

APRIL 1958



# Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING • 25¢

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THE MAGAZINE OF FOLK AND SQUARE DANCING • APRIL • 1958

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## ON OUR COVER

Folk Dancers, Kibbutz Dahlia, scene of  
famous National Folk Dance Festival.

(Courtesy of State of Israel  
Tourist Department)

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## APRIL HOST

Once again Fresno dancers will play hosts to other dancers far and near at the Federation festival of April 26th and 27th. On Saturday afternoon, April 26th, beginning at approximately 1 P.M., there will be a stimulating institute taught by Millie von Konsky and Al Pill, two excellent and very thorough teachers. Saturday evening, beginning at 8 P.M., there will be a festival with a satisfying program of folk and square dances, and fine exhibitions. After this, of course, there will be the traditional after-party and we guarantee you all the dancing you want! Sunday afternoon, April 27th, beginning at 1:30 P.M., the Federation Festival will be held, again with an excellent program and a fine set of exhibitions. All these events except the Saturday after-party will be held in the Memorial Auditorium, Fresno and N Sts. The Federation Council meeting will be held immediately preceding the Sunday festival. We guarantee a filled-to-capacity spectator audience, since we are happy to report that our community supports us splendidly with an enthusiastic attendance at our festivals. The decorations will follow, for the first time in our town, a nationality theme with the ever popular Mexican motif. The stage decorations will be in the nature of a Mexican village street scene and the Vinehoppers are in charge. At both the Saturday and Sunday festivals we will have the International Food Market in the foyer of the Auditorium, at which delicacies of various nationalities will be offered for sale.

The chairman of the festival is Hill Adkins, President of the Fresno Folk Dance Council, and co-chairman is Kenneth Wight, the vice-President. It is spring and very fitting that we should at this time offer a special bouquet to these two hardworking Council officers. Their devotion — and that is the most appropriate word for it — to the cause of the beginner in the folk dance movement is very inspiring to all of us. Orchids to you — whoops, I should have said raisins! As usual, our very generous friend the Raisin Advisory Board is sponsoring this our spring Raisin Festival. Raisins to you, too!

*Mary Spring*

# *People Worth Knowing*

*by Mary Spring*

As people worth knowing, James Cavagnaro, immediate past president of the Fresno Folk Dance Council, and his wife, Gwyneth, make admirable subjects for folk dancers. For twelve years they have been actively connected with the International Institute and have always demonstrated a genuine understanding of the many aspects of folklore in diverse peoples, together with an enthusiastic drive to perpetuate its survival. Folk dancing plays such an important role in folklore that it goes without saying that they are active participants in this field and have been dancing for over ten years in Fresno.

Gwyneth — whose melodic name reveals her Welsh ancestry — was born in England, in the small town of Thrapston, County of Northamptonshire, famous for the manufacture of fine footwear. Thrapston should be of special interest to all Americans since it was the origin of a branch of George Washington's family, and the spread eagle, which was the family coat-of-arms and later became the symbol of the infant U. S. Republic, is prominently displayed in the chancel of the parish church there. As a girl, Gwyneth was taught the English country dances and went to the festivals, where she enjoyed watching the Morris dances. She also became acquainted with such ballroom type favorites as St. Bernard's Waltz, Maxina and Veleta Waltz.

Jim was born in Ridgewood, New Jersey, of Italian and German ancestry. Early in life he became acquainted with folk dancing through the ethnic groups which formed part of the population where he lived. He danced with the Poles at their annual Kosciusko Festival and with the foreign students at International House in New York City. He is a graduate of Fordham University in New York, where he became a member of the Glee Club. His love of music matured so that he became a serious student of the piano. He is an accomplished pianist, one of the teachers under whom he studied being Pietro Yon, former organist at the Vatican. He has given recitals of his own, one of them being in Carnegie Hall.

World War II was the agent which brought Jim and Gwyn together in May, 1944, on the eve of the invasion of the continent. Gwyneth was an ambulance driver during the war and was also doing Red Cross work at Lilford Hall, four miles from her home. This was a venerable mansion which had been converted into a station hos-





James and Gwyneth Cavagnaro in Danish Costumes,  
with Mayor C. "Cal" Evans, Mayor of Fresno

pital and which now, just before the Allied offensive, was full of wounded men, many of them American paratroopers injured in training. One of the patients who immediately attracted her attention was a young American Air Force sergeant, who by a subtle move of Fate had been taken to the hospital suffering with rather serious injuries resulting from a bicycle accident! The romance between Jim and Gwyn was on, and the following year they were married. After being stationed in France, Trinidad, and Porto Rico, Jim came home and was followed a little later by his wife. They came to California, where he was discharged, and settled in Fresno.

As a young war bride from England, Gwyn immediately joined the International Institute and the long association between that agency and the Cavagnaros began. For those who may not be conversant with the work of the Institute, its objectives are the integration of immigrant peoples into American life, at the same time enriching it by the contribution of their own cultural backgrounds. The Institute also strives, through the representatives of different nationalities who come under its scope, to encourage the preservation of the folklore of these nationalities. The Cavagnaros have been enthusiastic and hardworking in pursuing these aims. Both have been active members of the board of directors for many years; Jim served as the treasurer and president, Gwyn as secretary. She also served as president of two groups within the agency, the War Brides and the International Women's Club.

It was at the Institute that they were introduced to folk dancing in 1947 and have been devotees ever since. They have been members of the Vista Square Eight Club, which belongs to the Council and which belies its name by enjoying both folk and square dancing. Jim is the immediate past president of the Fresno Folk Dance Council, having served in 1956-57. He is the present chairman of the Council Workshop Committee, which governs the affairs of this Council-sponsored class in advanced folk dancing. Both have beautiful costumes of different nationalities, which they have made in connection with the exhibitions presented by the Workshop regularly.

Jim and Gwyn have three boys, Nicky 9, David 8, and Timmy 3. Jim is an accountant for the Sun Maid Raisin Co. and also teaches in the Fresno Adult Education Department.

We nominate the Cavagnaros as people worth knowing because their love of folk dancing transcends the recreational. They dance not only for fun but because they have an appreciation and love for folklore values and are doing their share to help preserve them in an ever changing world which threatens them with extinction.



# ISRAELI FOLK DANCING

*By Hilda Hoppe*

*(Former Dance Director for Jewish Centers Assoc., L. A.)*

Periods of strong national feelings are reflected in the arts. In Israel, it was necessary to weld a nation for survival. Divergent cultures were suddenly brought together. The Israeli choreographers helped them to meld, through dance.

From a dispersed people, whose history is the Bible, the Jewish people brought to life a dream, Israel, a homeland. In a decade Israel has mushroomed into a nation. Dancing is an intrinsic part of this nation and has swept forward with the same speed, devotion and passion.

Israeli choreographers by creating hundreds of dances have made a unique contribution. Melodies with strong rhythmic pulses close to the people supplied inspiration. New forms, patterns and styles emerged.

Originally, people came as pioneers to reclaim a wasteland. At the collective farms, vigorous peasant dances were recreation at day's end. The Bessarabian dance, the Hora, was popular, a simple circle dance with running and jumping. Its rhythm was to accompaniments of chanting or singing of brotherhood and the building of the homeland. Also popular were the Polish Krakoviak and Russian Cherkassiya.

Choreographers first created new dances in the hora style, i.e. KUMA ECHA, HARMONIKA, IM HOOPALNU. These developed beyond the first pioneer dances with more variations in steps. Later the accents and rhythm of the Orient suggested debka line dances. Inspiration abounded in a growing country, celebration of harvest, sheep shearing time, arrival of new immigrants and bringing water to the desert. Every event was an occasion for a dance, i.e. DEBKA GILBOA was inspired by a battle in a nearby mountain. Dances were performed everywhere, in the fields, in an immigration camp or an outdoor stage. These dances were expressive of the spirit of the people. Workshops, seminars and festivals were planned by visionary leaders like Rivka Sturman and Gert Kaufman of the Council of Israeli Folk Dancers.

Current dances reflect growing strength. Confidence born of conquering the desert. Dances are verile, emphatic in rhythm and fast in temp, i.e. VAYIVEN USIYAHU Biblical story of King Usiyahu (Chronicles) who conquered the desert by digging wells. The music is a chant and the dance has martial strength enhanced by leaps and jumps.

