

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

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THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING JULY 1953

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Let's Dance Calendar

OSMYN STOUT, 705 Mulsby Drive, Whittier
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Federation Festivals

JULY 12, SUNDAY Kentfield
Chairman: Joe Cannedy College of Marin
"Fun in Marin," sponsored by the Marin
Regional Folk Dance Council. Council meet-
ing, 12:30. Dancing, 1:30-5:30 (football
field); 7:30 to 10:30 (gym).

JULY 26, SUNDAY Idyllwild
Idyllwild School of Music & Arts
Chairman: Ray Euston. A Mountain Pine Festi-
val, hosted by Verdugo Dancers. Council
meeting, 11 a.m. Dancing, 1-5 p.m.

AUGUST 23, SUNDAY Glendale
Glendale Civic Auditorium
Chairman: Cecil Armstrong. A midsummer
festival hosted by Glendale Folk Dancers.
Council meeting, 11 a.m. Dancing, 1:30-5:30
p.m.

AUGUST 30, SUNDAY Walnut Creek
City Park
Chairman: Glenn Ward. Sponsored by Diablo
Council of Folk and Square Dance Clubs.
Council meeting, 12:30. Dancing, 1:30-5:30
and 7 to 10 p.m.

Regional Festivals

JULY 5, SUNDAY San Diego
Conference Bldg., Balboa Park
Chairman: Allen Spencer. A Community
Folk Dance Festival hosted by San Diego
Folk Dancers. Dancing, 1:30-5 p.m.

JULY 11, SATURDAY Bolado Park
(near Hollister)
Sponsored by Monterey Bay Area Regional
Council and Monterey Bay Regional Callers'
Association.

JULY 11, SATURDAY Westwood (So. Calif.)
Emerson Junior High School
Chairman: Daphne Upton. Westwood's Party
Festival hosted by Westwood Folk Dance
Co-op. Dancing, 8 to 12 p.m.

JULY 12, SUNDAY Santa Monica
Chairman: Sid Pierre Lincoln Park
A Festival in connection with annual Rec-
reation Fair Week hosted by Santa Monica
Folk Dancers. Dancing, 4 to 8 p.m.

Your Host Cities



FUN IN MARIN

"Fun in Marin" will be the theme for the July Federation Festival to be held at the College of Marin at Kentfield on Sunday, July 12. Its fun-like atmosphere along with dancing on the turf in the afternoon and in the gym in the evening, artists sketching costumes, photographers snapshooting, and the colossal *Let's Dance* promotion ideas all add up to a festival you won't want to miss. The Marin Folk Dance Council, chairmanned by Joe Lamperti, prominent Marin folk dancer and businessman, plans to make this the outstanding festival of the season. Joe Cannedy, of the Hardly Ales, will be the very able general chairman. Peeking over Joe's shoulder at their plans gives one a look at some of the super events to take place.

First, the festival "Fun in Marin," the eighth in a series, suggests the theme of the entire area, for Marin is the playground of the Bay Area. With its hiking, sailing, fishing, dancing, its Marin Art and Garden Fair over the July 4th weekend, the San Rafael Fiesta, the State Parks such as Camp Taylor and Tomales Bay, no finer area can be found anywhere.

Wilma Young, chairman of exhibitions, states that eight outstanding exhibition groups from San Francisco and the Peninsula will take part. During the evening party a wheel of dances will roll to select the dances during dull spots (if any) and to fill requests.

In the afternoon, Frank Kane, the art director of *Let's Dance*, will be making pastel life sketches of any and all dancers. Soft drinks will be sold, with the proceeds going to
(Continued on Page Eleven)

MOUNTAIN PINES FESTIVAL

By GEORGE W. LANE, Glendale

The Mountain Pines Folk Dance Festival—the big mid-holiday-season event of the Folk Dance Federation of Southern California—will be held at the well-known and beautiful mountain resort of Idyllwild, high up on the west slope of Mt. San Jacinto. The Verdugo Dancers, who made their debut as hosts last year at this memorable festival, will again be hosts this year on Sunday, July 26, with dancing from 1 to 5 p.m.

This festival comes at a particularly opportune time, following closely on the "heel and toe" of the first session of the new Folk Dance Workshop, a southern counterpart of the statewide "Institute."

All indications are that this will be a gala event and a grand finale for those who have been enjoying several days of study—developing new ideas and practicing dances which will be of interest to all folk dancers.

Among those working hard for the occasion has been the friend of all folk dancers, Elma McFarland. She is not only in charge of arrangements for the hosts, but has been instrumental in maintaining the knowledge of folk dances in this area through her studies at the Institute and instruction with several groups.

Idyllwild School of Music and Arts is beautifully situated among the pines and picturesque peaks of Mt. San Jacinto. This school is cooperating in arrangements and donating the use of their colorful and spacious patio, which will be shaded by large attractive umbrellas suspended in such a
(Continued on Page Fifteen)

JULY 19, SUNDAY San Francisco
Hosts, Alpineers. Kezar Stadium, G.G. Park
Sponsored by S.F. Park and Recreation Dept.
and S.F. Folk Dance Council. Dancing, 1:30
to 5:30 p.m.

JULY 26, SUNDAY Guerneville
MC, Fay Bowman The Grove
Stumptown Folk Dance Festival, 1:30-5 p.m.
Folk dancing every Friday evening at The
Grove.

JULY 29, WEDNESDAY Glendale
YWCA, 735 Lexington
Chairman: Marjorie Lewis. A Midsummer
night's festival hosted by the Glendale Folk
Dancers. Dancing, 8 to 11 p.m.

JULY 31, FRIDAY Santa Barbara
Chairman: Ernest Schilling McKinley School
A Community Folk Dance Festival hosted by
combined Santa Barbara clubs. Dancing,
8 to 11 p.m.

AUGUST 2, SUNDAY Antioch
Chairman: Tony Gollick Fair Grounds
Sponsored by Diablo Council Folk Dance
and Square Dance Clubs. Free admission is
in costume.

AUGUST 8, SATURDAY Stockton
Baxter Stadium, College of the Pacific
A Saturday night outdoor festival. Dancers
and visitors welcome.

AUGUST 9, SUNDAY Paradise
Hosts: Sky Twirlers Memorial Center
Dancing, 1:30 to 5:30 and 7:30 to 10:30 p.m.
For information contact Harry Murray, Rt.
4, Box 4618, Paradise, Calif.

AUGUST 9, SUNDAY Santa Paula
Chairman: Emil Christensen Hi School Gym
A festival hosted by the Santa Paula Folk
Dancers in conjunction with that city's an-
nual Lemon Festival. Dancing, 7 to 11 p.m.

Square Dances

JULY 5, SUNDAY Watsonville
Square Dance Jamboree Civic Auditorium
Sponsored by Chamber of Commerce 4th of
July Committee and Recreation Department.

JULY 26, SUNDAY
Square Dance Callers' Association of North-
ern California meeting. Members will be
notified of location by card.

AUGUST 23, SUNDAY Bolado Park
(near Hollister)
Afternoon, monthly meeting. Evening, Square
Dance Jamboree.

AUGUST 30, SUNDAY Hollywood
Plummer Park, 7312 Santa Monica Blvd.
Square Dance Callers' Pow-Wow! Myron
"Lefty" Davis, chairman. Business meeting,
1:30. Potluck supper, 4:30; dancing, 5:30 p.m.

Other Events

JULY 5, SUNDAY Watsonville
Civic Auditorium
Fourth of July celebration. Folk dancing,
1:30 to 5 p.m. Square dancing 7 to 10 p.m.

JULY 20-26 Idyllwild
125 m. E. of Los Angeles, San Jacinto Mts.
Chairman: Harold Comstock. Folk Dance
Workshop and Festival sponsored by Folk
Dance Federation, south, and Idyllwild School
of Music and Arts.

Teachers' Institutes

JULY 25, SATURDAY Idyllwild Town Hall
A folk dance institute in connection with the
week-long Workshop. Faculty: Buzz Glass, Lu-
cile Czarnowski, Wilma Graech, Paul Erfer
and the Dunsings. Institute, 2 to 5 p.m. Folk
dance party, 8 to 11 p.m.

JULY 27 - AUGUST 1 Stockton
August 3 - August 8
Folk Dance Camp. Two separate periods at
the Sixth Annual Folk Dance Camp at Col-
lege of the Pacific. Write Lawton Harris,
Director, College of the Pacific, Stockton
4, California.

