

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

FESTIVAL AT ENUMCLAW • Page 5

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING OCT. 1953

VOL. 10 NO. 10

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PAGE TABLE OF CONTENTS

2	CALENDAR OF EVENTS
3	HOST CITIES. Fresno and Long Beach.
4	ARE YOU COSTUME MINDED? by Dorothy Godfrey.
5	THIRD ANNUAL ENUMCLAW FESTIVAL
6	WOMEN'S BASIC COSTUME by Ellamarie Wooley
8	PAUL AND GRETEL DUNSING by Miriam Lidster
11	LACE, THE STORY OF by Marjorie McDonald
13	TARANTELLA MONTEVERGINE

OTHER FEATURES

5	Trick or Treat	12	Tell It To Danny
9	Drive for 5	15	Let's Dance Squares
7	Your Council and Mine	16	News From the South
10	Around the Square Set	17	Record Finder



Let's Dance Calendar

BETTY HICKS, P. O. Box 728, Wilmington
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Federation Festivals

OCTOBER 24, SATURDAY Long Beach
Municipal Auditorium, Foot of American Ave.
Chairman: Virgil McDougale. Cosmic Capers.
fifth annual Folk Dance Festival presented by
the Silverado Folk Dancers. Council meeting
6 p.m. Dancing 7:30 to 11 p.m.

OCTOBER 25, SUNDAY Fresno
Memorial Auditorium
Chairman: W. F. "Wat" McGugin. Raisin
Harvest Festival (also see Other Events and
article page 3). International Food Market.
Council meeting 12:30. Dancing 1:30-5:30
p.m.

NOVEMBER 15, SUNDAY Sacramento
Municipal Auditorium
Chairman: Bill Devore. Hosts: Wagon Reel-
ers. Council meeting 12:30 p.m. Dancing
1:30-5:30 and 7:30-10:30 p.m.

NOVEMBER 15, SUNDAY Los Angeles
Veterans Memorial Bldg.
Culver and Overland Blvd.
Chairman: Bob Moriarity. A gay wintry festi-
val sponsored by the Berendo Folk Dancers.
Council meeting 11 a.m. Dancing 1:30-5:30
p.m.

DECEMBER 13, SUNDAY Vallejo
Veterans Memorial Bldg.
Chairman: Ben Foss 444 Alabama St.
Council meeting 12:30 p.m. Dancing 1:30-
5:30 and 7:30-10:30 p.m.

DECEMBER 13, SUNDAY Santa Monica
Civic Auditorium, Ocean Park
Chairman: Sid Pierre. Hosts: Santa Monica
Folk Dancers.

Regional Festivals

OCTOBER 4, SUNDAY Vallejo
Naval and Marine Corps Training
Center, Foot of Sonoma Blvd.
Sunnyside Folk Dancers present their Ship
of Dreams Festival. Dancing 1:30 and 7:30.

OCTOBER 18, SUNDAY San Francisco
Glen Park Recreation Center
Chenery and Elk Sts.
Hosts: Glen Park Folk Dancers. Sponsored by
S. F. Park and Recreation Dept. and the
S. F. Folk Dance Council. Dancing 1:30 to
5:30 p.m.

OCTOBER 30, FRIDAY Santa Barbara
Chairman: Ernest Shilling McKinley School
A community Folk Dance Festival hosted by
combined Santa Barbara groups. Dancing 8-
11 p.m.

OCTOBER 30, FRIDAY Pasadena
Lincoln School, Pioria and Lincoln Ave.
Chairman: George Krausit. Hosted by the
Pasadena Co-op. Dancing 8-11 p.m.

NOVEMBER 22, SUNDAY San Francisco
Glen Park Recreation Center
Hosted by Circle 8 Promenaders and Hi
Steppers. Dancing 1:30 to 5:30 p.m.



Your Host Cities

FRESNO

By MARY SPRING

Once more the familiar feeling of expectancy and of feverish preparation for a festival—something to look forward to—Fresno's Raisin Harvest Festival, Oct. 23, 24, 25. The Fresno Folk Dance Council has always felt that two festivals a year best suit our needs and so we put all our energies to work on making up in quality what we lack in quantity. The Raisin Harvest Festival, we like to feel, has become a tradition in California and by reason of geographical location and general outline of activities the yearly "little State Festival."

Some folk dancers might be interested to know a few facts about our annual event with a view to establishing a traditional festival in their own communities and also perhaps weighing the advantages of less frequent festivals.

The aspects of the Raisin Harvest Festival which are perhaps unique are the sponsor, emphasis on decorations and hospitality, International Food Market, institute, three days of folk and square dancing, and enthusiastic support by the community as evidenced in a capacity crowd of eager and persistent spectators.

Did we hear someone say, how do you acquire a sponsor? Our Council was approached in September, 1949, by John Arthur Reynolds of the Central Valley Empire Association, who was looking for a vehicle to re-establish Fresno's once well known Raisin Day in order to bring before the California public one of the products for which our area is famed—the little iron-packed raisin. The Association and the California Raisin Advisory Board would co-sponsor a folk

(Continued on Page Fourteen)

LONG BEACH

By PAUL R. PARRISH, JR.

LONG BEACH, a thriving city and modern port of trade and site of 1954 Statewide Festival, is located on the white, sandy shores of the Pacific Ocean in Los Angeles County. A favorable climate, superior living and working conditions, expanding industrial markets and divergent recreational activities are among the city's many advantages.

A beautiful ocean front community whose population growth has matched that of amazing Southern California, in which it is located, Long Beach has avoided many of the characteristics normally associated with rapidly-expanding areas. Modern stores, cafes, apartment buildings, and neat, well-planned residential sections mark the progress made during the last decade which saw the arrival of thousands of new residents and workers from all over the nation.

The fame and attractions of Long Beach are so varied that one can well wonder "What is its trademark?" She's a city of beautiful homes and fine churches and schools. She's a rapidly growing industrial area. She boasts oil-producing facilities beyond belief. She's a recreation and tourist center. She's a retail and wholesale center for a vast marketing area. She's home port for hundreds of vessels of the United States Fleet. Yes—she is all of this—and more.

Rich in municipally-owned oil property, Long Beach enjoys extremely low taxes, cheap and ample gas and low utility rates. Three transeontinental railways, bus lines and inter-city electric railway serve the teeming community, and the Municipal Airport is recognized as one of the four major air terminals in Southern California.

(Continued on Page Sixteen)

Square Dances

OCTOBER 25, SUNDAY

Square Dance Callers' Association of Northern California meeting.

Other Events

OCTOBER 16, FRIDAY

San Francisco

Sponsored by San Francisco Folk Dance Council. Warm-Up Party for April, 1954, Federation Festival. All San Francisco clubs are co-operating to make this a big party. Dancing at both halls, guest callers, exhibitions, refreshments. Dancing 8:30-12 p.m. Changs International Folk Dancers—1630 Stockton St. San Francisco Folk Dance Carrousel, 18th and Collingwood Sts.

OCTOBER 19, MONDAY

San Bernardino

San Bernardino Junior College
Chairman: Marguerite Clapp. Opening week of UNESCO. Theme, dancing as a bridge to world peace. Folk dance exhibitions 8 to 10:30 p.m.

OCTOBER 23, 24, 25

Fresno
Memorial Auditorium

Raisin Harvest Festival. Opening party Friday evening, 8-12 p.m. Folk and square dancing. Saturday evening and Sunday afternoon Memorial Auditorium. Saturday 8-12 p.m. Sunday 1:30-5:30 p.m. Food Market at both affairs. Closing party at Roeding Park Pavilion Sunday evening 8-11 p.m. Institute: Saturday afternoon at the Old Auditorium.

Teachers' Institutes

OCTOBER 4, SUNDAY

Los Angeles

Queen Anne Playground, 1240 West Blvd.
Chairman: Wm. M. Duerst.

NOVEMBER 8, SUNDAY

Oakland

Oakland High School
Chairman: Mickey McGowan. Dancing 1-5 p.m.

Cover
for
Oct.



Dick Tatro of West Pittsburg and Mary Palin of Antioch dancing on the green at the Walnut Creek Festival.

Directly behind them is Ann Vargo of Walnut Creek. Photo by R. Chevalier.

NOTICE

All information concerning dates and announcements of Festivals, Regional or Federation, must be sent to the Calendar Editors, Lee Kennedy (North) or Betty Hicks (South) in order to appear on these pages.

DEADLINES

for all material
first of month
preceding issue

SORRY, FOLKS

Let's Dance Featurette for October is omitted this month. The Featurettes are a co-operative advertising deal between the local councils or clubs (North or South) and Let's Dance and are paid for by advertising in the areas. Look for another soon.

Are You Costume Minded?

