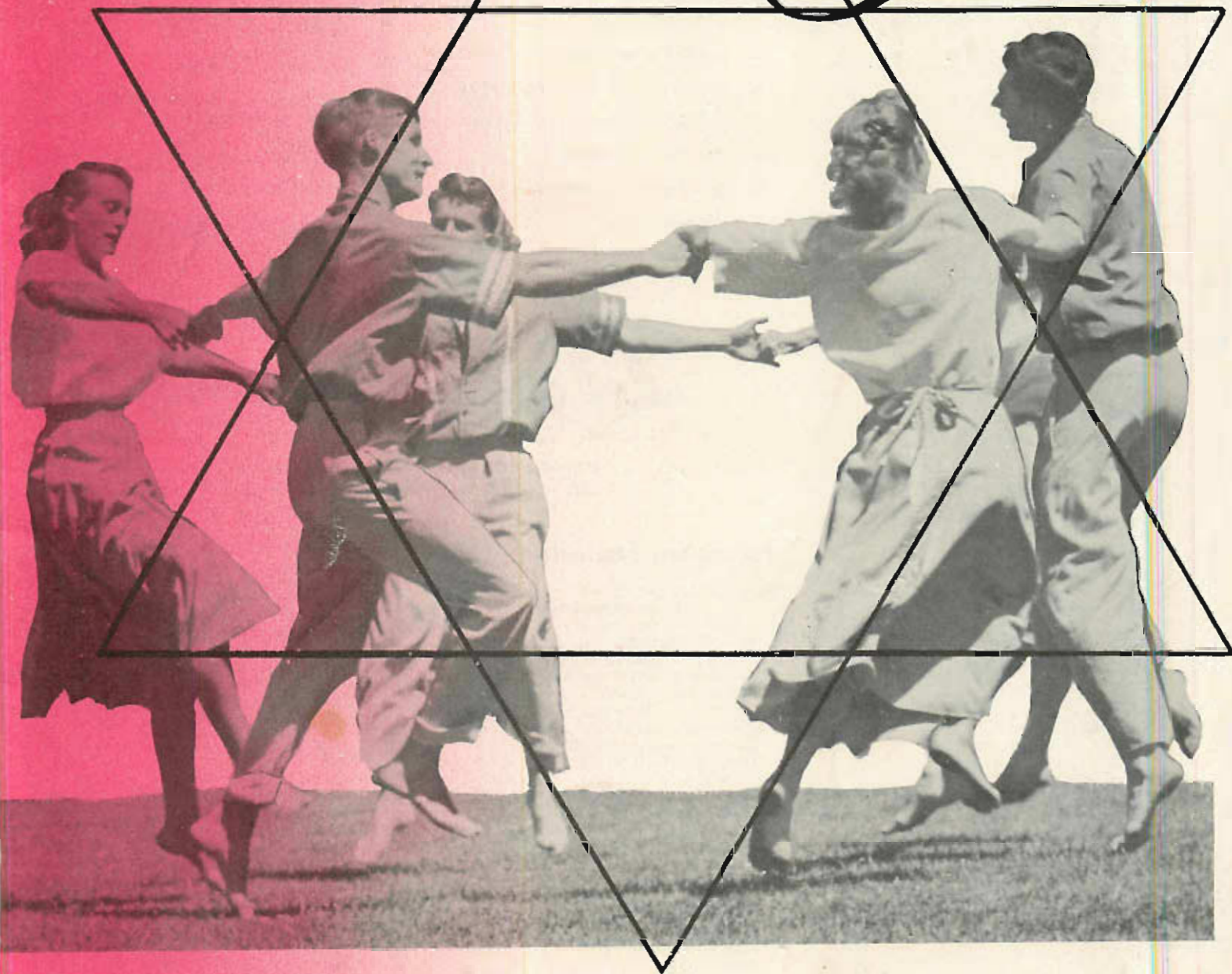


# Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

AUGUST, 1955 • 25c



THE DANCES OF ISRAEL



# Let's Dance

THE MAGAZINE

OF FOLK & SQUARE DANCING

• August • 1955

Vol. 12

No. 8

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

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## PUBLICATION INFORMATION

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

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# Let's Dance Calendar

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

- AUGUST 13, SATURDAY Santa Barbara.  
Santa Barbara High School Gym.  
East Anapamu street at Alta Vista road.  
Spanish Fiesta-Festival.  
Dancing: 8 p.m.-12 midnight.  
Chairman: Jerry Voorhees.
- AUGUST 21, SUNDAY Vallejo.  
Veterans' Memorial Building.  
Chairman: Jerome McKinnon.  
Council meeting: 12:30 p.m.  
Dancing 1:30-5:30 p.m., 7:30-10:30 p.m.
- SEPTEMBER 18, SUNDAY Walnut Creek.  
Walnut Creek City Park.  
Chairman: Bill Wakeman.  
Council Meeting: 12:30 p.m.  
Dancing: 1:30-5:30 p.m., 7:30-10:30 p.m.  
Kolo Hour: 6:30-7:30 p.m.
- OCTOBER 30, SUNDAY Fresno.  
Memorial Auditorium.  
Co-chairmen Marjorie Widman and Walter Frank.  
Council Meeting: 12:30 p.m.  
Dancing 1:30-5:30 p.m.

## Regional Festivals

- AUGUST 7, SUNDAY NIGHT. Roseville.  
Rayer Park Tennis Courts.  
Hosts: Centennial Swingers.  
Annual Picnic Festival.  
Pot-luck supper: 5:30 p.m. (picnic tables by kitchen).  
Dancing: 7-10:30 p.m.

- AUGUST 21, SUNDAY NIGHT. Woodland.  
Yolo County Fairgrounds.  
Hosts: Woodland Villagers.  
Chairman: Wayne Guffin.  
Dancing: 8-11 p.m.
- AUGUST 28, SUNDAY. Glendale.  
Glendale Civic Auditorium.  
Hosts: Glendale Folk Dancers.  
Dancing: 1:30-5:30 p.m.  
Chairman: Mary McCament.  
Council Meeting: 11 a.m.

## Special Events

- AUGUST 27, SATURDAY NIGHT. Ukiah.  
12th District Fairgrounds.  
Dedication of New Outdoor Dance Slab.  
Sponsored by: Redwood Ramblers.  
Chairman: Max Horn.  
Dancing: 8 p.m.  
Free admittance to folk dancers in costume
- AUGUST 28, SUNDAY NIGHT. Oakland.  
Woodminster Bowl.  
Exhibition Program.  
Chairman: Dr. Glenn Stubblefield.  
Time: 8 p.m.
- SEPTEMBER 11, SUNDAY NIGHT Sacramento  
California State Fairgrounds.  
Host: Sacramento Council of Folk Dance Clubs.  
Chairman: Luvorne Dressler.  
Exhibitions about 8:15 p.m.  
Dancing: 7-10 p.m.  
Folk dancers in costume admitted free.  
"Warm-up" party on Saturday night at Village Green.

# Vallejo

## North Bay Council to Host 'Vacation Time' Festival in Vallejo Sunday, August 21.

THE NORTH BAY Regional Folk and Square Dance Council will be host to the Folk Dance Federation of California at the regular monthly festival on Sunday, August 21. The location will again be the Veterans' Memorial Building, 444 Alabama street, in Vallejo. This site has been selected as representing the center of folk and square dance activity in the North Bay area. Eight clubs are members of the Council, which is headed by President Jerome McKinnon who is also serving as general chairman of the Festival. The Festival's theme is "Vacation Time", and decorations will be handled by a committee headed by Kewp Roberts, who is also vice president of the Council.

Since this is the time of that tremendous event, the "annual vacation", and since vacationers often stop in the North Bay region en route to the Sierra, the redwoods or places ever farther afield, a word about recreation other than dancing might be in order. Recreation available in the area includes fishing and hunting, camping, swimming, yachting, and water skiing. Rio Vista, located on the Sacramento river, is the scene of an annual Bass Derby. Anglers from miles around journey to Solano county to participate. Many lakes and small streams in the area hold hungry, but properly elusive trout.

The waterways are one of the top sporting attractions. About one and a half miles north of the Carquinez Straits on Napa river and the Mare Island Channel is one of the oldest and best known yacht clubs in California, the Vallejo Yacht Club. Many years ago, when there was no causeway to Mare Island, a regular sight at 7:30 in the morning was the 100 to 750 rowboats and skiffs manned by shipyard workers rowing across the channel from Vallejo. The number of boats depended on the workload at the shipyard. The Vallejo Yacht Club was established in 1898. Built with week-end labor, the club now has berthing facilities for 100 vessels, ranging from 10 to 120 feet long, both power and sail boats. The club gets many overnight "drop

*Continued on Page 12*



—Vallejo Times Herald photo.

Art Harvey calling a square at May Party of Vallejo Folk Dancers.

## Your Host Cities

## Santa Barbara

Letter tells plans for annual Fiesta and Folk Dance Festival.

*Do you ever feel tempted to snoop in other folks' mail? If so, here's a chance to indulge that secret impulse and at the same time find out about the Folk Dance Festival during the Santa Barbara Fiesta:*

Santa Barbara  
August 1, 1955

Dear Jena:

I hope you and Jan are coming up for our Fiesta this year. More and more communities are celebrating some kind of an annual memorial of their early days; but the Santa Barbara Fiesta is one of the oldest, having been going on every year since 1820.

Each year the full moon of August, which comes from the tenth to the fourteenth this year, finds our townspeople and their visitors having a good time in the theme of the various countries which first settled Santa Barbara, beginning with the California Indians.

This year will be the same as ever—two parades—the main one Thursday afternoon and the children's parade Saturday morning—fireworks displays—dancing and singing on the open stage at the Court House Sunken Gardens—musicians walking the streets—the merry market place of booths in front of the City Hall—street dancing until early morning—the variety shows at the Lobero Theater—band concerts—the operetta in the outdoor amphitheater starring a Broadway performer—to name just some of the activities, most of which are gratis.

Then, not the least to you, is the folk dancing the evening

*Continued on Page 13*

## Cover for August

The Ann Halprin Dancers of San Francisco set the pace for this issue which features Israeli dancing. The dance: Kaha Rokdim B' Israel (So They Dance in Israel). Photo by Robert H. Chevalier. Superimposed is the Star of David.







