbara Workshop.

AUGUST 10-12 Solvang
"Danish Days."

AUGUST 26, SUNDAY Oakland
Woodminster Bowl
Exhibition Program: 8:15 p.m.
Chairman: Millie von Kinsky.

MESSAGE FROM NEW FEDERATION PRESIDENT

By FRANK KANE

President, Folk Dance Federation
of California, North

THIS INITIAL GREETING will be more of a "thank you" for the vote of confidence which placed me in this position for the coming year. As a good many of you know, I have no personal axe to grind nor any monetary gain to make since I am neither a teacher nor a caller.

In fact, I just happen to be a dancer that was nutty enough to open his mouth at a meeting. My only gain can be a personal satisfaction that can only be derived by going a good job.

The success of the year depends on you, the individual dancer. You, the dancers, are the people to be served. You are actually the Federation, not some group up on Cloud No. 9.

To make the whole organization function smoothly your opinion is needed. See that your club is represented at the Council Meetings and tell the delegates to register your views, your gripes or what-have-you!

If you do that, I'll hold good to my only campaign promise — and that is, much shorter speeches at the Festivals. Is that a bargain?

San Rafael In July

**New location for 'Fun in Marin';
swimming added as new attraction**

SOMETHING NEW UNDER THE SUN! After ten years of festivals at the College of Marin in Kentfield, this month's 11th annual festival has a new location. Last winter's storms left the college lawn under several inches of mud and the only happy ones were the seagulls who arrived by the hundreds to patrol the field, patiently waiting for the earthworms to come up for air.

The lawn was drowned and it was necessary to find a new place to hold the festival. San Rafael High School was chosen. It has the necessary outdoor dancing area for the afternoon, a good-sized auditorium for the evening party and a new attraction—an outdoor swimming pool that is open to the public from 1 to 8 p.m. (35 cents and bring your own suit). The committee figured if its lawn could go swimming so can the folk dancers.

The high school is three blocks from the San Rafael bus terminal, yet it is secluded enough to be ideal for picnic suppers. A list of nearby restaurants will be posted on a bulletin board.

Ample parking space will be available.

Boat owners can travel to the festival by water and if anyone wishes to come by private plane, the airfield is but five minutes away. The committee will arrange to meet you there.

The Marin Dance Council, Inc. invites all folk and square dancers to have Fun in Marin July 15 at the new location—San Rafael High School in San Rafael.

Your Host Cities

Stockton In August

**'Real Kool' Festival timed for day
after closing of folk dance camp**

THE STOCKTON AREA COUNCIL of Folk and Square Dance Clubs, in cooperation with the Stockton Metropolitan Recreation Department, will be host for the monthly festival of the Folk Dance Federation of California, North, on Sunday, August 5. The theme is "Real Kool."

Dancing will be in the Stockton Civic Auditorium at Center and Oak streets, 1:30 and 5:30 p.m. and 7:30 to 10:30 p.m. with a kolo hour starting at 6:45 p.m.

The Federation Council meeting will be held in the North Hall of the Civic Auditorium at 12:30 p.m.

All folk and square dancers are welcome and a special invitation is extended to all those who attend the Stockton Folk Dance Camp at College of the Pacific to stay for the Festival, which is timed for the day after camp closes.

The decoration and program committees promise to make the theme "Real Kool" a reality.

This Festival will be the second annual dance sponsored by the Stockton Area Council, which consists of clubs in Stockton, Modesto, Lodi, Murphys and Columbia.

**Cover
for
July**



The pomp and ceremony is occasioned by the inauguration of a new regime for the Folk Dance Federation of California. Art Director Hilda Sachs has thoughtfully provided a standard and page boy for each of the new presidents, Frank Kane of the North and Paul Pritchard of the South.

Man of the Month

Don Spier, new president of the San Francisco Council and business manager of LET'S DANCE, was selected as the Man of the Month for May by the San Francisco Junior Chamber of Commerce.

A Dance Like an Over-Active Child---

DANCE PROGRAMS — clever, beautiful documents of happy dancing hours, recalling old friends, new acquaintances and music, reveal much in fact and pleasurable fancy. Most of us have at least one or two special programs tucked away and some have an entire drawer or box filled with them, begrudging the space they occupy but still not quite willing to consign them to the flames.

Perhaps the beautiful display of dance programs shown each year at the California State-wide Folk Dance Festival gives an extra hint of their value. Do they have factual values one might ask? Yes, here is just one among many. Look at these early programs—the schottische, polka and waltz families with their near and distant relatives make up two-thirds of the dances listed. The square dance makes a good showing also. The two-step is like an over-active child, appearing in this dance and that for only a few measures, and then it is gone.

Now, here is another set of dance programs quite different in style from the folk dance group, and very hard to find these days. They are old social or ball-room dance programs printed or engraved on heavy paper, silk, or other fanciful materials and tied with a colored cord ending in a tassel or small pencil. In looking them over, one finds elder relations of the schottische, polka, waltz and square dance families. Choosing four programs from the many, here is one of a formal dance held in Phoenix, Ariz., bearing the date 1889. The dances listed are: Grand March, Quadrille, Waltz, Lancers, Schottische, Quadrille, Polka, Quadrille Waltz, Schottische, Lancers, Medley Waltz. Note, no schottisches from Oklahoma, Texas, or California; it is just schottische. The second program is the Sophomore Hop of the University of California Class of '95, bearing the date December 6, 1892. The dances are: Grand March and Waltz, Lancers, Polka, Schottische, Waltz, Centennial Lancers, Yorke (a variant of the polka mazurka), Schottische, Waltz, La Marjolaine, Lancers, Medley and extras.

The programs up to the 1900's were much the same, and then a great change is noted. The Two-Step began to dominate the dancing floor. A 1906 program,

As a social dance, the Two-Step has faded from the scene, but as a step pattern it is found in folk dances of many nationalities. This study of the Two-Step by Lucile K. Czarnowski is the fifth of a LET'S DANCE series on the basic steps.

with a nice drawing of a Gibson girl on the cover, shows an alternation of the Waltz with the Two-Step with only two Lancers making up a list of 18 dances. Gone are the Schottische, Polka, Yorke and Quadrille. In a short time the Lancers were gone, and dance programs consisted of Waltzes and Two-Steps, and in many cases it was a Waltz a Deux Temps which meant a two-step waltz.

This monotonous condition was challenged by an equally overbalanced one, as this last program in the group, dated 1918, is an alternation of One-Step and Fox-trot with two Waltzes to complete the 15 dances listed. The Two-Step as a dance in its own right has faded from the scene. Speculations and reasoned causes for such changes in dance preference is another story.

With this time placement and setting for the Two-Step established, we can look further into its origin and contribution to our dancing pleasure. A distinction must be made between the Two-Step, a social dance, and the two-step, a step pattern. This step pattern is a very natural and commonly used combination of steps. It is the familiar step, close, step and has the well known names of catch step, or change step. Any one who has ever been "out of step" while marching or walking with another, employs it to "get in step."

