

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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STATE WIDE FESTIVAL, 'FIESTA DEL ORO'
SACRAMENTO---MAY 27-30

IN THIS ISSUE

Let's Dance

THE MAGAZINE

OF FOLK & SQUARE DANCING

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Let's Dance Calendar

LEE KENNEDY, 146 Dolores Street, San Francisco

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Major Event of the Year State-Wide Festival

MAY 27 through the 30th Sacramento
Memorial Auditorium
Theme: "Fiesta Del Oro."
General Chairman: John Moore.

Federation Festivals

MAY 15, SUNDAY Santa Rosa
Veterans Memorial Auditorium
Chairman: Emmert Lippincott.
Council Meeting: 12:30 p.m. Dancing 1:30-5:30 p.m. and 7:30-10:30 p.m.
JUNE 12, SUNDAY, 1:00-5:00 p.m. Balboa
Park, Conference Building, San Diego
Hosts: San Diego Folk Dance Council.
Sponsors, San Diego Recreation Department and the Folk Dance Council.

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

JULY 10, SUNDAY Kentfield
Marin Junior College
Council Meeting: 12:30 p.m.
Dancing: 1:30-5:30 and 7:30-10:30 p.m.

Regional Festivals

MAY 6, FRIDAY NIGHT San Jose
San Jose Auditorium
Hosts: Gay Nighters.
Sponsor: Adult Education.
Dancing: 8 p.m. to ????

MAY 6, 7, 8. "Raisin Festival". Fresno
Memorial Auditorium
Friday night (6th). Dancing: 8 p.m.
Saturday night (7th). Dancing: 8 p.m.

Sunday (8th). Dancing: 1:30 p.m.
Exhibitions and International Food Market.
Institute Saturday Afternoon (7th).

MAY 14, SATURDAY NIGHT Gilroy
Wheeler Auditorium
Hosts: Gilroy Glider.
Sponsor: Monterey Bay Area Council.
Chairman: Al Puccinelli.
Dancing: 8 p.m.

MAY 31, TUESDAY, 8-11 p.m. Silverado
Park Clubhouse, Long Beach, 31st
and Santa Fe Streets
Host: Silverado Folk Dancers.

JUNE 28, TUESDAY, 8-11 p.m. Silverado
Park Clubhouse, Long Beach, 31st
and Santa Fe Streets

Host: Silverado Folk Dancers.
JULY 2 and 3 Lakeport
Lakeport Library Park
Saturday (2nd). Dancing: 9 p.m.
Sunday (3rd). Dancing: 1 to 5 p.m. and
7 p.m. to ???
Hosts: Gaytimers Folk Dance Club.
Chairman: Gordon Lindsay.

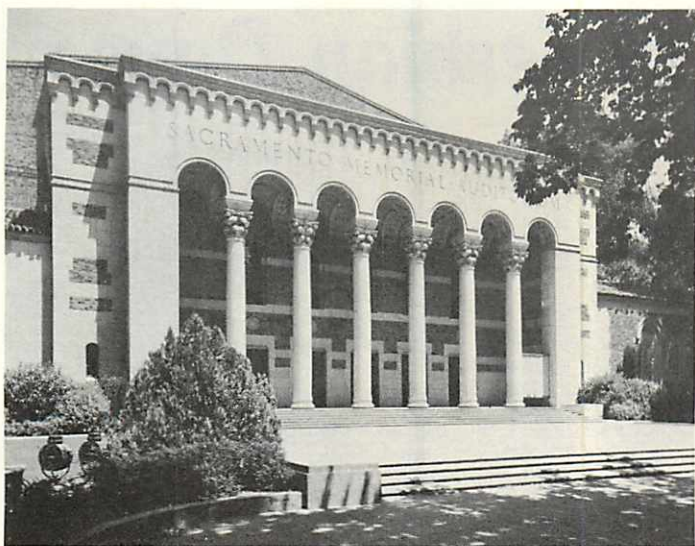
Special Events

MAY 20-21 Wenatchee, Washington
Seventh Annual Square and Folk Dance
Festival.

Sponsor: Washington State Federation of
Square and Folk Dancers.
Hosts: North Central Area Council.

CANCELTION

The festival at West Hollywood Park
to have been held May 1, as announced
on this page last month, has been canceled.



Sacramento's Memorial Auditorium at 15th and J streets will be scene of Festivals during Statewide, May 27-30.

Fiesta Del Oro At Sacramento

State's Folk and Square Dancers to Converge
On Capital City for Statewide, May 27 to 30.

THE TIME is rapidly approaching when California's folk and square dancers will be headed for Sacramento—and what promises to be one of the finest State-wide Festivals they have ever enjoyed. The Fiesta Del Oro committees have been working diligently for many months past—and their activities will gain momentum from now on—for the four-day Federation statewide begins Friday, May 27.

Hotel Senator, overlooking Capitol Park, is the headquarters for this year's Festival of Gold. The hotel completed a modernization program last year, and the new Empire Room will be the scene of the Sunday night party which promises to be a gay affair. The Sunday morning breakfast is also set for Hotel Senator—and this, too, promises to be a standout.

The dancing will be held in Memorial Auditorium, a million dollar monument to the memory of Sacramento's war heroes. The Auditorium is at 15th and J streets and is near Sacramento's leading hotels. It is just five blocks from the Senator.

There are many fine eating places in Sacramento and the adjacent territory—where every taste may be gratified. Be it a craving for good American food—or Polynesian—or Mexican—or Italian—or Swedish—just name it—and it is to be had in Sacramento.

Sacramento is renowned as one of the world's most beautiful cities. It boasts more trees on its streets than Paris, France, which is six times larger in population. This results in cool summer nights and relief from the warm summer days.

Those who have not visited Sacramento in recent years will be astounded at the development which has taken place, not only in the city but in all of Sacramento county. New districts have recently been incorporated into the city—unique shopping centers have been developed and are flourishing—outstanding model home districts have sprung up like mushrooms in all directions. An entire day could be spent exploring the new developments.

(More news about Sacramento on Pages 10, 11, 12, 13, 14, 15 and 16.)

Santa Rosa

Redwood Empire city to host
Rose and Folk Dance Festivals

SANTA ROSA, in the heart of the Redwood Empire, will be host to the State's folk dancers May 15 when the Federation Festival will be held in the Veterans Memorial Auditorium.

Some 80 years ago the great horticulturist, Luther Burbank, said of the Redwood Empire, "I firmly believe from what I have seen that this is the chosen spot of all the earth as far as nature is concerned".

The people of Santa Rosa agree to the fullest extent and are proud of the fact that Burbank made his home there.

The Luther Burbank Rose Festival, held annually in May and sponsored by the Santa Rosa Junior Chamber of Commerce, in commemoration of Luther Burbank, gives Santa Rosa an opportunity to share some of its beauties with its friends.

Folk Dancing, as exemplified by the Federation Festival, has become an important part of the Rose Festival and in past years has been enjoyed not only by all the dancers but by many of the thousands of visitors to the Rose Festival.

This year's Rose Festival, carried out to the theme of "Books in Bloom" and to be held on May 14 and 15, will be no exception and the Sonoma County Council is hard at work to make the Folk Dance Festival a fitting finale to the two-day celebration.

For those who can spend the week end in Santa Rosa, the best of accommoda-

Continued on Page 19

Your Host Cities

Cover
for
May



The trio in the Dance Furiant of Czechoslovakia are Helen Cheatwood and Larry and Dorothy Bart of Chang's International Folk Dancers, and Art Director Hilda Sachs has deftly placed them right before the Capitol Building in Sacramento. That's just where they'll be May 27 to 30, along with the rest of California's folk dancers.

Spirit of Defiance in Serbian Dance

Kolos and other dances of the Serbs combine a variety of cultures—cultivated under the heels of oppressors.

By JANE MOLINARI

IT IS SAID that Kolo dancing originated in Old Serbia. As an avowed Kolo enthusiast, perhaps that is as good a reason as any for me to have explored into something of the customs and history of Serbia. The many forces which have influenced the life of the people have their root in Serbia's long history. Let's start there.

Serbia is the largest and perhaps most colorful of the provinces that make up the modern country called Yugoslavia. The largest city in Serbia (and capital of Yugoslavia)—Belgrade—has existed in history for more than 2,000 years, occupying an important junction between Europe and the Middle East. Early Greek, Roman and Byzantine civilizations extended to Serbia, and numerous migrating peoples left their influence, climaxed by the emigration of the South Slavic tribes. Incidentally, the name Yugo (south) Slavia (Slav) means "Land of the South Slavs". Serbia grew to be the strongest state in the "South Slav Land", and after forming an independent kingdom in the 12th century, it rapidly began to achieve a high degree of civilization.

The progress was eclipsed during the 14th century when the Ottoman Turks invaded the Balkans for five cruel centuries. The Serbs resisted the Turks throughout the occupation and a series of revolts early in the 19th century led to the independence of a large part of Serbia and a kingdom was again formed. The northern part of Serbia was yet a part of the Austro-Hungarian Empire.

Before the close of World War I, the people of Slavonic origin inhabiting the western part of the Balkan region (Serbs, Croats, Bosnians, Montenegrans, Slovenes and Macedonians) joined together to form the new kingdom (since World War II, the People's Republic) of Yugoslavia. They spoke various dialects but were sufficiently alike in language, customs and traditions to make up a united country. Three main religious groups are found

throughout Yugoslavia—Mohammedan, Roman Catholic and Eastern Orthodox—most Serbs being affiliated with the latter church.

Serbian culture, customs and music are thus representative of a long history and association with a great variety of other peoples. Modern Serbs have retained not only much of the music and dance of their ancestors but also many of their folk customs.

One of the customs which I find particularly interesting illustrates this point. Called "Krsna Slava", it is the celebration of the family's patron saint by members of the Orthodox Church. According to custom, the ancestral head of each family long ago chose a patron saint at the time of his conversion to Christianity. All members of a family (including all generations of uncles, aunts, cousins, etc.) come together and celebrate each year on the feast day of their particular saint.

It is both a religious ritual and an occasion for feasting and merrymaking.

And, it presents a means for strengthening and preserving the devotion and interdependence of all members of a family. It played a particular role in the days of Turkish oppression when family unity was a necessity and it continues to have significance among Serbs wherever they may live.

There is considerable variety in the music and dance of Serbia, not only between town and rural areas but between villages as well. The towns were more heavily under the oriental influences but the villages (often inaccessible in the south Serbian mountains), retained more of the native characteristics.