The Shofar (ram's horn) resounds throughout Israel, recalling Biblical shepherds and hosts of battle.

# HAVA NIRKEDANA HORA!

*(Come let us dance a hora!)*

The spirit of ancient Jewish dances is being recaptured in development of folk culture in modern Israel.

By GRACE WEST

A FEW OF US remember our introduction to Jewish dancing when Gert Kaufman came here the first time with her modern Jewish dance group. We remember its strange rhythms and Oriental melodies. We remember that about the same time Corinne Chochem was here with her own dances, recapturing for our use the spirit and flavor of ancient Jewish dances.

The flare of interest died and was revived later on Gert's second visit. But it took the coming of the Israeli students with their infectious enthusiasm, the forming of the Rikudom in San Francisco, and the persistent plugging of a few reachets (Buzz Glass comes quickly to mind) to prepare us for the exciting "Song of Songs" when Dvora Lapson brought that set of dances to folk dance camp and Dodi Li became the dance of the hour.

In Israel, folk culture is being cultivated and formed consciously so that the tiny nation will not develop one-sidedly. The dances coming to us from the shores of the Mediterranean are not the results of accident. It is true some were formed spontaneously as the result of a situation but more have been carefully choreographed by the nation's leading dancers

who have steeped themselves in historical steps of the Jews and their neighbors and who also are cognizant of modern dance with its international language.

There are also the "folk" musicians who are composing songs and melodies straight from the heart of these earnest, emotional, pioneering people. And from this background come our Lech Lamidbar (see full description on Page 15),

Circle from Sarid, Im Ba'atazim, and Mayim.

It is inevitable and not too disturbing that in dances such as these, danced by people of such native strength and individuality, there should be variants.

In ballet, also, it has been felt by the leaders that classical and traditional forms were not the answer for Israel. So, although the classics are not neglected, there is in process of development a ballet that will express Israel, full of dynamics and Oriental moods. Composers are writing especially for it, artists are pouring their hearts out in stimulating decor for costumes and sets and in Israel as everywhere the demanding art of the ballet is receiving the complete devotion of the dancers themselves.

Sara Levi-Tanai, Israel-born Yemenite, is choreographer, director and writer of lyrics and songs for a dance group called "Inbal" after the bell-like instrument which is used in the musical accompaniments.

When Jerome Robbins, a fine American choreographer, visited Israel in 1952 he was deeply impressed and felt that from this group would emerge the true Jewish dance.

Who knows? Three strong dance movements in this little land—the baller, the folk and Inbal with its strong Yemenite

Settlers in Israel dance a spirited hora.







background—all are working toward the expression of Israel in dance. Something rich and good has already come. We are eagerly anticipating the future.

The development of agriculture, trade and industries in Israel has brought problems of capital to be obtained, buildings to be constructed, and labor to be trained. And yet, in all the maze of teeming growth and development the leaders in Tel-Aviv have found time for the cultural aspects of a good life.

In working toward the goal of an enlightened, unified citizenry the Hebrew language, based on the Hebrew of the Bible and the Talmud is being "reforged as the living language of a living people." Colloquial Hebrew is emerging as the younger generation makes it their native tongue. The labor unions, the army, the government, the press and the radio are uniting in this revival of a language long disused. A curb is kept on its formation and growth by the Academy of the Hebrew Language which acts as a supreme court to validate new idioms and establish rules of grammar and spelling.

Libraries have been established and mobile units bring the services to outlying districts.

The theater is a live, vigorous movement at present greatly in need of adequate facilities, suitable material of im-

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We would like to thank the Israel Office of Information for the cooperation and use of materials they have extended to us in compiling articles for this issue of *LET'S DANCE*.

—Grace West and Esther Hoffman Kahn.

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mediate and local interest and time to effect the creation of a unified style.

Musical talent and capacity for its appreciation are part of the wealth of Israel. The Israel Philharmonic orchestra has earned wide fame and recognition.

The movement to make music a personal part of each life is showing its effects. Wherever a group of Israeli students are gathered, their wonderful melodies are sung enthusiastically. Often, too, there is the added note of the flute,

accordion, or mouthharp to augment the hearty singing. Creative art is encouraged and out of its activities are emerging many fine artists.

The field of applied art is not being neglected as many people know who wear a bit of jewelry or embroidery from that land.

And there is the dancing. When Gert Kaufman (or Gurit Kadmon) first brought the new dance forms to us she was just fresh from the first of the Dalia Dance Festivals that are held every three years in the hills of Ephraim.

Through all these activities, the land of Israel speaks to the world today and to us who are dancers it speaks through the dance, a modern living art form, emotional and satisfying.

## Calendar of Jewish Festivals and Fasts

### Fall season, 1955 (year 5716)

Rosh Hoshanah, Tishri 1-2 (Jewish New Year)—Sept. 17-18.

Fast of Gedaliah, Tishri 3 (A day of fasting and mourning)—Sept. 19.

Yom Kippur, Tishri 10 (Day of Atonement)—Sept. 26.

Sukkot, Tishri 15-16 (Feast of Booths)—Oct. 1-2.

Hoshanah Rabbah, Tishri (7th Day of Sukkot);

Literally: great salvation)—Oct. 7.

Shemini Atzeret, Tishri 22 (Yizkor) (8th Day of Sukkot; Day of Solemn Assembly; Morning service: memorial prayers for the dead)—Oct. 8.

Simchat Torah, Tishri 23 (9th Day of Sukkot; Rejoicing of the Law)—Oct. 9.

Hanukkah, Kislev 25-Tebet 2 (Festival of Lights)—Dec. 10-17.

Asarah Betevet, Tebet 10 (Fast Day)—Dec. 25.



# Advocate of 'Live' Folk Music

Grace West combines a life-long interest in instruments with her folk-dance activities.



Grace West playing the recorder.

"A RECORDER," says Grace West, "is the perfect instrument for playing folk music."

Mrs. West, who teaches Israeli dances at Rikudom, has done a lot of research in the instrument line.

"Israeli melodies," she says, "are particularly adapted to the pipes."

Anything that has to do with music, dancing or instruments fascinates Mrs. West. Her love for music comes from her mother who immigrated to Oklahoma from Switzerland at the age of nine, and

later sang folk songs to her own family.

When at Willamette University in Oregon, Mrs. West organized an orchestra of stringed instruments. "It's chief purpose," she claims, "was serenading boys' dormitories."

Grace married soon after graduating and has three children, Aner, Lucy Ann and Richard. All three inherited their mother's love of music, and got together with neighbor children for singing and dancing groups. When the family moved to Nevada, they were part of orchestra and singing groups through their high school careers. Mrs. West taught music in the school, and the band led all the parades. The family later moved to San Francisco where they put on musical shows at hospitals during World War II.

It was in San Francisco that Mrs. West discovered folk dancing, and a new art came into her life. Only she resented the fact that folk dancing had to be done to records. What did she do? She played the piano for the dancing at first, then had her son, Aner, play the accordion. Later, when he married, Mrs. West discovered the joys of playing a recorder.

Mrs. West studied Israeli dances with Gert Kaufman the two times she was here, and also studied with Buzz Glass, Ethel Turner, Vyts Beliajus and Dvora Lapson. During a recent trip to New York, Mrs. West had the pleasure of seeing Dvora again, and discussing Israeli dances. She has also done her own research in material direct from Israel.

Mrs. West has an instrument and music shop on Grant avenue. She also teaches an exhibition team, The Panpipers, bringing to them her large repertoire of folk songs and dances. She plays the guitar for the "live" music. And to Rikudom on Sunday nights, she brings fine Israeli melodies on the mouth harp, guitar and recorder.

"Recorders for perfection," she adds.

The Cattle Call Waltz  
Has plenty of schmaltz.

—Carol Gove.

## Sukkot - - The Festival of Booths

Jewish harvest holiday will soon be here. It's a time to feast and here are some favorite recipes.

THE FIRST TWO DAYS of the Festival of Booths—October 1 and 2—will soon be here.

The feast of Sukkot is commemorative of the ancient pioneer days of the Jewish people. When they left Egypt, the Jews wandered for 40 years in the wilderness before they were allowed to come to the promised land, pitching tents or building booths wherever they stopped. The Almighty, therefore, commanded that the Jewish people, throughout all generations, should celebrate the Feast of Booths. For seven days, from the 15th through the 21st day of the month of Tishri, they are to dwell in booths (sukkot).

The sukkah is a little tabernacle or booth built of wood or canvas, and it is covered with branches of trees and plants in such a manner that the heavens and the stars are still visible overhead. As this Festival also commemorates the fruit harvest in Israel, the interior of the sukkah is decorated with flowers, and ripe fruits are suspended from the ceiling of leaves and branches.

To show appreciation for the Lord's bounty, the Jews were commanded to take four things—the esrog (citron), the

lulav (branch of a palm tree), myrtle branches, and willows of the brook—and "rejoice before the Lord their God for seven days," when celebrating the harvest festival.

Here are some Sukkot recipes:

### STRUDEL DOUGH

2 cups flour	2/3 cup warm water
1/4 tsp. salt	(approx.)
white of one egg	1/3 cup melted shortening

Sift the flour and the salt, add the egg white, mix a little, and then add sufficient water to make a soft dough. Knead well on a board until no longer sticky, tossing and stretching the dough to make it elastic. Brush with shortening and cover with a warm bowl for about an hour. When ready, place on a well-floured tablecloth on a large table and roll a little. Brush again with some of the melted shortening, and with the hands under the dough, palms down, pull and stretch the dough gently from the center. Then, using the fingertips, palms up, pull gradually around the edges until the sheet is as thin as tissue paper and as large as the table. The rest of the shortening should be used to sprinkle over the sheet after the filling

Continued on Page 14



Bill Fuller and Valada Bryant of Rikudom dancing "Hava Nagilla."



Part of Rikudom's exhibition group poses in studio where Sunday night rehearsals precede regular classes.



Elaine Hirschhorn and Saul Fenster in "Iti Milvanon."

# A Sunday Evening at Rikudom

*Esther Hoffman Kahn writes her impressions of a Sunday evening at Rikudom:*

**I**N SAN FRANCISCO, over in Marin County, down the Peninsula, fellows and gals are getting ready to go to Rikudom (Dancing People).

