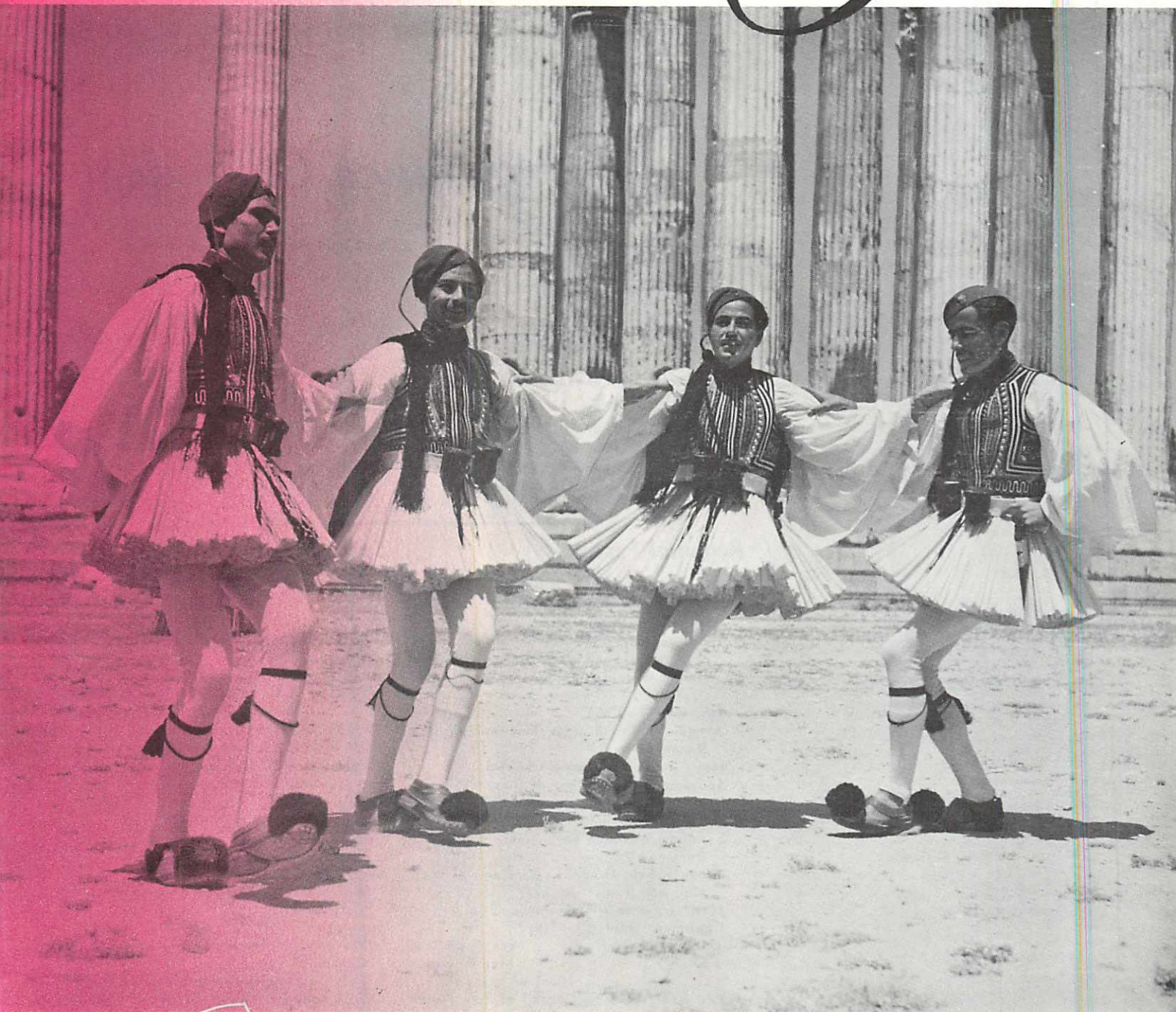


Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

JUNE, 1955 • 25c



THE GREEKS AND THEIR DANCES

Let's Dance

THE MAGAZINE

OF FOLK & SQUARE DANCING

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Let's Dance Calendar

CARMEN SCHWEERS, 7119 Mariposa Avenue, Citrus Heights, Calif.
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Federation Festivals

JUNE 12, SUNDAY 1-5 p.m. San Diego
Conference Building
Balboa Park
Sponsored by the San Diego Folk Dance Council.

JUNE 19, SUNDAY. Santa Cruz
Municipal Auditorium.
Chairman: Bob Baker.
Council Meeting: 12:30 p.m. Dancing
1:30-5:30 p.m. and 7:30-10:30 p.m.

JULY 10, SUNDAY. Kentfield.
Marin Junior College
Theme: "Fun In Marin"
Chairman: Wilma Young.
Council Meeting: 12:30 p.m. Dancing
1:30-5:30 p.m. and 7:30-10:30 p.m.
AUGUST 21, SUNDAY. Vallejo.
Veterans' Memorial Building
Chairman: Jerome McKinnon.
Council Meeting: 12:30 p.m. Dancing
1:30-5:30 p.m. and 7:30-10:30 p.m.

Regional Festivals

JUNE 12, SUNDAY. San Francisco
Kezar Pavilion (Indoors)
Host: High Steppers.

Sponsored by: S.F. Recreation and Park Department and S.F. Council of Folk Dance Groups.

Dancing: 1:30 to 5 p.m.

JUNE 18, SATURDAY. Dunsmuir.

Annual "Railroad Days Folk and Square Dance Festival."

Host: Dunsmuir Mountain Mixers.

Sponsor: Railroad Days of Dunsmuir.

Dancing: 1:30-4:30 p.m. and 7:30 p.m.-??

JULY 2 and 3. Lakeport.

Saturday Warm-up party. Library Park.

Dancing: 9 p.m.

Sunday: Fair Grounds. Dancing: 1 to 5 p.m. and 7 p.m. to ???

Host: Gaytimers Folk Dance Club.

Chairman: Gordon Lindsay.

JULY 4, MONDAY. San Francisco.

Marina Green

(Foot of Baker street)

Hosts: San Francisco Council of Folk Dance Groups.

Sponsored by: Marina Merchants Association.

Dancing: 1:30 to 5 p.m.

Chairman: Grace Perryman.

Special Events

JUNE 25, SATURDAY. Pasadena.
Jefferson Recreation Center
1501 E. Villa

Junior Federation teen age Festival,
1:30-4:30 p.m.

JUNE 28, TUESDAY, 8-11 p.m. Long Beach.

Silverado Clubhouse

31st and Santa Fe streets

Hosts: Silverado Folk Dancers.

JULY 15-17—Friday evening through Sunday.

Folk Dance Conference week end at

Isomata, Idyllwild.

Friday night:

Sunset Indian Lore—Ataloea.

Family Fun—Larry Eisengerg.

Folk Dance Party.

Saturday:

A Day in Idyllwild—Folk Dance Workshop

Staff.

Sunday:

Woodman's Breakfast—State Park.

Church of your choice.

Folk Dancing—Bowman Center.

Folk Ballad Program—Marais and Miranda

Write ISOMATA or Elma McFarland for

application blanks for the week end. Con-

ference fee \$3.00 plus board and room.

Conference fee includes notations for

dances taught on Saturday.

IN CLOSING . . . A Message from Bill Sorensen

OVER THE PAST week end, thousands of folk dancers met at our tenth annual State-wide Festival in Sacramento. We met because of our interest in folk dancing, either as a cultural or recreational medium and to enjoy good fellowship, a fine dance program, and gain further understanding of each other.

The Folk Dance Federation of California is really alive today because of the foresight of a handful of interested dancers many years ago. This year marks the 13th anniversary of the Federation, founded at Lodi in 1942. It was nine years ago that

the first State-wide Festival was held in Ojai, on May 11, 1946, from 5 to 11 p.m. Those hundred or so of us who attended that memorable event when we danced in the main street had fun participating in the 32 dances on that first program and remember the occasion with nostalgia. We were overnight guests of the citizenry of Ojai who opened their homes to us.

From our humble beginning in 1946, we have come a long way, so far in fact, that now we have a three-day State-wide Festival with some 2000 dancers, and

twice that many fascinated spectators filling the balcony seats. The total number of dances on the program now numbers into the hundreds. Yes, the pace is much faster and our endurance and mentalities are put to much greater test.

Folk dancing should always remain a fine cultural and recreational stimulus for us all and I believe, therefore, we should

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Bill Sorensen

Santa Cruz

Monterey Bay Region will play host to Festival on June 19.

ALL FOLK AND SQUARE DANCERS are invited by the Monterey Bay Regional Council to join them in Santa Cruz Sunday, June 19, where an afternoon and evening of fun and dancing is planned for the monthly Federation Festival.

There will be dancing in the Santa Cruz Auditorium from 1:30 to 5:30 p.m., a Kolo hour from 6:45 to 7:30 p.m. and general dancing again from 7:30 to 10:30 p.m. The square dances scheduled for the afternoon program are to be called by former presidents of the Federation and in the evening local callers will take over.

The newly elected Federation officers will be presented at the afternoon session.

Exhibitions will be performed by groups representing clubs all the way from the San Francisco Bay Area to Fresno.

The host council is a wide-spread division, being comprised of 16 clubs that extend from Boulder Creek to King City. This area has contributed much to the folk dance movement. Prominent among those who have given their support are Lucile and Bob Cryder, the Ace Smiths, Dorothy and Jim Larsen, Evelyn and Don Ronk, Marge and Howard Darington, Helen Beukers and Elmer Lear.

