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Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING • 25¢

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THE MAGAZINE OF FOLK AND SQUARE DANCING

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ON OUR COVER

Costumes of Asturia

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AUGUST HOST

The Stockton area Folk and Square Dance Council will be host to the Federation for the month of August.

Folk Dance Camp will celebrate it's tenth year at College of the Pacific and will end with a big open air dance at Baxter Stadium on Saturday evening, August 10. To climax the Folk Dance season the festival, sponsored by the Stockton Chamber of Commerce will be held Sunday, August 11, at the Stockton Civic Auditorium.

The festival to be known as "Folk Carnival" will be complete with clowns and carousel.

Council meeting will be held at 12:30 in North Hall of the Auditorium. General Folk and Square Dancing will be from 1:30 to 5:00. The Kolo hour under the able direction of John Filcich will be from 6:30 to 7:30 at which time general dancing will begin again for all.

See you in Stockton on August 11 at the "Folk Carnival."



Sally and Lawton Harris

Photo by A. C. Smith

LAWTON HARRIS

BY WALTER GROTHE

For further information write to Lawton D. Harris, or, send your \$5.00 deposit to Lawton Harris, director. Thousands of folk dancers all over the United States and abroad have read these 2 sentences during the last 10 years on the Folk Dance Camp publicity and thousands who have attended camp at Stockton on the College of the Pacific campus have had the pleasure of meeting Lawton Harris and, of course thousands of dancers who have been his pupils or have attended festivals, meetings etc. have gotten to know him. Lawton Harris is today one of the best known figures in the folk dance world but not many people realize exactly how much we owe him and that perhaps we would not be dancing today and that we would not have a co-ordinated folk dance movement and a Federation had it not been for Lawton Harris.

Lawton is one of the real pioneers of the movement. He started out with play party games in 1934. Then gradually he added more and more folk-dances. He used these as part of a social recreation program in Church. His wife Sally, who is so much a part of his folk dance career that we always take of Sally and Lawton, at first used to play for all their classes and Lawton, who claims that in the early days he had no feeling for rhythm and had 3 left feet, had to teach. Then in 1937 after some experimentation Sally was graduated to teach likewise and they used phonograph records. At that time Lawton started the first Folk

Dance club the "Square Steppers" of Oakland and he assisted in the organization of the Berkeley Folk Dancers. (He still carries their honorary membership card).

Also in 1937 Lawton made his first contact with the College of the Pacific in Stockton. On the day off from his job in Oakland he went to Stockton and taught a folk dance class there. In 1942 the Harris's moved to Stockton and soon after their arrival organized the "Stockton Polk Y Dots." Today in 1957 Lawton is still the teacher of that club and this is probably the longest continuous such relationships. Then followed the forming of the Folk Dance Federation of California and in 1946 Lawton Harris organized the Pacific area Recreation Lab and brought to California the first outstanding folk dance teacher from the East Coast Mary Ann Herman. Out of this recreation lab grew the folk dance camp idea and in 1948 the Folk Dance Camp on the College of the Pacific was organized with Lawton Harris as director and guiding spirit. Only those who worked with him on the camp committee know how much of his time, how much love, how much thought he has given and still gives every year to camp. It is his one great love in the folk dance movement and he is fully devoted to it. Though camp Lawton has brought to California the outstanding folk dance personalities in the country and through them he has brought to us many interesting dances and has kept our movement alive. And also through camp he has contributed greatly to the cultural side of our hobby and has created an interest in the related fields such as singing and crafts.

There are many more things one could tell about Lawton Harris. Just to name a few: He has served as YMCA secretary, as executive of Church Federation and he is now professor of Religious Education and Physical Education at the College of the Pacific, Stockton. His main work is the training of recreation and group work personnel.

In the folk dance movement Lawton has done a great deal of research. He has worked with the so-called "old timers" and has obtained much valuable information. And he has worked intensively with the Danish groups in the state and has presented to the Federation a number of Danish dances. His record library of folk dances is one of the largest one can find anywhere and the printed source material in several languages which he owns is extensive and goes back 150 years. This material and his knowledge in the field was very useful to Lawton, when he served two years as editor of "Let's Dance." Space does not permit to enumerate the many more things that Lawton has done and accomplished in the field and the many things done quietly in the background for which we are very much indebted to him, but space will permit to say that Lawton Harris is one of the finest personalities in our movement, that you could not meet a more congenial, more considered and a fairer person to work with and that, the Folk Dance Movement in California would not be what it is today if Lawton Harris were not one of us.

AUGUST FOLKLORE

August 1st is Independence Day in Switzerland. The beginning of the Swiss confederation dating back to August 1st, 1291, is celebrated each year throughout Switzerland by the pealing of bells, displays of fireworks and the lighting of bonfires on hills and mountains. Flags and banners fly from every house, gay processions march through the streets, and choral societies meet to sing folk songs and ballads. The lighting of bon fires on important holidays is an old Swiss custom passed down from medieval days when fires built on the mountains were used to flash from village to village the news of some great victory.

In Macedonia the first three days of August are sacred to the Drymiais, who in Greek mythology are nymphs of the woods. In the spring they are worshiped as wood-deities and in the autumn as water-deities.

No tree or vine may be cut during these first three days of August, for fear it will wither. Clothes are not washed for fear they will mildew. Sea-bathing will make one's body swell. Those who insist upon going swimming must tie around their necks or hold in their hands a piece of iron or a nail to protect them from the Drymiais. It is pretty generally accepted among oriental as well as western peoples that anything made of iron is potent against beings of the supernatural world, possibly because they are descended from the Stone Age and are frightened by this new metal, iron. Perhaps our modern age of chromium, aluminum and steel has forever banished the Drymiais from the woods and waters of Macedonia.

On August 10 Spain honors San Lorenzo. There is a celebration at the Escorial and a delightful one in Huesca, Aragon, where San Lorenzo is patron. The clergy in festive vestments and local dignitaries who guard Lorenzos' bronze bell walk in the procession. The silver reliquary, shaped like the saint's head, is borne aloft and a lone man, garbed in black velvet, dances to a melody that he alone can hear—amid fantastic "giants," "Moors" and hobbyhorses. Dancers in native costume perform an intricate morris dance, crossing and recrossing the line of march, twirling and turning, never missing a beat. Lorenzo's image is returned to his shrine after this and everyone goes off gaily to the bullfight held in his honor.

In Armenia the day for the Blessing of the Grapes is the Sunday nearest to the Day of Ammunition, most significant church holiday of the month. No one eats grapes until this day, although the vines are burdened with them. Early in the morning of the day of the blessing, all the farmers go into the vineyards and gather great bunches which they take to church. During the services the priest blesses the grapes, praying for a successful crop and a prosperous year for the farmers.

As the congregation files out of the church after the service, every-

one stops at the door where the fragrant, perfect bunches have been piled. Each individual, man, woman or child, takes a bunch to eat as he is walking home. The folk saying goes that "there is no end of grape-eating that day."