By DOROTHY GODFREY

on their wedding trip, he brought back a gorgeous treader costume. It was heavy with gold—the cape was very large and lined with red. One evening the opera *Carmen* was being sung at the Metropolitan Opera House. To my mother's astonishment he donned this prized possession, and escorted his bride to the opera, riding in a horse-drawn streetcar, cape dashingly thrown over one shoulder. Enough said; Mother wept, but Dad was costume minded!

One day in London's underground, sedately and quietly down the middle aisle walked two American Indians in full regalia—feathered war bonnets, blankets, beads, and all the other trappings that American Indian warriors don. With great dignity they sat down, in stony silence. From the British commuters not a sound was heard. They tried to read their newspapers; they tried not to look; some coughed, others pretended not to see; most of them assumed expressions of blank indifference. As quietly and unobtrusively as they entered, these Indian braves left the car. No question about their being costume-minded.

During a summer when we went to France we lived in a small bwette, or fishing hotel, on the coast of Brittany. The kitchen had a great stone stove set in the middle of the dirt floor. We ate out of doors on a veranda, overlooking the small port. Here the fishermen congregated for drinks, and here they cleaned their boats and mended their nets. They were all in the costume of the Brittany fishermen, a sort of dark pinkish long trouser and smock affair, open at the throat, and on the head a veritable cartwheel beret of dark blue felt always pulled over jauntily to one side. Every so often these people would make a pilgrimage, called a "pardon" in Brittany, to the shrine of their patron saint. They were all in costume, and often a tall, white-robed monk would lead the way. Songs were sung, candles and sacred relics carried, but to me the charm of the "pardon" lay partly in the lovely costumes worn by young and old, as they wended their way up the hillside, through the flower-bedecked fields to the quaint shrine. Peasants are costume minded from generation to generation.

At the Institute of Musical Art, now Juillard, where I studied piano and from which I received my musical diploma, were two friends I never forgot: a cellist from South America and a harpist from Ireland. We "ensembled" together, playing for all sorts of occa-

sions. We had two very appreciative as well as wealthy admirers who lived at Norfolk, Conn. One day Mister S. asked me to engage the other two members of the group to come to his home. Romance was in the air. Nobody was to know of our arrival except Mr. S. When we stepped off the train it was dark and snowing. To our amazement, a man in full Russian regalia took our bags and escorted us to a sleigh, not an American country sleigh, but a "troinka," with three spirited black horses and the high decorated wooden yoke or collar. We were tucked in under great bearskin rugs; the whip cracked, and, "jingle bells, jingle bells," we were off. When we arrived at the house an adorable maid in complete and authentic Swiss costume took us to our rooms. There we were advised as to our mission. Very early in the morning a knock at the door would waken us; we were to dress and come downstairs to the hallway which was directly under Mrs. S.'s bedroom. Here we would find the Steinway piano, the cello, and the harp. We were to waken the lovely lady of the house, whose birthday we were helping to celebrate with our music. Our opening number was Schubert's ever fresh *Serenade*, followed by Grieg's "Ich Liebe Dich" and other appropriate songs. The lovely lady awakened to the strains of the *Serenade*, and what more natural than she should weep a tear or two.

Breakfast followed, served by three sisters all in authentic Swiss costume. The morning paper was brought in by a brother in costume, and breakfast was cooked by another brother in Swiss

(Continued on Page Eighteen)

Members of the costume-minded East Bay Women's Dance Circle: Alice Crank and Doris Zecher



Costume-minded Lorraine Norton and Dor Schumaker dancing the Zillertaealer at Walnut Creek. Photo by Chevalier.

I live on one of San Francisco's steepest hill-streets. Everybody who finally gets to my door slumps into a chair, gasps for breath, and says, "How can you stand such a hill?" To which I answer, "Just as well as you can stand such strenuous exercise as folk dancing."

As I do not dance, much to my regret, I have become an enthusiastic spectator, and as a seamstress I also have become an enthusiastic participant, for I love the dances as well as the costumes.

Just a week ago we received a picture of a portly, Tyrolean widower in full Lederhosen attire. His small son was in miniature costume, and the tiny girl—well, she was adorable in starched apron, scarf, and small felt hat with a fluffy "flausch" feather at the back. Accompanying the picture was a note from a friend. She wrote, "This is a wealthy widower who is seeking my hand. What shall I do? All he asks for a dowry is a pair of American jeans, and two milch goats. Since I haven't had a better offer, I'm considering accepting. He is very sweet and promises a life of doodle and strudel, both of which I am very fond of. Now I won't want anything more thrilling than to wear my Tyrolean costume as his wife and dance the Schuhplattler as I saw it done yesterday—I'm getting costume minded. Love, Marie."

Speaking of being costume minded, I'm reminded of a story my mother told me about my father. He was an architect. In fact he built the Teddy Roosevelt national shrine at Sagamore Hill, Long Island. He loved unusual clothes. When he and my mother went to Spain

Trick or Treat



Is that term "trick or treat" familiar to you? Its beginnings go back into history and folklore and custom many hundreds of years.

For instance: November 1 is All Saint, All Saints' Day, All-hallows or All-hallowmas. This day was set aside to commemorate all saints and martyrs known or unknown and was introduced by Pope Boniface IV way back in the seventh century. Students think it was probably observed to supplant the pagan festival of the dead. The date was originally May 13 but later changed to the November date. Most of the folk customs center around All Hallows Eve or Halloween.

Many of the beginnings of the Halloween customs we know seem to have come from early celebrations of All Souls Day, which is November 2. This is a day of commemoration set aside in the Roman Catholic Church on which special intercession is made for the souls of the dead with prayers said by the living. It is believed that essentially this day is an adaptation of an almost worldwide custom of setting aside a part of the year (usually the last part) for the dead. Again students point out that such festivals were known to the ancient Babylonians, the Greeks and the Romans. Also there is the Buddhist Feast of the Dead. In China and Japan the ceremony in honor of the dead is known as the Feast of the Lanterns. In many Catholic countries the belief that the dead return on this day is so strong that food is left on the table (Tirol, Italy) and people (France, Italy, Germany) still decorate the graves of their dead.

As part of these celebrations the little cakes for the dead to eat or to benefit the dead are known as soul cakes. These cakes were offered during funeral rites and placed on graves or offered to the poor as proxy for the souls of the dead. This custom in many various forms was known in the old Egyptian culture and also the Chinese and Japanese.

In general, in Europe, these soul cakes were used on All Souls' Day. In Russia

(Continued on Page Eighteen)

Third Annual Enumclaw Festival

Enumclaw, a picturesque village in a Tyrolean-like setting on the west slope of the Cascades, was the folk dance capital of the Northwest once again. On August 15 and 16 the many folk dance and ethnic groups which are associated with the International Dance Council of the Washington State Folk Dance Federation gathered there for their Third Annual Festival.



Charles and Mary Tost of Enumclaw in Slovenian Costumes

Dancing began at the town square on Saturday afternoon; it continued that evening in the spacious rustic pavilion east of Enumclaw, and concluded Sunday afternoon with dancing on the green before stands which were packed with enthusiastic spectators from the Puget Sound area.

The event was attended by approximately two hundred international folk dancers from Oregon, Washington and British Columbia. Such a scene is still unusual and cause for much comment in the northern state. The people of Enumclaw themselves entered wholeheartedly into the spirit of the festival. Attics and basements were ransacked for half-forgotten costumes from the old country. These were put on and worn with fitting pride. On Sunday an example of audience participation was witnessed when all who were dressed in national costume were invited to join the March of Nations.

Many colorful dances were presented



Bernice and Bob Links, Duane and Helen Hindshaw chatting at Festival

during intermissions. About forty Japanese foreign students from the University of Washington were present; one-half in native costume demonstrated a charming folk dance, Tankobushi.

The influence of John Filcich of Oakland, who was present, could readily be seen in the general program and in several demonstrations. The Puget Sound Croatia Cultural Club presented a Kolo Medley and the Hrvatska Kolo. The Enumclaw Glacier Gliders demonstrated a Croatia Drmesh. Other convincing demonstrations were Neopolitan Tarantella, which was brilliantly danced by the Seattle Folklanders, and Soyette and Apres du ma Blonde, danced by the spirited Spokane Teen Twirlers.

MC's for the occasion were Les Varney, Chelan, Wash.; Glenn Thompson, Seattle; Chet Little, Seattle; Lou Fesl, Enumclaw.

The festival ended with watermelon for all, happy memories, and a bright promise for a reunion in Enumclaw in August 1954.



Enumclaw Glacier Gliders dancing the Croatia Drmesh

Women's Basic Costume

By ELLAMARIE WOOLLEY

In the costumes worn by peasant women throughout Europe, three basic items appear in practically every country—a full skirt, a blouse, and a bodice. On this theme there are the infinite variations that give each costume its local character and identity. Sometimes a jacket replaces the bodice and blouse or the bodice and skirt are in one piece. The length and degree of fullness of the skirt, the type of sleeve of the blouse and the cut of the bodice can vary greatly even within one country.