For those who wish to spend the week end in Santa Cruz there will be a warm-up dance at Mission Hill High School at 8 p.m. Saturday, June 18, hosted by the Santa Cruz Breakers. While not dancing there are many diversions available in the Santa Cruz area. Visitors can go deep sea fishing, sun on the beach or visit the

Continued on Page 16

Your Host Cities

San Diego

"Midsummer Festival" is set for June 12 in Balboa Park.

THE NEWLY FORMED United Folk Dance Association of San Diego has issued an invitation to all folk and square dancers to be their guests at the Seventh Annual Folk Dance Festival to be held Sunday afternoon, June 12, in San Diego's Balboa Park. The theme will be "The Midsummer Festival" and there will be dancing from 1 to 6 p.m. in the Conference Building.

The San Diego Park and Recreation Department is co-sponsoring the Festival, for which there is no admission charge. The Conference Building has a large seating capacity for spectators and there is plenty of parking space close by.

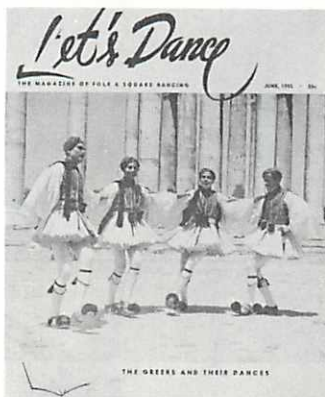
A pre-festival party will be held Saturday evening, June 11, in the Food and Beverage Building (formerly the Library Building) across from the Natural History Museum in Balboa Park.

General chairmen of the Festival committee are Hal Sullivant, Elizabeth Ullrich and Vyts Beliajus. Entertainment by exhibition groups will open with the traditional May Pole Dance by the combined United Folk Dance Group of San Diego. Other local performers will be the Comargo Spanish Dancers, the Filipino Group and the Wheel-a-cade Dancers who do some intricate dances in wheel chairs. Out-of-towners expected include the Gandy Dancers and Croation Group, both from Los Angeles, the Yosemite Workshop from Pasadena and the Nandileo Dancers from Mexico.

The United Folk Dance Association of San Diego was recently formed to promote a better understanding among the

Continued on Page 16

Cover for June



Evzones — Greek soldiers — dance before the ancient Athenian columns on the cover of this month's LET'S DANCE which features the Greeks, their homeland, costumes and dances. The cover picture is printed through courtesy of Trans-World Airline.

Dance Is Immortal On Mt. Olympus

In remote mountain regions of Greece the songs and horos are today found intact in their original form.



By APOSTOL ORIVATIKOS

ONCE ONE ABANDONS the infrequent highways in present day Greece, one finds oneself in surroundings of pastoral antiquity, where the undemanding Greek mountaineer lives a complete and joyous life.

Small villages, like swallows' nests, are perched here and there in the shadows of the cliffs, while others like green oases border the streams.

Every minute patch of land that can possibly be cultivated is worked with love and reverence for traditional methods.

Holidays, always associated with religious feast days, are the occasions that unite the people in singing and dancing together in the grandeur of their mountain surrounding. (See picture at right).

There were born the immortal songs and dances of Greece. In remote mountain regions they are today found intact in their original form; however, as they

ABOUT THE AUTHOR: Apostol Orivatikos is a California native son of Greek parents. He was born in Sacramento and after some years of moving about the United States has settled in Palo Alto. He is a folk dance enthusiast. His parents were from Kokinoplo which he visited on his first trip to Greece, of which he tells in this article. Mr. Orivatikos is planning a second trip to Greece this summer.

become urbanized, they become simplified, lose their original purity and spirit, and change into banal, conventional dance forms, losing the spirit of execution which gives the dances their color. Sirtos, Kalamatianos, Tzamikos, Kleftikos, Hassapiko and other horos have innumerable variations according to the localities where the dances were created.

In visiting my family near Larissa, on the slopes of Mt. Olympus, I found life there just as my father had described it to me.

During the Easter holidays the snow

was still on the mountain peaks, while below in the small village of Kokinoplo it was quite hot. The surrounding mountains, green with spring verdure and carpeted with flowers, were very reminiscent of the California mountains at this season.

The village church was circled about with vendors' booths stocked with colorful goods to attract the attention of the simple villagers. As soon as Mass was finished the dancing started. While seated with my elderly uncles listening to the monotonous music of all types of horos, my senses were stirred by an atavistic call.

My two uncles and several other old men of the village danced a Kleftiko horo of the time of Yankulla, who was of their era, while singing an accompaniment to the dance.

By this song I learned the romantic history of this hero, who still inspires youthful ideals. With a strongly measured rhythm, knees well bent, accompanied by descriptive gestures, they explained graphically what they were singing.

This is a dance pantomime, very Olympian, which has not died with its inspirer but lives on in the heart of the people. Following is the theme of the song and dance Kleftiko horo:

Once in the mountains lived a man who thought only of others and never of himself. He stole only from the rich to give to the poor, without ever taking human life; he dried the tears of the orphans, bestowed dowries on im-

Continued on Page 7

Interior of a village home in Trakia, in northern Greece.

—Anatol Joukowsky photo.



THERE and HERE...

THIS RARE PICTORIAL COMPARISON shows a folk dance being performed in a natural setting in the land of origin and its counterpart by a California group. Both are performing Greek line dances. The upper picture was taken in the Olympus mountains in Greece, the lower one in San Francisco's Kezar Pavilion.



These Olympus mountain people doing a Greek horos were photographed by Anatol Joukowsky.



This San Francisco Greek ethnic group was photographed by LET'S DANCE photographer Henry L. Bloom.

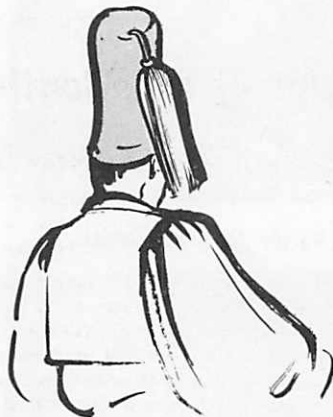
Greek Costumes



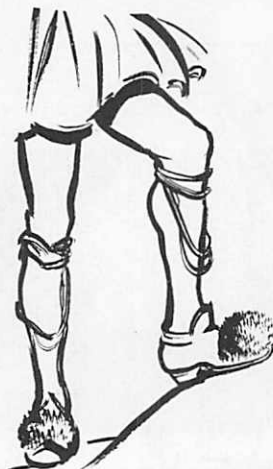
Man's gala costume



Sleeves of velvet jackets are elaborately embroidered with gold and silver threads and multi-colored sequins. Full lace sleeves show below.



Above: Tall fez, tassel white or black.
Below: Big black pompoms worn on shoes.



PERHAPS ONE of the most fascinating by-paths of the folk dance movement is the joy of creating authentic costumes. There's a thrill in appearing at a folk dance festival in milady's own handiwork that can scarcely be matched by owning a Dior original.

In the Grecian fashions, with their rich brocades, velvets, satins, and vivid rain-

bow trims of gold, silver, braid, sequins and the like, one can appreciate and experience great satisfaction in costume designing.

Hilda Sachs, Art Director for LET's DANCE, made this sketch-pad report at the Hellenic Independence Day Observance held at San Francisco's Kezar Pavilion.



Greek peasant skirt: it's in a pastel shade, embroidered in red, green and white.



Above: Head is tied with a red kerkchief; over this is worn a white hand woven head scarf with multicolor fringe and with red predominant in the embroidery.

Left: Trace of Turkish influence is seen in small red cap with long and heavy silk tassel.



FISHING CUSTOM—The women of Kalymnos in the Greek Dodecanese change headdress from white to black when their men put to sea with the sponge fleet. They wear black until the fishermen are safely home again.

Dancing in Greece

Continued from Page 4

poverished maidens, but all he himself owned was the heart of a lion, the keen eye of an eagle, and a trusty rifle. His enemies, however, slept uneasily.

When he promised to come to the wedding of his protege, Maria, he was surrounded by enemies in an isolated mountain cave. This cave had one entrance, the other opening giving on to a precipice. . . .

Jankulla had 100 bullets.

Thirty-three officers and 66 soldiers were killed. The last cartridge was for himself. But no one ever found the body of Jankulla. He was borne aloft on the wings of eagles and he awaits the day when he will return to dispense justice, and many believe in and await his return.

All this is visibly illustrated in the dance, but one needs a simple faith to understand.

In the Archipelagos, the Dodecanese, the islands of Crete and Rhodes, in the



—Henry L. Bloom photo.

"Hasapiko," one of the traditional Greek heroic dances as performed at this year's Hellenic Independence Day observance in San Francisco.

mountain chain of the Peloponnesos, to the slopes of Parnassus, the spirit of the Greek dance reflects like a mirror the ancient past of these peoples who brought civilization and culture to the Western world, and who continue to preserve it in horos, words of songs, and designs of embroideries which strike a foreign eye with their genial purity.

To know and appreciate the Greek people one can only recommend seeing them at their source, where they were born with purity and simplicity, and they will never be forgotten.

For me it was a revelation. As an American I wish to acquaint my land with the Greek people who are today aided so much by the Americans and for which they are grateful.

Recipe of the Month

Feast Cake of Greece

2 packages active dry yeast ¼ cup sugar
½ cup warm water 2 cups sifted flour
2 eggs, well beaten

Dissolve yeast in water. Add butter, sugar and half the flour. Beat to a smooth batter. Add eggs and remaining flour; mix well. Turn dough onto a well-floured board and knead until smooth and elastic. Place in a greased bowl, cover and let rise about 1 hour or until double in bulk. Shape into 3 round loaves and place on a greased baking sheet in the form of a three-petalled flower. Cover, let rise 30 minutes or until double in bulk. Bake at 375°F. for 35 to 45 minutes. Cool and decorate. Yield: 1 loaf.

