

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

SALINAS LETTUCE FESTIVAL--Pages 10-11

Let's Dance

THE NATIONAL MAGAZINE

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OF FOLK & SQUARE DANCING, JUNE, 1954

EDITOR

ROBERT H. CHEVALIER

ART DIRECTOR

FRANK KANE

ASSOCIATE EDITORS

PEG ALLMOND
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BETTY HICKS
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DANNY McDONALD
PAUL PRITCHARD
CARMEN SCHMEERS
MARY SPRING

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16 Grace Ave., Oakland, Calif.
Recording Secretary—Edith Thompson,
788 Fourth Avenue, San Bruno.
President, South—Omyra Stout, 705 Mount
by Drive, Whittier.
Corresponding Secretary—Elma McFarland,
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OFFICES

Publisher & General Office—Folk Dance
Federation of California, Tilden Sales
Building, Room 521, 420 Market St.
San Francisco. SUtter 1-8884. Iruci
Sorensen, Secretary.

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Editorial—1382 San Anselmo Avenue, San
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Business Manager—Wm. F. Sorensen, 94
Castro Street, San Francisco. UNderhill
1-6402.

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Let's Dance Calendar

LEE KENNEDY, 146 Dolores Street, San Francisco
BETTY HICKS, P. O. Box 728, Wilmington

Federation Festivals

JUNE 20, SUNDAY Salinas
Salinas Armory Building.
"Lettuce Dance" Festival

Chairman: Pres. Robert Cryder.
Council Meeting: 12:30 p.m. Dancing 1:30-
5:30 and Square Dance Jamboree (Monte-
rey Bay Area Callers Ass'n. Hosts) 7:30-
10:00 p.m.

JULY 11, SUNDAY Kentfield
College of Marin

Chairman: Charlie Bassett.
Council Meeting: 12:30 p.m. Dancing 1:30-
5:30 Football Field and 7:30-10:30 p.m.
College Gym.

AUGUST 15, SUNDAY Vallejo
Veterans' Memorial Building
Council Meeting: 12:30 p.m. Dancing 1:30-
5:30 and 7:30-10:30 p.m.

Regional Festivals

JUNE 6, SUNDAY San Francisco
Kezar Pavillion (Indoors),
Stanyan and Beulah Streets

Hosts: Gateswingers.
Sponsored by: S.F. Recreation and Park
Dept. and S.F. Folk Dance Council.
Dancing: 1:30 to 5:30 p.m.

JUNE 19, SATURDAY Dunsuir
Railroad Days Celebration
Dunsuir Elementary School Gym

Hosts: Dunsuir Mountain Mixers.
Sponsored by: Chamber of Commerce.
Dancing: 1:30-4:30 p.m. and 7:30-12:00
Midnight.

JUNE 19, SATURDAY Sacramento
Village Green, William Land Park
(NOT on grass)

Sponsored by: Sacramento Council of Folk
Dance Clubs.
Dancing: 8:00 p.m. to 7
Chairman: Lou Hall.

JUNE 20, SUNDAY Klamath Falls, Oregon
Armory

Hosts: A & I Folk Dance Club and Minute
Club.
Dancing: 1:00-5:00 p.m.
Workshop by Vyts Beliajus—10:00 a.m. to
12 noon. Altamont Elementary School.

Your Host City

Salinas

By MARJORIE HITCHINGS
BOB CRYDER

The Monterey Bay Regional Council of Folk Dance Clubs, is honored to host the June 1954 monthly festival of the Folk Dance Federation of California, north, and has selected Salinas, the "SALAD BOWL OF THE WORLD", as a fitting site for our first "LETTUCE DANCE."

Our Council Region covers the area of the Salinas Valley as far south as King City, the Coast line as far south as Big Sur, including Monterey, Carmel, Carmel Valley, The Scenic 17-Mile Drive and Pacific Grove, and on the north by Santa Cruz. In the interior are Watsonville, Gilroy, Morgan Hill and Hollister. This district is known as "The Circle of Enchantment."

Festival will be held in the Salinas National Guard Armory, with dancing from 1:30 p.m. to 5:30 p.m. Sunday June 20, 1954, with a Folk Dance Institute to be held Saturday afternoon June 19, 1:00 p.m. to 5:00 p.m. at which all Folk dancers are welcome. Instruction will be given by leading teachers in the Folk Dance field. Saturday evening June 19, the eight Salinas Clubs, all members of the council, will host an evening party starting at 8:00 p.m., also to be held in the Salinas Armory.

Salinas is the approximate center of the "Circle of Enchantment," and famous as "The Salad Bowl of the World." From a small three acres of lettuce first planted as an experiment in 1916, 1954 will see approximately 75,000 acres of "GREEN

GOLD" planted for harvesting during the period of April 1, to November 15.

Agriculture is the basic and primary industry of the Salinas Valley, with lettuce, carrots, broccóli, celery, artichokes, sugar beets and numerous other vegetables being most important. Growing of vegetable and field crop seeds, production of live-stock along with dairying and dairy products contribute to the wide variety of the valley's agricultural activity.

From the packing sheds and freezing plants of Salinas, produce is shipped all over the United States and to many foreign lands to provide the nation's tables with the best in fresh vegetables. Every month of the year fresh vegetables are shipped from the Salinas Valley. Truly, it is the "Salad Bowl of the World."

Salinas is the County seat of Monterey County, one of the original twenty seven counties created by the State Legislature on February 18, 1850, a truly wonderful place to live, to work, to play, and to raise our families to be good Americans. It is the gateway to the country's famous recreational area of the Monterey Peninsula and Big Sur Country, and the home of the famous annual California Rodeo.

Through the friendly and gracious cooperation of the Salinas Chamber of Commerce, this the "FIRST LETTUCE DANCE" has been made possible—to them our sincere thanks. LETTUCE ALL BE THERE.

JUNE 27, SUNDAY Los Gatos
Los Gatos Union High School lawn

Theme: "Twilight Twirl".
Hosts: Sara-Cats.
Dancing: 3:00-9:00 p.m.
Chairman: Freda Dose.

JULY 4, SUNDAY Lakeport, Lake County
Fairground Exhibition Hall
Hosts: Gaytimers Folk Dance Club.
Dancing: 1:00-5:00 and 7:00-10:00 p.m.
Chairman: Alice Clapp.

Special Events

JUNE 19, SATURDAY Salinas
Salinas Armory Building
Saturday Afternoon: General Institute.
Saturday Evening: Dancing Party (Pre-Federation Festival Party).
Hosts: Monterey Bay Area Regional Council of Folk Dance Clubs.

Teachers' Institute

JUNE 6, SUNDAY Oakland
Oakland High School
Chairman: Ace Smith.
Dancing: 1:00 to 5:00 p.m.

Federation Festivals--South

JULY 25, SUNDAY Santa Monica Plaza
Plaza Munic. Aud.
Ocean Park Pier

Chairman: Paul Pritchard.
An outdoor Festival Hosted by the Gandy Dancers, co-sponsors Santa Monica Recreation Department, Ocean Park Chamber of Commerce.
Dancing: 4 to 9 p.m.
Council meeting:

Junior Federation Festival

JUNE 26, SATURDAY Pasadena
Jefferson Center
1501 E. Villa

Chairman: Lou Price.
Dancing: 1:30 to 5 p.m.
Sponsored by the Pasadena Recreation Department.

DEADLINES
for all material first of month
preceding issue

Cover
for
June



Wm. F. "Bill" Sorensen, newly elected president of the Folk Dance Federation of California, North and Minnie Anstine, newly elected president of the Folk Dance Federation, South.

Sketches by Frank Kane, Art Director of Let's Dance.

Fiesta of San Isidro Labrador

by MABEL F. KNIGHT

(Courtesy Pemex Travel Club.)

A Saint beloved by the farmers is San Isidro Labrador. And when that Saint's Day comes around on May 15th there is a fantastic Fiesta somewhere in Mexico. But also on what they call Little Easter there is another Fiesta as at Metepec, just out of Toluca, one of the many Arts and Crafts Villages near the Capital of the State of Mexico. This year it came on Tuesday May 26; and one of the most elaborate Fiestas to be seen in Mexico.

It is a pre-Cortes rite, one of Thanksgiving of past good harvest and a prayer for a good harvest to come. Just how it is that San Isidro Labrador is worshiped in Mexico is hard to say as he is a Spanish Saint, of very humble origin.

Now Isidro was born in Spain of poor but pious parents, who instilled in him the horror of sin and the fear of God. His parents had no means to educate him so when he was a young man he entered into the service of a Hidalgo of Madrid, one Ivan de Vargas. His duties were to care for his lands and hacienda.

He married Maria Toribia, who was afterwards made Santa Maria de la Cabeza. He helped the poor always and alleviated their sufferings, devoting to this object a good part of his salary. It is said that while his hand guided the plow, his heart conversed with God and the Angels. He was loyal to his friends and endured insults, but looked forward to the delights of the heavenly Jerusalem.