Esrher and Joe Kahn are walking over the hills of Pacific avenue, Sol Fenster is picking up Elaine Hirschhorn. Brun and Dick Liebes are getting into their station wagon to go across the Golden Gate Bridge. Henry is working at his office clearing up some details. "Come on Mr. Wolfson, it's time to go to Rikudom!"

They'd better hurry. Rehearsal for the exhibition group starts right on time. There goes Grace with Margo, hurrying along Kearny street (Margo being Mrs. West's black poodle.)

It's Sunday evening in San Francisco, at 451 Kearny street. There are shouts of greeting as by twos and threes the people come into the studio. The air of friendliness and the anticipation of participating in Israeli and Jewish dances is transmitted from one to the other.

When rehearsal time for the exhibition group is over, everyone is chatting. Grace West looks over the records she'll use during her teaching period in the next hour. She muses, "Let's see, are there more boys or girls? Maybe tonight there is an even number. Are they real beginners or have they been dancing for a while? Well, the only way to find out is

**Once a week bare feet fly at gay, friendly sessions of Israeli song and dance.**

to start playing a lively melody which has fairly easy steps to learn, then everyone will join in."

A record begins to shout its invigorating and lively tunefulness. Mrs. West walks through a couple of steps to feel the movement and then there is the call, "Come on, let's form a circle." Even some of the more advanced dancers join in. There is always the need to brush up on the finer points of particular dances.

The evening rolls on and the studio is warm with laughter and the gaiety of swirling, colorful circles of barefoot dancers. The "Sarna Bells" tinkle outside the door announcing the arrival of more dancers. "Shalom! Hi! Hurry up and join the circle. You're late."

The music stops. It's intermission time, and Sol Fenster is shooing everyone to one side so he can lead them in the singing.

Song sheets are passed out. Hebrew and Jewish songs are written in English, phonetically. Sol begins his 15 minutes of singing with "Shalom, Havareim" (Hello, friends).

Only too quickly is the singing done with. Suddenly, there is a burst of the

exotic music from "Circle from Sarid" and a circle of dancers is formed once more.

Arabic, Israeli and Jewish backgrounds fuse together, in music, an exciting splash of color and in the process unite these young men and women of diverse social mores who love to dance.

Grace teaches the first period of dancing only. It is now up to members of the group to "run through" a dance if it has been too long since it was last performed. Otherwise, records are put on and the dances are just danced.

"Let's do the 'Sherele,'" yells someone in the rear of the studio. Handkerchiefs start to come out of the boys' pockets. Squares are formed.

"Henry, you teach it," says Esther. "You know the 'Sherele' better than anyone." And one of the oldest Jewish dances, depicting the canopy of a bridal couple and many of the other customs relating to a marriage festival, is danced by many young, bare feet.

It's now nearly 10:30 p.m. Some of the not-so-hardy are already pulling on coats and bidding farewell to the group. They're not even saying for the "Hora!"

The "Hora" is the last dance of every Sunday evening. It is vigorous and fast. The music begins. Three dancers form a circle. Is that all that will be dancing? Here comes another, and another. Finally every fellow and gal in the studio breaks

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costume of Portuguese fisherfolk

The show costume of Portugal from Miraflores

## The Party Planner

By GRACE CHURCHER  
PERRYMAN

A PORTUGUESE PARTY cannot help but be colorful and gay. Portuguese costumes certainly are, and so are Portuguese music and dancing. While we have few of the dances in our repertoire, much Portuguese music has been recorded which could be used for background, and all our folk dance tunes are gay.

Possibly the most interesting type of Portuguese are the fisherfolk from the long coast-line, and since fisherfolk costumes are fairly universal we could easily concoct one for a Portuguese party. For the man—barefoot, trousers rolled up above the ankle, a vest without embroidery but with many buttons so that it can be closed against the wind, and a stocking cap. For the woman—a dark skirt rolled up and pinned back at the waist so that the bright petticoat will take the brunt of the fishwife's work, or a wide bright colored apron, a white blouse, a scarf over the shoulders and a bright

kerchief tied around the head. Of course, if one has access to one of the traditional Portuguese costumes he certainly will feel partyish and gay indeed.

Each spring the Portuguese celebrate La Festa do Espirito Santo or Feast of the Holy Ghost. This festival dates back to the 13th century when Queen Isabel of Portugal vowed to build a church to the Holy Ghost if her people would be saved from famine. Two days later ships laden with food and supplies arrived in port and the devout queen gave a great festival and soon fulfilled her vow to build the church. The people continue to this day to celebrate the joyous occasion.

Pageantry is an important part of most Catholic festivals and these usually start with a parade of floats depicting historic or religious scenes, then a barbecue and picnic feast followed by dancing the Chamarrita. The entire festival is often called a Chamarrita which is the name of a dance the Portuguese do with such variety, not only in step, but also in changing partners, that they dance the same

dance all evening only stopping when the musicians must rest—which isn't often—or when the food is served.

It would be fun to carry out this theme out at an outdoor summer folk dance party and picnic. Starting with picnic games and contests, then a barbecue and program consisting of the parade of floats, costume displays, Portuguese specialty numbers, and finishing the afternoon with dancing including the Chamarrita. For an evening gathering the party plan could be much the same, omitting the picnic games and contests and having the barbecue on a much smaller scale.

Publicity for the party should give ideas for Portuguese costumes and offer prizes for the best ones worn. Also prizes could be offered for the best parade float (they may be carried or built upon any hand-pushed vehicle, and should not exceed six feet in length). Clubs or individuals may enter floats in the parade.

Decorations can be fishing gear. Very effective and colorful fish nets can be

*Continued on Page 14*

## A PORTUGUESE CHAMARRITA

For color and gaiety, borrow costumes and decor from the fisherfolk and compete in a parade of floats.



# San Francisco

Romances and parties top the news from the clubs.

Romance is an important topic of conversation among members of the Dance Guild. Betty Walaschek and Gerald Garies were married on May 15, and Genny Mullen and Don Gareis said their "I do's" on June 18. Other news of Dance Guilders: Ray Hoyt graduated from St. Ignatius High School in June. Grace San Filippo, director of Dance Guild spent a week's vacation with her parents in Portland, Ore. Sandra Jeffe spent three weeks in July with her parents in Canada.

\* \* \*

The Swingsters' party on June 23 was a huge success, due no doubt, to planning of the committee, which consisted of Ursula and John Mooney and Espe' and Mike de la Pena. Lew Coorroe and Bob Harder called the squares.

\* \* \*

A group of cerebral palsied people (The Indoor Sports, Inc.) was entertained by the Cayuga Twirlers for two hours on June 11. No one seems to know who enjoyed themselves more—the entertainers or the entertained. The evening events were planned by Frances Thomas and the program was under the direction of Frank Moore. Besides the usual repertoire of folk dances, there were square dances called by Tom Wall, tap dancing routines and a piano solo by the Fred Hese-meyer youngsters, songs by Bing Bazik, and group singing with Vi Dexheimer at the piano.

\* \* \*

Where are all those volunteers who were expected to respond to Bob Harder's appeal for assistance in instructing folk dancing to the members of the San Francisco Blind Center? Please contact Bob at PLaza 5-2717 if you would be willing to offer your assistance.

\* \* \*

Don't forget the Regional Festival at Kezar Pavilion on August 14, sponsored by the San Francisco Folk Dance Council and hosted by Carrousel. Let's make it a colorful affair by attending in costume. After September, seven monthly Regional Festivals will be held at the various recreation centers throughout San Francisco.

\* \* \*

The Cayuga Twirlers held a bang-up barbecue picnic on July 24 at Paul's Resort in El Verano, with folk dancing on the lawn, and dinner and dancing in the evening at Paul's Restaurant. The Valley of the Moon Swingers of Sonoma county were asked to join in the fun, and a good time was had by all.

\* \* \*

A party was scheduled by the Circle 8 Promenaders at the Mission YMCA for July 30. Chairman for the evening was Loretta Costa. Much of the enthusiasm of the Promenaders' parties is demonstrated by the club's president, Ethel Best, by Mary and Les Brillient, Yvonne and George Hinson, and many others.

\* \* \*

Grace Perryman has some good news for folk dancers who could not arrange to go to the Stockton Folk Dance Camp. Carrousel is going to have

## Treasurer Mooney Enjoys Southland's Hospitality

"Our Southern friends know the meaning of hospitality," reports John Mooney, Folk Dance Federation treasurer, North. "And," he added, "they have lots of fun folk dancing."

Mooney's observations resulted from a recent trip to Los Angeles with business in the daytime and dancing during the evenings. Monday, under the guidance of Daphne Upton, director of publicity, Mooney visited Carolyn Mitchell's International Dance Circle, of which Valerie Stark is president. The following evening he looked in on the Santa Monica folk dance party—Nicholas Price is club president—and Wednesday he visited the Pillrollers, Al Pill's group. Mooney climaxed activities the next night by dancing at the Westwood Co-op folk dancers' party. Dave Lynch is president of the club.

an Institute open to all folk dancers on August 11 at 97 Collingwood street, San Francisco. Camp instructors will present a number of new dances most enthusiastically received at the Folk Dance Camp. The charge for this Institute will be 75 cents per person.

\* \* \*

A report from the Fun Club says that no longer will they serve their traditional cookies. From now on the Fun Club EATS. Also, their masters of ceremony in the future will be specially invited guests. Following the Festival at Kentfield the Fun Club gathered for a picnic and another picnic is planned for September 11.

—Vi Dexheimer.

# Woodminster

11th annual exhibitions set for August 28.

It's time again for the folk dance exhibition at Woodminster Amphitheater in Oakland's Joaquin Miller Park. The eleventh annual show will be held Sunday, August 28, at 8 p.m. Dr. Glenn Stubblefield is chairman.

To date, 16 outstanding groups have promised to perform. Jim DePaoli, narrator, promises a fast-moving program. The amphitheater, located in the Oakland hills, offers a backdrop of natural beauty to the dancers.