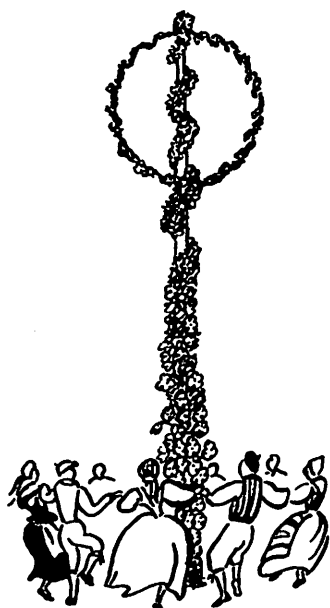
A Greek line dance on the United Hellenic-American Societies' program at Kezar Pavilion in San Francisco.

—Henry L. Bloom photo.



How to Celebrate the Midsummer Season

By GRACE CHURCHER PERRYMAN



Swedish ———→
Midsummer Pole

Festive customs of many nations can be emulated by party-minded clubs.

The Party Planner

THE CHANGES OF THE SEASONS were great events in ancient man's life and certainly occasions for celebrations and festivals—probably the first ones that were ever held annually. The spring and autumn solstices were universally and seriously celebrated since they were such important factors in man's livelihood—the planting and the harvesting of the crops. Many folk customs and legends originated in these pagan festivals. There was little reason to celebrate the midwinter in most countries, but in the arctic countries the winter solstice was recognized and celebrated.

However, midsummer everywhere was a time of joy and festivity when the warm springtime blossomed into the summer season, and people could look forward to many lazy days of summer before the work of the harvest or the cold of winter was upon them. Often Midsummer Day is called St. John's Day. The celebration of the summer solstice was proclaimed to be in honor of St. John the Baptist. Either Christian or pagan, it is a gay and happy festival which lends itself well as a theme for folk dance parties.

SWEDISH MIDSUMMER FESTIVAL

Midsummer is a very special occasion for the Scandinavian people. They claim they only have two holidays through the whole year—Christmas and Midsummer. Therefore, they are great festivals; Christmas is celebrated until Midsummer and

Midsummer is celebrated until Christmas.

Silver birch branches are a traditional decoration, having been gathered before sun-up and brought into the house, signifying bringing new life or "spring" into the home. There is always a Maypole for Midsummer. The Maypole is a tall pole thickly covered with greens. At the top there is usually a large hoop, also twined with greens and often a bunch of flowers. One of the ceremonies of the festival is the "blooming" of the Maypole. All the guests are given small nosegays or handsfull of flowers, and everyone gathers in a circle around the pole. On a signal all go into the center and place their flowers in the green of the pole, and when they step back into the circle the pole has indeed bloomed—it is covered as high as one can reach with colorful blossoms.

The Swedish do a chain dance of just a simple running or schottische step winding in and out of doors through all the rooms in the house. As in all traditional line dances there are no partners and everyone joins in the dance. This might be a colorful way to lead the way to refreshments which can be a smorgasbord (table of delicatessen goodies), coffee, and cake or cookies.

SPANISH—EL DIA DE SAN JUAN

The Spanish Maypole is called a May Tree and is a pine tree adorned with ribbons, egg shells, and glass beads and set up in the plaza. After dancing around the tree (including Basque sword dances

—Bordon Danza—not unlike the English sword dances), the bachelors of the community hold an auction for the tree to provide money for refreshments. You might hold a contest amongst your members to make table-sized May Trees which could actually be auctioned off at the party.

If a May Queen is chosen she is called "La Maya" and placed upon a throne to

Continued on Page 16



Austrian
MAY POLE

GERAKINA

(Garíakeena)

Greek

Presented at the 1954 College of the Pacific Folk Dance Camp by Anatol Joukowsky.

- MUSIC:** Record: Victor 26-8220B; Liberty 84A; Folkways FP 814—Side I, band 3.
- FORMATION:** Open circle. The dancers join hands with L arm extended diagonally L, about shoulder high; R arm with bent elbow shoulder high; R forearm (horizontal) beneath and supporting extended L arm of next dancer. Dancers face diagonally R and circle moves to R (CCW).
- STYLING:** This dance starts out quiet and restrained, no hop in the first fig., not much distance covered. On each repeat there is more vigor and more momentum for the M. W remain feminine; they do not hop, merely lift on the toe, but they do make a strong sweep with the L leg on ct. 2 of the 1st meas. Turns are sharp. Eyes are low during Fig. II. The knees turn, not the hips on the Droom steps.
- STEPS:** Walk* (short and springy, with a relaxed knee).
Touch: The touch is always done with the R ft., and may be done once, twice, or 4 times. It is described thus: Wt. is on the L. Touch the ball of the R ft. with the R heel in front of and close to the L toe. R heel barely clears the floor. R toe points into circle (L) or out of circle (R).
Short Droom: (1 meas.) Step L (ct. 1), touch R, toe in (ct. 2), touch R, toe out (ct. &).
Long Droom and Pose: (2 meas.) Wt. is already on L. Touch R four times as follows: Toe in (ct. 1), toe out (ct. 2) toe in (ct. &), toe out (ct. 1). Strike the following pose on ct. 2. Release hands. Leave L arm extended diagonally, hand with fingers pointing up, palm out; R arm bent and behind back. Lift R leg, knee bent, toe out, heel held in front of L knee. SQQ SS

MUSIC 2/4	PATTERN
1 meas.	INTRODUCTION
1	I. GRAPEVINE
	Step R (ct. 1) hop R just after ct. & (up beat), step L in front of R (ct. 2), step R (ct. &). S(hop)QQ
	Note: the hop after ct. 1 is omitted in the first pattern the first time through, then added for the repeats.
2	Step L back of R (ct. 1), touch R, toe out (ct. 2). SS
3-8	Repeat action of Fig. I, meas. 1 & 2 three times.
	II. FORWARD AND SHORT DROOM
	Keeping hands joined, drop arms down; face directly R and move fwd (CCW).
9	Step R (ct. 1), L (ct. 2), R (ct. &). SQQ
10	Short Droom as described above. SQQ
11	Step R (ct. 1), L (ct. 2), R (ct. &). SQQ
12	Step L (ct. 1). Turn to face center of circle.
	Touch R toe out (ct. 2). Raise arms fwd., keeping hands joined. SS
	III. TO THE CENTER AND DROP BACK
13-14	Moving fwd. twd. center of circle, repeat action of Fig. II, meas. 9 and 10. SQQ SQQ
15	Moving bwd. away from center, drop back into sitting position on R ft. (ct. 1), toe touching floor in front of R, then flicking fwd. with a slight kick. Step L (ct. 2), R (ct. &). SQQ
16	Repeat action of Fig. III, meas. 15, starting L ft. SQQ
	IV. LONG DROOM, POSE AND SOLO TURN
17-18	Long Droom and pose as described in the steps above. SQQ SS
19	With arms still in this position each dancer turns CW in place: step R (ct. 1), L (ct. 2), R (ct. &). End facing center. SQQ
20	Step L (ct. 1) touch R, toe out (ct. 2). SS
	Repeat entire dance till end of record doing Fig. I more vigorously with each repeat.

North Bay Notes

As part of a money-raising scheme to secure a concert grand piano for visiting artists and local concerts, the music lovers of Vallejo recently produced "Broadway Goes West", which included an Ozark scene with real hoe-down music, and good square dancing. Taking part were eight couples from various folk and square dance clubs in Vallejo, and the calling was expertly handled by Bill Gamble.

* * *

In keeping with the trend of hosting guest clubs for monthly parties, the Fairmont Folk Dancers of Richmond played host to a goodly number of Vallejo Folk Dancers as well as other dancers from the North Bay Council on May 14. Donald Marcks, originator of the project, received a lot of compliments for the fine evening.

* * *

New officers to handle affairs of the North Bay Council for the coming year will be Jerome McKinnon, president; Kewp Roberts, vice president; and Jack Browning, secretary-treasurer. One of the outgoing president's last official acts was the appointment of Jerome to be chairman of the Federation Festival to be held in Vallejo on August 21. Hazel McKinnon is already arranging some outstanding exhibitions.

* * *

Special affair of the month was the party given by the Vallejo Folk Dancers in honor of the Busters and Boots Folk Dancers on Friday, May 13. A special link has always bound these two clubs together, and when the former club voted to have special guests at their parties, the first and most natural choice was the B and B.

—Sue Lemmon.

Report from Southern California

Plea for support for hard-working Federation officers;

Juniors have Festival scheduled on June 25

By PAUL PRITCHARD
5552 Mesmer, Culver City, Calif.

A most successful State-wide is now over and the tumult and the shouting has died down, and with it, some of our Captains and Kings have departed, but whether these leaders, our Federation Officers be new or old, please give them your support right down the line, for some of these jobs are no cinch—a lot of hard work is involved, and it is all being done by them because of their love of our great recreation, folk dancing.

* * *

June being the end of school and the start of vacationtime, the Junior Federation has scheduled a Festival for June 25. These kids have managed to keep very active, for in addition to attending the institutes, they have a full schedule of demonstrations for sundry San Gabriel Valley clubs and organizations, have made Argentine costumes and put together an Argentine Tango, maintained a lengthy repertoire of rather complicated dances, and still found time for normal school work!

* * *

Report from Bel Aire that Sarah Doktor, the Sioux from Sioux City has returned to South Dakota where she intends to teach folk dancing, of the beginner's and intermediate calibre of Federation dances, to the Indians on the reservations

there. That's really taking folk dancing right back to the folk, isn't it!

* * *

Personalities still, and this time announcing the advent of a new daughter, Susan Jean, to Margaret and Elie Kanim, our old "prexie" of I.D.C.