Because of the long centuries of Turkish rule, Serbian folk music became an expression of the fierce patriotism of the people. Their songs were a means of keeping alive the account of their history and early heroes and they contained hidden meanings not understood by the Turk. Even their dances swore death to the invaders.

The next time you hear the "Vranjanka Kolo", recall that it represents a regional folk style born in the years of suppression. The people of Vranje were restricted in their freedom by the Turks who led a life of luxury in the feudal manors. They were forced to have their Krsna Slavas, weddings, and other festivities not in cafes or inns but by moonlight.

While there are variations in nearly all local communities, Serbs generally characterize their dance by light steps, a small bending of the knees which produces a fine trembling of the body, the hand holds which often find the dancers linked by crossed arms and holding their neighbor's belts, by the ability of the male dancers, and improvised figures of the leader.

In form, the dances include the typical open or closed kolo, parallel lines, processions, solos, and dances for two or three people. One of the most interesting and beautiful of the latter form is the



Serbian village women in native costume



Like countless generations before him, this shepherd tends his flock in "Stara Plaina" in eastern Serbia

MOMACKO KOLO (Bachelor's Dance) which is performed by one man with a girl on either side.

The Serbs have retained through ritual dances much of their earliest culture and although ritual dances are disappearing, some remnants still survive. There were dances performed for rain; dances done only on specific days such as St. George's Day or Whitsuntide; dances dedicated to certain persons for luck, health, progress or fertility. Weddings and similar festivities called for a prescribed order of special dances dedicated to different members of the wedding party.

There were also some dances that might be continued for many hours, new participants joining the chain and those who tired dropping out. Defiance of their enemies (not only of the Turks, but more recently of their Nazi oppressors) is still expressed in many present-day Kolos.

Serbian dances have been done tradi-

tionally to the accompaniment of singing, or to one or more of such native instruments as the gajde (bagpipe), the duduk or svirala (native flutes), the goc (a bass drum), the gusle and tambura (string instruments). Tambourines called "def" are used for some dances in Serbia, and in certain areas there are dances performed solely to the accompaniment of the sound of the feet or clapping of the hands. Accordions or Tamburitsa orchestras provide the chief modern accompaniment. Even in the villages, a Gypsy orchestra may be hired to play for festive occasions.

Any written account of Serbian dance can not take the place of seeing or, most particularly, of participating in the dance. For it is not possible to describe the dynamic force and vigor, the emotional impact, the cooperative feeling of dancing in a chain, the commanding rhythms. Serbian folk dance conveys the qualities

which have produced it: The exposure to so many vastly different cultures, the long years of oppression and the spirited rebellion those years produced. One can detect numerous traces of Oriental, Hungarian, Gypsy, and so many other influences in Serbian dance. Once you have "caught on" to the technique, Kolo dancing becomes one of the most compelling and intriguing of our folk dances.

BENEFIT PROGRAM MAY 22 IN MENLO PARK

A program of folk and square dancing will be held at Burgess Gym in Menlo Park May 22 for the benefit of The Haven, a volunteer organization on the grounds of the Palo Alto Veterans Hospital.

There will be dancing from 1:30 to 5:30 p.m. and from 7:30 to 10:30 p.m. Several exhibitions are scheduled.

The Haven's program of folk dancing for patients at the Veterans Hospital is now in its sixth year.

A Cascarone Ball Is Always Merry

Dancers pelt each other with gaily decorated, confetti-filled egg shells in this custom of Mardi Gras madness.

By GRACE CHURCHER PERRYMAN

The Party Planner

MARDI GRAS PARTIES are very gay and colorful and are a fine theme for a folk dance party. In Spain they were often masquerades and always costume parties.

Since Lent is a time for fasting and abstinences, it is only human that before plunging into this period of self-righteousness the people must have a final fling. It is very pleasant and self-satisfying to know that the rigors endured during Lent will absolve one of his sins; therefore one might as well have a few sins. And anyway we all shrink from the thought of having led a dull though blameless life. Thus the festival of Mardi Gras has grown and is found in many parts of the world. With imagination, the chairman of a folk dance party can always think of ways to get dancers into costume—prizes or photographs or selling the idea that a costume is the only way to really celebrate the party.

The Spanish Mardi Gras party was usually called a Cascarone Ball, as that is the season when cascarones are used; so in sending out your announcements you had best explain just what this means. Then your guests can make and bring cascarones. A cascarone is an egg shell (the egg having been blown out, or taken out through a small hole) which is lightly filled with confetti, the hole closed and the shell gaily decorated. These cascarones, at the height of the festivities, were broken upon one's partner's head. The gaiety of being pelted by these harmless missiles was often enhanced by scenting the confetti with perfume.

Many cascarones are needed for a party, and it is pleasant to know that folk dancers are most co-operative in making them and that folk dancers' families are most patient in facing the prospect of weeks of scrambled eggs for breakfast while the shells are being collected.

Make a few for samples to show your members, and then leave them on their own to make as many as possible. There are no rules as to how the shells are to be decorated and crepe paper ruffles, realistic and grotesque faces, hats, bonnets, gorgeous colors, sequins, ribbons, lace and flowers will appear on the finished cascarones according to the maker's whim. These works of art can be incorporated in your decorations as a display before the time when they are broken.

The resulting piles of confetti and broken shells are not too safe to dance upon; but three or four men with wide brooms can clear away most of the debris

★ ★ ★ ★ ★ ★ ★ ★

Jim's my choice for Polkas.
Joe's the one for squares
Don's my favorite partner
For dancing Spanish airs.
But when it comes to doing
The dance that's really hot,
I'll take the guy who brung me—
My Johnny-on-the-spot.

★ ★ ★ ★ ★ ★ ★ ★

in two or three minutes. While this is being done refreshments can be served in the lobby or everyone can be asked to be seated in preparation for a special program.

A mixer dance is a good time to set for the breaking; before this dance everyone is to have in hand one or two cascarones. Or an announcement can be made early in the evening that at a certain time, i.e. one minute after 10 o'clock or 17 minutes before 11 o'clock, the cascarones will be broken and to be sure to have some in hand at that time. Needless to say the mixer or whatever dance is going on at that time will end in chaos,

but merriment and high spirits will be rampant.

Spanish decorations are most formal and yet quite colorful. Shawls are hung from the window sills, stair or balcony railings. These are most effective made from large squares of brocade or satin edged with deep fringes of bright-colored crepe paper. Large Spanish fans made from folded paper covered with black lace can be hung upon the walls. Toreros capes and banderillos, Spanish hats, castanets, and vases of roses can be placed in formal arrangements on furniture or walls. The cascarone display should also be prominent.

Spanish dancers should be on the specialty program. If none of your folk dancers have specialized in this type of dancing, dance studios will usually send students, sometimes small children who are quite charming. Also include solo singing or guitar playing if such artists are available.

Typical refreshments are macaroons, grapes, dates, blanched almonds, dried figs, thick chocolate and coffee. The drinks are taken around to the guests while the goodies are displayed buffet style for the guests to help themselves.

A Cascarone Ball is held annually at Monterey, Calif., on the Saturday preceding Ash Wednesday. The "Baile de Cascarones" was brought to California from Spain via Mexico. The first one was held in California in 1818 and the custom revived by the Monterey Civic Club in 1939.

Folk Festival of All Nations

The annual Folk Festival off All Nations in Washington, D. C., will be held May 5, 6 and 7. A "trip around the world" in music and dance will be presented as groups in the community present traditional songs and dances from all corners of the earth.

Research Committee: Bev Wilder,

Reva Ward, Sue Lemmon, Larry Miller,

Dorothy Tamburini and Miriam Lidster.

BUNIEVACHKO MOMACHKO ("Momachko Kolo")

(Serbian)

This is a kolo from Subotitsa, a city in Bachka, which is a province in Serbia. Subotitsa is next to the Hungarian border and the dance shows much Hungarian influence. In the title, "Bunievachko" refers to the people of this region and "Momachko" refers to "bachelors".

This dance was introduced and arranged by Anatol Joukowsky at the 1954 College of Pacific Folk Dance Camp, where its title was promptly shortened to "Momachko Kolo".

- Music: Record: Kolo Festival, KF-801, Bunievachko Momachko Kolo. The music has three musical strains, A, B, and C, each of eight measures duration.
- Formation: Sets of 3, 1 M between 2 W in a line of 3, all facing the same direction. All sets face the same direction, and may be arranged in lines or columns all facing the same direction, or all facing LOD in one circle. Keep at least 5 ft. clearance from the set in front. M has 1 arm around the waist of each W, holding her outside hand on her outside hip. Both W place their inside hand on the M's nearest shoulder. Unless otherwise indicated, hands are on hips with palms out.
- Steps: "Basic Step" for M and W: using small steps throughout, step sdwd. R on R (ct. 1), close L to R (ct. &), step sdwd. on R to R (ct. 2), lift L and swing heel over R instep with L toe turned outward by movement at the ankle, at same time slightly lift and lower R heel (ct. &). To move to the L, start L and use opp. footwork. The basic step is always done with the trio moving sdwd., alternating R and L, even though the pattern sequence may move the sets fwd., bwd., or turning. Other steps described below.

MUSIC 2/4

PATTERN

Measures

4 meas.

INTRODUCTION. Dancers stand in formation, taking trio pos.

I. BASIC STEPS IN PLACE.

All do 8 basic steps in place, starting R.

II. FORWARD AND BACK.

All do 4 basic steps fwd., starting R.

All do 4 basic steps bwd., starting R.

III. TURNING IN LINE.

All do 4 basic steps turning in line CW, once around, starting R.

All do 4 basic steps turning in line CCW, to place, starting R.

IV. WOMEN'S CHANGE—LONG SEQUENCE.

In this sequence the 2 W exchange places, with the RW passing between the LW and M. After the exchange, which takes 2 meas., all do 2 meas. in place. During the exchange each W makes 1 turn around so that she faces the M throughout the exchange (RW turns CCW, LW turns CW). M assists W to start by guiding each W with his hand at her back. Both W start with inside ft. (RW must shift wt.) W hands are removed from M's shoulders during the change only. LW does the counterpart of RW, passing outside RW. 4 changes of place occur, with the W finishing in their original positions.

A 1

RW steps to L with stamp L (ct. 1), small hop L (ct. &), step R (ct. 2), step L (ct. &). RW turns CCW as she does this footwork and progresses across in front of M. At end of this meas. she is directly in front of M, facing him.