AUGUST 16, SUNDAY Los Angeles
Chairman: Billy Duerst 1 to 5 p.m.
Queen Anne Playground, 1240 West Blvd.



Costume in the southern part of Germany, known as Bavaria, did not die out as did peasant costumes in so many parts of Europe. And you don't have to search in the remote villages to see examples of it to the present time.

Because it is still worn so much the styles are constantly changing somewhat but the basic form of the dress is about the same. There are different costumes for different seasons of the year and also they may vary according to the owner's station in life or income, and different kinds are worn for working and dressing up.

I shall describe one of the popular styles for women in this article, one you could see today if you were to go to Bavaria.

The dress shown in the drawing is made jumper-style, very tight-fitting in the bodice and with a full-gathered skirt attached at the waistline (this is a straight piece of material). It can be made of a number of different materials—for everyday wear it would be cotton or linen, in plain colors, woven checks, or peasant-type prints. The bodice is lined to keep its shape and buttons down the front with silver buttons. At the deep neckline it is finished off with ruching made of the same material as the dress. Under the dress is worn a

Bavarian Costume

By MARJORIE POSNER

white blouse, usually of linen, with full puffed sleeves, held up by elastic sewed in to make a small ruffle at the sleeve-bottom. This ruffle may have narrow lace on the edge. At the neck it is gathered with a cord or elastic to form another small ruffle.

An apron is always worn and it covers most of the front of the dress-skirt. The strings are about three inches wide and long enough to come around the wearer and tie in a bow in front, with ends hanging about halfway down the apron. It can be of white, in which case it usually has lace insertion near the bottom; or it can be of a harmonizing color, print, or check to go with the dress. If it is colored it can have three or five tucks near the bottom as its only trimming.

White stockings are worn, sometimes knitted in very fancy patterns, and the shoes are usually heavy walking shoes (a black oxford with a decorative tongue is one popular style).

A straw hat, in the shape shown,

trimmed with cord, is worn, but it is more common to see the women with braids in a coronet and a black velvet ribbon tied just in front of the braids, around the head. Small silver filagree pins are worn in the hair, too. Jewelry consists of an heirloom necklace, made of silver chains with a fancy buckle in front and worn choker style, or a carved flower or locket can be worn on a velvet ribbon.

This style of costume can be made of changeable silk taffeta with a silk apron for a Sunday outfit and over it would go a velvet jacket, made in fitted style with a deep peplum and leg-o-mutton sleeves. If the dress is made in silk the sleeves would be attached and there would be no separate blouse. A small inset of pleated or gathered fine linen would be worn to fill in the neckline.

In cotton this costume would be very practical for any sort of folk dance occasion, even for a class, and it could even be used as a dress for the house or street.

The Schuhplattler as demonstrated by Madelyne Greene's Festival Workshop



Who's Who in the Federation

North and South

Folk Dance Federation of California north and south held their elections of officers in May with the following results:

NORTH:

Leonard Murphy, *president* (second term).

Bill Sorensen, *vice president* (second term).

Edith Thompson, *recording secretary*.

Sterling Silver, *treasurer*.

Phil Maron, *historian* (second term).

John Moore, *director of extension*.

Frank Moore, *director of publicity*.



Federation Officers, North (left to right): Phil Maron, Sterling Silver, Edith Thompson, John Moore, Frank Moore, Bill Sorensen, Leonard Murphy

SOUTH:

Osmyn Stout, *president*.

Minnie Anstine, *vice president*.

Elsa Miller, *recording secretary*.

Elma McFarland, *corresponding secretary*.

Vivian Woll, *treasurer*.

Virgil McDougale, *historian*.

Nate Moore, *director of extension*.

Helen Kennedy, *director of publicity*.



Federation Officers, South (left to right): Virgil McDougale, Helen Kennedy, Vivian Woll, Elma McFarland, Elsa Miller, Minnie Anstine, Osmyn Stout. (Nate Moore not present for picture)

At right are new officers of the SQUARE DANCE CALLERS' ASSOCIATION OF NORTHERN CALIFORNIA. Front row (left to right): Eileen Cullum, *secretary*; Ken Samuels, *president*; Harry Cullum, Georgia Clark, Ruth Graham, "Kim" Kimmel. Second Row (left to right): Mark Dunn, "Tex" Dehoney, Ken Clark, Phil Hostetler and Paul Rice, *vice president*. Besides the officers indicated the others in the picture are chairmen of the various committees and representatives from area associations.





By
WILLIAM E.
CASTNER

I

ORGANIZATION OF THE GROUP

In order to organize a group, you must have a good leader with an adequate background in the field, good calling ability, a good line of patter and an easy way of leadership. With this as a start, you can consider the personnel of the group other than the caller.

1. Personnel

a. All members should be of normal size, and the physical extremes should be avoided, i.e., too fat, too tall, etc.

b. Mental outlook of all should be calm, easy to get along with, and as unsusceptible to the "bighead" as possible.

c. All members participating should be able to make all practices and appearances without excuses other than emergencies.

d. All should be of such economic status that costumes and transportation costs will not exclude them.

e. All members need not be highly trained square dancers, but they must have grace and rhythm. Exhibition practice is no place to learn these.

f. If possible all should be chosen from members of many groups, as this tends to set up good relationships between groups represented and does not set up cliques within a particular group. Should an already-organized group wish to exhibit, no member should be excluded if he wishes to join and the picking of members will have to be done without regard for any of the above points.

2. Number Per Square

Five couples should be chosen for each square all on the same basis, to provide the necessary insurance against attacks of babysitteritis, broken legs, and family squabbles.

(Continued on Page Twenty-two)

A Caller Looks at Exhibitions

Square exhibitions can be an exciting and enjoyable experience not only to the audience but to the performers as well. However, in order to exhibit forcefully, either a group or a single individual must have a goal, in addition to exhibition "just for fun." For an exhibition group is not all fun. It is definitely work at times. Long hours of practice and meticulous attention to details are the ingredients of a successful exhibition but they involve many problems and unforeseen difficulties. Without some goal to work toward, many groups would become disillusioned and fall apart. However, guided by a worth-while purpose or ideal, any group can enjoy the new and joyful experience of a square dance exhibition.

My inspiration for doing square dance exhibitions has sprung from the many misconceptions held by those who do not square dance. I have attempted to illustrate to persons from all walks of life that square dancing is a beautiful dance form, having rhythm and grace and symmetry, that it is not "corney" or "loutish." It is not done only in the hayseed, hogcaller manner that one usually associates with the movie versions.

The words exhibitions and demonstrations are often bandied about with no thought of defining them. Let me define

what I shall talk about. A demonstration is an example of the type of dancing, costuming and calling that is normally done by any group. It needs no style as a complete group, no rehearsal, and no timing other than that done at any time during a normal evening. An exhibition, on the other hand, is a formal presentation involving specialized techniques which will be discussed in the following presentation.

Demonstrations and exhibitions should be used in their appropriate places. To a group who knows no square dancing, or, let us say, not more square dancing than they have seen in a movie, a demonstration is sufficient to entice onlookers to want to participate. In such a place and before such an audience, a formal exhibition might not accomplish the same. On the other hand, a demonstration put on for dancers who dance folk and square with any degree of facility would prove uninspiring. A formal exhibition performed against the proper background with costumes, lighting, seating, etc., cannot only be beautiful to watch by all comers, but can entice many who have not been interested into the realm of square dancing for added pleasure.





- 1—Anatole Joukowsky and friends
- 2—Bakersfield Dancers
- 3—Rene Besne, one of our cartoonists
- 4—The Eichelbergers of Alameda
- 5—The Crydens of Santa Cruz
- 6—Ray Hoyt, teen-ager
- 7—Bakersfield Dancers
- 8—Charles Allen and Helen Cheatwood
- 9—Kathleen, Nancy Bagshaw and Julius rest outside
- 10—"M-m-m that spaghetti was good." June Kearney and daughter Sandra

Fresno hasn't yet shaken the State Festival as top topic of conversation; everyone worked with such gusto and willingness that it is very hard to single out a particular group, but I think all of us here in Fresno would like to pay a tribute to the Vinehoppers for the beautiful decorations with which they graced our Festival.