In honor of the Virgin Mary, whose feast day will be celebrated on the fifteenth, every woman named Mary, or some name that indicates an attribute of the Virgin (such as Holy or Pure) keeps open house on this day and receives all her friends and neighbors who come to congratulate her and, incidentally, to sample the grapes from her vineyard.

August 15 is Assumption Day. This day, which celebrates the ascension of the Blessed Virgin Mary into heaven, is a high holiday of the Christian Church, widely celebrated in most parts of Europe and here at home. One particular celebration that I thought was quite interesting and I must say quite unique is on this day the Polish people of the village of Florida, New York, celebrate the Polish Harvest Festival. On streets banked high with onions brought by farmers to be sold a parade with fifty floats features the onion queen in white tulle, surrounded by her maids in yellow. There is an American Flag made of onions and a ship with a gun that shoots onions. Then they pass through the gates made of onions and the pageant begins. A chorus of two hundred children sings the Polish-American songs and finally the lively music of Polish dances swings the Polish-American feet into the Polonaises and Mazures, just as they were danced in the old country.

The greatest holiday of the year throughout Hungary is celebrated on August 20th which is St. Stephen's Day. He was the first Christian King of Hungary and through his influence and powerful personality, Hungary took her place among the ranks of the foremost nations of the West. The fete day is traditionally celebrated with religious ceremony and processions, and climaxed with feasting and dancing.

In many villages of Germany the festival known as the Shepherds' Race is observed on August 24th, the day of Saint Bartholomew, patron of husbandmen. After morning church services and colorful procession, the sports of the day begin. Barefooted shepherds and shepherdesses have a race. The two winners—a man and a woman—are crowned with metal crowns and presented with prizes of large mutton roasts. The race is followed by other pastoral festivities, such as a shepherd dance and a water-carriers' race. After drinking to the victors with the first wine of the year, a great banquet is held in honor of the shepherds and shepherdesses.

It is often said—"As Bartholomew's Day, so the whole autumn," and again if the 24th of August be fair and clear, then hope for a prosperous autumn that year.

IN QUEST OF SPANISH COSTUMES

BY DOROTHY GODFREY

The first two words I learned to rattle off were "trajes tipicos" and as I went my delightful way, along the highways and byways of sunny Spain, these two words seemed to be the open sesame to all kinds of adventure, into the antique shops, peasant homes and into the very hearts of Spanish people.

I am going to take you from Barcelona on the coast, to the Balearic Islands. Then from Madrid, over the Mediterranean Sea to the Canary Isles off the coast of Africa. Here is where the voyager sleeps, dreams and lives in a fabulous world of enchantment.

There were three of us. We hail from San Francisco—Maggie, Kay and Dorothy. One day in February we drove the dependable V.W. down Las Ramblas—a gay street of Barcelona, shaded by trees, a-twitter with thousands of small birds. It is lined with gay flower stalls, bird fanciers and kioskes replete with old books and magazines. Here people stroll, for in Spain they know how to leisurely pass away the time of day. One sheds years and years of wrinkles, weight of body and troubles.

From Barcelona we spent some time in Mallorca and then on to Ibiza. This is a small island in the Balearic group, at present untouristed, where one sees the native costumes and can live, eat and be merry on about \$3.00 a day.

There are a few minor differences in the costumes found in Ibiza. Some wear very black hats over a large white scarf, while others use a head piece. Basically the following is noted as authentic. The women wear an ankle length plaited (small), black skirt and over this an extremely narrow apron of hand woven material, with a decorative design from the waist to the hips—in colors of soft browns, reds, yellows and green. Then comes the longsleeved jacket-bodice (found in most parts of Spain) with velvet sleeves. Nine heavy silver buttons extend up the cuffs to almost the elbow. A bright woolen or heavy silk scarf, fringed, falls over the shoulders, crosses in front. This has designs in rich colors either woven in or embroidered on the edge. A lace scarf covers the head and ties in front under the chin. The hair is parted severely and one or two braids fall down the back tied with colored ribbon. Chains and chains or metal beads, pattern the front, and on most of these chains are attached bell-shaped ornaments. On special occasions every finger is completely covered with heavy rings. Stockings are black and the shoes are the roped type found all over Spain.

The men wear in the main, long black trousers and a white shirt with moderately full, long sleeves. Sometimes a large black felt hat and sometimes a fisherman-type stocking hat, somewhat like the caps worn in and around Barcelona. A vest, sleeveless and plain in the back, decorated with



Courtesy of the Spanish Tourist Bureau

Young women of Salamanca

embroidery in the front. Roped shoes like espadrilles on his feet and striped sox.

After being in Madrid for about two weeks I left at 7:30 in the morning. The flight was smooth and the land of Spain spread out below like great abstract paintings. Then the water, glistening far, far, below in the brilliant sunlight. Finally, by mid-afternoon we landed at the airport of Las Palmas, Gran Canaria, some twenty-five miles from the city. We had come through volcanic country with vast plantations of bananas and amazing mammoth cactus plants.

Las Palmas is a long, narrow city with a very fine harbor. I scurried around and found myself a small third class hotel with the classy name of Residencia Paris, strictly Spanish and my room was windowless, bathless but cheap. The meals were simple; full pension \$1.50 per day. Realizing this I curled up on a bed that felt like lava and woke up early and refreshed ready to start off on my quest for costumes. This really becomes a real arduous piece of research work, for costumes are never seen or used anymore for general wear. In most places I visited, there are groups of dancers who do the authentic dances in costumes once or twice a week for tourists. And in Canary Village, near the large hotels, one finds shops of native embroidery, dolls, and authentic costumes for the trade. Here is where I found three beautiful costumes, two for the girls and one, though not the least, for a man.

If I were to choose one word with which to describe the girl's costume, that word would be "feminine." The skirts are of light weight wool with designed hems embroidered in wool or with applique designs in geometric patterns. Over this is a "falda" of light weight linen, in pastel shades. Exquisite designs are done using designs of drawn-work in white. These faldas are drawn up at the sides showing the work on the bottom of the skirt. A very small apron of drawn-work—a long sleeved white linen jacket bodice with the peplum tabs around the waist and lovely drawn-work on the front of the blouse. To top it all is a soft scarf for the head, over which, at a side-long angle perches an adorable, small black felt hat with two soft colored balls or pom-poms, this is tied under the chin. Gold pendant earrings and a gold chain at the neck.

And now for the costume as worn by that wonderful creation called "man." His costume is "hermosa," meaning quite charming—with his almost Alpine half-socks of heavy white wool—and sleeveless vest of light weight wool (colored, you ask—most certainly, red, blue, green, or what color you will). The shirt is easy to wear, collar open and large sleeves rolled up—sometimes a large soft, black felt hat, hangs down the back with cord under chin. If you care to stop to see me some day (and you're all invited) I'll get a big kick showing these costumes to you. And many others, too!