He worked for the same overlord all his life and the latter, realizing what a treasure he had in Isidro, allowed him to partake of the sacred

devotions each day. He died May 15, 1170, as it is said he fell asleep in the Lord when about 70 years of age. And this Isidro Labrador, for Labrador means farmer, is the one whom the farmers all over Mexico look to for a good crop. And although the Fiesta may look fantastic to the on-lookers it is very sacred to those partaking in it and there is never a smile seen.

The prayer to this humble of all humble saints is, "San Isidro Labrador quita el agua, y pon el sol." Translated it is, "San Isidro, stop the rain and bring the sun."

Why this Fiesta is not mentioned in guide books is a mystery, for if there is a more interesting and exotic one it will be hard to find, even the Dance of the Flyers at Papantla. (See Let's Dance, Feb. 1954). There may be other places where it is given besides Metepec, but at this place it is unusually marvelous as the town itself is of a good size, the atrium of the church is spacious and there is plenty of room for the many yoke of bulls which come from the surrounding villages, although it is just a little frightening when a bull gets loose and is at your back, although on this festive day the bulls are very orderly. Their owners wash them in the arroyo, and then deck them in lacy attire and if that is not available they use table cloths or bed spreads. Then some prefer to paste gold stars on the bulls, put necklaces of corn cobs or ears of corn around the bulls' necks while from their horns protrude waving flags, and their horns are painted in different colors.

These bulls must be very clean and beautiful

for they will be blessed by the priest in the atrium of the church. Always there is a man guiding a plow behind the bull and sometimes there is a cart with a several foot square frame enclosing representations of the life of the Saint, made in colored seeds, the insignia of the Saint, and often the Saint is realistically portrayed in the one who wields the plow.

Then as women were debarred from this fiesta except as spectators, men will dress up as women, and often carry a doll to simulate the mother and child. As scarecrows to protect the farmers' crops there are men who dress up as scarecrows and often frighten the children. But all this is in a serious vein.

As Metepec is a home of the potters it is well to get there early and see what they make and perhaps take back a souvenir. Then too, the main church, that of Saint John the Baptist, contains interesting offerings of the farmers. There are niches containing a statue of San Isidro and his plow. Each one that owns a milpo, or small farm, likes to see how elaborate an offering he can give to this Saint of the Farmers.

It is a hilly town which gives one a good view of the procession when it comes along, while the Juarez Park just beyond the market is spacious and a place to sit and watch the passersby. Red stones are artistically arranged around the band stand. While the women with their rebozos draped over their left shoulder vie in colored blouses under these rebozos. It is a friendly town and although we arrived there early, not knowing the exact time of the Fiesta, we were assured that it would be "momentito", and that it would certainly take place on this day.

In the meantime there was plenty to see in the town, and as we had brought along a lunch we were all ready for the grand event, when promptly at 3 p.m. the first yoke of bulls appeared. They seemed very proud of the part they were playing. Then along came another with a cart behind and of course "San Isidro" behind that in the cart a placard with suitable pictures of the event all done in colored seeds.

Then men in women's costumes appeared next, with earrings, bracelets, ribbons and any feminine ornaments they could lay hands on. They probably took their wives' Sunday-go-to-Meeting costume.

Just at the right interval another pair of bulls came along, and after being admired by the many spectators, at least more than a thousand, they made their way into the churchyard to be blessed by the priest and to be judged for their appearance. There was an alert horseman with a red jacket who kept order and guided the men and the teams where they should go.

There were even some mules and a cart with some hilarious men in the cart, dressed as women and scare crows, but they kept outside the churchyard. In all there were 30 yoke of bulls, all elaborately decked out in unusual finery and with a "San Isidro" and a plow behind them. The bulls looked patient and arrogant as if they knew they

(Continued on Page 19)



This "scarecrow" who made his own mask is carrying the picture of San Isidro. (Photo courtesy Pemex Travel Club.)

That Forgotten Man

By E. W. "Bish" BISCHOFF

One of the best expressions of our folk dance movement is the "party night" which most clubs have or have had at some time as part of their regular program, either monthly or on selected occasions. This is the time when weeks or months of classes and serious study explodes into an evening of joyous dancing and friendly communion with folk dancing neighbors.

It is sometimes difficult to conceive that such an event could possibly be dull or boring or unpleasant. Yet if most of us think back to parties we have attended, some will stand out in our memories as never-to-be forgotten events while others are recalled with difficulty and sometimes with distaste. Some of the regular parties I have been attending have been discontinued because of lack of attendance and interest.

Why does this happen? Why is one party a big success and another a rather listless affair? Sometimes a group will work desperately to make an affair a success by arranging for copious refreshments, an interesting program, exhibitions, and an outstanding caller for the squares. Yet, even with all these tried and true ingredients, something is yet missing. There is no joyousness or gaiety, no smiles on the dancers' faces, and an oppressive crowd apathy. The forgotten ingredient, in my opinion, is that completely neglected and forgotten man—the Em-Cee!

Your em-cee can make or break your party. He is more important to its success than any refreshment, stunt, or caller. These other items come to the dancers' attention at various points in your program—but your em-cee is before the dancers all evening. He can, by his very initial utterances, establish the mood for the rest of the party. He can, with a smile and a lilt in his voice, make you have fun in spite of yourself. If he is a good one, he will have his finger on the pulse of the party at all times—knowing when a slight program shift can pep up a dangerous lull with a snappy mixer, when a joke is in order and when it isn't, when things need speeding up or slowing down. By his very enthusiasm he will make you want to dance even when you thought you "might sit this one out".

The good em-cee will do more than just change the records and announce the next dance. He will be quick to assist by a few cues when a dance appears to be bogging down because it is too new, too old and unremembered, or because the party's guests are in trouble. He will not only announce the dances clearly and give the dancers time to form on the floor, but he will make sure they know whether or not it is to be progressive and that the circles are complete if it is.

He will get acquainted with the square caller long before it is time to introduce him—making sure of such things as pronunciation of the caller's name, some background information to use in his introduction, as well as making certain the caller knows how many tips the program time permits and whether an encore, if demanded, can be given. He will, during the squares, remain by the phonograph to give the caller any needed assistance such as lifting the needle during a patter call when the record is about to end. He will contact the Exhibition Groups to check on records and procedure they intend to use.

Yes, the em-cee is the most important man at your party—and the one with the toughest job. It is strange that, with all his importance, we neglect him so. We have many institutes and classes for teachers and callers, but nothing is done about producing and training better em-ceeds.

Some persons are "born" emcees. Every group has at least one such person, who, even without training, can do a fairly good job. Clubs should identify and use such persons. The more experi-

enced of such persons should help and advise others in their clubs. There is a deplorable practice in many clubs of rotating individuals or couples alphabetically through the membership roster for the em-cee duties. This results in one party being fairly lively and the next one quite dull. This is even more apparent when em-ceeds are rotated during the same evening.

The co-operative idea is of value when applied to certain tasks such as refreshments, reception, or clean-up—but not for the em-cee. Not everyone can teach, not everyone can call squares, nor can everyone be an em-cee.

Certainly no one person wants to em-cee all the time—he wants to dance, too. Teachers and callers don't want to teach and call all the time either. It is suggested that groups, especially those lacking a usable number of qualified em-ceeds invite guest em-ceeds just as they invite guest callers.

And, folks, show him your appreciation when the evening is ended. If he's been a good em-cee he will have worked very hard to see that you had a good time.

They'll do it every dance

BY Phil Eng



LEE, THE DISC JOCKEY,
WORKS HARD AT
EVERY DANCE.....
WHO NOTICES IT?

WHEN THE LOUD-
SPEAKER SQUEAKS
A LITTLE.....
THEY NOTICE IT!



A big hand to all the M. Cs.

What Have We Here?

(From Folk Dancing to Marionettes)

By BARBARA MEE

"That arm doesn't seem to be working right!"

"Well, pull up the left arm and see if the right goes with it."

"Oh, now I see what's the matter! The strings are tangled."

(This doesn't sound like folk dance talk. Let's try again.)

"There, now, Lorraine," says Charlotte, "that was a nice arabesque. Try walking the sugar-plum fairy on her toes. If that doesn't work just float her in."

Well, I guess we'll just have to start from the beginning and explain what this is all about. If I mention Lorraine Crafts and Charlotte Black I begin to make sense. Many of you readers of Let's Dance Magazine are acquainted with these two girls, long time members of Changs International Folk Dancers. And when I name Ernie and Bee Drescher, Marge Posner, Barbara and Jack Mee, and John Crafts—well, we thought you might be interested to know that this group has developed a strong interest in marionettes in addition to their folk dancing activities. If you don't know these people, their story is a lesson in how folk dancing can stimulate other creative interests.