Here are a few statistics on the decorations compiled by Leonard Van Dussen. The chairman was Peggy Ann Scott, who worked endlessly on the project, supervising everything from the making of the 500 (!) tulips on the stage to the erection of the sunburst in the background giving the names of the Council's member clubs. The windmill, an integral part of the Dutch motif, was the work of Ben Middleton, mayor of Kerman, a member of this group. Ben estimates that he spent about 40 hours on its construction. Ann Dillon is credited with the Dutch boy and girl which were cut out of plywood and painted. The tulips and the handmade flowers and butterflies used in the baskets were made under the direction of Lee Kaufung and took 42 man hours! The Roosevelt High School art class under the direction of Doris Paulson and William Micka made and painted the 26 life-size costume posters.

The 48 members of the Vinehoppers spent about four hours doing the work of putting up the decorations in the auditorium with the final effect on the stage of a Dutch tulip garden dominated by the blue and white windmill with its revolving arms, and the background of the Council sunburst, also made of plywood, not to mention filling the baskets around the auditorium with the greens and handmade flowers and putting up the posters.

To the Vinehoppers, all your Fresno colleagues, and I know everyone who attended our Statewide Festival, join in saying: a beautiful and most artistic job, enthusiastically done, and the highlight of our Memorial Day weekend!



JULY, 1953

RESEARCH COMMITTEE: Dorothy Tamburini,
Reva Ward, Lucy Chaney, Miriam Lidster

RHEINLÄNDER ZU DREIEN

RHEINLAENDER FOR THREE

(German)

This dance grew out of the youthful enthusiasm and creativeness of an East Prussian Youth Group in the 1920's. Permission to print this dance has been graciously given by Gretel and Paul Dunsing, who presented it at Folk Dance Camp in Stockton in 1952. It is published in *Dance Lightly*, by Gretel and Paul Dunsing.

MUSIC: Record: Folk Dancer MH-1050

FORMATION: Sets of 3, 1 M between 2 W, all facing CCW. Inside hands are joined, outside hands on hips. Throughout the dance, hands are on hips if not joined.

STEPS: Schottisch*, Step-hop*, Running step*. (The * indicates that these steps are described in *Folk Dances from Near and Far*).

MUSIC 4/4	PATTERN
Measures	
1-4	<i>Introduction.</i> Dancers stand in formation.
A	I. <i>Arches</i>
1-2	Beginning L, all dance 1 schottisch step diagonally fwd L; then beginning R, dance 1 schottisch step diagonally fwd R, progressing CCW.
3-4	Beginning L, with 2 schottisch steps, the W exchange places. W on R crosses in front of M, passing under raised arms of M and W on L. The W on L is at the same time crossing to opposite side. M turns L under own L arm; do not release hands during turn. All finish facing CW.
5-8	Repeat action of meas. 1-4, progressing CW, but this time the W on L passes under raised arms of M and W on R. The W on R is at the same time crossing to opposite side. M turns R under own R arm, and all finish facing CCW.
1-8	Repeat action of meas. 1-8.
Repeated	
B	II. <i>Run with W Turning</i>
9	Beginning L, all take 4 small running steps fwd, progressing CCW.
10	With 4 running steps, both W turn once around (inward toward M) under their own raised inside arms, while M takes 4 steps in place.
11	Beginning L, all take 4 small running steps bwd (against LOD).
12	With 4 running steps, both W turn once around (outward away from M) under their own raised inside arms, while M takes 4 steps in place.
13-16	Repeat action of Fig. II, meas. 9-12.
9-10	III. <i>Mill</i>
Repetition	Beginning L, M and L W dance 2 schottisch steps (around in mill) with R hands joined at shoulder height. Simultaneously R W dances 2 schottisch steps in place. M and L W repeat action of Fig. III, meas. 9-10, with L hands joined at shoulder height. At the same time R W dances 2 schottisch steps in place.
11-12	M repeats action of Fig. III, meas. 9-12 with R W while L W dances 4 schottisch steps in place. All finish facing CCW in line of 3.
13-16	
A	IV. <i>Arches</i>
1-8	Repeat all of Fig. I, (meas. 1-8 with repetition).
With Rep.	
C	V. <i>W Exchange Places</i>
9	Beginning L, M dances 1 schottisch step to his L in front of L W. At the same time and beginning R, both W dance 1 schottisch step to their R.
10	Beginning R, M dances 1 schottisch step to his R, to return to his former position. Simultaneously and beginning L, L W dances 1 schottisch step to her L twd M, and R W dances 1 schottisch step to her L to return to her former position. R W expects to dance the next steps with M, so she extends her arms to him.
11-12	M turns to his R, and in closed dance position, dances 4 step-hops, turning CW, with L W. R W dances 4 step-hops alone, turning CW as she crosses in front of the M and L W, and finishes in the position formerly occupied by L W. She now becomes the L W, and the L W becomes the R W. At the end of the step-hops the W have exchanged places, and all face CCW.
13-16	Repeat action of Fig. V, meas. 9-12. At the end of the step-hops, both W have returned to their original positions in set of 3, facing CCW.
Repetition	
9-16	Repeat action of Fig. V, meas. 9-16. Repeat dance from beginning.

Let's Dance Squares



By JACK McKAY

BESEDA TWISTER

By RANDY RANDOLPH—PRESENTED BY MARK DUNN

1. First and third, it's just you two
2. Up to the center and back with you
3. Up to the center and hold on tight
4. Sashay out through the couple on the right
(First couple sashays to their right through second couple, while third couple sashays to their right through fourth couple.)
5. Lady round the lady and gent around the gent
6. All up to the center and back you went
7. Up again and do-sa-do
8. Back to back and don't be slow
9. Circle four in your own little line
10. Half way around and then untwine
11. Put the ladies in the center back to back
12. Join both hands and take up the slack
(Join both hands with partner)
13. Now do-sa-do with the couple in back
(By couples)
14. You choo-choo over and choo-choo back
15. Hook your own with a right elbow
16. Around and around and don't be slow
17. Allemande left with your corners all
18. And a grand right and left around the hall.

ROLL AWAY STAR

By LES GOTCHER

1. Allemande left and a right to your girl
2. It's a wagon wheel and you give her a whirl
3. And roll that wagon around the world
4. Ladies roll away to a right hand star
(Ladies roll in front of their partners making a left face turn, and end in a right hand star in the center)
5. Gents keep going the way you are
6. Meet that lady with a left hand around
7. The left hand lady with a right hand around
8. Back to your own with a left hand around
9. Go all the way around
10. To the right hand lady with a right hand around
11. Go back to your own like an allemande thar
12. And back around boys in a right hand star
13. Shoot that star to the next little girl
14. It's a wagon wheel and you give her a whirl
15. And you roll that wagon around the world.
(Repeat from line four, then repeat entire figure)

CASTRO SPIN

ORIGINAL BY FRANK TYRREL—PRESENTED BY BILL CASTNER

1. First and third you bow and swing
2. Lead right out to the right of the ring
3. Star by the right but not too far
4. Head gents center with a left hand star
5. Sides open up into a line
6. Head gents go home, you've done just fine
7. Forward six and back you go
8. Right hand high and left hand low
9. Spin those gals and let them go
10. Six to the center and back to the bar
11. Forward again for a right hand star
12. Star right around but not too far
13. Side ladies home and swing your pard
14. Circle four in the center of the floor
15. Go back home and don't get sore
16. Do-Paso in the center of the town
17. It's partner left and your opposite around
18. Partner left and the sides cut in
19. Corners all with the right hand round
20. Partner left and all the way round
21. A right and left grand as you come down
22. Meet that new girl and promenade.
(Original right hand lady)
(Repeat three more times to get original partner)

BREAK

PRESENTED BY RUTH GRAHAM

1. Allemande left with the old left hand
2. Right to your partner, right and left grand
3. It's right and left, and it could be worse
4. You're gonna Do-Pas-o, but in reverse
5. Now your partner right with a right hand around
6. And the right hand lady with the left hand 'round
7. Back to your partner with the right hand 'round
8. All the way around for a left allemande
9. Right to your Honey, right and left grand.