Simultaneously LW starts with R ft., and does counterpart of RW, passing outside RW. M steps bwd. with stamp R, assisting W to change by gently guiding each with the hand which was around her waist (ct. 1), small hop R (ct. &), step L in place (ct. 2), step R in place (ct. &).

2

RW continues CCW turn with stamp R to R (ct. 1), small hop R (ct. &), step L (ct. 2), step R (ct. &). RW has now completed 1 CCW turn and has progressed to LW original pos., places inside hand on M L shoulder.

Simultaneously, LW continues CW turn and using opp. ft. from RW finishes on R side of M, with L hand on his R shoulder.

M stamps L in place (ct. 1), hop L (ct. &), step R in place (ct. 2), step L slightly fwd. to rejoin line of 3 (ct. &). M places arm around both W waists.

- 3 M and LW stamp R in place (ct. 1), hop R (ct. &), step L in place (ct. 2), step R in place (ct. &).
RW does counterpart of LW, starting L.
- 4 M and LW stamp L (cts. 1 &), stamp R (cts. 2 &).
RW stamps R (cts. 1 &), stamps L (cts. 2 &).
- 5-8 Repeat action of Fig. IV, meas. 1-4, but with former RW doing action described for LW, and former LW doing action described for RW.
- B 9-16 Repeat action of Fig. IV, meas. 1-8, except with the following change of pos. on meas. 8. On meas. 8 M removes arms from around W and W removes hands from M shoulders. M does stamp L, stamp R, moving fwd. to take his place in front of W, while W join inside hands and dance steps indicated for meas. 8.
- V. *MAN'S SOLO.*
- C 17 M jumps to stride pos. (ct. 1), jump and click heels together (ct. &), return to stride pos. (ct. 2), jump and click heels together (ct. &).
18 M lands on R ft. (ct. 1), stamp L toe in place (ct. &), stamp R toe in place (ct. 2), hold and shift wt. to both ft. (ct. &).
19-24 M repeats action of Fig. V, meas. 17-18 three times. On meas. 24 M moves bwd. to rejoin line of 3.
- Women's Part:*
- 17 RW steps L on L (ct. 1), lift flexed R ankle in front of L instep, bending L knee slightly with small dip (ct. &), step R on R (ct. 2), lift flexed L ankle in front of R instep, bending R knee slightly with small dip (ct. &).
LW does counterpart of RW, starting R.
- 18 RW steps L on L (ct. 1), lift flexed R ankle in front of R instep, bending L knee slightly with small dip (ct. &) holding R ankle in same pos. repeat L knee bend (ct. 2), repeat L knee bend (ct. &). Three slight knee bends are done in total.
LW does counterpart of RW, starting R.
- 19-20 Starting with opp. ft. (RW with R, LW with L), repeat action of Fig. V, meas. 17-18.
21-24 Repeat action of Fig. V, meas. 17-20. At end of meas. 24 RW shifts wt. to L.
Note: On this sequence, both W roll their R shoulders fwd. when on R ft., and L shoulders fwd. when on L. This reflects the Hungarian influence on the dance.
- VI. *FORWARD AND BACK.*
A 1-8 Repeat action of Fig. II, meas. 9-16.
- VII. *WOMEN'S CHANGE—SHORT SEQUENCE.*
The W exchange places in a manner similar to Fig. IV, except with the timing being halved.
- B 9 RW steps to L with stamp L (ct. 1), hop L (ct. &), step R (ct. 2), step L (ct. &). During above footwork, RW makes one complete CCW turn and progresses across in front of M to finish in LW pos. (For simplification, W may omit the turn and move straight across.)
LW does counterpart, starting R, and passing outside of RW.
- 10 Both W place inside hands on M shoulders, and all assume original pos. Original RW stamps R (ct. 1 &), stamp L (ct. 2 &). LW does counterpart, starting L.
Simultaneously M steps bwd. with stamp R, assisting W to change by gently guiding each with the hand which was around her waist (ct. 1), small hop R (ct. &), step L in place (ct. 2), step R fwd. to rejoin line of 3 (ct. &).
Stamp L in place (cts. 1 &), stamp R in place (cts. 2 &).
- 11-12 All perform the actions of Fig. VII, meas. 9-10, starting opp. ft. and with W in exchanged pos.
- 13-16 All repeat action of Fig. VII, meas. 9-12. On meas. 12 M takes pos. in front of W, and W join inside hands.
- C 17-24 VIII. *MAN'S SOLO.* Repeat action of Fig. V, or M may do any acceptable solo variation (3 variations are given at end of description.)
- A 1-8 IX. *FORWARD AND BACK.* Repeat action of Fig. II.
- B 9-16 X. *WOMEN'S CHANGE—SHORT SEQUENCE.* Repeat action of Fig. VII.
- C 17-24 XI. *MAN'S SOLO.* Repeat action of Fig. V, or acceptable variation.
- A 1-8 XII. *FORWARD AND BACK.* Repeat action of Fig. II.
- B 9-16 XIII. *WOMEN'S CHANGE—SHORT SEQUENCE.* Repeat action of Fig. VII.
- C 17-24 XIV. *MAN'S SOLO.* Repeat action of Fig. V, or acceptable variation.
- A 1-8 XV. *FORWARD AND BACK.* Repeat action of Fig. II.
- C 17-24 XVI. *MAN'S SOLO.* Repeat action of Fig. V, or acceptable variation.



- C 17-24 *MAN'S SOLO—VARIATION I.* W perform action previously described. M repeat action of Fig. V, but make 180° turn on each heel-click jump. Thus, M makes 4 complete CW (or CCW) turns.
- C 17 *MAN'S SOLO—VARIATION II.* W perform action previously described. M with wt on L, stamp R along L (ct 1), raise R with flexed ankle and swing in front of L ankle, at same time rising on L toe (ct &), stamp R along L, at same time lowering L heel to floor (ct 2), raise R with flexed ankle and click to side of L ankle, at same time rising on L toe (ct &).
- 18 Stamp R along L (ct 1), raise R with flexed ankle and swing behind L ankle, at same time rising on L toe (ct &), stamp R along L (ct 2), stamp L along R, keeping wt on R (ct &).
- 19-20 With wt. on R, stamp L, and repeat action of meas. 17-18, using L.
- 21-24 Repeat action of meas. 17-20, rejoining W on meas. 20.
- C 17-24 *MAN'S SOLO—VARIATION III.* W perform action previously described. Repeat action of Fig. V, merely raising ankles from floor to click heels. On 18 do four slight stamps, with no hold count.

San Francisco

News and notes on Council and Club activities

The San Francisco Council has volunteered to sponsor a series of ethnic exhibitions in honor of United Nations week if the U.N. Committee has space on the program.

* * *

The Council asked the Recreation and Park Department for financial assistance to stage festivals in San Francisco on a semi-annual basis, and have their assurance that the Department will put through a supplementary budget should advance approval be secured from the Mayor and Board of Supervisors. The Council is now working to bring this about.

* * *

Harlan Beard and his Committee should be congratulated on the very successful festival on March 20 at the State Armory. Incidentally, Mrs. "Randy" Randolph is certainly attempting to interest her new-born son, Michael, to folk and square dancing at an early age. How many dancers can say they attended their first festival at the age of seven weeks?

* * *

The Council has another invitation from the Marina Merchants Association to stage the annual July 4 Folk Dance Festival on the Marina Green. Plans are proceeding to keep people at home and off the highway over a double holiday.

* * *

New officers of The Mission Dolores Belles and Beaux are Arne Nielson, president; Roy Hardey, vice president; Frank Idema, treasurer; Mina Haleber, secretary; Ed Gorham, delegate; and Ruth Stahl, publicity chairman.

April 9 marked the fourth anniversary of the club. Geneva Hall, the meeting place, was decorated in spring colors by party co-chairmen Kay and Roy Hardey and Ruth and Frank Stahl.

* * *

San Francisco Folk Dance Carrousel holds its Annual Country Fair this year on Saturday, June 4. Jim Knudsen, vice president, is host at



Lorraine Crafts, wearing a Rumanian blouse and headress, displayed a Czechoslovakian costume at Chang's costume show.

Costumes Modeled At Chang's Show

An innovation in fashion shows was set by Chang's International Folk Dancers March 27. At the two-hour, two-part show, beautiful costume imports from the collections of Ruth Prager, Ada Harris, Madelynn Greene, Anatol Joukowsky and Vilma Matchette were modeled, as well as excellent copies of authentic costumes made by Chang's members. Narrators were Barbara Mee and Ruth Ruling.

Special booths were set up so that interested folk dancers could obtain costume information or purchase descriptions. There was also a display of braids and materials.

Added entertainment was provided by Madelynn Greene, Virgil Morton and Grace Perryman. Following refreshments and the close of the program, guests and participants joined in a hour of folk dancing.

Success of the costume show was largely credited to Kay Chevalier, the club's research chairman, who originated the idea of this unique costume display.

his home, 110 Laurel avenue, San Anselmo. Pink lemonade, popcorn, balloons, side shows and other carnival attractions will be featured. Activities close with a pot luck supper. The group then goes to Kentfield to join the Laendlers for an evening of folk dancing. Plans are under way to charter a bus for the entire trip, upon which event tickets must be purchased in advance. Carrousel members will have bus tickets on sale May 15. Admission to the Fair is free. Bring your coins for the concessions and your contribution to the pot luck supper and to the Laendlers.

* * *

The Swingsters announce a new policy of Open Parties on the fourth Thursday of each month, at Lakeshore Plaza auditorium. All folk and square dancers are welcome. Dancing is from 8:30 to 12 midnight. Classes in folk dancing are every

Tuesday night at Jefferson school, 19th avenue and Irving street, with beginners, 7:30 to 8:30, intermediates, 8:30 to 9:30 and advanced, 9:30 to 10:30. Walter Grothe is dance director.

* * *

The Cayuga Twirlers invite any one interested in learning new folk dances and reviewing old ones to their Thursday night classes at a new location, Sunnysdale Recreation Center, 1654 Sunnysdale avenue, San Francisco, from 8 to 10 p.m. Intermediate and advanced instruction is under the direction of Frank Moore. The Twirlers hold their parties every third Wednesday of each month at 51 Lakeshore Plaza, near 34th avenue and Sloat boulevard, from 8 p.m. to midnight. Visitors are invited.

—Vi Dexheimer



Phil Maron photo.

Bill and Trudi Sorensen head the parade to Sacramento on a bicycle built for two

STATE WIDE FESTIVAL SCHEDULE OF EVENTS

FESTIVALS

May 27 Square Dance Jamboree starts at 8 p.m., Sacramento Memorial Auditorium.