Music and dance are recreation in the young army. Choreographers work with them. Popular dances spread throughout the nation. The dance HARMONIKA rolled through the country on wheels as the army moved from place to place.

In this young nation, couple dances are popular, courtship dances have mimicry of fleeing and pursuing, i.e. ITI M'LVANON, DODI LI. Inspiration for these is the "Song of Songs".

Now the choreographers began to chart a National dance. A quick step and a catchy tune were not expressive of the sacrifices and bravery of the young people.

Original inspiration comes from the Jews of Yemen. Whisked to Israel by airplanes in a mass immigration, they were a link with the Biblical Hebrew. For centuries, living as subject people in a most primitive fashion, they maintained the old religious and cultural patterns. Songs are in the language of the Bible, dances in the rhythm of the Orient with patterns as beautiful as their handiwork in silver and embroidery. Dances stem from religious festivals and celebrations. Slow, gentle, gradually accelerating, they are danced to the primitive accompaniment of drum, hand clapping and singing.

The choreographers analyzed the steps and rhythms of their primitive dances. With Sara Levi-Tanai, artistic director of INBAL, National Dance Theatre of Israel, and other Yemenite artists, they worked to introduce traditional Yemenite style and basic steps, the Yemenite three step, Da'asa step used in AHAVAT HADASSA. HIN-EH MA TOV introduces the Yemenite music, their dances are performed with an accepted wave-like motion which vibrates through the body. OZI V'ZIMRAT YA (The Lord Is My Strength and Song) an old Yemenite folk song is inspired by a men's exhibition dance with leaps and large movements.



Girls of the Folk Dance Group of Ein Harod with Rivka Sturman, choreographer mentioned in the above article. The "Gilboa" mountains are in the background.



This is the foundation of the dance by the choreographers and people of Israel. From this background is emerging a welcome addition to folk dances for all people.



MIRIAM LIDSTER, Physical Director, Stanford University  
Posed in a Typical Israelian Costume

The costume should be of pastel or medium colors and can have as much or as little braid as is desired by the wearer. Rivkah Sturman stated that the skirt should really be gored and not as shown in the picture; also the sleeve may be a set-in sleeve, but definitely box-like in effect and should be left open almost to the top of the shoulder. The costume should be simple, but allowing freedom of movement. Sandals are worn on the feet.

—(Hans Roth, Photographer)

## Report From the South

*Notes from John Hancock*

Due to the fact I have been expecting an addition to my family, my very able Vice President, Ted Walker, has taken over, temporarily, the Council and Federation, South, responsibilities. The Big Day finally arrived, and I am now the proud father of an 8 pound 11 ounce girl. Needless to say Carol is also very pleased with herself. Laretta Marie gets prettier as each day goes by, but, of course, we are a little bit prejudiced.

The South is trying something new with a series of Let's Dance Party Nights designed to present some of the advantages the Federation does for the folk dancers. Ted Walker is the Co-Ordinator of this project and is doing a mighty fine job. Each Saturday Night party will represent a different area or club, and during the first hour two dances from countries chosen are taught by teachers from an established list. There are lots of prizes, such as a free trip to State-wide, Camp Scholarships, "LET'S DANCE" subscriptions, etc. I would like the folk dancers to get behind this program because we want to be in a position to give more support to the magazine and the Federation.

Ralph Miller, our Director of Extension, is responsible for another Beginners' Class, at John Burroughs School, in Los Angeles. He has done a great deal of work and has many good ideas. His wife, Elsa, is our Treasurer this year.

A new spark plug in our midst is the little lady who is sending out all the publicity, namely, Lea Anderson. This is one person I hope stays around, because she has some new and constructive ideas ... Valerie Staigh, who is our Secretary, also co-heads one of our fast-becoming popular camps here in the South. The Santa Barbara Camp, along with Idyllwild and Stockton, are the three camps here in California in which everyone can participate and should. The lady who takes on where Valerie leaves off is Dorothy Werling, from Bakersfield. She distributes all of our material to the Clubs.

The Festival at Bakersfield was very successful and spectacular. Holtville's Festival was unique in its peasant style. The Festival in Ojai is always wonderful, because of the friendly atmosphere in the community. We are looking forward to attending the STATE-WIDE Festival in San Francisco, May 29, 30, 31, June 1st.



# FESTIVAL of the BELLS - Riverside

*by Pat Eagle*

The name "Festival of the Bells" was chosen by the Riverside Folk Dancers for their first Federation Festival on April 13, because of all the famous bells in the area. The Mission Inn, which will host the After The Festival Frolic, houses the largest and most interesting collection of bells in the world. There are about 700 bells in this collection, ranging in a multitude of sizes and shapes from around the world.

A replica of the Freedom Bell hangs at the south side entrance of the Mission Inn. This bell is identical, except in size, to the huge 20 ton 12 foot high Freedom Bell hung in West Berlin, Germany.

In the patio at the Mission Inn, now resting in state, sets the San Salvador de Agua Mansa bell. This bell was made at the request of Rv. Peter Verdequer, in 1847, for a small community near Colton. He agreed to give an old Mexican two horses and \$12.00 and would gather the materials if this man would cast the bell. Because it was badly cast it soon became defective. The bell was recast with gold, silver and jewelery which was donated by the people in the community to be thrown into the couldron in the hopes of improving the tone of this second casting of the bell. It was dedicated to Nuestra Senora de Guadalupe, Mother of Mexicans.

Up on Mt. Rudiboux may still be seen one of the bells which gave old Ike Logan the name of the Human Alarm Clock. Ike walked to the top of the mountain every morning for 27 years to ring the bell at 7 A.M., which was heard for miles around.

For travelers coming into Riverside are the strange shaped street lights, which have bell shaped white glass lamps. The whole design with the double cross at the top and bell hanging in the center is an Indian Rain sign. These street lights are reproduced all around the older parts of the City. Riverside is using this same design in the City's 75th Anniversary.

Bell music has long been a tradition at the Mission Inn. The Deagon Carillon was installed in 1944. The collection of bells at the Inn are being cleaned and recast, I am told, and soon will be in glass cases, and much easier to see and appreciate.

# Square Dance Calling

## "TOOLS OF THE TRADE"

by Jack McKay

*(This is the third of a series of articles covering information to Square Dance Callers and Dancers)*

### SQUARE DANCE FIGURE ANALYSIS

Before teaching a figure it is important that the teacher be aware of the relative position of each person in the square at any point throughout the execution of the figure. This makes it possible to find and correct errors that are made on the floor. It is also essential that the teacher be aware of what parts of the square can be "walked through" and what parts must be "taught." The teacher must also know what basic movements are involved in order to be sure that the figure is not presented until all the basic movements have been taught, unless the figure is used for the purpose of teaching some particular basic.

Callers and Teachers with considerable experience develop an ability to read a square, visualize its movements and analyze it mentally. For those with less experience, however, a written method of analysis is presented below.

On the form which follows you will find that basic movements have been listed in recommended order of teaching. The procedure for using this method of analysis is as follows:

(1) Read through the call, command by command, and either check off the command under basic movements or write it under the heading of "Anticipated Areas of Difficulty."

(2) Under "Anticipated Areas of Difficulty," indicate the places in the square where you feel the dancers might have some difficulty. One of the principal causes of difficulty is the relative position of each person in the square to the others. A simple system of diagraming aids in determining these relationships. (See March Issue of "Let's Dance" for article)

(3) With the aid of your analysis sheet, you can now determine:

- (a) What can be walked through (basic movements already taught)
- (b) What movements must be taught (basic movements not already taught)
- (c) Places in which you should give extra attention to teaching (Anticipated Areas of Difficulty)



# SQUARE DANCE FIGURE ANALYSIS SHEET

Name of the Figure \_\_\_\_\_

## Basic Movements:

- |                                 |                                  |
|---------------------------------|----------------------------------|
| _____ Circle Left or Right      | _____ Sashay – Right, Left, Half |
| _____ Swings-Right or Left Hand | _____ Re-Sashay-Go All the Way   |
| _____ Two Hand                  | _____ Allemande Thar             |
| _____ Walk Around               | _____ Turn Right Back            |
| _____ Promenade                 | _____ Catch All Eight            |
| _____ Star Right or Left        | _____ Whirl Away with a ½ Sashay |
| _____ Allemande Left or Right   | _____ Docey-Doe                  |
| _____ Grand Right and Left      | _____ Weave the Ring             |
| _____ Divide the Ring           | _____ Elbow Swing                |
| _____ Do-Sa-Do                  | _____ All Around and See Saw     |
| _____ Pick Up Two               | _____ Cross Trail                |
| _____ Do-Pas-O                  | _____ U-Turn Back                |
| _____ Lines of Three            | _____ Wagon Wheel                |
| _____ Pass Through              | _____ Box the Gnat               |
| _____ Right and Left Through    | _____ Box the Flea               |
| _____ Two Ladies Chain          | _____ California Twirl           |
| _____ Four Ladies Chain         | _____ Ladies 3/4'er Chain        |
| _____ Lines of Four             |                                  |