Around the Square Set

By PEG ALLMOND

SECOND NATIONAL SQUARE DANCE CONVENTION KANSAS CITY, MISSOURI

When we sleepily made our entrance into the Railroad Station in Kansas City, we had to rub our eyes open and pinch ourselves to believe it! There in the station was a huge welcoming committee—men in their best Western clothes, complete with fancy shirts and boots; ladies in long full square dance dresses, flowers in their hair—complete all of them with broad smiles of welcome and outstretched hands to greet us and badges from here to there telling us who they were! From that minute on—and that was at 6:15 A.M.—Kansas City belonged to the Square Dancers from all over the country. Dancers from 28 states and 2 foreign countries, 149 callers among them, and 50 round dance teachers, converged for three days of institutes, dancing and friendship. Registration was held in World War II Memorial Building, which turned out to be headquarters and the place of most activities. Live music was furnished for all the parties and the largest institutes. There were fashion shows, round dance workshops, square dance workshops and swapshops, contra dance workshops and contra dancing. And five dances in different halls every night, with two super-duper parties after the dancing stopped.

Exhibition square and round dancers were there with teams from Arkansas, California, Colorado, Kansas, Missouri, Nebraska, Ohio, Oklahoma and Texas.

And, speaking of exhibitions, the predominance were exhibitions by children—young and teen-age—and they were very beautiful to see. The committee staged the different exhibitions in the afternoons, and in the evenings at the various parties, and while they are all enjoyable, the group that stopped the show every time they appeared was the Lake of the Ozarks Square Dance Team from Camdenton, Missouri, which did a fast and furious clog dance with every beat of the music and the entire time they executed their square dance their foot and leg work was the fastest imaginable. And the ground they covered—all of them, never still a second—was amazing, and when they got too “show-off” the caller put down the mike, walked out into the square and outdid the entire square in steps, agility and perfection.

The last night—Sunday—was the BIG PARTY and it was held in the beautiful Municipal Auditorium. The floor area is 23,500 square feet, the floor of maple, the seating area accommodates 11,500. Two hundred eighty-five squares danced at one time, and it was a beautiful sight. The live music was excellent and the sound system superb. It was no effort at all to call and cover that tremendous area. The Governors from both Kansas City, Missouri, and Kansas City, Kansas, were there. The callers’ list contained so many, “big names” it made one dizzy to read it. I was so overwhelmed with the whole spectacle that I watched instead of dancing. The committee did not decide on a place for this mammoth convention next year, but it will go to another area, and it would be wonderful if it could be brought to California. Give YOUR convention bureau a jog and see if it can be done. You’d enjoy playing host to the thousands of dancers who would come to your area.

(EDITOR’S NOTE: *We understand Peg Allmond was honored at this affair by being the only woman patter caller on the program.*)



8th graders, “Lakeport Clodhoppers,” square dance exhibition at Lakeport

Photo by Ross Benson of Kelseyville

LAKEPORT JAMBOREE

One of the outstanding memories I have of the Lakeport Jamboree in May was the delightful square dance exhibition given by the Lakeport Clodhoppers, a group of eighth graders who named their own club, and dance strictly for fun. They were trained by Wes Lampson of Lakeport, and their dancing was spontaneous and joyful. The styling was all in keeping with the age of the group. The accompanying picture will give you some idea of what I mean—note that every boy is exactly where he should be and every girl’s skirt is being flared.

An amusing memory of the Lakeport affair was the old-fashioned shoe last, with a pronged hammer beside it—a reminder NOT to go on the floor with nails in shoes or boots! Clever? You bet—it caused more comment than ten announcements by an MC.

The trip to Lakeport in the spring is always beautiful. The scenery and flowers are well worth the effort and the old-fashioned picnic on the grass under the trees in the park, along the lake, amounts to a reunion of old friends and welcomes ring out as each car pulls up and unloads its cargo of dancers, children, food, etc. It is one of the nicest affairs of the year.

LET’S DANCE





KENTFIELD
JULY 12, 1953

FUN *in* **MARIN**

The Marin Story

(Continued from Page Three)

defray expenses. A comic photo gallery with pictures taken with a Polaroid camera (that's the one that develops the picture in one minute) will be in operation.

Nancy Bagshaw, their publicity chairman, says the whole county is aware of this Marin festival. Vince Davidson, of the Mill Valley Folk Dancers, drew the cover for the programs. Charles Reindollar and Leo Guicci have charge of music and sound and have planned a program of dances for all. Charles Bassett is banging away at the structures for the music stand and carnival fronts. Joe Lamperti did all the printing on his offset press.

The Hardly Ables, with new prexy Jim Aldrich, have charge of decorations. Wait till you see these! Al Everson is

(Continued on Page Fourteen)

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PLAYTIME

SUNDAY

Marin's Eighth Annual J

Sponsored by the Folk Dance Federation of California

AFTERNOON PROGRAM, 1:30 - 5:30

College of Marin Football Field

Kentfield

AT THE INN	Germany	CORRIDO	Mexico
TO TUR	Denmark	IRISH WALTZ	U. S.
VIENNA TWO-STEP	England	MAXINE	U. S.
MEXICAN WALTZ	U. S.	CANADIAN BARN DANCE	England
MARKLANDER	Germany	KOROBUSHKA	Russia
RANCHERA	Argentina	FASCINATION TANGO	U. S.
ROUMANIAN KOLO	Roumania	SHUDEL BUX	Germany
POLKA MAZURKA	Poland	ZILLERTALER LAENDLER	Austria

SQUARES

EXHIBITIONS

SQUARES

PORQUE TANGO	Argentina
KOHANOCHKA	Russia
LA JOAQUINITA	Mexico
MISERLOU	Greece
HAMBO	Sweden
DUTCH FOURLSOME	England
SCHUPLATLER	Austria
WALTZ OF THE BELLS	U. S.

SQUARES

CALLERS

TSIGANOCHKA	Russia	Danny McDonald	Charlie Reindollar
MEXICAN MIXER	Mexico	Sue Lemon	Randy Randolph
DREISTEYER	Austria	Scotty McLeod	Mickey McGowan
ITALIAN QUADRILLE	Italy	Bob Brandeberry	Charlie Bassett
SQUARE TANGO	U. S.		Bill Owen
TULJAK	Estonia		
HAYA NAGILLA	Israel		
POLISH MAZUR	Poland		

EXHIBITION GROUPS

S. F. Jewish Community Center—Dan McDonald, director.
Israeli dances.
San Francisco Folk Artists—Grace Perryman, director.
Los Petates (Mexican Straw Dolls).
Millbrae Highlanders—Walter Grothe, director.
Austrian dance.
Chang's International Folk Dancers—Jack Matheson, director.
A Krakoviac.



MARIN

JULY 12

July Federation Festival

... and Presented by the Marin Dance Council

EVENING PROGRAM, 7:30
College of Marin Gymnasium
Kentfield

COTTON-EYED JOE	U. S.	PATTY CAKE POLKA	U. S.
ST. BERNARD'S WALTZ	Scotland	SELJANCICA KOLO	Jugoslav
SENFTEMBERGER	Germany	TANGO WALTZ	England
SPINNING WALTZ	Finland	SCANDINAVIAN POLKA	Sweden

SQUARES EXHIBITIONS

EVA THREE STEP	England
MEXICAN SCHOTTISCHE	Mexico
HAMBO	Sweden
ROYAL EMPRESS TANGO	England
BIALY MAZUR	Poland
SKATER'S WALTZ	U. S.
*Wheel of Fortune	
KENTUCKY WALTZ	
(*see below)	

SQUARES

ROAD TO THE ISLES	Scotland	LADIES' WHIM	Russia
ROMANY MOOD	Roumania	Wheel of Fortune	
Wheel of Fortune		RUSSIAN PEASANT DANCE	Russia
CORRIDO	Mexico	MEXICAN MIXER	Mexico
Wheel of Fortune		Wheel of Fortune	
POLYANKA	Russia	GYPSY WINE	Hungarian
CALIFORNIA SCHOTTISCHE	U. S.	Wheel of Fortune	
THREE FADOS	Portugal	LACES AND GRACES	U. S.
		Wheel of Fortune	
		VIENNESE WALTZ	Austria

SQUARES

*WHEEL OF FORTUNE DANCES

Krakoviac	Kamarinskaya.	Porque	Down the Lane
Bavarian	Kolomeika	Hopak	Neapolitan
Laendler	Maciek	Zillertaler	Tarantella
Moonlight		Bruder Lustig	
Saunter			

EXHIBITION GROUPS

Festival Workshop—Madelynne Greene, director.
The McDonald Trio
Circus Daze.
The Dance Guild—Grace San Filippo, director.
Gutzulsky Tanzy, Ukrainian.