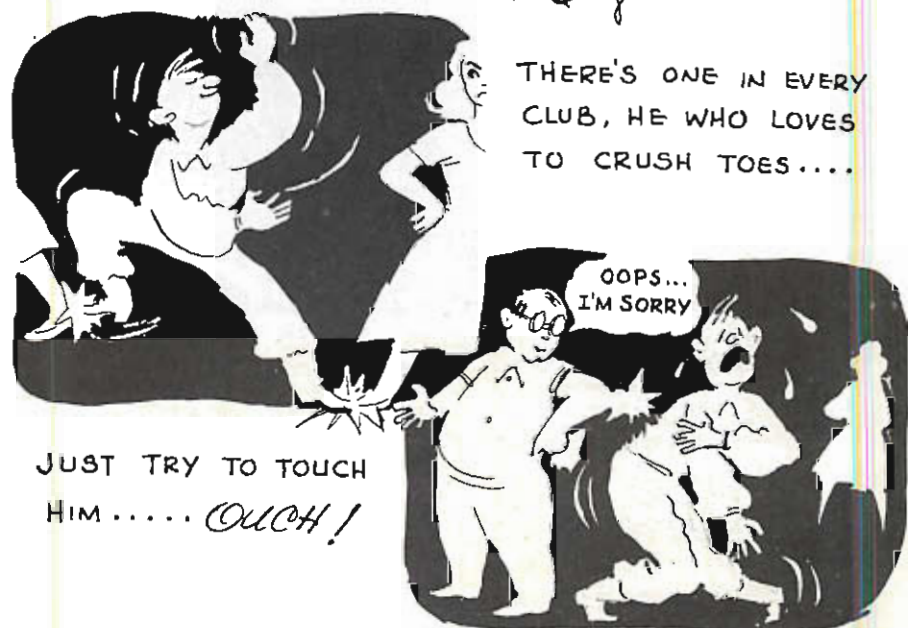
"There are plenty of seats and ample parking facilities," said Dr. Stubblefield. He added that those who wish to come early will find comfortable picnic sites available.

The event is sponsored by the Folk Dance Federation and facilities are provided through the courtesy of the Oakland Board of Park Directors. There is no admission charge.

Exhibition groups and their directors will be: Chang's International Folk Dancers, Anatole Joukowsky; San Francisco Dance Guild, Grace San Filippo; Festival Work Shop (San Francisco), Madelynn Greene; Scottish Highland Dancers, Howard Bell; San Leandro Folk Dancers, Millie von Kinsky; Terpsichoreans of San Francisco, Grace Perryman; Reel and Strathspey Club, Phil Aldrich; Millbrae Highlanders, Walter Grothe; Cayuga Twirlers, Frank Moore; Rikodom, Grace West; Panpipers, Grace West; Oakland Recreation Dance Arts, Millie von Kinsky; Groupe Folklorique Francais, Anatole Joukowsky; Suburban Swingers, Glenn & Reva Ward; Palomarians, Roy Zellick, and Squarenaders, Bill Castner.

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BY Phil Engo





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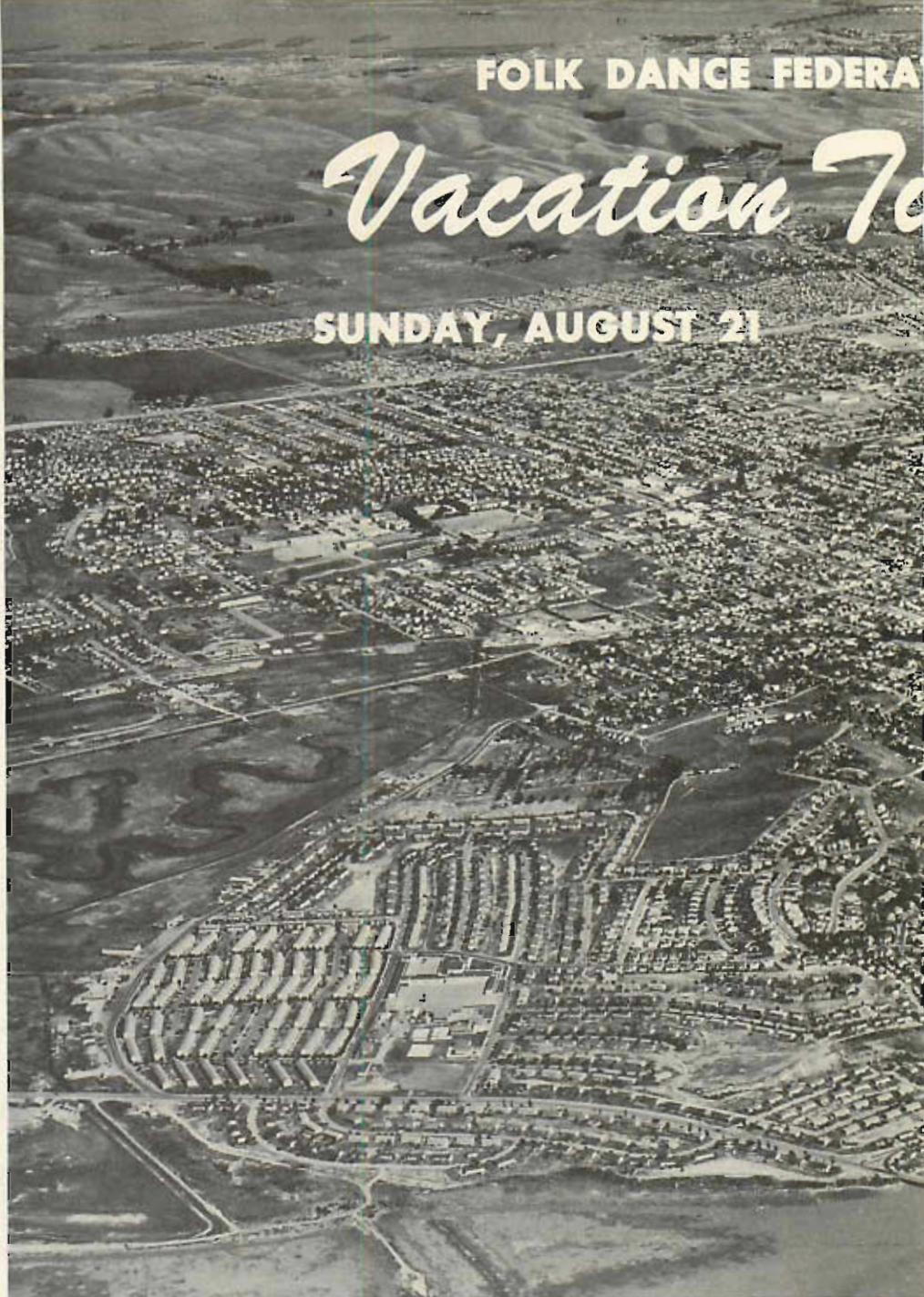
601 Pennsylvania St., Vallejo, Calif.

TESTIMONIAL: "By the grace of Richardson our  
last car ran well for 13 years" — Jack Nelson.

## To All Folk Dancers:

A sincere welcome to Solano  
County from:

**The Marshal's Office**



FOLK DANCE FEDERATION

*Vacation 70*

**SUNDAY, AUGUST 21**

Aerial view of Vallejo, looking south, with

### Afternoon dancing 1:30 to 5 p.m.

Fascination Tango	Zillertaler Ländler
Philippine Mazurka	Totur (Prog.)
Laces and Graces	Spanish Circle Waltz
Scandinavian Polka	Squares

Jäblochka	Russian Peasant Dance
Fandango	Caballito Blanco
Shuddel Bux	Beautiful Ohio Waltz
Polyanka	Santa Barbara
Macedonka	Contra Dance
Squares	Squares
Square Tango	Tuljak
Schuhplattler Quadrille	Spinning Waltz
Sicilian Tarantella	(Prog.)
Dreisteyrer	Glowworm
Oberek Zvicainy	Schuhplattler
Hambo	Silencia Tango
Squares	Amanor Waltz

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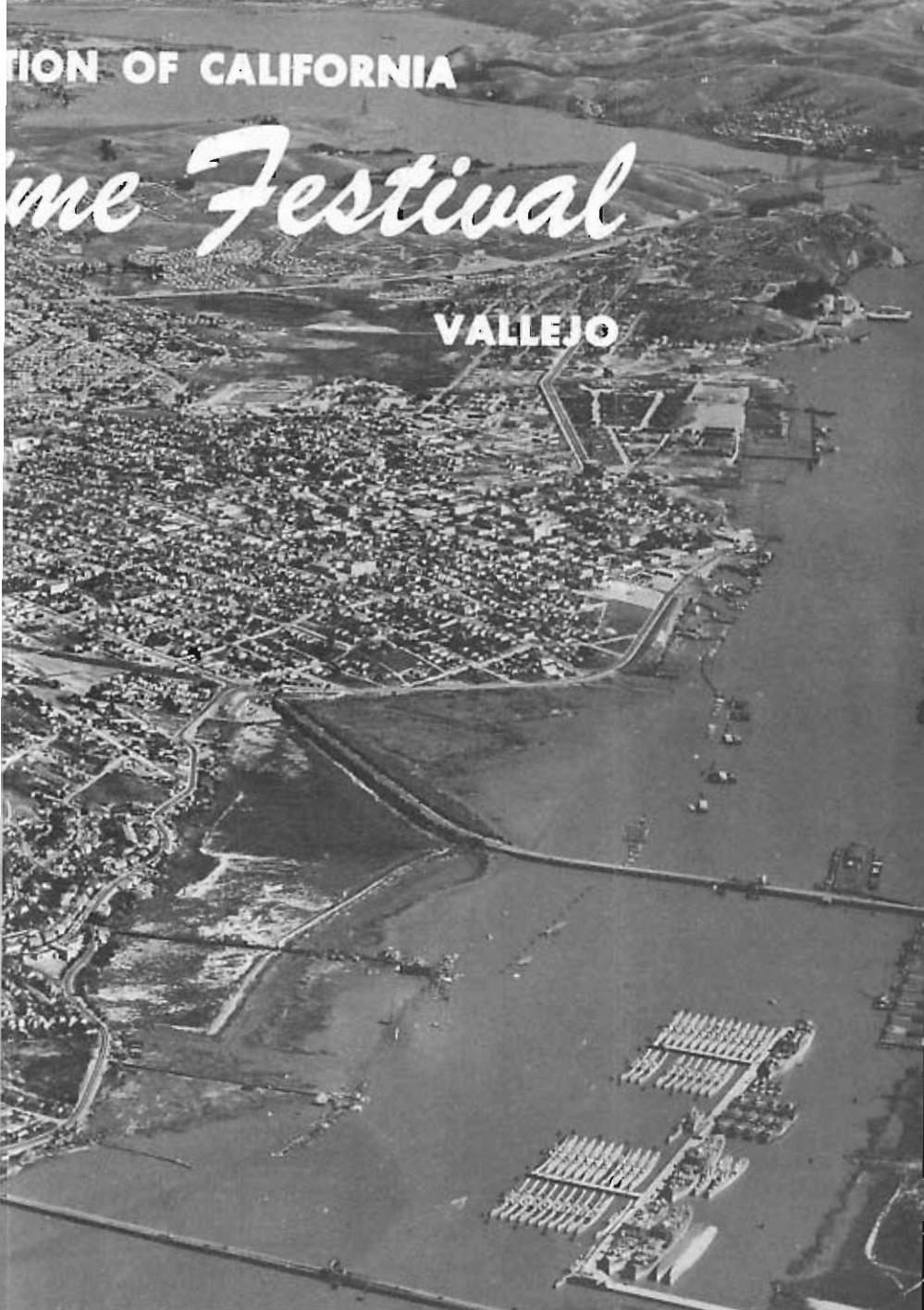
AUGUST, 1955



ION OF CALIFORNIA

# me Festival

VALLEJO



—Photo by R. L. Copeland of Piedmont.

