

This Week — Katherine Dunham

Katherine Dunham began her career as a dancer while very young, eight years, in fact. Her first production was announced in the morning worship service at the Black Methodist Church in Joliet, Illinois. She would not tell what the production was to be, only that it was to be a surprise. The announcement read that she had planned a little entertainment to raise much needed funds to carry on the Lord's work. Of course, the congregation was happy and voiced their approval with Amens interjected.

Time for the program came quickly and Katie had all of her troupe together. Finally the signal was given for the curtain to open. As the curtain opened the audience gasped — there before them was replica of a cabaret set. Before they could recover from this, Katie and her troupe, scantily dressed, began to perform. They danced and sang with all of the enthusiasm that only unsophisticated children who are confident they are doing something that is appreciated, could have done.

When it was over, the Pastor gave a word of explanation. He could clearly see that some of the "old heads" felt personally outraged. "Zion's Temple had been desecrated." The minister took a tolerant position, praised the ability of the youths, and especially Katie's — and thanked the little fold for their help.

When the announcement came forth that the receipts for the evening came to the grand total of thirty-two dollars, resentment at the program subsided and a round of applause was tendered to Katie and her troupe.

Katie's parents owned a dry cleaning establishment in Joliet, in a predominantly white community.

All her life Katie loved to dance — and to teach others to dance. Dance groups in school always included her. Her teachers continually remarked upon her ability.

Katie went through high school and college with every intention of becoming a school teacher, but inside she danced all the time. She had a burning desire to capture the rhythmic grace of native African dances, and also to put into rhythmic action her own feelings about the things close to her.

As Katie danced throughout the neighborhood she was seen and appreciated by many people; among them, a former member of the Moscow Art Theatre — Ludmilla Speranzeva, who immediately offered to become Katie's dance instructor. Katie's family was quite upset when their daughter burst into the house one day with the announcement that Miss Speranzeva was going to be her dance instructor.

Katie would rush home from school and do her chores or go to the library routinely so she could get through and get to her dancing lesson. She studied with Ludmilla Speranzeva for several years.

When college time came, Katie organized a dance troupe

in an old unheated barn in Chicago. Katie and her pupils worked furiously to clean out the rubble accumulation of many years.

In the summer the old barn was comfortable enough, but in the winter, the scantily clothed bodies had to produce their own heat by scheduling the most torrid dances for rehearsal on the coldest days.

Katie was a serious student of anthropology. She taught her students the culture, the arts, and religion of the peoples whose dances they performed.

Yet with all this tireless work, Katie's productions were not too successful. The parents were skeptics. Many who attended the recitals were shocked at the sight of their young ones running around like a bunch of half-dressed natives. Others felt that dancing was connected with the theater, therefore sinful.

However, from this came invitations to present her group before the Chicago Art Theatre and the Chicago Civic Opera Company. These engagements were tremendously successful.

Katie organized a recital in an empty loft building and Mrs. Alfred Rosenwald Stern a benevolent philanthropist who had aided many worthy people in the arts and sciences, was seated in the audience. She was thrilled at what she had just witnessed. Shortly thereafter, Katie received an invitation to appear before the Scholarship Committee of the Julius Rosenwald Foundation. This Foundation has done more to further the progress of deserving Black People in this country than almost any other single institution.

(To be continued next week)

BELIEVE OR NOT



THIS BEAUTY is like a rose of life, doing things and going places, with horseback riding, swimming, modeling keeping her on the go. A student, at this time, studying community Service and Public Affairs, tall and good looking (5'7", 37-24-37). Her home is in Portland can you guess her name?

TIPS for WOMEN

Women, which do you wear? The maxi - the midi - or the mini? Regardless which is your own personal choice good posture improves the hanging of all garments.

If you're a working mother and you get home in the evening all tired and dragging STOP, take five minutes. First get yourself a 8 oz. glass of orange juice, drink it slowly then lie on the floor (yes on the floor) with your feet propped higher than your head for 5 minutes. Get up slowly and you're ready to get dinner.

By Carolyn Anderson



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- 1 Cup Chopped Dates
- 1 Cup Chopped Nuts
- 2 Cups Grated Raw Carrots
- 1 Cup Crushed Pineapple Drained

Sift dry ingredients together. Make a well in the center of dry ingredients and add beaten eggs, vegetable oil and vanilla. Mix together and add dates, nuts, carrots and pineapple. (Mixture will be very stiff at first but will get thinner after carrots are added). Bake in large, oblong pan (that has been greased and lined with wax paper) at 350 degrees for a little over an hour. (American Feature Way)

- CARROT CAKE lb
- 2 Cups Flour
 - 2 1/2 Cups Sugar
 - 2 Teaspoons Soda
 - 1/2 Teaspoon Salt
 - 2 Teaspoons Cinnamon
 - 3 Eggs
 - 1 Cup Vegetable Oil
 - 1 Teaspoon Vanilla

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