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Folk & Square Dance Club
Carpenter's Hall, San Rafael
Every Thursday Night

The Marin Story

(Continued from Page Eleven)

making and will post those directional signs you will see at Greenbrae Bridge on Highway 101 directing you to the festival.

For those coming from San Francisco and the Peninsula it is only a 20-minute drive north from the Golden Gate Bridge on Highway 101 to the Greenbrae Bridge. There you will turn left to arrive at the College of Marin in Kentfield. From the East Bay take the Richmond Ferry to 101, then south to Greenbrae, turn right and follow the signs. The same directions for those coming from north of San Rafael.

The Marin Dance Council consists of twelve clubs: The Hardly Ables, Mill Valley Folk Dancers, Tamalpais Folk Dancers, Knotte Kwittes, Southern Marin Folk Dancers, Novato Folk Dancers, Sausalito Folk Dancers, Circle O Promenaders, College of Marin Folk Dancers, College of Marin Square Dancers, Hoedowners and Twin Cities Folk Dancers. The Council officers are: President, Joe Lamperti; vice president, Joe Cannedy; secretary, Eileen Bassett; board of directors: Charles Bassett, Mickey McGowan and Jack Roberts.

Prior to 1939 there was some dancing in the county. Song Chang was leading a group and by 1940, two classes, one in San Rafael and one in Sausalito, were in progress.

When World War II came, Ted Reinollar started and Song Chang taught the Marin Folk Dancing Society. Several members of this group, William Bremer, Earl Grady, Herb and Eunice

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Corry, helped found the Tamalpais International Folk Dancers. This group is now led by Jack Roberts.

About this time the Sausalito Folk Dance group became charter members of the Federation. The next to form was the Fairfax Folk Dancers with leaders Frances Bramhall, George Bradley, Rolf Winters and Charles Reindollar. From this club came later groups such as the Globe Trotters and the Marin Square Steppers. Marin held its first festival in September, 1942. This success was repeated in August of 1943 and 1945. Sausalito, with its membership of seven, including "Rip" Van Winkle and Wilma Young, agreed to host the November, 1945, festival. Some 400 dancers attended, coming from as far as Tulare, Sacramento and Fresno.

The first of Marin's now famous July Festivals was held in 1946 at Marin Junior College (now grown to College of Marin). College President Ward Austin graciously allowed the use of the football field for dancing when we realized that festivals had outgrown school auditoriums. Mr. Austin was so greatly impressed that afternoon by the Federation's turnout that he promptly offered the use of the College for the following year.

Marin Council has hosted a teachers' institute and each year holds its now famous New Year's Party. The Square Dance clubs are also quite active with such leading groups as Frank Schoening's Marin Square Steppers (now the Circle-O Promenaders), the Marin Hoe Downers, the M & M Square Dancers. Dan Allen was one of our pioneer square dance leaders. Ursula Mooney, well known caller, comes from Marin too! Others include Gene George, Paul Otis and Ken Samuels, who is currently president of the Northern Square Dance Callers' Association.

In 1952 a group of Marin dancers personally laid a concrete slab at the Marin Art and Garden Center. For the past several years folk dancing has been a feature of the Marin Art and Garden Show, which will be held this year over the July 4th weekend. The First Saturday Laendlers started in 1952 with such people as the Eversons, Mooneys, Kendalls, Pattersons, and the Reindollars active in its formation. Their regular "First Saturday" monthly party night is now a Bay Area attraction.

Janet MacCauley, who has accomplished so much with the Teen groups at Tamalpais and Drake High Schools, directed the Junior Festivals in 1950, 1951 and 1952.

It is due to all our friends and fellow folk dancers who have so faithfully supported Marin's folk dance activities and festivals that Marin's folk dance history



THE GANDY DANCERS. Photo by Phil Maron.

Mountain Pines Festival

(Continued from Page Three)

way as to cover the entire area, yet permit the mountain breezes to be thoroughly enjoyed while dancing. A large number of folk dance enthusiasts from all over California is expected to participate in this festive affair.

The hosts, the Verdugo Dancers, are one of the most active folk dance groups in the Glendale-Burbank-Eagle Rock area of Los Angeles County. Ray Euston, president of the group, is directing the committee chairmen toward making this festival an outstanding event of the twelve or more held during the year and well worth the 125-mile drive from Los Angeles to this choice resort area.

The program chairman is Elsa Miller, now an officer of the Folk Dance Federation, South. She is known for her enjoyable programs of the past and is a versatile dancer who knows the kind of dances that are popular with visitors from far and wide. A lively and enjoyable program is anticipated. Several ex-

hibitions are being arranged and will be announced later. Quite a number of square dances will be on the program with Harvard Hicks, Bob McCament, Osmyn Stout and Nate Moore calling.

is what it is. Marin is proud of her Federation officers (George Murton was one of Marin's own, as was Bernice Schramm), dance leaders, instructors, callers, authors, 1953 *Let's Dance* editor and its art director, artists and all her other ever-willing and faithful workers just too numerous to mention here, for unselfish and untiring service during this wonderful era of folk dancing.

So do come and join all of us for an afternoon and evening of "Fun in Marin" on Sunday, July 12.

The site of the festival is to the West of the Village of Idyllwild about two miles. From the business section, drive along the road toward Mountain Center and Hemet and bear right. The Verdugo Dancers will have direction signs along the way so there will be no excuse for "getting lost."

A meeting of the Council will be held at 11:30 a.m. in one of the buildings at the school.

The Verdugo Dancers extend to members of the Folk Dance Federation of California and friends of folk dancing a cordial welcome to a good time dancing under whispering pines in the beautiful green San Jacinto Mountains. They hope to greet you in person, and you may be assured that the trip is always an enjoyable one and the time spent at Idyllwild will be long remembered for fun, frolic and friends.

Woodminster Exhibitions

Sunday, August 23, will be the date for the annual Exhibition Program which will be held at the Woodminster Amphitheatre in Oakland.

Carol Squires of Sacramento will be in charge of exhibitions.

A request was made for all nonparticipants to wear their folk or square dance costumes.

San Joaquín Valley Basque Colony

The International Food Market, which was a prominent feature of the recent State Festival, brings into focus the various ethnic groups in and around Fresno. One of these groups, not represented in the Food Market but one of the largest of its nationality in the United States, is the Basque colony in and around our town. It might prove interesting to folk dancers to jot down here a few notes about this little-known nationality, its folk ways, dances, and some of its characteristics. Being of part Basque ancestry myself, there is a personal note which may get in the way now and then of complete objectivity!

The Basques are a nationality within two nations. They straddle the Pyrenees, with 4 provinces in Spain and 3 in France. Their origin is shrouded in mystery, giving historians and philologists endless room for discussion as to their possible relationship with other European groups. To date they have found no relationship, their language bearing no resemblance to any other Indo-European tongue. Since they are strongly conscious of themselves as an entity, they feel that they are entitled to free trading with each other and so smuggling across the border is a matter of course and considered an honorable profession!

Rodney Gallop, who has achieved rare understanding of a nationality not his own, gives an excellent account of the Basques in their native habitat in his work, *Book of the Basques*. He describes them as very reserved, dignified, "insular"—which he defines as combining our concept of independence, superiority complex, high spirits and deep reserve. He reports that they give an impression of a stalwart people, healthy and robust in mind and body, a race of hardy mountaineers whose isolation for centuries has kept them a people apart from the Spaniards and the French who surround them.

The Basque language from time immemorial has been famous among philologists almost to the point of notoriety. It is a real language, not a dialect, with no resemblance to either Spanish or French, indeed bearing no similarity to any other European tongue.

Dance Photography

By HENRY MARION

This discussion of photography has been written for the purpose of supplying the folk dancer with information regarding use of his camera to obtain pictures that will be suitable for magazine illustrations. It is basically information that the writer believes to be applicable to both action and posed types of pictures.