Courtesy of the Spanish Tourist Bureau

Young women of Cáceres Spain

From Gran Canary to Tenerife by plane is a matter of few hours. The island of Gran Canary, as we flew over, presented an amazing sight. The tortured rocky, mountainous coast just pours into the sea—and one sees the small farms prospering in almost uncanny spots.

My last day in Tenerife was spent looking for costumes to buy—watching folk dancing and getting records. I do alright with the costumes and the music, but man oh! man I just must join a Folk dance group when I return. The dances are way over my head and I'm an ignoramus on this score.

Those Tenerife costumes! Entrancing for men and women. This time let's start with the mans. Bare-headed, they comfortably wear a simple white shirt and roll up their sleeves. Over this is a light wool sleeveless vest embroidered in colored design, buttons of gilt and the vests are of any desired color with a very wide finged sash around the waist. There are two pairs of trousers. The over pants are straight cut and embroidered at the bottom. The under pants hang down below to just below the knees, white stockings or white long gaiters laced up the sides. The bottom of the under pants are embroidered and tassels hang from the sides of the upper pants. Delightfully cool and comfortable.

Now as to the girl's fascinating looks. There is a long, white petticoat with deep ruffle, edged with wide lace and at the top of the ruffle is wide beading with red ribbon running through and tying at the sides in two plenteous bows. The skirt is hand-woven, striped and long, and is looped up at each side and on the left falls down from under the loop, a veritable cascade of multi-colored pom-poms, bewilderingly fascinating. Over this is a short and diminutive apron, lace-trimmed and bedecked with red ribbon and bows. There are two types of bodices worn with this costume; the one I brought back is short and sleeveless of red wool and heavily embroidered in gay colored design, some floral, some geometric patterns. The other is a long sleeve tight-fitting bodice with the peplum motif of fairly large tabs at the waist line. Both are laced in the front. The blouse is square-necked, short sleeved, not too full, trimmed with lace around neck and cuffs, with beading for red ribbon and bows. The head is covered with a white scarf, sometimes brought around under the chin very loosely and on the head is a very diminutive straw sailor hat, trimmed with red or black ribbon. Ring earrings, and simple large colored beads at the neck. White stockings, low black shoes with two colored pom-poms for footwear. The dancers I saw did not use castenets but were most skilled in snapping their fingers.

Two pieces of advice before I take my leave of you: Never go to Europe without an objective in mind and if possible, never be there without some means of transportation that is your own. So now, dear friends, save your pennies, your vacation days and just take off and have the greatest time of your life. ADIOS AMIGOS.



Courtesy of the Spanish Tourist Bureau

Costumes of Toledo Spain

FLAMENCO AND THE FLAMENCOS

BY JOSE CARLOS DE LUNA

Since the middle of the XIXth century, the word *flamenco* has been used to describe and define the popular songs and dances of Audalusia, and their performers. No one knows why and if we were to try and explain it, we should certainly get nowhere. The various reasons advanced to justify the appellation are so involved and far-fetched that rather than clarify the issue, they confuse it still further, without in any way satisfying our curiosity.

The only theory with some appearance of being founded in fact is pure surmise. In the XVIth century, when Archduke Charles (later Emperor Charles V of Germany) succeeded his mother, Joan I of Castile, and came from the Netherlands to be crowned Charles I of Spain, it was after his followers, who were known indiscriminately as *Flamencos* (Flemish) because they had come with him from Flanders, that the Andalusians are said to have applied this name to the gypsies—always a byword—as an indirect censure of what they regarded as the newcomers' rapacity.

Yet even if this be true, it is hard to see why the ironically inspired nickname, with so precise an intention behind it, should have been revived after a lapse of three centuries as a designation for stage songs and dances and their performers.

In any case, the word *flamenco* has obviously come to stay and must be accepted with the meaning custom and widespread usage have given it.

For many centuries the songs and dances of Andalusia were a local and intimate part of village life, from which the gypsies, with songs and dances of their own, remained apart. Nevertheless, when directors and producers began to take an interest in folklore as a commercial proposition, none knew better than the *calé* (the true-born gypsy) how to provide the kind of entertainment that interested them.

The first to receive contracts were those whose personal style and capabilities enabled them to interpret the traditional songs and dances of the South in a showy and spectacular manner rather than with their native, moving simplicity. It quickly became evident that being a *cantaor* or *bailaor* (flamenco singer or dancer) was a profession one could live by, and it was then that the gypsies—parasities at all times and natural actors—joined up with the rest and adding the stamp of their peculiar grace to the new modality, increased its charm.

The 'Café-chantant' was the first stage on which these artists performed, the owner of the café hiring them as a means of bringing custom to his house; also, as is often the case in modern night-clubs and cabarets, the women artists were required by their contacts to

EL MAS BONITA PIE

(The Prettiest Foot)
SPAIN

This is a traditional Jota from the Saragossa region of Spain. Research for the dance was done by Virgil Morton who arranged the steps to fit recorded music.

- MUSIC:** Records: Imperial 1016, El Mas Bonito Pié
Decca 2165, El Mas Bonito Pié
Both records should be slowed slightly for dancing and slowed considerably for teaching.
- FORMATION:** In a large group, cpls stand in double circle facing CCW, M inside, W outside. In very small groups, cpls may dance independently of other cpls, spaced at random about dancing area.
- STEPS :** Three-step turn*
Heel Pas De Basque: With an outward circular movement of the ft, leap diagonally fwd on R ft (ct 1). Step L in front of R with wt on heel (ball of foot does not touch floor) (ct 2). Step R in place (ct 3). Repeat all beginning L (cts 4,5,6).
Grand Jota: With R heel touching toe of L ft and knees turned out (wt equally on both ft), bend knees in preparation for spring (ct 1). Spring into air, at same time start raising slightly bent R leg out to R side (ct 2). Land on L ft with slightly bent R leg raised out to R side (ct 3). Step R behind L (ct 4). Step L on L ft (ct 5). Step R in front of L (ct 6). Movement on cts 4,5,6 is to L.
On repeat of step, L heel is at toe of R ft and L leg is raised out to L.
Movement on cts 4,5,6 would be to R.
Note: Body pos stays erect, only the knees bend.
Double Jota: (2 meas for 1 pattern) Meas 1: Cts 1,2,3 are the same as in the Grand Jota. Repeat these movements exactly for cts 4,5,6.
Meas 2: Step R behind L (ct 1). Step L on L ft (ct 2). Step R in front of L (ct 3). Step L next to R, toes turned out so L heel is next to R toe (ct 4). Hold cts 5,6. Lengthen steps in meas 2 so as to cover space. Movement in meas 2 is to the L.
Step is repeated starting with L heel at toe of R ft and lifting L leg.
Heel Mazurka: Step R on R heel, bending body sdwd at waist so R shoulder leans to R ft (ct 1). Step L behind R (ct 2). Slight hop on L, straightening body (ct 3). Repeat exactly for cts 4,5,6. When done in series this step always starts on same ft. Step may be started on L ft and movement will be to L.
Bonito Pié: (2 meas for 1 pattern) Meas 1: With wt on R, turn L knee downward (leg straight) and point L toe on floor twd ptr (make 1/8 turn of body to R) (ct 1). Hold ct 2. Hop on R and place L heel in same place where toe had been (ct 3). With small leap, transfer wt to L and at same time point R toe twd ptr (body makes 1/4 turn to L) (ct 4). Hold ct 5. Hop on L and place R heel in same place where toe had been (ct 6).
Meas 2: Face ptr and with a small leap onto R, kick L fwd (ct 1). With small leap onto L, kick R fwd (ct 2). Jump onto both ft in stride pos with heels turned out (ct 3). Quickly close both ft together (ct 4). Hold cts 5,6. Kicks in cts 1,2 are low with toes pointed. Step always starts with wt on R and L toe pointed.
Riding Step: (2 meas to 1 pattern) Meas 1: Small step fwd on L (ct 1). Hop L (ct 2). Step fwd R (ct 3). Step L in place (ct 4). Hop L (ct 5). Step bwd R (ct 6).
Meas 2: Step L in place (ct 1). Hop L (ct 2). Step fwd R with light stamp (ct 3). Stamp L beside R (no wt) (ct 4). Hold cts 5,6. Step always starts L.
Throughout dance, arms are held in strong curve, slightly above head level, except in Fig XI. Dancers snap fingers or play castanets to the rhythm.
Description is same for both M and W.