May 28 Festival, starts at 8 p.m., Sacramento Memorial Auditorium.

May 29 Festival, starts at 1 p.m. for the afternoon session.

Kolo Hour from 7 to 8 p.m.

The evening session starts at 8 p.m. All events at the Sacramento Memorial Auditorium.

After Party—Party in the Empire Room, Hotel Senator, Sunday, May 29, at 12 midnight to 2 a.m.

May 30 Festival starts at 1:30 p.m.

REGISTRATION

Friday, May 27, registration in the lobby of the Hotel Senator at 5 p.m. and throughout the Festival, registration also at the Sacramento Memorial Auditorium during dancing periods.

INSTITUTE REGISTRATION

Registration at the Hotel Senator lobby Friday, May 27, in the evening and Saturday, May 28, in the morning.

INSTITUTE

Institute at the Sacramento Memorial Auditorium May 28, 1 to 4 p.m.

MEETINGS

Evaluation Breakfast at Hotel Senator 9 a.m. May 29 in the Empire Room.

NORTH-SOUTH RELATION

Committee at Hotel Senator after Sunday morning breakfast.

SPECIAL EVENTS

Trip through the Gold Discovery Country, Saturday, May 28 in the morning.

Trips through the State Capitol, Legislature, Sutter's Fort, Folsom Dam, Crocker Art Gallery—Saturday, May 28, time to be announced.

Festival Dinner at the Hotel Senator in the Empire Room, May 29, between the afternoon and evening dance sessions.

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Sacramento

Sutter's Fort - A Bit of the Past

Historic landmark, dating from 1839, will be visited by many folk dancers in Sacramento for State Wide Festival.

WHEN FOLK AND SQUARE dancers attending the State-wide Fiesta Del Oro May 27, 28, 29 and 30 are not busy dancing, they will want to visit some of the many points of interest in Sacramento. Outstanding among them is Sutter's Fort, in the very heart of the City.

The Fort was established by Captain John A. Sutter, a Swiss adventurer, on August 12, 1839, as the first settlement of white men in the interior wilderness of California. Sutter had won the favor of the Mexican Governor of California, who granted him "99 square miles of any land he might select not already occupied."

After much persuasion, he organized a party of six white men and eight Kanakas. They set forth by boat for the interior, following the uncharted course of the Sacramento. Friendly Indians guided Sutter to the American River, close to the present site of Sacramento.

Sutter selected a spot for the erection of an adobe house. As a protection against hostile Indians, a protecting wall of adobe was erected. Small cannon were mounted, and these same cannon which guarded the Fort when first erected are still there. And, so it was that Sutter's adobe became Sutter's Fort.

Sutter's Fort fast became the western terminus of the overland wagon trains—

and the largest and richest trading post in the West. Sutter became rich. He owned thousands of head of cattle, horses and mules, sheep and hogs.

Sawed lumber for his growing enterprise became a necessity. But here, his wealth and ingenuity proved to be his eventual undoing. For, it was in search of a suitable mill location that one of his top-flight scouts, James W. Marshall, came upon that find which startled the whole civilized world—*flakes of pure gold* in the mill race at Coloma.

Sutter's men deserted him to search for gold. Hordes came from all over the world—the rich, the poor, the saint and the sinner. Their sole thought was Gold! The discovery of gold on his own property—by his own man—pauperized California's greatest promoter. Sutter retired to his farm, and later went East, where he died a poor man.

In the meantime, the Fort was flourishing. An immense business was created by the demands of the miners. As the supplies had to come from San Francisco, then only a small mission settlement known as Yerba Buena, the river front soon began to build up around the landing places. And so began the present Sacramento.

Sutter's Fort has been completely restored and is now maintained as a State Museum.

Among the exhibition groups at Statewide will be the Peninsulans, pictured doing the Lithuanian Mill Dance. Walter Grothe is director.

Phil Maron photo.



The Gold Country

Guided tour of historic places
being arranged

A special event for the State-wide Festival week end in Sacramento has been planned by the Loomis Levis and Laces. It is a guided tour through the gold discovery country, visiting such historical places as Auburn, Coloma, Placerville and old museums.

Transportation will be by bus and the cost at \$3.50 or less per person will include luncheon. The tour will leave Sacramento, Saturday morning, May 28, returning that afternoon, and will be about a six-hour trip. Reservations must be accompanied with a \$1.00 deposit, payable to F. C. Schweers, 7119 Mariposa avenue, Citrus Heights, Calif. Reservations should be made early so the committee can plan accordingly.

COMMITTEE CHIEFTAINS FOR FIESTA DEL ORO

Committee chairmen for Fiesta Del Oro include Charles McLaughlin, finance; Art Thompson and Shelley Peters, publicity; Bob Schweers, master of ceremonies; Wee Steuber, registration; Thelma Pruitt, hospitality; Bunny Moore, exhibitions; Adolph Benson, dance selections; Lewis Redd, space allocation; Bess Redd, Federation and Let's Dance; Harry Case, hotels and restaurants; Chet Nelson, decorations; Joe Davis and Luverne Dressler, callers; Douglas Willson, records and record spinner; George Macabe, photographic records; Olive Jimison, first aid; Toni Semoni, sound; Al Fieser, special events; Al Bump, Institute; Emerson Wallace, police and fire protection; Marvin Jerue, Monday parade; Bea Whittier, Sunday morning breakfast, and Nellie Nash, Sunday night dinner and party.

Anatol Joukowsky beats the drum for this exhibition of the Dance Guild. Grace San Filippo is the director. They'll be on hand in Sacramento.

Phil Maron photo.



Robert H. Chevalier photo.
Madelynne (Greene) and Tony of Festival Workshop will be exhibiting at Statewide

Institute at State Wide

The Folk Dance Institute of the State Wide Festival will have Vyts Beliajus, Lucile Czarnowski and Anatol Joukowsky as the teachers. The Institute, under the direction of the Institute Committee of the Federation North, will be held Saturday, May 27, from 1 to 4 p.m. at the Sacramento Memorial Auditorium.

The dances chosen are aimed to please with Beliajus presenting Il Codiglione, a simple Italian mixer, and Cicansko Horo, a Macedonian Line dance. Lucile Czarnowski will teach the Norwegian Reinlander and the Brandiswalzer and Joukowsky will give the Slavonski Drmes and the Russian Quadrille. There will be a syllabus charge of \$1.00 each.

A City Grows Up

Sacramento's story is one of
phenomenal development

Sacramento was just a fledgling when it became the permanent seat of State Government on February 25, 1854, for the official U.S. Census for 1850 gave Sacramento a population of but 6820. By 1860, its population had increased to 13,785 — which was quite a phenomenal growth at that time. The city continued to grow at a gradual pace; however, it finally caught its stride — and jumped from 105,958 in 1940 to 137,572 in 1950 — and 1954 estimates are in the neighborhood of 157,000.

Following admission to Statehood in 1850, California's capital was decidedly migratory—first it was Monterey, then San Jose, then Vallejo and then Benicia. However, Sacramento was finally chosen and Governor John Bigler signed the bill designating Sacramento as the Capital City. It has remained so ever since 1854.

Rapid growth has taken place in Sacramento in recent years. Where only a short time past the land abounded in grain fields, truck farms, orchards or sprawling vineyards, beautiful home sections have been built—new shopping districts have been cropping up like mushrooms—and today, no matter in what direction from Sacramento you may turn, you will find the area completely inhabited.

The enviable position which Sacramento occupies as capital of the Nation's most rapidly growing State, with the vast number employed by State and Federal governments, has been a determining factor in Sacramento's growth and prosperity.

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Officers of the Sacramento Council
of Folk Dance Clubs.

DANCE PROGRAMS

Friday, May 27, 8 p.m.

- | | |
|---------------------------------|-----------------------------|
| 1 Beautiful Ohio Squares | 9 Glow Worm Squares |
| 2 Waltz Delight | 10 Tea for Two |
| 3 Corrido Squares | 11 Tuljak Squares |
| 4 Blue Pacific | 12 Missouri Waltz |
| 5 County Two Step Squares | 13 Ranchera Squares |
| 6 Spinning Waltz | 14 Wranglers Two Step |
| 7 Varsouvienne by Three Squares | 15 Black Hawk Waltz Squares |
| 8 Down the Lane | 16 Viennese Waltz |

Saturday, May 28, 8 p.m.

- | | |
|--------------------------|------------------------|
| 1 Laces and Graces | 14 Amador Waltz |
| 2 Scandinavian Polka | 15 Hambo |
| 3 Royal Empress Tango | 16 Sicilian Tarantella |
| 4 Oklahoma Mixer (Prog.) | 17 Squares Exhibitions |
| 5 Tuljak | 18 Mexican Schottis |
| 6 Ranchera Squares | 19 Russian Peasant |
| 7 Doris Waltz | 20 Italian Quadrille |
| 8 Polka Mazurka | 21 Cotton Eyed Joe |
| 9 LaChulita Tango | 22 Seljancica Kolo |
| 10 Ladies' Whim | 23 Misirlou Squares |
| 11 Vo Sadu | 24 To Tur (Prog.) |
| 12 Mexican Waltz Squares | 25 Hopak |
| 13 Zillertaler Laendler | 26 Elizabeth Quadrille |
| 14 Kohanochka (Prog.) | 27 Fandango Espan |
| 15 Kreuz Koenig | 28 Road to the Isles |
| | 29 |

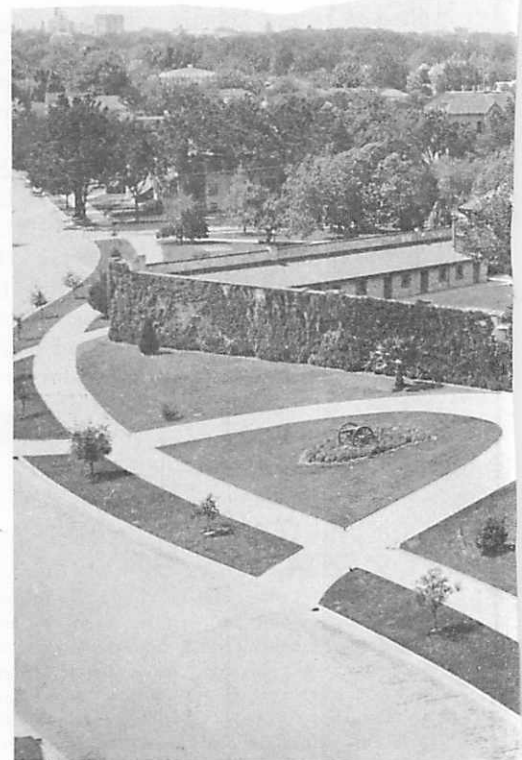
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Sunday, May 29, 1 p.m.