Navy mothball fleet in lower right corner.

**Kolo Hour, 6 to 7 p.m.**  
**Evening dancing 7 to 10 p.m.**

Blue Pacific Waltz	Squares
Meitschi Putz Di	Mexican Schottische
Corrido	Neapolitan Tarantella
Kohanotchka (Prog.)	Korobushka (Prog.)
Italian Quadrille	La Chulita Tango
Squares	Squares
Polka Mazurka	Brandiswalzer
Gerakina	La Joaquinita
Ranchera	Hambo
Marklander	

Eva Three Step  
(Prog.)  
Squares  
Skaters' Waltz

Vienna Two-Step  
(Prog.)  
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Road to the Isles  
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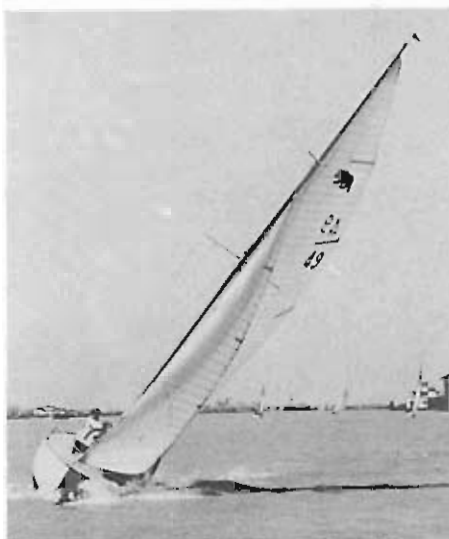
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## North Bay Festival

Continued from Page 3

anchor" guests, since it is a half-way point from San Francisco and the lower bay to Sacramento and Stockton inland waterways.

The first yacht race of the season is the "Vallejo Race" which starts at Richmond on a Saturday morning in May and is half over when the boats reach the Vallejo Yacht Club. Early the next morning the yachts return to Richmond, where handicaps and other statistics are computed to determine the winners. Every year your correspondent has spotted a few more folk and square dancers aboard the boats as they arrive at Vallejo.

For vacationers who want to sit, sun-bathe, take mud baths, and go sightseeing there is the Calistoga-St. Helena area. This country is particularly beautiful in the fall, when the vineyards turn bright shades of yellow and red. Dude ranches, which naturally include square dancing as a regular feature, are found in the Napa Valley. A trip to scenic Lake county, or a visit to one of the many old wineries up this way is always enjoyable.

Whenever vacationing dancers are traveling through the North Bay area, they are welcome to stop and visit one of the local clubs sponsoring the August festival. Member clubs include the Napa Folk Dancers and Silverado Folk Dancers of Napa, Los Paisanos of Vacaville, the St. Helena Gamblers, the Valley of the Moon Swingers of Sonoma, the Vallejo Folk Dancers and Bustles and Boots Folk Dancers from Vallejo, the council's youngest member, the Twin City Twirlers of Fairfield.

The Festival will feature dances from many nations, and a generous portion of American squares called by favorite callers. Some different and interesting exhibitions are promised in the afternoon, and an hour devoted to Kolos is scheduled between the afternoon and evening dances.

Bev Wilder, president of the Folk Dance Federation, North, will preside over a council meeting at 12:30 p.m. Dancing is scheduled from 1:30 to 5 p.m., and from 7 to 10 p.m.

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## Santa Barbara

Continued from Page 3

of Saturday, August 13. We are dancing again this year in the newer spacious gymnasium at the high school. We plan to dance from 8 p.m. until midnight, and everything from the old favorite, Varsouvienne, to the new love, Lech Lamidbar will be on the program—so that everyone of you will be able to dance something.

You asked me about exhibitions! Yes, there will be plenty of them! The following have all been asked to make up a tentative list: the Yosemite Workshop, Glendale Folk Dancers, Levis and Laces, a teen-age square dance group, the Gandi Dancers from Los Angeles, a Bakersfield group, Vivian Woll's San Diego class, the Scottish Highlanders of San Diego, the Jarabe Dancers with Helen Yost, director; the Japanese teen-age dancers of Santa Barbara, Leilani Papdoli, Irish exhibitions, and Grace Perryman and Virgil Morton of San Francisco.

Your description of the new Estonian costumes you are making for yourself and Jan sounds intriguing—and complicated! I remember how you said last year you enjoyed, part of the time, just sitting high up on the pull-out benches and gazing at the pantomime of costume and dance. The many lands represented amazed you. I trust that this year as many will turn out in beautiful originals and clever copies.

This is a Federation Festival and there will of course be no admission charge. There will be light refreshments served all during the evening so you may rest out, here and there, by sipping a cooling punch on the balcony overlooking the moon-reflecting swimming pool.

I will be in the process of moving at Fiesta time, so I won't be able to have you kids stay at my house. Unique hotels and motels, however, are plentiful in the area, both outlying and right in town. For a complete list of them, you can write to the Chamber of Commerce and ask for the official "Guide" of Santa Barbara. I would advise you to get your reservations early.

As for your meals, you could dine at a different, unusual spot for each of them during the whole Fiesta and have many left over for the next year. And, besides the permanent ones, there are those that "mushroom" into existence just for the Fiesta.

Sunday morning we can go to that church where you enjoyed the organ music so much last year—and then we will have the afternoon and evening to finish up any Fiesta events which we may have missed.

So I'll be seeing you soon, I hope, and we will all put our best folk dance foot forward!

Your friend, **GEORGIA.**

## Junior Scholarships

Three teen-agers have won Junior Folk Dance scholarships. All three will attend the Stockton camp for the week of August 1 to 6.

Winners are Bruce Mitchell, 19, of Lodi; Vera Cuthbert, 18, of Oakland, and Jo Ann Baudermann, 16, of Santa Cruz.

Millie von Kinsky, chairman of the scholarship committee, submitted the names of the winners to the Folk Dance Federation Council meeting in Kentfield July 10.

## Fresnotes--News from the Valley

### Wilma Graesch is bride in an all-folk dancer wedding; Council has a full program at Roeding Park

High point of Fresno folk dance events this summer was the wedding of Wilma Graesch to Svend Andersen on June 25. It was a memorable church ceremony and the bride was everything one expects a bride to be—beautiful, charming, radiating happiness. As she walked down the aisle and saw the pews crowded with folk dancers there was that extra glow which seems to be the prerogative of folk dance friendships.

Wilma has been associated with the folk dance movement in Fresno almost since it started. She has contributed a great deal to it, especially by teaching and leading the Council Workshop for six years. So it is natural that folk dancers played quite a part in her wedding. Her attendant was Helen Saunders, chairman of the Workshop committee. Roger Mueller, president of the Frolickers, was the vocalist.

Wilma's new husband, who hails from Denmark, is a true folk dancer and a very smooth Hambo-er, girls.

The Fresno Council has a full program for the summer at both the old and the new pavilions in Roeding Park. Every Wednesday evening the beginners' class meets, with Rose Welch as the teacher. The spring beginners' class will be taught by Millie and Sal Rodriguez on Tuesday nights. This class will include old favorites that are on the advanced beginner level. The Council Workshop meets every Thursday night during the summer and on Friday evenings there is always a party, hosted by one of the member clubs of the Council.

Fresno international folk dancers seem to be bridging the gap between ethnic groups and themselves. One evidence of this is the successful pioneering work which Frances Ajoian is doing to have the Armenian dances introduced to California folk dancers and also to interpret the local dancers' feeling for folk dancing to her parents' people. Not long ago, it would have been unthinkable for an Armenian group in the community to ask non-Armenians to participate in an entertainment program. Now it is a rather frequent occurrence to have a group of folk dancers put on a medley of their favorites at an Armenian gathering. Members of the Frolickers attended a Fourth of July picnic of the Armenian General Benevolent Union, a large and influential ethnic club. After dancing for the club they were invited to participate in the Armenian dancing which followed.

Frances' group—the Cilicia Dancers—recently put on an hour's program for the Shrine with such success that they have been offered a place in the big Las Vegas fall convention. Kolo enthusiasts have recently been introduced to Armenian dancing through John Filcich, who in turn learned it from Frances Ajoian.

The Central Valley Dancers have elected new officers: president, Dean Bradburn; vice-president, Lee Galman; secretary, Jane Allen; treasurer,

George Barker; auditor, Harlan Poulson; sergeant-at-arms, Walter Peterson.

Don't forget the Fresno fall festival October 28, 29 and 30. It will include three days of folk and square dancing, an International Food Market, and that wonderful Folk Dance Camp reunion.

—Mary Spring

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Woman from Yemen in her bridal headdress.

## The Party Planner

*Continued from Page 8*

made from crepe paper by cutting through a full roll alternately from each side, but do not cut all the way across. Then the paper is unrolled and the slashes stretch out into the meshes of a net. These nets can be hung around the walls with bright paper fishes, star fish, and even mermaids "caught" in them. Bamboo poles and travel posters of Portugal would also add color.