Good pictures are seldom the result of chance or haphazardly-arranged subjects. Usually they are the result of careful planning and use of correct photographic equipment for the particular application. The camera used should have a good optical system that will produce sharp images with good correction from a perspective viewpoint. The type of camera used may not be important, assuming that it is used within its capacities as described by the manufacturer. Generally the camera should be capable of producing pictures that are well corrected with sharp subjects when enlarged to 8x10-inch size. Perhaps the most important factor is to know the capabilities of the camera and retain its use within the design limits.

If we ascertain that the camera used to take the picture is satisfactory, then

the next important matter is that of composure. Generally the effectiveness of all pictures lies in their simplicity. The intended subject should be apparent, in sharp focus, and free from distracting background. The principal subject should also be as large as possible and not a small dot in a dominating background. However, this does not imply that background should not be in the picture. It is well when composing a picture to visualize how people will look against a planned background. It is possible to use a suitable background that will be supplementing the principal subject. However the intended principal subject should always predominate the scene.

Thus we have developed a general formula for dance photography, from the viewpoint of obtaining pictures that present the subject in a simple straightforward manner and may be applied in our efforts to obtain good pictures for magazine illustrations.

If interest is shown in this subject I shall be pleased to continue the discussion to include other photographic subjects such as negative and print development, cameras and lenses, and other photographic subjects as related to dance photography.

Le Groupe Folklorique Francais ready for Bastille Day, July 17. Golden Gate Park, San Francisco. Under the direction of Founder Marvin Hartfield, at right bottom row.





News from the South

By PAUL PRITCHARD

Recent festivals, all of them good and blessed with grand weather, were those at the new Culver City Memorial Auditorium, hosted by the Westwood Co-op, lasting five hours, with 50 dances and numerous exhibitions; the annual Bakersfield invitational, with 16 exhibition groups from all over the state, including several from Southern California; and the most recent one held in beautiful setting of Mt. San Antonio College, hosted by the Pomona Valley Folk Dancers in cooperation with the Alta Loma Folk Dancers.

The Los Angeles Co-op celebrated their eighth birthday with a party and then recessed until the reopening of the school again in September. Another club taking a summer vacation is the International Dance Circle.

Real vacations include those by Phyllis Bloom, to Europe, and Vi Christianson, taking a flying trip to Denmark.

Besides the Cushing nuptials, other weddings pertaining to the Gandy Dancers included those of Ed Szablowski to Mary Shoemaker, Claire Nimmy to Brian Wyckoff, and Ara Avak, who married in Alameda just recently, and Ellen Kasow, whose spouse is not a folk dancer but reported to be a whiz at the tango and rumba.

A news flash from the valley tells me that Iris Hoblitt, *nee* Munson, just won the championship for junior women in fencing. Talking about winning things, though, did I forget to tell about Dulcie Adams winning a trip to New Orleans amidst a host of other things on "Queen for a Day," and Chuck Bausback hitting the jackpot on the Groucho Marx program.

The Griffith Park group has a new set of officers, with its first lady president, Margaret Fahri, heading the list. Sam Mednick is teaching there on a changed schedule, 8:30 to 9:30, with selected dances following until 11:30. Their workshop group recently exhibited the "Baranya" at the museum.

The first anniversary of "Dance Time" was celebrated at KTMS in Santa Barbara with a dance while the studio was on the air, after which Sponsor

Ralph Runkle treated all present to refreshments. This radio station also recently broadcast a reception given to a large group of students from foreign lands on tour of the country, who were taken in as guests of Santa Barbara Folk Dancers. Twenty-five nations were represented by the group, and they certainly had a wonderful impression of California hospitality to take home with them.

Los Danzantes are probably the up-and-coming exhibition group in the southland now. They are represented at nearly every festival, and with a varied repertoire of dances. The four original couples have been augmented by three couples from high school in Gardena, led by their president, Vince Martinez. Mildred and Keamer Walters have an unlimited number of dances in their files, brought up from their tour of Mexico a year or so back.

The Statewide Festival this year saw the largest contingent of southland dancers ever assembled outside of their immediate area. Virtually every club was represented, and some of them had nearly their entire membership on hand. Evidently all had some premonition of the excellent program, exhibitions and wonderful sunshine to laze away in between sessions at the auditorium. On behalf of the Southern California folk dancers, I'd like to extend many thanks to the people of the Fresno area for the enjoyable time we had.

Our Cover for July . . .

Reva Kendal's clever figures, made of costume materials mounted on cardboard. They are frequently used at parties for decorations. With a background of dancing at Kentfield they give us a summer festival air.

THEY'LL DO IT EVERY DANCE

BY Phil Eng



WHEN THE TEACHER'S
DEMONSTRATING A NEW
DANCE, WHO CARES?

WHEN SHE'S
THROUGH
WHO CARES !?





Patty Hess of Changs in Scotch kilts is giving international flavor to Dutch windmill on stage of Fresno festival. Photo by Phil Maron

SACRAMENTO VALLEY NOTES

By CARMEN SCHWEERS

City Recreation Department of Sacramento is continuing the elementary folk and square dance instruction, at Clunie Club House each Tuesday, for another six weeks. Plans are to dance on "The Green" in William Land Park by that time.

July 19 and 26 are important dates for 1953 Wagon Train Caravan and all folk and square dancers. A dance July 19 at Tahoe will send the Caravan on its way, a dance in Hangtown (Placerville) July 26, in charge of Hangtown Twirlers will receive the Caravan. Welcome, folk dancers!

Bar None of Carmichael elected Bert Wachter president, Frank W. Harris (of 1204 57th St., Sacramento), secretary.

Chico had a good crowd and excellent exhibitions for their festival April 26, in spite of the bad weather. Exhibitors were A. J. Hamilton and Notre Dame Schools, Chico; Twin City Twirlers, Marysville; Sacramento Teen Twirlers. Same day at Lodi there were fine exhibitions for their 11th Birthday Party. Castanets and Tambourines of Sacramento; Polk-Y-Dots, Stockton; Fresno Fiesta Dancers and Cherokee Square Dancers.

The Loomis Levis and Laces held their first pot-luck, business meeting and election of officers on May 4. New presidents: Grace and Albert Fieser; secretary and treasurer, James and Jannie DeVilliers, Route 1, Box 398, Loomis.

Your Council and Mine

"Italian" was the theme for Sacramento Wagon Reelers' annual pot-luck and initiation of new officers at Clunie Club House May 9. Chief Spoke (president) Bill Devore; Second Spoke (vice president), Florence Allen; Squeaky Spoke (recording secretary), Dorothy Bickford; Axel Greaser (treasurer), May Dudley; Wagon Tongue (corresponding secretary), Carmen Schweers, 7119 Mariposa Ave., Citrus Heights.

Centennial Swingers' (P. O. Box 589, Roseville) May 16 meeting marked their fifth anniversary, annual pot-luck, a business meeting and election of officers. New presidents are George and Dorothy Alexander. The club year closed with a membership of 88.

Vernon Kellogg entertained the Castanets of Sacramento with his annual dinner party on May 2, in Ross and Natalie Clark's home. Vernon was assisted by Carl Rigglesworth and Natalie Clark. Cecilia Benrath from Changs was a guest.

Sacramento Fancy Prancers dined at the Copper Lantern April 30, honoring Don Rhoades. He's been a TB patient for the past year, now completely recovered but not permitted to dance yet. Shorty Noah arrived home from service in Japan the next day.

Sacramento Whirl-a-Jigs held a buffet supper at Donner School to celebrate their sixth anniversary and the merger of Camelia City Folk Dancers into their club. Eleanor Gould is their instructor. Jim and Ella Crofoot are the new presidents for the ensuing year.

Beverly Gould, Sacramento Teen Twirler, will be an exchange student this summer in Mexico City. She leaves about June 20 and will be in the home of college professor Manuel de Zamacana.

Rocklin Dudes and Dollies are a newly-organized square dance group. They had their first party May 1. Their caller is Fred Gordon, Roseville.

SAN FRANCISCO

The High Steppers of San Francisco dance every Sunday in Golden Gate Park on the lawn behind the Children's Playground, starting at 1:30 p.m. This group is headed by Randy Randolph and Don Spier. They have about 50 dancers and lots of spectators every Sunday.

They extend an invitation to all folk dancers to dance with them in Golden Gate Park.

* * *

NORTH BAY REGIONAL NOTES

One of the highlights of the season was the annual Spring party held by the St. Helena Gamboleers, headed by Ben Foss as chairman. This active group holds just two parties yearly, one in the spring, and another on Halloween, and each of them is something special to attend. The decorations of spring blossoms were no problem for the members to obtain, for the St. Helena area is noted for its flowers.

