

ROCKY MOUNTAIN

Folk dance critic



HOLIDAY ISSUE

VOL. I NO. 3

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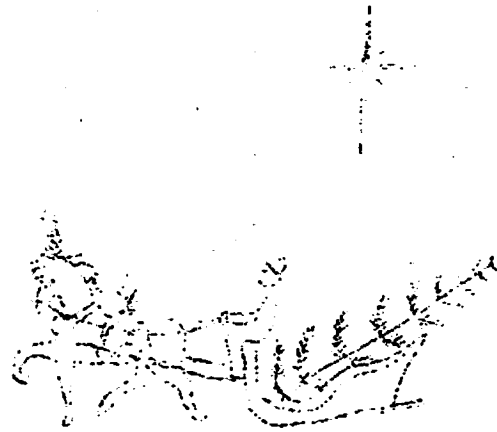
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OUR COVER . . . depicts
Christmas in the Ukraine.
Old & young carolers carry
an illuminated paper star
from house to house.

CALENDAR 1

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CALENDAR

SPECIAL EVENTS

- Dec 10 Scottish dancing with Eleanor Heron, leader from Glasgow, Scotland, 8:00 pm, Steele Community Center, 3912 King Street, Denver. Not for beginning dancers - apply secretary of Sherwood Folk Dance Club for invitation.
- Dec 11-12 *"England and Scotland" by Robert Friars
- Dec 13 Square dance party, South High School, 8 pm, sponsored by City Recreation Department.
- Dec 25-Jan 1 Annual Christmas Festival, Mt. Horeb, Wisconsin (see P. 6)
- Dec 31 Annual New Years Eve Party, Lighted Lantern, near Denver (see Page 16).
- Jan 1-2 *"New Guinea, Isle of Adventure", by Lt. Col. Arnold M. Maahs
- Jan 8-9 *"Columbia", by Nicol Smith
- Jan 15 Deadline for enrollment in beginning folk dance class. Sign up in Recreation Office, City & County Bldg., Denver.
- Jan 15-16 *"Pacific Adventures", by Dwight Long.
- Jan 22-23 *"Crossroads of Man", by Alfred Wolff
- Jan 29-30 *"Cuba", by Hal Linker
- Feb 5-6 *"Stepping Stones to Australia", by Alfred M. Bailey
- Feb 9-12 Charro Days, Brownsville, Texas (see Page 18).
- Feb 12-13 *"Romantic Spain and Morocco", by Robert F. Barnard
- Feb 26-27 *"The Soul of Mexico", by Romain Wilhelmsen

*Film lectures, Phipps Auditorium, Denver. Sunday programs, 2:30 & 4:30 pm, Monday programs, 6:30 & 8:30 pm. Admission by annual membership; five minutes before curtain time seats opened to public free of charge. Some of these lectures in the past have contained worthwhile information & pictures on customs, dancing, & costumes.

DENVER

- Tues Beginning folk dance group, tentatively set. Must have 50 people signed up in City Recreation office before January 15.
- Tues Mile Hi Folk Dance Club, Room 200, University Park Church, South University & East Warren; 8-10:30 pm 1st & 3rd Tuesdays. Advanced dancing. Visitors welcome.

DENVER (Cont'd)

- Wed Sherwood Club sponsored dance every week, Steele Community Center, 39th & King Streets; 7:15-8:15 pm beginners, 8:15-10:30 intermediate to advanced dancing. Everyone welcome.
- Thur Ones and Twos, Wesley Hall, 1605 South Washington Street; Betty Johnson, leader. Intermediate dances. Visitors welcome. (No meet-over the holidays - will resume first of the year.)
- Thur Family night, Steele Community Center, 1st & 3rd Thursdays. Folk dancing for beginners, pictures, & games.
- Fri Sherwood Club, Steele Community Center, 8-11:00 pm. Advanced dancing. By invitation.

TEXAS

- Tues Austin, Univ. of Texas International Folk Dancers, Student Union, 8-10:30, Leon McGuffin, leader.
- Wed San Antonio, Folk Dance Group, YWCA, 5th & Bdwy, 7:30-10:30; Zibby McCutchan, leader.

NEW MEXICO

- Tues Los Alamos, International Folk Dancers meet weekly, 8:15 pm at the Recreation Hall. Open group.
- Fri Los Alamos, Los Alamos Folk Dancers meet 1st & 3rd Fridays in the Recreation Hall. Closed - by invitation only.
(All visitors to Los Alamos require passes. A 24-hr notice is a must.)
- Wed Albuquerque, advanced dancing, 7:30-11:00 pm, YWCA, Foby Castillo, leader.
- Fri Albuquerque, mainly for beginners, 7:30-11:00 pm, YWCA, Mr & Mrs Chester Skinner, leaders.

UTAH

- Tues Salt Lake City, Utah Laendlers, Marwedel's Dance Studio, 255 East 3rd South, 9:00 pm every week. Open club. Admission \$1.00 per couple.

WYOMING

Laramie, Folk dance club, University of Wyoming campus. Contact Lee Malody, 102 Cedar, Laramie, for details.



Christmas here & there

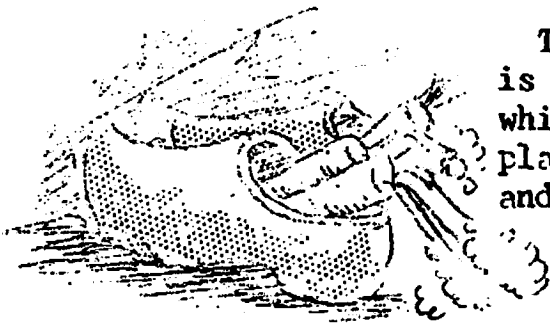
Bob Allison

About this time of year, here in the United States, children are cautioned about their behaviour in anticipation of Santa Claus's visit. And all over the world, similar threats are made, using different characters, of course, but the inference is the same. Like the German mother who says, "If you aren't good, Black Peter will carry you off in his sack." Or the Italian child corrected with "La Befana will carry you away on her broom!" With these dire threats ringing in his ears, the child usually corrects his present faults and presents the best picture of angelic behaviour, with its reward from one benefactor or another. Suppose we take a look at some of these gift-bringers of other lands.

Foremost among the legendary and real characters who portray the "Spirit of Christmas" is St. Nicholas. St. Nicholas was born to wealthy parents about 1600 years ago in Lycia (now part of Southwestern Turkey). Upon his return from a pilgrimage to the Holy Land, he decided to join a religious order to serve his people better. So well did he serve, in his later years he became Bishop of Myra. His fame grew as he gave his time, himself, and his fortune to the needy and disheartened, but being modest, he hated being thanked for his favors. On many occasions poor families in desperate need would find a gold piece or a well-filled purse that came from nobody knew where.

There is a famous story of how Nicholas found a poor nobleman who could not afford dowries for his three beautiful daughters. Of course without this dowry the girls could not catch suitable husbands. So secretly on three different nights, Nicholas tossed a bag of gold through one of the windows of their home, and by this gracious deed were enabled to marry. At length the secret benefactor was discovered, and from that day to this, when people have received welcome gifts from unknown sources, St. Nicholas has been given the credit for them.

The Dutch children's St. Nicholas or Sinterklass is dressed in a red bishop's robe and rides a snow-white horse. On Christmas Eve, the little children place their cleanest wooden shoes filled with hay and carrots on their window sills along with a



dish of water. They are always pleasantly surprised to see that St. Nicholas has replaced the hay and carrots with small gifts, toys, and many other surprises. If they had been bad though, they find that Peter, St. Nick's servant has filled their shoes with switches!

Like the Dutch, the Belgium children leave tidbits and oats in their wooden shoes (for St. Nick's reindeer) and also hang their stocking by the fireplace. (Speaking of stockings, there is a legend that St. Nicholas on one of his nocturnal journeys, accidentally dropped his purse down a chimney which, instead of falling into the hearth, was caught by a stocking which had been hung up by the fire to dry. Isn't that a good explanation of why stockings are hung up to receive gifts?)

St. Nicholas is "Samichlaus" to the Swiss children, who eagerly await him, not on December 25 but on December 6th. He is pictured as wearing a red, jovial mask, white flowing beard, fur-trimmed robe, and carrying a gray sack filled with presents in one hand and a stout staff in the other. He gives the children their appropriate rewards: good--a present, bad--the stick!

St. Nicholas also comes to visit German children on December 6, but only to check up on the good and bad children, and he leaves nuts, apples, and sweets for the good. Between December 6 and Christmas, the children are visited periodically by St. Nicholas' servant, Black Peter or Knecht Rupert, who visits naughty children, terrifying them with his supernatural knowledge of their misdeeds. He then intimates that this year they will be forgiven but extracts the promise of better behaviour next year. Then on Christmas Eve, presents are left by the Christkindle, a messenger of the Christ Child, pictured as a young girl wearing white robes with a golden crown and golden wings.

St. Nicholas, to the Czechs, descends from heaven on a golden cord, preceded by a white clad angel, and leaves presents for all small children who went to bed early and willingly on Christmas Eve.