For refreshments, a barbecue is traditional and grilled spareribs and salad would be ideal. Plenty of napkins should be served and the party can be topped off with coffee and cookies. If the tables can be arranged around the edges of the hall with chairs only on the wall side, the program can be presented while the guests are eating.

The entertainment could consist of modeling of costumes and presentation of prizes for the best. Then the parade of floats around the floor, also competing for prizes. These could be judged by the winners of the costume contest. The contestants should be allowed to tell the story that the float depicts. Some exhibition dancing and singing would be appropriate and would not necessarily have to be Portuguese.

Then a group could demonstrate the Chamarrita, and all invited to join in the dance. Maybe a Chamarrita contest could be held with small groups dancing and one caller at the mike calling the figures. If a group makes a mistake they must drop out. The group that remains dancing longest could be rewarded with extra refreshments.

However your program is worked out there should be plenty of dancing. The Portuguese dance long and hard, and when you are at a Chamarrita you must be Portuguese.

I refer you to Folk Dances Near and Far, Volume III for a description of the Chamarrita, its step and the various figures; and to the Chamber of Commerce of Half Moon Bay, Calif., where the Chamarrita is the biggest event of the year.

## Festival of Booths

*Continued from Page 6*

has been spread, and to brush the top of the rolled strudel before baking. Bake in a well greased pan.

### DRY FRUIT STRUDEL FILLING

¾ lb. dried apricots	1 cup walnuts crushed
¾ cup sugar	¼ cup sugar
1 grated lemon	½ tsp. cinnamon
1 grated orange	1 cup white raisins
	1 cup cake or bread crumbs (fine)
	1 tbsp. melted shortening
	1 cup coconut

The ingredients of the first column make a delicious filling. After washing well, cover the dried fruit with boiling water and soak overnight. Drain off the water, and chop fine. Grate a whole lemon and a whole orange, rind and meat, and add half to the chopped fruit together with the sugar. Mix until thoroughly blended. Combine the other half of the grated lemon and orange with all the ingredients of the second column.

After the dough has been stretched as thin as possible, spread the nut mixture evenly over the entire sheet. Drip a little melted shortening over all. Spread the fruit mixture in a thin line across one end of the sheet about four inches from the edge. Fold this edge over the fruit, raise the tablecloth and roll. Place the rolls in well-greased pans and let them stand about a quarter of an hour. With a sharp knife slice the strudel into one inch pieces, but do not cut all the way through. Bake in a hot oven (400 degrees) for about an hour.

### MONDELBRODT

6 eggs	1 tsp. almond extract
1 ½ cups of oil	1 cup coarsely chopped almonds
2 cups of sugar	5 ½ cups flour
grated rind and juice of ½ lemon and ½ orange	3 tsp. baking powder
	pinch of salt

Mix all the ingredients together to form a very thick batter. Pour the batter one inch deep into long, narrowed greased tins. Bake in a 350-degree oven for 30 or 40 minutes until light brown. Test with a toothpick or straw. The toothpick should come out dry if the cake is done. Slice while warm into three-eighths inch slices, and toast these slices in the oven.

—*Esther Hoffman Kahn.*

When Sue does a Laendler  
Her partner can't handler.

—*Carol Gove.*

## Sunday at Rikudom

*Continued from Page 7*

into the whirling circle and becomes a part of this strong, moving force.

Feet, bodies, arms sway and move to the exciting tempo of the "Hora." One would like to drop out but no, the circle holds fast and the feet continue in the quick, endless pattern.

Suddenly, there is a quietness. The rhythm of the feet is still there. But what has happened? The record has stopped. Everyone takes a deep breath. A smile lights each face. Who thought we couldn't finish the evening with the "Hora"?



Foto-Erde photo.

**ISRAELI CHOREOGRAPHER** — Arie Lehevi, pictured with a dancing partner, is a well known choreographer and teacher of Yemenite folk dances. Millie Libau of Los Angeles writes that she was a guest of Lehevi while in Tel Aviv, Israel. Incidentally, Lehevi is a LET' DANCE subscriber.

## Folk Dancers'

## QUIZ

## How good are you?

Miss Susie Q tried to get up a folk dance program for her club, but she got herself into a terrible jumble matching dances with their countries. See if you can straighten out the mess she's in. Take a pencil and run a line from each dance to the correct Country so Susie can retype her list. Then check the correct list on page 17 to see how helpful you were.

Bruder Lustig	Italy
Kamarinskaya	Poland
Kynkkaliopakko	Greece
La Joaquinita	Israel
Oberek Zwyczajny	Mexico
Tantoli	Hungary
Schuhplattler	Russia
Gerakina	Germany
Tarantella	Denmark
The Crested Hen	Sweden
Dodi Li	Finland
Czardas	Bavaria

# LECH LAMIDBAR

(Let's Go To the Desert)

A currently popular dance is the fast-tempo circle dance, Lech Lamidbar. This dance originated in Israeli army and is characteristic of the pioneering life of modern Israel, but retains in its lyrics the ancient echoes of the Psalms. The music is by A. Abramowitz and the choreography by 'Nachal' group. The folk dance pattern as notated by Dvora Lapson is included in the second series of the Israeli Folk Dance. Introduced by Miriam Lidster at the College of the Pacific Folk Dance Camp, 1954.

MUSIC: Record: Israel 118B  
FORMATION: Single circle formation with hands joined and down. All face center of circle.  
STEPS: Leaping\*, step-close, step-hop\*, cherkassiya; step R across L, step L beside R, step R behind L, step L beside R. This step may be executed in either direction.

MUSIC 4/4	PATTERN
Measures 4 meas.	INTRODUCTION
A 1	I. LEAP, STEP AND STEP-CLOSE Beginning with R fr leap to R (ct 1), step L across in front of R (ct 2), step R beside L (ct 3), rake a slight bend of the knees (ct 4).
2	Step to L on L (ct 1) close R to L, bending both knees slightly (ct 2). Repeat step-close (cts 3-4).
3-8	Repeat action of meas 1-2 three times.
B 9	II. STEP-HOP AND CHERKASSIYA Step R to R (ct 1), hop and simultaneously kick L fwd (ct 2). Repeat step-hop on L kicking R fwd (ct 3-4).
10	Beginning with R fr do 1 cherkassiya step moving to the L.
11-16	Repeat action of Fig II, meas 9-10, three times.
C 17	III. STEP, BEND Step to R on R (ct 1) bend R knee (ct 2). Keep L on floor and in place. Step to L on L (ct 3), bend L knee (ct 4).
18	Step directly fwd on R (ct 1) with both knees bending slightly and at the same time bring both hands fwd and up. Transfer wt back onto L (ct 2), close R to L, returning hands to sides (ct 3). Do not take wt onto R. Hold (ct 4).
19-20	Repeat action of Fig III, meas 17-18.
21-22	IV. CHERKASSIYA, JUMP AND LEAP Beginning with the R fr do 2 cherkassiyas to the L. On cts 3-4 of 2nd cherkassiya jump onto both fr, then leap onto R kicking L up behind.
23-24	Beginning on the L fr, do 2 cherkassiyas to the R. On the last 2 cts jump onto both fr, then leap onto L kicking R up behind.
25-28	Repeat action of Fig IV, meas 21-24. The dance is repeated three times.

Brother, let's go to the desert  
The road will bring us there  
Before nightfall  
Brother, let's go to the desert  
The rocks will echo with a loud welcome  
As we return  
And we will yet enjoy  
The friendly beams of a magnificent sun  
Oh, arid land  
You are our own  
To you we return  
Oh, desolate land buffeted by wind and wrath  
Your warriors storm back to you again  
Oh, arid land  
You are our own  
To you we return.





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## The Record Finder

Reviewed by PAUL ERFER

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

Some of the most fascinating folk music that has ever come to our attention has been recorded under the title *Rumanian Folk Dances* in an LP album put out by Classics Edition, CE 3010.

It is made up of 19 dances played by various ensembles of native musicians, including the Barbu Lautaru Orchestra which is affiliated with the Rumanian Folklore Institute in Bucharest. The playing of a high virtuoso quality, is characterized by an intense and elemental vitality expressive of the Rumanian people. Much of the Bacchic frenzy of this ancient race still prevails in their strangely moving music and energetic dances.

Notes on the inside cover of this fine album give a little of the background and titles of dances from Muntenia (Wallachia), Oltenia, Moldavia, Transylvania and Banat, without, however, relating the different recorded dances to the texts. There are also a few paragraphs on folk instruments and a feeble attempt to describe the steps of two of their most popular dances, the Hora (danced widely in all regions) and the Brail (descended from the Calusari).

In view of the excellence of the entire set, it is difficult to single out any one dance as being better (musically speaking) than another. Mention must be made of the song called *Tri, Tri, Tri*, with a rhythm so compelling that one can scarcely sit still. The opening *Hora from Clejani*; *Frumusica* with its catchy syncopation; the impetuous *Sash Dance (Brail) of Banat*; the Transylvanian *Hatzegan Dances*, which are evidently Sarbas; *Pe Loc*, a fast dance giving the impression of skillful and intricate footwork... all these are so decidedly "music for the feet" that it makes listening without movement almost an impossibility.

A typical form of Rumanian song is the *Doina* which is usually a lament and allows free improvisation for the musicians "a la Tzigane." The *Doina from Moldavia* is extremely poignant with a melancholy beauty that is innately native. Another entitled *Song of Love* exploits to the fullest the virtuosic capacity of the soloist who performs on a pipe-like instrument. The *Doina* called *If I Die* is followed by a rapid Hora that really wakes you up. The *Song of the Mountains* opens with a long rhapsodic introduction, then gives way to an unusual melody of arresting rhythm in 9/16 time (4 plus 5) which is suggestive of the neighboring country of Bulgaria.

Most of these selections are instrumental and played in a highly finished manner, but the few vocal numbers are even more beautiful in their simple, lovely rendition. Among the songs (which are evidently also danced) are *Her Cheeks Are Like Red Apples* that has a peculiar Hungarian snap in the phrase; *Tudorita Nene*, a charming tune with a throbbing accompaniment on the *cobza*; a sweet and tender song, *Come to the Gate*; and the above-mentioned *Tri, Tri, Tri* made so exciting by the robust singing. We hope to see before long the traditional steps and figures of some of these wonderful dances from Rumania danced by our Federation fans!