For the average folk dancer who may plan to own just one costume that will be worn while doing the dances of many nationalities, perhaps a basic costume that is designed using these three elements would be most appropriate. One might start with a well-made skirt of durable material in a solid color (red, black, dark blue, or green are typical), a simple black or red bodice and a white, full-sleeved blouse. With the addition of kerchiefs, headdresses and aprons, the costume could take on the characteristics of some particular locality. From the basic beginning a "wardrobe" of aprons or bodices, etc., could be built up without the expense of a complete change of costume. Petticoats added under the skirt can change its silhouette, bands of color or embroidery can be basted on for a particular effect. The same dark skirt can be worn under the full organdy eyelet embroidered apron of the German Spree-wald, or under the boldly striped apron of Ratovik, Sweden.

The accompanying illustration shows a basic costume and some of the possibilities for altering it. It has been selected because of its simplicity and suitability for dancing. A study of costume books, magazine photographs, etc., will reveal many ways to vary these parts to suit the needs and ideas of the dancer. This study will also show that the costume of some areas is extremely elaborate, with generations of skilled needlework going into its fabrication.

The modern American dancer (and seamstress) can only hope to capture the spirit of these beautiful creations and adapt them to his own purpose.



LET'S DANCE

Your Council and Mine

DUNSMUIR HOSTS

"Howdy Podners!" was the welcome theme for a picnic and a dance given by the Dunsnuir Mountain Mixers Folk Dance Club on Saturday, August 22, at the Mt. Shasta City Recreation Park.

The inspiration was the visit to this area of Mrs. Thomas F. Kennedy's house-guests, President Leonard and Billie Murphy, Vice President Bill and Trudi Sorensen and their daughter, Linda.

Decorations were framed drawings of folk dancers hung on the walls of the hall. Many effective flower arrangements lent an air of festivity to the hall. Over the platform were letters spelling "Howdy Podners" and "Welcome." The programs carried out this welcoming theme on the silk screened covers.

Bob Wright, Dunsnuir instructor, was master of ceremonies and caller. Various callers from the gathering were invited to call, including Leonard Murphy, whose rhythmic calling was thoroughly enjoyed by all.

Other guests were Zeev Vered and De Vere Ferrin, Alice and Harry Harmon of Berkeley; William and Eleanor Rodgers of Wenatchee; Rose Brosman, Mario Fontanella, San Francisco; Alice Grant, Sacramento.

One purpose of the party was to "get-acquainted" with your California Folk Dance Federation and its many phases.

SAN FRANCISCO

Plans for a Warm-Up Party October 16 to help finance the 1954 Spring Festival in April were uppermost in the minds of the delegates representing the members of the San Francisco Council

of Folk Dance Groups as they gathered at their August meeting.

An identical program is being arranged at two separate halls, with duplicate exhibitions being rendered at different hours. Three square dance callers are planned for each program, and the same type of refreshments will be served at both dance halls.

Since the Council has not been able to locate one dance hall large enough to accommodate the many folk dancers it expects to entertain that evening, it is hoped the twin party arrangements will prove satisfactory, divertingly, as well as financially.

VI DEXHEIMER, *Secretary.*

NORTH BAY REGIONAL FOLK AND SQUARE DANCE COUNCIL

This Council has started plans for the December Festival, to be held in Vallejo December 13. General chairman of the affair is Ben Foss of St. Helena, who has made his committee appointments. A Christmas theme is planned.

Visitors from Southern California last month were Ann and Hal Harney of China Lake. Formerly local dancers, they have been instrumental in organizing a dance group at the Naval Ordnance Testing Station at Inyokern.

A long-discussed project is reaching fulfillment in the form of a council workshop, which the council voted to establish. Only tentative plans are available now, but the enthusiasm for such a venture is high. Membership will be limited to dancers in good standing of federation-affiliated clubs. Purpose of the workshop is to learn the longer, often more difficult dances. These dances require more instruction than many clubs care to devote to them, and the workshop will give the eager dancers a place to work off some energy and perfect dances such as Russian Peasant Dance, Schuhplattler, etc. Preliminary plans call for the workshop to convene twice a month on Wednesday nights. Bill Atkinson is chairman of the committee doing the organizing.

Bill Clinton, popular square dance caller and leader of the Do-C-Do club, has moved to Napa, but will still be active in Vallejo dance circles as well as spreading the square dance movement a little further north.

The Pioneer Square Dancers, directed by Bill Gamble, are starting another class in round dances, the simpler folk dances and composed rounds used as fillers between square dances.



Dunsnuir Mountain Swingers

Bustles and Boots Folk Dancers started their beginning class on Monday evenings, with the advanced class meeting on Friday nights. Both sessions are held at the Highland School, Vallejo.

SUE LEMMON

SACRAMENTO

The Village Green in William Land Park in Sacramento has been a very popular place this summer. There have been classes each Tuesday with instruction, square parties on Fridays and a folk dance party each Saturday. The Sacramento Council hosted the Grand Opening on July 11 with these clubs following each Saturday: Triple S, Tahoe Swingers, Teen Twirlers, Ardeners, Whirl-a-Jigs, Mavericks, Circle Square, Merry Mixers, Castanets, Wagon Reelers, International Peasants. Square parties were hosted by these groups: Pioneers, Highwaymen, Circle Eighters, Circle Square, Tahoe Twisters, Mavericks, Capitol Callers Council, and Roseville Centennial Swingers.

The Holly-Hos held classes with instruction in elementary dances each Wednesday. Many other evenings were used for special parties.

The Circle D Folk Dancers of Davis gave a surprise farewell party for Helen Perry on August 11 at a regular meeting of the class in Davis.

The "elements" postponed the Roseville Centennial Swingers party on the Village Green August 29. The weather was more favorable for their picnic festival in Royer Park, September 27.

Gay Greenbackers of Citrus Heights have been dancing on the patio of Mr. and Mrs. Art Hight this summer.

Sacramento Merry Mixers had a picnic supper in the park, then danced on the Village Green August 1. They are hosting the dancing on the Village Green at the September 5 party.

Loomis Levis and Laces were invited to the home of Ruth Lusk after their regular class September 3 to see the

(Continued on Page Nine)

Trio of Sacramento Dancers





PAUL AND GRETEL DUNSING

By MIRIAM LIDSTER

"People are fun," particularly people who "love" people. During the past two summers many of us have had the opportunity to get acquainted with Paul and Gretel Dunsing—two folk dancers from the east (Chicago, that is), who, unlike many folk dance experts, think that California is "fun" and that the people here are doing a grand, even though it is a whopping big, job of folk dancing.

Some of you may have met Paul Dunsing through his excellent article on "German Folk Dance," which appeared in the December, 1951, and January, 1952, issues of *Let's Dance*, or you may have had the opportunity of meeting and talking with Paul and Gretel at some folk dance institute.

The Dunsings were born in Berlin, Germany, and were destined to meet from the very first. They, like many young people today, met while folk dancing and had a common interest not only in dance, but also in music and genuine good humor.

Gretel, unlike Paul, began to dance from the time she learned to walk and went dancing often with her parents. She also had an opportunity to dance while in school as girls' schools offered a limited amount of folk dance and rhythmic gymnastics while the boys' schools offered none.

Paul Dunsing had no dance training until he left school at the age of 16 years. Paul's first training was in a private dance school. Here he learned the measured tread of ballroom dance—the dance walk, fox trot, rheinlander, polka, waltz and French quadrille. He learned also how to do a change-step (the two-step), and Waltz Boston.

At this point in the conversation

Paul interrupted his earnest relating of "how he became interested in dance" to say, "You know, the folk dance steps in German dance have been standardized. The change-step, 2/4, is the two-step or Polka; the change-step, 3/4, is the waltz; and the change-step, 4/4, is the Schottische." Paul also said, "The waltz, as step, step, close, is only a ballroom dance and is not used as such by folk dancers. The Viennese waltz is a very smooth fast waltz with continuous pivots, and differs very little, if any, from the German waltz."

To get back to the Dunsings and their dancing, it can really be said that folk dancing was responsible for bringing another couple together since they met at a folk dance in the early '20s. They had, however, met formally in Gretel's home as Paul was a member of the same youth group as Gretel's brother. At this point Gretel broke in coyly with, "It really was the folk dance that brought us together though. I saw Paul at a dance and said, 'I like that boy,' and the director said, 'We have trouble with him.'" The next thing Paul knew, he and Gretel were dancing the Swedish Schottische, which they say is still their favorite dance. Incidentally Gretel says, with a twinkle in her eye, that she "has had trouble with Paul ever since." Paul does all of the teaching and explanation—with Gretel's help. She says that she only puts in what he forgets or leaves out.

The dances at the time Paul met Gretel were what they called "flowery." They were dancing folk dances but they were approached too softly. The dance was still being influenced by the "court" dance. Paul was not satisfied and wanted a man's type of dance.