## Secondary Basic Movements:

- |                             |                           |
|-----------------------------|---------------------------|
| _____ Cast Off              | _____ All Eight Chain     |
| _____ Throw In The Clutch   | _____ Back Track Single   |
| _____ Ends Turn In Or Out   | _____ Back Track Couple   |
| _____ Rip and Snort or Tear | _____ Dixie Chain         |
| _____ Alamo Style           | _____ Square Through      |
| _____ Red Hot               | _____ Bend the Line       |
| _____ Wheel Around          | _____ Eight Roll Away     |
|                             | _____ Double Pass Through |

## Anticipated Area of Difficulty:

# Statewide

May 29, 30, 31, June 1, 1958

## "FESTIVAL OF THE GOLDEN GATE"

"Golden Gate in '58" is the slogan we've been attempting to keep in your minds, because we want you to dance with us at the Festival of the Golden Gate during the Memorial Day Week-end. The Headquarters will be at Hotel Whitcomb and activities will center around the Civic Center.

The opening attraction will be a Recital Thursday, May 29th, presented by the Ansambl Norodnih Igraca Sokoli, at the Nourse Auditorium, under the direction of the very personable John Skow. Following the Recital an After-Party will be held at the Sokol Hall, 580 Eddy Street. All Thursday Night Classes will hold Open House for all Folk and Square Dancers. The screening of the Queen Selection will start at 10:30 at the Nourse Auditorium.

Tours have been planned commencing Friday, and there will be dancing at Golden Gate Park, hosted by the San Francisco High Steppers. Friday evening, at the Civic Auditorium, General Dancing will be enjoyed, during which time the Final Selection of the Queen will be made. After Parties, again, have been planned at the Whitcomb Hotel and the Sokol Hall.

Again, on Saturday, Tours have been arranged, along with Breakfast parties. A Dancers' Institute will be held at the Furniture Mart, across from the Hotel Whitcomb. In the evening, as usual, there will be Kolo Sessions, General Dancing and After Parties.

On Sunday, in addition to the Evaluation Breakfast at the Whitcomb Hotel, there will be a Costume Parade in the Rotunda of the City Hall, followed by General Dancing in the Civic Auditorium, and in the evening, at the Telegraph Hill House.

Carlos Ruling is the Statewide General Chairman. He is being ably assisted by Charles Utterback, as Festival Chairman. Jack Mona is planning some wonderful After-Parties. Walter Grothe and his Committee will supervise the Registration. Bud Southard is in charge of Housing facilities.

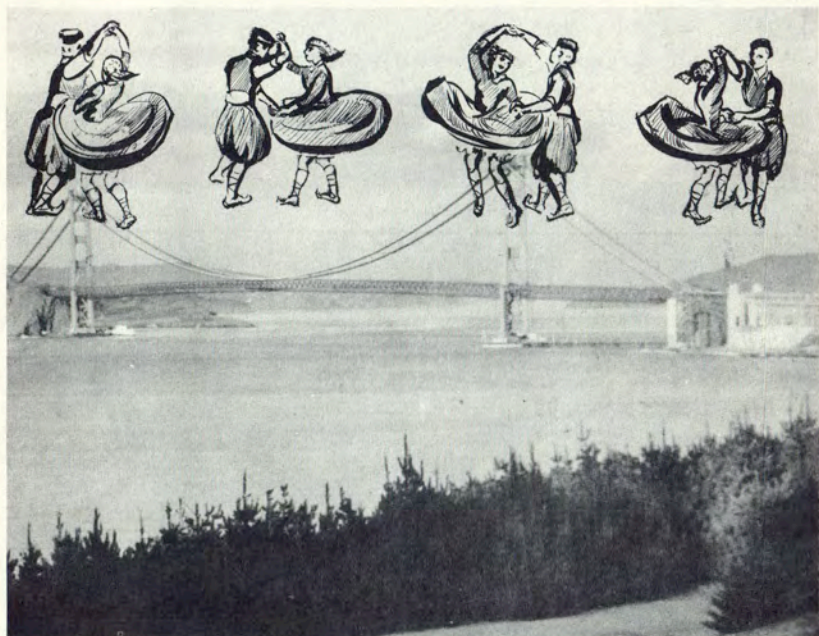
Valerie Staigh, Recording Secretary, Federation, South, has been cooperating with Vi Dexheimer in sending out publicity regarding the Statewide Festival.

San Francisco Folk Dancers, as well as San Francisco, itself, will welcome you. Just think of the sights to be seen in San Francisco, in between folk dancing activities. There are the Cable Cars, China Town, Fisherman's Wharf, North Beach, Aquatic Park, Golden Gate Park, Fleishhacker Zoo, the Aquarium, and the famous Bridges.



For those who love to eat there are restaurants featuring food and delicacies of every Country in the World. There really won't be much time for sleeping during those wonderful Statewide Festival Days and Nights in San Francisco.

The Statewide Festival is certainly one time when every one of us should be thinking of costumes. If you are planning to make your first costume or your fifteenth costume, and need ideas on where to look for information or how to go about making the costume, send in your questions with a stamped, self-addressed envelope to the Editor, 1604 Felton Street, San Francisco 24, California, and she will see that it is answered.



The Golden Gate Bridge

## RECORD SHOPS

### Los Angeles

- PAUL ERFER'S FOLK ARTS BAZAAR  
625 Shatto Place DU 8-5265

### San Francisco

- ED KREMERS FOLK SHOP  
262 O'Farrell St., No. 301 SU 1-7294
- WHITNEY'S  
For All School Music Needs  
150 Powell Street

### Oakland

- PHIL MARON'S FOLK SHOP  
1517 Clay Street TWinoaks 3-7541
- SLAY ART MUSIC  
3257 East 14th Street KE 4-4246



## The Record Finder

*Reviewed by PAUL ERFER*

There is music from Spain galore on various LP labels, mostly groups of flamenco singers and players, but music of a strikingly different quality is that from Catalonia. As the hambo exemplifies the national dance of Sweden, or the kolo of Yugoslavia, so the Sardana typifies the folk expression of the people of Spanish Catalonia. An album of SARDANAS has been released by Capitol on T-10121 that makes the listener sit up with its brilliancy of instrumentation as played by the Cobla Girona of Barcelona. The orchestra, and quite a large one it is, is made up entirely of brass instruments with drums and string bass for rhythm. Each number, with charming titles like "Dolces Caricies", "Els Degotalls", "Flors de Vent", is introduced by a roulade played by a shrill pipe similar to the Basque "xistu" with the accompaniment of a small drum. These pieces make for enchanting listening and if you can dance the intricate steps of the Sardana you can have yourself a gay time. This LP contains twelve Sardanas.

**ROUND-UP.** A current pop tune, "Sophia", thumped out by Joe "Fingers" Carr on Capital 3791 is the choice for the round-of-the-month. In the same category is "Love Me" on Mercury 71072. Lloyd Shaw offers "Swing Low" and "Dancing the Blues" on LS X-203. More Waltzes and two-steps can be tried out to Sets in Order's "Copenhagen / Rosy Two-Step" (\$10 3104).

**SQUARES.** This is "Sugartime" season. You can have your choice of routines and callers for this peppy tune on no less than three different labels. Bill Castner sings it for Old Timer 8127, (flip, instrumental); Glen Story croons it for Sunny Hills 134, backed with "Eight More Miles to Louisville" (same without calls, SH 135); and Bob van Antwerp chants it on MacGregor 810, together with "Randy Lynn Rag" (no calls, Mac 809). Old Timer is keeping up with the times by issuing a couple more callers: Johnny Schultz does "New Lady of Spain" on OT 8128, and Max Engle calls "Tulsa Square" on O T 8129. Both of these flipsides are instrumentals. Western Jubilee has Mike Michele doing "Square Thru Polka" on WJ 549; no calls on reverse. Jonesy's monthly offering is "Swinging Kiss, Mama, Look" on #812, for the caller, Mac 811.