In Russia, the gifts are credited to the Babuska, or Grandmother, an old woman, who, when the wise men from the East inquired the way, wilfully misdirected them. In another version of the tale, each of the three kings asked her to go with them to visit the new-born King, but she would not go until her spinning had been finished. When at last she had finished, their tracks had been covered by the snow and she could not

find the way. Still another legend has her refusing the Holy Family her hospitality as they were on their way to Egypt. But whatever her faults, every Christmas Eve she goes from house to house, looking for the Christ Child, and tries to make amends for her misdeeds by distributing gifts to all good children.

In Bulgaria, the children receive their presents after church on Christmas Day from Grandpa Kolenda.

La Befana, a kindly old ragged witch, rides from house to house on a broomstick, leaving presents beside the hearth or in stockings for the good Italian children. The naughty receive lumps of coal.

Unique among "Santa Clauses" is the camel, who, in Syria, brings gifts to the children on New Years Day. Before going to bed that night, little boys and girls set a bowl of water and wheat outside the house. In the morning, the good, of course, find gifts and the naughty find a black mark on their wrists.

Latest of the Christmas times occurs for the Spanish, Mexican, and some Russian children who celebrate on Epiphany Eve, January 6. Their gifts are brought by the Magi, who, laden with gifts, pass through the towns on their way to Bethlehem, and in passing, miraculously find the childrens' slippers which have been hidden. No one sees the Magi, for, they always seem to pass "on the other side of the mountain."

Father Christmas brings gifts to the English and French children, who find their gifts by their fireplaces. "Pere Noel" in France comes down the chimney, white beard and all, to leave presents. In olden times, he used to be accompanied by "Papa Spanker", who brought switches for bad children. In some parts of France, the gifts are attributed to Le Bon Jesus, the Good Jesus.

Finnish children visit each other's homes on Christmas Eve, but return early to see if they have been visited by a little man dressed as a yule goat, their "Father Christmas".

After supper on Christmas Eve the Polish children are led to another room, where Father Christmas--or as he is called in Poland "The Star Man" appears in his proper person. He examines them in catechism,

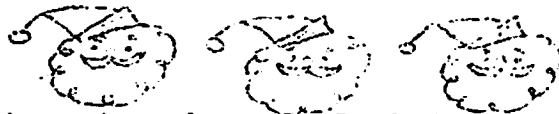
reproving those given wrong answers, and rewards the rest for their good conduct.

"Jul-Nisse", a tiny white-bearded, and jolly Danish goblin, lives in the attic and is seen only by the cat. Before going to bed on Christmas Eve, the Danish children climb the attic stairs to place a bowl of porridge and a pitcher of milk before the door. They arise early the next morning, to find that their kindness has been rewarded for the porridge has disappeared and in its place Jul-Nisse has left presents.

In Sweden, an old gnome called the "Jul-Tomte" gives special presents (Yule-Klapp). These are sealed with red sealing wax and wrapped in layers and layers of paper to promote much laughter as they are unwrapped.

In Norway, Santa Claus has so many presents to deliver that he needs the assistance of his servant Kris Kringle (possible corruption of "Christkindlein" or "Little Christ-child"), who rides over the rooftops in a reindeer sleigh. In some parts of Norway, a bearded elf riding a pig delivers gifts to the deserving.

And so back to the United States, the "melting-pot" of nationalities where our Santa Claus does his duty every Christmas. Have you noticed how Santa Claus appears as a composite of many traditions in what he wears, how he travels, and even his personal appearance? It all boils down to the fact that whether he is called St. Nicholas or Sinterklass or Samichlaus or Kris Kringle or Santa Claus, he always seems to come through for the children.



Jane Farwell will not be directing the Annual Christmas Festival at Mt. Horeb this year, since she is living in Europe, but an enthusiastic committee is keeping up the good work. On the staff will be Dick Crum, one of the Hermans, Nelda Lindsay, the Bunnings of Colorado Springs (crafts), Henry Lash and Mrs. Maxwell (both superb cooks), and many others. Write Henry Lash, RD 1, Bridgeport, Ohio, for registration blank.



PLANNING A PARTY?

Here are a few hints given by Jane Farwell,
recreation specialist & play-party game expert...

THEME: Suppose you have a committee around and you do not want to have one of those trite parties such as Valentine, Easter, St. Patrick's, etc., ask each person to suggest the first party theme that pops into their head. The chairman writes these down as they come. At the end you will have a list of several names such as "The Thing," "The Draft," "April Showers," "Sugar and Spice," "McCarthy Investigation," "Under the Sea," "At the Zoo," etc. Then all vote on the one theme that seems to have the most possibilities, keeping in mind the age limit and experience of the group the party is being planned for, and the refreshment, decoration angles.

BUILD-UP: Remember that people will always come to something if their curiosity has been sharpened ahead of time. Avoid the ordinary circular letter or postcard. If you do send out a mimeographed invitation, plan to add spice either with colored crayon, paint work, cutout, or some "eye-catcher." You could send out invitations in a series of jig-saw cutouts; when you put them together, you'd have an announcement in full. If your party was to be a "Sack Social" the announcement could be put in paper sacks. Or little stunts and skits could be presented at gatherings in advance to spike interest in the event... the idea is to make folks eager to come.

ATMOSPHERE - DECORATIONS: It's one thing to build up curiosity and another to live up to it, which is just what the second committee does. More fun than preparing decorations in advance is getting those coming to the party to make them as they arrive. Have a table lined up near the entrance loaded with proper materials such as scotch tape, pins, needles, scissors, stapling machines, crepe paper, etc. For example, if you were having an "Under the Sea" party, those coming could make fishnets from crepe paper, tear or cut out all forms of marine life.. fish, lobsters, squids, seahorses, mermaids, etc., and put them in the nets.

A good trick is to have rope strung across the hall, and on this all kinds of things could be hung...snowflakes for a wintry party,

baskets for a spring party, or even mobiles made from scrap materials. All these things can be scotch taped to the wall (or use masking tape). A roll of plain butcher or shelving paper scotch taped to the walls is a good idea with those coming to the party either drawing with crayon, or painting, or pasting on cutouts...an inexpensive and quick way to make decorations.

PROGRAM: Most parties start with people coming in and sitting around waiting for things to do. In addition to having them make decorations, you can use some defrosters or stunts to break the ice. The program should move smoothly from one event to the next and should be prepared in advance, typed up and posted up where all who have some part in the program will know where to look in case they forget when their turn comes up. Plan your program to include dances, games, stunts, mixers in a happy mixture and learn how to adapt them to fit some unforeseen situation.

REFRESHMENTS: Avoid the trite, "Let's line up for refreshments." The most economical of refreshments can be enjoyed more than fancy eating stuff if it is cleverly presented. These can be simple, such as serving the apples and cookies or doughnuts in a paper sack, to each four people who will be given a gunny sack to sit on to munch their refreshments, to something as elaborate as the idea one group had of stopping a couple dance in the middle, and then rolling a canoe loaded down with punch and cookies between the rows of dancers as they helped themselves.

CLEANUP: Instead of a special clean-up committee, each committee takes care of its own cleaning problem.

PARTY EVALUATION QUESTIONNAIRE:

1. Was the party good fun for everyone attending?
2. Did most of the people participate in activities or just a few while others sat?
3. Did all the committees seem to be well coordinated?
4. Did each committee take care of its own clean-up?
5. Was there sufficient build-up of interest ahead?
6. Was there a comfortable continuity of theme...did the program flow smoothly or were there uncertain pauses of nobody knowing what was next?
7. Was there something easy for everyone to do when he came in?

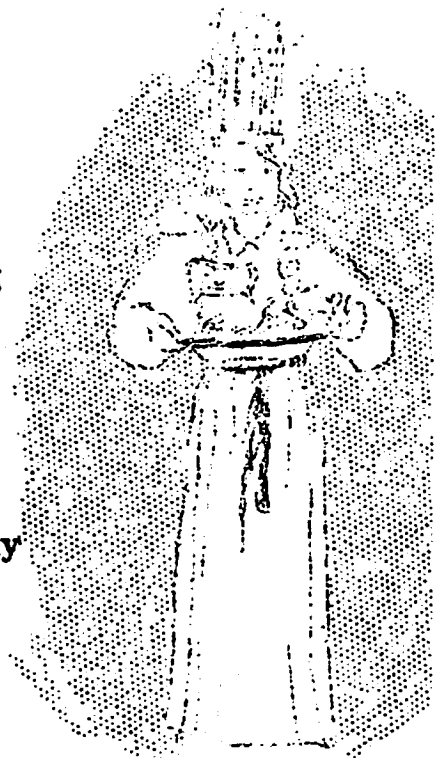
8. Was it something that was not embarrassing or put you "on the spot"?
9. Did these preliminary activities set the stage sufficiently for the mood of the evening?
10. Were the refreshments a pleasant surprise that dovetailed into the party smoothly?
11. Was the group served quickly and easily?
12. Were the seats arranged around the edge of the hall, or did you put them into conversational groups for refreshments, etc.
13. Was there a good balance of program for the kind of people attending?
14. Was there a good balance of leadership?
15. Did the leaders give directions clearly, easily?
16. Did they participate in the activities while leading?
17. Did they have control of the group?
18. Did their attitude create a spirit of enthusiasm?
19. Was everything in good taste?
20. Did everyone leave the party with good spirit and enthusiasm?
21. Was your last program activity an activity that unified the group?