- | | |
|--------------------------|---------------------------------|
| 1 At the Inn | 17 Rhungo |
| 2 In My Garden | 18 Polyanka Squares Exhibitions |
| 3 Alexandrovskia | 19 Corrido |
| 4 Cielito Lindo | 20 Romany Mood |
| 5 Dreisteyrer | 21 Pletyonka (The Braid) |
| 6 Hambo Squares | 22 Schuplattler |
| 7 California Schottische | 23 Country Two Step |
| 8 Bialy Mazur | 24 Gerakina Squares |
| 9 La Cucaracha | 25 Korobushka (Prog.) |
| 10 Rio Rimba | 26 Oberek |
| 11 Waltz Mazurka | 27 International Waltz |
| 12 Tzyganotchka Squares | 28 La Mesticita |
| 13 Caballito Blanco | 29 Tarantella |
| 14 Cumberland Square | 30 Montevergine |
| 15 Neopolitan Tarantella | |
| 16 Der Wolgaster | |

Sunday, May 29, 7 p.m.

KOLO HOUR

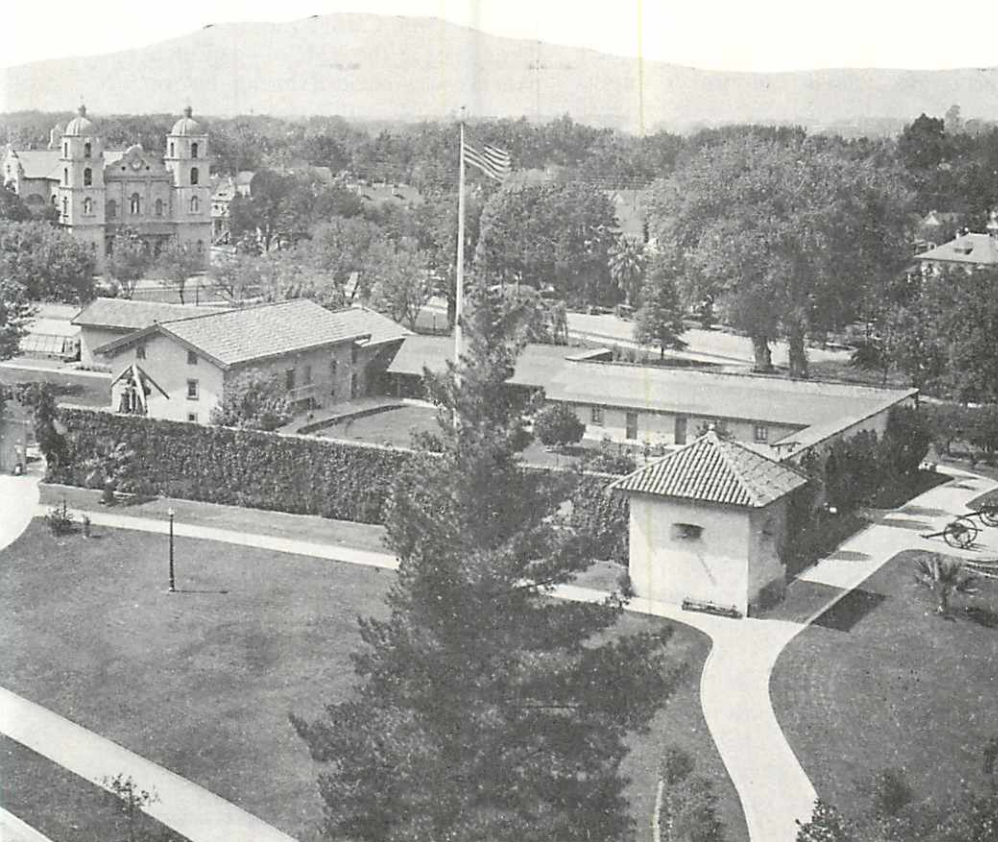
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rk, will be visited by many folk dancers attending the State Wide Festival

Sunday, May 29, 8 p.m.

- | | |
|-----------------------------|---------------------------------|
| 1 Meitschi Putz Di | 15 Makedonka Kolo |
| 2 Brandiswalzer | Squares Exhibitions |
| 3 Zu Lauterbach | 19 Vienna Two Step |
| 4 Eva Three Step (Prog.) | 20 Santa Barbara Contra Dance |
| 5 Snurrbocken | (Short Version) |
| 6 St. Bernard Waltz Squares | 21 Bruder Lustig |
| 7 Dutch Foursome | 22 Silencio Tango |
| 8 Boston Two Step | 23 Shuddlebox |
| 9 Polish Mazur | 24 Jablocko (The Apple) Squares |
| 10 Donello Tango | 25 Spinning Waltz (Prog.) |
| 11 Hambo | 26 Senftenberger |
| 12 Hava Nagilla Squares | 27 Tango Porque |
| 13 Eide Ratas | 28 Schupplattler Quadrille |
| 14 Steiregger | 29 Down the Lane |
| 15 Lola Tango | 30 Goodnight Waltz |
| 16 Marklander | |
| 17 Black Hawk Waltz | |

Monday, May 30, 1:30 p.m.

- | | |
|-----------------------------|---------------------------|
| 1 The Roberts | 17 Gerakina |
| 2 Tuljak | 18 Makedonka Kolo |
| 3 Corrido | Squares Exhibitions |
| 4 Two Hand Reel | 19 Love Tango |
| 5 Hambo | 20 Rio Rimba |
| 6 Fascination Tango Squares | 21 Amanor Waltz |
| 7 Laces and Graces | 22 Neapolitan Tarantella |
| 8 Kanafaska | 23 Eide Ratas |
| 9 Skaters Waltz | 24 Fado Blanquita Squares |
| 10 Der Windmueller | 25 Ranchera |
| 11 Caballito Blanco | 26 Tarantella |
| 12 Polka Mazurka Squares | Montevergine |
| 13 Drei Lederne Strumpf | 27 Missouri Waltz |
| 14 Russian Peasant | 28 Oberek |
| 15 La Chulita Tango | 29 Rhungo |
| 16 Kreuz Koenig | 30 Viennese Waltz |

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Crocker Gallery

Historic Sacramento art center
attracts thousands

When California's folk and square dancers assemble in California's Capital City for the annual Statewide Festival May 27, 28, 29, and 30, many will want to visit the Crocker Art Gallery.

Sacramento is justly proud of the gallery which attracts thousands of visitors annually from throughout the world. It houses a collection of paintings from the 15th to 18th centuries that is one of the finest in California.

The original Crocker mansion was built by B. F. Hastings, a pioneer merchant.

The Crocker Art Gallery was built in 1873 by Edwin Bryant Crocker to house the valuable collection of paintings and drawings which he purchased from impoverished nobility following the Franco-Prussian War. The original cost of the gallery contents was \$285,000. Today, it is evaluated at approximately \$5,000,000. Connoisseurs will recognize in the collection items by some obscure painters whose work is rare in Europe and America. It was the first private gallery constructed west of the Mississippi.

Edwin Bryant Crocker amassed his wealth through his interests in the Central Pacific Railway, though his main career was in law. He served as a judge of the Supreme Court of California for a short time, later becoming counsel for the Southern Pacific Railroad. Judge Crocker, as he became commonly known, and his wife, Margaret, had five children, three of whom died at an early age. The two surviving daughters were reared in the Crocker mansion. The gallery, with its fantastic ballroom, was used for entertaining in the grandiose manner. The basement of the original gallery building was equipped with a billiard room, skating rink and bowling alleys.

No cost was spared in installing the finest appointments—the cabinet work of mahogany, rosewood and walnut, with matched panels of myrtle and maple; custom-made tile, marble fireplaces, French mirrors and frescoes. They were executed by the finest craftsmen brought here by Crocker from Europe especially for the job. The ballroom floor was laid in parquetierie of Spanish cedar and white fir.

Sacramento Folk Dance Has Come Long Way in 11 Years

In a mere 11 years, Sacramento has "grown up" in the folk dance picture. Back in 1944, Carol Squires taught a folk dance class at the YMCA—and some folk dancing was included during the evenings at the Daniels Ball Room dancing club.

"A teasing taste of folk dancing" decided John and Bunny Moore, Kellis and Zarnaid Grigsby, Otto Rhoads and Marvin and Ardith Blanchard. They wanted more. So they contacted Carol Squires and formed a club known as the "Sacramento Folk Dance Club". The enthusiasm of club members was contagious, and folk dancing "caught on" in the Sacramento area until now there are more than 56 active clubs. Oldest among them are the Wagon Reelers, Circle Squares and Whirl-A-Jigs.

In 1948, Sacramento folk dance clubs formed their own council. During the years, this council has contributed to Teachers' Institute, it has worked for close cooperation between the clubs, has sponsored festivals, participated in both State and county fairs, and has worked with the City Council toward getting an out-of-door dancing "green".

The tiled floors were imported from England.

Following the death of Judge Crocker, the gallery was presented to the City of Sacramento by Mrs. Crocker in 1885. The original gallery was later joined to the Crocker home.

Today, the gallery contains an interesting collection of museum pieces—jade carvings, Oriental rugs, hangings, furniture, paintings and ceramics. A period room in the gallery contains authentic furnishings and costumes of the Crocker period, much of the furniture having been in the Crocker home.

Crocker Art Gallery is located at 216 O street and is open Tuesday through Sunday, 10 a.m. to 5 p.m., closed Mondays and legal holidays.

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A hallmark of Sacramento is the stately and historic Capitol Building

Visitors Can Tour the State Capitol

The Festival Committee has some pleasant surprises in store for folk and square dancers who attend the Statewide Festival, Fiesta Del Oro in Sacramento May 27, 28, 29, and 30. A program and spe-

cial events have been adopted which are designed to appeal to all folk and square dancers. With this thought in mind, arrangements are being made for moments of Memorable Meanderings — when you will be able to visit some of the outstanding points of interest in the Festival City.

Noteworthy among these is the State Capitol, just across the street from the headquarters in Hotel Senator.

The Capitol Building was completed in 1869 and presents a picture of outstanding architecture of florid Corinthian design. Alterations and additions have been made over the years—the more recent of which is a \$7,000,000 annex which houses the heads of State Departments.

