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# Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING · 25¢

# Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING

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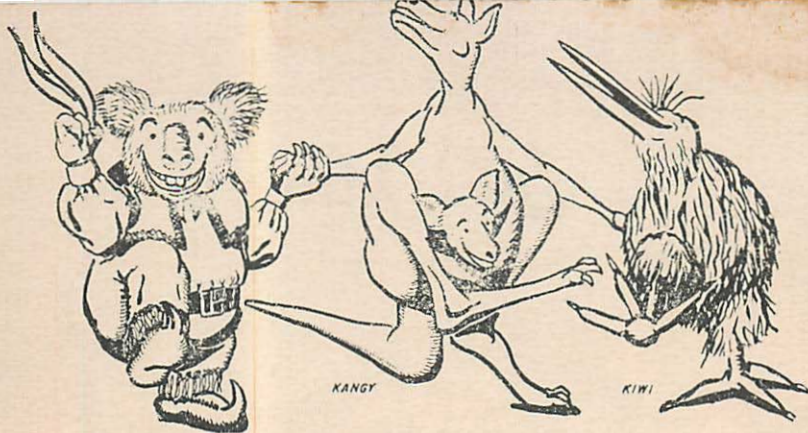


## ON OUR COVER

A couple in folk costume from the  
region of Plzeň, Czechoslovakia.

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## San Diego Hosts Eleventh Annual Statewide

Folk dancing in San Diego is as old as is the city itself. In poems and descriptions of the early San Diegans' life we read of the fiestas in Old Town in the patios of the homes of the early Dons. Naturally those early dances were traditionally of Mexican, Spanish or Indian origin.

There has been folk dancing continuously since those early days, carried on by one group or another, but the real beginning of the present movement goes back perhaps to the 1935 Exposition in Balboa Park . . . when the Danish and Norwegian ethnic dance groups exhibited folk dances at the "Cottages" of Balboa Park during the Great Exposition.

One of the most fascinating and interesting things in this famous Park is the section of some 15 Haciendas which surround a wonderfully landscaped lawn . . . housing over 19 nationalities . . . the true folk lore of that country being set apart in the individual cottages.

Folk dancing is a very important part of the Sunday afternoon recreation for both spectators and dancers. Each Sunday, from 2 to 5 p.m. the folk dancers of all the groups meet for Party Sunday. There is no teaching . . . just a dance program planned by a member of any of the San Diego dance groups on a rotating basis.

The unique part of the Sunday activities are the guests. Each Sunday anywhere from 500 to 1500 guests come to watch the folk dancing. A great number of them are faithful visitors who come week after week . . . some of them since the very inception of the Sunday meetings years ago.

The approaching Statewide is under the able leadership of Mrs. Vivian Woll and Mr. Vyts Beliajus and a more gala weekend has never been planned. Vyts is devoting his entire issue of VILTIS to the city of San Diego and the Festival. There is so very much true folk lore to the city that this issue should be of special interest to all Californians.

We sincerely hope that this forthcoming festival will be a memorable one to all participates and guests. All the local dancers extend a sincere invitation to every out of townner to come and partake in the pleasures which the San Diego Folk Dance Council is preparing for you. Be Ye Thrice Welcome!

DAPHNE UPTON



APRIL '57 SA







N FRANCISCO



# Frankly Speaking



As you read this, a new set of officers will have been selected by you, but since the magazine goes to press ahead of the election I shall get in one last lick. This could be the time to cover all the subjects that might have been missed but they are not many and possibly not too important. Time could be spent on all the fun each problem has been but why dwell in the past. Still there is one item, then we shall peek a bit into our future.

The one item concerns the junior movement that is growing stronger and stronger and I, for one, am extremely happy to see it. On May 5th in Stockton the Junior Federation Festival was held and it would have done all your hearts good to have seen that happy gathering. There is the future of the movement and all we can do to foster it, I sincerely believe is a step in the right direction. The Junior Scholarship program is one way, but actually spending time with the Juniors, teaching them our dances is even better. The leaders that participated in making the affair in Stockton are to be highly commended.

Now a brief glimpse at the road ahead . . .

It would have been nice if we could truly say that we solved all of our problems in the organization and now all we have to do is, just dance. I think we have a good year, mainly because so many were so eager to help. But there are also obstacles that have to be solved before we have smooth sailing. We have been fighting an uphill battle and even tho we may have paid a bunch of outstanding bills we still are awaiting each day's mail to keep current.

"What's the trouble with those in charge?," you say.