The Pioneer Square Dancers of Vallejo recently held a graduation party at Vichy Springs, complete with picnic food and lots of dancing. Instructor Bill Gamble and his pretty wife, Betty, obliged with an exhibition during the intermission period.

The Vallejo Folk Dancers have combined the Wednesday and Tuesday night classes for the summer, and will meet on Tuesday only at the Community Building. Plans are in the offing for another beginners' class in the fall.

The Napa Folk Dancers recently celebrated the successful completion of another year, with a dinner dance at El Verano. The incoming and outgoing officers were honored guests for the occasion.

Los Paisanos of Vacaville were hosts at the recently-held festival celebrating the fruit crop, and, aside from dancing, there was a lot of fresh fruit to consume. This annual affair always brings a large group of hungry and eager dancers, and this year's dance was better than ever.

A large benefit dance was held on June 7 at the Memorial Building in Vallejo, sponsored by the Haylofters and the Pioneer Square Dancers. A goodly sum of money was turned over to the Marshall Porter School for the Mentally Retarded. Among the out-of-town callers who contributed their talents were Danny McDonald, Randy Randolph and our president, Leonard Murphy. Exhibitions were given by the Bustles and Boots Junior group, who presented the Neopolitan Tarantella, and the Vallejo Folk Dancers, who did the Polish Polka.

SUE LEMMON



Tell It to Danny

By DAN McDONALD

4356 18th Street, San Francisco 14

Zado, the Golden (boy) Berg, is back in circulation, having served his country in Japan. Brother Evan, also home from Korea, leaves shortly for New York, where he is sure to extend our kindest to folk dance groups he's bound to visit.

The Mooneys from Marin will also vacation with what must be grandparents in New York, for John and Ursula have added thousands of friends to their book since coming to California and without a shadow of doubt in our book, Ursula Mooney is the best natural square dance caller we have heard in our time and we've been around some time.

It's a boy, Nicholas Severin, for Nick and Judie (postmarked Pasadena) Renzetti, who met when Danny brought smilin' Nichi from the Gateswingers to meet pretty Judie at the Scandinavian Folk Dancers, where she was the leader and from that very night we were sure a new group would form and all are going strong.

Good news from Napa: The Silverado Folk Dancers meet every Friday at the J.C. under the Recreation Commission with a party once a month using *Volume A* plus requests from welcome visitors on party nite. The group exhibited at the Fairgrounds on "I Am an American" Day.

That "Hi-Stepper," Randy Randolph, has been elected chairman of the San Francisco Council of Folk Dance Groups with Bud (Carousel) Southard supporting his chair.

Thanx to Frank (Sketch) Kane for the new masthead and other professional touches *given* to our magazine and thanx to our hard-working Editor "Bicycle" Bob Chevalier, and Business Mgr. Bill Sorensen. It's your magazine and these fine fellows can't do it alone. They need ads and more subscribers and you can help. (See Marin Section, this issue, work of one council.—Ed.)

Gary had a party, his first, at the First Congregational Church in San Francisco . . . exhibitions, solos, callers, refreshments 'n everything.

Wish we could write about the good time we're going to have in Fresno, but at this writing, May 25, it's too soon and you'll next read about it in August issue, which we write June 25. Not very

clear is it? Oh! Well, everyone, will, was there, anyhow.

Feb. 7, 1953, *New Yorker* gave May Gadd space on 13 pages, she be head of the The Country Dance Society of America. Very good readin' if'n you want some learnin' on what you're doin' and you still have time to attend the 25th Annual Summer Session, August 9 to 30, at Long Pond, Buzzards Bay, Mass. The camp address is Pinewoods, RFD 2, Mass. This might look like an advertisement, but worth it, imagine, a quarter of a century! Egad! May Gadd is still going strong!

Have you noticed how many really tall men have taken to folk dancing? We must be getting big!

Picnic time is here again. Mill Valley Group this time really used the outdoor part of the Art and Garden Center for a steak barbecue by "Ravioli Joe" Lamperti, new Marin Council prexy, and danced while they ate before and after.

Did you know your dues are due and now is a good time for you to become an associate member of our great Federation for only \$2.50 per year, plus \$1.00 the first year? You'll receive the minutes of what's doing and be proud to show your pretty membership card wherever you go. Stop a moment to think of all the fun and happiness folk dancing has given you and *this* is the only way you can possibly pay. Don't

delay, do it today, you'll be proud, that's all I can say. (Folk Dance Federation of California, 420 Market St., San Francisco 11, Calif.)

We promised you a date for the Stumptown Festival—it's July 26 at Guerneville with Fay Bowman in charge where they have recreational folk and square dancing every Friday through the summer in the heart of Nature's Vacation Spot.

Words from Bill Needlands, 10 E. Eager St., Baltimore, Md., where he went, met and married a California folk dancer, Berkeley's Barbara Starkley, they now have two lovely . . . groups, ha! ha! . . . he didn't say anything else! Bill's been there since 1951 and has traveled extensively in the back hill country and found a real source of real American folk dancing. Yes, they live on Eager Street and faithfully read *Let's Dance*.

Just can't help but have a good time at the Portola Bailadores, 4th Saturday every month . . . yes, it's in a church building (where services are also held when they're not dancing).

TRUE AMES' TRUE NAME IS TRUE AND THE DOT IS FOR HIS BEAUTIFUL WIFE—TRUE APPEARED AS IRENE IN LAST MONTH'S ISSUE. Sorry, 'cause he's the Big, Strong Type.



San Francisco Dance Guild, directed by Grace San Filippo (center), will see you at Kentfield July 12. Photo by Fred Macondray.

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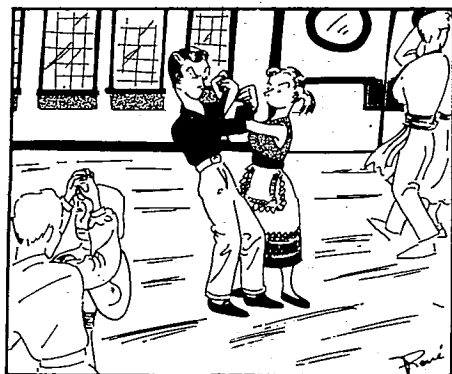
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(The following are personal opinions
of the Record Editor—not that of the
Folk Dance Federation.)

By PAUL ERFER

TARANTELLA RECORDINGS

There are probably as many Tarantella tunes as there are villages in Italy where this dance is still enjoyed. In view of this fact, a surprisingly few number of recordings are available. In California, new Tarantella forms have been introduced lately for which quite satisfactory records have been found, but, alas, the old ones are disappearing from the catalogs. The old Sicilian, long a standby in the Federation, can still be had on two Victor numbers, 25-7027, entitled *Fischiettando*, and 20-3189. The same tune suitable for the dance is played on Imperial 1053, Olive 201 and Standard 6039. Take your choice. For a rousing concert arrangement of this favorite, listen to Victor Young's king-size orchestra play it on Decca 24627. It's super!

The two well-known Neapolitan Tarantellas (Northern and Southern versions, so-called) can be danced to a variety of orchestras: Columbia 10071 (old number 14316F) and Olive 201 for the Northern variation; and Harmonia 2051, Rondo RFD-3 and Imperial 1055 for the Southern. All are good.

Excellent adaptations have been made for dances such as *Tarantella Villagio* to Standard 6026; *Tarantella per Cinque* to Harmonia 2050; and *Tarantella Montevergine* to Standard 6043. This latter number was first danced to the *Cinderella Tarantella* on Victor 25-0050 which was discontinued just at the time we started to learn it. But, take heart! Victor is re-issuing this record in their Collectors Issue. Look for it soon. Another charming adaptation has been made for the *Bel Fiore Tarantella* on Harmonia 2036.

Among the old numbers, Victor has happily retained the *Sicilianella* on 25-7061, also danceable to Imperial 1052.