The step pattern is found in folk dances of many nationalities. In writing dance descriptions it is sometimes very difficult to distinguish between the two-step and the polka which omits the hop. The step pattern is essentially the same for both. The difference lies in the quality of the music and dance movement. In general, the two-step has a smoother, horizontal quality, while the polka has a vertical quality even when the hop is absent. The timing is the same.

An analysis of the pattern of the two-step shows that it is made up of three

steps with each of the first two having half the time value of the third step. Since the meter is $2/4$ giving two counts to the measure, the count of the step pattern is one-and-two (and), or short-short-long, quick-quick-slow. In terms of note values, the first two steps each have the value of an eighth note and the third step the value of a quarter note.

Origin of the Two-Step

Dance historians and dance masters of the early schools do not agree upon the origin of this dance. The Deux Temps, Galop (French Gal-oh), Redowa and Racket are all associated with its advent, but these dances were so varied in meter and step pattern that no one of them can be singled out as the direct parent of the Two-Step. The Deux Temps was first danced to $3/4$ meter and was called Waltz a Deux Temps.

Cellarius in his book *Fashionable Dancing* (1847) calls it the Ignoramus Waltz, because it was a two-step waltz. Later, the Deux Temps was danced to $2/4$ meter and was nothing more than a Two-Step. The Redowa followed this same general pattern through many ramifications. It was associated with $3/4$ meter more than with $2/4$ time. In $3/4$ meter, Allen Dodworth, author of *Dancing* (1885) traces it from the Polka Mazourka (old spelling) to Polka Redowa, to Redowa Waltz, to a subdued Redowa, or our waltz of today. When danced to $2/4$ meter, it resulted in the Two-Step.

The Galop was varied according to the number of slides taken with one foot leading before a change was effected to start the slides with the other foot. The most common patterns were (1) three slides and a step; (2) two slides and a step; (3) one slide and a step. The one slide and step also bore the name Galop Racket, or One-Slide Racket, and was danced to $2/4$ music as follows: In ball-room position, take one slide sideward

The Two-Step

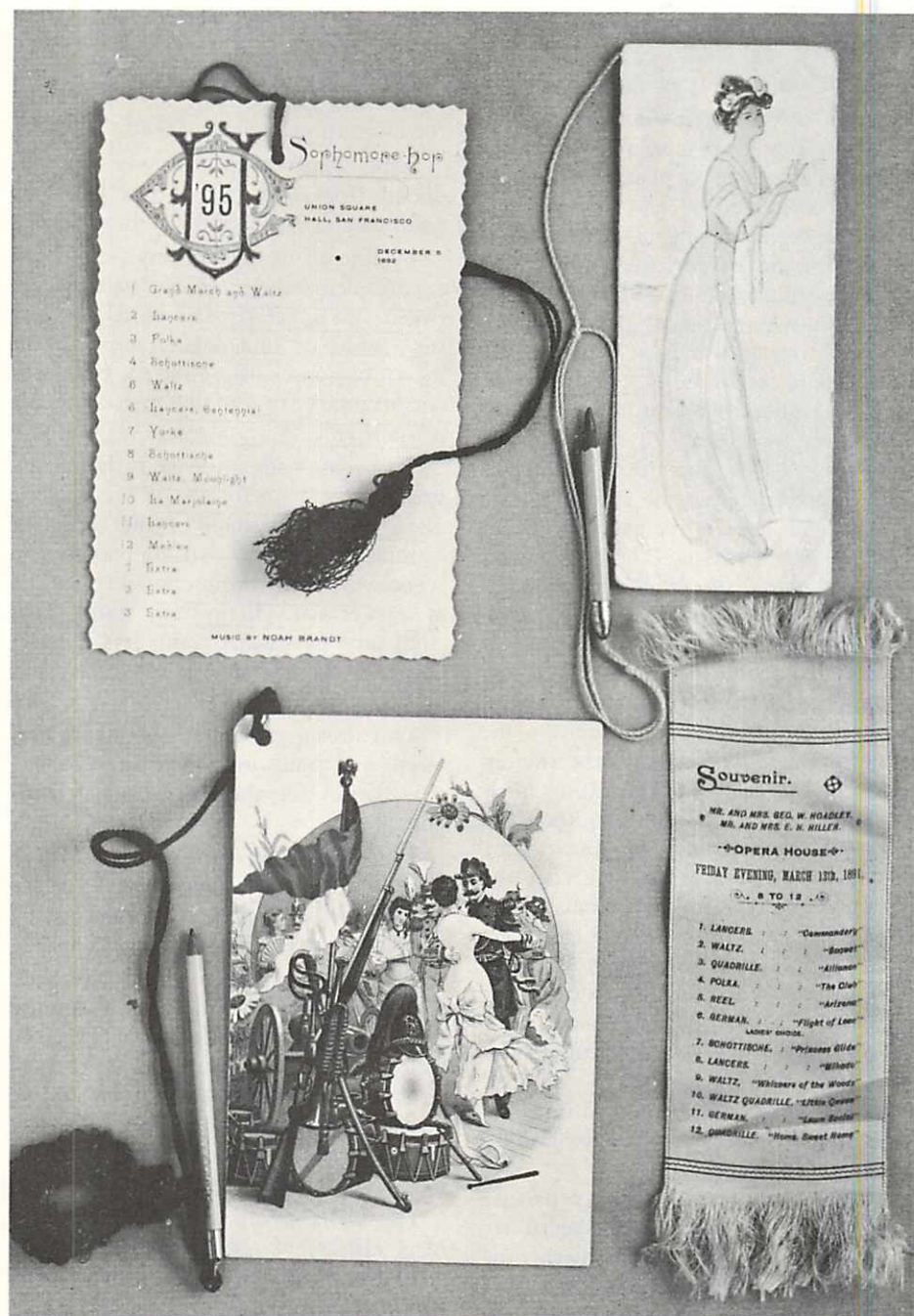
starting with man's left, woman's right foot. (The first step of the slide has the value of a dotted eighth note and the closing step, a sixteenth note.) Follow with a step sideward to man's left, pivoting and making a half turn to the right. (This step has the duration of a quarter note.) The same pattern is repeated continuing in the same direction. The pivot turn is still to the right.

When T. George Dodworth authorized a new edition of his uncle Allen Dodworth's book *Dancing* (1900), he included the Two-Step which he states was "the most popular of the round dances and the simplest combination of motions that form a dance." Its popularity he attributed to the fact that a novice could learn it without instruction. He called it an old dance revived that was described in his uncle's book as the Galop (Racket). One point of difference must be noted between the Galop (Racket) and the Two-Step. The rhythm of the first two foot movements is different. In the Galop the slide is uneven, a dotted eighth and sixteenth note, and in the Two-Step the step-close is even—two eighth notes. This gives the Two-Step its smooth, even quality. The Racket as danced in its own right was not the rhythm of the two-step (short-short-long), but was the reverse (long-short-short) like the dactyl metrical foot of poetry.