In reality it is quite simple. We—and that includes all of us—are spending more than we are taking in. Here are a few figures that are easy to understand. There are 177 clubs in the Federation paying \$5.00 in dues per year; that multiplied comes to \$885. In order to properly maintain a headquarters to handle billing of the clubs and this monthly magazine we pay \$125 a month or a total of \$1500 a year. 80 Associate members @ \$2.50 bring in \$200 more, but this is still \$415 short of just paying a secretary's salary. We still haven't taken in account—postage, telephone, stationary, rental, etc.

Now with proper support of this magazine—our own publication we



could realize a bit of a profit and meet these expenses. Instead we have had to practically go into the printing business to sustain that which we are supposed to be doing—folk dancing and disseminating that information to others. It means a lot of work for a few to keep what we have. In these days where we have to pay for everything worthwhile it does seem foolish that we give so much away. Perhaps an increase in the club dues should be considered. It had been my hope that the By-Laws Survey Committee would have solved this problem before my term expired (Wow a year goes fast!)

At any rate that is the major problem ahead—we at the helm have realized it and with your help, I am sure that the year ahead will be the one that will find the solution.

To the man that assumes my duties, I say, the very best. To you—all of you—that have made this year so easy—please lend the same assistance to him, your new president as you did to me. I can honestly say that I have never gained so many friends and to my own knowledge, and my sincere hope I do not believe that I made an enemy.

I humbly thank you for permitting me to serve you this past year,  
and now . . .

Let's Dance  
FRANK KANE, *President*

"Back Stage" San Francisco April Festival

photo Warren Carver







## June Folklore

June 24th is the old summer solstice day of Midsummer, a time of fire and water, flowers and young love, Midsummer was for centuries the greatest festival in the world. In pagan times Midsummer Eve fires blazed on every mountain top and along every shore, their reflections twinkling in the water. Young people stayed up all night, singing, dancing, jumping through the fires and greeting the sun when it rose, knowing that witches had been exorcised, the path of true love made smooth, and the sun god worshipped in the symbolism of the fire. The early Christian church tried to change all this by dedicating the festival to St. John the Baptist and adding water rites to the symbolism of the observance. But the fire worship and the belief in magical properties of various herbs persisted even after the day was called the "Nativity of St. John the Baptist." Many of the early superstitions and practices have survived to this day in parts of the Old World and I would like to describe to you some of the old customs.

Wherever Midsummer is observed the festival is most particularly for the young lovers. It is a time of release from the rigors of hard winters and the work of spring. Much of the charm of the customs lie in the ancient pagan rites which have lost their original meaning. But since the day is longest at this time, it is easy to understand why it should have been the time of greatest importance to the ancient sun-worshippers.

Let's start with Poland, where we will find Midsummer fires burning on the hills. The festivities include dancing around the fire and jumping over it. One of the interesting customs in Poland was for the girls to push floating garlands with lights on them into the river. The young men would swim after the garlands and return them to the girls they favored.

A favorite Spanish custom is for young maidens to attempt to divine the identity of their future husband on St. John's Eve. One method was for the young girl to make a small ball from a piece of bread and put into it a grain of wheat or rice. She would then divide the ball into 3 small



balls, without noticing which contained the grain. She would place one ball under her pillow, another at the edge of the well, and the third at the street gate. The next day, she would open the balls to find out which contained the grain. If it were in the one under her pillow, she would marry her lover; if it was in the one near the well, the matter was undecided; but should it be in the one by the gate, she would be fated not to marry her lover.

On Midsummer's Eve in France, fires blaze on every hill. All night the peasants dance around them dressed in their holiday clothes. The girl who dances around nine St. John's fires before midnight is sure to be married within the year.

Midsummer or St. John's Eve dances were common in Germany until the middle of the 19th century. Until the 16th century these festivals were called "Turn of the Sun." The people danced round the fires swinging burning brooms; they rolled burning discs along the ground or threw them in the air . . . In more recent years bonfires were still lighted in many parts of Germany on Midsummer Eve. On either side of the bonfire poles were erected, the tops of the poles being joined by a wire or rope from which were suspended prizes: hams, sausages, neckties, pipes, etc. The young men of the neighborhood would mount horses and ride at the bonfire; and while the horses were in the act of jumping over it, the riders would try to snatch a prize from overhead. The sport continued until late at night when the celebration was ended with feasting and dancing at the village inn.

Portugal associates Midsummer with the interesting legend that on this night the enchanted Moorish maidens can be seen, guarding the gold and jewels left behind by the Moors. They comb their hair with golden combs and lay out figs in the dew that will turn to gold in the hands of mortals lucky enough to see them . . . Portuguese maidens must drink water from seven springs on Midsummer Eve and, as they jump through the St. John's fires they chant: "In praise of St. John—may he give health to my heart. St. John comes and St. John goes; Mother, marry me off soon!"