For Tarantellas that are different, here are a few for the enthusiastic tambourine-jingler, all extremely danceable—*Tarantella Ciocara* (with vocal refrain) on Victor 25-7046; *Vulcanu*, Victor 25-7194; *Sicilia*, Victor 25-7218—these were recorded in Italy with good native coloring and instrumentation. Standard has a couple of fine dances in this form on 6015, simply entitled

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Tarantella, and 6064, *Graziosa*, with slightly irregular phrasing. Listed in the Harmonia Italian catalog is another Tarantella called *La Bella Catania* on 2101. Let the tambourines bang!

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Drive for 5

This is *Let's Dance's* appreciation for those clubs completing their **DRIVE FOR 5** new subscriptions. This is a listing of their party nights or dance nights to which visitors are especially welcomed. Is your club's name here?

MONDAY NIGHTS

Aptos Aptosers
1st, 2nd, 3rd Monday nights Aptos Hall
Salinas Jeans & Queens

3rd Mondays

TUESDAY NIGHTS

Vallejo Vallejo Folk Dancers
Community Bldg. 7:30-10 225 Amador St.

Aptos Aptosers
4th Tuesday nights. 8 p.m. Aptos Hall

WEDNESDAYS

Fresno Fresno Vinehoppers
Roeding Park (June thru Sept.) 1st & 3rd Wed.
Oakland Swing 'N' Circle Folk Dancers
Oakland High School (folk and square)
Pittsburg (Calif.) Los Medanos Bailadores
Teen Age Center, Railroad Ave., across from
Camp Stoneman

THURSDAYS

Modesto Modesto Folk Dancers
Modesto High School (Girls' Gym) 8-10:30 pm
Oakland East Bay Women's Dance Circle
Diamond Roller Rink 9:30-11:30 a.m.

1st THURSDAYS

San Rafael (folk & square) Hardly Ables
Carpenters Hall 647 Lindero

1st FRIDAYS

Citrus Heights (square) Centennial Swingers
Citrus Heights Community Center, Hiway 40

4th FRIDAYS

Richmond Richmond Circle Up Folk Dancers
Longfellow Junior High School 8-12 p.m.

LAST FRIDAYS

Hammonton Hammonton Gold Diggers

Grange Hall

Clovis

Square Rounders

Olivehurst Tango-Ettes

Kalico Cutters

1st SATURDAY NIGHTS

Kentfield 1st Saturday Laendlers

Marin Junior College

Sacramento Sacramento Merry Mixers

Newton Booth School 27th and V Sts.

Sonoma Valley of the Moon Swingers

Veterans' Memorial Bldg. 8-12 p.m.

2nd SATURDAYS

San Leandro Circle Up Club

San Leandro High School Gym

Sacramento Triple S Folk Dancers

Theodore Judah School San Miguel & D Sts.

Sacramento Circle Square Folk Dance Club

Del Paso Manor School

Alameda Alameda Island Turners

Encinal Hsg. Auditorium 949 Thau Way

San Leandro San Leandro Circle-Up Club

Bancroft Junior High School

3rd SATURDAYS

San Mateo (alternate months) Camino Reelers

Beresford Park School 28th & Hacienda

(next party July 18)

Citrus Heights Centennial Swingers

Citrus Heights Community Club Hiway 40

San Francisco Mission Dolores Belles & Beaux

School Aud. (8 p.m.) Dolores & Church Sts.

Santa Cruz Santa Cruz Breakers

Mission Hill Junior High School

Albany Albany Folk Dancers

Marin School Marin & Santa Fe Ave.

4th SATURDAYS

Salinas Jeans & Queens

Hartnell College Women's Gym

Alameda Alameda Island Turners

Encinal Hsg. Auditorium 949 Thau Way

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Fresno Square Rounders

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San Diego San Diego Folk Dancers
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San Francisco Fun Club
Precita Avenue Center, 5th Saturdays

Square Dance Exhibitions

(Continued from Page Six)

3. Costumes

Costumes may be either elaborate or simple as long as they are of the same pattern and general type of material. Uniformity with slight differentiation within squares is permissible, but no one individual or couple should be dressed so as to be outstanding from the others. Each square should have some differentiating feature in the costume to separate it from the others: i.e., plaids, polka dots, stripes; bows, belts, hair ribbons; reds, whites, blues; etc. When finishing any intricate figure the audience is always impressed by the fact that all plaids, dots, and stripes are back together again before starting the next figure. This of course could prove embarrassing should a polkadotted lady end with a striped gent.

4. Training

One night a week is generally sufficient at the start, but toward the end, two nights a week just before the performance is not too much if it is needed. Training should be kept to a maximum of three hours and a minimum of two.

II

ORGANIZATION OF EXHIBITION

The design of the square should be composed of an entrance, the body of the exhibition, a closing, and an exit.

1. Entrance

The type of entrance to be used depends upon the number of squares participating, the formation in which your squares will start, and also the style which you want to give a preview of by your entrance.

a. All dancers can be spread out all around the dance floor, and with a shout all can run on from different directions. This is lively and forceful but can only be used with younger people.

b. A smooth walk-on entrance can be made with a promenade by sets walking on straight and turning into a square formation when arriving in place on the floor.

c. An intricate and symmetrical entrance which is very effective is one using figures in addition to the promenade such as a right and left through, lady's chain, or dip and dive patterns. This takes a certain amount of extra work on the part of the group but is just as important as the rest of the square.

2. Body of the Square

a. The sequence of figures should be composed of a variety of symmetrical figures such as dip and dive, star, right and left throughs, ladies' chains, circle grabs, and line patterns, and they should be figures which are not usually being done in the area or figures which are original.



b. A short break can be done twice but only if the trickiness warrants; other than that, no figure should be done twice, and each figure if possible should be separated from the next by some sort of a short break.

c. All figures should be quite different from both the preceding pattern and the following pattern. For instance, in single square exhibitions, use a star, then a ring, then a two-couple visitor, then a forward six, etc. Do not use Texas Tornado and Red Hot, and then Yucaipa Twister, as all are more or less figures of a similar nature.

d. With two or more squares in an exhibition, alternate figures that intermingle the squares with patterns in which each square works within itself.

e. Transitions from one formation to another should be smooth and cleanly accomplished.

f. A figure, if intricate, should be of longer duration than one which is simple. But a figure should never be so intricate that the audience cannot eventually figure out what is happening.

g. Figures obviously do not belong in this article, but in case you are without ideas on how to start, with what to use regarding style, etc., two fine films are available for your edification. One, an exhibition by the Redwood City Do-Si Do group under the direction of Mildred Buhler, and the other by several groups of dancers under the direction of Bob Osgood. For information as to availability, write the Federation Office.

3. Closing of the Figure

The figure should be closed with all the dancers in some form of a bow that can be held while the audience applauds. In bowing, dancers should have heads

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up, a smile on their faces, and be facing the audience. From the audience's standpoint a smiling face is more enjoyable to contemplate than the polished surface of a bald spot, hence dancers should be facing the audience, heads up, with a smile on their faces. "Thread the Needle" or "Wash the Clothes" are two suggestions with which to close a dance.

4. The Exit

The exit is as important or more so than any other part of the dance because it is the audience's last impression. Many a fine exhibition has been ruined by a poor exit. It should be just as smooth and precise as any other part of the dance.

If a group has ended in a circle, either a promenade off by squares or possibly a tunnel and arch figure such as is in "Golden Gate Sashay" could be used. If they end in a line of squares, a four-couple dip and dive figure might be used. Do not merely break up from the bow and walk off in a haphazard manner.

5. The Finished Project

This section deals with a variety of things to be considered in putting on the finished exhibition.

a. Will you have a good MC to introduce the group in a manner which will put the audience in a receptive state of mind, and afterwards get the group a hand or an encore?

b. Will you be able to say "NO!" when asked, if the place to exhibit is not conducive to a good performance and good viewing? A single square looks good almost any place but any group of two or more using intermingling figures loses half of the value of its intermingling patterns unless there is a balcony from which the audience can look down and see the interweaving of the patterns. I might add that exhibitions from a stage are taboo if above the hands of the audience.

c. All sections should have an inherent style throughout the dance as well as rhythm. Without them, the exhibition will become just another demonstration.

d. It is most important throughout the practice periods and culminating in the exhibition itself, that the joy and spontaneity of dancing for fun be maintained at a high pitch. This assures that the exhibition will be in essence a "dance" rather than a dull performance and even if done only fairly well, will sell the activity to the audience. The studied maneuvers of a group of "stuffed shirts" never fails to leave one cold, regardless of the precise quality of its movement.

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