## LE'OR CHI YU CHECH

(Brilliance of Your Smile)

(Israeli)

A popular line dance of Israel introduced by Rivkah Sturman, Folk Dance Camp, College of the Pacific, 1957. This is a dance of two people in love – soft and gentle.

MUSIC: Israel, LP 7

FORMATION: Single circle of cpls. Hands joined and down. W stands to R of M. All face ctr.

STEPS: Yemenite step L: Step sdwd L bending knees (ct 1). Step R ft slightly crossing in back of L (ct &). Step L across in front of R, bending knees, (ct 2). Hold (&). *Note:* The Yemenite step is done with a feeling of "down-up-down". This step may also be danced beginning R. Two-Step\*; Brush; Walking step\*.

STYLING: Body is held erect throughout. The hand touch is soft and light.

MUSIC 4/4		PATTERN
Measures		
4 meas INTRODUCTION		
I. <u>YEMENITE STEP, FORWARD AND BACK</u>		
A	1	a) Yemenite step L (ct 1 & 2 &). Yemenite step R (ct 3 & 4 &).
	2	b) Step fwd on L, bending both knees and leaving R toe on floor (ct 1). Raise hands fwd shoulder height. Step R in place (ct &). Close L to R, straightening knees, lowering hands (ct 2). Hold (ct &). Step fwd on R, raising hands and
		bending both knees (ct 3). Step L in place (ct &). Close R ft to L, lowering hands and straightening knees (ct 4). Hold (ct &).
	3-4	Repeat action of Fig. I, meas 1-2.
II. <u>STEP-CLOSE-STEP-BRUSH</u>		
		Circle facing and moving CCW. Hands joined and down.
B	5	a) Step fwd on L (ct 1); close R to L, taking wt on R (ct &); step fwd on L (ct 2); lightly brush ball of R ft fwd (ct &). Step fwd on R (ct 3); step L to R (ct &); step fwd on R (ct 4); lightly brush ball of L ft fwd (ct &). <i>Note:</i> On the brush of the ft there is a soft upward lift coming from the ball of the ft upward to the shoulders.
	6	b) Step fwd on L (ct 1), turning body twd L shoulder (ct &). Step bwd on R, continuing in a CCW direction (ct 2). Step bwd on L (ct 3), turning body twd R (ct &). Step fwd on R (ct 4).
	7-8	Repeat action of Fig. II, meas 5-6. On meas 6 (ct 3 "&") W does not turn. W close R ft to L (ct 4). Finish in a single circle with cples facing, M facing CCW, W CW.
III. <u>COUPLES YEMENITE STEP, FORWARD AND BACK</u>		
A	1-2	Couple formation. Repeat action of Fig. I, meas 1-2. a) Yemenite step L with R hands upright, palms touching. Yemenite step R with L hands touching. Hand touch is soft and light. Step fwd on L, R hands touching. Step fwd on R, R hands remain touching.
	3-4	Repeat action of Fig III, meas 1-2.
IV. <u>COUPLES STEP-CLOSE-STEP-BRUSH</u>		
B	5-6	Moving in a small CCW circle, repeat action of Fig II, meas 5-6. a) Beginning with L ft, step-close-step-brush R, L hands touching. Beginning with R ft, step-close-step-brush L, L hands touching. b) As you step bwd, moving CCW, R hands touch (ct 2).
	7-8	Repeat action of Fig IV, meas 5-6. L hands touch to begin pattern. At end of pattern M must finish in original pos, in single circle, W on M R.



**EH HATAL**

(Israeli)

A vivacious couple dance of Israel. Presented at the Tenth Annual Folk Dance Camp, 1957, College of the Pacific, by Rivkah Sturman. "Eh Hatal" are the first words of the song. The composer's title "Leil Zahav" means "Night of Gold".

MUSIC: Folkways Record Album No. FW 935 "Leil Zahav" - The Panpiper PD 5703

FORMATION: Single circle of couples, facing the center of circle. W stands to M R. M R hand joined with W L. Free arm is held outward and slightly curved upward.

STEPS: Click step, step-hop\*, running\*.

MUSIC 2/4, 4/4, 3/4

PATTERN

Measures	INTRODUCTION (Folkways) count 4, 1234, 1234, 12
2/4	I. <u>CLICKING STEP</u>
A 1	Move CCW. Step L ft across R (ct 1). Keep body facing ctr of circle. Hop on L and click side of R ft to L while wt is off the floor (ct &). Travel LOD on hop. Step to R side with R ft (ct 2). Step L ft across R (ct &).
2	Hop on L and click R ft to L (ct 1). Move LOD on hop. Step to R side with R ft (ct &). Step L ft across R (ct 2). Hold (ct &). NOTE: Body should remain facing in twd ctr of circle throughout the entire pattern, meas 1 and 2.
3	Step fwd on R ft (ct 1). Hop (ct &). On hop W turns CCW to face M; partners are now facing. Step L ft crossing slightly in front of R (ct 2). Both knees bend softly. Snap fingers, L hand just above R and held at waist height. Step on R toe, in place, (ct &).
4	Step L slightly to L, snapping fingers (ct 1). Step on R toe, in place, (ct &). Cross L ft in front of R, snapping fingers, soft knee bend (ct 2). Step on R toe in place, W turning CCW to original pos (ct &). This is a flirting step and should

be danced with a coy but sparkling manner.

5-6 Repeat action of Fig I, meas 1-2.

7-8 Repeat action of Fig 1, meas 3-4 with the W moving fwd CCW, making a 1/2 circle around M, passing M's L shoulder. M does entire step in place. This is a flirtatious step.

1-8 (repeated) Repeat action of Fig I, meas 1-8. M lead "click" step and circle W CCW (meas 7-8). Ptrs are now in original pos.

II. CROSS, RUN

4/4	
B 1	Step L over R with a large crossing step (ct 1). Hop on L, turning body CW (ct &). Large cross step, R over L (ct 2). Hop on R, turning body and face center (ct &). Close L ft to R (ct 3). Hold (&). M steps bwd L R, pulling W around CCW to face him L R (ct. 4 &). Join both hands.
3/4	
2	W is now standing with her back to ctr of circle. Both begin L. W must change wt. M step fwd, W move bwd with 5 light running steps, (ct 1 & 2 & 3). Close R to L (Ct &).
4/4	
3	M release W R hand. With joined hands held high M circles CCW behind W to finish with M L arm around W waist: W remains in place and does action of Fig I, meas 3-4 (beginning with ct 2, meas 3). M step fwd L (ct 1) to begin circle around W. Continue fwd stepping on R toe. Take wt, heel remains off floor. (ct &). Step fwd L (ct 2). Step fwd on R toe (ct &). Step fwd L (ct 3). NOTE: Couples are now standing side by side, W to M L; backs to ctr of circle.
2/4	Begin movement out of circle with a slight lift and step R (ct &). Continue to move out of the circle with 5 light running steps (ct 4 & 1 & 2). Open into original position with M turning twd his L shoulder and stepping on R ft, W turning twd her R shoulder and stepping R (ct &).
4	



# party places

<b>BERKELEY</b> 3rd Sat. Each Month	Garfield Folk Dancers 8:00 to 12:00 Le Conte School, Russell & Ellsworth
<b>GLENDALE</b> April 30, 1958	Glendale Folk Dancers 8:30 to 11:00 Y.W.C.A., 735 E. Lexington
<b>OAKLAND</b> 5th Thursdays	East Bay Women's Dance Circle 9:30 to 11:30 Diamond Roller Rink, 3245 Fruitvale Ave.
<b>PALO ALTO</b> 1st Sat. Each Month	Barronaders 8:15 to 12:00 Barron Park School, Barron Ave., South P.A.
<b>SAN FRANCISCO</b> 4th Sat. Each Month	Cayuga Twirlers 8:00 to 12:00 Geneva Hall, 1074 Valencia Street
<b>SAN FRANCISCO</b> April 8, 1958	First Unitarian F.D. Group 8:00 to 11:00 Geary and Franklin Streets
<b>SAN FRANCISCO</b> Alternate 3rd Sat.	San Francisco Merry Mixers 8:30 to 12:00 Mission Y.M.C.A., 4030 Mission Street
<b>SAN MATEO</b> Alternate 2nd Sat.	Beresford Park Folk Dancers 8:30 to 12:00 Beresford Park School, 28th Ave.
<b>SONOMA</b> 1st Sat. Each Month	Valley of the Moon Swingers 8:00 to 12:00 Veterans' Memorial Building

*(Editor's Note: If you want to see your Club's Party Place appear on this page, without charge for one year, assist your Club in securing five (5) new subscriptions to "Let's Dance" Magazine.)*



The Jewish housewife is known to be a good cook; she knows how to combine with the greatest of skill various food material in order to bring out their best flavors.