The golden dome of the Capitol Building is 247 feet above street level. In the rotunda, which is open to the public, is a magnificent marble statue of Columbus before Queen Isabella, a gift to the State of California by D. O. Mills. The murals and portraits of all of the Governors of California are of outstanding interest.

Surrounding the Capitol Building is beautiful 40-acre Capitol Park, containing some 600 varieties of trees and plant life from many countries—all thriving as well as in their native clime.

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SACRAMENTO COUNCIL NOTES

The Sacramento Council of Folk Dance Clubs held its election of officers on March 27, at Arcade School. New officers are president, John Moore; vice president, Luverne Dressler; recording secretary, Flossie Vanderpoole and publications director, Ann McLaughlin.

Following the Council meeting was the Teachers' Institute. Vernon Kellogg, Kellis Grigsby and Bob Schweers presented the dances.

Sacramento Circle Square held their Eighth Birthday Party on March 12 at Arcade School. Helping them celebrate were members of the Ardeneros; Holly-Ho's, Centennial Swingers,

Olivehurst Tango-ettes and Woodland Villagers. Charter members of the club Bess and Lewis Redd, Alice and Jim Collipriest, Lois and Marvin Jerue were presented "mock" gifts. On the committee were the Frank Sterkens, Charles Cottrells, Bob Wilsons and Lawrence Jerues.

Highlander Folk Dancers hosted a folk dance party for the North Highlands Shopping Center at the Fruitvale School on March 12. Highlanders regular party night is the fourth Friday each month at Vineland School.

Gay Greenbackers hosted a Crippled Children's

John Moore heads new slate of officers elected for '55

Benefit dance at Oak Avenue School in Citrus Heights on March 19. Program was in charge of the Arthur Hights and Jess Coleys with refreshments by the J. W. MacPhersons and the Randy Randers.

Annual Crippled Children's Benefit Festival was held March 13, at Marysville Memorial Auditorium, hosted by the Hammonton Gold Diggers. Exhibitions were given by the Sacramento Los Chicos, Placerville Jr. Hangtown Twirlers, Oliverhurst Jr. Tango-ettes. All were teen-age dancers.

Bar None Folk Dancers held its second bi-monthly party at Carmichael Grammar School on March 12. The Gilbert Reeds and Ed Carters were in charge. New club officers are Harry Davidson, president, and Dick Ludeman, treasurer.

Centennial Swingers held a "Shamrocks and Fan" party March 19 at Mariposa Avenue School in Citrus Heights. Guest clubs were Ardeneros, Carmichael Merry 8, Sacramento Merry Mixers, Centennial Swingers' beginner's class, Loomis Levis and Laces and Wagon Reelers. Guest callers were Betty Seagroves and Del Foster. The Jerry Perrys had the program, the Theron's and the Don Martins had refreshments.

Sacramento Merry Mixers' St. Patrick's party was March 5 at Newton Booth School. Guest clubs were Centennial Swingers, Ardeneros, Tahoe Swingers, Highlanders. Guest callers were Betty Seagroves and Bob Schweers. The Ralph Crenshaws and Roe Fullers were on the committee.

"March Mixers" was the Triple party on March 12 at Theodore Judah School. The Whirl-A-Jigs were guests. On the committee were the Paul St. Sures, Harold Whittiers and George Beauchamps.

Loomis Levis and Laces held their March party in the grammar school. The Loren Johnstons had the program. The Earl Vances, Dorothy Hodge and Dale Baldrige were the food committee.

Los Chicos, a Sacramento teen-age group, gave their first exhibition, Russian Peasant, at Marysville on March 13 and in Stockton April 17. They meet each Monday at David Lubin School and are sponsored by Mable and Lou Hall.

Bee and Harold Whittier celebrated their 30th wedding anniversary and Bee's birthday with a folk dance party for their friends at Arcade School on April 30. Guest clubs invited were Sacramento Triple S, Wagon Reelers, Whirl-A-Jigs, Centennial Swingers and Mavericks.

The Wagon Reeler's "International" party was very gay and colorful with dances and costumes from many countries at the Theodore Judah School on March 26. Sobena Air Line Travel pictures covering Africa and Europe were shown. Portuguese sausages, French bread and Swedish cookies were served by the committee, the Arthur Valines, Adolph Bensons, Dorothy Blevens and Fred Garner.

—Carmen Schweers.

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By DAN McDONALD

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The State of Confusion—or—Who's Sorry Now—and/or "SOME CALL IT FUN" . . . Just like driving the wrong direction on a one-way street. Next thing we know, if the present trend prevails, look for a command to swing with both ELBOWS . . . The foregoing stems from a sad experience this old time Scandinavian had at a recent FOLK DANCE PARTY . . . We were doing "THE CIRCLE SCHOTTISCHE," see, (that's the one I was sure of). Well, the HOST GROUP had been TAUGHT to hook left elbows with the new partner to be . . . they were lovely beginners and I love beginners, but . . . well, after 17 years with the RIGHT elbow it's pretty hard to change. I really tried. Some wanted a right, some wanted a left. I was even willing to offer both until I was told by one of the MISGUIDED members, rather unkindly, that I didn't know this dance. The fun for that evening was over as far as I was concerned, but my greatest concern is for the pupil. Upon inquiring, I was told their TEACHER insisted on a left, but all other teachers in that area taught the dance according to description shown as a right elbow hook.

A QUALIFIED FOLK DANCE LEADER is the easiest person in the world to talk to, FOLK DANCE MATERIAL (the life-blood) is ready for use, so there's no excuse for any teacher to go right on MISGUIDING their pupils into CONFUSION and UNHAPPINESS when good folks get together.

This LEFT ELBOW deal was a DILLY but I feel the most flagrant violation that is going on, and sooner or later is headed for trouble in our ranks, are the AND/OR DANCES or the AND/OR TEACHERS who take liberties with the trust invested in them by changing dances described for couples only into MIXERS, causing no end of confusion for their members when they are invited to a party or attend a Festival. Regardless of how its programmed or what is announced the DANCE IS AND THE DANCERS ARE bound to suffer . . . At this stage of our game we have plenty of all types of dances approved and relegated for the benefit of all, more than we'll ever find the time to teach or dance.

FOLK DANCING for me and many of you is the finest activity we have ever known. Thousands from all walks of life, of all ages, from vastly separated areas are brought together as friends at the first note of music for a dance they have learned in a prescribed manner. Everybody IS happy, BUT—and it could be BUT—if we have been taught the same dance as a mixer, and others taught to keep their partners, the fun is gone, and because of this very incident, the whole folk dance movement suffers.

Teaching is a great responsibility and a wonderful accomplishment for those who are sincere in their work, who follow the rules of the game and ignore the controversial items until they are settled by the committee appointed for that purpose . . . More teachers are needed, if devel-

oped under proper supervision more dancers would be attracted and their interest held . . . I suggest that dancing problems of the pupil be brought to the attention of the instructor, and they in turn consult the proper source if they don't have the right answer . . . I am quite sure the FRIENDLY FUN OF FOLK DANCING will again be ours.

The Castle Promenaders of Oakland POTLUCK-SUPPERED March 5 for their 11th year of happy dancing, the good leadership of LARRY and HELEN GETCHELL has held a large and ENTHUSIASTIC MEMBERSHIP.

ADVERTISEMENT P.S. to a POSTCARD. We'll run over the Rio Rimba once more for those who would like it . . . Complete with cartoon . . .

COMPLIMENT (or I think it was) FORMER pupil, when asked, by another, don't you go to DANNY'S classes anymore? . . . "OH, NO, HE ONLY TEACHES BEGINNERS" . . . and I LOVE THEM.

Did'ya know LET'S DANCE VOLUME "C" is ready. C could stand for Classes. Ask your teachers to open up their hearts and let the sun shine in, lots of goodies in "C", and T'WOULD be fun to all dance together again.

Next, did'ya know, that for more than a decade, festival and party programs are made from the dances described in LET'S DANCE VOLUMES A, B, and C, so no matter where you travel in or out of California you will find the music that fits your feet. . . This I believe. . . A Folk Dance Club divided into ABC will not be confused.

* * *

Lady to the record clerk: Do you have the Honolulu Schottische?

Record Clerk: No, but we have the Island Schottische.

Lady: That's it, the Road to the Islands.

HAPPY DAYS AND NIGHTS, DANCING.

IDYLLWILD REPORTS PLANS PROGRESSING

Chairman Carolyn Mitchell announces that plans are progressing nicely towards a delightful week of folk dancing at the Idyllwild School of Music and the Arts July 10-17, sponsored by the Folk Dance Federation, South, and ISOMATA.

Vyts Beliajus and Madelynne Greene promise many new dances. Larry Eisenberg is bringing a store of dances, party stunts and games—particularly some special dances from the Appalachian Mountains. He will stay a second week to give added material for the Recorder and Recreational Music Camp.

Those attending the two weeks are eligible to receive two units of upper division college credit.

For information about the vacationers' and children's program write ISOMATA or Elma McFarland, secretary, 177 N. Hill avenue, Pasadena 4.

Reservations are now being accepted.



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Afternoon Program, 1:30-5:30

Road to the Isles
Marklander
St. Bernard Waltz
ToTur (P)
Square Tango

Squares
Blue Pacific Waltz
Caballito Blanco
Milanova Kolo
Ladys Whim
Tango Waltz

Squares
Laces and Graces
Silencio
Hambo
Spinning Waltz (P)
Corrido

Squares

Beautiful Ohio
Polyanka
LaChulita
Schuplattler Quadrille
Gerakina

Squares
Ranchera
Bruder Lustig
Italian Quadrille
Oberek Zwycajny
Porque

Squares
Black Hawk Waltz
Meitschi Putz Di
Brandiswalzer
Mexican Schottis
Zillertaler Laendler

Evening Program, 7:30-10:30

California Schottische
Oklahoma Mixer (P)
Swedish Waltz
Scandinavian Polka
Squares

Corrido
Kohanotchka (P)
Square Tango
Fandango Espana
Squares

LaJoaquinita
Hambo
Dutch Foursome
Boston Two Step
Squares

Mexican Schottis
Amanor Waltz
Caballito Blanco
Fascination Tango
Squares

Waltz of the Bells
Virginia Reel Mixer
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Santa Rosa, May 15

Veterans Memorial Auditorium

Host: Sonoma Folk Dance Council

Continued from Page 3

tions are available in motels, hotels and restaurants, and the Rose Parade may be enjoyed on Saturday morning, May 14.