MUSIC 6/8

PATTERN

Measures

1 meas.

INTRODUCTION

Cpls face CCW, M inside, W outside. Raise arms to curved pos, slightly above head level.

I. HEEL PAS DE BASQUE IN LOD

Heel Pas de Basque R and L.

Repeat action of meas 1 six more times.

A.

1

2-7

8 Heel Pas de Basque R and L. On Heel Pas de Basque L (cts 4,5,6) turn to face ptr (M turns R, W turns L).

II. *GRAND JOTA*

1 Dance one Jota step starting with R heel at toe of L ft and lifting R leg. Face ptr continually. On sideward movement (cts 4,5,6) travel L (CW) in a small semi-circle (repeated) so that each cpl dances in their own small circle.

2 Dance one Jota step starting with L heel at toe of R ft and lifting L leg. Travel in semi-circle back to R (CCW), still facing ptr.

3-8 Repeat action of Fig II, meas 1 and 2 three more times. End facing ptr, M on inside.

III. *DOUBLE JOTA*

9-10 Facing ptr, dance one Double Jota starting with R heel at toe of L ft and lifting R leg. Move to L on meas 2. Entire group is now working in two concentric circles (M in inside circle, W in outside). When moving to L, move twd pos of L hand neighbor.

11-12 Dance one Double Jota step starting with L heel at toe of R ft and lifting L leg. Move to R on meas 2 back to original place.

13-16 Repeat action of meas 9-12. End facing ptr.

IV. *HEEL MAZURKA*

9 Entire group still working in two concentric circles. Dance two Heel Mazurkas starting (repeated) R and moving R.

10 Dance one more Heel Mazurka starting R (cts 1,2,3). Make three-step turn to R (CW) and end facing ptr (cts 4,5,6).

11 Dance two Heel Mazurkas starting L and moving L.

12 Dance one more Heel Mazurka starting L (cts 1,2,3). Make three-step turn to L (CCW) and end facing ptr (cts 4,5,6).

13-16 Repeat action of Fig IV meas 9-12. End facing ptr.

V. *BONITO PIE*

17-24 Dance 8 Bonito Pié steps always starting with wt on R and pointing L toe. Ptrs continually face each other (except for the slight body turn on the toe-heel part) and (repeated) dance in their own small circle. There is a gradual movement CCW so that at the end of 4 steps, ptrs have changed places (W inside, M outside). Continuing the same CCW direction, ptrs arrive back at original pos at the end of 8 patterns.

INTERLUDE

1 meas Step to R on R ft, at same time bending knees and twisting body to R (ct 1). Hold ct 2. Shifting wt onto L, draw R ft to L and recover to standing pos (ct 3). Repeat to L side (ct 4,5,6).

Note: Do not attempt to dip knee all the way to the floor, as is done in some Jotas.

VI. *HEEL PAS DE BASQUE IN A FIGURE EIGHT*

1-8 Dance 16 Heel Pas de Basques starting R. Start facing ptr and on one Heel Pas de Basque pass ptr by L shoulders. Continue fwd for two more steps on a slightly L diagonal and turn R to face ptr on 4th step. On next 4 steps move fwd toward ptr. At this point ptrs are facing (W back to center, M facing W). On next Heel Pas de Basque pass ptr by L shoulders again. Continue fwd for two more steps on a slightly R diagonal. Turn L to face ptr on next step. On last 4 steps move fwd to original pos facing ptr.

Note: Both M and W start at the waist of the figure 8. They make one loop on 8 steps and the second loop on 8 more steps. The figure 8 lies across the LOD.

VII. *GRAND JOTA*

1-8 Repeat action of Fig II. (repeated)

VIII. *DOUBLE JOTA*

9-16 Repeat action of Fig III.

IX. *HEEL MAZURKA*

9-16 Repeat action of Fig IV. (repeated)

- C 17-24 X. *BONITO PIE*
 17-24 Repeat action of Fig V.
 (repeated)
- 1 meas *INTERLUDE*
 Repeat action of Interlude
- A 1-2 XI. *RIDING STEP*
 Ptrs stand R hips adj, L arm remains curved to L above head, R arm is brought down in front of ptrs waist but not touching it. During this step ptrs will move slightly fwd with each pattern, traveling around one another. Starting with step hop on L, dance one Riding Step.
- 3-6 Repeat action of Fig XI, meas 1-2 two more times.
- 7 Small step fwd L (ct 1). Hop L (ct 2). Step fwd R (ct 3). Step L in place (ct 4). Hop L (ct 5). Step bwd R (ct 6).
- 8 Step L in place (ct 1). Hop L (ct 2). Step R across L, moving away from ptr (ct 3). Stamp L beside R and pose (ct 4). Hold cts 5,6. Pose may be any characteristic Spanish pose.
- Note: This last Riding Step is just like the 3 others except that on the last cts ptrs move sdwd a short distance from each other.

This material will appear shortly in book form and is not to be reproduced without permission of V. Morton.