It all began several years ago when some of these people were discussing ideas for Changs Hobby Show. Jack Mee had learned how to make and manipulate marionettes and he had several little characters hanging around the house—one

of them was a portrait in miniature of Madelynne Greene. The next step was to plan a puppet show and those of you who saw Changs Hobby Show in 1950 will remember Madelynne, the dancing Ostrich, Waldo Pumpernickel (the folk dancer who always wore his Hallowe'en costume), and other characters. Again in 1952 the group presented a fairy tale for the enjoyment of Changs members and guests. The latest show was given at Changs Christmas party, 1953, when a delighted audience viewed "The Night Before Christmas," which will be televised in 1954.

More and better performances are planned by the group which meets once a week. The folk dance spirit of cooperation carries over into this new interest and everybody has a voice in affairs, although there are specialists within the group. Jack Mee and John and Lorraine Crafts create many of the characters, Charlotte Black does the scene designing and her sets are really beautiful. Ernie Drescher works out some wonderful special effects, Barbara Mee writes the scripts, John Crafts has developed an expensive but ingenious lighting system. Marge Posner and Bee Drescher are costumers and furniture makers. Everybody works at everything and all the time.

If you haven't seen them perform yet, they are looking forward to having you in their audience. Such hobbies are an example of the healthy interest folk dancing breeds.

Group operating marionettes.



Ford Foundation Award

Henry Buzz Glass of Bret Harte Junior High School, Oakland, California will receive a Fund for the Advancement of Education fellowship for the 1954-55 school year. The fellowship program established by the Ford Foundation provides the recipient with the opportunity to devote a year away from the classroom to a project which he feels will extend his liberal education, and increase his effectiveness as a member of his profession and the community. For his fellowship project Buzz plans to establish residence in Mexico for one year to study the folklore, folk dancing, and people of Mexico. He will enroll in summer and fall session classes at Mexico City College and plans to travel throughout various sections of the country visiting Guernavaca, Taxco, Acapulco, Toluca, Patzcuaro, Guadalajara, Puebla, Vera Cruz, Oaxaca, Chiapas, Tabasco and Yucatan to observe festivals, pyramids, native markets, villages, museums, etc. Frances, and the two children, Terry and Linelle, will accompany Buzz on the trip.

DUNSMUIR

Each year the local celebration of Railroad Days in Dunsmuir has become more widely known and popular. The three day celebration to be held June 18th, 19th and 20th is the only celebration of its kind known to be honoring the Railroad industry.

In the years past Folk and Square dancing has been enjoyed in the streets, but this year dancing will be held in the Dunsmuir Elementary School gymnasium sponsored by the Dunsmuir Mountain Mixers Folk and Square Dance Club hosting and arranging the program.

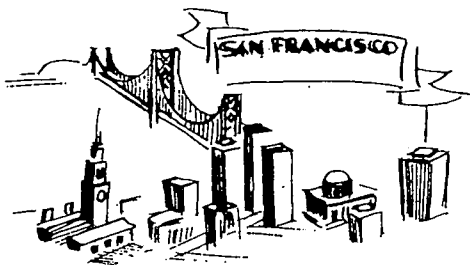
Dunsmuir is located in the mountains in the heart of the vacation land near beautiful Mt. Shasta. Bring your family and enjoy the weekend celebrating Railroad Days and the Folk Dance Festival.

Because of the wide popularity, accommodations may be difficult for those who wish to stay overnight, so make your reservations early at one of the local Hotels or Motels or for those who enjoy camping out, there are camp grounds located at Castle Crags, six miles south of Dunsmuir and at Pollard Flat, sixteen miles south of Dunsmuir.

The dances will be built around the Federation Festival programs so that everyone will be assured of finding some of their favorite dances on the program.

Dancing will begin Saturday afternoon, June 19th at 1:30 p.m. and last until 4:30 p.m. beginning again at 7:30 p.m. and ending at 12:00 Midnight.

—Lola Sparlin.



What's Do'in in S. F.

As Told by DAN McDONALD

San Francisco's spacious Civic Auditorium was once again filled to capacity when the folk dancers put on the Show of Shows, Sunday, April 25. Some 15,000 people enjoyed the First Official Pageant of the Folk Dance Federation of California. It was called "Invitation To America" . . . a realistic story written by Prof. Hugh White and narrated by John K. Chapel. The actors were the folk dancers, who proved that folk dancing is on solid ground . . . all this made possible because those involved had just one thing in mind, to show the general public the clean, wholesome organized fun that folk dancing is—with the hope that many of them would soon join one of the classes in the area. The Pageant was in the form of a story centered on the port of entry in America. The stage settings were realistic with a background of flags from all nations loaned to us by The City of Paris, white fences from the Department of Immigration; a ship's gangplank, foreign looking boxes, trunks, suitcases, bundles and among it all were the people from various countries waiting their turn to be interviewed by the Immigration Officer. This acting was in pantomime and Pearl Preston's Folk Dancers did a wonderful job, each time the spotlight was on them. Seated among their worldly goods they kept busy sewing, eating, sleeping, taking care of the children, etc.

When the narrator came to that part of the script for the dance of his country to be exhibited, the lights were changed from the stage to the arena (or main floor) the music came on and the scene was Walter Grothe's Millbrae Highlanders in Austria doing their beautiful "Bandl Tanz," after which the attention is again directed to the stage where the Immigration Officer is interviewing Bob & Kay Chevalier who have just arrived from France and the Narrator is telling all about their part of the world. And so the scene changes again to the floor where "The Glendale Folk Dancers" in gorgeously costumed French style were dancing the stately minuet. Each exciting moment was thrilling for the full two hour show. Changs International Folk Dancers surprised us with the new "Chech Polka" or "Pulka" ending with the girls leaping to a sitting position in their partners' arms. Denmark was represented by the Jolly Reelers dancing the "Svinninge Kontra". The Stockton Polk-Y-Dots took care of Ireland with a very realistic "Bonfire Reel" . . . their timing was for real. This was followed by an "Irish Hornpipe" danced on the stage by Lani Papadol from Los Angeles, and we wish we could keep her here in San Francisco. Then to Mexico to see the Little Old Men dance the comical "Los Viejos" . . . of course we were brought back to reality when the masks were taken off and we discovered them to be just plain folks from Grace Perryman's San Francisco Folk Arts. Next came the Palomianians with their colorful "Casino Czaradas."

Lucille Czarnowski's "La Contradanza Monterey" danced by the Los Bailadores De Monterey group directed by Bob & Lucille Cryder. This lovely number was coupled on the program with Millie von Konsky's precision dancers doing "La Jota Zaragoza" a dance close to the heart of spectators and respecters of all nation's dances. Madelynne Greene added comedy relief to the pageant with her perfect choreography, the prettiest girls I ever did see, doing an "English Hornpipe" . . . the boys were pretty too . . . coupled appropriately next was Howard Bell's "Highland Dancers" who made a spectacular entrance for the "Sword Dance" led by Piper and Drums, Howard's group contains many champions and contest winners which you were aware of from the moment they stepped into view. Grace San Filippo should be highly complimented for her work with a grand group of sincere young people who belong to her San Francisco Dance Guild and for their portrayal of the "South Caucasian Dance" from Azerbeyjan. The two hour show was climaxed by the Star Swingers promenading into the arena to the calling of our very wonderful Folk Dance Federation of California, President, Leonard Murphy, who in turn called a set from each group to a predetermined place on the floor making a perfect pattern of twelve sets with the Star Swingers in the center and in their native costumes ready for the Square Dance, "Americans All".

The house lights came up full and without so much as a pause the Greatest Folk Dance Festival to date commenced with several thousands of costumed folk dancers doing the "Corrido". This was 3:30 p.m. and when the last of nearly 100 dances were done at 10:30 p.m. you couldn't help but feel and know that everyone there was happy that they could say "We are all Americans."

I would like to take this means of showing my appreciation to the people who helped me with the many behind the scene activities which could not have been possible alone. These were the volunteers: Bob Harder who gave up his Saturday and Sunday golf time to design the street perspective plan for the center of April "Let's Dance" to attract the advertisers. Scotty Kretschmer a proven true friend of all folk dances, who helped me with the tremendous task of gathering and placing the stage properties. Pearl Preston and her group for being such realistic foreigners and doing a perfect job of pantomime.

Bill Sorensen, whose sole purpose is to do a good job no matter what the assignment, who was the right person to coordinate the activities of such a successful pageant, who even though suffering with an agonizing backache, kept the strings of all phases tightly drawn together for which the only compensation can be a good show. Trudi Sorensen, for her coordinating with the Coordina-

(Continued on Page 18)

Large numbers of dancers at San Francisco Festival, April 25.—Photo by Henry Bloom.



Kolomeyka, Kamarínskaia Korobotchka, Lezghínka

By MIRIAM LIDSTER

There seem to be as many ways of spelling certain folk dances as there are ways of dancing them. KOLOMEYKA, I found, was spelled KOLOMEIKA in Anatole Chujoy's Dance Encyclopedia and was said to be a spirited Hungarian dance in 2/4 time. In "Folk Dances From Old Homelands" by Elizabeth Burchenal, Kolomeyka is said to be from the Carpathian Mountains and vicinity and derives its name from the town of Kolomeya. As with many well known and popular Russian dances there is a great variety of figures to choose from. The figures analyzed in Miss Burchenal's book are ones that were seen by the author and were typical of the dance of her Carpatho-Russian friends.