The most distinctive of the seasonal festivals in Scandinavia is Midsummer Eve. Throughout Scandinavia, the people celebrate in much the same fashion with feasting, singing, and dancing around the huge bonfires which they burn traditionally to drive away evil spirits. It was originally thought that the large bonfires insured greater prosperity for those taking part in their kindling and in the ceremonies which followed.

Midsummer in the British Isles has been traditionally observed with the lighting of bonfires and of course particularly in Ireland, the custom harkens back to the fire-worship of the ancient Druids. An old English custom was for St. John's Eve to be celebrated with night watches



Courtesy Czech Embassy

Girls from Moravia in their regional costumes



composed of as many as 2000 men who paraded the streets throughout the night. The significance of these night watches is a vestige of the ancient superstition of standing guard against evil spirits thought to prowl on this particular evening . . . The practices of Midsummer divination are extremely numerous, but one of the most interesting is the "Dumb-Cake," which is supposedly invaluable for matrimonial divination and is believed to have great efficacy on St. John's Eve. Three girls join in making the concoction of an egg-shell full of salt, an egg-shell full of wheat meal, and egg-shell full of barley meal. The meals must be made into a dough without the aid of spring water. Each girl rolls it up, and spreads it thin and broad, and then at some distance from the others, marks the initials of her name with a pin. While the cake bakes the girls each sit as far from the fire as possible. This must be done soon after eleven at night; and between that and twelve o'clock each person must turn the cake once. The entire operation must be performed in absolute silence. At midnight each maid eats a portion of the cake and takes a portion in her hand, walks to bed backwards, and sleeps with the dumb cake under her pillow. Of course, she sees plainly in her dreams her future husband!

On St. John's Eve in Estonia, bonfires were built on the hills and great wooden swings erected between stout trees, so that people might carry out the ancient fertility rite of dancing about the fires and swinging high toward heaven . . . . An old superstition existed that on this one night in the year, a certain fern-like plant bloomed in the depths of the forest, and whoever found the flower would get a sweetheart. It was customary, for the young people to wander through the woods seeking for the mystic flower of love . . . A traditional home-brew beer was always made for the St. John's feast, and men would go about from farm to farm tasting one another's brew.

In concluding our Midsummer descriptions, it is evident that although the religious significance of St. John's Day plays an important part, the charm of the customs lies in the ancient rites which have lost their original meanings. The old beliefs in witches, fairies, and all sorts of supernatural beings, good and evil, who are especially active numerous on Midsummer; the magic—good or bad—which is especially potent on Midsummer; the fires which were thought to be sun charms "to keep the sun on its course" or more probable for fumigation-purification rites. The day is longest at this time of the summer solstice and it is easy to understand why it would have been the time of greatest importance to the ancient sun-worshippers.

The Midsummer moon is the month of June, the month of lovers and a time for happy lunacy.



## Folk Dances in Czechoslovakia

Czechoslovakia is noted for the abundance and variety of all type of folk art, including folk dances. There are thousands of different dances with as many variations and tens of thousands of folk songs.

Each of Czechoslovakia's regions is characterized by very individual farms and expressions of folk art, differing from that of the others. Thus we can divide Bohemia and Moravia into approximately fourteen such regions, according to their folklore and folk art, Slovakia into nine. In Bohemia it is the Chodsko region which is notable for the gaiety and teasing nature of its songs, its typical "round dance" in 3-8 time and its well-preserved tradition of bagpipe music. In Moravia folk art and dancing is particularly developed in the mountainous Wallach region with its pastoral traditions and culture. Another such region is the Moravian Slovac, a land of vineyards and fertile gardens, and also the Hana with its broad rich plains, its neat villages and its hard-working farmers. The mountainous regions of Horehroni and Detva and, in the east, the Zemplin plains and Saris are best known in Slovakia. These regions are, of course, not encompassed by any well-defined demarcation lines, and they do not coincide with the existing administrative regions.

Within each region we can find variety as well as common traits. In some of them, such as in Moravske Slovac, the traditions of folk art are so rich that each village has its own typical dances, songs, embroidery on the national costumes, etc. When the village women would come to the market in the towns one could tell what village they came from by the way they danced, the manner in which they wore their national costumes, by the choice of colour of the embroidery on their blouses, kerchiefs, etc.