Generally, the typical Jewish dish contains a large amount of fat which, when combined with other foodstuffs such as vegetables, fruits, cereals, sugar, honey or nuts, will form a nourishing and well balanced meal.

#### GEFILLTE FISCH

- |                          |                           |
|--------------------------|---------------------------|
| 2 Pounds Solid Fish      | 2 Tblspns Cold Water      |
| 3 Onions, Chopped Fine   | 4 Tblspns Chopped Parsley |
| 2 Eggs                   | 4 Tblspns Chopped Celery  |
| 2 Tblspns Cracker Crumbs | Salt and Pepper           |

Combine three of either of the following fish: pike, white, carp, weak and filet of sole, using 2 pounds of solid fish after being cleaned. Chop the fish fine or put through a food grinder. Add the onions, eggs (unbeaten), cracker crumbs, cold water, parsley, celery, salt and pepper. Mix all together thoroughly. Form into a long loaf or into small balls. Place fish on tray of fish kettle; then add enough water to cover fish, 1 carrot, sliced, 2 onions, chopped, salt and pepper. Boil fish in this stock about 2 hours. Allow to cool in stock before removing from tray. Strain the stock, allow it to jell and serve with fish.

#### BROD TORTE

- |                                    |                                 |
|------------------------------------|---------------------------------|
| 6 Egg Yolks                        | 1 Teaspoon Cinnamon             |
| 1 Cup Sugar                        | $\frac{1}{2}$ Teaspoon Cloves   |
| 1 Cup Almonds, blanched and grated | $\frac{1}{2}$ Teaspoon Allspice |
| 1 Cup Bread Crumbs                 | 1 Teaspoon Baking Powder        |
| 1 Lemon, juice and grated rind     | 6 Egg Whites                    |

Beat egg yolks until light; add the sugar and beat for several minutes. Add the almonds and mix well. Combine the bread crumbs with the juice and grated rind of the lemon; add the spices and baking powder and then combine with the egg mixture. Fold in the stiffly beaten egg whites. Pour batter into a well buttered spring form or mold and bake in a moderate oven (350°F.) about 45 minutes.

*Copyrighted-Culinary Arts Press from Round the World Cook Book*





# IMPRESSIONS OF A TRAVELER In MOROCCO

TRUDI and BILL SORENSEN

1 A, Palace Gate  
London, W. 8, England

Impressions are those things which stand out about a particular country. Here is a country chuck full of people whose language, customs, habits and religion are not at all like ours. Their food is different and they live under extremely backward conditions as compared to those of the U.S. The land is made up of many tribes, of which the Berbers, a rugged and tough Arab people, is the largest. It is a fascinating land, and the principal impression to me was made by its religious aspect. The religion is called Islam, meaning "submission" to the will of God. It is the Moslem religion, which by tradition goes back to Mohammed, son of Abdullah and Aminah. He was born in 571 AD near Mecca, a center of caravans and trade routes which was considered to be a holy place. In all Moslem countries, there are five things that every good Moslem is supposed to do: (1) pray five times a day; (2) recite the creed aloud and correctly; (3) fast during the month of Ramadan, during which time he cannot eat, drink or smoke from sun-up to sun-down; (4) pay alms to the poor and needy if he can afford it; and, (5), make a pilgrimage or "hadj" to Mecca. When the "mueddin" or crier, calls the faithful to prayer from the top of the minaret at each mosque, one can hear him all over the town and it is really something to see the true Moslem unroll his prayer rug and kneel in the street, or in the fields, or go to the mosque and prostrate himself on the ground reciting the Koran. When possible, he visits the latrine, followed by a washing of the face, hands and feet. One must never take a picture of any of this ritual. I have visited the inside of many mosques in Cairo, Marrakesh, Istanbul, and Arabia, but have never taken pictures of Moslems at prayer inside the mosques. One must never smoke or spit in front of a mosque and shoes must be removed before entering. As an "infidel", your presence will only defile such a holy place, but the guide usually takes you inside and tells you what to do and what not to do.

Secondly, I would say "superstition" and its effect on the daily lives of these people makes a very strong impression on the foreigner. The most outstanding is the belief in the "evil eye", which goes back to very ancient times and is recognized by the Koran as a fact. According to Moroccan belief, the eyes can transmit evil designs and personal harm. It is blamed for 95 out of 100 deaths, rather than natural causes. It's like the Double Whammy. One cannot take pictures of many things for fear of the evil eye. People with black eyebrows or unusual eyes are suspected of having this evil eye. In order for one not to be contaminated, the women



wear veils to nullify the effects. Everyone wears a necklace with a five pointed star or five fingers, or a tattoo or a drawing of a human hand with outstretched fingers called "five in your eye" — all protection against the evil eye. Men cannot look at a woman's face. Anyway, he'd rather look at her heel, in the same fashion that the wolves in America look at the girls on the streets. They say an Arab can pick his wife out of a crowd by just looking at the heels in a line-up. Actually, there's not much more to see, since they are covered from head to foot anyway. Whenever I took a picture in which a woman might be, I always said, "la bess" to everyone around there. This means "may God bless you" or "may no evil eye ever fall on you, my friend". So then they would say to me, "bauter kalofi", meaning "praise be to Allah", or "thank you" — and I'd go on my way with some good shots in the camera. This is the way of the East — this is the way of life to which it would be very difficult for Westerners to condition and accustom themselves. The whole of life is a contrast. There is amazing wealth and ghastly poverty. But no one seems to care.

I had the good fortune to be a dinner guest in a Moslem home. At the meal, Moroccans always say "bis-Mil-lah" (in the name of God) before eating. One always tears the bread with the fingers — it is never cut. You eat with your right hand — never with the left — even if you are left-handed. You must always leave food in the main bowl. What is left goes to the women and children in the family. The homes are built of mud and sticks. There is no water except at the village pump or water well. Everyone carries water in huge earthen jugs and this is used for cooking, drinking and as a last resort, for washing the body before meals. These water wells are really primitive.

Another thing that is most impressive is the number of donkeys on the roads. The small donkey standing 3 or 4 feet high is the means of transport for the natives, for food, for straw, merchandise, grain, charcoal, logs, baskets of dates, or camel dung used for fire, for cooking or warmth. More often than not, the womenfolk walk alongside the donkey while the man rides comfortably. As one gets farther inland toward the Atlas Mountains, there are more and more camels.

Morocco is a unique place. There are public whipping posts, thousands of beggars, many of whom have had one hand cut off for stealing, camel markets, donkey markets, bazaars that sell all the native rugs, silks, brass, tapestries, leathers, dyes, yardage, beads, food and what not. It is a scene of confusion, yelling, milling natives, and most fascinating for an outsider to watch. Yet when one gets away from the markets or souks, there are flowers and trees and beautiful boulevards — but still the donkeys and camels on the streets.



I haven't told you about folk dancing — there just isn't much available to the public. Tribal dances are only performed at weddings or special ceremonies. Only the immediate family can see this. If one has been accepted into the house, he is considered as a friend or brother, and as such, is privileged to look upon the faces of the womenfolk while inside the home. But not outside the house. Happiness in dancing is not something to express to a stranger. The Moslem religion seems to teach that the more one suffers in this world, the more happiness one will find when he goes to meet "Allah", the Moslem God. Throughout Morocco, as well as other Islam countries, religion dominates in everyday living and is most noticeable to the Western traveler.

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# COUNCIL CLIPS

## DIABLO COUNCIL

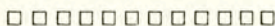
The main project of Diablo Council this month is the Spring Warm-Up Dance Friday, May 2, in the Youth Center at Pittsburg. This annual affair is a "kick-off" for the Federation Festival, hosted by the Council in September, in Walnut Creek. Spring Warm-Up this year will have Stan Valentine, Herb Shelley, Bev Wilder, Reid Peterson, Reva and Glenn Ward, and Steve "Pee-Wee" Angeli of Fairfax, as callers. Exhibitions will include Wilder's Quadrilles, Dolly Seale's Pantalettes and Suburban Swingers, directed by the Wards. Come on over everyone - it will be a good party!