Dancing on Sunday will be held in the Veterans Memorial Auditorium, one of Northern California's finest, from 1:30 to 5:30 p.m. and from 7:30 to 10:30 p.m.

There will be exhibitions by many Bay Area groups, folk dancing to satisfy all

SONOMA COUNTY PARTY BENEFITS POLIO FUND

Sonoma county folk and square dance enthusiasts danced so that others might walk at a March of Dimes benefit party, February 27 at Monroe Clubhouse in Santa Rosa. Sponsored jointly by the Santa Rosa Merry Mixers and the Monroe Neighborhood Club, the affair netted over \$67 in donations for the polio fund. The program included 28 folk dances and 15 squares.

Women's Dance Circle Festival

The East Bay Women's Dance Circle of Oakland will hold its sixth Festival on Thursday, May 12, from 9:30 to 11:30 a.m. at the Diamond Roller Rink, 3245 Fruitvale avenue, Oakland.

Marge Farwell is festival chairman and Lois Burpee is program chairman. Costume chairmen are Helen Loughlan and Theresa Barrios.

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and squares called by well known callers from the Bay Area as well as from the Redwood Empire.

A Council meeting will be held in the Auditorium Building at 12:30 p.m. during which the annual election of Federation Officers will be held. During the afternoon the new Federation Officers will be presented to the dancers.

—Emmert Lippincott.

Puget Soundings

The Folk Dance Federation of Washington State will hold its State-wide Festival in Wenatchee May 20 and 21. The Boleros of Wenatchee will be hosts for the international dancers. William Gans is director of the Boleros. Those planning to attend are advised to make housing reservations early.

* * *

In conjunction with the Washington State Festival, international folk dancers will hold their dance in Chelan May 20 and 21. Les Varney, Chelan, is in charge of accommodations. Be sure to contact him if you are planning to attend.

* * *

Big doings in Oregon this month will be a folk dance festival in Portland on Sunday, May 15. As usual this will probably see a large group of dancers from Washington attending also.

* * *

Congratulations to Helen Iverson and George Carter who were married March 19 in Seattle. Helen and George are members of Folklanders' and two of the area's most enthusiastic dancers.

* * *

Best of luck and success to that ambitious dancer, Norine Bouliss, who was responsible in getting folk dancing rolling in Tacoma. A beginner's class meets each Tuesday at Titlow Beach Lodge at 8 p.m. Duane Hinshaw, director of the Glacier Gliders of Enumclaw, is the instructor.

* * *

April was a busy month for northwest dancers. The North Olympic Council held its big Jamboree on April 30; the Folklanders Spring Festival was April 16 at the Magnolia Fieldhouse with an Institute on April 17; an Orthopedic Square Dance was held at the Tacoma Armory on April 30; the Eugene, Ore., dancers hosted an international dance on April 17; and the Central Puget Sound Council sponsored Ed Gilmore, caller, in a "Fun Shop" on April 4 in Seattle.

—June Loesch.

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- Send in your NEW subscription orders as you receive them—but retain a duplicate copy of each order for your own records. Each new order will be credited to you in the official records at the Federation offices.
- Contest opened at the San Francisco Festival March 20, and will continue until May 15. Mailed entries must be in the Federation office no later than Saturday, May 14. Further entries may be delivered personally at the LET'S DANCE booth at the Santa Rosa Festival on May 15 until 3 p.m. Contest is open to all—except officers of the Federation, their families and members of the contest promotion committee.
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REPORT FROM THE SOUTHLAND

By PAUL PRITCHARD

5552 Mesmer, Culver City

The Silverado Folk Dance Club has started a new beginners' class on Tuesday nights at 7:30 p.m. Petra Wright is the instructor. Petra's exhibition group did several dances as part of Brotherhood Week programs at Long Beach City College for the Maimonides Club.

Still down in the city by the seaside, the Long Beach Co-op Festival was very well attended by both dancers and spectators. The people of Long Beach have come to look forward to the folk dance activities, no doubt through interest created by the clubs of that area with their numerous demonstrations for service organizations, etc., so everytime there is a festival in town, the large auditorium is well packed.

Folk dancing has certainly been booming in Ojai lately. A St. Patrick's Party at the Art Centre enticed more than 130 visitors. It was arranged by the two Marys, Williams and Night-

ingale. Dorothy Lauters presented Irish Dances by her Santa Paula class. Bill Crawford and Pauline Coghill, she but six months out of Glasgow, took the occasion to announce their engagement. They first met at the St. Valentine's party!

The week following the Art Centre party, another one occurred at Happy Valley School, at which David Young's exhibition group gave the premiere of their new "Ukrainian Wedding". Several groups from Ventura county, Los Angeles and surrounding areas also participated in exhibitions. A third Ojai event was a fund-raising drive given by St. Thomas Aquinas Church at which Mary Williams' pupils presented a series of Irish dances, which were greatly enjoyed by the spectators.

We have a wedding to report at the Griffith Park Folk Dance Group. The principals were Eileen Wilson and Al Drietz, who were married in the Unitarian Church.

During my tenure as scribe of this column I have had the opportunity to report on many en-

Folk Dance is becoming— Classes, parties, festivals

gements, weddings, blessed events. Sometimes a couple would make the column twice. This month, however, we have a third salute each to the Ara Avaks, who became proud parents of a young gent, Anthony Robert; and to the Robert Aamodts, (she the former Marilyn Busch and editor of this column), who to even things up have presented folkdancedom with a little miss, Susan Elizabeth.

Coming over to the westside of town, we find a couple of changes. Sid Pierre's Canyon Folk Dancers have moved up in the social register, and are now known as the Bel Air Folk Dancers, meeting Mondays at Barrington Playground, while his Wednesday class, no longer the Penmar Prancers, have become the Daniel Webster Dancers, and meet at Richland Junior High in West Los Angeles.

The folk dance festival at the Philharmonic brought many groups out to shine before the foot lights, including Howard Bell et al from up north, and Changs. A post festival party was held at Paul Erfer's Folk Arts Bazaar for the participants. After this was over, the northerners trekked over to Culver City where the Gandy Dancers were hosting a party in their honor, at the home of the Garbers. As one might well gather, the faint grey streaks of dawn were breaking o'er the horizon as the last and most intrepid of 'em all finally wended his way home!

In nearby Ventura, I am told, the new dance class started last fall by Jack Lauters is doing fine. Jack is one of the most popular teachers in that area. His wife, Dorothy is our very able recording secretary for the South.

The hall of the Gandy Dancers was broken into recently by uninvited intruders, considerable damage was inflicted on the property, and on the possessions of numerous camera, ski, fishing and dance clubs which meet there. Among the miscellaneous items no longer with us is a Newcomb sound system. Although it is hardly likely the set would be offered for sale to any dance group, should one turn up bearing the serial No. 37295, believe me, the purveyors cannot be classed as strictly upright citizens! The Gandys as well as the Santa Monica police would be happy to make their acquaintance!

And now to leave you until sometime in the afternoon of Saturday the 28th, when Providence willing, we will all get together for another wonderful annual event—our Statewide Festival at Sacramento.

PAIRS AND SQUARES IN BENEFIT SHOW

Pairs and Squares Folk Dance Club of Oakland recently took part in the benefit variety show presented by the St. Leo's School Guild.

The show of three performances was directed by Frank and Virginia Denke.

A group of western and foreign squares were included on the program. Charles Gratiot is leader and caller for the Pairs and Squares.

The finale was the colorful Santa Barbara Contra dance for which the women made their own dresses in authentic design.

FOLK DANCES FROM NEAR AND FAR, Volumes 1-7 LET'S DANCE, Volumes A and B

Bound volumes of folk dance descriptions published by the Folk Dance Federation of Calif., Inc.

Each volume contains dances that have been cleared by the research committee of the Folk Dance Federation, plus a reference list, (folk dance bibliography), and definitions of dance terms, (dance positions, step patterns and common figures).

Volume A—30 Beginners dances	\$2.00 per copy
Volume B—25 Intermediate dances	\$2.00 per copy
Volume C—25 Intermediate dances	\$2.00 per copy

Volumes A, B and C are used as basic instruction books by most folk dance clubs.

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Volume 4—23 Dance descriptions	\$2.50 per copy
Volume 5—26 Dance descriptions	\$2.50 per copy
Volume 6—22 Dance descriptions plus 30 square calls	\$2.75 per copy
Volume 7—26 Dance descriptions plus 28 square calls	\$2.75 per copy

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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.

Two new folk dance records have come to our attention, each one a part of a series. *Prax-plattler*, backed with *Natzlbergerplattler* and *Ländlerplattler* is the first in a group of Austrian dances to be released by Folk Dancer on No. 3018. Played by the Tyroliens of Austria, they have genuine folk spirit with Alpine cries and slapping sounds of the plattles clearly heard on the record. On Folk Dancer 1112 are three more dances in the Swiss series: *La Fairs da Strada*, *Ketten Galopp* and *Alewander*, all charmingly played and offering variety of tempo and grouping. New Hambos are rare events these days. Victor has just released a nice one on 26-1125 called *Berglags Hambo*, recorded in Sweden. Reverse, a pretty waltz, *Konvaljens Avsked*.

A wonderful teaching album of square dancing has been put out by Promenade Records of San Francisco with Jack McKay doing a bang-up job of arranging square dance figures step-by-step and calling them in a clear and pleasant voice. Three sides are devoted to drills of fundamental movements and the other seven to complete squares, graded from the easiest up to fairly difficult. Entitled "*Squares for Everyone*," the album includes a booklet "How to Teach Folk and Square Dancing," by Lucile Czarnowski and Jack McKay, giving detailed explanations of the steps as called on the records. Swell for home, school and church groups.

A new Maple Leaf Series of square and contra dance music appears on Folk Dancer superbly played by Bob Hill and his Canadian orchestra of fine fiddlers. The majority are in reel time with two or three in 6/8 or jig time. There are nine records in all, with some of the titles in French, numbered Folk Dancer 1505 through 1513. Try them! With the interest in contra dancing growing apace throughout the country, Folkraft jumps on board and also releases two records designed for this form of pleasure as well as four discs for square dancing with calls. In the former class are *Portland Fancy/Fireman's Dance* on Folkraft 1131 and *The Tempest/Blackberry Quadrille* on 1133. Squares include some old faithfuls such as *Glory Hallelujah/Lady Round the Lady* (1134); *Marching Through Georgia/Buffalo Girls* (1135); *Around the Corner/Alabama Jubilee* (1136); *The Bum's Song/Daisy, Daisy* (1137). These and all other new Folkraft records come in special envelopes with the instructions printed on the back, a feature that will please instructors.