SUGGESTED CASTANET PATTERNS FOR EL MAS BONITO PIE

- I. Pattern for Heel Pas de Basque, Grand Jota, Heel Mazurka:
 ct 1,both; ct.2,left; ct.3,roll; ct.4,both; ct.5,left; ct.6,roll. Repeat 7 times.
- II. Pattern for Double Jota, Riding Step:
 ct.1,both; ct.2,left; ct.3,roll; ct.4,both; ct.5,left; ct.6,roll.
 ct.1,both; ct.2,left; ct.3,roll; ct.4,both; hold cts 5,6. Repeat all 3 times.
- III. Pattern for Banita Pié:
 Same as for Double Jota but it is repeated 7 times.
- IV. Pattern for Interlude:
 ct.1,both; ct.2,left; ct.3,roll; ct.4,both; ct.5,left; ct.6,roll.

Report From the South

BY PAUL PRITCHARD

This time it is Bakersfield that starts the news off. At the meeting of the Scholarship Committee, in reviewing numerous applications, it was decided that Polly Meachem of Bakerfield would be the Federation, South's choice for an award this year. Polly is real active in the Taft-Bakersfield area, and the committee felt she would be a real asset to promote folk dancing if given the opportunity via a scholarship. To follow this up, the Circle Eight Club then had a special meeting, and voted to send James Thurber, also of Bakersfield, to camp too, as a partial club scholarship. Thus we have two Kern County Kids who will be out learning all they can during a hectic week this summer at one of our camps.

It is with some pleasure I can report that the South has taken on some extra-territorial areas. I don't know if the jurisdiction should have been discussed with the North South Committee or not. Clearly, the North Atlantic shopping lanes and Jugoslavia are north of the Tehachapi, but the story goes that one of our roving groups of Angeleno folk dancers—and excuse me, Bakersfielders too, were aboard the Greek liner “New York” en route to Europe, and on two successive nights, put on a talent show, with all our dances, etc. Even taught a syrtos! Anyhow, they were billed as the Southern Calif. Federation of Folk Dancers Group—(aha, publicity aboard!) This group included Elsie Ivancich, Stan Fukson, Nikki Paisner, Jim 'n Ella Center, Babs and Jeff Ryan, Jo Stewart and a couple of others I don't know. All eventually moved on to Jugoslavia. Meanwhile, moving in by way of the Mediterranean and North Africa was my wandering frau, Ruby, headed for the Jugo port of Rijeka. From Turkey, that gad-a-bout Millie Libaw was pushing up the Vardar Valley to Belgrade, and while not exactly a Californian (though partially adopted of course), Dick Crum flew in to Zagreb. I don't know if the country is reeling from this invasion of assorted Uclans, Gandys and Sierrans, but if not, it's only fair to warn them that by the time this column gets into print, Lani Papadol and Terry Mason will be coming in for the coup de grace!

~ ~ ~

As usual, the Westwood Co-op is having an extremely busy summer session. People just love to go there during the warm months because it is generally cool and fresh at nights, and a welcome respite from the smoggier interior. Of course, with the influx, we see many new names added to the membership rolls each month. This club has a membership list that won't quit! Their annual festival was very good, especially the swimming afterwards, but the acoustics left something to be desired. Oh well, I guess we can't have everything.

SQUARE DANCING HAS CHANGED

BY JACK MCKAY

This is the last of a series of articles covering secondary fundamentals of square dance.

ALAMO STYLE

Definition: From a left hand swing continue to held left hands and join right hands with the next person in grand right and left direction, forming a circle with the men facing in and the ladies facing out.

Like Allemande Thar and Wagon Wheel Alamo Style was first used as a complete chorus or break, in the following form:

Allemande Left in the Alamo Style,
A right to your partner and balance a while
Balance in and balance out,
Turn by the right hand half about,
Balance out and balance in
Turn by the left hand half about
Balance in and balance out
Turn by the right hand half again
Balance out and balance in
And find your sweetheart, find your maid,
There she is, boy, Promenade.

In current usage however, after making an Alamo Circle and balancing forward and back, the caller has many possibilities for variation, for example:

Allemande left in the Alamo Style
A right to your own, balance a while
Balance in and balance out
Turn by the right hand half about
Balance out and balance in
Turn by the RIGHT hand half again
To a Left Allemande—

or:

Allemande left in the Alamo Style
A right to your own, balance a while
Balance in and balance out
Turn by the right hand half about
Balance out and balance in
Turn by the LEFT to an Allemande Thar
Back up boys not too far
Shoot that star in the Alamo Style
A right to the next and balance a while
Balance in and balance out
Turn by the right hand half about

Balance out and balance in
Turn by the left to an Allemande Thar
Back up boys, not too far,
Shoot that star and find your own
And promenade that pretty girl home.

Here's another popular variation:

Allemande left in the Alamo Style
Right to your own and balance a while
Balance in and balance out
Turn by the LEFT hand half about
Balance out and balance in
Turn by the LEFT like a left allemande
Right to the next and right and left grand

PROMENADE

BY PEG ALLMOND

Fashion Note—Because of the numerous requests for the directions to make the 48 yard petticoat out of 9 yards of net, I have mimeographed directions. A stamped addressed envelope will bring these directions to you. (Write to Peg Allmond, 470 - 23rd Avenue, San Francisco.

There is a new Square Dance Club in San Francisco—THE DIAMOND CUTTERS. They meet at the Square Dance Center, 1641 Taraval Street, and welcome visitors who enjoy intermediate level of square dancing. They meet on Friday nights—8 to 10 P.M.

That fast growing, spirited group THE MERRY MIXERS of San Francisco elected Frank Emery as President, Harold Mahoney as Vice President, Rose Ballati, Secretary and Adele Smith as Treasurer at their Box Lunch social recently. The Merry Mixer monthly party is always fun—their group square dance callers are Frank Emery, Bill Carroll, Ruth Basso, Joe Calahorrudo, Charley Ayers and Bill Reidemann and there may be more by now, the group is so enthusiastic about squares.

REPORT OF THE SIXTH NATIONAL SQUARE DANCE CONVENTION Held in Kiel Auditorium, St. Louis, Missouri—June 13-14 and 15.

The Kiel Auditorium is one of the largest, and most modern convention buildings in the United States. Under it's roof are dozens of rooms suitable for clinics, workshops, Panel groups, ball rooms for round dancing, and several auditoriums for square dancing, the smallest scheduled for use held 20 squares.