In 1925 Gretel came to the United

Paul and Gretel Dunsing

States for a two-year visit, but just never returned to Germany. She worked in a bank, but in less than two years both Paul and Gretel realized that folk dancing was much more fun if done together, so Gretel wrote Paul to come to the United States and Paul wrote and asked if he could come—in fact, their letters crossed. Gretel made the arrangements for the wedding, got all the necessary papers—she got her "bill of lading," and he came. Paul and Gretel were married in July, 1927, and have been dancing ever since. In the beginning they did folk dancing and rhythmic gymnastics as a side line, as modern dance was the chief dance interest in their studio. Paul had done a great deal of work and study with Harold Kreutzberg, one of the early exponents of contemporary German dance.

During the late '30s and early '40s (for about nine years), Paul also had a folk dance group. This group became a medium of popularizing German, English and Scandinavian folk dances. The group participated in the National Folk Festivals when they were held in Chicago and Washington, D. C. As with many other folk dance groups, the lack of men during World War II caused the group to disintegrate. At this point in the conversation Gretel exclaimed excitedly, "Paul was definitely a perfectionist in those days and did not feel that men could be replaced by women in their pants." During this time Paul was also working on and had published a book of German dances. By the way, this book is well worth your time, and you should try the dances.

In 1940, Paul decided to further his education, get a wider point of view, and to spread his work. This resulted from a desire to teach in colleges. This decision also necessitated a degree, so he said, "If I need a degree to teach, I will get one." From being a dancing teacher he went into the study of physiology, anatomy, sports, and the methods involved in teaching physical education, and received a B.S. in health and physical education at George Williams, and an M.S. in education at Northwestern University.

While going to school he worked at the Veterans Rehabilitation Center doing therapy through physical education. Included in the program was square dance and rhythmic gymnastics. For four summers, 1945-1948, Paul took a leave of absence from the center and

Your Federation

Excerpts from minutes of regular council meeting at Walnut Creek, August 30, 1953:

A welcome to the Jacks & Jills of Oak Grove, our new Federation club.

The Business Manager of *Let's Dance* reports he is looking for a circulation manager to help with the job of promoting the magazine. To volunteer, contact Bill Sorensen.

The Executive Board commended Frank Moore for his fine job as Calendar Chairman for *Let's Dance*. Mrs. Lee Kennedy of San Francisco will take over this job for the coming year while Frank devotes his time to his duties as director of publicity.

Lucile Czarnowski has completed her term as research coordinator. She will continue to serve in an advisory capacity. Dorothy Tamburini will take over as research coordinator.

Millie von Konsky will act in a new office—that of coordinator between teachers' institute and research.

was recreation director at the George Williams College Camp at Lake Geneva, Wisconsin. Paul continued to work at the Veterans Rehabilitation Center throughout his "education-college days," and is still working there, although in recent years it has become the Mental Health Center.

As his work during the school years, and later at the center, has become more and more pressing, Paul has had to let his dance teaching drop further into the background and has been able to keep up only with folk dancing. Paul is intensely happy with his work, but thoroughly loves the times when Gretel and he can get out among people—folk dancers in general—who are "crazy" to dance, sing, and play recorders.

It is with "the likes of us" that the happy work of Paul and Gretel Dunsing goes on and on. If you haven't had the opportunity of meeting Paul and Gretel Dunsing, I hope that they will come your way sometime soon, and then we will all go dancing.

The Dunsings teaching the playing of the Recorder at Idyllwild

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?

SUNDAYS

First Sundays

San Diego San Diego Folk Dancers
Balboa Park (Recital Hall or Electric Bldg.)
2-5 p.m.

MONDAYS

Aptos Aptosers
Every Monday, 8 p.m. Aptos School
St. Helena St. Helena Gamboilers
8-10:30 p.m. St. Helena High School
Salinas Jeans & Queens
3rd Mondays. Hartnell College, Women's Gym
Vallejo Bustles 'n' Boots
Hyland School Ensign and Shasta Sts.

TUESDAYS

Vallejo Vallejo Folk Dancers
Community Bldg., 225 Amador St., 7:30-10 p.m.
Pittsburg Los Medanos Bailadores
Teenage Center, Railroad Ave. (across from Camp Stoneman).

WEDNESDAYS

Fresno Fresno Vinehoppers
Old Slab, Roeding Park. 1st & 3rd Wednesdays
(June through September)
Oakland Swing 'n' Circle Folk Dancers
Oakland High School (folk and square)
El Centro B-L-O-C Dancers

Veterans' Memorial Hall

Vallejo Junior Folk Dancers
Vallejo Community Center Amador Street

THURSDAYS

Modesto Modesto Folk Dancers
Modesto High School, Girls' Gym, 8-10:30 p.m.
Oakland East Bay Women's Dance Circle
Diamond Roller Rink 9:30-11:30 A.M.
San Rafael (folk and square) Hardly Ables
Carpenters Hall 847 Lindero

Third Thursday

Mill Valley Mill Valley Folk Dancers
Outdoor Art Club, 1 W. Blithedale Ave.

FRIDAYS

Citrus Heights (square) Centennial Swingers
Citrus Heights Community Center Hiway 40
(1st Fridays)
Hammononton Hammononton Gold Diggers
Grange Hall (last Fridays)

Changes International Folk Dancers

(No regular party nights) Beginners class
Monday night, Intermediate on Thursdays.

Calistoga St. Helena Gamboilers
8-10:30 p.m. Tucker Farm Center
San Francisco Cayuga Twirlers
1st Fridays. 51 Lakeshore Plaza, 34th Avenue
and Sloat Blvd.
Vallejo Bustles 'n' Boots
Hyland School Ensign & Shasta Sts.

SATURDAYS

First Saturdays

Kentfield 1st Saturday Laendlers
Marin Junior College.
Dunsmuir Dunsmuir Mountain Mixers
Masonic Temple.
Sacramento Sacramento Merry Mixers
Newton Booth School 27th & V Sts.
Sonoma Valley-of-the-Moon Swingers
Veterans' Memorial Bldg.
Fresno Square Rounders
Old Slab, Roeding Park.

San Francisco Fun Club
Precita Community Center 534 Precita Ave.
(1st, 3rd and 5th Saturdays)
Richmond Richmond Circle-Up Dancers
Longfellow Junior High School Hall, 8-12 p.m.
(23rd St. and Bissell Ave.)

Second Saturdays

Sacramento Triple S Folk Dancers
Theodore Judah School, San Miguel & D Sts.
Sacramento Circle Square Folk Dance Club
Del Paso Manor School, Marilona & Maryal Ave.
Alameda Alameda Island Turners
Encinal Housing Auditorium 949 Thau Way
San Leandro San Leandro Circle-Up Club
San Leandro High School.

Third Saturdays

San Mateo (alternate months) Camino Reelers
Laurel School 36th & Hacienda
Next party September 19.

Citrus Heights

Centennial Swingers
Citrus Heights Community Club, Hiway 40
San Francisco Mission Dolores Belles & Beaux
School Auditorium Dolores & Church Sts.
Santa Cruz Santa Cruz Breakers
Mission Hill Junior High School

Albany Albany Folk Dancers
Marin School Marin & Santa Fe Ave.
Fresno Square Rounders
Roeding Park, Old Slab 1st & 3rd Saturdays
San Leandro San Leandro Folk Dance Club
Thomas Jefferson School 14311 Lark St.
Westwood Lumber Jacks & Jills
(Lassen County)

San Rafael Hardly Ables
Carpenters Hall 647 Lindero St.

Fourth Saturdays

Alameda Alameda Island Turners
Encinal Housing Auditorium 949 Thau Way
Sacramento Ardeners

Arden School.
San Francisco Portola Bailadores
Newhall & Oakdale Sts. 8 p.m.
Second and Fourth Saturdays
Annabelle's Folk Dance Studio
4117 Judah St., San Francisco

Your Council and Mine

(Continued from Page Seven)

slides of her trip to Old Mexico this summer.

Roseville dancers, the Centennial Swingers and the Merry Twirlers (teen age groups) are happy over the newly-completed dancing platform in Royer Park. It is a 35x70-foot cement platform finished for dancing. The Merry Twirlers use it on Tuesday evenings and the Centennial Swingers each Wednesday.

They have been dancing on the tennis courts all summer.

The Folk Dance Festival at the State Fair in Sacramento was held September 13. Folk dancers in costume were admitted free at all gates all day. The program was in the charge of the Lodi Folk Dancers with Alice Naas as chairman. Chairman of squares was Lewis Redd.

The Sky Twirlers hosted a folk dance at the recreation center on Sept. 25. It was the first day of the Paradise Apple Festival.



Around the Square Set

By PEG ALLMOND

Nice turnout of members of the Square Dance Callers Association of Northern California at the barbecue supper and square dance in Bolado Park, near Hollister, where the association held its regular monthly meeting August 23.