* * *

If you remember the gal who did a lot of work at the 1954 State-wide in Long Beach, Myrt Reynolds, you'll be pleased to hear that she had a most interesting display of costumes and dolls at the Long Beach Hobby Show—30 dolls and 20 full-size costumes. Truly the hit of the show, and the Silverado Club augmented the display by presenting some of the dances represented by the costumes on each night of the show. Maybe Myrt has an idea that could get John Q. Public interested in folk dancing from a new angle.

* * *

"One World" was the title of the latest quarterly party hosted by the Pasadena Folk Dance Co-op. Refreshments, exhibitions and the usual party spirit prevailed, but most fascinating was the type of decorations. Dozens of comical posters, each with some rhyming ditty or limerick about a different dance. And some oh, so appropriate!

* * *

Heard also from George Meisinger who is back home in Southern California after a safari into the wilds of the Midwest. While Milwaukee has certain acknowledged attractions, y' just can't tap Californian folk dances out of a barrel.

* * *

Our first local Kolo Festival is past, leaving behind many happily satisfied koloists. All our Angeleno teachers were on hand, as well as Vyts, Madelynne, "Kolo" John, and others from distant areas. Interesting institute, good musicians, delicious food, and marvelous movies were included, and I must say Tony Bazdarich did an excellent job of coordination.

* * *

Ojai Art Center has just started a folk dance course for children from the fourth grade up, with a ten-week course under Mary Williams.

* * *

The Westwood Co-op celebrated its tenth birthday with a festival in Culver City. They have a real nice auditorium to dance in, and the weather and choice of program made it a very pleasant afternoon for all who attended. Looking around we could spot many and many a dancer who had served on Westwood executive councils in the decade of its existence. Let's hope that both the people and the Westwood club will still be going strong in another ten years from now.

* * *

Okay, you happy people, you may now get ready to take off on your vacation trips. Throw a few back numbers of "LET'S DANCE" in your car, and when you stop off at some distant spot for a bit of local folk dancing, just "happen" to have our magazine in your hand with you. The folks there might love you for it.

THEY'LL DO IT EVERY DANCE

By Phil Eng

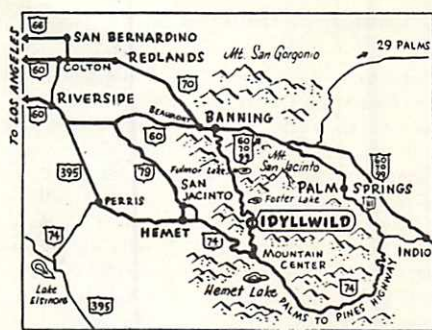


WHEN YOU LOOK YOUR
WORSE. THEY DON'T.

WHEN YOU LOOK YOUR
BEST.... THEY DON'T!



Idyllwild-Folk Dancers' Vacationland



For those who would combine folk arts with outdoor fun there's an idyllic spot in the southern mountains

Condensed from an article prepared by Harvey Lebrun.

A MID-SUMMER WEEK'S DREAM! That's the consensus of folk dancers who have attended the Idyllwild folk dance camp. This year's session is from July 10 to 17 and promises to be every bit as exciting and exhilarating as those in the past.

Idyllwild camp is on "the green side" of the San Jacinto mountain range, in the heart of the San Bernardino National Forest, and a few miles from the Southern California resort village of Idyllwild.

Perhaps a briefing on program and management is in order for those with a yen for a week in the mountains. ISOMATA (Idyllwild School of Music and the Arts) is a non-profit, cooperative haven for people who believe in art—not for art's sake, but for people's sake. Dr. Max Krone, Professor of Music Education at the University of Southern California, is the originator, guiding genius and executive director. After three years of lusty growth, it is still being added to and is financed and operated through volunteer work and contributions of artists, educators, philanthropists and businessmen who believe in the idea of "all kinds of people" learning and doing "all kinds of things".

Idyllwild has other "weeks" for activities. There

is the Contemporary Dance workshop, preceding the folk dance period, and a Music workshop following. But for the folk dancing week, July 10 to 17, Idyllwild has a group of teachers well known to Federation members. There are Vyts Beliajus, Madelynne Greene, Larry Eisenberg, Lucile Czarnowsky, Glenn Stubblefield, Cathy Cary and Evelyn Prewett. On the Federation's camp committee are Carolyn Mitchell, chairman; Elma McFarland, Nate Moore, Osymn Stout, Martin Graeber and Minnie Anstine.

A well-rounded program has been planned for all participants, be they folk dancers ready for "work" or family members just around for a vacation. The Folk Lore programs each evening will be under the direction of Mrs. Czarnowsky, while Larry Eisenberg has charge of the family fun, recreational dances and party stunts.

Intermediate dances as standardized by the Folk Dance Federation will be taught by Cathy Cary. There is famed Ataloo for Indian arts and crafts, and folk singing and music with Beatrice Krone and Sam Hinton.

Special programs for children have been planned to include art, music, drama, crafts, swimming, nature study, games and folk dancing. There will be two divisions; those eight and under, and those nine and over.

Living accommodations are varied. Individuals may stay in small, three-room dormitories. There



Above: Dr. Max T. Krone, president of ISO-MATA, and his wife, Bea, who leads early morning singing at Idyllwild.

Below: A trio of Idyllwild staff members, Madelynne Greene, Larry Eisenberg and Glenn Stubblefield. They're new this year.



are cabins equipped with outdoor barbecue stoves and electric refrigerators for families. If camp accommodations are taken up by early registrants, there are sleeping and housekeeping rooms and cabins and a private trailer park in and near the nearby village. There are also an excellent State campground and a large county campground within a few minutes' ride of the folk dance classes.

The campus cafeteria serves good meals at moderate prices. Sandwiches, ice cream and soft drinks are available at all times except meal hours at the snack bar. A "must" for folk dance enthusiasts is the annual outdoor barbecue dinner and the Woodsmen's breakfast.

When planning the wardrobe for the week's fun, it is wise to remember that mid-days are warm while mornings and evenings are cool. Colorful folk or square dance costumes are suggested for the evenings.

The Idyllwild folk dance camp, sponsored by the Folk Dance Federation, South, is primarily for people who want a healthy, constructive folk dance vacation. For further information, write ISOMATA or Elma McFarland, secretary, 177 N. Hill avenue, Pasadena 4.

Dancers practice the Schuplattler Quadrille on the patio at Idyllwild.



Tell It To Danny

By DAN McDONALD

4356 18th street, San Francisco 14

This one's for the record and you can quote me . . . The April "Federation Sponsored Folk Dance Festival" in the quaint little town of Pleasanton, hosted by the "Kolonial Kut-Ups" was one of the most Pleasant Parties in which I have ever had the Pleasure to Participate . . . Tom and Peggy Sawyer, instructors for these Krazy Kids must have been A-mazed, D-azed and more than P-lazed as the Festival got under way. Aside from the actual dance program arranged by Peggy, all—but all; details were planned by the members under the super-chairman (who never sat down) W. W. (Bill), (Mac) McFadyen who had the full cooperation of every member from president Don Hiatt, to the youngest, to the oldest, Ellie Hiatt (first lady KKU) did a BE-utiful job of artistic design in black and white for the timely theme "FIESTA de las FLORES." Twenty-eight of the 40 dances were from LET'S DANCE Volumes A, B & C. The balance were some old and some new, carefully selected to keep the floor filled with happy dancing feet. The squares were called by EXCELLENT CALLERS, well versed and voiced in the art of FESTIVAL CALLING — RANDY RANDOLPH . . . CHARLES BASSETT . . . JOHNNY SAVAGE . . . and a real nice guy by the name of STAN VALENTINE.

The Kolonial Kutups are very new in comparison to festival planners but volunteered to tackle the job when a host was needed for April . . . Top exhibition groups, directed by MADELYNNE GREENE, GRACE PERRYMAN and MILLIE von KONSKY performed. Billed as a Special Treat was a real surprise number by a little five-year oldster named CRIS PIAZZA, mouthed two recordings and danced like an old timer . . . Tabulator MAC (past president) McGRATH did a fine job with the advertisements which were greatly appreciated and vitally needed as these keeds dinna had nut'in but der shostrings to start wit.

One more big mention and I'll get off my favorite subject . . . the facilities were obtained without charge, because member MARY KOZE who lives in, and KNOZE the right people in the PLEASANT-TOWN of PLEASANTON . . . Mary also treated all of the KOLONIALS to a spaghetti feed which they really KUT-UP at the KLOSE of a wonderful day.

If you've read this far and you weren't there, because of rain, or etc. you must have a feeling that I'm on the bias, but I've never been more serious. It's not the first time this entire group has volunteered their services in an emergency. They were in a great measure responsible for the success of The Folk Dance Federation's Pageant of 1954 in San Francisco and again for the top performance of all time, the Federation's 1955 Pageant in Oakland. In those days some of them had never even been to a Festival, but as a member club they offered to help as a team wherever



—Robert H. Chevalier photo.

Grace Perryman and Virgil Morton in a dance of Old Mexico at Pleasanton.

needed and did a grand job. So, little wonder their own Festival was so well planned for the pleasure of others. They even arranged for the SUN to SHINE before the day was over.

Just a TAG . . . It seemed as tho' everybody danced every dance, except when someone put Madelynnne Greene's KRAKOWIAK record on (which she had just used for her EXHIBITION) for the programmed KRAKOWAIK, I wonder who do dat. SAME LABEL . . . SAME COLOR . . . SAME SERIES . . . but yuh know wot? Different number, that's wot.