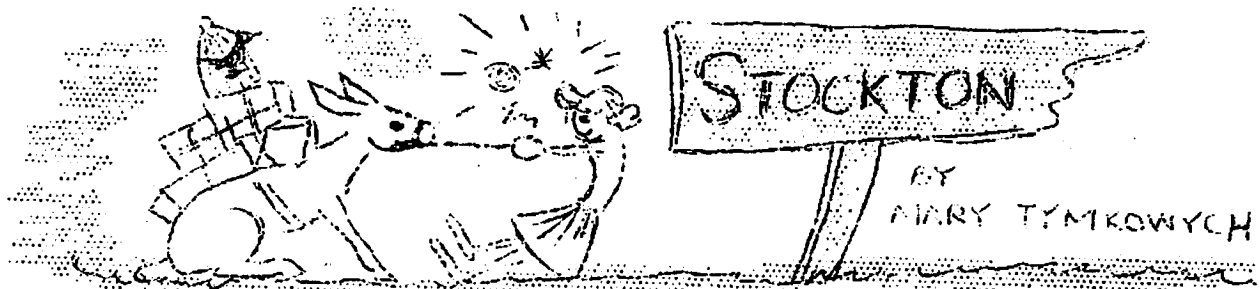


On the morning of December 13, Saint Lucia Day, the prettiest girl in the Swedish household dresses all in white with a brilliant red sash about her waist and awakens the members of the family by bringing them coffee and cakes on a tray, thereby proclaiming the arrival of the Christmas season. All work connected with the harvest is officially finished on this day.

Lucia is Latin meaning a bringer of light. During the Middle Ages it was believed that December 13 was the shortest day of the year, and that with Lucia Day the increase of daylight and the return of spring began.

According to an old proverb, if Lucia Day is celebrated with lavishness, prosperity will continue throughout the next 12 months. It is such an important occasion that girls of Swedish descent from this country are sometimes chosen to make the trip to Sweden to take part in the St. Lucia Day ceremonies.





I'm not sure whether the Folk Dance Camp at College of the Pacific can claim the title of "The Grand-daddy of them all" as far as folk dance camps are concerned, but it will run them all a close race in size, variety and amount of material presented, number of instructors, etc. All I can say, "It was wonderful." Perhaps I repeat myself in praising the various camps, but I have had such wonderful times at all of the camps I've attended, that I can't help but hold warm feelings and memories about them. I'm sold on folk dance camps as ideal places to enjoy a vacation, to share mutual joy in the learning of new dances, and to meet new people, in addition to affording an opportunity to see different parts of this beautiful country of ours.

The camp at Stockton is different from others which I've attended. It is held on a college campus with the campers staying in dormitories, eating in the college cafeteria, and generally conducting themselves according to college regulations. Classes are held simultaneously in various buildings, and one goes from one building to another in order to attend chosen classes. The camp meets the last week in July and the first week in August and registration is permitted for either week or both. If I had it to do over, I'd attend both weeks if I possibly could because my main gripe was: there was too much going on at the same time and I could not take in everything in just one week's session.

Included in the camp's activities were folk dancing, of course, and classes in castenet playing, recorder playing, community-singing, square dance calling, handicrafts (leather-work, silk-stenciling, enameled jewelry, and lapidary & gem craft), orchestra sessions, and cross-stitch embroidery to name but a few. There was also swimming from 5-5:30 p.m. Although there is a reason for the time restriction, for the life of me I can't think what it is!

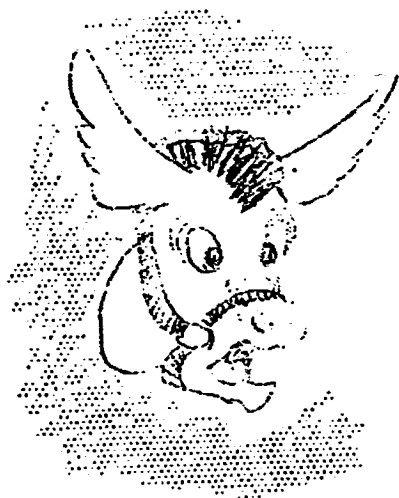
Each evening, after supper, a lawn party was held where dances learned in classes that day, as well as the old "stand-bys", were done;

followed by more classes; a "once over lightly" session during which each instructor enticed his students for that day to demonstrate a dance or two that had been learned (?); and of course, an after-after party or a community-sing lasting into the wee-wee-wee hours.

The daily newspaper, FOOTNOTES, kept everyone currently informed of camp activities; Dances not included in the syllabus, articles about the instructors, write-ups about the daily assemblies (travelogues, movies, panel discussions), schedules of things-to-come, cartoons, and reviews of the nightly after-after-parties.

Of the camp's parties, the last one was the most memorable. It was a Yugoslav Party with a real live Tamburitza orchestra from San Francisco playing. The theme of a Yugoslav Fair was carried out in the booths surrounding the dance floor, and of course Kolos! DICK CRUM, the Kolo King, really took the entire camp by storm. He was definitely the "fair haired boy". They all loved him and I believe he is already signed up for next year's staff. DICK and JOHN FILCICH took charge of the Kolos and there were dance exhibitions by ANATOLE JOUKOWSKY'S group.

There were so many instructors (listing all of them would be difficult) but among those known to many in this area were: DICK CRUM, VYTS BELIAJUS, ANATOLE JOUKOWSKY, RALPH PAGE, JOHN FILCICH, and W/LTER GROTHE. It was such a pleasure to meet people I've only read about in Viltis and Let's Dance, and to learn some of their many many dances. So long, till the next camp!!



A Greek Orthodox Church legend: On Christmas Eve all trees and plants, especially those on the Banks of the Jordan, bow in reverence to the Saviour. A man rode into Lydda shortly before midnight on Christmas Even and tethered his ass to a prostrate palm tree, which he supposed had been blown down by the wind. In the morning the tree stood erect, and the poor ass had been hanged!

ELEANOR HERON -- DANCING THRU SCOTLAND

Country Dancing appears in communities throughout Scotland. It is, however, to be found mainly in clubs and societies formed specifically for the purpose of performing these dances. One would seldom, if ever, see this type of dancing in the ballrooms of the big cities. There one would see the ordinary modern dances that one sees in ballrooms the world over—foxtrots, tangos, waltzes, etc.

There has, however, been a renewed interest in these ancient dances in the past few decades. This has been due to the formation of the Scottish Country Dance Society in 1923. The main object of this Society was to practice and preserve Country Dances as danced in Scotland, to standardize forms of technique, and to draw up a book of rules regarding the performance of these dances.

Now we teach this dancing in most of the schools. The children begin around the age of ten. Also, all over Scotland each school sponsors a Youth Club. Here young people from twelve to fifteen and from sixteen to twenty may come on various evenings to pursue their favourite hobbies. There is a qualified instructor in each class and the Scottish Country Dancing class is always very popular. Festivals are arranged in the various districts. Each club enters a junior and a senior dancing team and the district winners go forward to challenge areas further afield. Cups, medals, and other prizes are awarded to county finalists. In this way there is a nation-wide interest in country dancing. Even those who do not dance come to see the displays at the festivals which are so colourful, everyone being in national dress.

Scottish Country Dancing is pre-eminently social dancing. Highland Dancing, which is entirely different, tends more to the display type of dancing. Another point I would like to make is that our Country Dancing is not classed as Folk Dancing because it belongs to every type of society and has been danced in the magnificent ballrooms of the ancient castles as well as in the barns of days-gone-by. Therefore anything which would be out of place in the ballroom is never permitted. Although it is lively and gay it is never wild or boisterous.

It is thought that this National Dancing never died out because of the social pattern of Scotland. In England, Wales, and Ireland, although the Country Dance was as in Scotland a ballroom dance, it became unfashionable, and gradually, after it had been for a time the dance of the peasantry, it was practically forgotten. In Scotland this did not occur. There the clan system ruled, and as the chief did, so did all his followers or family.

Each chief had his piper and when the pipes were banned after the rebellion of 1745, they were replaced by fiddlers. Like the pipers these men composed not only music for the family but, it is thought, dances also. These were called after members of the family or were composed to commemorate great events in National or Clan history. Unfortunately, the stories which one would expect to accompany the dances have been lost forever. Even the descriptions of the dances, which were handed down for generations by word of mouth, only recently have been committed to paper.

There are two distinct types of dances, reels and strathspeys. Each type is composed of two steps:

Reel

Setting step or pas-de-basque

Travelling step or skip-change-of-step

Strathspey

Setting step

Travelling step

The reels are usually learned first. They are more lively, quicker, and easier to teach to children. The strathspey is more dignified and stately and it is very difficult to teach to anyone below the age of fifteen.

Great attention is paid to footwork in both types of dances and also to detail. There is a correct way to do every small movement from bowing or curtsying to joining hands with another dancer.