The Dance and Its Music

The Two-Step is an American contribution and is said to have infected Europe with the dashing march music of John Philip Sousa. This couple or round dance had no figures. It consisted of dancing the two-step pattern with the man facing in line of direction with his partner backing, or if space permitted, the man occasionally backing and turning according to the dictates of the lead.

Some favorite Two-Step music was *Whistling Rufus*, *Old Memories Medley*, marches and some of the old favorites used for square dancing today. *Redwing* although a one-step was also a favorite. Some of the ragtime choices were *Too Much Mustard*, *Chinatown*, *My Chinatown*, *Trombone Episode*, *What d'ye*



Dance programs such as these in the '90s listed old favorites but the advent of the Two-Step at the turn of the Century brought big changes.

Mean Ye Lost Yor Dog, and *International Rag*.

Some Teaching Procedures

The most natural way to start teaching the step pattern is by taking a series of slides in a sideward direction. The formation in which the slides are taken depends upon the age and size of the group and the space available.

Suggested approach No. 1:

For a small, fairly young group, form

a single circle, facing the center with hands joined. (1) Starting with the music, with the teacher a part of the circle and leading, take seven slides and a step to the right and repeat to the left. Follow with three slides and a step to the right, the same to the left, then one slide and a step to the right, the left, and repeated to right and left. Repeat entire sequence. (2) This same pattern may be taken progressing forward toward the

Continued on Page 6

The Two-Step

Continued from Page 5

center of the circle and backward away from the center, beginning with three slides and step. (3) In place of the single circle, No. 2 may be taken with partners, man or boy facing LOD, with double hand grasp of partner, or in closed dance position. (4) In a single file, or with partner (with inside hands joined) take the one-slide-and-step pattern in LOD around the circle. (5) Change from the uneven slide rhythm to the even step-close - step, two - step rhythm (quick - quick-slow). Now that the Two-Step is being danced, analyze the rhythm so the dancers will have a mental concept of the two-step pattern. If the group is large and made up of adults, this approach may start with No. 3 above, in dance position.

Suggested approach No. 2:

For those who prefer not to start with the chasse, or slide: (1) Listen to the music of the Two-Step with the rhythm clearly marked, and of stimulating quality, and clap or tap with the foot, the two beat measures of the music. (2) Demonstrate the step and all clap the rhythm of the two-step to the music. (3) In place, step the pattern—side-close-side hold. (4) Take the two-step in all directions, forward, backward, sideward, turning, while moving over the floor. (5) Dance the two-step with a partner, sideward, forward and backward to a planned routine. (6) Teach a dance using the two-step which does not call for leading a partner in a turn.

For most beginners, leading a partner in a turning two-step needs special attention. Obviously the details of this instruction are determined by the needs of the group. To experience pivoting on the third step, one two-step face-to-face, and one two-step back-to-back progressing LOD with a partner (inside hands joined) is helpful. Taking four two-steps for one complete turn before taking two for one complete turn has proved to be advantageous. The turn should be smooth and continuous. It facilitates continuity of movement if the man starts the pivot on his right foot and takes his first step backward LOD with his left. The second two-step to complete the turn is started forward, facing LOD, stepping with the right foot.

These teaching suggestions have been

taken from material written by the author in the booklet *How to Teach Folk and Square Dance* jointly published by the author and Jack McKay. See this booklet for more complete suggestions.

Some general observations may be drawn from this look at the Two-Step and other dances treated in this series.

1—Interesting relationships and influencing elements are shown to exist between two great streams of dance: (a) the ethnic, or folk dance, and (b) the social, or consciously directed, composed and arranged dance of non-peasant classes of society.

This second stream in its early history, was fed by the activities of the dancing masters and musicians of the courts of Europe, and then by dancing masters and schools of dance in Europe and America at a later date. In modern times, it is stimulated by teacher-composers, arrangers and choreographers of folk dance ballets.

This stream gathers up folk dance materials and transforms them into acceptable dances for the society which supports them.

The deep undercurrent of the folk dance stream continues, but surface changes occur as they are influenced by the new dance forms.

2—These basic steps which have been our immediate concern have a definite entity rooted in the past—in the folk dance stream, but their step dance patterns have not remained the same as we know them today. Other classes of society, and the second stream influences have modified their external forms.

The waltz is an example. According to *A History of the Waltz*, by Dr. Edward Reeser, the waltz is recognized as an entity as early as 1525 as the Giddy Weller. The Volte, Dreher, and Landler were all waltz-like forms. The waltz attained its true character when the lifting motions of the feet from the ground as in the Hopser, became smooth, elastic, gliding motions over the floor.

The Two-Step, as we know it, is the youngest of these traditional forms, and the dance lasted but a comparatively short time. However, the step-together-step, or basic step of this dance is such a natural, inherent pattern that it is found in the dances of the peoples of the world, and it can be expected to live on, even though its name may change.

Sacramento Area

Sacramento Council and City Recreation classes are being resumed on the Village Green the first week in July. The schedule will be: Monday, teen-agers; Tuesday, continuation of Recreation classes; Thursday, very beginners; Friday, square dancing; Saturday, club parties. Wednesdays and Sundays open for appointments. Contact Jim Shields, Gladstone 5-9278.

The Council is sponsoring USO classes at 920 J street the second and fourth Tuesday of the month. Council clubs take over for a month each.

* * *

Levis and Laces held a potluck supper in the Loomis Grammar School cafeteria prior to the election of officers. Betty and Paul Sagaser are presidents; Lillian and Melvin Belyea, vice presidents; Peggy and Russell Sherman, secretaries, and Virginia and Russell Myers, treasurers.

* * *

Whirl A Jigs celebrated its ninth anniversary with a potluck and dance at Donner School. Chairmen were Lois and Art Taber. The club's annual camp-out was held June 22, 23, 24 at Camp Richardson, Lake Tahoe. . . . Circle Square held its May party at Arcade School. On the committee were Bess and Lewis Redd, Katherine and Lawrence Jerue, and Helen and Stillman Moore. . . . Tahoe Swingers' new officers are Frank Lamanno, president; Henry Zaret, vice president, and Yolando McCue, secretary-treasurer. . . . The Gay Greenbackers and Centennial Swingers will dance together at Rusch Park in Citrus Heights during the summer. Class nights are Thursdays and party nights each third Saturday.

* * *

Wagon Reelers' new officers are Newt Haley, Chief Spoke, with Colene Devore, Thelma Pruitt, Bob Steuber, Ernie Weyand, Mary and Art Valine serving with him. . . . Woodland Villagers' new officers are Delores Neilson, president; Carl Schneider, vice president; Leo Bockmier, secretary-treasurer, and Lawrence Neilson, program chairman.

* * *

Centennial Swingers held their annual May potluck at the home of the Schweers preceding the dancing. Co-hosting were the Theron Martins.

—Carmen Schweers



—Henry L. Bloom photo.

Festival Workshop of San Francisco, Madelynn Greene, director.



—Henry L. Bloom photo.

San Leandro Folk Dancers, Millie von Konsky, director.