No matter how hard the day's work has been, the young people were always eager to dance. "The music usually consists of violin, bass viol, or cello, plucked with the fingers, instead of being played with a bow, and a kind of tambourine. The village people, old and young, children and grandparents, gather around. A "fore-singer" steps forward and begins to sing a dance-song of his own choice. This is taken up by the orchestra, and the men who are going to dance promenade about the circle and begin to beckon to the partners they want from the surrounding spectators. When all have secured partners the leader calls "Kolomeyka!" and the dance begins."¹ As the dance continues it becomes more and more vigorous, and the audience show their enthusiasm by clapping in time with the music

and with shouting. The leader calls out the figures whenever he pleases—"Kolomeyka!", "Schou-pak", meaning the "pike", fish, "Holubetz", "Zwierzda", etc. The dance continues until the leader brings it to a close.

Again in the case of the Russian Kamarínskaia, the dance is composed from an almost unlimited number of steps. This gives the dancer an opportunity to make his own selection of patterns and figures according to his ability or desire. A great many of these steps are usually executed only by the men as they require a great deal of strength and quick movement. Two Russian folk melodies are used for the dance music. Miss Elizabeth Burchenal in her book "Folk Dances and Singing Games" has selected and simplified many figures that may be danced by many people.

Korobotchka, as spelled and recorded by Vyts Beliajus in his book, "Dance and Be Merry," Vol. I, means "Little Basket." However, according to "Folk Dances of European Countries" by Duggan Schlottmann, and Rutledge, *Koroboushka* means literally "Peddler's Pack." It, like many of our folk dances, is not a folk dance that has been danced in its "native" country. It is said to have originated among the Russian immigrants in this country and has several versions and many variations. All of the dances, however, use the same melody and are danced with the same degree of vitality and energy.

While browsing through several books I found

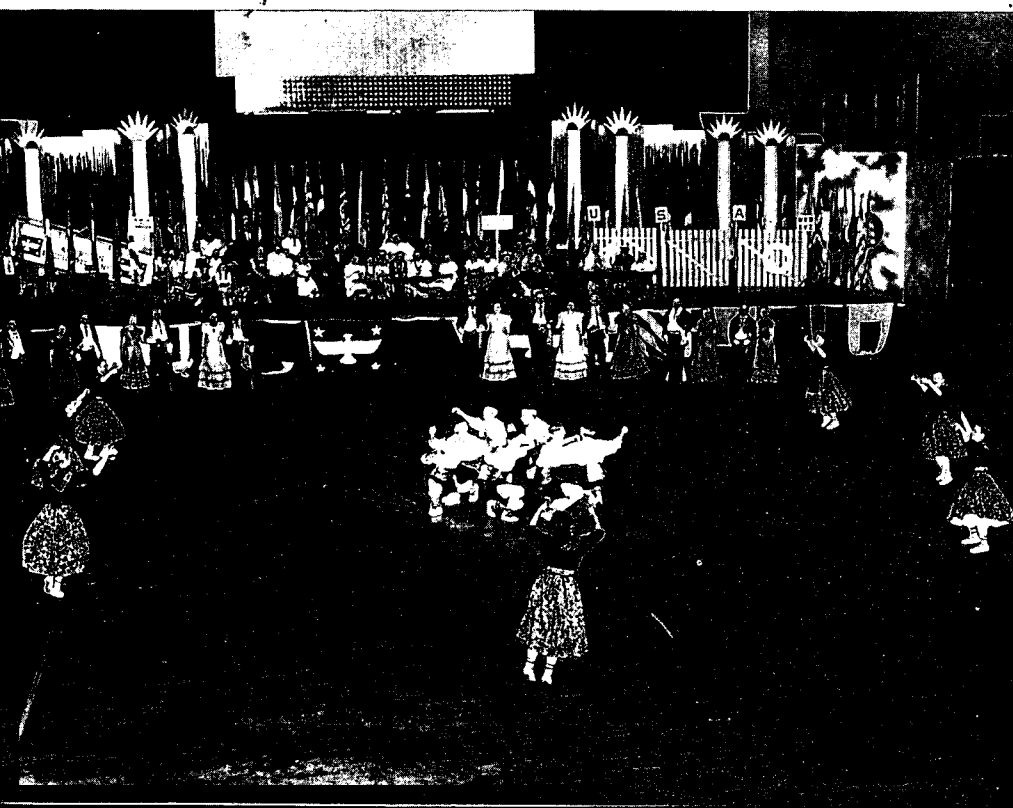
that Curt Sachs in his "World History of the Dance" believes that LEZGHINKA developed at a rather early period of the dance and from what is commonly known as the "stand dance." It was the dance of Lezghians and was found almost entirely throughout the entire region of the Caucasus. During the last century a dance very similar to the Lezghinka we know has been found on the coast of Upper Guinea in western Africa. The "stand dance" wherein the women stood or turned slowly in place keeping in time with the music by swaying or merely bending the knees is found in many recordings of the dance. However, often in Lezghinka the women had an opportunity to dance dramatically, with the men and the women encircling each other with a great deal of movement forward and backward and with an ever-changing tempo. The feeling and pulse of Lezghinka has been adequately described by a poet:

"Unto thee did I spring; then fledst though
back from my bound;
And towards me waved thy fleeing, flying tresses
round!
Away from thee did I spring, and from thy
snaky tresses;
Then stoodst thou there half-turned, and in thine
eye caresses."²

¹ *Folk Dances from Old Homelands*, Elizabeth Burchenal, 1922.

² *Nietzsche, Thus Spake Zarathustra, The Second Dance Song. World History of the Dance*, Curt Sachs. 1937.

"La Jota" presented by Recreation Dance Arts.—Photo by Henry Bloom.



Glendale Dancers Birthday

Presidents, past and present were honored when the Glendale Folk dancers celebrated their seventh birthday at a recent Fifth Wednesday party at the Glendale YWCA.

Introduced in the order in which they were elected, each President recalled some of the dances learned and some of the outstanding events during his term of office. Charles Rich recalled Ray Shaw was the instructor for the Group and that in addition to Squares and Rounds they learned dances such as La Raspa, Hopak, Spinning Waltz and Cotton Eyed Joe. Highlight of the year was the first April Showers Festival in April 1948 in the Glendale Civic Auditorium. Harold Comstock remembered learning dances like Irish Jollity, Kalvelis, Eide Ratas and the Merry Widow Waltz and the fun that was had at the parties in Fremont Park in Glendale.

Jim Lackey, who was the third President mentioned that they learned dances including La Cucuracha, Polyanka, Tuljak and Gamel Reinlander.

Under the leadership of Bob Spray, the Group

(Continued on Page 19)

Shoestring Travel for Your "Adventure Glands"

By REX CLARK

Dallas, Texas By PEG ALLMOND

Dallas, Texas was the scene of the Third Annual Square Dancers Convention and dancers arrived from 43 states and Canada—trunks bulging with fancy clothes—and for three days, April 8, 9, and 10—Square Dancers took over several of the hotels and two buildings at the Dallas Fair Grounds. And, when the crowd got too big to dance in the halls, they overflowed into the areas between the buildings and danced outside.

'Tis said that between five and six thousand dancers, callers and teachers registered and were "badged"—and that ten thousand people a day watched from the spectators' areas—the sale of programs at 50c each provided a tidy sum which was presented to the Crippled Childrens' and other charitable organizations.

Dancing in one building was scheduled from 9 a.m. until midnight and in this building, the Automobile Building, the shops, and registration desks were set up in one end, then there was a bare area as big as the Armory in San Francisco, and then in the other end was a complete grand stand for thousands, and floor area complete with sound equipment on a truck, which backed up into the bare area to enlarge the floor—at first there would be forty or fifty squares, and then as more arrived the truck backed up and cleared more dance space.

San Diego, California made a bid for the 1955 convention—they had a special badge inviting the convention and a pretty girl presented the badge with a beautiful carnation, red or white, to each person as they came through the door—result—flowers in the girls' hair—and pleasant memory to go with the badge among the souvenirs—a fine move on the part of San Diego if I ever saw one. The other building was devoted to institute where rounds, squares, contras and even the HAMBO were presented! In this building they also held luncheons honoring Dr. Shaw and other dignitaries, the midnight parties, and general business meetings.

The children (teen-agers and under) stole the show as far as exhibitions were concerned. There was one square of colored children seven and eight years old who did an exhibition so spirited and animated they stole the show whenever they appeared—and a square of teen agers from the Ozarks who clogged as they danced—terrific—then ten squares of six and eight year olders who did old fashioned squares without trimmings—they were delightful—then the city of Houston sent twenty squares of teen agers from the Houston Schools and they did a Texas Star exhibition that spread out 16 in line in the Texas star—two squares deep! Breath-taking! There were Round Dance Exhibitions from all parts of the

U.S., and professional exhibition Squares from Television. Saturday morning there was a mile long parade—Parade of the States—they called it and they tied up the traffic in Dallas, dancing on trucks, floats and in the streets. Les Gotcher's daughter Marilyn Celeste was married to Harold Teters at a beautiful wedding during the Festival—all present at the convention were invited.