They really are enthusiastic square dancers in Oregon—27 cars in a caravan, all from Roseburg, led by their caller, Harold (Curly) Reynolds, attended the annual Bend, Oregon, statewide jamboree. Dancers came from Oregon, Washington and Idaho to help make this affair a success, but the Roseburg contingent really woke up the town when they arrived about noon with a police escort and proceeded to parade through the streets, giving exhibitions along the way. A pot-luck supper the night before and a chuck-wagon breakfast in the morning following really made this an outstanding week-end.

Erma Weir of Corvallis, Oregon, will attend Ralph Page's Folk Dance Camp in New Hampshire this fall. Erma is a leader in contras in her area and we think the New Hampshire folk are in for an unexpected treat.

International Square Dance Festival—remember the big festival in Chicago on October 24—International Amphitheatre? If you plan to be in the Chicago area plan to attend. Edith Thompson attended two years ago and she will tell you it was the biggest and most worthwhile event she had ever witnessed.

Party suggestion: When some of the members of Gateswingers at the Central Y in San Francisco made the remark, "I'm sick of sweet refreshments—why can't we have something else?" they started something. Next party had something new—open face sandwiches! Not the cocktail variety with a smidgeon of this and that—but real honest-to-goodness sandwiches, with good meat, and other delicacies, accompanied by bowls of olives, radishes, potato chips and coffee. The eats committee went overboard to prepare attractive trays of sandwiches—open faced—and the exclamations of delight when the table was uncovered, and the groans of pleasure when everyone was filled, were reward enough for the gals. Try it sometime.

The Blincows, Homer and Lois of

Danville, were among the thirty couples who attended the Couer d'Alene dance camp in Idaho, where, under the guidance of "Mac" McGinty, director, and Slim Brough, assistant, they had a wonderful time. They lived in dormitories right on beautiful jewel-like Lake Coeur d'Alene, in the deep woods. They swam when they weren't dancing, and generally relaxed in an atmosphere of mountain beauty where formality of attendance at class instruction and dance was dispensed with. They attended if they so desired, and played if that was what they wanted to do. They finished off their vacation with dancing in Medford, Oregon, and Seattle, Washington.

These fifth Saturdays seem to come too seldom. Everybody tries to schedule something on the fifth Saturday, with the result that so many good things are scheduled we feel cheated when we are unable to spread ourselves thin enough to cover them all. I have in mind the Ed Gilmore institute for square dancers which was held in the Burlingame Recreation Building on the same day and evening that Lefty Allemande was scheduled by the Dancers Association

in the Civic Auditorium at San Jose. The Gilmore institute was something the dancers in the area could well have benefited by, since he is an authority on the subject, with many years of experience and study behind his reputation—and Lefty Allemande was new to the area so everyone wanted to dance to his calling. Result? A mad scramble, with everyone tearing between Burlingame and San Jose, trying to get in a little time at each event. Let's not have these double features until helicopters are more plentiful; then the wear and tear on dancers will be minimized.

Wedding announcement just received—Zora Cernich to Ralph A. Piper. Our best wishes go to the newlyweds, who are both prominent in the folk and square dance field.

"Bring your own forks," the card said—and they meant that at the watermelon feed, compliments of Joe Piaser to the Square Cutter Club. They also should have directed the members to bring towels to dry their ears—they got into it right up to their ears and elbows. Good way to have fun; try it on your club sometime!



LET'S DANCE

Lace, The Story of

By MARJORIE MACDONALD

Perhaps somewhere in the dawn of time a cave-woman sighed to her mate—"Oh, how I'd love to have a dress as filmy as that cobweb hanging on the bush!" To which her stalwart mate doubtless grunted, "You GOT a dress—or will have after you get busy and fix the hide of that animal I killed yesterday!" For alas, there were no filaments of lace for decorative purposes in those down-to-earth days. But the Greeks had a word for it—so did the ancient Egyptians, Persians and Chinese, although little is known about the appearance of their lace. Fifteenth century Venice midwifed the type of lace we know today, and from a pastime of leisured ladies it spread to nuns in convents and then to workshops. The Medici family of Italy were among the greatest patrons of lace in their day, and it was used for personal adornment, altar covers and ecclesiastical robes. When Catherine de Medici married Henry II of France in 1533 she brought the art of lace-making to her new country. France took to the new craft wholeheartedly and soon became expert at the lighter laces such as Alencon, Argentan and Chantilly. Venice remained queen of the heavier "needle" or "point" lae. Lace-making spread over the civilized world and grew so important that ambassadors to foreign capitals were instructed to keep one eye on the political situation—and the other on developments in the lace industry! Sixteenth century Flanders and Belgium took the lead in hand-made laces, a position which the latter has retained through the centuries. Meanwhile the making of pillow lace was introduced into the Harz Mountain region of Germany by a Flemish lady who wished to teach her neighbors how to coin an honest penny. Royalty revelled in lace: There was Queen Elizabeth of England, with her ruffs and the newly introduced handkerchiefs; and Louis XIV, at whose marriage to the Infanta the Spanish visitors were so intrigued by the frothy lace worn by the court of France that shortly thereafter Spain began making lighter types of lace, featuring tiered skirts and billowy sleeves, in addition to their traditional mantillas.

Marie Antoinette of France quite lost her head over lace! At any rate, her lacy extravagance, coupled with others, was one of the things that led to her fatal introduction to Madame La Guillotine.

Honiton lace was developed in Eng-

land by refugee Huguenots, but as the fine yarns were difficult to obtain, the output was not great. Ireland, too, had its own distinctive lace—the Carrickmacross. Lace was worn by both men and women, and the portraits by Franz Hals, Raphael, Holbein and Velasquez show us headdresses, ruffs and guimpes which make the ironing of our own folk dance costumes seem like a breeze. Strangely enough, it was the soberly clothed Benjamin Franklin who was indirectly responsible for the introduction of lace to America. Mr. F. negotiated successfully for French aid in the War of Independence, and afterwards many of Lafayette's officers remained garrisoned on our east coast. This stimulated social activities, and presently the Colonial ladies were sending to France for lace. At about the same time the French settlers in the southern states were establishing lace as a favorite material.

In the nineteenth century Royalty made valiant efforts to protect hand-made lace against the encroachment of the Machine Age. Napoleon I bestowed favors on lacemakers and made the fabric "official wear" at his court. Perhaps the two costliest lace dresses ever made were the coronation gown of Queen Victoria of England and the \$40,000 dress which was made for Empress Eugenie of France by 36 women in 18 months.

But gradually the Machine Age was taking over. The old stocking machine of England was converted to turn out a net material around 1780 and by 1802 Robert Brown had developed a machine which produced nets in all sizes. The new material was used as background for handworked designs. John Leavers in 1813 improved Heathcoat's earlier "bobbin net" machine and—Eureka—a machine which would not only produce net background but also a pattern. Models of the Leavers machine were smuggled from England to France, and in 1837, under the Jacquard Control System, were successfully translating complicated lace patterns via a punched card system.

Valenciennes was one of the earliest machine laces, followed closely by Chantilly, Point de Paris, Binche and Alencon. England, after her Leavers machine had been improved by the Jacquard method, became one of the world centers for machine lace, with Nottingham as headquarters.

Our own lace industry didn't get un-



Vyts Beliajus

We know all Vyts Beliajus' friends will be happy to know of Vyts' miraculous recovery from his long and very serious illness.

The photo above was taken by the editor while Vyts was visiting Changs International Folk Dancers in July with John Mitchell. Compare this with the picture on the July, 1951, cover of *Let's Dance* and you will see a new Vyts.



der way until the twentieth century when the first machines were broken down and smuggled into the country in defiance of the English export law. When this British ban was lifted in 1909, our Government permitted the duty free importation of Leavers machines for a limited time and thus the manufacture of lace began to develop into big business.

Today Milady has a choice of lacy fabrics—silk, cotton, rayon, nylon, wool and metallic threads. And the lowly spider, whose cobweb was perhaps the inspiration of all this business, is beginning to wonder if his toil is really worthwhile!



Tell It to Danny

By DAN McDONALD

4356 18th Street, San Francisco 14

The Walnut Creek Federation Festival was out of this world; perfect management, perfect sound, weather, places and program and lots of dancers. Met Dorothy (Frost) Stevens and her Ken, had fun with them in a square—asked that you all be reminded of the benefit dance, Saturday, Oct. 24, at Burgess Gym in Menlo Park, sponsored by Peninsula Folk Dance Council for recreation for the blind.

Mickey McGowan, current Teachers Institute chairman, furnished the dancers at a recent benefit for the Holy Family Sisters at the Marin Art and Garden Center. Louise Mirata and Muriel Spiers surprised many of their friends in the audience by their participation.

Tom and Peg Sawyer's Kolonial Kut-ups members Bud Lafferty and Dorothy Rhinstein got hitched August 25.