More than 10,000 avid dancers and teachers assembled for the three day session. They came from every state in the Union as well as Alaska, Hawaii and Canada. In the auditorium building there is also an opera house and exhibitions were scheduled there daily from 2:30 to 4:30 and from 8 P.M. to 10:30 P.M.—all three days. Live music was provided

for the square dancing by five of outstanding recording bands—Jack Barbour and his Rhythm Rustlers of No. Hollywood, Melody Cowhands of Houston, Texas, Schroeder's Play Boys of Mesa, Arizona, Rhythm Outlaws of Dallas, Texas and the Blue Ridge Boys of Kansas City, Mo. There was continuous dancing—squares for adults, and teenagers, and round dances, scheduled from 10 A.M. until midnight in the auditorium, and from midnight on the dancing and after parties continued in the various hotels. There were movies for the kiddies every afternoon and evening; callers workshops, round dance workshops, square dance material workshops, every day; panel discussions by nationwide authorities on Federation activities, musicians activities, club activities, Callers and teachers activities; panels for recreation leaders, Record producers (music), Dressmaking, Professional callers, tours, One Night Stands, Sound Equipment, Caller-music relations, Publishers' Round Table, and DANCING, DANCING, DANCING! There were 46 exhibitors' booths to sell everything from shoestrings to silver jewelry, square dresses, men's western clothers, badges, etc. etc. If you HAD money when you arrived—ten to one you were broke when you left. It was a grand convention—in spite of the mean rainy days and it will be interesting to know WHERE they will hold the next one—this thing has grown until it seems hardly practical to let it grow until it is TOO big for any one city—maybe statewide or regional conventions would be better,—only time will tell. If you missed this one—you missed one of the best.

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Council Clips

SAN FRANCISCO

Remember the Weekend of Dancinf August 31, September 1 and 2nd, The Woodminster Program, Saturday, August 31st, should be one of the best, with all the effort that has been put forth by GRACE PERRYMAN. We hope to see all the folk and square dancers and there many friends at the Woodminster Amphitheater to see the wonderful exhibitions.

A very aproprate theme has been given to the Regional Festival to be held on Sunday, September 1st, at the Eureka Valley Playground Center, at 18th and Collingwood, San Francisco. "Unity for Fun" is being co-sponsored by the First Unitarian Church Folk Dance Group and the Fun Club, under the guidance of GARY KIRSCHNER and BILL EBE-LING. There will be exhibitions, good square dance callers and just lots of dancing fun.

On Monday Afternoon, September 2nd, the High Steppers will hold Open House at Golden Gate Park. It sounds like a wonderful week-end.

Congratulations are in order since "I do's" were exchanged last month by NANCY VAIL and FRANK PETERSON of the Chang's Inter-national Folk Dancers. GEORGIA and DICK LANDERS recently be-came the proud parents of a baby girl. A girl was added to the happy home of VILMA and GEORGE MACHETTE on June 22nd.

Chang's International Folk Dance Group announce the following officers who were elected to guide the activities of the group for the coming year: Their new President is BOB CHEVALIER; BILL POWERS is now their Vice President and Delegate; Registrar, JEANNETTE CRONAN; Secretary, MARY DYBWAD; Treasurer, ALBERT TALBERT; Floor Chairman, JACK MONA; Exhibition Chairman, ERNIE DRESCH-er; Research, ANNA CARLSON; Bulletin, JACK BARRY; Class Chair-man, EDITH DEMRICK; Membership, HAROLD DIRKS; Historian

and Librarian, ADA HARRIS; Publicity, ELISABETH FULLER and Entertainment, ANNE HUGHES.

While RUTH RULING is at Folk Dance Camp, JOHN SAVAGE will take over her classes with instruction on the basic steps of the Tango and Square Dancing.

The Merry Mixers are very happy that YVONNE HINSON has recovered so rapidly from her recent operation, but they are also very sad to have to accept the fact that YVONNE and GEORGE have moved to Placerville. They hope the HINSONS will visit them whenever they come to San Francisco.

VI DEXHEIMER.

PENINSULA

The recent Peninsula Council Institute and pot-luck dinner, hosted by the Aptossers, was a tremendous success, both in attendance and socially.

The Institute program was enjoyed by all participating, and a pot-luck dinner was served immediately after Institute.

A short business meeting was held just before dessert was served and the following were elected to serve for the coming year:—KENNETH STEVENS, President; ED BIGGS, Vice President; DOROTHY STEVENS, Secretary; and JO MARIE BUTTITTA, Treasurer.

The San Mateo County Fair and Floral Fiesta Association, has planned as one of their major special events, a Folk and Square Dance Festival, to be held Sunday, August 4th, 1:30 p.m. to 5:30 p.m. on the San Mateo County Fair grounds in San Mateo. All dancers in costume will be admitted FREE!

Every folk and square dancer should avail themselves of this wonderful invitation, not only because of our Festival, but because the Fair is really something to see.

The Peninsula Folk Dance Council is hosting this Regional Festival and many well known callers have been invited to call for your pleasure. So come early—stay late—and everyone—Venga a La Fiesta—San Mateo, August 4, 1957.

JEAN ALOISE

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3257 East 14th Street KE 4-4246

NORTH BAY

Vineburg, a little hamlet in the South end of the Valley of the Moon area has a gracious little lady who is devoting a large share of her time to teaching Folk Dancing to we eager strivers. Her ability to impart is very pleasant and proficient for her real lifes vocation is school teaching. June Schaal, a deep appreciation is extended you by one of your students.

The Napa County Fair will host the Folk dancers during fair week. August 8th thru 11th. The time allotted 8:00 to 9:00 p.m., Thursday on the "Plaza Stage" 9:00 to 10:00 p.m. Friday in the "main Exhibit Bldg." 9:30 to 10:30 p.m. Saturday on the "Plaza Stage" 8:00 to 9:00 p.m. Sunday in the "main Exhibit Bldg." We sincerely welcome the Folk Dancers and desire to assist the Fair Board in making their fair a success.

FRESNOTES

"BUCK" BAILEY"

Four of our dancers will be attending the College of Pacific Folk Dance Camp this year on scholarships. Gwendolyn Wight was chosen for the Federation scholar from this area and the other three are going on scholarships provided by funds donated by our folk dancers at large and augmented by Council funds in memory of Al Bump, the First President of the Council, who was known and loved throughout the State in folk dance circles. All four are members of the Central Valley Folk Dancers. Gwen has been busy teaching and demonstrating folk dancing to a teenage church group and also does some teaching at her club. Dean Bradburn has been folk dancing about five years; he has the gift of remembering sequences readily (wish it were catching!) and does informal teaching at his club. Carolyn Carvalho and Leonard Carvalho and Leonard Kozlovski live in Hanford and also belong to the Hanford Prancers, where they are teachers and leaders. They, along with Ione Hooker and Hazel Fowler, are making determined and successful efforts to revive the folk dance tradition in the Hanford area; efforts which have already borne fruit since the Hanford Prancers put on a successful festival — the first in years, early this spring. These scholars represent our investment in the future of folk dancing here and we are sure we have invested wisely and well. All four are earnest people, who will be a credit not only to the Council and the Federation but to folk dancing as a whole.

It's not too early to set aside the weekend of Oct. 26th and 27th for our fall Raisin Harvest Festival. We are pleased to announce that the C.O.P. Folk Dance Camp Reunion institute will again be held on Oct. 26th. Reserve the weekend!

—MARY SPRING.