* * *

BADGES, BADGES, BADGES—your reporter came home loaded with badges of every description, even one that certifies that I am a Kissin' Cousin—that's Texas for you—they make you feel welcome!

* * *

Fashion Note — many women wore Squaw Dresses—and a large percentage of Texas girls wore Calf Skinner shorts under the Squaw Dress instead of petticoats—it's an idea—but I didn't care for it.

* * *

Editor's Note:

Peg Allmond represented Let's Dance at the Editors and Publishers Round Table. This meeting was presided over by Bertha Holck and Jim White.

On the Friday afternoon Peg was one of the few women callers on the entire program, and we know Peg did an outstanding job. In checking over the program we counted only nine or ten women amongst several hundred men callers!

A notation on the program stated callers were to be on the stage five minutes before their turn, as none would be paged. Also so as to give all an equal opportunity callers were limited to three minutes. Exhibitions were limited to six minutes.

To break the program and to give variety the caller selected his own dance but no dance could be repeated in less than two hours. Two or more patter calls had to follow each singing call.

Would you enjoy folk dancing in a remote Italian Alpine Village, climbing the Gornergrat in the Swiss Alps with French, German, Dutch and Danish students, or joining in a songfest around the fireplace of a castle on the banks of Loch Lomond?

These and numerous pleasures are there for the participation when traveling "Hostel Style" in Europe today. Avoiding the big cities when possible and mingling with the youth of 32 nationalities as they travel "under their own steam" (bicycling, hiking, faliboating, or skiing) hostel-ing becomes a thrilling experience for holidays in Europe.

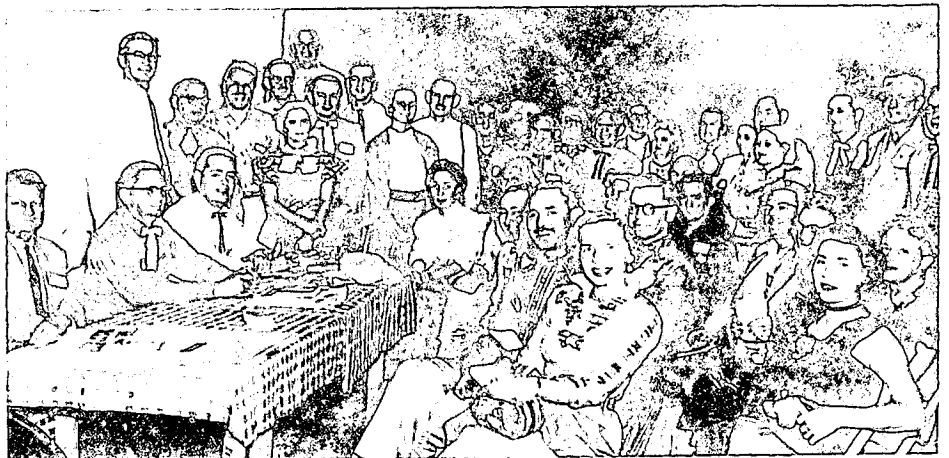
Exploring by bicycle on the continent today is not only safe but furnishes an eye-filling down to earth slant not available from the seat of a touring bus or car. The cyclist is accepted everywhere as one of the crowd and consequently melts into the atmosphere in jig time. Natives who tend to be suspicious of strangers in autos, staying at "dress for dinner" hotels are quick to warm up to a fellow hosteler staying at the local hostel, and in all probability cooking over the same stove.

Honestly, there is no finer experience available today that will give a broader understanding of the world situation. When you have heard "Old MacDonald Had a Farm" sung in French, German and Dutch, danced the Hambo with a Scotch Lass or the Tango with a Swedish Miss, you begin to realize what world fellowship really is. Discussions of all sorts are brought up, bringing many tongues and nationalities into play over everyday problems.

Thrifty travel is the theme of all, the overnight charge ranging from 10c to 30c per night plus some small chore before leaving.

All expense European non-profit AYH hostel trips, led by experienced American Youth Hostel leaders commence at \$35 and go as high as \$760 lasting from 4 to 11 weeks, leaving and returning from the East Coast.

Editors meet at Dallas. Peg Allmond, from Let's Dance, seated at extreme right, Photo courtesy Fiddle & Squares.



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Your Council and Mine

ALAMEDA

At the last held meeting the Happy Hoppers Folk Dancers held their monthly party at which they elected new officers. Following is a list of the retiring officers: President, Mr. J. E. Nelson; Vice-President, Mr. Allan R. Smith; and Secretary-Treasurer, Mrs. J. E. Nelson. Incoming officers for the year are: President, Mr. R. P. Carlen; Vice-President, Mr. Harry Allison; Secretary, Mrs. John Pereira; and Treasurer, Mr. Robert F. Schleicher.

The Happy Hoppers meet every Tuesday evening from 8-10 p.m. at the Allendale Recreation Center, 3711 Suter St., Oakland, California. Norman and Ethel Bryan are instructors in intermediate dances. The third Tuesday of each month is designated as party night, at which time refreshments are served. The club invites all couples who are interested to visit at any time.

—by Genevieve Pereira.

FRESNOTES

For sometime now members of the Fresno Folk Dance Council have been wondering how other councils operate—what activities the member clubs do jointly and perhaps details on a pet project which they have successfully completed together. Since our council covers only a small area—the city of Fresno proper—we know that the things we do are not the same as are done elsewhere by similar groups. We hope that we may exchange such information through Let's Dance and perhaps we can benefit by each other's experience.

Our member clubs do a great many things

jointly through the Council. Our two yearly festivals, our Workshop, which is our advanced folk dance class, a beginner and an intermediate class, our weekly Friday parties (hosted by a different member club each week), a beginners' party held once a month, are all operated by the Council. In order to coordinate these various activities so there is a definite relationship between them, the Council president appointed a Planning or Coordinating Committee which will have that as its purpose. The committee consists of Rafael Spring, president of the Council, Lennie Parker, vice-president, Wat McGugin, chairman of the Workshop committee, Al Bump, chairman of the beginner and intermediate class committee, our teachers, Wilma Graesch and Thomas Northup, Helen Saunders, chairman of the weekly party committee, and Mary Spring, chairman of the beginners' party committee. Judging from the lively discussions of the group's meetings it is going to fill a real need in Fresno. Topics for consideration so far have been coordinating the Council's classes with those of the three clubs sponsoring beginners' classes of their own, teaching curriculums, dances to be put on at parties, summer and fall plans.

Easterby has a large beginners' class going on every Tuesday night at the Easterby school; the Vista Square Eights on Saturday nights at the John Burroughs School; and the Square Rounders at Danish Hall, Voorman and Yosemite Sts., also on Saturday nights.

The Vinehoppers have really taken the Lithuan-

ian dances to their hearts. There is a waiting list for Malunas, which they presented so creditably at the State Festival. We believe Fresno was beautifully represented by them and by the Council Workshop, which presented the charming Ukrainian dance, Katerina. I know this has been said before but I think it bears repeating—the Workshop members did some lovely and painstaking embroidery on their costumes and they appear outstanding in any group. To go back to the Vinehoppers, two of their most faithful members have been on the sick list for some time—Lloyd Williamson and Leonard Van Dussen. Their friends will be very happy to see them dancing again soon.

SACRAMENTO

A "Midsummer Night's Dream" Regional Folk Dance Festival sponsored by the Sacramento Council of Folk Dance Clubs and the City Recreation Department will officially open the Village Green in William Land Park, on June 19th at 8 p.m.

Folk dancers and spectators are cordially invited. There will be folk dances, squares for all dancers and exhibitions. The Centennial Swingers will plan the program.

The new Council officers are Lou Hall, Chairman; Bob Schweers, Vice-chairman and Treasurer; Lois Jerue, Corresponding Secretary; Beverly Gould, Recording Secretary.

* * *

Rocklin Dudes and Dollies held their first anniversary party on April 3, at Rocklin Elementary School. Guest callers were Lee Helsel and Bill Barr from Sacramento, Virginia Johnson and Jim Mork from Oakland. Live music played for a large group of dancers.

* * *

Sutter Strutters and Merry Mixers from Sacramento held a joint "Rainbow" party on April 3 at the Newton Booth School. Guest callers were Art Gibson, Betty Seagraves, Lou Hall, Bob Schweers, Marty Martinson and George Smith. Guests were from Sunbeam Mixers, Wagon Reelers, Triple S, Ardeners, Centennial Swingers, Whirl-A-Jigs, Circle D and Tahoe Swingers.