In spite of Oakland's transit strike, a very appreciative audience attended the ninth annual Woodminister Folk Dance Program—and from the comments, it was better than ever this year!

Hardly Able Folk and Square group of San Rafael have switched their party nite from Thursday to third Saturday and you are Hardly Able to get in if you don't hurry, and Southern Marin Folk Dancers will now party on the fourth Saturday—San Rafael's First Saturday Nighters are doing just that, but at Kentfield, as is now well known, John Mooney is back in circulation from New York and his Ursula and the kids will be home soon. Richmond's Circle Up Club are trying the first Saturday for party-nite and more than 300 attended August trial-run.

Florence Slack visiting from Oklahoma brings word of another little Wolfe born to the Everette Wolfes of Tulsa. Three boys and a girl now. Three more girls and a boy and Everette will have his own square!

Dorothy Marchant's Alta View Promenaders had a nice picnic at the Pink Horse Ranch down their way recently.

An exhibition of original art works included Alaskan wild flowers in oils by Aileen Wade, which was sponsored by the Business and Professional Women's Club at Fairbanks, Alaska, recent-

ly. Aileen, Ken and their lovely family are about the busiest people there and it won't be long before their yearly 5,000-word letter will tell us all about their seventh or eighth year, where they went for a trip and stayed for good!

On Sunday, Oct. 5, 1952, the Sunny-side Folk Dancers held a Harvest Moon Fiesta in the Armory at Vallejo and yuh know what? Sunday, Oct. 4, 1953, they're gonna do it again for the scrumpty-umth time and Tony Deal promises you a good deal!

Best of all deals is the ideal idea Fresno has had for years and is again this year doing it—doing what? Sending out the program or list of dances scheduled for their Raisin Harvest Festival a couple of months ahead so you can brush up on what you're doin'. See Host Cities, page 3.

Gertrude Schauer is still happily engaged in recreational activities at the

Kabat Kaiser Institute for Paraplegics in Vallejo and Bill Heileman, their square dance caller, for the wheelchair group is back for treatment and hopes to get the group going again. They would like about 12 copies of December, 1949, issue of *Let's Dance*, which has pictures and an article by Bob Lamont (then editor) titled "Stand Up and Cheer." If you happen to have a copy you can spare, please send it to Kabat Kaiser Inst., care Miss Schauer, 2600 Alameda, Vallejo, they will be greatly appreciated. *Let's Dance* office is out of this issue.

The good doctors, Vern and Gertrude Casey, are back in the whirl again after vacationing and just in time for the Bon Voyage and loads of luck for our own Charlie Bassett's venture, calling squares in Australia. Mama and Judy will go along to take care of him as he will have to work pretty hard six nights a week.

In the mail today, Yours Truly has been granted a permit by the San Francisco Unified School District to hold family folk dance classes on Thursdays at the Marina Junior High School from September, '53, to June, '54. We hope this is a start for new people to find enjoyment we have known from our first participation.

They'll do it every dance

by Phil Eng



MOM USED TO BEG
POP TO TAKE HER
OUT TO LEARN
FOLK DANCING.

NOW SHE HAS
TO BEG HIM TO
TAKE HER HOME!



LET'S DANCE

RESEARCH COMMITTEE: Helen Perry,
Larry Miller, Dorothy Tamburini.

TARANTELLA MONTEVERGINE (Pronounced Mon-te-ver-gene)

(Italian)

This dance comes from Rod LaFarge of New Jersey, editor of *ROSIN THE BOW*, America's oldest folk and square dance magazine. The steps were collected from the peasants who dance at the many fiestas held by the Montevergine societies in New York, New Jersey, Pennsylvania, and Connecticut. These peasants are mostly hard-working people who dance in heavy working shoes. The man is a rough individual who often tries to embrace the girl in the encircling position of the "sorellina." To allow this would brand the girl as a wanton in front of the crowd, so she may spread her arms and sometimes even slaps the ardent swain, which of course delights the spectators.

MUSIC: Cinderella Tarantella Victor 25-0127.
FORMATION: Two couples facing each other. No. 1 couple with back to music. W on M R.
STEP: A light running step or fast walking step, 2 steps per meas., starting R unless otherwise specified. Arms are held overhead, swaying in time with the music, with finger snapping. Castinets are often used instead of finger snapping.

Music 6/8	PATTERN
Measure	I. Circle
1-2	All join hands and circle R with shuffle grapevine: glide R ft to side, glide L behind R, glide R to side, glide L in front of R. Twist body and keep feet on floor.
3-8	Repeat action of meas. 1-2 three more times.
9-16	Repeat action of meas. 1-8, circling L and starting with R gliding in back of L.
	Chorus:
1-4	Facing partner, arms overhead, do 4 pas de basques, starting with a leap onto R and swing L over in front of R (not a step swing).
5-6	Without actually touching, partners enclose each other with outstretched, encircling arms at above waist level (W arms under M). Make one full turn CW with 4 steps. This position is called "sorellina" or little sister.
7-8	Each turns individually CW out of the embrace with 4 steps, raising arms overhead.
9-16	Repeat action of meas. 1-8 with opposite.
	II. Star
1-8	All form R hand star, taking 16 steps fwd in CW direction, L hand high.
9-16	Change to L hand star and repeat meas. 1-8 in CCW direction.
	Chorus:
1-16	Same as above.
	III. Elbow Turns
1-2	Linking R elbow with partner, L hand over head, make one turn CW with 4 steps.
3	With 2 steps M exchange places passing back to back (L shoulder leading).
4-6	W take 2 steps in place. Link L elbow with opposite W, and
	Repeat action of meas. 1-3, making 1 turn CCW. M passing back to back (R shoulder leading), return to partner.
7-12	Repeat action of meas. 1-6.
13-14	Repeat action of meas. 1-2.
15-16	Turn individually CW into original place with 4 steps, arms held overhead.
	Chorus:
1-16	Same as above.
	IV. Shuttle Dos-a-Dos
1-2	Facing opposite, arms overhead, take 2 polka steps, M fwd, W bwd, so that M can pass back to back.
3-4	Repeat action of meas. 1-2, M bwd, W fwd, the couples thus exchanging places (as in a dos-dos of couples).
5-8	Facing partners, repeat action of meas. 1-4.
9-16	Repeat action of meas. 1-8.

TARANTELLA MONTEVERGINE (Continued)

Music 6/8	PATTERN
Measure	
1-16	<i>Chorus:</i> Same as above.
	<i>V. Arches</i>
1-4	With inside hands joined, outside hands on hips, couple No. 1 passes under the arch made by couple No. 2. Both couples exchange places with 4 steps. Retaining hand holds, make a half turn CCW (M moving bwd, W fwd) to face opposite couple with 4 steps.
5-8	Repeat action of meas. 1-4 with the couple No. 1 forming the arch.
9-16	Repeat action of meas. 1-8.
	<i>Chorus:</i> Same as above.
	<i>VI. Cross Over and Slide</i>
1-4	M with R hands joined, L hands on hips, exchange places in 4 steps, flinging L hand out on 4th step. Without releasing hands, change back with 4 steps. W keep time in place, hands overhead.
5-8	Repeat action of meas. 1-4, ending with M raising R hands to form an arch.
9-12	W join R hands under the arch, and exchange places. Without releasing hands, change back.
13-14	Still with R hands joined, W reach over arch and join L hands with partners.
15-16	Entire formation revolves CW with 4 sliding steps, starting L.
	All release hands and turn individually with 4 steps in place CW.
	Note: It is not necessary to finish in original position.
	<i>Chorus:</i> Same as above. End with snapping of fingers overhead.

FRESNO

(Continued from Page Three)

dance celebration if the Council would stage it. We had as a council put on two festivals, very localized and with the minimum of expense as the treasury was small indeed. We saw the opportunity of creating a bang-up festival with exhibition groups from both north and south, with the aid of financial support from a sponsor, and yet some had doubts about possible commercialism. However, feeling we had nothing to lose and everything to gain, we accepted Mr. Reynold's proposal, and the first Raisin Harvest Festival was held Nov. 19, 1949. So complete was its success that it was assured as an annual affair.

The city of Fresno gives us the use of the auditorium free but our co-sponsors pay the inevitable expenses of our three-day folk dancing fiesta. They have our heartfelt thanks for making our big festival possible and never being demanding of us.

Having only two festivals a year, the spring Peach Blossom and the Raisin Harvest, means we stress decorations and hospitality. Our clubs feel that a genuine festive spirit is set aglow by beautiful decorations. One or two clubs

unselfishly give up much of their dancing time in the capacity of the hospitality committee. Many of our good friends have commented on the spirit which they say prevails at our festivals, and the answer to that is very simple—we are genuinely flattered and happy that folk dancers travel long distances to come and dance with us, and we try to show our appreciation.