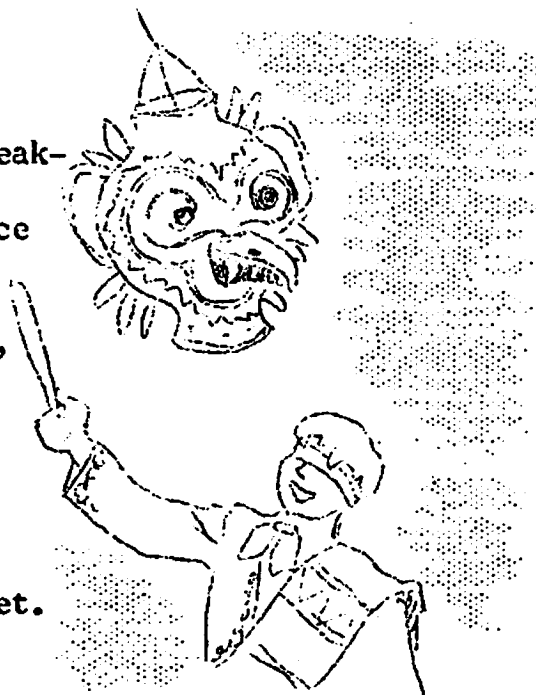
As in all dancing, however, the main object is enjoyment. I think I can safely predict that a few hours spent in Scottish Country Dancing will certainly be enjoyed.

(P.S. Miss Heron is a visiting teacher from Scotland, presently employed by the Denver Public Schools. She has made a study of Scottish dancing and is certified by examination to teach them in her own country. Don't forget to attend her session coming up soon (See Page 1 for details).



Before supper on Christmas eve, it is customary in many places (parts of Sweden, Poland, Yugoslavia, Finland) to scatter hay or straw on the floor and/or on the table, a memorial of the stable at Bethlehem. And in some parts of Finland, reminiscent of the Christ Child, the children sleep on a manger-like bed.

In Mexico blindfolded natives play "breaking the pinata." They bang away at a garish earthenware pot resembling a face of an animal. (More recently, pinatas have taken the form of animals, birds, etc., all very colorful.) When broken, pot spews out fresh fruits, peanuts, candy, and good-luck charms. Then the scramble begins, and each can keep whatever he manages to find. Pinatas are being made commercially in Denver, out of paper, however. Samples at Casa Mayan Restaurant, 1020 - 9th Street.



WEEKEND AT THE LIGHTED LANTERN

BY PAUL KERMIET



Vyts Beliajus was back in Denver this summer visiting friends, getting a hospital check-up, and leading a lively folk dance weekend (Aug 19-21) at the Lighted Lantern atop Lookout Mountain with its "Million-dollar view of Denver." Fay and Drusilla Ferree were co-leaders for this joyful occasion which began with a pot-luck supper on Friday and ended with the 7th dance session Sunday evening.

Some sixty dancers began the festivities with the pot-luck dinner and first session on Friday evening. The costumes present Friday and Saturday evenings were most colorful, and the many visitors present were greatly impressed by them, by the dancing itself, and by the infectious spirit of fun and fellowship.

It was unfortunate that Vyts had to leave halfway through the Sunday morning session to catch a plane for Louisville, Kentucky, where he was scheduled for a week of leadership at the American Squares Camp. However, Fay and Drusilla ably led the remaining sessions that day.

Full-time out-of-town guests included Ralph Anderson of Los Alamos; Bob Baker, Charlene Blissard, Sharon Platt, and Lucille & Betty Lou Cordova of Albuquerque; Clarence Barnhart of Columbus, Ohio; Martha Courson of Royalty, Texas; Helen Domonkos of Oberlin, Ohio; and Frank Ryan of Chicago. Local people who attended regularly included Betty & Roger Johnson, Bertha Bazer, Bob Brott, Ila Crouse, Walter & Stella Drake, Fred Enholm, Al Geary, Alice Nugent, Jean Sharp, Mary Tymkowych, and Hans Weiske.

Plans for next summer call for another such weekend sometime in August. However, leadership and dates are not yet set but should be ready for announcement in the next issue of the Folk Dance Crier.

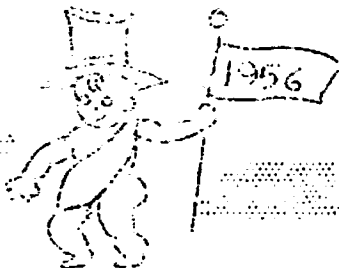


To add a bit about the camp from another source, Lucille Cordova of Albuquerque says:

"The folk dance camp, under the instructorship of Vyts Beliajus, was again a wonderful success.

" . . . There are cottages all around the Lighted Lantern--it is more like a little village. Each cottage is named after one of the simpler folk dances; for example, "Seven Jumps", "Hole in the Wall", "Little Man in a Fix", etc. There are two large dance halls; square dancing was held in one and folk dancing in the other.

"Another point of interest was, of course, the meals which were very good. A "come and get it" bell was sounded for all the campers and we would all gather in the dining hall, sing a song of Thanksgiving, and then dig in! During the meals, we sometimes burst into an unrehearsed song!"



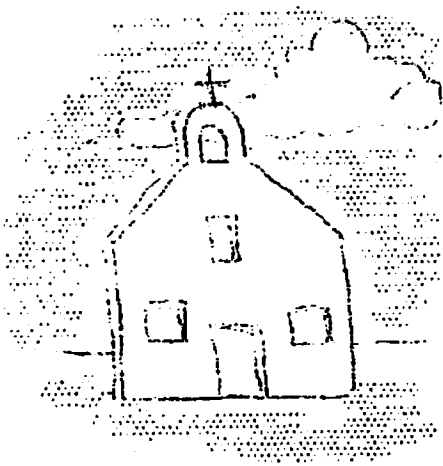
The Lighted Lantern announces it's Annual New Year's Eve Party and Dance for December 31 with festivities to start at 8 p.m., dancing (folk, square, and round) from 8:30 to 1956 and an elaborate Smorgasbord supper to follow. This is a different arrangement from last year's dinner that preceded the dance. Free pop, coffee, and tea will be available all evening. Hats, confetti, balloons, noisemakers also to be furnished. Dancing will be led by Fay Ferree and other guest callers. Admission is \$3.00 per person and reservations are necessary. Call Kay Timmons at PE 3-8635.



FIESTA IN COLOR

Oldest and one of the most colorful community events in America, the annual Fiesta at Santa Fe, New Mexico, marked celebration of its 243rd Labor Day weekend 1955. This Fiesta originated in 1712, commemorating the reconquests of Santa Fe from the Indians by Captain-General Don Diego de Vargas in the years 1692 and 1693.

Two aspects of the fiesta are evident. First, there are the Vespers, Masses, Sermons, and religious processions through which the people thank God for the bloodless victory of 1692 and pray and show their respects for those who died during the battle of 1693. The candlelight procession is in honor of the 21 Franciscans killed during this time.



Secondly, there are the celebrations representing the happiness and joy of the people. The Burning of Zozobra, weird and elaborate 40-foot effigy of "Old Man Gloom" of Spanish mythology, officially opens the Fiesta and is followed by nothing except happiness, celebrations, friendship, and rejoicing.

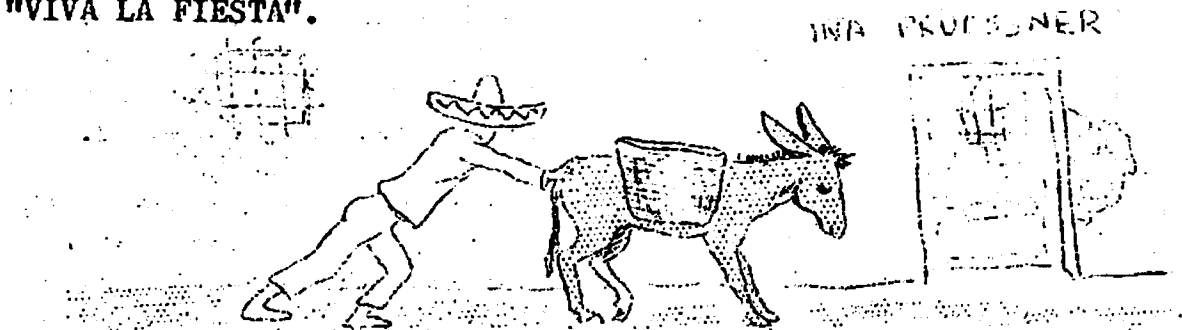
The Santa Fe Plaza, once the western end of the historic old Santa Fe Trail, is the center of the celebrations abundant in Spanish colonial, Mexican, and Indian folklore. There is much Spanish-type of dancing, some of which is very good. Then there are the Spanish-Mexican music and singing--this year the Mariachi Chapala Band came from Mexico and it was excellent. Not only is there singing and dancing, one also has a chance to see some beautiful Spanish and Mexican costumes. As costumes are the preferred attire during this time, one can see many on the streets, some made from imported lace and materials.

The Indians play a definite part in the Fiesta and there are plenty of chances to see them dance and look over their handmade products, most of which are for sale.

For the past few years, Sherwood Club has been fortunate to be part of this most interesting Fiesta. Many spectators feel that the contrast of other folklore is interesting and refreshing and we have received a better reception each year. As for us, we have a wonderful time and take advantage of every opportunity to see all this folklore in action. We dance several times on the plaza and also get a chance to meet some of the other performers.