Sacramento Circle Square celebrated its 7th Anniversary on April 10th at Del Paso Manor School. A birthday cake with fortunes. The committee was Jim Collipriests, Clyde Mortons, and Frank Arinos.

* * *

The Circle D and Levis and Laces of Davis planned the program for the 6th annual folk dance festival for the Davis Picnic on April 10th at Recreation Hall. A large crowd of spectators and dancers were there in the evening.

* * *

Pleasant Pheasants a newly formed club from Pleasant Grove held their first party April 3rd. Omega Perrin is the instructor. Olivehurst Tanguettes were guests.

* * *

Whirl-A-Jigs held a pot-luck supper for the
(Continued on Page 18)

Chang International Dancers dancing Check Polka.—Photo by Henry Bloom.





Costumes from Croatia

By MARJORIE C. POSNER

The woman's costume from this part of Croatia is one that shows the beautiful embroidery done by the women of this region. It is a rather simple costume, a dress and apron, with a belt and bonnet to complete it, but an outstanding one. The dress is really a skirt and blouse of white linen, made with full, long skirt and long full sleeves and high neck. The sleeves are covered with embroidered flowers and almost the whole skirt is also embroidery, except the part that comes under the apron. The flowers are done in two shades of red silk, with a little yellow for flower-centers. The embroidery can be done in cotton, also, in the same colors and designs. The apron is almost covered with flowers, in the same colors and designs. The bottom of the skirt and the apron is finished off with either fine white eyelet or lace. The belt is red and black silk, like heavy ribbon and hooks at the side. Two types of hats are worn, one for girls and one for women. The girls wear a white linen bonnet made of a square of white linen, stiffly starched, folded in half and sewed up the back. The front edge has flowers embroidered around it and lace is sewed on the edge. This cap ties on with hidden strings which go under the hair in the back. The women wear a more elaborate bonnet of cotton trimmed with ribbon (like the one in the picture).

There is a wired bow of ribbon on top and wire-and-bead ornaments are scattered all over it.

A tightly gathered lace ruffle finishes off the edges. It ties on the same way the girls' caps do. Strings of colored wooden beads are the jewelry and on the feet go soft shoes of woven leather over wool stockings.

The men from this region of Croatia wear a shirt and pants of white linen. The shirt has a long tail, which is trimmed with a narrow insertion of lace. The full sleeves have tight cuffs. There is a small collar and a ribbon tie is worn with the shirt. The trousers are long and loose with a little narrow insertion near the bottom. The vest is blue wool but it is so closely covered with gold braid and small embroidered flowers that it is difficult to see the color. It has lapels and flat collar and is trimmed in front with many small silver buttons. The belt is leather, embroidered in leather and with tooled designs, also. It fastens with a buckle in back. The small black hat has a silk and metallic ribbon as trim. The same shoes and socks as the women wear are correct for the man.

SERBIA

This is one of the most beautiful of the costumes in the collection of the Joukowskys, and it is very rich in color and in embroidery.

The woman wears a blouse and petticoat in one piece. It is white linen in this particular costume with red and blue embroidery on the front and sleeves and drawn work at the bottom, which comes about half-way between knee and ankle; but this blouse-petticoat can also be black linen with no embroidery and the sleeves tied at the elbow with red, white, and blue ribbons. The sleeves of this white linen blouse are turned under and sewed down to give the appearance of puffed sleeves. The bodice is deep purple velvet with heavy gold embroidery in a wide band around the deep neckline and down the front. A narrower band of embroidery in gold finishes off the bottom all around and in the middle of the back at the bottom is a small design, also in gold. Most of the back is plain. This bodice hooks together in front. The beautiful skirt is finely pleated heavy wool plaid in either dark green, red, and black or orange and black. It has a velvet band at the bottom, black. The skirt is worn hooked at the waistline in front and folded back in wings at both sides, leaving the area under the apron un-

covered. The very heavy apron is woven in stripes horizontally with three fancy stripes at the bottom and finished all around with short wool fringe in many colors. The ornamented stripes are done in a raised loop stitch and there is a little gold woven in with the wool.

The belt is of heavy wool with the very heavy silver buckle fastening in the front.

No head-dress is worn except either fresh or artificial flowers, and the hair is usually worn on top of the head in braids. Many strings of wood or glass beads are worn. The shoes are made of plaited leather strips and have turned-up toes of stiff leather. They are worn over fancy knit stockings of heavy wool.

The man's costume is not quite so elaborate as the woman's. He wears a white linen shirt with red cross-stitch embroidery on the sleeves and down the front. It is collarless and a bow of ribbon is worn at the neck. The trousers, cut somewhat like riding pants are blue corduroy and they button on the leg. The vest is also purple velvet with designs in gold embroidery.

The long-sleeved jacket is blue wool, with black braid designs and it can be worn buttoned or just slung over the shoulders. The cap is something like an army cap and is made of wool in a sort of gray-brown-green color very much like the color of winter Army uniforms in this country. The man also wears fancy wool stockings and the same type of woven shoes with turned-up toes.





Report from Southern California

By PAUL PRITCHARD

One more Statewide Festival has gone into the misty bygone of pleasant memories, and we can now look forward to a few months of summer camps, vacations, assorted outdoor picnics and dance parties, and other diverse interests to augment our usual dance nights and monthly festivals.

Lots of activity, but mostly in the line of parties—usually they were special parties of a fund raising nature to finance the Statewide. Among those not previously mentioned were the one hosted by Edith Stevenson's Virgil Twirlers, the Gandy Dancers, and the Silverado Folk Dancers. The Pasadena Folk Dance Co-op had a party at the close of the month, but as of this writing, no details had been forthcoming. I understand they had the full treatment though, including exhibitions, refreshments and what-not.

It was my good fortune to stop by one Wednesday eve recently and watch the Pill Rollers in action, a comparatively new group taught by Albert Pill. It was very gratifying to see a group being given the fundamentals, taught the whys and wherefores, and some of the items of interest concerning the origins of the dance. Authenticity is a "musci" there, too. I was reminded greatly of the old days when as a newcomer to the movement, I learned folk dancing as such at Poinsettia, Westwood, and other groups, and a lot of the "mish-mash" (to use an expression of our pal Vyts,) was not with us. I sincerely hope that the several other beginning classes will follow along similarly and encourage authenticity rather than collectivism!

Speaking of beginner's groups, the Pasadena Co-op's "kindergarten" has moved to El Sereno Playground, Wednesday evenings at 8:15 p.m., and the new Whittier beginning class operates alternate Saturdays out of Orchard Dale school in East Whittier. I hope to have more news next time about a projected class under direction of Sid Pierre in Santa Monica, also.

Another event was the International Folk Dance Festival at the Philharmonic. This I am told included some excellent performances, to make it one of the most outstanding yet held, and from several sources, I am happy to say, the presentation of the Bakersfield Circle 8 Folk Dancers was reported as one of the best—equalling or bettering many of the ethnic groups. (See May cover.)

Among recent visitors to Paul Erfer's Folk Arts Bazaar were the Higginbothams from El Centro, stopping by for records and the show. How about you folks sending some more visitors up from the Imperial Valley, eh? We know you are all still down there—and some news once in a while would sure be helpful in letting us know what's going on down that-a-ways. Or will we have to wait 'till carrot-time?

Other than to report receipt of a letter from Dean Linscott telling about life in the army and the limited folk dancing opportunities around Columbus, Georgia, I think this about concludes this month's story. Hasta anon!

This month another worthwhile book will be mentioned. It is *Fingertip Herb Guide* by S. E. Mackey and published in San Francisco. This little booklet is on the order of a dictionary. Should you wish to cook fish and wish to add an herb seasoning, look under F for fish and there are the herbs listed which will add to the flavor of your dish. The first few pages of the book are devoted to What To Buy, Where To Get Herbs, How To Use Herbs, Herb Butters, Marinades, and Herb Gardening. These paragraphs on each subject are concise and clear, and if you are a true beginner with herbs, as I am, you will appreciate this simple, but necessary information.

The rest of the book is devoted to various foods and the complementary herb to use for seasoning. At the back of the book are a few pages giving Herb Origins. You will find, as Vera George pointed out in her article on herbs, just how far back in history these reach.

Fingertip Herb Guide by S. E. Mackey is available directly from the author at 21124 Hathaway Avenue, Hayward, California and at some bookstores—Newbegin's in San Francisco is one. The cost is 50c.

Have you read any good books lately that you think would appeal to our readers—preferably related to dancing or folklore? Send in your suggestions, care of the Editor.

"HOW TO TEACH FOLK AND SQUARE DANCE"

Reviewed by PEG ALLMOND

Here is a fine hand book for teachers, and students alike. The Folk Dance section is edited by Lucile K. Czarnowski, of the Faculty of the University of California. Sections on teaching progressions of basic step patterns and dance fundamentals are presented in a form to assist

the new teacher in solving some of the problems first met in teaching, and contains new ideas and methods in teaching for experienced teachers. The material presented has been thoroughly tested in teaching many different groups under varying conditions, and has been stripped of non-essentials. In this book the teacher will find "Basic Teacher Preparation", "Additional Teaching Procedures", "Fundamental Movements of Locomotion", and "Analysis of Selected Basic Step Patterns" (Buzz Step, Schottische, Two-Step, Polka Step, Waltz Step and Mazurka Step, all with Teaching Progression; and "Interpretation of a Dance Description".