Save the Date--Woodminster

By JANE MOLINARI

THE ANNUAL EVENT to which every folk dancer looks forward with enthusiasm is the Folk Dance Exhibition at Woodminster. Presented by our Folk Dance Federation of California, the date this year will be Sunday, August 26, at 8:30 p.m. at the Woodminster Amphitheater in Joaquin Miller Park, Oakland.

A program of all new folk dances from countries far and near, and featuring authentic native costumes, will be presented by: The San Francisco Folk Arts, Changs International Folk Dancers, Indian dances by Nahum and Melba Hersom of the Sky Twirlers, Rikudom, Oakland Recreation Dance Arts, The Palomanians, The Festival Workshop, The Dance Guild, San Leandro Folk Dancers, East Bay Women's Dance Circle, square dances by a group of Oakland children, Lariat Swingers, a solo by Howard Bell, and the ethnic German group Trachten-gruppe der Naturfreunde.

This year, for the first time, there will be an admission charge to the Woodminster Exhibition. For years, exhibition groups have generously joined together with one purpose: to demonstrate their achievements and to instill a general interest in folk dancing as a recreation. Now that the folk dance movement has reached a level of maturity, the Woodminster event is viewed not only as a profitable financial venture for all of us as members of the Folk Dance Federation, but as a featured attraction to the general public. As folk dancers, we should rightly take pride in our accomplishments in the 11 years since the first Woodminster Exhibition. By joining hands and combining our efforts, by publicizing, and supporting it, we stand to make this 12th Annual Exhibition at Woodminster the most memorable of all!



ABOVE: Vickie Barrions and Harvey Longhan of Oakland; BELOW: Festival Workshop couple.

—Warren Carver photo.



Oakland Recreation Dance Arts trio.



ABOVE: Nahum Hersom; BELOW: Jean Besehoff, Lorraine Norton and Dorothy Bart of Changs.

—Robert H. Chevalier photo.



A quartet from the Palomanians of Palo Alto, Roy Zellick, director.



Pictures From State-Wide



Youngest costumed visitor at Fresno was 11-month-old Denise Kephart, shown here with her mother, Joyce.

Fresnotes

**James Cavagnaro heads
Council for 1956-57**

The Fresno Folk Dance Council has installed new officers for 1956-57. They are James F. Cavagnaro Jr., president; Kenneth Wight, vice president; Lee Kaufung, secretary; Art Bailey, treasurer; and Vera Jones, historian. The new president has long been associated with the International Institute. His wife, Gwyneth, came to the United States as a war bride from England.

The Central Valley Folk Dancers also have elected new officers: Louise Peterson, president; Leona Doughty, vice president; Mary Barker, secretary; Keith Culver, treasurer; Virgil Byxbe, auditor; Walt Petersen, sergeant at arms; Kenneth Wight, council representative; Cliff Paige, alternate council representative. This club will meet throughout the summer on Sunday evenings on the Old Pavilion in Roeding Park, with the exception of the second Sunday in each month. They welcome folk dancers traveling through Fresno on week ends to stop and dance with them.

The meetings of this group have ac-



Frank Kane's clowning drew a laugh all around as he presented the Past President's Pin to Bev Wilder at the evaluation breakfast in Fresno.



—Philip Maron photos.

All eyes were on Minnie Anstine as she received pin from Paul Pritchard.

quired an exotic flavor due to the presence of a number of State College students from India, Pakistan and Syria. The members have set aside an hour of instruction to help the visitors become acquainted with our dances.

Dick Oliveira has been demonstrating Indian dances at Frolicker gatherings. He is a serious student of the North American Indian.

The Fresno Folk Dance Guild, an intermediate group which meets every Wednesday evening, has selected a new committee to direct its affairs for the

coming year. Harry and Bernice Finkenstein are co-chairmen; Orval and Hazel McAdams; Herb and Bertha Anderson; Ed and Ruth Boring. The Guild is sponsored by the Council.

The Merced County Folk Dance Council has begun a summer dancing schedule at Applegate Park Slab in Merced. Every Saturday night there is a folk dance party sponsored by a member club. On August 25 the party will be at the Merced County Fairgrounds and on September 1 at the Mariposa Fairgrounds. The parties are open to everyone.

—Mary Spring

San Francisco

Elections and festivals top the Council and club news

Election of officers of the Merry Mixers was preceded by a box lunch social at Sigmund Stern Grove. The new officers are: president, Dr. Christie Peters; vice president, Mildred Emery; treasurer, Irene Stradcutter. A program of dancing completed the evening.

* * *

All folk and square dancers are invited to "The Country Fair" hosted by Carrousel Folk Dancers, to be held at Jim Knudsen's home in San Anselmo the afternoon of July 7. Games, prizes, potluck supper, and dancing in the evening with the Saturday Night Laendlers are planned.

* * *

The Cayuga Twirlers' Regional Festival May 13 at Kezar Pavilion drew a large crowd of dancers and spectators. Comments received by Vi Dexheimer, chairman of the "Mexican Fiesta," endorsed festivals with a "theme" and lots of color.

* * *

Bud Southard announced that the Council has been awarded \$425 from the Recreation and Park Department toward financing the festival next April. Don Spier has asked Bud to continue his close contacts with Max Funke in connection with the Recreation and Park Department's budget. Harlan Beard has also been requested to act as a liaison between the department and the folk dancers.

* * *

There is dancing at Golden Gate Park every Sunday afternoon, except the Sunday of a Regional Festival in San Francisco, hosted by the High Steppers.

* * *

The San Francisco Council has elected as officers: council chairman, Don (Porky) Spier; vice chairman, Bob Harder; secretary, Ruth Lind; treasurer, Jim Smith. Members appointed to the extension com-

KOLO Classes

SAN FRANCISCO—THURSDAYS, 580 Eddy St., 8:30 p.m. (pre-camp party, here, July 21st with Dick Crum)

OAKLAND—MONDAYS, 49th and Schaffer, 8 p.m. (Emerson School)

Continuing through summer, except July 23 to August 5. JOHN SKOW.



John and Marilla Parratt of the Cayuga Twirlers performed a Tarascan Indian-Mestizo Jarabe when the club hosted its "Mexican Fiesta" Regional Festival in May.

mittee were Les Brilliant, chairman, Bill Powers, and Peter Lydon. Bob Harder was asked to continue as chairman and coordinator of the Blind Center activity. Margaret Moore, Carlos Ruling and Larry Browne are the newly appointed Woodminster committee, and Vi Dexheimer was asked to continue as LET's DANCE reporter for the Council.

* * *

Regional Festivals are scheduled to the end of the year: July 4—Marina Green, hosted by the San Francisco Carrousel; August—Kezar Pavilion, hosted by Bailadores and High Steppers; September—Kezar Pavilion, hosted by Edgewood Folk Dancers; October—Funston and Chestnut Recreation Center, Circle 8 Promenaders; November—A Recreation Center, hosted by the Merry Mixers.

* * *

Congratulations and good wishes are in order for two members of the Fun Club, who met through folk dancing. Bill (Willie) Ebeling and Gloria Lake were married June 2 at the Fun Club. The happy couple walked through a floral arch made by Julius Dobkowitz and arranged by Anna Carlson. The ceremony took place in front of the fireplace, decked with white candles and roses. Lewis Parke was best man, and Violet Parke, matron of honor. The couple are at home to their friends at 1163 Bosworth street, San Francisco.