Our folk dances do not originate in any one historical period but can be traced back to various historical eras, beginning with the dances and customs preserving elements of paganism up to the dances originating in a more recent past. Our folk art and dance groups have created a number of entirely new dances continuing in the traditions that had been interrupted in the first half of this century. Thus we can divide the history of our dances into several periods according to the dance elements they contain.

*Most ancient* are those with vestiges of ceremonial dances, such as carrying out Death—"Morena" or "Marena"—in the spring, dances around the St. John's Eve bonfires, dances of maidens welcoming the spring, some masked dances (bears, stags, etc.) at the time of Mardi Gras, and so on. In these dances the form is usually that of a mass dance or of a round. They have of course, lost original elements of witchcraft, as well as mythical interpretations, of various events, which in some cases were substitutes for the Christian religion. One instance is the "Kralov-





Courtesy Czech Embassy

Folk costume from Indiam, Czechoslovakia

nicky" dance of the maidens, traces of which are to be found in Moravia and Bohemia; originally it signified the betrothal of the Barth and the Sun. The figures danced by the maidens showed the movement of celestial bodies, the course of the months, etc. Only young girls who had never had lovers were allowed to dance this dance. Later ecclesiastical elements were introduced into the dance, linking it with Corpus Christi ceremonies. We find this, the most ancient of our dances, chiefly in the eastern parts of the Republic, where folk art is in general more ancient.

*Solo dances* are another type of folk dance, chiefly for male dancers, and are called "leaps." They express the strength, agility, courage and daring of the dancers. A frequent accessory used in these dances is some working implement which can be used as a weapon—a hatchet, a cane (representing a gun), a scythe, a sword, and the like. The most famous of these "leaps" is the fiery Solvacko "Verbunk," the dance of young men just recruited for military service.

These "leaps" are closely related with the tradition of the brigands, chiefly in the 17th century. Feudal serfs, unbearably oppressed by their masters, escaped to the mountains and forests, where they lived as robbers, attacking rich merchants and noble carriage trains, taking from the rich and giving to the poor. Two folk heroes are especially well known, personifying the hopes and longings of the people. One is Janosik in Slovakia and Ondras in Moravia. Together with his mountain lads, Janosik leaped and danced around the fire in the high mountains, and continued to leap and dance as he was led to the scaffold. One of the songs about Ondras begins, "There is no master in the whole world who can put me in prison, no lord or priest who can put me in irons."

The brigand dances are often included in the repertory of our ensembles, because both in their form and content they represent a high point in our dance history.

*Pair dances* or "whirls" originated in the 17th century. There are a great many of these, but the basic form is the same, in three parts: an introductory vocal rendition, group whirling, and then an improvisation on these, in which the men take the most active part, circling around the women in many varied figures. Each of the many dances in this group has several hundred songs which accompany it. One song leads to another, and so it continues: dance—singing—dance—all in one sequence, sometimes for several hours. Frequently the best dancers competed. But the weary musicians managed to stop those who are over-anxious to prove their prowess by slyly changing the pitch to one that was too high or too low for the singer—when his voice broke he had to stop and endure the mockery of the others.

*Bagpipe music* as an accompaniment to dances is characteristic of some regions in Bohemia. A typical dance is a round with marked rhythm, expressing some traits of the Czech nature—humor, optimism and mischievousness. As instrumental music developed in the baroque period, figure dancing flourished, with one song to a dance and a definite number



of figures. These have their domain in Bohemia, where dances are almost exclusively danced in couples, in the form of a closed circle. The inspiration and subjects of the dances include everything that makes up the life of a village dweller, as their names show: oat dance, chaff, uhlan, swaggerer, chaplain, devil, goat, cow, hedgehog, crayfish, hen, hut, plough, beet, etc. An especially original type of dance is one which alternates a  $2/4$  with a  $3/4$  beat, sometimes quite irregularly. There are many hundreds of these and are seen at entertainments, where the musicians try to trick the dancers in this way.

*The last period* in the history of our folk dances which may be considered a fruitful one was the first half of the last century, when there was a close contact between town and country, so that country dances also became social dances in the towns. A dance of this type that has achieved world renown is the polka. In addition to the polka, the mazurka, the schottische, waltzes, quadrilles and lancers found a home in our country and took on a special national form and spirit, with new melodies from this country. Many middle-aged people still remember these dances from the time of their youth.