Circle 4's Birthday Party on March 1 found 40 couples dining and dancing in the Brazilian Room, and everyone agreed the "11th" birthday was a great success. New Officers for the coming year are Harriet and Howard Kartoizian, Prexy, Ethel and Harry Donaldson, Vice-Prexy, Julia and Walt Sessions, Secretary, and Marge and Bob Underwood, Treasurer.

Walnut Whirlers are planning an "old-timers" night in conjunction with their birthday party in May. Committee members Jerry and Louise Cross, Virginia and Bev Wilder, and Pat and Vernon Buls are planning a real welcome for the old and present members of the Club, starting with a potluck dinner.

The Kimballs' 2nd year Class held a party the last Saturday in March and had as its guest callers Herb Shelley and Reva and Glenn Ward. Dancers from Walnut Whirlers, Acalanes Folk Dancers, Pleasant Hill Folk Dancers, and Suburban Swingers joined in the enthusiasm of the class, both for the dancing and the delicious refreshments.

*-Kay Kimball, 1400 Bernie Lane, Walnut Creek, California*



## GREATER EAST BAY COUNCIL CLIPS

For the second time in three months the Greater East Bay Folk Dance Council will host a Regional Festival. It is the one being held this month at the West Contra Costa Jr. College Gym in San Pablo. The date, Sunday, April 13th. Time, 1:30 in the afternoon 'til 5:30 and 7:30 'til 10:30 in the evening. This Festival will also help San Pablo to celebrate their 10th anniversary. Highway signs will be provided to help those not familiar with the location. Exhibitions, of course, both afternoon and evening.

The Council representative from the Recreation Dept., Betty Jane Rank, has accepted a new job in Seattle, Washington, and will be replaced by Mrs. Walsh. Lots of success on your new job, Betty. We will sure miss you.

Just to keep you up to date, the Seminary Swingers "Festival Baby" arrived a little early, the 16th of February, to be exact. A 9 lb. 1 oz. baby boy to the proud parents, Joseph and Connie Castillo. We thank you, Connie, for trying, but to the Swingers it will still be the "Festival Baby".

As April is the month of Easter, the Oakland Recreation Dept. proj-



ect for the childrens' folk dance and square dance classes is the teaching of dances for the festivals to be held during the month.

There is a change of dates for the Teen Age Folk Dance Festival to be held at the Oakland High School Gym. It is changed from June 1st to June 8th. June 1st being the date for the Federation Festival. Something new has been added. There will be a "splash" party to follow at the High School Pool.

Looking ahead it is not too early to be thinking about reservations for the 8th Annual Folk Dance Week at the Feather River Camp of the Oakland Recreation Dept. The moonlight festival will be held on Saturday evening, August 9th. Contact the Oakland Rec. Dept. for reservations.

—George N. Cash, 7321 Ney Ave., Oakland 5, California

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The 9th Annual Festival of the East Bay Women's Dance Circle will be held on May 1, 1958, at the Diamond Roller Rink, 3245 Fruitvale Avenue, Oakland, from 9:30 to 11:30 a.m.

Everyone is invited to attend and take part in the general dancing. There will also be exhibitions by the members of the Dance Circle.

The highlight of the program will be Hoch Zeits Tanz, an Austrian garland dance that was first introduced at the Oakland Festival.

—Margaret McKinstry, Festival Chairman

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#### SACRAMENTO COUNCIL

The Monthly Council Party was sponsored by the Circle Squares and Circle Square Juniors with Lawrence Jerue, Chairman, Bess Redd, Program, Lewis Redd, Sound. All the Clubs in the Council were well represented.

Our "Pre-Festival" dinner, held in the Palomino Room, was a huge success. We had Visitors from various Clubs. After much visiting and eating the diners joined the "Warm-up" Party held in the Governor's Hall.

Whirl-A-Jigs had a Family Party, with the Whirl-A-Jigs Teens in charge. Barbara Jean Mohr, was in charge of Decorations, assisted by Jan and Carol Crofoot. Jan Smith, Chairman of Refreshments, was assisted by Georgia Tucker, Pam Group and Cindy Blair. Others who assisted were: Jeanna and Artha Tabor, Penny Blair, Rosalind Group and Nancy O'Bryon. Masters of Ceremony were Andy La Forte, Ron Smith, Calvin Wacker, and Ray O'Bryon. Take Notice, please: Let your Teens organize your next Party.

Joe and Lillian Davis of Triple S, visited in the Southern part of the State, and because they just couldn't stay away from a Festival, they went folk Dancing.

The Sacramento and the Twin City Twirlers have lost a real folk dance leader and friend in the person of Leonard Parsons, of Yuba City, who passed away February 1, 1958, in Stanford-Lane Hospital in San Francisco. He and his wife, Sarah, for many years, have given their time and efforts in encouraging the public to try folk dancing. He has been president of the Twin Twirlers and also member of the Tango-Etts, and the Sacramento Council.

The Sutterville Squares, a new Teenage group, has joined the Council. They have a roll call of 59 members. Jim Shields, Holly Ho's, is the instructor.

Twin City Twirlers, the Happy Hoedowners, Juniorettes, and Encinal Squares sponsored the March of Dimes Festival in Marysville. The concessions were in charge of Rainbow Girls Assembly No. 10. Olivehurst Juniorettes presented an exhibition.



Houston Willett, Council Party Chairman, reports that all Teenage groups will host the next Council Party.

*-Flossie B. Vanderpool, P. O. Box 427, Wheatland, California*

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#### REDWOOD FOLK AND SQUARE DANCE COUNCIL

On Sunday afternoon, March 9th, the Fay-Lou Twirlers were hosts at a farewell party for Fay and Louise Bowman, who are discontinuing their dance classes in the Santa Rosa area.

The party began with a pot-luck dinner held in the Monroe Clubhouse on College Avenue. This Clubhouse has been the focal point of most of the folk and square dance activity in Santa Rosa for a number of years. A gift, toward which a great number of past and present pupils of the Bowmans contributed, was presented to the couple. This was followed by a very enjoyable afternoon of dancing. As many of their former pupils as it is possible to contact were invited to take part in the festivities.

Fay and Lou, as Louise is affectionately known, began teaching in Sonoma County about nine years ago, having had classes in Monte Rio, Guerneville, Healdsburg, Graton, Sebastopol and Santa Rosa. Until the School department abolished the service they taught under Adult Education and most recently under the Santa Rosa Recreation Department.

They are responsible for the organization of such dance clubs as the Monte Rio Reelers, Stumptown Swingers, Healdsburg Country Dancers, Sebastopol Squares, Sebastopol Swingers, Graton Jacks and Jills and three groups in Santa Rosa, Guys and Gals, Boots and Belles and the Fay-Lou Twirlers.

Now after all those years of teaching the Bowmans hope to get away for a real vacation, altho they expect to continue their summer schedule in the Russian River area. This means they are busy five nights a week during the vacation months. And Fay says when they are close enough he will still hold a family night dance at Monroe Hall. These dances, geared to please the whole family, have been very successful in the past.

George Wood of the Fay-Lou Twirlers was chairman for the Farewell Party. Good Luck and Happy Dancing, Fay and Lou, wherever your paths may lead you.

Roy Rapalyea, president of the Fay-Lou Twirlers, announced that Mickey and Bill Luke will take over the class now being conducted for his Club by the Bowmans when this series of classes ends on March 10.

On Saturday evening, April 26, the Santa Rosa Merry Mixers will gather for an evening of dinner, dancing and special entertainment at The Green Mill, in Cotati.

This is a traditional Spring party for the Merry Mixers, and is thoroughly enjoyed by the members and their guests. It is the one night when they can look forward to dressing up in their best and tripping the light fantastic, both ballroom and folk dancing, in a sophisticated atmosphere. Myron Wolverton, Chairman, has made arrangements for a large party. We would love to have you join us if you plan to be in the neighborhood that evening. Be sure to get your reservations in early.