—Vi Dexheimer

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- 1—Royal Empress Tango
- 2—At the Inn
- 3—Jablochko
- 4—Oklahoma Mixer
- 5—Scandinavian Polka

Squares

- 6—Italian Quadrille
- 7—Russian Peasant Dance
- 8—Dodi Li
- 9—Hambo
- 10—Ranchera

Squares

- 11—Kohanoschka
- 12—Vo Sadu Li
- 13—Milondita Tango
- 14—Kamarinskaja
- 15—Zillertaller Laendler

Squares

- 16—Caballito Blanco
- 17—Vrtielka
- 18—Schuplattler Quadrille
- 19—La Mesticita
- 20—Doris Waltz

Contras

- 21—Oberek
- 22—Laces and Graces
- 23—Tsigonoschka
- 24—Beautiful Ohio

EVENING PROGRAM

- 1—Square Tango
- 2—La Joaquinita
- 3—Schuplattler
- 4—Mexican Mixer
- 5—Leck Lamid Bar

Squares

- 6—Russian Quadrille
- 7—Fandango Espana
- 8—Hambo
- 9—Dr. Gsatslig
- 10—Mazur

Squares

- 11—Silencio Tango
- 12—Neopolitan Tarentella
- 13—Amanor Waltz
- 14—Polyanka
- 15—Tuljak

Squares

- 16—Corrido
- 17—Korobuschka
- 18—Cumberland Square
- 19—Marklander
- 20—Ladies Whim

Contras

- 21—Blue Pacific Waltz
- 22—Mexican Schottische
- 23—Glow Worm
- 24—St. Bernard Waltz

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Evening Program, 7:30-10:30 p.m.

Exhibitions, 3 p.m.

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Federation Research Committee in session at Stockton Camp last year.



Henry (Buzz) Glass will be on Stockton faculty again this year.

Camp Time at College of Pacific

There's still time to "get in under the wire" with reservations for the Ninth Annual Folk Dance Camp at College of the Pacific, Stockton. The two sessions—July 23 to 28 and July 30 to August 4—promise a wide scope of interests for both the folk and square dancer.

The teaching faculty reads like a "who's who" in the folk dance world with Anatol Joukowsky returning for his third session at camp with more interesting Balkan dances; Miriam Lidster and Lucile Czarnowski with their theory classes; Vyts Beliajus specializing in his native Lithuania dances; Madelynne Greene and her Spanish specialties; Richard Crum with the increasingly popular Kolos; Gordon Tracie, who has just re-

turned from the Scandinavian countries; the veteran square callers—Jack Sankey, Jack McKay, Vera Holleuffer, Dale Garrett, Ralph Page—and a newcomer, Jerry Helt from Cincinnati. Henry (Buzz) Glass will continue to teach on Mexico—and there will be Richard Kraus, recreation specialist from Columbia University.

The program will be geared to appeal to beginners as well as teachers and experienced dancers. Housing will be in the college dormitories with food served in the college dining hall. There will be handcraft and folk music as well.

Contact Lawton Harris, director, Folk Dance Camp, College of the Pacific, Stockton 4, for further information and reservations.

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The Dancing People Of Israel

Florence Freehof, Jewish dance teacher and writer, has just returned from a trip to Israel during which she taught and learned many things about Israeli dancing and the importance of folk dancing in the life of the country. Mrs. Freehof was accompanied by her husband, Louis J. Freehof, executive secretary of the Congregation Emanu-El in San Francisco.

By FLORENCE FREEHOF

THE CARNIVAL SPIRIT was upon Israel when my husband and I arrived, for it was Purim time, one of the gayest of holidays. It is a truly folk festival dating back many centuries and is the occasion for much dancing and festivity.

Being a teacher, I was impatient to see the dancing of Israel, and, a bit fearful too that it would not measure up to my expectations. It is a human failing to romanticise a subject in which one is intensely interested. For a number of years I had received books, written in Hebrew, by the Choreographers of Israel. I was also familiar with the work of the Histadrut Cultural Committee which sponsors teachers, and issues the major publications on the Israeli dance.

We had located in Tel Aviv because of the "Adloyada," the Purim Parade. However, we discovered that it was to be held in Jerusalem this year. Meanwhile, I had spoken to Gurith Kadmon, known to San Franciscans under the Anglicized name of Gert Kaufman. Gurith is one of the chief exponents of folk dance in Israel. She has worked vigorously for many years to advance the subject. There is much evidence of her labors. The attitude of love and respect that dancing has attained in the schools is a delight. The straight, lithe bodies of the children attest to the benefit of such activity. Gurith, herself, is a perfect example, having a physique that is lean, lithe and straight as an arrow. She has two grown children, and grandchildren.

Yealah, Gurith's daughter, who lives in Jerusalem, is a teacher of no mean ability. Her name is quite apt, since Yealah

means "gazelle." To watch her dance is an inspiration. Our conversation turned to teaching methods. She said there is a committee whose purpose is to study Hebrew words, both old and new, in relation to movement. This committee also names certain basic steps which occur frequently. I was delighted to have the opportunity later to go over these "naming words" and the movements, one by one, so as to have a more complete understanding when they were translated. It was clear that teaching methods that worked for her also work for me. Our conversation brought out one point on which we were in heartfelt agreement—that any teaching method which becomes so pedantic as to make dancing a chore has lost the entire purpose of folk dancing.

The next day we drove to Jerusalem, about an hour-and-a-half drive, to meet with Marc Lavry and his family. Many San Franciscans had the pleasure of hearing the Lavry "Sacred Service" at Temple Emanu-El last year. Lavry came to San Francisco to conduct his newest composition. He is the head of the music department of the Jerusalem radio station "Kol Zion." In the tiny land of Israel, one finds great music appreciation. All musical events are attended to capacity. The Israeli is quite familiar with Bach, Beethoven and Brahms and in addition is enthusiastic about his folk music. For he realizes that many great works have been drawn from folk music and dance. Therefore, many Israeli composers work hand-in-hand with the choreographers. This is a distinct advantage to the choreographers in their notations.

In the afternoon we had the pleasure of meeting with Mayor Agron of Jeru-



Pictured at the Choreographers' Purim Party in Tel Aviv, the women are, left to right, Rivka Sturman, Florence Freehof and Gurith Kadmon. The men are singers with a Yemenite group.

salem. He said there had been discussion as to the advisability of holding the "Adloyada" because of general conditions in the country. However, since children had worked many months to prepare costumes and floats for the parade, it was decided not to disappoint them. The largest proportion of the country's immigrant population are children, many of whom have no parents or known living relatives. The warm and loving attitude toward children is apparent everywhere among the people of Israel. The Mayor edged his way to the window so that he could look down upon the street scene below to see the children in costume. He beamed like a proud father.