THE KOLONIAL KUTUPS dance for fun every FRIDAY at THE COLONIAL ACRES SCHOOL in SAN LORENZO. There isn't a clown among them though. TOM and PEGGY SAWYER keep their feet on the beat and work very hard to keep them in tune with the times . . . Visit their class sometime or (even a bigger treat) attend their PARTIES first SATURDAY EVERY MONTH in THE BEAUTIFUL SAN LORENZO HIGH SCHOOL AUDITORIUM . . . They'll dance you, feed you and dance you some more . . . GO-GO-GO . . . OH! yes, watch your Festival Calendar for next year. If they can do it again be sure to attend, rain or shine you'll have a good time.

Fresnotes - - News from the Valley

The Fresno Folk Dance Council has wrapped up another successful festival and again received many pleasurable comments on the beauty of the costumes. Local folk dancers have evinced more and more interest in making authentic looking reproductions of nationality costumes. The Council Workshop again put in hard work and long hours to create the brilliant, ever-popular China Poblana and Charro costumes. "Again"—because it took a great deal of effort to produce the embroidered blouses and shirts of the Ukrainian costumes which they also have.

We hope that the resurgence of interest in costumes will continue. Some of our skeptical friends want to know—"Why go to the bother of a costume? Why not have fun just dancing, without troubling ourselves with the impedimenta of five

Sacramento Area

Village Green will open for summer dancing June 18.

Sacramento Council of Folk Dance Clubs and City Recreation Department have the spring session of classes for beginners and intermediate dances in full swing. After June 14 the classes will move to the Village Green for summer dancing. Official opening of the Village Green will be on June 18 with a festival.

The committee to work with the City Recreation Department next year includes Bob Steubers of Wagon Reelers, chairman, Del Fosters of Sacramento Mixers, Marvin Jerues of Circle Square, Harold Whittiers of Triple S, Bob Schweers of Centennial Swingers and Lee Heusers of LET'S DANCE.

* * *

Triple S Folk Dancers announce their new officers: Art Thompson, president; Shelly Peters, vice president; Dick Thomas, treasurer, and Helen Thomas, secretary.

* * *

New officers of Olivehurst Tango-ettes are Omega Graham, president; Herman Henke, vice president; Glenda Ketchum, secretary; Hazel Bartell, treasurer, and Ivadel Cleveland, publicity chairman.

* * *

Sacramento area folk dancers are invited to Camp Sacramento for the week end of June 24, 25 and 26. Reservations must be made early as space is limited. Contact Fred Simpson, 2446 Catalina Drive, Sacramento.

* * *

All folk dancers are invited to dance at the State Fair in Sacramento on Sunday, September 11, from 6 to 10 p.m. on the fair grounds.

* * *

Ardeneros held a "Family Frolic" at Creekside School on April 23, entertaining the teen-age folk dancers, their families and friends. On the committee were the Bob Goodiers, Bill Dalys and Wally Robertsons. Guest callers were Lee Robinson, Dorothy Cottrell and Bob Schweers.

—Carmen Schweers.

or six pieces of clothing added to layers of petticoats, and for the men why not have the comfort of blue jeans and a soft shirt without being encased in clothing slightly ludicrous to the eye of a forthright American citizen?"

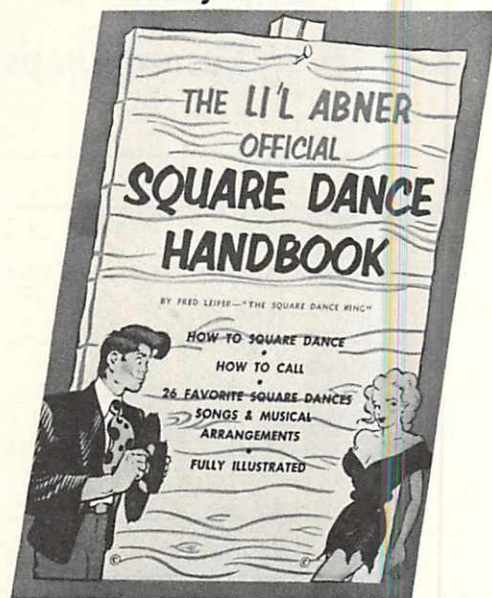
The reason which to me seems the most important of all for developing our love of costumes is that they represent something interesting, historical and beautiful which is fading from the human scene. Modern communication has brought the peoples of the world so close together that there has been a loss of individuality. Some day everyone may dress alike and dance alike. Let's try to preserve as long as we can some of the traditions of the past which are woven into national costumes with the skills developed over the centuries.

—Mary Spring.



There's fun and profit in square dancing!

This low-cost basic book shows you how!



THE LI'L ABNER OFFICIAL SQUARE DANCE HANDBOOK. By Fred Leifer. New York: A. S. Barnes and Co.; \$1.50

"Swing your partner round and round
She's the sweetest gal in town
The caller will call and we will foller
We'll dance from Dogpatch to Skunk
Holler!
Do-si-do your handsome beau
Swing him high and swing him low
Promenade about a mile
Pitch a little woo, Dogpatch Style!"

A. S. Barnes & Co., 232 Madison avenue, New York 16, has come out with a dandy little handbook on square dancing written by Fred Leifer, "The Square Dance King".

This handbook covers everything from learning the basic figures to forming your own square dance club. With Al Capp's charming "Dogpatch" characters teaching the basic steps of 26 new and popular dances, anyone can learn to dance and call in a very short time. Manny Blanc's musical arrangements for the piano and an excellent bibliography of available square dance literature round out this highly recommended addition to every square dance library.

It gives helpful hints for planning a square dance party; brightening up the old barn; about dressing up for the party; and the vittles to serve at refreshment time. It tells of opportunities for amateur and professional callers to profit at square dancing. Read about hillbilly harmony and all the fun your club can have at country games to add zestful variety to a square dance party during one of the intermissions between sets of square dancing. —W.S.

RECREATION LEADER'S HANDBOOK.

By Richard Kraus. New York: McGraw-Hill, Inc.; 300pp.; \$4.75.

Here's a practical handbook of methods and materials for recreation leaders working with groups of varying sizes and of different ages. Here's a book offering a wide variety of sure-fire play activities; active and inactive games and mixers, folk and square dances, social icebreakers, informal dramatic activities, and community singing programs.

The author combines, in a single volume, an understanding of the background of social recreation in this country. The role of recreation in everyday life, leadership objectives and techniques in working with recreation groups, and a wide variety of time-tested, accepted materials.

A section of the book is devoted to program planning, with a good discussion of the special recreation needs of different types of groups.

Special features include a discussion of harmful games and stunts, a section on recent recreational dance history, leadership technique discussions, suggestions on sheet music and phonograph records for each dance and song activity.

It deals with singing calls, simple couple dances, circle dances without partners, patter calls progressive couple mixers and longways dances. Here is a book of great value to leaders of civic clubs, rural groups, church organizations, classrooms, PTA groups—every type of organization in which Americans enjoy being a part—regularly setting aside certain periods for relaxation from the main work of the organization. It is one of the very few books that explain the how and the way along with giving the what-to-do. It is easy to read, informal, and has much good humor. It fills a big gap in the recreation library. —W.S.

SQUARES GALORE. By Rod La Farge. Patterson, N.J.: 232 pp.; \$3 postpaid.

The nicest assignment I've ever had was to review "Squares Galore" by Rod La Farge, editor of "Rosin the Bow", 115 Cliff street, Haledon, Patterson 2, N.J.

That is where to send for it or ask your local dealer to get it for you. He will be happy to, too.

It is a most informative handy pocket-size manual including 176 Square Dance Calls from "Ain't Gonna Need That Gal" to "Wyckoff Wing-dinger", only U.V. & X.Y.Z. are left out, I'm sure you'll find a tune to rhyme.

It's E-Z on the eyes, in fact the I's have it from the very first word FOR CONVENTION'S SAKE through 14 pages on THE HISTORY OF SQUARE DANCING. How to dance THE COTILLIONS, LANCIERS, QUADRILLES, THE CALEDONIANS and finally, HOW TO SQUARE DANCE with explanations—GALORE (sample or example) DO-SI-DO. This movement has more variations than a hound-dog has fleas; but you'll catch on quick, even if the fl—I mean the BUG has just bitten or you're a PROFESSIONAL CALLER (who's that) and really enjoy "SQUARES GALORE". —Dan McDonald

Dance Masters To Meet

The Dance Masters of America will hold their convention in San Francisco the last week of June. Anatol Joukowsky has been invited to teach technique and type of character dancing.

by **FRED LEIFER**
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- How to Call
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The Record Finder

Reviewed by PAUL ERFER

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

The music for the Norwegian *Reinlendar* and *Springpols*, originally on a hard-to-get imported record, is now available on a special label, Folk Dance Specialties 7001. The playing is unbeatable and although there are other good recordings (Imperial 1037 and Kismet 136) for the Gamal Reinlendar, the new record will certainly give this old dance fresh impetus. Victor has added to its diminishing catalog of Scandinavian records a new Schottische (recorded in Sweden) entitled *Rallarschottis* and played in a characteristically vigorous manner. The tune is one often associated with the traditional Danish Schottische. It is backed by an excellent polka, *Brand-Eriks Polka*. The number is Victor 26-1127.