Although the members of the Mexican orchestra could not speak a word of English, they greeted us in the friendliest manner every time we saw them and we were lucky to get close enough to them to see the detailed work on their costumes, which were some of the nicest and fanciest we saw. We were also asked to put on several demonstrations at the La Fonda Hotel and had two breakfasts there as guests of the management. When we were not dancing we had opportunity to see part of the performances on the plaza, look over the Indian and Mexican products and do some shopping, try some of the Mexican dishes, see the landmarks, and visit the many stands around the plaza.

After our return home, we always feel like we have had a wonderful, interesting, and inspiring experience, and we are already looking forward to the 244th Fiesta next year. With the natives of Santa Fe we say "VIVA LA FIESTA".



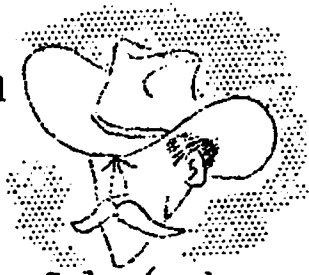
"Come Be Gay with Us!" is the slogan of CHARRO DAYS (Brownsville, Texas, Feb 9-12), the annual pre-lenten four-day whirl of color and motion combining cultural elements of both Mexico and Texas. It is a color photographer's dream with the populations of Brownsville and Matamoros attired in authentic costumes typical of parts of Latin America. There are the strolling troubadours, famous costumed Mariaches from Mexico, and impromptu music and bailes. Thousands of charmingly costumed children "steal the show" in the Childrens' Parade. (Some 3,000 children are expected and Nelda Lindsay has a big hand in this event.)

TEXAS FOLK DANCE CAMP

— MARY TYMAKOWYCH —

Well, I'm at it again!! Folk dance camp reporting, that is--and, of course, folk dance camping!! Another camp, and another sleepless week on the road to poverty and fallen arches!

This time to the Texas Folk Dance Camp which was held in Bastrop, a small town 30 miles from Austin. And, by the way, we campers are Texas land owners now. The Mayor of Bastrop presented each of us with one square foot of Texas and a deed, for each of us, to said land. In addition, the camp was presented several cases of Coca Cola (and ice, too) with the compliments of Bastrop. All in all, the camp was a great deal of fun, and a real success. My only regrets are that our Jane Farwell Hinrichs and dear, dear Ralph Page were not there, though I must add that Leon McGuffin and George Lowrey did superb jobs of calling contras. One of the highlights of the camp was the letter from Janie, which Roy read aloud to us all. We later replied with a composite letter to Jane.

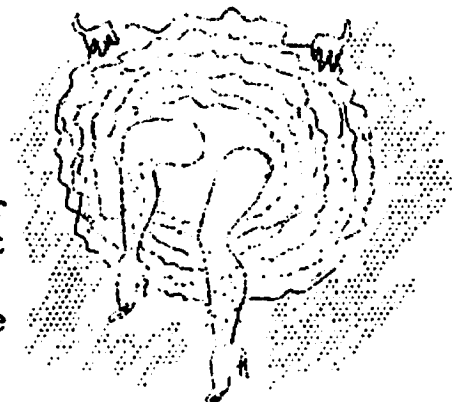


Some of the nationalities represented by the parties and meals were French, Jewish, German, Syrian, Chinese, Mexican, and of course, American. After a scrumptious traditional American Thanksgiving Day dinner and a Mexican supper, the Mexican party, which Alura Flores m.c.'d delightfully, opened the camp formally. Alura is the wonderful teacher of Mexican dances from the University of Mexico in Mexico City. She again gave us a very fascinating lecture on the many and varied uses of the reboso. At the party she conducted a fashion show of Mexican costumes, interspersed with dances of different Mexican locales. Chili con Carne (unlike any I've ever eaten) with lots of delicious meat in it, was the main dish at the supper.

The Denver delegation pledged a party last year, but as I was the Denver delegation, I needed a little help. Actually, Vyts Beliajus was the "wheel" back of the Jewish Hanukah supper and party, and we had lots and lots of help for the decorating and meal planning. Brother Johnny "volunteered"??? for the job of cooking the potato pancakes (Latkes in

Jewish, Platske in Ukrainian) with the usual and uncalled-for "Professional" advice from his sister, from Henry Lash, and from Julia, chief cook-and-bottle-washer, after Henry, that is. The pancakes were served with either sour cream or applesauce.

The Austin group certainly went "all out" with its Beaux Arts Ball and meal. It was absolutely a riot and only those who were there can really appreciate the amount of work and energy that went into it. Just to see Fifi Le Rouge of Paris was worth the \$20 camp fee alone. Fifi was nobly and very realistically portrayed by Roy McCutchan. And you should have seen Bertha Holck--talk about a come-hither-look. Wowee!! Fifi and Larry O'Brien of Iowa City did a mean adagio dance, which had us all "panting" for a while. And there were two Can-Can chorus lines--one female, the other "questionable" and almost as lovely! ("Girls" you really should use NEET or your LADY SCHICK. You know, even your best friends won't tell you!) There was also a "nude bathing-beauty contest" which was "raided" just in the nick of time by the Mayor of Bastrop.



A fashion show of Beaux Arts costumes was very unique. Ralph "Andy" Anderson was there "with bells on" all over his "rrrruffff" costume. Bert Nagle came in a top hat a size or two too large for him--~~manumun~~, such gorgeous "gams". Zibby McCutchan was in her best bib and tucker, or should I say BONE and NOSE-RING, as the latest word in "at home in Borneo". There were a good number of us in our nighties (but who used them?)--Henry Lash with his BIG HORNY feet, Larry O'Brien, Charlie Robison, myself, and others. Louise Johnson was one of the girls who did not have time to finish dressing and appeared in her camisole, pantaloons, and apron of course to make it "folksy". And you fellows who were not at camp really missed a TREAT. One of the girls came to the Ball as a Champagne Bubble--real transparent, too. Maybe you'll listen when I tell you that you should go to "camp".

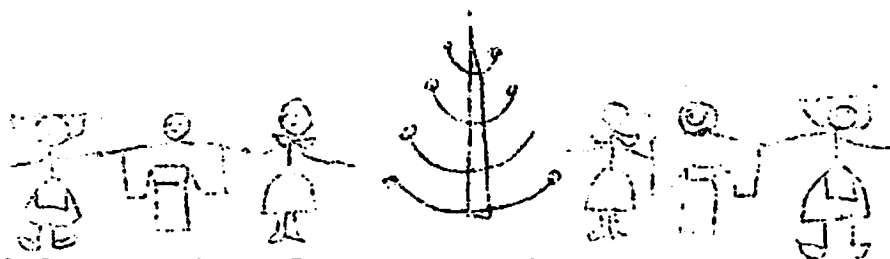


Vyts did a marvelous job of conducting the classes and evening dances. And of course, Alura is always wonderful, as is our beloved Nelda. Gee, are these campers tough!! Johnny and I put them through Hopak Kolom,

and they still asked for it the next day. What a way to relax! And speaking of relaxing, whenever a rest period was called for a few minutes, the sturdier stock danced KOLOS for a rest!

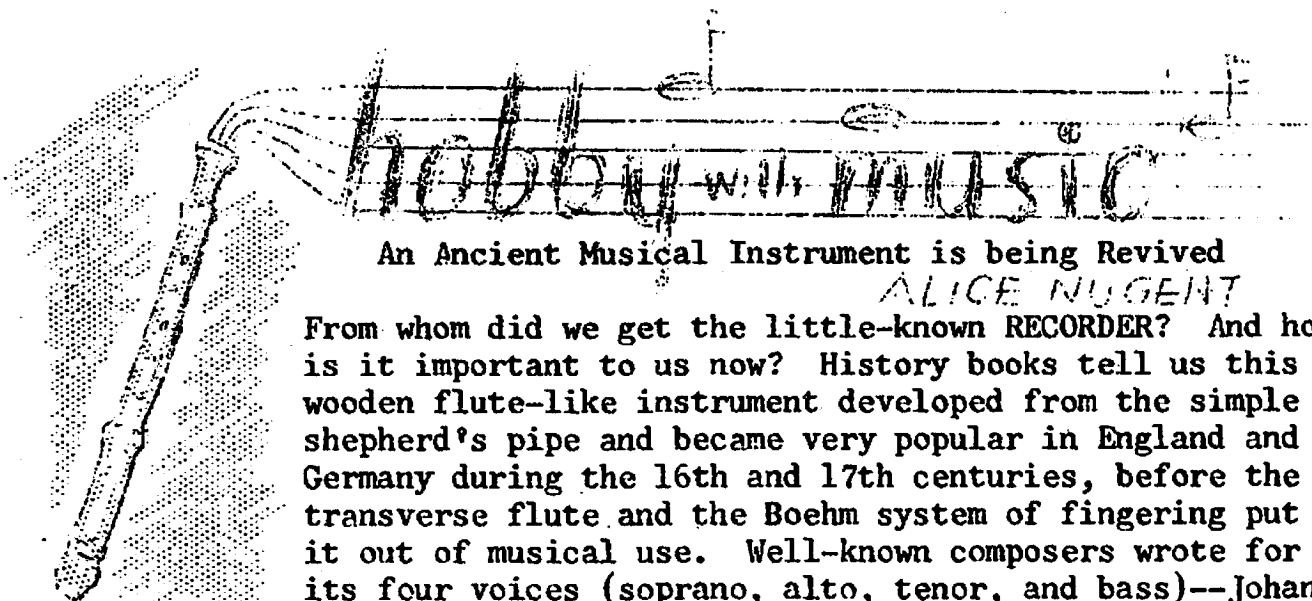
This year, Jimmy Montgomery, that beautiful Arabian, got through the camp weekend without any illness, but part of the Los Alamos delegation was sadly missed because of a mass illness. Hope to see you next year, kiddies. There was quite a good representation of out-of-staters with Marilyn Brecke of Wisconsin, the Solomons of Ohio, Don Takalo of Michigan, a group from several places in New Mexico, the Snyders of Oklahoma, a group of Iowans, myself from Colorado, and many, many Texans from all over the Lone Star state. Forgive me if I've missed any states.