The square dance movement has reached a point where FUN must be had at any cost. A gleeful attempt has been made by Windsor with the expert help of Bruce Johnson, caller, and the Sundowners Band in presenting *Somebody Goofed!* with the calls designed to confuse everyone including the most experienced, and sound effects that are oh, so hilarious. Listen to this one on Windsor 7440 with calls and 7140 instrumental *Flipside, I Want to Be Happy*, a regular square. Jonesy contributes a pair of nice squares on MacGregor 730 called *Swing Your Blues Away* and *Mr. Sandman*. Same without calls, Mac 731.

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Let's Dance Square

As Edited by
ED FERRARIO

ONE BY ONE STAR PROMENADE

By JOHN STRONG

Ladies center, back to the bar
Gents center with a right hand star
Back by the left, left hand star
Pick up your partner with an arm around

Star promenade, go round the town
Two and Four drop off at home
(Side couples drop off at their home spots)
One and Three, on you roam
One meet Two, Three meet Four

Circle there on the sides of the floor
Head gents break and form two lines
(Head gents break closest to home)
Forward and back, you're doing fine
*Ladies on the end, chain across
(Chain diagonally)

Gents on the end a right hand star
Once and a half from where you are
Back right up to the opposite bar
(They merely exchange places)
Forward eight and back that way

Girls roll left with a half-sashay
(That places the girls on the mens' left side)
Forward eight and back with you
Forward again, pass thru
Join your hands, ends turn in
(After passing thru remain facing out. Inside couple arch, end people duck thru the arch to the center of the set.)

Star by the right in the center of the set
Back by the left, you're not thru yet

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V. F. Beliajus

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**Number One lady, pick up your own (Original Partner)

Number Two gent pick up your gal

Number Three, there's your date
Hurry Four and don't be late
Inside ladies, rollaway with a half-sashay
(Ladies on the inside making the star roll right shoulder back across in front of their partners so that now they are on the outside.)

Keep turning that star in the same old way.

One and Three drop off at home
Two and Four, on you roam
Four meet One, Two meet Three
Circle there at the heads of the sea

Side gents break, form two lines
Forward eight and back in time
REPEAT FROM * TO **

Number Two lady pick up your own
Number Three gent pick up your gal
Number Four there's your date
Hurry up One and don't be late

Inside ladies rollaway with a half-sashay
One and Three you wheel around
(Wheel around as couples to face the side couple behind you.)
Right and left thru with the couple you found
Promenade home.

WHERE'D THEY GO

By LUKE RALEY

All four ladies chain across
Turn 'em now and don't get lost
Eight to the center and back that way
Now all four couples do a half-sashay

First and Third go forward and back
Now pass thru and split the track
Go round one, then pass thru
Box the Gnat with the outside two.

A right and left thru, don't you blunder
(R & L thru is done at sides of square)

Be sure to turn the girls
Inside arch, outside under
Right to the opposite, Box the Gnat
(Center couples)
Now pass back to the side of the set

Split that couple, go round one
Now down the center and pass thru
Split the ring, go round one
Down the middle have a little fun

Go, round one as you did before
Then Box the Gnat in the middle of the floor
(Not at the sides of the square)
Go to the left, Left Allemande, etc.



By Peg Allmond

The March meeting of the Callers Association was held in Santa Rosa at the Monroe Clubhouse and it was a SPECIAL MEETING—because it was new president Cliff Viery's first meeting, and because the Association was honoring its secretary, Eileen Cullum. Eileen has been the secretary for four years. This term starts her fifth year in office. She is a tireless worker, who devotes her time in an efficient manner that is a joy to every president she serves under. Present to extol her talents gratefully were the five presidents Eileen has served with; Jack Sankey, Jay Balch, Ken Samuels, Ruth Graham and the new president, Cliff Viery. A beautiful silver tray, properly inscribed, was presented her.

The Monroe Neighborhood Clubhouse is situated in orchards that were in full blossom—every window presented a beautiful spring picture. Callers attended in droves, with their families, for this was a POT LUCK SUPPER meeting. Callers from the Santa Rosa area presented the new square dance material and Jack and Dot Sankey, Kay and Forest Richards and Ruth and Dud Graham presented round dances.

* * *

THE SPINNING SPURS went poetic on their card announcing their April party, to-wit:

Our birthday ball—Novato Hall
Come and bring your pet
Don't miss this fun now that we're "one"
You ain't seen nothin' yet.

Well, even if it wasn't poetry, it was "corn" and it made a nice invitation to a grand party. Blanch and Mel Bemus are the leaders—and the old I D E S I Hall at Novato bulged at the seams with dancers and well wishers.

* * *

Bee Mitchell of Lodi spent a couple of days in San Francisco in March—visited the Mission Belles and Bows, McKay's Square Dance Center, and attended the Fifth Thursday Party of the East Bay Women's Dance Circle. Bee is an active teacher of both folk and square dances and her son, Bruce, is active in teen-age groups. 'Twould be nice if more out-of-town group leaders spent a day or two in the Bay Area to see what's being danced and who is active. Call your reporter at SKYline 1-4188 and she will be glad to line up visiting places for you.

* * *

Across my desk come many announcements of parties—with various ideas to create interest. One of the latest to come my way I think you should know about. Each month an invitation is sent out by LOU HUGHES and JOHNNY BARBOUR inviting people to come to the K-5 BARN down Cupertino way—each monthly party announces a MYSTERY VOICE (and the mystery voice is a caller who remains a mystery until he calls and DANCERS guess who he is). LOU and JOHNNY do the bulk of the calling but at 9 p.m. the Mystery Voice is programmed. Such fun! And YOU are welcome!

Fresnotes

**It's Raisin Festival
time—May 6, 7 and 8**

Last call to the Raisin Festival—May 6, 7 and 8—high light of a series of week-long festivities which will be known as National Raisin Week. The introductory party will start promptly at 8 p.m. on Friday evening, May 6. Don't forget the institute on Saturday afternoon, May 7. We especially urge all folk dancers in the Fresno area to take advantage of the opportunity to learn dances from teachers whom we don't, regretfully, see very often. Put on your best bib and tucker, visit and dance with your Fresno friends.

* * *

For a long time folk dancers have been saying that if anything is going to bridge the gap between nationality backgrounds, cultures and attitudes, it will be the common denominator of man's love for beauty, including music, dancing, and gaiety. And who better than the folk dancer can overcome barriers developed by cultural differences yet retain respect and understanding regarding these differences. So it seems appropriate for two prominent folk dance leaders of the Fresno area to announce their coming marriage to men of alien lands and backgrounds.

Mary Martin of Merced announced her engagement to Osman el Mofly, a native Egyptian of rare talent, recently appointed to the Atomic Energy Commission of the United Nations and a recognized authority on the subject of cosmic rays. And Fresno's Wilma Graesch, director of the Council Workshop since its inception in 1949, who has helped to promote folk dancing here in countless ways, has taken to her heart a Danish newcomer to our country, Svend Anderson. Their many folk dancing friends in California join with us in sending them best wishes for their happiness.

By the way, Svend and his brother, Jose (speaking of bridging gaps, Jose received his Spanish name in Argentina where he was born) have given the heartening assurance that our Danish favorites, among them To Tur and Little Man in a Fix, are danced in California just as in their homeland.

* * *

One of the most worthwhile activities of the Fresno Folk Dance Council, the weekly parties held in the Armenian American Citizens Hall, is going strong. The parties are better attended than ever, the Valentine one (hosted by the Square Rounders) being almost a miniature festival with several exhibitions from the Fresno clubs. These parties give a feeling of unity to the clubs, a place where everyone meets and dances together irrespective of what group they belong to or whether they belong to none at all.

—Mary Spring.

New Peninsula Officers

Newly elected officers for the Peninsula Folk Dance Council are Jean Aloise, president; Miriam Lidster, vice president; Florette Butcher, secretary, and Beverly Camp, treasurer.

THE EDITOR'S MAIL BOX

Editor:

In the last issue, we noticed that someone had written you disapproving of your articles on costumes, background history and such, so we want you to know how *very, very much* we enjoy these same articles and hope you will continue to give us more of them each month.

We enjoy reading all the club notes, too, but would not want to find the entire magazine dedicated to clubs only . . .

Margaret E. Worthen
Albuquerque, N. M.

* * *

Editor:

Please don't let anyone try to tell you that LET'S DANCE has gone too "highbrow" . . . If you were to publish mostly local news and chatter, every issue would be tossed aside as soon as it was read and would never be looked at again. All of the special features beginning with the October, 1954 issue have made your publication all the more valuable to those of us who have for years been wanting just such historical and background material—to enable us who truly love folk dancing, to understand and appreciate this truly priceless heritage of other lands and peoples . . .

Certainly there should be space for Federation news and similar articles of more local interest—but from the standpoint of folklore interest—the issues from last October to March '55 are without doubt among the very finest you've ever published . . . So, please, let's have more and still more articles of *lasting* interest.

Am glad they've finally got *Oberek* straightened out. Although, anyone who learned it from Anatol himself at Stockton last summer should have had little difficulty figuring it out. *Oberek* is doubtless one of the best dances of 1954.

Francis Kies
Portland, Ore.

* * *

Editor:

We wish to congratulate you, the staff and your past editor, Mr. Chevalier, for the wonderful work you are doing with the LET'S DANCE magazine.

The past year every issue has been very interesting with all the history, folklore, costumes and recipes of many peoples. Believe me, all this will give us in this country a deeper love and understanding of other peoples in many countries.

It has been of great aid to me as costume chairman of our club and my husband as instructor in the folk dancing field.

We deeply appreciate the magazine and eagerly look forward to every issue. Keep up the good work.

Theda Daugherty
Richland, Wash.



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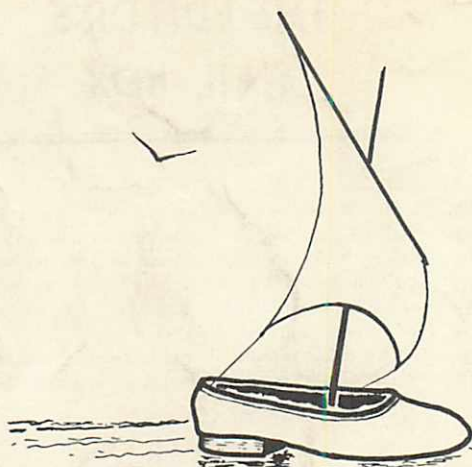
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