Mike Michele offers a pair of squares sung to the tunes of *Shady Lane* (The Naughty Lady of) and *Mandolino* on Western Jubilee 534. The same is available in various couplings: on WJ 820 without calls; WJ 532, *Shady Lane*, with and without calls; WJ 33, *Mandolino*, with and without. Jonesy outdoes himself this month doing for MacGregor no less than six numbers. Mac 732 has Jonesy asking *Are You from Dixie?* together with *Ricochet Romance* (no calls, 733). Brand new are *Walking Uptown* and *Goofus* with Jonesy on Mac 736 and without J. on Mac 737. An evident effort to fill school needs is made by MacGregor in releasing the calls for *Virginia Reel* and *Texas Star*, done in typical but traditional style by Jonesy on Mac 734; music for the same, *Haste to the Wedding* and *Soldiers Joy* is available on 735. Two new callers appear on Old Timer: Roy Sutton of Arizona calls *Blue Island Blister* and *Split Your Corners Hash* on OT 8105 in a likeable manner, and a newcomer from Cleveland, Ohio, "Uncle Walt" Wentworth gives out with *The Route* and *Oak Lawn Merry-Go-Round* on OT 8106. Speaking of midwestern callers, a new company from Indiana has entered the square dance field in presenting Carl Geels of Fort Wayne singing *Doodle-de-Doo* and *Margie, My Gal* on Emerald 2006.

Folkraft Records has taken up the promotion of square and contra dances with a real bang. Last month we mentioned several good releases on this label and now many more have come to our attention. We list them herewith, all excellently played and running around five minutes. Folkraft 1132, *St. Anne's Reel/Garryowen*; 1138, *A & E Rag/Chinese Breakdown*; 1139, *Petronella/Lady in the Boat*; 1140, *Glise a Sberbrooke/Cock o' the North*; 1141, *Winsten Galop/Arkansas Traveler*; 1142, *Lamplighter's Hornpipe/Hundred Pipers*. Remade from their 12-inch series are the following on 10-inch discs: 1303, *San Antonio Rose/Gray Eagle*; 1304, *Little Brown Jug/Durango's Hornpipe*; 1319, *Flop-Eared Mule/Rakes of Mallow*; 1323, *Spanish Cavaliero/Bully of the Town*.

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—Carol Gove.

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As Edited by
ED FERRARIO



By PEG ALLMOND

OH NO IT'S NOT

By LOU HUGHES

First and third bow and swing
Lead out to the right of the ring
Circle to the left, go just half way
Now dive to the center and half-sashay.

(The heads lead to the right, circle to the outside, the sides arch, heads dive through to the center and half-sashay. That puts their ladies on the head man's left.)

Re-sashay, go all the way around.

(Ala Allemande A.)

Star by the Right when you come down
Back by the Left, don't fall down
Turn your corner by the Right and
around you go.

Back to your partner and Do-Pa-So
Corner by the Right come back to the bar
And the gents to the center like an Allemande Thar

And you back up, boys, but not too far.
Shoot that star with a full turn, Joe
Right to the corner and Alamo.

(After shooting the star with a full turn, take the corner lady with the right, holding your own gal by the left, a single circle, men facing out, ladies in.)

Balance in and you balance out

Swing by the Left, go half about.

(Drop left hands, hold on right, walk half way around. Men are now facing in, ladies facing out.)

Balance forward and balance back

Swing by the Right to the outside track

Balance forward and back to the bar

Swing by the Left and four gents star.

(Dropping right hands, left hand swings, then men step into a right hand star.)

Turn the opposite lady, but not too far

Star right back three-quarters round

To the right hand lady for a Left Allemande

Right to your honey and a Right and Left Grand.

AROUND THE WORLD

By ARNE NIELSEN

First and Third you balance and swing
You promenade the outside ring
Go all the way around the ring, you two
While two and four do a right and left thru

First and third lead out to the right

Split the Sides to lines of four

(Facing the side couples, heads go between them, ladies to their rights around one person, fellas to their lefts around one.)

Forward eight and back with you

Forward again and pass right thru

(Passing right shoulders then turning around to face the set)

Forward eight and back with you

Center couples pass right thru

And split that couple that's facing you

To lines of four is what you do

(Center four pass right shoulders with the opposite two, split the outside two and around one person to form new lines the other way.)

Forward eight and back you go

Hurry up all and don't be slow

Center couples pass right thru

Cross trail thru and around just one

(The lady crossing over in front of the man.)

Into the center for a right hand star

Move it around, but not too far

Corners all for a left allemande

Partners right, go right and left grand . . .

THIRTY SQUARES OF enthusiastic dancers turned out to celebrate the Second Birthday of the WAGON WHEELERS AND SINGLE SWINGERS. These clubs collaborated to make their birthdays a gala celebration. They danced in the Marine Recreation Center in Alameda. Guest callers furnished the "fun" while Ed Ferrario and Frank Tyrrel, the groups' leaders, MC'd the program.

* * *

"Happy Dancing and Good Food," the invitation said. More than a hundred dancers agreed it WAS SO when they attended the SWINGSTER FOLK DANCE CLUB party at Lake Shore Plaza April 28. Squares were enjoyed by the group, and guest callers were a treat.

* * *

JONESY of Los Angeles came up to call a dance for Don Newport's South Palo Alto group—32 squares crowded the floor.

* * *

CLARENCE BROOKS of the Berkeley Folk Dancers and VIC WINTHEISER of the Oakland Recreation Dance Arts furnished the calling for squares at the "April in Albany Folk Dance Party"—AND THEY WERE THE MOST!

* * *

The Fifth Saturday dance of the CORNHUSKERS in Marin County was a sell-out—and no wonder—the guest callers were RANDY RANDOLPH and CHIC BURGESS.

* * *

NAPA is one of the few communities to boast of a Square Dance Barn. It is located at 2202 Loma Heights road, Napa—and they hold a regular Sunday afternoon dance—"and you are invited to come and bring the young 'uns". There is a swimming pool on the property. Callers in May were Glen Story, Jim York, and Bill Castner.

Scholarship Fund

The Peninsula Folk Dance Council held its annual Scholarship Fund Folk and Square Dance party at the Burgess Gym, Menlo Park, May 14.

The fund is a memorial to Jackie Howerton Turner, teen-age folk dance leader, who died in an automobile accident in 1951. The scholarship committee selects award winners from applicants among the high school students in the Sequoia and San Mateo high school districts. Winners attend the Folk Dance Camp held each year at College of the Pacific, Stockton.

Anyone wishing to contribute to the fund may mail their remittance to the Jackie Howerton Turner Scholarship Fund, Bank of America, California Street branch, Redwood City.

Square Dance Convention Report

Ten thousand and more dancers paid to register for the three-day national square dance convention held in April in Oklahoma City's 10-million-dollar Civic Center Auditorium. There was 54 hours of dancing—rounds, squares, folk and contra. The convention was sponsored by the Oklahoma State Federation of Square Dance Clubs—and my hat is off to the Federation there for the fine planning and cooperation which resulted in the nearest-to-perfect convention yet.

Square dancing started at 9 a.m. in two ballrooms, and continued through the entire day—right through lunch and dinner hours. Live music furnished the melody—visitors called.

From 7 to 11:30 o'clock every evening there was program of round dancing and it was crowded all the time. There was an after-party every night at a location away from the auditorium, just to change the scenery—and the last night party grew until they had to throw out all previous arrange-

ments and take over a huge building at the fair grounds, where, believe it or not, they served 1800 people!

Then they put on a beautiful pageant and show, which was highlighted by the announcement that San Diego will be the scene of the convention in June, 1956. More than 150 Californians lined up behind a band and marched over the stage to invite the delegates to California next year.

Fashions—yes, there was a definite change in the clothes—they were shorter—the ladies' clothes were mostly of the new cottons and nylons—and squaw dresses stole the show. The men seem to have lost the yen to wear embroidered shirts—they did wear loud western-type shirts, with gamblers' string ties and fancy belts. Lots of gamblers' striped pants, and western trousers—but fewer and fewer hats.

—Peg Allmond.



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Santa Cruz Festival

Continued from Page 3

giant redwood forests nearby. A city of some 21,000 people, Santa Cruz is famed as a vacation spot. It is also a flourishing business center and a popular convention city.

The city joins with the host council in inviting dancers for a week end of relaxation and entertainment. Those going for the week end are advised to make their reservations early. The committee warns anyone with a sore toe to be prepared to have it stepped on, because there will be a full floor at the Santa Cruz Auditorium June 19.

—*Jessie and Bob Baker.*

Date in San Diego

Continued from Page 3

dancers and to make more fun in folk dancing. The fledgling organization is now setting up by-laws and appointing Council and Board members. At present the association is comprised of three groups and it welcomes any others in the area that are interested in joining. The three member groups are:

The San Diego Folk Dancers, Cabrillo Dancers, and the Turner Dancers.

—*Ann Farrell.*

MIDSUMMER PARTY PLANS

Continued from Page 8

reign over the festivities which include mock bull fights and much dancing and feasting. Typical refreshments are thick chocolate, cookies, almonds, and dates.

Or, instead of a queen, an "El Mayo" may be used. This is a dummy hung from a rope stretched across the dance floor. The dummy is dressed in white trousers, black coat, hat, and gloves and with a parasol. Traditionally the dummy was burned to signify the death of winter, who had been trying to adjust himself to summer with the white trousers and parasol. The burning would not be practical, but at the height of the festivities "El Mayo" could be ignominiously hauled away and "dumped" because summer is here.

AUSTRIAN SCHEMENLSUFEN

(Dance of the Phantoms)

This is a masquerade festival held at Imst in the Austrian Tyrol, at which Winter and Summer are supposed to fight for the domination of Nature. The participants were traditionally only men (many dressed as women) who wore ugly masks of witches and demons to frighten away the evil spirits of winter. Jangling bells and brooms, also good means of dispersing evil, were incorporated in many costumes. Some participants wore masks of pretty young women's faces crowned with gay flowers. These were good spirits who indicated to Summer that she had allies in her fight with Winter.