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# Sacramento Area

## Dancing on green is under way; State Fair session planned.

Dancing on the Village Green in William Land Park is still in full swing for August and the early part of September. Opening was June 18. A large crowd enjoyed the program hosted by the Sacramento Council of Folk Dance Clubs, with Luverne Dressler as chairman.

The week-end at Camp Sacramento for folk dancers was a success, the camp full and everyone enjoying themselves. Sponsors were the City Recreation Department and the Sacramento Council of Folk Dance Clubs.

Dancing at the State Fair on Sunday, September 11, from 7-10 p.m. will be under the chairmanship of Luverne Dressler, vice president of the Sacramento Council. There will be exhibitions about 8:15 p.m. A "warm-up" party on the Village Green will be held Saturday night.

The City Recreation classes of Clunie and Oak Park sponsored by the City Recreation Department and Sacramento Council held a party on June 4, to close classes held during the winter. Chairman was Wee Steuber.

Olivehurst Tango-ettes held a pot-luck supper on June 4 on the patio of the Vanderpoole's new home in Wheatland. Flossie Vanderpoole is the Sacramento Council's secretary. Guests were from Woodland Villagers and Wagon Reelers.

Whirl-A-Jigs made their annual trip to Camp Richardson at Lake Tahoe June 17 to 19, with a special party on Saturday night.

New club presidents are Winona and John Lo Forte.

The club will present a "refresher" class in beginning and intermediate dances in September, each Tuesday at Donner School.

Centennial Swingers and Gay Greenbackers are dancing at Rusch Park in Citrus Heights on the cement platform each Thursday 8 to 10 p.m. On the third Saturday of August there will be a party night at the same place with dancing from 8 p.m. to midnight. All folk dancers are welcome at any time.

The John Moores of Sacramento Merry Mixers and the Harold Whittiers of Triple S were guests of Art and Afton Harvey at the sixth Anniversary Party at Buses and Boots at Vallejo on June 10.

The Centennial Swingers are hosting their third annual Picnic Festival at Royer Park in Roseville on the tennis courts (cement) on Sunday, August 7 with dancing 7 to 10:30 p.m. Bring your pot-luck dish and have a picnic supper at 5:30 p.m. in the park.

Attention, folk dance teachers. The fall Oakland Teachers Institute is scheduled for September 25.

—Carmen Schweers.

## Answers to Quiz on Page 14

Susie is ready to retype her list if she's arranged them as follows: Bruder Lustig, Germany; Kainarinskaya, Russia; Kynkaliepakko, Finland; La Joaquineta, Mexico; Oberek Zwyczajny, Poland; Tantoli, Sweden; Schuhplattler, Bavaria; Gerakina, Greece; Tarantella, Italy; The Crested Hen, Denmark; Dodi Li, Israel, and Czardas, Hungary.

If you've managed to tag the dozen correctly, you're a great help. With nine or more correct, you probably just had a momentary lapse of memory. From six to nine you're doing dandy. And under that, keep your handbook handy.

## Puget Soundings

The Glacier Gliders will welcome all folk dancers to the Fifth Annual Folk Dance Festival in Enumclaw, Wash., August 20 and 21. Co-chairmen are Ralph Estby and Bob Link. The festival will open with an outdoor dance at the Municipal Square on Saturday, from 2:30 to 4:30 p.m., followed by a kolo hour at the King County Recreation Hall from 4:30 to 5:30 p.m. There will be a dinner at 6 p.m., with the Festival dance starting at 8:30 p.m. at the Recreation Hall. On Sunday the festival will continue with outdoor dancing on the green at the Recreation Park from 1:30 to 4 p.m. with a watermelon feed following. There will be exhibitions at the Saturday evening and Sunday afternoon sessions. The Recreation Hall and Park are located one mile east of Enumclaw on the highway to Mt. Rainier.

Now that summer is here we have lots of visitors from out of the State, including Erma Weir of Oregon State College, Corvallis; John Hancock and Carol Mayer also of Corvallis who were married on June 26 and now reside in San Diego; Gordon Wicker who will be with us until early August.

And while some come, others leave. Ann Malnes has gone to Mexico City for a prolonged visit, and more than a dozen lucky people have left with Gordon Tracie for a folklore tour of Europe which will include the International Folk Dance Festival in Oslo, Norway.

Vyts Beliajus held an institute in Seattle on June 22. The teaching session lasted until midnight. It was wonderful to see Rhoda Young, Bob Hager and Noreen Bullis from Tacoma attending the Institute.

Dates to remember: August 4, the Annual Seattle Seafair Square Dance at the Civic Auditorium; August 27, the Lewis and Clark Sesqui-centennial Square Dance Jamboree at the Armory in Astoria, Ore.; September 24 and 25, International Folk Dance Festival at Richland, Wash.

—June Loesch

## Statewide Dates Set

Dates for the 1956 Statewide Folk Dance Festival have been set by the Fresno host council. May 4, 5 and 6 are the days chosen, and letters of welcome have been received by the Folk Dance Federation from Fresno city officials and civic groups.

# Southland Report

## Festivals, parties and weddings top the news

By PAUL PRITCHARD

5552 Mesmer, Culver City, Calif.

The big folk dance event hereabouts for June was that hosted by the United Folk Dancers of San Diego, which saw virtually every folk dancer and leader, of all the clubs in the area, put on an exceptionally nice festival, with some different exhibitions, plus usual Saturday night pre-activities.

Ventura, just a year ago, was the scene of a festival on July 4. From that event was born the club now known as the Venco Dancers. To celebrate its anniversary, the group hosted a "Lima Bean Festival" at the Recreation Building in that city. It was held in conjunction with a city-wide week end program of events.

Ojai continues as a beehive of activity, what with the Thursday night dances at the Art Centre and such parties as the one just held at the Nightingales. A romance in the Ojai group was culminated with the marriage of Pat Williams and Russel Graham in San Luis Obispo. The bride and groom took off for a honeymoon at Crater Lake.

Another wedding was the one in which John Hancock and Carol Ann Mayer were the principal stars up in Corvallis, Ore. Johnny is well known as formerly of the San Diego groups and also of Uncle Sam's Navy.

A couple of young folk dancers who deserve much credit for their activities, exhibitions, and outright enthusiasm for dancing are Anita Ferris and Bob Meli. A demonstration at the graduation banquet at General Hospital called for three encores.

Sometimes, for no definite reason, a bunch of dancers will all start thinking in the same channels, and when this happens, the result is likely to be such as that which occurred when some 40 kolo fiends descended upon the Croatian Hall here a couple of weeks ago. With the Hejduks playing five hours of solid kolos, the folk dancers were in their glory, and 'twas only when darkness descended and the dance area was closed off that they were willing to call it 'nuff.

The Junior Federation is still growing. Latest additions are the Girls' Club of Pasadena and the East Los Angeles Juniors. Their latest festival was very well received. Leslie Loyd, a sixth grader of the San Gabriel group gave two Hawaiian dances in costume, learned while living in the islands. These Juniors have just recently given 11 exhibitions for church and civic groups.

In conclusion, may I remind you that as Southern Federation Historian, I need more than ever, articles, pictures, and items of interest about your clubs. And of course, the more new subscriptions for "LET'S DANCE", the better! So for now, adios.





By PEG ALLMOND

Your reporter spent three weeks of June attending various square dance camps in Colorado. First I went to Pappy Shaw's Institute which was held in his own hall this year. The group was small but enthusiastic, and the new talent brought in from various states added a great deal to the usual good time.

Kirby Todd was there with his fine folk singing, "Mac" McKendrick and his guitar from Kulpsville, Penn., Mansi Sigstedt from New Mexico with her accordion and guitar, specializing in Mexican Folk Songs; and to fill the cup to the brim with fine music, there was Fred Bergin on the piano. He accompanied all square dance callers in the clinics and for the evening parties—all this in addition to Pappy's fine clinics, the trips to the mountains and the picnics and evening parties at the hall, and at the Broadmore Hotel and the Slab in Colorado Springs! A wonderful week!

Next I went over to Estes Park, Colo., to attend the first Elkhorn Square Dance Camp, which was organized by Frank Lane of Kansas City and T. J. Miller of Olathe, Kans. On their staff was Bill "Waco Kid" Patterson of Dallas, Texas—he of the syncopated calling style; and Red Warwick of Kilgore, Texas. Bill is a recording star for Black Mountain Recording Company and widely known in Texas, Oklahoma and Louisiana. Red operates in the South and Middle West, and originated the Jessie Polka Square and O Baby Mine. Both Lane and Miller have large followings of ardent square dancers and each has many regular groups in his own area. The dancing was much faster than we dance in Northern California.

The camp was headquartered in the Elkhorn Lodge, at Estes Park—a spacious old resort in a beautiful setting of mountains and woods.

There was a party every night, a steak fry in the woods, a visit through the famous Berthoud Pass to Central City, where we danced in the historic old barn under the happy eye of Ray Smith from Texas. It was a delightful week for the square dancers. Live music for all dance sessions was furnished by Carl Saunders and his "Cowtowners" Square Dance Band from Wichita, Kan.

Camp closed with the party Friday night and Saturday morning I left for Denver, where Kirby Todd picked me up and took me up to The Lighted Lantern Camp atop Lookout Mountain, Golden, Colo., to attend the pre-camp dance. Paul Phillips of Oklahoma City called the dance officially, but Butch Nelson, Frank Tyrrel, your reporter, and Paul Kermiet the director, added calls for the enjoyment of the crowd that danced in two halls. The balls at this camp are open on one side so the mountain breeze can cool things, and so that the view of Denver can be seen without obstruction. I learned that Edith Thompson and her mother visited the camp the week before.