My, I could go on and on about such things as Nelda's dance at the Syrian dinner for GENTS only, Odilia's dance for the same bunch of "Pashas", the Mariachi Band, Harry Oster (folklorist from Louisiana), the travel-connection complications of several of the campers, etc., etc., but my Editors have limited my space and I've gone beyond that limit, anyway. You all will just have to go next year to see for yourselves all the fun you've been missing. Till the next camp....



In the Swedish barn of hewn logs, stained red, all the animals receive special greetings and extra Christmas rations. But the most beautiful of all customs is saved for the birds. On Christmas morning, every gable, gateway, and barn door is decorated with a bundle of grain, and the especially gleaned sheaf saved from the fall harvest is placed on top of a tall pole in the yard--the birds' Christmas dinner!





An Ancient Musical Instrument is being Revived

ALICE NUGENT

From whom did we get the little-known RECORDER? And how is it important to us now? History books tell us this wooden flute-like instrument developed from the simple shepherd's pipe and became very popular in England and Germany during the 16th and 17th centuries, before the transverse flute and the Boehm system of fingering put it out of musical use. Well-known composers wrote for its four voices (soprano, alto, tenor, and bass)--Johann Sebastian Bach, Henry Purcell, and Mozart. Shakespeare mentions it in several of his plays. Both Queen Elizabeth I and King Henry VIII were accomplished recorder players.

Interest in the recorder was renewed through the efforts of Cecil Sharpe, prominent folklorist of English folk music, songs, and dances. Finding gaps in what was known of early English songs and dances in England, he came to the United States, feeling that here there were decedents of early English settlers who would have the links he was looking for. He was right! He did find them! In the southern mountains were groups of English-Americans, untouched by civilization, handing down from generation to generation the folklore brought over from England 250 years before.

With this renewed interest in the music and dances of an earlier era, people became interested in the instruments for which this music was written, and so new interest in the recorder was developed. Groups of recorder players were formed to play the old music. Folk songs of many countries became more charming when played on the recorder.

In Denver, there are at least two recorder groups that meet regularly. One of these (the Society Recorder group of east Denver) has performed on the Wells of Music radio program. Quite a few folk dancers have taken up the recorder as a hobby. Among them are Mary Enholm, Warren Pettee, Kay Timmons, Drusilla Ferree, Rosemary Robbins, and Carl and Alice Nugent. We are always delighted to hear of others who play, as well as those interested in learning. It's easy! Won't you join us?

IN and OUT of the ROCKIES

So many things have happened since the last issue, we hardly know where to start or what to include. We'll try to hit the highlights, so here goes...

COLORADO

The Mile-Hi Folk Dancers turned over a new leaf this season, including a social program with dancing. Social gatherings are held at various homes on the alternate Tuesdays, and it was agreed there would be no exhibitions until such time as members should decide to change club policy. HAROLD RYAN and BOB ALLISON have been doing a splendid job of teaching and the dances learned in Maine seem to be "hitting it off" in Denver.

Visitors are being greeted by a new group of officers at Sherwood Club: ARNOLD SIMONSEN, President; VERA HOZDUK, Vice-President; ELAINE WOOLMAN, Secretary; and JACK PRUESSNER, Treasurer.

INA BELLE SMITH has been confined at the Swedish Sanatorium, 3451 South Clarkson Street, for the past few months. Cards and visits from fellow dancers and friends are greatly appreciated.

ELAINE WOOLMAN made a speedy recovery from her recent appendectomy.

CAS FILONOVICH and CHARLES DOLL ventured into the world of business and mortgaged their worldly possessions to buy a wholesale novelty shop. Both are working day and night, Cas still holding down his job as window decorator at Cottrells. Bon voyage!

PAUL KERMIET was one of the guest leaders at the 6th annual International Folk and Square Dance Festival at Chicago November 4 & 5. He taught the Swiss favorite, Brandiswaltzer. Among the many other leaders were the Dunsings & Ehlichs of Chicago, Madelynne Green of San Francisco, Mary Gillette of Cincinnati, David Baer of Hirsdale, Ill., Walter Meier of Des Plaines, Ill., Ralph & Zora Piper of Minneapolis.

ALICE NUGENT was surprised November 29th at a shower given by BETTY JOHNSON and MARY SEIFERT for the heir apparent.

EYN ELIZABETH THAYER was born to Charles & Flora, September 19th.

The most traveled Denver dancer is MARY TYMKOWYCH, having attended five camps so far this year (Maine, Lighted Lantern, Stockton, Los Alamos, Texas).

The 10th anniversary of the United Nations was celebrated in the Denver City Auditorium, October 23, with the "Folk Festival of Nations". Through folk dances, songs, and art works in booths around the arena main floor, some 25 nations were represented. Various nationality groups with Sherwood Folk Dance Club and Dudes & Dames of Denver University danced in the colorful pageantry.

An exuberant group of dancers at Colo. State College of Education at Greeley, lead by DAVE WILSON, have formed an exhibition folk dance group. Dave promises they will open the group to beginners soon.

Like to polka? For the best polka dancing in Pueblo, go to the Veteran's Tavern on East Northern. They also do some dutch hop polkas at Sparkey's. Of course, if you're in Denver on Wed or Fri night, the Blue Blaze, 5300 N. Washington, can't be beat.

In Grand Junction, BEE BARNETT has been teaching folk dancing to the local school teachers and is currently teaching for the Extension Department of the University of Colorado at New Castle.

A program of various types of dancing, including folk (Schuplattler, Shuddel Bux, and others), square, toe, tap, ballet, and ballroom dancing performed by local talent was used in the Grand Junction March of Dimes Variety Show.

In the same city, a group of 5th & 6th graders and their parents meet for folk dancing at the Columbus School Gym Fridays from 7 to 9 pm. Sounds like the type of family get-together so important these days with so many duties and activities separating the family consistently.

Los Ala-Notes

NEW MEXICO



BORIS RANKEN and GEORGE ANGLETON were married September 2. George went back to school this winter but the new couple expect to make their permanent home in Los Alamos.

The dance situation in Los Alamos, as expressed by Ralph Anderson: Early in June our attendance about doubles due to the University's hiring graduate students for the summer. But along comes September, all the students go back to school, and for several weeks it seems like we are just rattling around in the hall.

Albuquerque-Cues

The Albuquerque group has been busy performing at various functions. At the Art League's Ball where the boys dressed in Gaucho costumes, and the ladies wore fiesta outfits, the shawl and the apron typical of the outfit worn for dancing in Argentina, "Ranchera" and "Los Machetes" were among the dances most enjoyed. The Ball was in the form of a street dance and several of the dancers won prizes on their costumes.

The decorations for the Teachers Tea, at which the group danced, were pinatas. Cascarones were used for introductions. "Cascarones" are egg shells filled with confetti and decorated in all sorts of fancy faces, baskets, etc. By breaking one of these egg shells on the head of a person you don't know, you are legally introduced. (They are wonderful for New Year's Eve parties!)

On October 15th at La Posada Restaurant in Santa Fe, some 20 people from Los Alamos had another get-together with about 10 people from Albuquerque. After a wonderful dinner, the group enjoyed dancing some of the new dances learned at the Los Alamos Institute and the Lighted Lantern Festival, plus most of the old stand-bys.

ART RUE and BOB BAKER were sent off in style to wear a new costume with bell bottom trousers. The fare-well party was in the form of a Mexican dinner at La Hacienda, then dancing in costumes at the YWCA.

BOB BAKER and CHARLENE BLISSARD plan to withdraw from the society of single blessedness.



TEXAS



Two big events overshadowed all others in Texas this fall--the camp at Idlewild and the Texas Folk Dance Camp at Bastrop Thanksgiving weekend. Full reports on these two camps appear on Pages 27 & 19 respectively.

UTAH

Salt Lake City

The Salt Lake City group has done quite a number of exhibition dances for Church, Civic and other organizations. The last one was at Provo, Utah, on October 8 at the Annual Intermountain Square Dance Festival held for the Utah Society for crippled children.

Two big parties a year are planned, selecting a different country each time for the theme. The theme is carried out in the dances, food, and decorations.

Application has recently been made for membership in the California Folk Dance Federation.