This party could be presented as a masquerade by explaining in your publicity the traditional theme and offering prizes for the best masks. The Austrian Maypole is a heavy cross of greenery and flowers and upon the top is a golden cock. The cock symbolizes virility and strength to the Austrians, and having one atop the Maypole is to bring good luck in the coming season. The Maypole could be the central part of your decorations. Imst is famous for its canaries and this fact might also be used for decorations or for special programming. Other good entertainment items could be bellringers (or bell ringing records) flag throwers, or Swiss yodelers. Large pretzels are traditional fare and probably beer and/or punch.

In Closing...

Continued from Page 3

be concerned at all times with the preservation of worthwhile and ethnic dance material. Since folk dancers are such a widely heterogeneous group, we must do all we can to present a complete and worthwhile teaching program which will keep folk dancing as a chief attraction for them. The threat of too many new dances has loomed upon our well-loved dance hobby and I hope we aren't dancing ourselves out of folk dancing. The beginner must not be burdened with too many novelty round dances nor should the strain and tension often seen on his face be there. The intermediate dancer should find enjoyment and enthusiasm in everything he executes on the floor. The more advanced folk dancer, through his years of dancing experience and mingling with friends, should be the most relaxed of all—radiating quality and pleasure in all the dances, and with no trace of superiority evident.

As I retire from office as your eleventh Federation president, I give my sincere and personal thanks to you who aided me on my now-completed course. To the loyal officers who served on the Executive Board this past term, the Regional Council Chairmen, members of LET's DANCE staff, standing committee chairmen and

BEV WILDER IS NEW FEDERATION PRESIDENT

Bev Wilder of Walnut Creek has been elected president of the Folk Dance Federation of California, North, for the coming year. The election was at too late a date for more than this announcement at this time. See next month's LET's DANCE for an expected statement from the new president.

Other newly elected officers are Frank Kane of San Rafael, vice-president; Vi Dexheimer of San Francisco, recording secretary; John Mooney of San Anselmo, treasurer; Miriam Lidster of Palo Alto, director of extension; Dr. Arthur Emmes of Castro Valley, director of publicity, and Gerry Wintheiser of Richmond, historian.

their members, and to those persons who have taken on responsibilities in the name of folk dancing, I say "THANK YOU!" Friends too many to mention helped me at every turn and I have the highest regard and best words of praise for them. It has been a distinct honor for me to serve as your president, and to my successor I wish the same wonderful cooperation and friendly support which I enjoyed all the way. —Bill Sorensen.

San Francisco Council Notes

Bob Harder, co-ordinator for the Blind Center Folk Dance instruction, has again made an appeal to all clubs to assist him in supporting his Blind Center project. Due to conflicting dates at the Blind Center, it was suggested that the fourth Saturday of each month be set aside for this activity instead of the second Saturday. Please contact Bob Harder, PLaza 5-2717 if your group would consent to send six to ten couples to the Blind Center, together with someone who is capable of instructing by explanation rather than by demonstration, to work with the blind people in an effort to give them a chance to enjoy folk dancing to the best of their ability.

Don't forget the next Regional Festival to be held at Kezar Pavilion. The High Steppers will be hosts for the San Francisco Council of Folk Dance Groups on June 12. The Regional Festival at Kezar Pavilion in July will be jointly hosted by the Portola Bailadores and the High Steppers.

As is their usual custom, on July 4 the Marina Merchants will sponsor a Regional Festival under the leadership of the San Francisco Council of Folk Dance Groups. The folk dancing will be from 1:30 to 5 p.m. on the Marina Green, foot of Baker street, an area well protected against the

wind. Grace Perryman will be the general chairman for the Festival. There will be exhibitions to help make the Festival as colorful as possible. All folk dancers are urged to wear costumes.

Costume problems have been solved by the Cayuga Twirlers, who recently blossomed out in full dress for their latest Tango exhibition. Members of the exhibition group met at Margaret and Frank Moore's home one Sunday afternoon with portable sewing machines, pinking shears, scissors, thread and material. They accomplished a great deal and wound up with a Chinese dinner.

Wouldn't you know it! Just when everyone is used to coming to the Cayuga Twirlers' class on Thursday nights at their new location, 1654 Sunnyside avenue, they have been asked to give up that night to the Boy Scouts. The Twirlers have held Thursday night classes for almost four years, and it has become a habit. However, as a Scout would say, "They've done their good deed for the day," and have changed their class night to Mondays. So remember, Folk Dancers, if you don't know what to do with yourself on a Monday night, go to the Cayuga Twirlers' classes to learn intermediate and advanced folk dances under the direction of Frank Moore. —Vi Dexheimer.

Peninsula Institute

An October event proved so popular with members of the Peninsula Folk Dance Council at their Teachers' Institute that they are having a repeat performance on June 12. And teachers or group leaders from any other area are invited to join them.

The venture was a combination beach party, Teachers' Institute and potluck supper. And, like October's occasion, this one will start at the home of Helen Beukers, teacher and director of the "Aptosers" at 10 a.m. There will be swimming, volley ball and sun-bathing.

Registration for Institute will begin at 12:30 p.m. at the multi-purpose room of the Aptos Elementary School.

To reach the Beukers' home, take Highway 1 south of Santa Cruz (toward Watsonville) to the sign "Aptos". Turn left and follow green arrows to the beach and the Beukers' home. Red arrows point to the school for Institute, supper and dancing.



Reproductions of some of the less complicated costumes can be made for \$25 to \$45. The more intricate styles, such as Rumanian, Czech, Polish and Hungarian, involve greater research and labor.

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THE EDITOR'S MAIL BOX

NEW DANCES

Editor:

Reference is now made to the "Message from the Federation President" in the March issue of LET'S DANCE.

It is indeed high time that some one other than the folk dancers themselves take notice of a situation that has developed within the last few years in which too many folk dancers have either been driven to distraction in trying to stay on top of the mass of material being thrown at them by their teachers or have just given up, bought a television and are trying to forget the whole thing.

We folk dancers like to think that folk dancing is a very popular recreation, when actually it is not nearly as popular as is ballroom dancing, yet ballroom dancers learn but a few steps and they do those same steps year after year. They never seem to tire of them. Are folk dancers so different that they must continue to learn new dances week after week, year after year, or give up folk dancing entirely?

The writer has been folk dancing for about 15 years and during that time learned over 400 dances. That should be enough dances for a couple of lifetimes, but what happened? About a year ago we rebelled against what looked like a never-ending stream of new dances, and stopped going to class. . . . Now if we wish to spend an evening folk dancing we find that we are away behind the times; the names of old favorites no longer appear on the programs, and in their stead are names of new dances, some of which we can't even pronounce, much less do. We know that our situation is not unique as many of our friends that were once active in folk dancing no longer dance and clubs that once were prosperous are folding up, and when one asks why, the answer is always the same, "Too many new dances".

We do not object to a new dance occasionally when the new dance represents an improvement, but too often they just represent rearrangements of old steps or groups of steps and add nothing to dances we learned years ago except a headache and a new record to clutter up our closets that already contain too much useless folk dance material. The sad part is that by far too much of the current material is just so much rubbish or trash that one learns today to forget tomorrow. . . . A few days ago a friend said to me "I am getting good and tired of learning dances that I know full well that I will never do again." One could readily believe that the record makers and teachers have formed an unholy alliance for the sole purpose of selling records.

Certainly no folk dance teacher needs new dances to keep the students coming to classes. The new students do not know the old dances so they would get just as much enjoyment from learning to do the old dances as they would from learning new questionable material and the older students and those folks that would enjoy an evening of folk dancing occasionally would most certainly enjoy doing the older material (as reported by Cayuga Twirlers in March LET'S DANCE

and as many other clubs have experienced). . . . As pointed out by President Sorensen, the rank and file of folk dancers have no interest in learning a lot of new dances, once they have learned a fair number of representative dances. But that small group of super-enthusiasts that, for want of a better name, we call "Eager Beavers" will never be satisfied with a mere dozen new dances a year. Therefore, as I see it, if folk dancing is to survive for the multitude, and to my way of thinking that is the only kind of folk-dancing that is worthwhile, we will just have to forget the Eager Beavers and let them go their merry way while the rest of us settle down to sanity and dance for the fun of the majority.

We have no objection to anyone learning any dance he or she sees fit, but we do object to them learning a lot of trash and a lot of difficult dances that only they are interested in, on our time. And when the class I am attending is spending months on a dance like the Beseda and many others that could be mentioned, and when a few insist on doing those dances at parties where the rest of us sit by and wish we had stayed home, we insist that they are doing those things on our time. Now, if the supers want to do dances that only they are interested in I am all for them doing them, but let them form their own clubs and hire their own halls. . . . Their selfish attitude in wanting to show off what they can do that others can't do makes them anything but congenial companions anyway. . . .

The question might be asked, how can we prevent them from running our shows and inducing teachers to go along with them, since they are usually the more vocal ones? The answer is simple. Have the Federation outline a course of study and insist that the teachers stick to it. In order to get the multitude dancing again and to keep them dancing in the future, and what is more important, get them dancing in unison, we must all learn to do the same dances. With the flood of material that is now deluging us, that is impossible unless we can get the teachers to work together and to get them to work in unison, it seems we must have a definite "course of study."

If the Federation will prepare such a course of study and will insist that all teachers follow that course we will have gone a long way in making folk dancing a permanent institution in this country. Such a course of study has already been started with the issuance of books A, B and now C, but the trouble is that the teachers are not all teaching these dances to their beginners and unless the teachers can be brought into line the whole plan will be useless.

Along this line it might be useful if the Federation would insist on monitoring all festival programs, and deny Federation sponsorship for those dances where program committees fail to cooperate. No teacher would last long where their pupils could not do the dances on festival programs. We would recommend that once the "course" includes 75 or 100 dances, that extreme caution be exercised when adding additional dances to the course, otherwise the situation that now has us all worried could readily develop again . . .