The Square Dance section is edited by Jack B. McKay, Square Dance Teacher and Caller, San Francisco. The chapters are headed "Basic Teacher Preparation"; Teaching Progression for Callers"; "Teaching Progression for Non-Callers"; "How to Analyze a Square" and "Square Dance Design". The book contains a chart which lists the basic movements and lists the meetings (for a ten week course) on which the basic movement should be taught. The pages following the chart take the caller-teacher step by step for the evening's teaching with suggested figures to be used to emphasize the basic movements taught.

In the second part of the square dance section complete progressions are given for Non-Callers—this is complete with suggested records to be used to teach basics.

The chapter on "How to Analyze a Square" will be very helpful to any caller who is interested in helping his group to dance without confusion with a minimum of teaching time.

This book sells for \$1.25. It is a stiff-paper backed book, of good quality paper, easy-to-read and a must for teachers. It is available at your Folk Dance or Square Dance shop, or direct from Jack McKay, 1965 Tenth Avenue, San Francisco.

Los Viejitos by San Francisco Folk Alrtists.—Photo by Henry Bloom.



RESEARCH COMMITTEE:

Reva Ward
and Dorothy Tamburini

THE ELIZABETH QUADRILLE

(American)

A waltz quadrille arranged by "Bunk" Sicotte and Jack Sankey in the style of old American Waltz Quadrilles.

MUSIC: Record: His Master's Voice B9752 "A Scottish Waltz."

FORMATION: 4 couples in square formation.

NOTE: The couples retain their original designations regardless of the dance movements; thus the original head W remains the head W even when dancing with a side M in a side position. Throughout the dance, inactive people have hands at sides. Active M have free hand on back pocket, an active W hold skirt, unless another position is noted.

STEPS: Waltz*, Preparation dip*, Step-swing*, pivot.
The waltz step is used unless otherwise noted.

MUSIC 3/4

PATTERN

- | | |
|--------------------|--|
| Measures: | |
| 1-4 | Introduction. Dancers stand in formation, in Backward Skating Position*. |
| | I. GRAND CHAIN |
| | All begin outside ft. |
| A1-4 | Head W advance to center, join R hands, and move 3/4 around CW (4 waltz steps in all) to finish facing original corner in LOD. Head M keep time in place, but turn to face corner, with back to LOD. Simultaneously, and in bwd. skating position, the side couples turn once CCW (M moving bwd., W fwd.) in place with 2 waltz steps, and then the side W advance to corner M with 2 waltz steps, while the side M turn L to place back to LOD. |
| 5-8 | All take closed position with new partner (original corner) and dance (turning CW) 4 waltz steps CCW into next position (1/4 around set). Example. MI and W4 dance 4 waltz steps in LOD into No. 2 position. |
| 9-12 | Repeat action of Fig. I, meas. 1-4, exactly for all 4 M, but this time the head W dance the waltz steps as described for the side W, and the side W dance them as described for the head W. |
| 13-16 | Repeat action of Fig. I, meas. 5-8. |
| 1-16
(Repeated) | Repeat action of Fig. I, meas. 1-16, and all finish in home position.
Note: Meas. 5 is a waltz, beginning bwd. on M L, <i>not</i> a balance or hesitation step. |
| | II. LINES AND STAR |
| 1-2 | All begin R ft. |
| B-12 | Head couples, with inside hands joined, advance to center with 2 waltz steps. |
| 3-4 | Head couples dance 2 waltz steps, moving bwd. |
| 5-8 | Head couples advance to center, release partner's hand, take opp. person's inside hand, and turning to M's L and W's R, divide the nearest side couple. The M goes to L, and the W goes to R, around the corner person, to form line of 4 with head persons nearest to home position. This action is with 4 waltz steps. |
| 9-12 | The lines of 4, with 4 waltz steps, advance to the opposite side, each person passing R shoulders with opposite person. |
| 13-16 | All form a RH star within each line, with the persons on the ends of the line closing in smoothly. The star advances once around CW with 4 waltz steps, and once again form the line of 4, with the ends falling in smoothly.
NOTE: The line now is the same as in Fig. II, meas. 12, except that each person is facing the opposite direction. |
| 1-4
(Repeated) | Repeat action of Fig. II, meas. 9-12. |
| 5-8 | Repeat action of Fig. II, meas. 13-16, and finish with the lines of 4 exactly as in Fig. II, meas. 9. |
| 9-10 | With hands joined within lines of 4, all advance to center with 2 waltz steps. |
| 11-12 | Head couples break from the lines of 4, and with inside hands joined with partner, all dance 2 waltz steps, moving bwd. to home position. |

Measures:

- 13-14 All advance to center with 2 waltz steps.
 15-16 All dance 2 waltz steps, moving bwd. to home position.

III. "AROUND THE SQUARE"

All begin R ft.

- C1-2 Head couples, with inside hands joined, advance to center with 2 waltz steps.
 3-4 Head M, with opposite head W do a "box the gnat"* figure with 2 waltz steps.
 5-6 Same couples do a "box the flea"* figure with 2 waltz steps.
 7-8 Heads each face original corner and "box the gnat"* with 2 waltz steps.
 9-10 Heads each face original opp., and at the same time side couples face partner, and all "box the flea"* with 2 waltz steps.
 11-12 All face original corner and "box the gnat"* with 2 waltz steps.
 13-14 Repeat action of Fig. III, meas. 9-10.
 15-16 Head couples, with inside hands joined, dance 2 waltz steps, moving bwd. to home position, while side couples remain (standing still) in place.
 1-16 (Repeated) Repeat action of Fig. III, meas. 1-16, but this time the side couples dance the figure as described for the head couples, and the head couples dance as described for the side couples.

IV. ARCHES

All begin R ft.

- A1-4 With inside hands joined, couple 3 forms an arch, and couple 1 advances fwd. and under the arch, with *both* couples moving into opposite position. Partners drop hands and each turn individually *toward* partner to face center of set. W is now on M's L, and this action is with 4 waltz steps.
 Simultaneously, and with inside hands joined, side couples dance 4 step swings, alternating to R, L, R, L.
 5-8 Repeat action of Fig. IV, meas. 1-4, but this time couple 4 forms the arch, and couple 2 advances fwd. and under the arch. Head couples dance the step-swings in place.
 9-12 Repeat action of Fig. IV, meas. 1-4, but this time couple 1 forms the arch, and couple 3 advances fwd. and under the arch. Side couples again dance the step-swings in place.
 13-16 Repeat action of Fig. IV, meas. 1-4, but this time couple 2 forms the arch, and couple 4 advances fwd. and under the arch. Head couples again dance the step-swings in place.

V. WALTZ CHAIN

All begin R ft.

- B1-2 All face partner, join R. hands, and dance 1 *waltz* step, fwd. to partner, then 1 *waltz* step bwd. away from partner.
 3-4 Each M turns his partner CCW under their joined R hands, and advances CCW to next W, while each W (after CCW turn) advances CW to next M.
 5-16 Repeat action of Fig. V, meas. 1-4, three more times, and all meet partner on opp. side of set.

VI. WALTZ PROMENADE

All begin outside ft. (M L, W R).

- 1 Partners in closed position, M facing CCW, take a preparation dip (bwd. L).
 (Repeated)
 2 Starting M R, W L, dance 1 waltz step, to place M back to center.
 3-6 Continue with 4 more waltz steps turning CW, moving 1/4 CCW around the set, and finish with M back to center again. (All are in position to L of home position).
 7-8 With BOTH hands joined with those of partner, waltz balance bwd. (away from each other) and waltz balance fwd. (together).
 9-12 Again in closed position, repeat action of Fig. VI, meas. 3, moving to home position.
 13-14 Couples turn CW in place with pivot of 6 slow steps.
 15 M, facing CCW, turns W CW under their joined hands, to face her partner.
 16 M bows to W, W makes deep curtsy to M.

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INTRODUCTION AND CLOSER

And now you bow to your partner, do a left allemande
Go right and left and then you do a half-sashay
And now you re-sashay, go all the way 'round
Gents star right and turn that opposite jane
Your gonna star right back for a left hand 'round
Promenade with your little corner maid

(Original partner)

And when you get back home you're gonna swing and sway
You're on the Carribean shore to stay.