Most dancers are aware by this time that we have an International Food Market in connection with our festivals. This is held in the foyer of the auditorium during our Saturday evening and Sunday afternoon parties, with various ethnic groups offering their own nationality dishes for sale, proceeds going to charitable enterprises. Any community can work towards such a food market. There are ethnic groups everywhere, and we have found that those in Fresno are anxious to work with us and look forward to our festivals not only as a means of replenishing their treasures but because they represent a nostalgic reminder of their own folk dancing activities in Europe or Mexico.

This year we are patterning the Raisin Harvest Festival as much as possible after the State Festival which was held here in the spring. Our kickoff party on Friday evening, Oct. 23, will feature

exhibitions as well as the two parties on Saturday evening, Oct. 24, and Sunday afternoon, Oct. 25. The proportion of folk dances and squares will be the same as at the State Festival. These three parties will be held in the Memorial Auditorium and there is to be a closing party, weather permitting, at Roeding Park Pavilion on Sunday evening. The institute will be held on Saturday afternoon, Oct. 24, beginning at 1 p.m. in the Old Auditorium, Kern and L Streets.

In charge of arrangements are the following: Decorations, Square Rounders, Sally Fiuren, chairman; dance selections, Wilma Graesch and Mary Paolini; callers, Tom Wright and Pierson Estes; exhibitions, Marge Widman and Helen Saunders; m.c.'s, Orval McAdams and Jack Leyden; publicity, Lois Millap and Ford Thompson; hospitality, Vinehoppers and Grapevine Twisters; food, Mary Paolini; clackers, institute, Rafferty, dancing, Fred Crabb; record, Louise Peterson; dismantling, Vista Square Eights.

So come to Fresno, folk dancers; we want you, we'll try to give you a good time, we hope you'll join us in making our October weekend one of the milestones in California folk dancing.



Edited by PHIL HOSTETLER, Chairman, Callers' Research Committee

STAR IN THE MIDDLE OF THE HALL

BY BILL OWEN

First and third balance and swing
Go into the center and back again
Into the center and the opposite swing
Go round and round in the middle of the ring.

Now split the sides and head for home
A right-hand swing when you meet your own
Corners all with the left hand round
To a right-hand star in the middle of town.
(Head couples only, once around)

Corners by the left for a turn and a half
Then the corners star like roping a calf
A right-hand star in the middle of the hall
A left-hand swing with your corners all.

Go once and a half with a great big smile
Right to your honey and balance awhile
(Like alamo style)
You balance in and balance out
A right-hand swing, go all the way 'round
Then swing your corners when you come down
Then promenade that pretty little girl.

SANTA ANA WHIRLWIND

BY MERL OLDS

Two head ladies chain to the right
Turn 'em boys, don't take all night
Four ladies star across the town
The opposite gent will turn you around.

Now head ladies chain to the right
Turn 'em boys and hug 'em tight
Four ladies star across the ring
To the opposite gent for a left-hand swing.

To the corner with the right for a right-hand whirl
Go all the way around with the pretty little girl
Next corner with the left for a left allemande
Partner right for a right and left grand (original corner).

LET'S DANCE AN OLD ONE!

DOCEY ONE, DOCEY TWO

(BREAK—AUTHOR UNKNOWN)

(From Unele Phil's Notehook)

Docey one, your little pal
Docey two the right hand gal
(Go on past partner and pass R shoulders with R H lady)
Don't fall down as you back through
(Go in front of your own partner)
All around the left hand lady
See saw your pretty little taw
Allemande left with your left hand
Right to your partner and a right and left grand.

BROWNIE Break

Allemande left and allemande thar
Right and left and form a star
Back up boys with a great big smile
We'll do si do Kentucky style.
(Cue call. Back up in same thar position until next command)

Right to your corner, turn her around
Left to your own and circle the town
(Continue to hold corner girl's R H. Take partner's L H and with
gents facing out, ladies in, circle to gent's right)
Break with the left, turn the corner around
And do paso as you come down.

Partner left and corner right
Partner left with an arm around
Now promenade your honey around.

ALAMO SQUARE

AS CALLED BY BERNARD WEIL, SOUTH GATE, CALIFORNIA

All four couples with a half sashay
Into the center and back that way
Allemande left in the Alamo style
Right to your honey and balance awhile

Balance in, balance out
Turn with the right hand half about
Balance out, balance in
Turn with the left and the four gents star.

Across the set and give her a smile
Allemande left in the Alamo style
Right to your honey and balance awhile
Balance in, balance out.

Turn with the right, go half about
Balance out, balance in.
Turn with the left and the four gents star
Across the set to a left allemande
Right to your honey, go right and left grand.
(Or any allemande break from here)

HOMER'S HOEDOWN or BLINCOW'S STINKOW

BY HOMER BLINCOW (of course)

First and third bow and swing
Lead right out to the right of the ring
Buckle up four and around you go
Round and round, now don't be slow.

Break at the head, stand four in line
(Active gents release girl on L H)
Forward up and back you go
Forward again and do-sa-do
The center four make a right-hand star.

Walk around on the heel and toe
Then meet your own with a do-paso
Partner left, corner right
Partner left, a full turn around
And promenade the corner round
(Or—Promenade, go RED HOT, or—Partner left like an alle-
mande thar, Shoot that star with a full turn around, And prome-
nade that corner round)



News from the South

By PAUL PRITCHARD

1603 Penmar Ave., Apt. 2
Venice, Calif.

Just arrived back home from the Glendale Festival with all kinds of news from dancers who attended it. Decorations were very attractive, program good, especially the exhibitions, which included a group of American Indian dances done by members of the Whittier Y.M.C.A. A costume parade plus a "custom" parade also were included, which latter included several individuals and groups moving around the room depicting various customs prevailing in other lands at the close of harvest time.

En route home, we stopped by to attend the wedding reception of Doris Hoffman and Dick Slater. This young couple is very well known around the groups hereabouts, and are extremely active especially at the Westwood Co-op Dancers. It was a real folk dance reception, costumes and music and food too.

Westwood, by the way, has been spearheading a drive to have the city of Los Angeles put down a slab suitable for outdoor festivals, probably through the facilities of the Parks and Recreation department. This would solve the problem for many groups which feel unable to stand the high tariff involved in hall rental when contemplating hosting a festival.

The Pasadena Folk Dance Co-op has had a few special activities take place recently, too. Among them was a "hobo party," at which all guests were given miniature "hobo sticks" for favors, rye bread and cheese, with apple cider for refreshments, and a door prize, year subscription to *Let's Dance*, won by Roselyn Fite. The other deal was an Hawaiian party at which the motif was, of course, south seas, with punch, pineapple sticks and melon balls. Cathy Carey did a very lovely hula, too! This club recently elected officers for the new year: Ray Hutton, president; Jack Becker, vice-prexy.

The August Teachers' Institute featured Gordon Traeie of Seattle and his dances included most of the Scandinavian, in which he is most proficient, having studied folk dancing and music over there for several years. After smorgasbord at Bellmans, Gordon entertained the group at the Folk and Arts

Bazaar with slides from Sweden and wonderful tape recordings of Swedish folk music.

The Normandie Folk Dancers have a good idea in their endeavor to enjoy dancing without too much teaching. However, if a dance on the program causes too many to stumble or not enough to get up to dance, it is stopped and reviewed right there. Surprising what a lot of "oldies" are forgotten, and how nice they are to dance again once they have been relearned.

The Alta Loma Folk Dancers have done a bit of local exhibiting lately, too. Some 16 couples exhibited at the De Anza Park program for the Ontario Recreation Department recently and were well received, and another exhibition was put on for one of the local churches. In August, Paul and Helen Erfer visited there and taught the "Sondenbergs Doppellquadrille," recently published in *Let's Dance*. Meanwhile, the Bertinos and the Weisbrods are working with the beginners' class and have a number of very enthusiastic dancers.

The Junior Federation has had its new elections, too, with the result that Lou Price was re-elected president, and the other officers, representing the Little Hot Shots, the Shirts and Skirts, San Gabriel Dancers, were Mrs. Frank B. Stone, Mrs. Leonora Anderson, Mrs. Donald McKeown and Mrs. Henry McManus. They have a council meeting scheduled for October 3, and the festival set for Saturday, November 14, at Jefferson Centre Patio, and visitors are welcome at any of the groups' meetings. For additional information you might contact Mrs. Ostrom at the San Gabriel Department of Recreation, 250 S. Mission Drive, or Mrs. Lou Price herself in Pasadena. Although you will note the officers are all senior members, they have youngsters working along with them in each capacity to sort of "learn the ropes."

Please note my new address when communicating—I hope it will be changed somewhere in the magazine, but this is just a reminder. As you may know now, my status has been somewhat changed—but I like it!