JANE FARWELL HINRICHS, who founded many of the folk dance camps and did such a wonderful job in Los Alamos and Texas, was in the US for a few days and did a workshop at Folk Dance House in New York October 22-23. Oh, to have been there! Some of the dances brought back by Jane and taught at this workshop are "La Storta Da Crusch" and "Bundner Cheerab" (Swiss), and the German "Lorenz" and "Jaeger Marsch". The records for these will be available soon from Michael Herman.

The well-known leader (and schuhplattler specialist) from Washington, D.C., DAVE ROSENBERG, spent the summer in Europe learning, filming, and taping dances. The general opinion is that he did a stupendous job in the short time he was there.

On the staff of the Big Kolo Jamboree and Festival Thanksgiving weekend at Folk Dance House, NYC, were DICK CRUM, DAVE ROSENBERG, TED SANELLA, and the HERMANS.

Crossing the US we find another Kolo Festival (San Francisco) Thanksgiving weekend. In addition to the dancing, a session was held in "an Introduction to the Serbo-Croatian Alphabet & Language" and "Kolo Songs."

ABE KANEGSON (outstanding NYC area caller, folk song leader) spent the summer substituting for Ralph Page in Boston, folk singing in the Catskills, leading singing and dancing at various camps including Maine

Camp and Ralph Page's camp in New Hampshire, two concerts at Martha's Vineyard, and 9,000 miles of driving.

NELDA LINDSAY is back in Brownsville, teaching Physical Education at Texas Southmost College, and working for Charro Days Fiesta Association (the Mardi Gras of the South - see Page 18)

REPORT ON

IDLEWILD

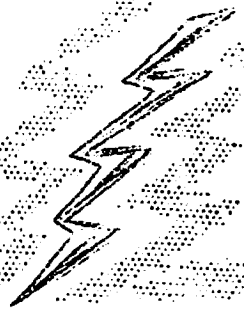
RALPH ANDERSON

The Labor Day camp at Idlewild (Texas, that is) was perfect. Chief activities were dancing, eating, swimming, and sleeping whenever it could be squeezed in. The dance sessions were a lot of fun in spite of the heat.

One of the chief features of Idlewild camp is that everyone does pretty much as he pleases. Other than KP duty for one meal, we were free as the air. Zibby McCutcheon posted a list so that when someone saw a dance he wanted to learn, he added it to the list and arrangements were made to have the dance taught. Otherwise there was no formal instruction.

Zibby's food as usual was spectacular--Wienerschnizel, Huevos Rancheros, Hungarian Cabbage Roll, South African Bobotie, Beef Strog-onoff, etc., at great length.

The record for distance went to Larry O'Brien, Ed Homewood, and Marcy Russel from Iowa City, Iowa. Austin and San Antonio were well represented and those from Los Alamos were Harry Foreman, Billie Smith, and I.



FLASH!!! Next issue will include information on a folk art museum, the only one of its kind in the world. Don't mis it!

Dancer's Digest

DOUDLEBSKA POLKA

Pronounced: doo-dleb-ska



Polka mixer taught by Jeannet Novak as learned in Czechoslovakia. We learned it from the Hermans in Maine.

- - -

Music: Folk Dancer MH 3016

Formation: Any number of couples in a big circle or in several small circles.

Part 1: Polka with partner around room in a ballroom position in Czech style (16 measures).

Part 2: Side by side with partner, man's right arm around lady's waist, lady's left hand on his nearest shoulder, all march around counterclockwise, the men moving in to place left hand on shoulder of man in front of them. Singing loudly, tra, la, la, all walk forward. (If you don't sing, you miss the whole fun of the dance.) Here is the part you can all make one big circle, or as many circles as you like of any number of couples.

Part 3: Men face center and clap own hands twice quickly, then extend both hands to sides and clap the hand of the man on either side once. At the same time, all the girls by themselves dance clockwise around the circle, with hands on hips, with polka step, moving all the way around, but not necessarily to own partner. At end of 16 measures, the men turn around and take whatever girl happens to be there and begin dance from the beginning. (Girls can cheat and go off into another circle and of course people from the sidelines can enter the dance.)

CIOCARLANUL (THE LARK)
Pronounced: cho-kar-la-nool

This is a Romanian dance taught by Larisa Lucaci and we learned it at Maine Folk Dance Camp. The music immediately captivated us and it remains a favorite.



Music: Folk Dancer MH 1122
Formation: Circle, no partners
Steps: Ciocarlanul Step - Cross right foot over left putting weight on it momentarily with accent. Step back to place with left, right, left.

Part I Ciocarlanul step 3 times, then in place a series of quick stamps, RLR, LRL.

Repeat Part I.

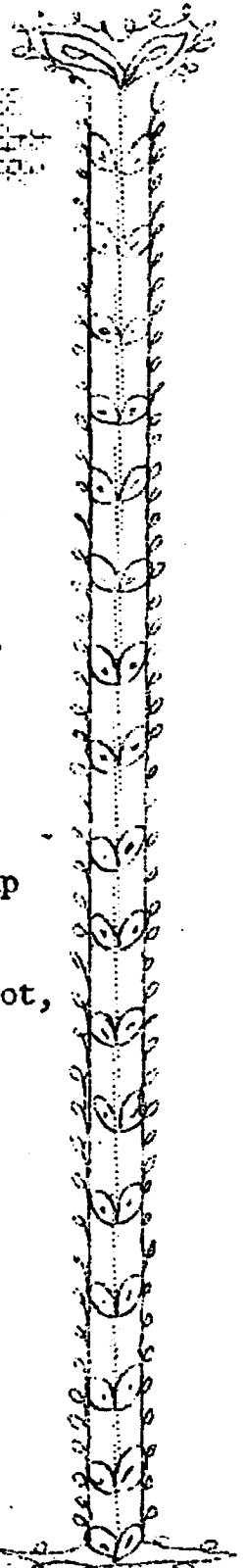
Part II Move sideways to the right, starting on the right foot, (5 steps) with left going behind right. Stamp twice with left foot.

Move sideways to the left, starting on the left foot, (5 steps) with right foot behind left foot. Stamp in place twice with right foot.

Repeat Part II.

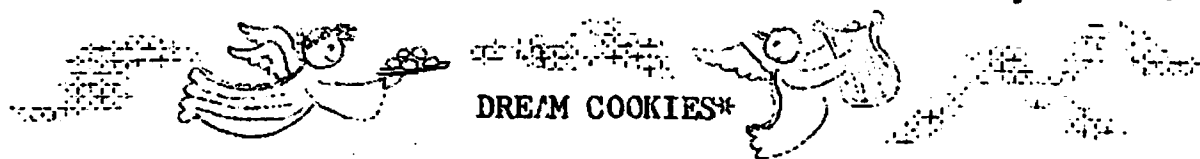
Repeat from the beginning.

A note on Style: Unlike kolos, hands in Romanian dances are very often held up...sometimes swinging back and forth with the movement of the dance. Important characteristics are the swiftness and the "lightness" or "airy" appearance which are also in opposition to the kolo. When stamping the weight is mostly on the heel.





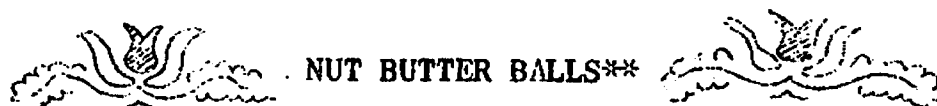
Escaping from the kitchen at Yuletide is a delightful aroma, and peeking in we find cookies, candies, cakes--as many different kinds of goodies as there are cooks. And that has been our experience in tracing a type of cookie that appears in recipe books with titles ranging from "Sand Tarts" to "Dream Cookies" and with origin given as German, Scandinavian, Moravian, Slovenian, and what have you. Anyhow, the ingredients and method are much the same and of all those we tested, the two below are best. They're favorites in our house as in many others.



1 c. butter
3/4 c. sugar
2 t. vanilla

1 t. baking powder
2 c. flour
35 blanched almonds

Brown butter slightly and pour into bowl. Place over cold water and cool. Add sugar and stir until fluffy. Add vanilla, then flour and baking powder sifted together. Work dough until smooth. Roll out into small balls. Place on buttered baking sheet with half almond on top of each. Bake in slow oven (250° F) until golden brown (about 30 min). Makes 70.



2 c. sifted flour
1/4 c. sugar
1/2 t. salt

1 c. butter
2 t. vanilla
2 c. nuts - walnuts or pecans

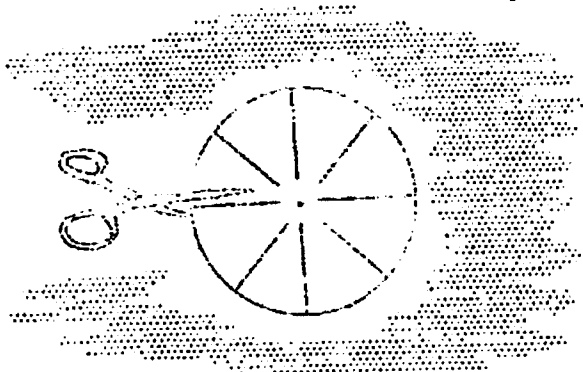
Sift flour, sugar, salt. Add vanilla to softened butter. Add dry ingredients to butter. Add nuts. Roll into 1/2" or so balls, place on cookie sheet. Bake at 250° F for 40 min. While warm roll in powdered sugar. When cold again roll in powdered sugar. (P.S. A variation we like substitutes powdered sugar for granulated, adding 1 teaspoon water, and cutting the nuts down to 1 cup. I also increase temperature, cutting down baking time.)