When I got home I found things had been happening. I found notices of parties from Shooting Stars of Campbell, Grasshoppers in San Leandro, Circle Eighters in Brisbane, the JR 49'ers at South San Francisco, Cayuga Twirlers in San



As Edited by  
ED FERRARIO

### PASSING FANCY By LARRY DAVIDSON

One and three do a half sashay  
(Lady crosses over to gents' left.)  
Go up to the middle and back that way  
Forward again, we'll have a little fun  
Pass right through, and around just one  
Four in line you stand  
(Crowd in between the side couples.)  
Forward eight and back with you  
Forward again and pass through  
Break in the middle, pivot on the end  
Make a new line, we'll do it again  
(Break as couples, and the end people hold fast, swing around to new lines.)  
Forward eight and back with you  
Forward again and pass through  
Pivot on the end as you did before  
Forward and back in lines of four  
Forward again and cross trail through  
(After passing through the set right shoulders with the opposite person, do the Crosstrail, lady crossing in front of the man.)  
Pass the one that's facing you  
(Let one gal go by.)  
Left hand turn the next pretty little maid  
The gents star right, the gals promenade  
(Ala Triple Allemande.)  
Same little girl a left allemande  
Right to your own, right and left grand.

### EACH COUPLE STAR By BILL HANSEN

First and third lead out to the right  
Right and left through with all your might  
Turn back and trail through to a left hand star  
Each couple make a left hand star  
Twice around on the outside bar.  
(After completing the R & L through turn-around, each couple passes right shoulders with their opposite and cr. Tr. with partners, but step right into left star with partner. Four couples are now each making separate left hand stars.)  
Four gents center make a right hand star  
Meet your partner for an allemande thar  
Back up boys in a right hand star  
Spread that star—feel their heft  
Box the Flea each couple star left  
It's a left hand star on the outside track  
(After Box the Flea still retaining hand holds, make left Star.)  
Meet the right hand gal—Box the Gnat  
Walk right by your pretty little pet  
Corners all for an Allemande left.  
(Original partner.)

### DON'T STOP YET By FRANK TYRREL

Head couples center and back with you  
Cross trail through, make a ewe turn back  
Turn right around here's what you do  
(Do the Cross Trail part, but while still in the center of the set, wheel right around to face home then pass right shoulders through then around one to split the side couples to fours.)  
Pass right through, and split the ring  
Around just one, don't stop yet  
Box the Gnat in the center of the set  
(Heads still working.)  
Cross trail through and split the ring  
(Be sure to pass right shoulders through before you start the Cross Trail.)  
Around just one and star by the right  
Meet your corner with a left Allemande  
(Original corner.)  
Partner right and a right and left grand.

### Minnesota Camp

An American Squares summer school will be held at Camp Ihduhapi, Loretto, Minn., from August 28 to September 4 with a curriculum that offers square and contra dance, folk and round dance, ballroom dance, party games and mixers, basic rhythms and fundamental steps, teaching techniques for leaders and calling classes. Campers may earn one to three University credits.

Staff members are Charley and Biz Thomas, Ralph and Zora Piper, Jimmy and Elizabeth Clossin, Mel and Helen Day, Lloyd and Eudora Frazee, Eric and Marge Clamons and Ed "Luke" Lukasewski.

For further information, write Professor Ralph A. Piper, Box 1, University of Minnesota, Minneapolis 14, Minn.

Francisco, Millbrae Highlanders in Millbrae, Rose Bowl Square Dance in Larkspur, Swingsters in San Francisco, and Wagon Wheelers in San Mateo. Quite a few parties to have missed! But that's not all—I'll attend both sessions of Folk Dance Camp in Stockton and Pappy Shaw's second session before I settle down for the fall! I'd be happy if some of our readers would send in reports on their parties while I am doing the gypsy-ing this summer. Peg Allmond, 470 23rd avenue, San Francisco, will reach me—and your party will get a plug.



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# THE EDITOR'S MAIL BOX

Editor:

Several letters have recently appeared in *LET'S DANCE* and similar magazines expressing concern over the number of new folk dances being taught and the disorder resulting from too many exhibitions. I can sympathize with the despair of dancers who have been driven away from folk dancing for these reasons. But the source of the problem is deep and cannot be handled by Federation regulation alone.

Having been an instructor in one of the more prominent clubs of Oregon until recently, I have become increasingly concerned over certain general trends in folk dancing—too many new dances which are soon forgotten, loss of real folk dance spirit, complicated dances only partially based on traditional folk dance art, excessive exhibition dancing, loss of fun in dancing, and lack of attention to fundamentals of good dancing and nationality dancing.

The unhappiness of folk dancers with the complicated patterns of many current arranged dances is genuine. Traditional folk dances are inherently easier to do and look better for exhibitions. These traditional dances have come to us only because people can do them and enjoy doing them. I think that we have missed this point, for those dances which cause the most trouble seem to fall into one or more of the following categories:

1. The dance may be choreographed or arranged with awkward steps and disconnected sequences never found in traditional folk dances which make it hard to learn and to remember.
2. The dance was arranged for exhibition purposes and not for general folk dancing.
3. The dance has substitute music which does not fit the traditional steps, styling or pattern.
4. The dance is unsuited for folk dancing as practiced in this country.

Besides some very good dances, we have had a surprising number of new dances which contained these faults to varying degrees and from time to time we have had some real dillies foisted on us. Is it any wonder that many of our dancers cannot learn these dances and feel both confused and frustrated? Some of these dances might be called "gyration dances" for they seem to end up in meaningless gyrations about the floor and arguments over how to gyrate rather than how to dance.

Certainly our really good traditional dances and the best of the arranged dances should be retained, even if they are complex or difficult, for everyone needs a challenge and a goal. (There is also need for exhibition and nationality groups. But their specialty numbers are not necessarily suited for general folk dancing.) Instead of seeking dance pleasure by concentrating on patterns of increasing complexity without the spirit and feel of good dancing, our dancers need to create their own dance pleasure from individual response to the music, just as dancers in their native lands have done for past centuries.

Unhappily, our dancers cannot enjoy this type of dancing because we have not learned the *fundamentals* of dancing. Too few men can lead adequately, too many dancers do a two-step for a waltz, very few "kolomaniacs" have developed a good basic kolo step and only a few dancers

bother to master the eastern European polka step, let alone its variations from different countries. The general ability of dancers has improved very little during the past few years. Only a handful of dancers are interested in, and appreciate the wonderful folk music now available, let alone trying to express that music in their dancing. We have learned patterns until we think that folk dancing is memorizing routines.

We can learn much from the rising popularity of the Balkan line dances. In these the better dancers naturally lead the line and indulge in fancy footwork and improvisations. The beginners and intermediates dance farther down the line where they learn, but do not spoil the dance. The important thing is that everybody dances, each to his own ability. In many complex pattern dances one person who does not know the dance can spoil it for everyone. Tempers rise and dancing pleasure is lost. Complex pattern dancing has tended to shut out beginners, to develop small cliques and dancing has lost popularity in Oregon as a result, particularly when coupled with excessive exhibition dancing.

One answer is to re-emphasize the traditional forms of dance, especially the line and couple dances which leave room for individual expression, variation and development. The couple waltz, the Argentine tango, nationality polkas, schottisches, and many others provide for variation, expression and skill in patternless dancing. More important, these dances allow experienced dancers and beginners to dance side by side, each to his own ability. Usually our programs contain simple little pattern dances for the beginners which bore other dancers. We need more pattern free dances which provide something for everyone in the traditional spirit of folk dancing.

We do not really appreciate those dances which require leading, style and step variation. In most cases we have arranged the variations into patterns or we have ignored them. Most of our men cannot lead these dances and don't know how to select steps to fit the music. We might be called dance illiterates. I think that some Federation officials and teachers have lost sight of this, the real significance of the folk dance and its basis for popular appeal. We have many dissatisfied dancers as a result.

These comments place a heavy responsibility on instructors, some of whom do not qualify for the job that needs to be done. Alas, many instructors only teach a lot of patterns. Some are deficient in knowledge of fundamental steps and most of our women instructors do not understand the man's problem in learning to become a good leader. Since teaching is now mainly done by women, it is no wonder that we have lost the folk tradition of many countries in which dancing is primarily a masculine art. Our substitute seems to be more patterns.

I would like to suggest the following guide for instructors to use in selecting new dances:

1. The dance must use folk music with steps, styling and patterns which are truly traditional, preferably original.
2. The dance must be danceable, and if choreographed, appropriate for folk dancing.

3. The dance must contribute to the dance experience and artistic development of the dancers.

4. The dance must enhance the joy of dancing and not become a point of contention.

By all means we need new dances. We need new experience and we need to develop our dance abilities as well as deepen our understanding of folk and dance art. But too much emphasis has been placed on quantity of dances and not enough on the fundamentals of nationality dancing.

Yours for much more quality and enjoyment in folk dancing.

—Don Benedict, Portland, Ore.

Editor:

Would it be possible for you to include some contemporary dances in *LET'S DANCE*? I remember there were a few of these dances published some time ago and was wondering if this practice has been discontinued. I don't mean to make a general practice of it each month but just occasionally.

I know you have a research committee and they have their hands full trying to weed out the good from the bad and it would help them to make a suggestion.

One can't tell how people will take to things and it was with some misgiving I began to teach "Rhungo" by Dr. Glenn Stubblefield, and somehow it gave my class a tremendous boost. Maybe it was sort of a challenge to my dancers, you know how people come straggling late to classes, on my announcing the first half hour of class would be practice on Rhungo an average class of 40 couples was never more than five minutes late. From my own experience and how my dancers like it may I endorse "Rhungo."

—Lucyan Ziemba, St. Louis, Mo.

Editor:

I am sending this to you as I called Danny and was very sorry to hear that he had dropped his column. It seems a shame as I always enjoyed reading it and thought that he gave a lot of help and constructive criticism to all of us.

We as instructors could learn a lot from Danny and I always felt that little remarks he made helped.

Anyway I hope that his column will be resumed as I know that other folk dancers and instructors will be as sorry as I. . .

—Dolly Scale, Oakland.

Editor:

Just a note telling you we are and have been using Rhungo and Folxwing, composed by Dr. Glenn Stubblefield of Oakland, and they have been received very well in the Salt Lake City area. Folxwing has been very well liked by our teenagers and university students and square dancers. Rhungo has been more with our folk dancers.

We have enjoyed a number of tourists from the Bay Area and also Southern California, stopping in and dancing with us. Among them were Bill Sorensen, and Art and Afton Harvey.

Any others coming through Salt Lake City are most welcome. Folk dancing on Tuesday nights, square dancing on Thursday nights at Marwedel Dance Studio, 255 East Third street.

—Wilford Marwedel, Salt Lake City.



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