LONG BEACH

(Continued from Page Three)

The oil revenue aided materially in the development of the Long Beach Harbor, familiarly known as "America's most modern port." Its ultra-modern facilities provide unlimited possibilities for world trade and intercoastal shipping. Trade from the four corners of the world flows into Long Beach aboard vessels owned by leading shipping firms that have established permanent offices in the Port.

The people of Long Beach find ample time to relax and enjoy themselves in any one of the many recreational activities available in the community. Crystal white beaches, beautiful, shaded parks, the newest in amusement-zone attractions and, of course, deep-sea fishing in the Pacific waters off the coast are just a few of the recreational attractions.

Music and art play a big part in the community life as well. The city, for more than 43 years, has enthusiastically supported a top-flight Municipal Band of truly fine musicians and has welcomed outstanding concerts, recitals and other music festivals with great enthusiasm. A Municipal Art Gallery displays famous works of outstanding artists at various times during the year and provides the community with an opportunity to honor local artists at scheduled exhibitions.

With all of the city's beauty . . . in her parks and residential areas, her climate, her commercial and industrial advantages and enthusiastic civic leaders . . . it's no wonder Long Beach is rightly termed "Queen of the Beaches."

It is here that the Silverado Folk Dancers will present their fifth annual Folk Dance Festival, "Cosmic Capers," Saturday, October 24, 7:30 to 11 p.m. in the Long Beach Municipal Auditorium located at the foot of American Avenue in Long Beach.

According to Festival Chairman Virgil McDougal, space ships and various "out of this world" surprises in decorations and program are being prepared to carry out the theme, "Cosmic Capers." All the committees have been working very hard and promise a whiz bang affair.

The Silverado Folk Dancers meet every Tuesday evening from 7:30 to 11 p.m. in the Silverado Park Clubhouse, 31st and Santa Fe Ave. Visitors are always welcome.



The Record Finder



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

Reviewed by PHIL MARON

The latest Windsor records:

7126—*Sailin' Down the Old Green River/Four Leaf Clover*, without calls.

7426—same as above with calls by Robby Robertson.

RCA Victor is going into some more square-dance recordings. Indications from key square dance markets are that recordings should be made with and without calls. Listed below are the first four records in this group.

45-6185—*Oh, By Jingo* (without calls)
Oh, By Jingo (with calls)

45-6186—*Ain't We Got Fun* (without calls)
Ain't We Got Fun (with calls)

45-6187—*Liza Jane* (without calls)
Liza Jane (with calls)

45-6188—*Twinn Traveler Hash* (with calls)
Jackson's Breakdown (without calls)

The initial recordings in this series were made by a very popular midwestern group called "The Mid-Westerners"; calls by Bert Rietz, a well-known caller in the Wisconsin, Minnesota and Iowa areas.

Reviewed by PAUL ERFER

New round dances keep popping up to make the population happy. *Sets in*

Order, which has limited its output chiefly to squares, has issued three records containing new rounds—*In Old Monterey/Cocanut Grove* (S10 3003/4); *Diane/San Francisco Strut* (3005/6); *Dottie Polka/Hula Blues* (3007/8). Nicely played, easy to dance to.

Another new round that's catching on is the *Drusilla Waltz* done to My Wonderful One on Tempo 686.

And Western Jubilee has added three more to their lengthening list of rounds, namely: *Three o'Clock Waltz/Heart o' Texas* (WJ 717); *Waltz Carroussel/Mission Waltz* (718); *Skaters' Delight/Shanty Town* (719). Eager rounders will enjoy these records.

Four Jubilee releases of popular singing squares are out with four different callers. Mike Michele does *When You're Smiling* on WJ 517; Marvin Shilling calls *Sunflower Square* on 574; George Karp chants *Bye Bye Blackbird* on 580; and the newest caller on the Jubilee roster is Howie Bernard who sings *I Like Mountain Music* on 581.

Jonesy, his guitar, and MacGregor records have become almost synonymous. He has cut a couple of fine squares lately to the following tunes: *If You Knew Susie/Too Old To Cut the Mustard* on MacGregor 682 (same, no calls, 684), and *Till the End of the World/Down South* on 683 (same, no calls, 685). The usual good job.

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Trick or Treat

(Continued from Page Five)

the cakes were formerly gingerbread and rich sweet tarts. In Belgium it was said that for every cake eaten on this day a soul was released from Purgatory. In many sections of Europe the custom was to give cakes to the poor as proxy. Soul cakes, in England, are usually made about October 28. On the Welsh borders and in the rural shires of England, children still go from farm to farm "a-souling." The children go singing and receiving little cakes. Over the years these customs have survived, although in greatly changed form. In the United States we have the "trick or treat" of the youngsters on Halloween.

In Scotland there is an interesting custom concerning the "dumb bannock." This was made by a group of girls. Each one traced her initials on the dough, and it was baked before the fire between 11 and 12 midnight on Halloween. While it was baking each girl kept complete silence and turned the cakes once. At midnight a man was supposed to appear and lay his hands upon the initials of the chosen girl.

So come Halloween, girls, come on over and we'll bake a cake!

FOLK DANCE NEWS FROM SCOTLAND

The International Folk Dance Group in Glasgow has been demonstrating at many public functions. To be asked to dance at the British-Polish Friendly Society was indeed a step toward friendly, international relationships, which is our aim. The group in Glasgow is small, but we are keen and are hoping to do much more when the winter session starts.

COSTUME-MINDED

(Continued from Page Four)

cook's costume. We fully expected them to burst into yodels! Mr. S. had imported this entire Swiss family, stating at the time that they should always wear their native costumes. What a fascinating idea for this man to carry through, but of course he was costume minded!

When young Queen Elizabeth II was crowned, one of the most striking features of the gorgeous coronation pageant was the costumes. On that occasion all her loyal subjects were costume minded.

So, in America, let's dance! Let's dress up! Let's enjoy the wonder and gaiety of folk dancing, never forgetting that it's much more fun when you're costume minded!

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Dear Sir:

Enclosed please find check covering subscription for next year. We have found your magazine a big help to us in our square and round dance teaching. There are no other publications that compare with it in the above two and folk dance field. Keep 'em coming.

ANNE AND BERT RIETZ
Milwaukee, Wisconsin

Gentlemen:

You will probably be very surprised when you receive this letter, but I felt I must write and say "hello" to all my folk dance friends in California. My thoughts have been with you all this week as only a year ago I was amongst you.

I'm enclosing a cutting from the newspaper which I thought you would be interested in seeing (American students traveling in Scotland). Our Scottish dances are becoming well-known all over the world. I will be joining the dancers at St. Andrews and you may be sure I will be telling them how well you all danced last year. In the meantime it's "hello and cheerio," folk dancers of California. We hope you will drop in to see us sometime.

Yours dancingly,
CATHERINE RAMSAY

FOLK DANCE NEWS FROM SCOTLAND

A Royal Day for Scottish Country Dancers when they danced before Her Majesty Queen Elizabeth during the state visit to Edinburgh. There were 600 of us displaying our tartans and dancing reels and strathspeys. The ladies, wearing white ballet length dresses and tartan sashes, and the men in kilts, long-sleeved white shirts and tartan ties. Wish you all could have been there to see the wonderful display.

CATHARINE RAMSAY

FLYING FOLK DANCER

We have heard of folk dancers horseback riding to festivals, or bicycling to a statewide as did Eileen Baylor, member of Chango, to Monterey in 1950.

Many folk dancers went to Fresno via commercial airlines. One, Will (Slim) Whiting, flew his own plane! Not only to statewide festivals does he fly, but to any that have nearby landing fields. When not flying to festivals Slim works at the Sugar Refinery at Crockett.

Slim has held a private pilot's license for four years. He is also a long-time subscriber of *Let's Dance* and one of our boosters.

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In response to many criticisms of a recent Record Finder article by one of our reviewers, which was his personal opinion, LET'S DANCE reproduces the following letter from the Consul General of Sweden to the Kismet Record Company below.

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No. 138

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With thanks for your thoughtfulness in sending me the records, I remain,

Sincerely,

LENNART NYLANDER
Consul General

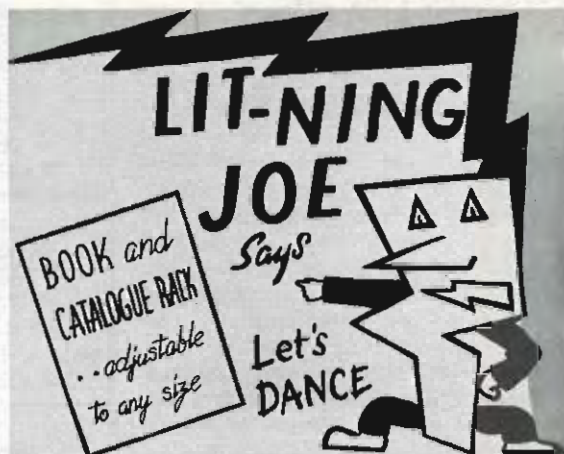


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