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OAKLAND

The Oakland Folk Dance Council will sponsor an after Woodminster Dance reception chairmaned by JACK PINTO. It is to be held at the Lake Merritt Sail Boat House immediately after the Woodminster exhibitions on Saturday night August 31st.

All of the Woodminster participants and Folk Dancers are invited to attend, but they must show their ticket stubs before being admitted. There will positively be no admittance without a Woodminster ticket stub. Refreshments will be served during the evening and dancing will continue till one o'clock.

/ / /

Greetings to the new officers of the San Leandro Folk Dancers. Those who will be in charge for the ensuing year are; Pres. NORMAN BRYAN, V.P. BEN BOASBERG, Sec. GEN ANDERSON, Treas. NEAL MARTINE, Asst. Treas. DICK CHAPMAN, Historian, KAY ELLER.

/ / /

HUNGRY?? LIKE A NICE BIG T-BONE STEAK with all the trimmings? Well put a circle on your calender for the 24th of August for that is the time the ALAMEDA ISLAND TURNERS will hold their ANNUAL BAR-B-CUE. The place, SEQUOIA LODGE on Joaquin Miller Road. The time, 5 to 11 p.m. In order to be sure everyone is served reservations MUST be made in advance. Contact HERMA SIMPSON at 1345 Weber Street Alameda, phone LA 2-5140. To round out the evening there will be dancing with STAN VALENTINE calling the squares.

/ / /

The Council sponsored beginners class held its first party which was well attended by over 90 dancers. The class at the present time consists of 57 members. They are being instructed by NORMAN and ETHYL BRYANT. Good reports have come in as to the way they are progressing.

/ / /

Greetings to the new representative to the Council from the Oakland Recreation Dept. She is BETTY JANE RANK. Welcome to the Council Betty.

GEORGE N. CASH

/ / /

MARIN

As the deadline for this issue neared—ie July 1st—Marin was whirling into the last minute preparations for the busiest month. It takes great and dedicated enthusiasm for a chosen hobby to bring people out to lay a brick patio floor, weed a hot, treeless area and wheel barrows full of sand, gravel and brick when the temperature is hovering around the 100° mark. That is what hapened in June when the 'work-parties' labored mightly at the Clair de Lune Pavillon to ready it for the Fourth Saturday dance and the Folk Dance Vacation in Marin. There are no words to properly express the Council's appreciation.

Marin County dancers have been flooding the mails with Get Well cards to Council Director and Past President—JACK ROBERTS who has been in Ross Hospital since June 1st recovering from a heart ailment. His absence is greatly felt as he is one of those behind the scene workers in all the activities in Marin for the past EIGHTEEN YEARS—So drop him a friendly card at his home—32 Popular Ave., in Ross.

WILMA YOUNG

SACRAMENTO

Sacramento Council Of Folk and Square dance Clubs sponsored the dancing at the Oak Park, July 4th celebration. A total of \$100.00 in prizes will be awarded to the best Folk and Square dance group.

For four years the Sacramento Council has taken advantage of the hospitality of Sacramento Recreational Summer Camp located some 7 miles from Sacramento.

A weekend with about 10 dancers enjoying the dancing and playing Ping Pong, Horseshoes, fishing, and swimming. Thanks to the hard working committee—JOHN and FRANCES THOMPSON, BOB and WEE STEUBER, and HENRY ZARET, Tahoe Swingers. KELLIS and ZENAIDE GRIGSBY, Triple S, ROY and CHARLOTTE BROWN, Let's Dance, and the ALEXANDERS—TangleFooters.

The first and opening folk dancing at the Village Green, in William Land Park, for the Summer months will be hosted by the Sacramento Council. Dates for your dancing pleasure.

August 3—Host—Holly Hos'

" 10 " Circle Squares

" 17 " Let's Dance

" 24 " Wagon Reelers.

To our important Little people, the Teenagers will be dancing every Monday night at the Village Green, during the summer months.

Woodland Villagers are busy dancers, for they are making plans for their dancing party to be held during their August Fair.

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The Record Finder

Reviewed by PAUL ERFER

Folkraft records increases their fast-growing catalog with several more folk dance tunes with the instructions printed on special heavy envelopes. Brand new are *Jandals*, a Latvian Quadrille, backed with a Russian couple dance entitled *Retchenko*. Both are played adequately by the Folkrafters on No. 1412. *Doudlebska Polka* (alternate title: *Double Clap Mixer*) comes in for another discing on Folkraft 1413; flipside, a jazzical burbling of Starlight Schottische for a dance resembling Oklahoma Mixer called *Cowboy Trio Mixer*. Look for reviews of more Folkraft records later.

Capitol presents Jimmy Shand, leading Scottish dance orchestra leader, in *My Scotland* on an LP T-10014. Played with the compelling dance rhythm associated with this master accordionist, you have a variety of reels, jigs, polkas, waltzes, strathspeys, set dances and longways. Each and every number is exceptionally well suited to some Scottish or English dance routine such as Cumberland Square, Road to the Isles, Eightsome Reel, Cumberland Reel, St. Bernard Waltz, Gay Gordons, Strathspey, etc. Nice listening too.

All the record companies are entering the folk field. Monitor 301 has issued *Songs and Dances of the Ukraine* which features the *bandura*, a folk instrument of great antiquity native to the Ukraine. Two entirely instrumental numbers are typical Ukrainian folk dances, *Hutsulka* and *Kozachok*, played in vivid style by a folk ensemble. The remaining 14 selections are folk songs by soloists and groups all accompanied by bandura players. These include among others, *Katerina*, *Cherry Orchard*, *Cossacks are Whistling*, *Evening Song*, all of them very lovely. The fidelity is super.

The third series of *Israeli Folk Dancers* on Israel LP-7 does not quite match the previous two either in quality or excellence of arrangement. Culled from Israel LP-5 and 6 are repeats of *Hana'ava Babanot*, *Sherele*, *Cherkessiya*, and *Mechol Hagat*. New to American folk dancers are *Le'or Chi Yu Chech* (dance in Yemenite style), *Mechol Hanoar* (a Hora), *Bat Yiftach* (couple dance), *Mezare'i Yisrael* (two versions are given), *Vehaya Ke'etz Shatul* (couple mixer), and *Bat Harim* (circle dance). Most of these have been choreographed by Shalom Hermon and translated and notated by Dvora Lapson in a booklet which accompanies the album. The ensemble is conducted by the composer and arranger of the new pieces. Amitai Ne'eman and vocals are feelingly interspersed by Rachel Hadass and Theodore Bikel.

ROUND - UP. A fresh batch to try out for summer roundabouts are *Ninety-nine Ways* on Dot 15548; *Grapefruit Moon* and *Think* on Decca 28952; *Gadabout* on Mercury 70247; *Butterfly* on Cadence 1308; *Sleepy Lagoon/Double Alamo* on Set's in Order 3102; *Carolina Moon/Conversation* on Black Mountain 1014. Sunny Hills record No. 125, Gimme a Little Kiss, has been titled *Bonita Two-step* after its creators, Bob and Nita Page.