FIGURE:

Now one and three to the right, circle half way 'round
And you dive through and form a right hand star
Now turn your corner by the left, and you walk by your pet
(Gents walk inside, pass partner by the right shoulder)

Go right and left for a left hand around
(Left hand around with opposite lady)

You're gonna turn back two for a do-pa-so
Turn your partner left and corners right hand 'round
(Full turn around)

Turn your own with your left for a two time whirl
(Turn partner twice around)

And promenade with your corner girl
(Left hand lady is now new partner)

Down in the Carribean, it's not a dream you're seeing
When you balance and you sashay 'round your own
(Pass right shoulders)

And now you sashay 'round your corner, go back and swing your partner
(Pass right shoulders)

She's the Carribean girl in your arms.

SEQUENCE OF DANCE:

Introduction, Figure twice for head couples, Figure twice for side couples, closer.

INSIDE JOB

By DAVE JASON

First and third with a great big swing
Up to the middle and back to the ring
Forward again and cross trail thru
(Gents go right, ladies go left)

Split the ring and around just two
(Two lines of four down the ball)

Side couples forward and box the gnat
Same two pass right thru
Around just one like you always do
Make new lines of four
(Across the ball)

Forward eight and eight fall back
Forward again and box the gnat
Forward eight and pass right thru
Now turn alone that's what you do
Now the inside two pass right thru
Around just one like you always do
Join up hands and circle eight
Swing on the corner cause she's your date.

The Promenade

By PEG ALLMOND

PARTY IDEA FOR YOU. At a recent party I attended everyone, without exception, arrived in a fancy hat—some were of the vintage of the Gay Nineties, others were built (and I use the word reservedly) out of Easter Eggs in nests of straw, birds in a real cage, complete salads sewed on to kitchen colanders and strainers, cans of beer with pretzels arranged around the top dangling temptingly, were a few I remember—there was a Grand March and a committee selected two women and two men and each were awarded a prize for their efforts—then they were allowed to take off their creations and enjoy the dancing. The group was the Swing 'N Circle Folk Dancers—Billie and Leonard Murphy are the group leaders. My suggestion—turn the idea loose in your group and watch the enthusiastic response—and the creations! Wonderful fun!

* * *

Charlie Bassett and his orchestra were guests at the Anniversary Party of the Single Swingers in Oakland. Frank Tyrrel is the group leader. The group is an enthusiastic one, growing rapidly and the party was a "Whopper"—real George!

* * *

RUTH GRAHAM, new President of the Callers' Association and instructor of the San Leandro Grasshoppers called the squares at the May party given by the San Leandro Circle-up Club at the San Leandro High School Gym. An exhibition of Early California Folk Dancing, under the direction of Lucy Chaney, was presented by the Gay Nites of San Jose. Beautiful costumes—good squares and an all round good party.

* * *

AMERICAN SQUARES were given a prominent place in the script of the Pageant and Festival sponsored by the Folk Dance Federation and held in the Auditorium San Francisco April 25th. The first music over the speakers was square dance music, it threaded its way through the entire program and finished off the Pageant in a spectacular finale in which all exhibition groups took part and then other dancers were called into the dance. Leonard Murphy called the square-patter which was written by Vera Holleuffer.

Reading from left to right in the picture: Betsy Comstock, Harold Comstock (president 1948-1949), Iva Lackey, Jim Lackey (president 1949-1950), Helen Rich (president 1950-1951), Guest, Alline Spray, Bob Spray (president 1951-1952), Mary McCament (president 1952-1953), Fred Cederblom, Mabel Armstrong, Paul Hunter.



What's Doin' in S.F.

(Continued from Page 7)

tor without whom the coordinator couldn't coordinate (augh, cut it out). Well, Trudi was a very efficient secretary.

Ernest Drescher for lending dignity and sincerity to the thankless job of Publicity. *Millie von Konsky* and her coordinator *Madelynnne Greene* for giving us an unsurpassed program of exhibitions and obtaining the friendly services of Prof. Hugh White and John K. Chapel and for her untiring willingness to attend all committee meetings, answer all questions anytime and there were many times I'm sure personal commitments were sacrificed to give her time to the welfare of the folk dance movement. The compliments were overwhelming, which proved a Good Job, Well Done!

Tom and Peggy Sawyer who offered their entire club "The Kolonial Kut-Ups" of San Lorenzo (me am a honorary member me am) to help me in anyway I could use them and I sure was grateful to them for giving up their dance night to a reading of the script and assignment of specific tasks, things all new to them but which they learned quickly. One couple of this group attached themselves to each exhibition group, one to each spotlight operator, house electrician, recording technician, etc. and stick like glue, giving cues, which they did to the successful end. *Dickie Reese* the messenger boy who was a great help to the Immigration Officers' many duties . . . a sure leader in the making. Many, many more who willingly played an important part just to share their new-found fun with their fellow-men, space will not permit naming them all but they were all very necessary to give the spectators a look at the true picture of folk dancing and to encourage them to participate.

Last, but not in the least, the San Francisco Park and Recreation Department and Mrs. *Lydia P. Voigt* (director of dance and drama) for their help and guidance in making the Civic Auditorium available to the Folk Dance Federation of California. May San Francisco become known throughout the world for its friendly disposition to peoples of all nations joining hands in the Happy Art of Folk Dancing.

(Ed. Note): In case you weren't there, we knew all the time the Immigration Officer was our old friend Dan McDonald . . . mighty good acting, too.

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Your Council and Mine

(Continued from Page 12)

Club's seventh anniversary at the home of the presidents, the Jim Crofoots, on May 8th. Dancing at the Donner School afterward.

* * *

Centennial Swingers held their Easter Party, April 18th at Mariposa School, in Citrus Heights. Guest callers were Marvin Jerue, Joe Davis, Harry Case. Guests were from Circle Square, Triple S, Mavericks, Wagon Reelers, Hangtown Twirlers and Woodland Villagers.

—by Carmen Schweers.

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Fiesta of San Isidro Labrador

(Continued from Page 4)

were an important part of the Fiesta, as indeed they were.

As the villages are quite a ways apart the intervals between the arrival of the bulls from each one were just long enough to appreciate the appearance of the one that had just passed.

It was going on towards evening when the last team appeared, and after that we took a good rest in Juarez Park, where there were straw covered summer houses and large urns like bowls of pottery on the stone posts around the park. There is plenty to see in Metepec and on that day it was one of the most orderly crowds I hope to see.

Then later the bulls returned to their villages, such as Santa Ana, San Miguel Toto, and San Pedros de los Petates. Many had walked into Metepec from their villages to see this unusual festivity which means so much to them for the farmers after their bulls are blessed, as well as their farms, hope for a good harvest. They can also understand this San Isidro Labrador who was a humble person like themselves and so when they pray to him they feel sure that he will heed their needs.

As the day of San Isidro Labrador comes on May 15 at a little town out of Cuernavaca, Acapazingo, there is always a Fiesta to this Saint on that date, but not so elaborate as that given in Metepec. For the latter place it is always well to verify the exact day, as Fiestas frequently change their date without notice.

Metepec is easy to reach. Go to Toluca, but before coming into the town there is a dirt road, but good, that leads straight into Metepec. Or you can continue into Toluca, have a lunch there and take the paved road to the village for in all probability the festivities will not begin before three o'clock.

It is a Fiesta that only comes once a year and our remembrance of it was the patient appearing bulls, with their necklace of corn cobs, and stars on their foreheads. Also at this time what made us happy was that all the animals were in good condition, well-fed and seemingly enjoying this Fiesta as much as we did. At any rate we hope to return there next year, when the Little Easter, as they call it, comes around.

Glendale Dancers

(Continued from Page 8)

learned Chamarita, Hiawatha, Zillertaler, Kana-faska and Shuddel-Bux among other dances.

Under Mary McCament the Group learned dances including Tarantella Montivergine, Austrian Dreisteyrer and the Northern version of the Neopolitan Tarantella.

Cecil Armstrong, incumbent in office, said he had been warned that enough speeches had been made and that he was to speak slowly, enunciate carefully, finish quickly and sit down—which he did.

A LESSON

I tried to force a bee
Out of my window
And I was stung.
Next time he came,
I enticed him
Into a flower
And easily
Was rid of him

—Aline Hughes

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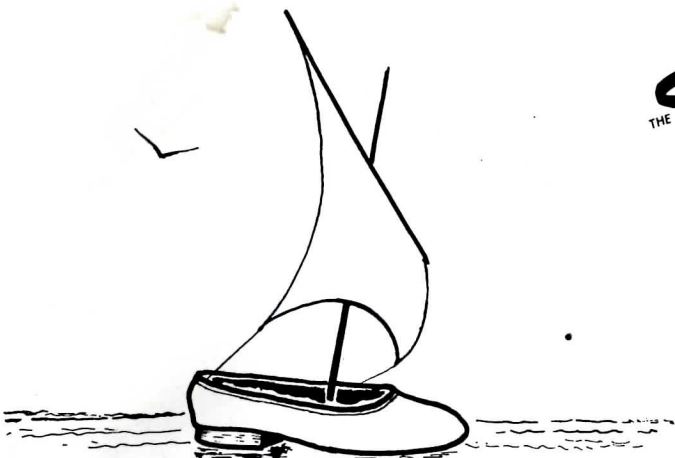
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