That evening, after dinner, the melodies of folk dances came floating into the Lavrys' living room. Like a magnet, they drew all of us to the street where we saw circles upon circles of people dancing. Many of the dances we do at "The Camp for Living Judaism" at Saratoga, Calif., were being danced. I watched for a while to see if we had been dancing them in the same way. The next tune happened to be "Lech Lamibdar" and I could restrain myself no longer. Throwing my

Continued on Page 15

Dancing in Israel

Continued from Page 12

coat to my husband, I was into the circle and having the time of my life.

One thing is clear in performing Israeli dances; there is no such thing as a flat-footed dance. All are danced on the ball of the foot and with a buoyancy so that, because of the erect position of the head and shoulders, one seems to be floating around the circle.

Gurith Kadmon had invited me to the Purim Party of the Choreographers and Composers of Israel. Everyone was in costume and given a tag with a picture on it to match his partner's. The evening began with a Grand March, with couples falling in as they found their partners. Then there was a Dancing Charade performed, sometimes by one person or a couple. The group guessed what was being depicted. The actual dance was not performed, only the idea of it, or perhaps a portion of a melody of a well-known dance. This was participated in with great enthusiasm. I was surprised to find many of the old dances still being done, "Harmonica" for example. The only waltz of the evening was "Etz Hari-mon" (Pomegranate Tree). It is a lovely tune and has proved its staying power.

At this party, I had the opportunity of meeting Rivka Sturman. She is a particularly warm and friendly person, dynamic, full of enthusiasm and a liking for hard work. It is little wonder that she is one of the most prolific choreographers in Israel.

Toward the close of the evening, the members of the Inbal group arrived. It is the Yemenite group directed by Sara Levi Tanai. Mrs. Tanai, originally from Yemen, is a composer of beautiful words and music as well as choreographer. The Yemenite Jews have brought a wealth of culture to the land. Their grace and beauty is enchanting. Soft, flowing movements that ripple from the feet to the shoulders, accompanied with the most graceful hand gestures, are delightful to watch. While the ghettoized conditions under which the Jews in Yemen lived was extremely difficult for them personally, it did keep this part of very old Jewish culture alive . . . and untouched.

Dances of other nations are done in Israel. Especially do they admire American dances. I had the pleasure of presenting several to every group I met. The



Florence Freehof, center, discusses instrument with a young man from the Inbal Yemenite dancing group who makes chalils (pipes). Others are Rivka Sturman, left, Yealah, dance teacher in Jerusalem, and the latter's mother, Gurith Kadmon.

ZOA House in Tel Aviv has an evening of American Squares led by Miriam Flach. The figures were exactly in order but performed in an Israeli manner unlike anything seen in America.

Just outside Haifa is Kiryat Amal, where college courses are conducted to train teachers for the surrounding Kibbutzim (collective farms). A course in Israeli dancing is a regular part of the program. Sholem Hermon, who conducted this course, invited me to teach.

Rivka Sturman invited me to her Kibbutz, Ein Harod (Harod's Well). It is one of the oldest kibbutzim in Israel. In the middle of the farm is an art museum. Looking out from the place where we danced was Mount Gilboa, the inspiration for one of her very fine dances. Classes began at 7 a.m. The ages of the children were about 7 to 9 years. Rivka has developed a vocal sound for eighth and quarter notes. With a "Tof Miriam" (drum of Miriam) tucked under her arm, she began articulating the note sounds while the youngsters moved in various formations. It was delightfully amazing to see that at that tender age they knew the difference between eighth and quarter notes of music. It was a thrill to see, at last, the perfect marriage between music and dance, as it was in the beginning.

History repeats itself at the Dalia Folk Festival on the 15th day of Ab, usually occurring about the middle of August.

Kibbutz Dalia is located in the mountains of Samaria. Nearby is a natural amphitheater. Sixty thousand spectators come to thrill to the spectacle of folk dance groups from all over the land. The dancers put up tents to stay through the night. They come on foot and via donkey and jeep. As is true of all festivals, whether here or in Israel, someone is responsible for the arrangements and the inspiration for such a mass accomplishment. In Israel, it is Gurith Kadmon and the members of Kibbutz Dalia who have worked diligently for the Festival's success.

There are some 192,000 non-Jews living in Israel: 132,000 Moslems, 43,000 Christians, 17,000 Druze and 200 Bahais. Dancing groups of all their neighbors are always invited to the festivals. Even during the war, Arab dance groups came through the blockade to participate in this truly Folk Festival. The hills resound with song and rhythm of many centuries. Perhaps the echo of friendship will some day reach the ears of the surrounding lands so that the world may enjoy Shalom (Peace).

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EDITORS—Art & Metha Gibbs, Dance Instructors
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SQUARE DANCING HAS CHANGED

This is the seventh of a series of articles covering secondary fundamentals of Square Dance.

By JACK McKAY

Research Chairman for Square Dance,
Folk Dance Federation of California, North.

Rip and Snort

DEFINITION: From a circle of eight, all hands joined, designated couple (without releasing hands) go under an arch made by the opposite couple. After having ducked under the arch the active couple releases hand hold with partner and lady goes to the right, man to the left, leading the lines back to home position, causing the opposite couple to dishrag.



Rip and Snort is not a new fundamental, and has been used for many years as an ending for a square in which each couple in turn was given an opportunity to execute the movement. Recently, however, it has been included within the figure of several squares, for example:

Rip Snort 'n Loop

Join your hands and form a ring
Circle to the left like everything
First old couple Rip and Snort
Down the center and cut 'em off short
Lady go gee and gent go haw
First gent arch, first lady under
Turn to the left and go like thunder
(First gent forms an arch with his corner, first lady ducks thru, turns left, and pulls the line through.)
Pull 'em all thru, turn inside out
Circle up eight with the sunnyside out.
(use one of the following endings)
1—Head gents break and you circle four
Once around and little bit more
Same gents break and you circle eight.
(all are now in position)
2—California Twirl and face the set
Heads cross trail—Allemande left
Right to your partner, right and left grand.

Rip and Tear

Definition: From a circle of eight, all hands joined, designated couple (without releasing hands) go under an arch made by the opposite couple, causing them to

dishrag, and ending with the circle facing out.

An example of this call follows:

First and third right and left thru
Then all join hands and make a ring
Circle to the left with the pretty little thing
First old couple Rip and Tear
Go down the center and hold on tight
Reverse the square and circle to the right
Circle to the right and you go like thunder
Break with the left, pull the right lady under
And allemande left with the old left hand, etc.

Red Hot

This is another of the Secondary Fundamentals in which there are area stylings. In Northern California we have standardized Red Hot as follows:

Definition: From a promenade each person lets go of the one he is promenading, and without any assistance from her partner the lady makes a left about face and faces the man behind her. Then complete the balance of the call.

Red Hot

Turn the right hand lady with the right hand round
Now your partner by the left hand round, go
Go all the way around,
And out to the corner, with the right hand round
Back to your partner by the left hand round
And promenade.

A second form of Red Hot from a promenade position is called, "Put Your

Lady to the Center and Go Red Hot." In this case, the man releases his right hand and leads his lady in front of him to the center with his left hand and from this point executes the balance of the figure.