It is not contended that all new material is bad. Occasionally someone does produce something that can well be added to the list of worthwhile dances, but nothing should be accepted as worthwhile and added to the "course" without having been given the most rigid scrutiny by a committee of folk dancers with many years of experience and with due consideration to the abilities and desires of the rank and file of folk dancers. Selections should not be made on the basis of what a few Eager Beavers might like to do, but on the basis of what the overwhelming majority of folk dancers would like to learn to do.

Additional dances to be added to the "course," once it has been established, should not exceed eight or ten dances a year, preferably less. The "course" could be revised every six or eight years if in the judgment of experienced folk dancers, such revision is desirable. This should satisfy those dancers that honestly feel that progress means learning new dances. Just one more word—if the teachers would just realize that it is infinitely more fun to do a dance once it has been mastered than it was to learn the dance, much of our trouble would be over.

Yours for dancing for the many.

J. Edw. (Kim) Kimlel, Sebastopol.

Editor:

. . . I'd like to express my irritation at folk dancers who want to go back to the "good old days" and who complain "there are too many new dances."

I'll dance anything—like them all. But, if offered a choice, I'd take the new ones, if for no other reason than to enjoy the challenge that comes with learning.

There aren't too many new dances. There are not enough.

Our thoroughly capable and admirable teachers and leaders have in the past brought many exciting and satisfying patterns from either the original sources or via the "composed" route, but if we're going to retain the interest and feed the appetites of forward-looking "eager beavers" we shouldn't stop introduction of any new materials, both from somewhat neglected sections of our own country as well as from overseas. We need a ton of raw ore to extract ONE gem.

I don't mean that we should leave ANY old favorites behind. There are at least a hundred dances we've done over the past 20 years that are FUN and always will be (that's the test, isn't it?).

But there are two hundred "stinkers" that could just as well be forgotten, and no amount of teacher "pushing" will make them popular.

Many of these have perhaps only one figure which "killed" the dance, or perhaps only one pattern which was really good, and worth repeating.

Couldn't our choreographers make some restudy of these old timers to remedy their defects, save their good points and get rid of the offensive matter, so that the effort of learning needn't be wasted? This might satisfy some of the people who are either "too busy" or don't want to take the energy to learn new dances, and at the same

THE EDITOR'S MAIL BOX

time give a lift of inspiration to those who know all the old ones, love the good ones, but are sometimes bored at having to do them so often.

As a student of history I admire the past; as a contemporary dancer, I like to be familiar with the present, but the future's already on its way. I want to see the moon . . .

—Mary Ellen Lester, Novato

THE JUNIORS

Editor:

Your articles on the formation of folk dance clubs for "teen-agers" prompts this comment. These "teen-age" clubs have merit only in that they are better than many other organized or unorganized activities for young people. I believe that a little consideration of the question will show that an organization dedicated to folk dancing and folk culture generally, could and should have a higher objective.

The formation of separate clubs for certain age groups implies the falsity that people of all ages cannot enjoy dancing together. In those countries where these folk dances originated it will be found that the basis of all folk culture is the participation of all members of the family, and folk arts have survived longest in those places where well knit, closely integrated family living is encouraged.

Separate clubs develop the rather sad position of the folk dancing couple who dance with their "adult" club on one or maybe two nights of the week, leaving their family to amuse themselves or paying to have them amused. Then on another night of the week the parents sit at home and watch the young people dress up and go off to the "teen-age" club to do the same dances that the parents did.

How much more logical, how much happier and healthier for all to go and dance together?

The terms "teen-ager," "pre-teen-ager," "junior miss" are devices invented by fashion advertisers for their own ends. They describe clothes on a hanger and not divisions in a family. My ambition is to form a group which would de-emphasize formal teaching, exhibitions, festivals and theatricals of any kind and strive to encourage folk dancing, folk music, and crafts among, within and between those time-honored institutions, our families.

—Sean O'Farrell, Stockton

Editor:

. . . We just about doubled our last year's group of dancers (at the Teen-Age Festival) . . . Last year I'm sure not more than two or three dozen came to observe. This year, with some going and coming during the afternoon, I'm sure there must have been between 200 and 300. We estimated better than 400 dancers.

All the teen-age M.C.s handled their part of the program with much skill and understanding and a finer group of young men I have yet to see. All the teen-age callers did their squares with sureness and confidence. Not a single one pulled a boner.

The exhibitions were excellent—costumed well and executed with a great deal of ability—which showed excellent training. And all the children were on their best behavior with again no discipline problem.

We called all the instructors to the front of the auditorium and did those boys and girls cheer their leader. The old building fairly rocked!

I don't know how many told me how they had planned and looked forward to that day and they surely hope we can do it again next year.

So all in all everything was a huge success.

Thanks again for your wonderful publicity and for all the LET'S DANCES you sent to be distributed to the children. They sure wanted the article for their scrap books.

—Bee Mitchell, Lodi.

Editor:

Thanks for grand write-up in April.

The Junior Federation is having their next Festival June 25 in Patio of Pasadena Department of Recreation, 1501 E. Villa, Pasadena, 1:30 to 4:30 p.m.

—Lou A. Price, Pasadena.

YOUR MAGAZINE

Editor:

The Fresno Vinehoppers wish to call your attention to the fact that the caption over the picture at the bottom of page 10 of LET'S DANCE for May is incorrect. The picture shown is of the Fresno Vinehoppers doing the Grand Mill at the International Cavalcade in Oakland, February 19, 1955. Thomas Northrup is the director of our group.

Your error is in part understandable since Mr. Grothe's group exhibited their Dzuku Polka immediately after our dance, and he is shown seated in the background. However, perhaps a little more checking on your part would have avoided this error.

The Vinehoppers would appreciate it if you will note this correction in the next issue of LET'S DANCE. We believe this is especially desirable in justice to Tommy Northrup who has been director of our exhibition work for the past several years, and to whom full credit should be given for whatever success we have achieved in the Lithuanian Grand Mill. . . .

—Lucille Adkins, Secretary, Fresno Vinehoppers



If pictures submitted for publication would have identification attached, or written on back of photo, regrettable errors of this kind would be avoided.

—Ed.

Editor:

In reply to Mme. Sonkin's letter in the April LET'S DANCE, and in defense of the many contributors to LET'S DANCE in the two years while I was editor. All without exception were persons of good education. Many hold degrees from the various schools of higher learning; a few, Master degrees.

If the "truly great scholars" were to fill LET'S DANCE's pages, I'm afraid LET'S DANCE would be very boring indeed.

Keep up the good work. LET'S DANCE is getting "betterer" all the while.

—Bob Chevalier, San Anselmo

Editor:

Your magazine is so fine I read every bit of it—including all of the ads. I always hope to see an ad for someone who sells patterns for folk dance clothes, dirndls, etc. I would also be so happy to have a precise address and piece included in the dance descriptions. I have started out on so many fruitless quests to find some particular dance record. If the name of some shop which actually had the record and the price could be given whenever possible it would be so helpful.

I personally cannot understand teaching a dance or giving directions for a dance for which I can get no record. Perhaps my experience is not a common one but I have spent so many hours trying to get music for a dance only to find out much later that no music is available. Perhaps it might be fair to say frankly that no record is available.

These remarks are not meant to be critical in any way; the magazine as it, is the best in the country and all of us who love folk dancing should be grateful to the good, unselfish people who put so much into it for us all. I like the Record Finder section very much; it's good to hear about something in records besides the latest Round Dance foolishness.

—Mrs. L. M. Dobell, Carmel

Editor:

Really singing about the new column, "San Francisco—News and Notes on Council and Club Activities."

And the art work by Hilda Sachs is something to look forward to each month, also.

—Dauder Douglas, San Francisco

NONPLUSSED

I must learn the Jota—
But where shall I gota?

—Carol Gove.

Berkeley Dancers' Picnic

The Berkeley Folk Dancers will hold a picnic at Oak Park Lake, Napa, on Saturday, June 11. There will be swimming, games, prizes and, of course, folk dancing. Picnickers are to bring their own lunches and coffee will be furnished by the club.

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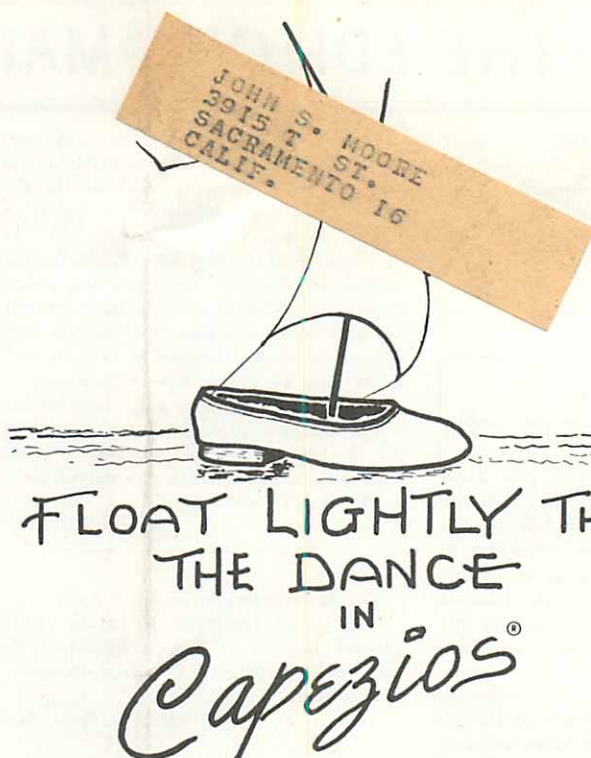


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