*From Swedish Food, published by Esselte, Gothenburg, Sweden.

**From a German cook in Santa Fe, as given to Drusilla Ferree.

Polish Porcupines Easier than you think.

We've had so much fun making these Polish porcupines with our friends and they're so practical. They're easy, yet look real complicated. You'll find that by varying the size and color they can be used for packages, wall, trees, or what have you? (Found in Better Homes & Gardens, Dec 1954.)



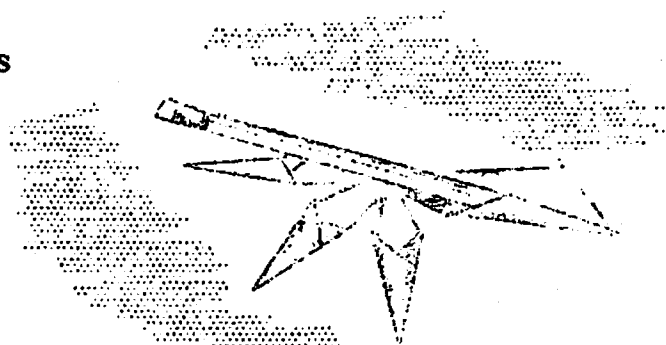
Polish porcupine is made of any kind of paper. Draw 12 identical circles on paper the size you want.

A plate or bowl makes a good pattern. Cut out the circles, and fold each into eighths.

Cut in toward center of each circle, as pictured. Follow fold lines.

With a sharp pencil, roll up each section to a sharp point. You do this by placing your pencil with tip of lead just to the end of paper, and at a slant to one side of center.

Tuck the corner of the paper, around pencil, forming a point as shown in picture.

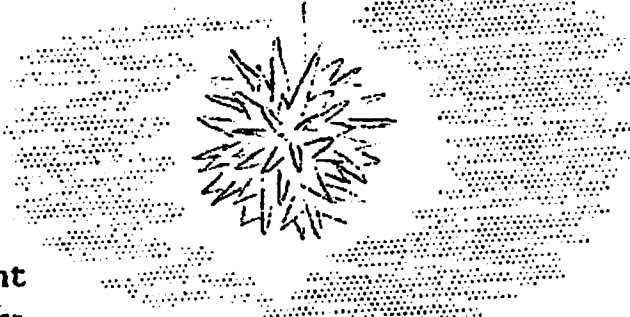


Use one hand to roll the paper around the pencil, forming a sharp-pointed cone ending on back side.

If you're using tissue paper, the easiest way to fasten is to dab library paste on the end of the paper with a toothpick and press the surfaces together against the pencil.

For metallic paper, clip off part of end so you have a joint straight down the center on bottom side of cone. Fasten with cellophane tape.

With needle and thread, sew through small, heavy piece of paper, and then back through circles & paper. Tie tight knot and hang.



TO THE EDITORS

We have received many helpful criticisms as well as congratulations. This is one we think others would like to read:

Dear Harold & Lois,

Many thanks for my complimentary copy of the "Crier". I read it from "kiver to kiver" and am enthusiastically awaiting future editions. Enclosed is my contribution to prove it.

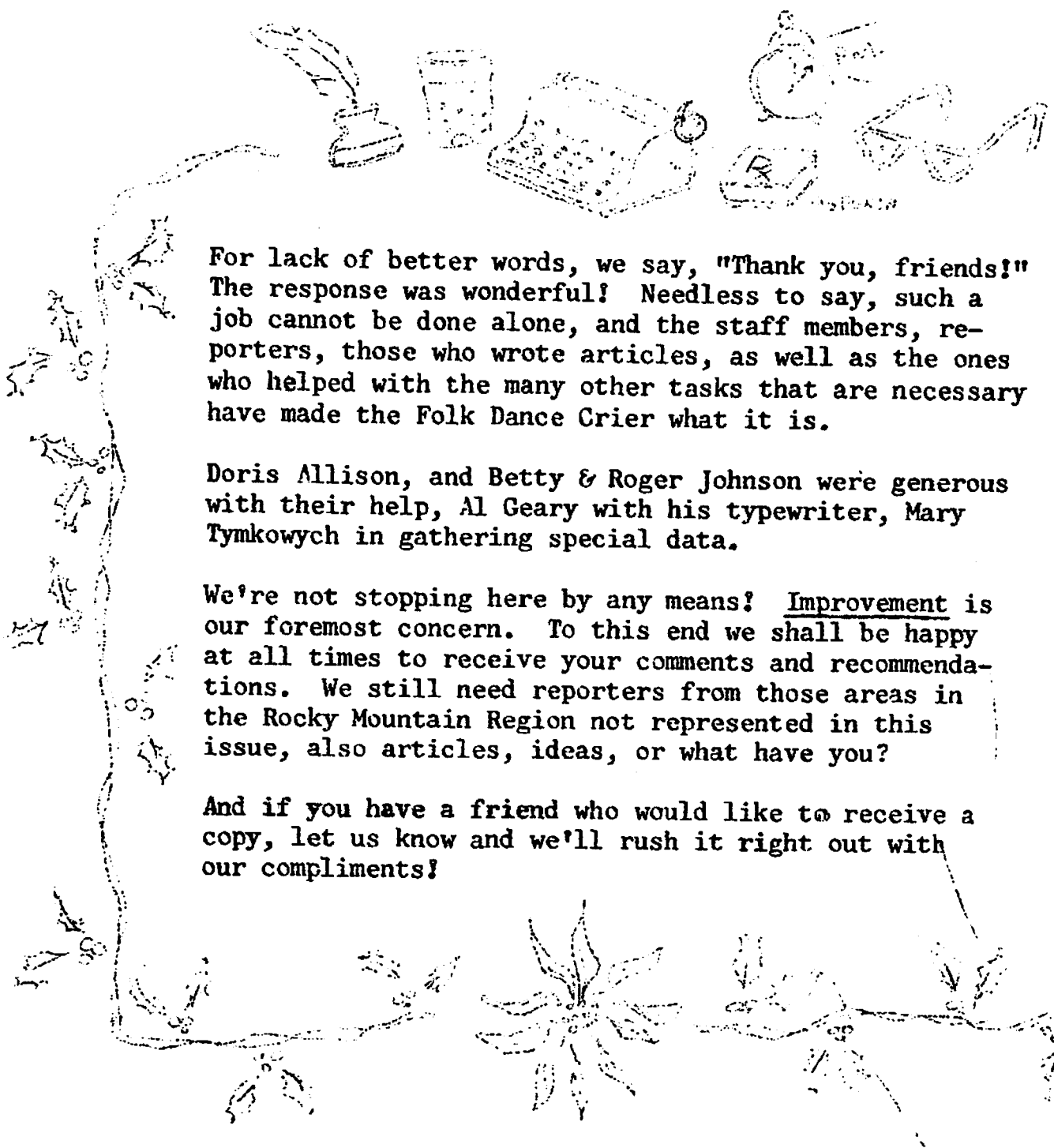
I am especially grateful to Abe Kanegson for the plug afforded live music. Even tho my ability to folk dance is limited (my age is agin' me) I still love to play and have a soft spot in my heart for folk music.

After 12 or more years of rhythm beating to folk and square dancing, I've often wondered just how many folks realize that a musician's job never ends. All too often I fear the poor old broken down musician is taken for granted; he or she just sits and plays and draws \$\$ to hoard away in the proverbial sock.

Seriously tho, may I add that it just doesn't end there. Our major problem is how to get music. Too often sheet music is not available and if one is blessed with the "ear", our only hope is records (God bless 'em) requiring hours of listening and learning plus the ability to write our own copies. Proper accenting is important too—music talks, it speaks for itself, and if one is conscious of that fact, much can be accomplished toward the betterment of easier learning and more enjoyable dancing. Moreover, the "personal contact" adds much since your musician derives much enjoyment in working with you and for you, and when the evening is over, he or she retires with a gratified feeling that it has been a wonderful day.

Best of luck,

Loretta Gowen
Denver, Colorado



For lack of better words, we say, "Thank you, friends!" The response was wonderful! Needless to say, such a job cannot be done alone, and the staff members, reporters, those who wrote articles, as well as the ones who helped with the many other tasks that are necessary have made the Folk Dance Crier what it is.

Doris Allison, and Betty & Roger Johnson were generous with their help, Al Geary with his typewriter, Mary Tymkowych in gathering special data.

We're not stopping here by any means! Improvement is our foremost concern. To this end we shall be happy at all times to receive your comments and recommendations. We still need reporters from those areas in the Rocky Mountain Region not represented in this issue, also articles, ideas, or what have you?

And if you have a friend who would like to receive a copy, let us know and we'll rush it right out with our compliments!

RKY. MTN. FOLK DANCE CRIER

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