*Mildred Highland, 4738 Sunshine Ave., Santa Rosa, California*

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#### SAN FRANCISCO COUNCIL

If you happen to be walking down Polk St., past the California Hall, on a Monday night, and you hear the sound of Scottish dance music, you can be sure it's the Reel and Strathspey Club up on the second floor. They say, "Why not drop in sometime; our dances are not really difficult, and you might just enjoy them as well as we do".



Looks like Bill Rowe (Terpsichoreans) got hooked, but can you blame him? She is none other than pretty Irene Barnaby, his dancing partner. They plan to get hitched in the fall.

One of our youngest folk dance teachers here in San Francisco is Ralph Bauman, who teaches at the Carrousel, 1748 Clay Street, on Friday nights, from 7:30 till 9. Ralph won the scholarship to the 1957 Folk Dance Camp.

Congratulations to Elmer and Martha Dooley of the Glen Park Folk Dancers, who were married on St. Valentine's Day and spent a wonderful honeymoon in Southern California.

And here are new officers of the Belles and Beaux for 1958: John Haleber, President; Eugene Camacho, Vice President; Al Sanford, Treasurer; Dr. G. P. Harper, Secretary.

The Edgewood Folk Dancers are no longer a closed group. "Dancing for Fun" is their theme for their Wednesday night dances at 1329 Seventh Ave., at 8:30. No teaching, just happy dancing for all.

A report from Changs International Folk Dancers states that Lew Conorro, who has been doing such a wonderful job of calling here in San Francisco, is now the social director of the Gulf Hills Dude Ranch in Ocean Springs, Miss. Nice going, Lew.

And there will be an "April Showers" party on Tuesday night, April 8, at the First Unitarian Church, Geary and Franklin Sts. at 8 p.m. Guest Callers will be Dan McDonald, Lew Parke, Mickey McGowan and Paul Hischer. Exhibitions will be presented by John Skow's Ansambl Narodnih Igraca Sokoli.

The San Francisco Merry Mixers hope to see folk and square dancers at the Regional Festival, on April 20th, which they are hosting, at Kezar Pavilion. The theme is "The Festival of the Parasols" and they are hoping the parasols will keep the April showers away so there will be a large attendance of both dancers and spectators.

*-Gary Kirschner, 1655 - 43rd Avenue, San Francisco, California*

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#### STOCKTON AREA COUNCIL

St. Valentine's Day was celebrated by the Stockton Area Council with a festive folk and square dance party at Growers' Hall, Stockton, attended by about 200 dancers, some of whom came from as far away as Martinez and Susanville. Square dance callers included Bee Mitchell and Lou Carrillo of Lodi, Earl Mog, Lynette Gwinn, Bill Green, George Winges, Helen Gill and Dick Houlton of Stockton; Cecil Stewart of the Sierra Squares; Adele Wilder of Murphy's Quadrille Club; Frank Carter of Columbia Stompers. Alyce Naas of Lodi was General Chairman.

The Stockton Steppers used the valentine theme for a potluck supper dance in February. At the business meeting new officers were nominated. Election will follow at the next meeting.

The Stockton Prom-Y-Naders were seeing dots before their eyes at a Polka Party recently. At this regular monthly party polka-dots of colored paper were used as decorations, and polkas were featured on the dance program.

The Kalico Cutters of Stockton have recently welcomed sixteen new members. Teen-agers of the club were in charge of the March party which was called a St. Patrick's Rock 'n Roll. In April the Cutters trek up to Murphy's for a pot-luck picnic and dance, an annual affair. A large group of these active people are also planning to attend the Statewide Festival in May.

Stockton Memorial Auditorium will be the scene of a teen-age festival on April 13, starting at 1:30 p.m.

*-Isabel Reynolds, 724 Loma Drive, Lodi, California*



# Madelynnne Greene's International Dance Theatre

*(formerly the Festival Workshop)*

There is a particular treat in store for people who are interested in beautiful authentic dances from all over the world — staged in a professional setting, good theatre, gorgeous lighting and live music. This, combined with an artistic presentation of the Folk Lore surrounds each dance. The event, of course, is the much awaited annual concert of Madelynnne Greene's Festival Workshop Dancers.

This year there is a departure from the procedure of the past 10 years. In the first place, the group is being presented to the public by a professional manager. In the second place a new name — International Dance Theatre, since it has outgrown its former one.

When Madelynnne organized the Festival Workshop the function of the group was to present new dance material which she had travelled far to learn and bring back to California folk dancers. Her group would then exhibit the dance in authentic costume at the Festivals all over the Bay area. After the exhibition, Madelynnne taught the dance to the audience, with the help of the group. The people attending the festival in turn took the dance home to their own clubs. This was before our organized Teachers' Institutes. Needless to say, the picture has changed with the progress of the Federation. The Festival Workshop became more proficient in dance technique, and dance material offered to them by ethnic people became more involved and often too difficult for the average folk dancer's ability or skill to dance at festivals. The group began to give public concerts of these dances, attracting interest all over the United States. (They have represented California at National Festivals, and have given concerts in New York.) Madelynnne's many trips to far away countries of Europe and Mexico has enlarged the repertoire of authentic dances, songs, and folk-lore. From their first public concert the music, dance and drama critics have given the group the highest praise, always adding, "This is MORE THAN FOLK DANCING — THIS IS REAL THEATRE."

And so, this year the International Dance Theatre will include more of the related arts in their two Bay Area concerts. They will draw from the artistic abilities other than dance of the performers themselves. Guest artists will be added as well as a small orchestra to set the international mood for a tour of the world in dance, drama and song.

A narrator will give brief background sketches to such dance dramas as the Aztec ritual dances done with tremendous feathered headdresses, solemn religious dances, accompanied by the dancers themselves on ancient instruments. New Jotas from Spain — a Korean dance never seen here before; dances from the Soviet Union — from such far away places as the Ural Mountains — a dance from Yucatan — a new ballad — dances sung by the dancers as they are accompanied on old lutes and strange instruments. Many comic pantomimes by Madelynnne, herself.

The two performances will be given in Berkeley Little Theatre on Friday, May 16th, and in the Marines' Memorial Theatre, in San Francisco, Sunday, May 25th. Phone Madelynnne for advance reservations.



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## THE FRESNO FOLK DANCE COUNCIL, INC.

WELCOME YOU TO THE

### Raisin Folk Dance Festival

April 26th and 27th  
**Folk Dancing — Square Dancing**  
 International Food Market-Exhibitions  
 Post Festival Parties

Council Clubs: Sponsors:  
 Frolickers Central Valley Empire Assn.  
 Vinehoppers Fresno Folk Dance Council  
 Vista Square 8's Calif. Raisin Advisory Board  
 Square Rounder Fresno Convention Bureau  
 Central Valley  
 Folk Dancers

# Woodminster Committee Appointed

The Folk Dancerama this year will be held at Woodminster Amphitheatre, in Joaquin Miller Park, at Oakland, California, on Saturday evening, August 30, 1958. With unanimous approval of the Folk Dance Federation of California, folk dancers are looking forward with great enthusiasm for a most successful new yearly event.

A committee has already been appointed. Jim Crank, President of the Greater East Bay Folk Dance Council, together with Jim DePaoli, who has headed many a Federation event, will be Business Co-Chairmen. Heading the exhibitions will be Alice Crank and Jerry Washburn, both well-known in this field. Other appointed are Florence Beasberg, Secretary, and Genevieve Pereira, Publicity, And, of course, John M. Falls will be the Producer.

Plans are also being made by the Greater East Bay Folk Dance Council to host an after-party to conclude the festivities.



Members of the Committee are among those in the picture above, representing the following Countries: Scotland, Caucasia, Persia, Germany, Poland, Portugal, Philippines.



# CLASSIFIED ADS

CASA MARITZA—Authentic Costume rental  
179 O'Farrell St., S.F., SU 1-4120. Inter-  
esting skirts, blouses & braid for sale.

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SAN LEANDRO FOLK DANCERS welcome  
you. Monday 8 p.m., 3820 Kansas, Oakland.  
Millie & Vern von Kinsky, instructors.

SAN PABLO FOLK DANCERS  
Wednes. Eves — Dover School, San Pablo  
Parties — Fourth Saturday

EAST BAY WOMEN'S DANCE CIRCLE  
3245 Fruitvale Ave. — Thursday 9:30 a.m.  
Millie von Kinsky, Instructor

RICHMOND CIRCLE UP FOLK DANCERS  
Classes: Mon., Fri.—Monthly 1st Sat. Party  
Downer Jr. Hi School Gym, 18 & Wilcox, Rich.