Red Hot at one time was always called from the promenade position and consequently was not considered a Secondary Fundamental. Today, however, Red Hot can be called from many different positions. Some examples are given below:

Red Hot From a Star

Ladies to the center and back to the bar
Gents to the center with a right hand star
Back by the left but not too far
Pass your own to the Old Red Hot
Turn the right hand lady by the right hand round
Partner by the left, go all the way round
And turn the corner lady by the right hand round
And now your partner by the left hand round
And promenade.

Red Hot from Lines of Three

At the end of the Right Up and Left Hand Under:

Forward six and back you trot
Four gents to the right with the old Red Hot
Turn the right hand lady by the right hand round
Partner by the left go all the way round
Turn the corner lady by the right hand round
And now your partner by the left hand round
And promenade.

Next: Sashays

NEW CALLS

As Edited by
ED FARRARIO

A LITTLE BIT MIXED

Presented by BILL FOWLER

Couple one stand back to back
With your corners now you box the gnat
New couple one go split the ring
(4th lady, 2nd gent)
And four in line you stand
(ladies 4 and 3, gents 3 and 2)

Forward four and four fall back
Go down the center let's have a little fun
Divide in the middle and couple 'round one
Crowd right in between those two
(Ladies 4, 3 between gents 4, 1—cpl 4 position. Gents 3, 2 between ladies 2, 1—cpl 2 position)

It's forward eight eight and back with you
Right hand up and left hand under
Spin 'em across and go like thunder
New side couples pass right thru

Around just one stand between the heads
Forward right and back you go

Right hand high and left hand low
Spin the ends and let 'em go

New head couples pass right thru
Split the ring and around just one
Into the center with a right hand star
Around just once from where you are
Original corner left allemande, etc.

BREAK

By LANK THOMPSON

First and third right and left thru
Turn 'em round like you always do
And all four ladies grand chain
Turn those gals, we're gone again
One and three forward and back
Now cross trail thru two by two
Go around two and make a line
Forward up and back in time
Center two pass thru
Split the next and around one
Find your corner—left allemande
Here we go right and left grand
(original partner)



By PEG ALLMOND

A Beginner's Hoedown, the first at the McKay Square Dance Center, was held on the third Saturday of May and gave new callers in the area an opportunity to call to dancers other than their own beginners. Tom Wall, Jerry Berman, Tom Pottinger and Amy La Jannette each have been calling to small groups of their own friends. They each invited their own little group, pooled them at the Center, and invited Peg Allmond's beginners' class and had a ball for themselves and the dancers. Beginner's Hoedown is now a monthly affair.

* * *

The YMCA Gateswingers held their annual picnic at San Bruno Park in San Bruno in June. A record attendance of couples and their offspring made the day one to be remembered.

* * *

Oakland Y-Knots is a new square dance club organized at the Central YMCA in Oakland. They meet Thursday nights with party night set for the third Thursday of each month. Bill Slocumb is president; Felix Valenzano is vice president. They have a fine group of helpers. Club leaders are Fred and Dodie Allen.

* * *

"Bring your own dunking material." That's what the invitation said and coffee was on the house at the Bows and



Figures on cake represent members of the Oakland Y-Knots, new Oakland square dance club. Terry Liebgott baked the cake. See Peg Allmond's column for facts about club.

Bells 4th Friday Party in May. Davey Jones MC'd and Bill Roberts was guest caller.

* * *

Street Square Dance—that was a revival of something, and there should be more of same. Jim York was the caller and enthusiasts danced from 8 to 12 on June 15 at Grant street in Novato. If you missed it, watch for the ads "Western Week-End Street Dance." It will be repeated.

* * *

The Hayloft Square Dance Hall in Portland, Ore., sponsors many things, among them New England Contra Dance and Quadrilles. Gertrude and Jack O'Donnell are the spirited leaders of the move-

ment up there and recently sent me a fine booklet of Workshop Notes, which had been prepared by Kontra Korner's club of Portland for circulation in an area where contras and quadrilles are little known. The notes are well prepared and contain five pages of contra glossary, tips on how to call contras, and how to dance and enjoy them.

* * *

Lonesome Polecats are holding their monthly parties from now on at their Club Hall, Lincoln Park Church, 31st avenue and Clement street, the fourth Thursday of each month. . . . Saturday Nighters hold their parties at the McKay Square Dance Center the second and fourth Saturday nights.

Roundup of Summer Camp Programs

A week of instruction in folk dancing with a faculty of internationally known teachers and leaders is being offered at the Fourth Annual Folk Dance Conference and Workshop at the Idyllwild Arts Foundation.

Dates are July 6 to 13 with the ever-popular week-end conference to start off with. There will be separate classes for beginners and experienced dancers, also parties, sings, breakfasts, folk lore programs, campfires.

On the staff will be Vyts Beliaj's, Lucile Czarnowsky, Madelynne Greene, Millie Von Kinsky, Larry Eisenberg, Grace

West, Vivian Woll, Dorothy Patchett, Ataloo, Patty Grossman, Sam Hinton and Beatrice P. Krone.

For reservations, contact Elma McFarland, 368 S. Parkwood avenue, Pasadena, or ISOMATA.

Enthusiastic reports from Santa Barbara indicate the new camp program is well organized for folk dancers. Sessions will be held at Santa Barbara College of University of California August 12 to 18. Among instructors will be Marian Anderson, Paul Erfer, Madelynne Greene, Anatol Joukowsky, Mariam Lidster and Al Pill. For reservations and information

write Frank Cole, P. O. Box 1002, Santa Barbara.

The folk dancer who likes camping can have a good time at the Feather River Family Camp which is sponsored by the Oakland Folk Dance Council and the Oakland Recreation Department. It will feature folk dancing the first week with Larry and Helen Getchell instructing, and Leonard and Billie Murphy giving the squares the second week. Dates are August 5 to 19 with the Moonlight Festival planned for August 11. Contact the Oakland Recreation Department office, 21 Twelfth street, Oakland; or phone TEMplebar 2-3600, extension 347.



The Record Finder Southland Report

Reviewed by PAUL ERFER

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

By TED WALKER

3763 Hughes Avenue, Los Angeles 34

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Much of the folk music as recorded by companies like Ethnic Folkways has heretofore been directed mainly toward the connoisseur or collector. But recently other labels have entered the field of recording European folk songs and dances that have a more popular appeal, bringing to American folk dancers music from countries that have been kept culturally behind the Iron Curtain. These make exciting listening, and all of them include danceable numbers that are either traditional or in folk style.

Period Records 1610 and 1615 presents genuine folk music from *Romania*; also from the land of the Hora and Doina is some fine music on Colosseum 192. Closely related is the *Music of Bulgaria* as recorded on Angel 65026. Colosseum Records promises a rich array of folk dances and songs from eastern Europe, several of which have been released. Typical of *Russia* are the two albums on Colosseum 013 and 144, while 015 offers a stunning selection of *Ukrainian Melodies*, many of which are already familiar to the average folk dancer here. Others in this series cover *Poland* on Colosseum 164, *Azerbaijan* (Caucasian) on 174, and *Armenian-Georgian* on 175. Period 1611 also plays music from *Armenia and the Caucasus*.