Editor's Corner

Don't forget "Camp" which at this reading is going on at Stockton and will end with a big open air dance at Baxter Stadium, Saturday evening, August 10, and then of course, the Federation Festival will be held Sunday, August 11, at the Stockton Auditorium... Let's get behind Woodminster by purchasing our tickets early and telling all your friends this is truly an event to see, all the groups have worked hard to present an outstanding program and we can show our thanks by attending. Highlighting the affair this year will be an After-Woodminster Dance reception to be held at Lake Merritt Sail Boat House, open to All Woodminster participants and folk dancers who must show their Woodminster ticket stub for admittance.

Hey how about this!! a new album put out by "Roulette" titled "Polka with Ted Tyle" and his international award winning polka champions, features on their jacket a beautiful picture in color taken several years back at Santa Barbara of the Polomanian Folk Dance Group. Faces that we recognize: George and Adrienne Murton, Val and John Pauly, Larry and Joanne Keithley, Caro Randolph, Dr. "Bob" Quirmback and on good authority we are told these faces we cannot see belong to Anne Flagg, Roy Zellick and Al and Molly Moffitt.

News from the Glacier Gliders of Enumclaw, Washington, announcing the International Folk Dance Festival to be held August 17th and 18th; this is the seventh year that they have sponsored this event. The festival will include a Children's Hour and family dancing Saturday afternoon at the J. J. Smith football field, followed by a Kolo hour and workshop at the Byron Kibler School. The banquet will be at the Parish Hall at 6:30, with the Saturday night dance at the County Park starting at 8:30. The Sunday program will be an afternoon dance at the J. J. Smith football field followed by the Watermelon feed for the dancers. Chairman, Lou Fesl, tells us that the festival is aimed at promoting folk dancing and international good will. So,—if you're vacationing in Washington, stop a while and enjoy some dancing.

All folk dancers are invited by the Santa Barbara Folk Dance Club to join in the fun of three important Folk Dancing events during the month of August, the Fiesta Festival, Aug. 10, Danish Days at Solvang, Aug. 17-18, and the Second Annual Folk Dance Conference, Aug. 18-24.

The Fiesta Festival, which has grown in popularity each year, is one of the many events of Santa Barbara's "Old Spanish Days" which opens on Wednesday evening August 7 with La Fiesta Pequena in the plaza of Santa Barbara's Old Mission, the historic Queen of the Missions where the Santa Barbara traditional Fiesta has begun since 1820. On Thursday the Old Spanish Days Parade, El Desfile Historico, is the big event. Led by the "Dancing Spirit of La Fiesta" will be bands and banners,

singers, dancing and musicians on flower bedecked historical floats and a thousand or more Equestrians in their elegant attire mounted on their beautiful horses with magnificent silver and jewel studded trappings. Friday it will be La Cabalgata the equestrian promenade, and Saturday, in the morning, El Desfile de Los Ninos, the children's parade, which ranks first with the camera fans and, in the afternoon, the famous Competition de Vaqueros, the finest stock horse competition in the west. Other events include the Spanish Market Place, El Mercado, Garden Tours, Fiesta exhibits, concerts and dances and each evening, the Fiesta musical spectacle "Maria," at the County Bowl, "Noches de Ronda," Spanish entertainment and dancing at the Courthouse Sunken Garden, and Quisicosas, a Spanish variety show at the Lobero Theater.

And if you are coming to Santa Barbara for the Conference or plan to come a day earlier, August 17, for Danish Days at nearby Solvang. Come in the morning in time for an Aebleskiver Breakfast and enjoy an afternoon of folk dancing and the many exhibits of Danish arts and crafts and in the evening, the outdoor program in the Atterdag Bowl.

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CALENDAR OF EVENTS

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Federation Festivals

AUGUST 10—SATURDAY

Santa Barbara

AUGUST 11—SUNDAY

Stockton

Hosts: Stockton Area Council

Place: Stockton Civic Auditorium

Chairman: Mrs. Jane Plaw

SEPT. 15—SUNDAY

Walnut Creek

Hosts: Diablo Council

Chairman: Joe Kokx

Theme: "Walnut Festival"

Council Meeting 12:30, Youth Center,
Recreation Park.

Dancing: 1:30-5:30 p.m. Balkan Hour
6:30-7:30 p.m. Eve 7:30-10 p.m.

SEPT. 29—SUNDAY

Chula Vista

Hosts: Folklanders.

Place: Chula Vista Bowl.

Time: 1-5 p.m.

OCTOBER

Long Beach

OCTOBER 27—SUNDAY

Fresno

Regional Festivals

AUGUST 4—SUNDAY

San Mateo

San Mateo Fair Grounds

Hosts: Bay Area Councils.

Dancing: 1:30-5:30 p.m.

Dancers in costume admitted free.

AUGUST 18—SUNDAY NIGHT

Woodland

Yolo County Fair Grounds

Cement Pavilion

Hosts: Woodland Villagers.

Chairman: George Storey

Dancing: 8-11 p.m.

AUGUST 24—SATURDAY

Goleta

Hosts: Santa Barbara Folk Dance

Conference

Place: University of California at
Santa Barbara.

SEPT. 1—SUNDAY

San Francisco

SEPT. 8—SUNDAY NIGHT

Sacramento

SEPTEMBER 15—SUNDAY

Los Angeles

TED WALKER
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Special Events

JULY 29- AUGUST 10—

Stockton

College of Pacific.

10th Folk Dance Camp.

AUGUST 7-10

Santa Barbara

"Old Spanish Days" — Fiesta.

AUGUST 17-18—SAT.-SUN.

Solvang

"Danish Days."

AUG. 18-24—University of California—

Goleta

Santa Barbara Conference

AUG. 24—SATURDAY

Conference Festival—1:30 p.m.

AUGUST 31—SATURDAY NIGHT—

Oakland—Woodminster Bowl.

Joaquin Miller Park.

Dancerama, 8:15 p.m.

Folk Dance Exhibitions.

Chairman: Grace Perryman

AUGUST 31—SATURDAY NIGHT

After Party sponsored by The Oakland
Recreation Department.

Hosts: Oakland Folk Dance Council.

Time: After the program.

SEPT. 1—SUNDAY AFTERNOON

Sponsored by San Francisco Council

SEPT. 1—SUNDAY EVENING

Hosts: Terpsichoreans of S.F.

SEPT. 2—SUNDAY AFTERNOON

Golden Gate Park

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WOODMINSTER

PROGRAM OF
FOLK DANCE EXHIBITIONS

Saturday, August 31

8:15 P.M.

**After
Party**



**Sunday
Festival**

**RESERVED SEATS
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Joaquin Miller Park, Oakland, California