Complete wardrobe of Folk Dance Costumes  
and accessories. Ladies 14-16; Men 40-42.  
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HEMET International Folk Dancers Party,  
1st Saturday October through May; classes  
every Wednes., Hemet Elementary School.

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tina (nr. 32nd Ave.), S.F. 21, SKYline 2-3280  
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MADELYNNE GREENE'S CLASSES  
Kolo Hour — Wed. 7:15; Adv. Folk — 8:15.  
Beg. Folk — Thurs. 8:15. 1521 Stockton St.

Folk Dance Friday Nights at Carrousel  
1748 Clay, S. F. Beg. Classes 7:30 - 9:00  
Gen'l Folk & Square 9 - 12; Party 2nd Fri

## SQUARE DANCE in B.C. in 1958

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SQUARE DANCE COMMITTEE

207 Provincial Building  
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## CHANGS

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Class Nights	[Advanced	Wednesday]	8:30
	[Intermediate	Thursday]	p.m.
	[Beginners	Monday]	60¢

Friday: Dancing Nite: Members & Guests  
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## Editor's Corner

An event that has become a Los Angeles Institution and one that folk dancers eagerly look forward to is the International Folk Dance Festival held annually at the Philharmonic Auditorium. This Eleventh Annual Exhibition presents some fine ethnic groups in dance representing Spain (Luisa Triana), Indo-China (Kirov), Ukraine (Siyak), Finland (Maki), Japan (Hanayagi), Lebanon (Antoon) Sweden (Gustafson), Israel (Levy), Scotland (Stevenson) Poland (Szumanski), India (Lal Singh), Mexico (Yost) Iran (Sahakian), Ireland (Masterson) and United States (Garrett).

Special features will be a display of Judo techniques (Tegner) done to music and a Negro group (Norman Borine) interpreting Spirituals and Blues. The Los Angeles State College Chorus will sing a folk song of each nation on the dance program.

James Mason, the Movie Star, will be the Narrator.

The entire production is co-ordinated by Paul Erfer. The date is Saturday, April 12, 1958, at 8:30 p.m. Tickets may be obtained at the Folk Arts Bazaar, 625 Shatto Place, Los Angeles.

\* \* \* \* \*

The Oakland Festival was really "fun", and brought back memories of the Festivals a few years back. It was wonderful to see so many dancers in costumes and so many spectators in the balcony. The stage decorations were unusually attractive, and the colorful costume display was furnished by Maritza, of Casa Maritza, in San Francisco.

Another added attraction to the Oakland Festival was the display of Mexican costumes and novelties by Maritza in the lobby of the Auditorium. It lent color and atmosphere to the Fiesta de la Tierra de Los Robles.

\* \* \* \* \*

I would like to express my thanks and appreciation for the wonderful reception given John Mooney, the Federation Treasurer, and "Your Editor" by the Los Angeles Saturday Nighters, at the "Let's Dance" Kick-Off Party on March 1st. Ted Walker, especially, was most thoughtful in making arrangements for our pleasure, and Nate Moore was a very personable Master of Ceremony.



## FEDERATION FESTIVALS

APRIL 13 - Sunday - Riverside  
Folk Dance Festival at the large gym, University of California  
Hosts: Riverside Folk Dancers  
Theme: "Festival of the Bells"  
Chairmen: Chet Reistacher, Ross Bean and Pat Eagle  
Festival Dancing: 1 to 6 p.m.  
After the Festival Frolic: At the world-renowned Mission Inn  
Folk Dancing: 6:30 to 10:00 Buffet Dinner in the Art Gallery 7 to 8. Reservations, please, \$1.75 per person. Contact: Pat Eagle, 4076 Heidi Road, Riverside.  
OV 9-1761

APRIL 27 - Sunday - Fresno  
Memorial Auditorium  
Hosts: Fresno Council  
Chairman: Hill Adkins  
Saturday Institute: 1 - 5 p.m.  
Party Dancing: 8 - 11:30 p.m.  
Sunday Council Meeting: 12:30-1:30

Festival Dancing: 1:30-5:00 p.m.  
MAY 25 - Sunday - Santa Rosa  
Veterans Memorial Auditorium  
(Bennett Ave., Opp. Fair Grounds)  
Hosts: Redwood Folk and Square Council and Santa Rosa Chamber of Commerce  
Chairman: Mildred Highland  
Council Meeting: 12:30 - 1:30

MAY 29, 30, 31, June 1 San Francisco  
STATEWIDE Festival - Civic Auditorium  
Headquarters - Whitcomb Hotel  
General Chairman: Carlos Ruling  
Saturday, May 31, Dancers' Institute Merchandise Mart, 1355 Market Street

## CALENDAR OF EVENTS

CARMEN SCHWEERS  
7119 Mariposa Avenue  
Citrus Heights, California

TED WALKER  
3350 1/2 Durango Avenue  
Los Angeles 34, California

JUNE 21-22 - Sat-Sun. - Salinas  
Armory Bldg.  
Hosts: Monterey Council  
Theme: "Lettuce Dance"  
Chairman: Bob Cryder  
Sunday: Council Meeting - 12:30 - 1:30

## REGIONAL FESTIVALS

APRIL 13 - Sunday - San Pablo  
Contra Costa Junior College  
(End of Fremont Road)  
Hosts: Greater East Bay Folk Dance Council  
Co-Sponsors: Recreation Department & Chamber of Commerce  
Theme: "San Pablo Anniversary Fiesta"  
Co-Chairmen: Jack Pinto & Loren Davis

Dancing: 1:30 - 5 and 7:00 - 10:30 p.m.

APRIL 19 - Saturday - Pasadena  
14th Junior Federation Festival  
Harbeson Hall, Pasadena City College  
Hosts: Skirts & Shirts - 6:00 - 9:00 p.m.  
Terry Unzen, Pres. Lou Price, Dir.

APRIL 20 - Sunday - San Francisco  
Kezar Pavilion-Golden Gate Park  
Theme: Festival of the Parasols  
Hosts: San Francisco Merry Mixers  
General Chairmen: Vi and Walt Dexheimer

APRIL 27 - Sunday - Long Beach  
Municipal Auditorium (Upper Level)

Hosts: Long Beach Co-op  
Festival Dancing: 1 to 6 p.m.  
Council Meeting: 11:00 a.m.  
NOTE: This festival was scheduled for May 3. Now the month of May is open for festivals, South. Please ask for dates before the Statewide.

MAY 4 - Sunday - San Francisco  
Kezar Pavilion-Stanyan & Euclid  
Hosts: Cayuga Twirlers  
Theme: "May Day Folk Dance Festival"  
Sponsors: San Francisco Recreation and Park Department  
Chairman: Hector Luperini  
Dancing: 1:30 - 5:00 p.m.



## SPECIAL EVENTS

APRIL 12 - Saturday - Los Angeles  
11th Annual International Folk Dance Festival  
Philharmonic Auditorium  
Many fine ethnic groups in songs and dances  
APRIL 5, 12, 19 and 26 Los Angeles  
The Saturday Night "Let's Dances!"

Evenings with a purpose.  
Parkview Playground, 412 South view (near 3rd & Alvarado)  
Folk Dance Workshop 8 - 9  
Program 9 - 12 p.m. Door Prizes and refreshments. A different Host Club each night.

JUNE 8 - Sunday - Oakland  
Teen Folk Dance Festival  
Oakland High School Gymnasium

JUNE 21 - Saturday - Los Angeles  
Annual Kolo Festival  
Hosts: Yosemite Workshop  
Place: Sportsman Park Auditorium (at Western & Century)  
Contact Don & Lindy Landauer for all details.

## MARK YOUR CALENDAR WITH THESE FEDERATION FESTIVAL DATES

APRIL 13 - Riverside  
APRIL 26-27 - Fresno  
MAY 25 - Santa Rosa  
MAY 29, 30, 31 and  
JUNE 1 - San Francisco  
STATEWIDE  
JUNE 21-22 - Salinas

JULY 13 - Kentfield  
AUGUST - Open  
SEPTEMBER 14 - Walnut Creek  
OCTOBER - Fresno  
NOVEMBER S.F. - Treasurer's Ball  
DECEMBER - Open  
JANUARY 1959 - San Jose

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