The newest Folkways releases are songs and dances from *Macedonia* as played by the Tanec ensemble which toured here recently, and one on music from *Czechoslovakia*. These are listed respectively as FP 80/3 and FP 918. Not to be overlooked are the two albums of *Greek* folk music on Esoteric 527 and 531. Music from southwest Europe has been represented by a *Basque* album on Vanguard 7031, *Andalusian* on Angel 64202 and *Catalonian Sardanas* on Angel 64007.

ROUND-UP. Add these hot numbers to your round dance repertoire: *Heavenly Night* on Victor 20-6469; *Louise/I'm Forever Blowing Bubbles* on Sunny Hills 104; *Happy Whistler* on Capitol 3391; *Waltz of Love/Black and White Rag* on Sunny Hills 103; and *Lariat Waltz/Small Town* on Marlinda 5001.

Paul asked me to take over his column, so here goes.

Valerie Staigh called a Santa Barbara Workshop Committee meeting at her home. . . . Plans are going ahead for the first "camp" at Goleta in August. . . . On May 19 there were three big events: the Westwood Co-op's Scholarship party to send three of their own youngsters to camp. . . . The Los Vecinos at Santa Paula had another Saturday night party at the Webster School. . . . And finally there was Vyts' Lithuanian Wedding Pageant in San Diego which helped to serve as an anniversary for his magazine, Viltis.

* * *

Folk dancers at Ojai were asked to bring a red brick as well as the usual donation to the last Art Center party. The Rodney Walker family played some very old folk tunes on the recorder. Ojai folk hope to use the ancient flute instead of recordings for some of their exhibitions.

* * *

JUST JOTTINGS: We were on campus for the Final Fling Festival at UCLA. Lani was in good form on her horn pipe. Elsie Ivancice and Vince Evanchurch did a Ukrainian dance full of prysiakos. The Gandys rambled in their Yula costumes. . . . The Yosemite Workshop danced for the 500th anniversary of Hary Janos Celebration at the Magyar House. . . . At the Long Beach Hobby Show, Myrtle Reynolds had all her international dolls and some fine costumes on display.

* * *

More money is pouring into the scholarship coffers. Penny Williams of Ojai was chairman of a scholarship party put on by the teen-agers up there. Edith Stevenson (Calico) and Fran Rudin (Peasants) also hosted scholarship parties. The Glendale Folk Dancers have donated \$10 to the fund.

* * *

The Glendale Workshop dancers under Nate Moore recently went to the Embassy Auditorium for the Philippine fashion show. Keep up the minuets and zillertaler, Nate, you did a fine job at Turners Inn, too.

THE EDITOR'S MAIL BOX

Editor:

We want you to know how much we enjoy "Let's Dance." Inasmuch as all three members of our family are ardent folk dancers and have been for some time, everyone makes a beeline for it when it arrives.

Also to let you know we thought Fresno was a wonderful State Festival (it is not our first State Festival), the decorations were beautiful, the Foreign Food Mart the best, the program well rounded, the drawback, the acoustics . . . but all in all we thoroughly enjoyed it. Fresno does a wonderful job.

One outstanding point, the general over-all picture of the floor, the number of people in costume, simple or otherwise. . . . It looked like a festival. . . .

—Bunnie Russ, Alameda

Editor:

The Redwood City Wig-Walkers would like to thank you and your staff, especially Peg Allmond, for the picture of our March 31 party night which appeared in the May issue of Let's Dance. . . .

We would appreciate it, however, if you would mention it to your readers that

we are *not* a square dance club. . . . We are very much a folk dance group, doing squares only occasionally. The picture showed a group doing squares at our first party night. . . .

We would also like to note that, although our group is composed largely of teen- and college-age dancers, we welcome anyone interested in folk dancing to our classes on the first, second, and third Fridays of the month at 8 p.m., Lincoln School, Whipple avenue, Redwood City. . . .

—Jean Peterson, Redwood City

Editor:

Folk dancing as a means of wholesome recreation is, perhaps, unique in its happy combination of physical activity in an art form involving the interpretation of music. As such it represents a cultural asset which should be evaluated in terms of what it does for the participant as much as for what it offers for the satisfaction of the spectator. Moreover, it affords a ready means of release from the tensions and anxieties of present-day life which beset so many of us.

But, like so many other forms of art, folk dancing has been the center of considerable controversy in regard to its confinement to so-called "authentic" or ethnic forms as contrasted with the more "artificial" ballroom or composed dances. It would seem to the writer that this tempest in a teapot resolves itself into the idea of whether we are to accept a given dance on its own merits or on some irrelevant criterion of its identification with a specific ethnic group or its place in the classic tradition.

Such a fundamentally antiquarian or snob attitude has, of course, impeded the open-minded acceptance of new cultural forms in other fields such as the fine arts, literature and music for centuries and it certainly will be a pity to hamstring the free development of folk dancing in any comparable manner. Nor that I would condone the deliberate mutilation of the traditional dances in order to "modernize" them; that would be akin to jazzing up Beethoven or retouching a painting by Rembrandt; but we should be willing to try out and possibly accept any new forms that may happen to be created. The pop-

ular Silencio Tango is, I understand, a composed job although based upon authentic dance patterns and who cares if the numerous English ballroom dances did not happen to originate in the outdoor squares of peasant villages? Many teachers seem to deplore the rapid turnover in popularity of the new dances as if any vigorous art form could be expected to remain static in the face of change. The rearrangement of basic steps into new combinations incidentally represents the genesis of many of the "respectable" compositions which have been selected with the passage of time. In view of this we should introduce any dance that looks interesting regardless of its origin: time will screen it out for us in due course. . . .

If it is good, we like it, and if it wears well it will achieve its own immortality in our ever-changing cultural tradition which will be all the richer for its inclusion.

—Dr. Arthur B. Emmes, Castro Valley

Note: The foregoing comments represent my personal opinion and do not necessarily reflect the attitude of the Federation.

Editor's Farewell

This is the last issue of LET'S DANCE with which your editor of the last 19 months will be associated.

While turning the magazine over to new and capable hands, we would like to thank all the friends and contributors who have made the editorship a pleasant and rewarding experience. Space does not permit naming them individually but we could not leave without a special expression of appreciation for the faithful and invaluable assistance of artist Hilda Sachs, and photographers Henry Bloom and Bob Chevalier.

The next editor, Jane Molinari of San Jose, has in the past been a most dependable contributor.

We shall miss the many friendships developed in the last year and a half but hope the day may not be too far off when your non-dancing editor and associate editor can rejoin you as non-editing dancers.

—Charles E. Alexander



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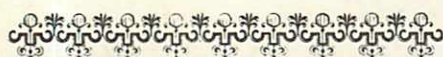
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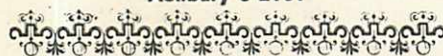
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