This great array of dances became a part of customs and celebrations according to unwritten, but strictly observed, rules. Gradually a number of them became traditional for specific occasions and were for instance danced at weddings, harvest festivals, the raising of the roof-tree, country wakes and, especially at Mardi Gras. The masked folk intertainers were noted for their wit and imaginative improvisations. Most frequently they would represent a bear with his trainer, a horse made up of two men under a cloth covering, grandpa in a basket on a young man's back, children, various scarecrows, chimney sweeps, devils, and so on. In the Chodsko region they would plough the length of the village green with a wooden plough, and at midnight jump over flax—whoever jumped highest would have the best flax harvest. Young and old danced vigorously at Mardi Gras as if to make up for the approaching Lenten season—"Now the end of Mardi Gras has come, now the music has ended, we'll buy a rosary and pray."

Ordinary entertainments would start with the introductory dance in which couples, one pair at a time, went around the room according to a certain set step and beat. Later in the evening solo dances would be performed by the married couples, and at midnight the young people had to leave, while their elders danced until dawn. Frequently the youths gathered around the musicians and sang, in two-or three-part harmony, long drawn-out songs; sometimes the young girls took hands in a circle in the center of the inn and danced around with no other musical accompaniment than singing. The young men would then escort each girl to her home, with music, and then stroll on the village green for a long time, singing.

We could continue to describe many of the dances and customs which marked the passing of the seasons and celebrated the different events



in the life of the people. Many of these fine customs have fallen into oblivion, but many of them have been preserved, thanks to the great care that is at present being devoted to the collection and recording of all these treasures of folk art. Naturally today it is unusual to see anybody dressed in the national costumes, except on special occasions, even in the remote villages, and all enjoy modern dancing. But there has been a renaissance of folk song and dance ensembles. The ensembles make careful studies of the dances and customs of each region before including them in their repertoires. Folk dances have become a source of inspiration and the basis for new choreographic arrangements, expressing not only tradition, but also new ideas. They acquaint the spectator with forgotten dances and songs, as well as with much that is fresh and new in the sphere of folk dancing.

**Costume from the region of Plzeň, Czechoslovakia**







National Costume of TREBICE, Moravia

Courtesy Czech Embassy

# SPINNRADEL

(SPINNING WHEEL)

GERMAN

This dance from Southern Germany was presented at Folk Dance Camp, Stockton, California, in 1956 by Lawton Harris, who learned it from Val Hermann.

MUSIC: Record: Zither Melodies AH 1897-B, Spinnradl (Substitute)

FORMATION: Circle of cpls facing LOD, M slightly behind W. W hold hands palms up. M place hands on W hands. (Similar to Varsouvienne pos, but hand hold is different and M is more twd back of W.)

STEP: Walking Waltz: 3 walking steps to each measure.

17

MUSIC 34/	PATTERN
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Measures

4 meas *INTRODUCTION*

## I. FORWARD WALTZ

1-2 Both begin L. Cpl move slightly fwd with 2 waltz steps as W passes in front of M to his L side. Ptrs look at each other.

3-4 Cpl continue fwd with 2 waltz steps as W moves across to M R side.  
5-8 Using longer steps, cpl move fwd (LOD) with 4 waltz steps.

## II. WOMAN AROUND MAN

9-11 Raising joined R hands overhead (joined L slightly lower), M dance in place as he leads W completely around himself to outside of circle with 3 waltz steps. Flirt with ptr.

12 W continue turn once in place (CCW) as M dances in place.  
Cpl change hand hold: both hands joined, not crossed.

## III. WINDOWS

13-14 M dance fwd with 2 waltz steps as W turns CW under raised joined hands.

15-16 Repeat action of meas 13-14, but with M turning CCW under joined hands.

17-20 Repeat action of meas 13-16.

*Note:* Throughout this Fig hands are held high and close together. Each dancer should take full time for these turns to give smoothness and flow to the dance.

## IV. PROGRESSION WALTZ

21-22 With hands still joined and held fwd at W shoulder height, dance fwd with 2 waltz steps.

23-24 Release hands and M continue fwd while W turns once CW to assume starting pos with M behind her.



# DANISH "FAMILY CIRCLE"

FAMILIE SEKSTUR

This Danish mixer folkdance was presented at Stockton Folk Dance Camp, 1953, by Gordon Tracie, who learned it in Scandinavia.

MUSIC: Record: Linden 703-B Danish "Family Circle"  
Piano: "Folk Dances for Fun" by Jane Farwell; Rural Recreation Service, Dodgeville, Wis.

FORMATION: Cpls in single circle facing ctr, W on R. of M. Hands joined at shoulder height, elbows bent V-shaped so that dancers are fairly close together.

STEPS: Side-buzz, Walking\*, Buzz Turn\* (\* Described in 'Folk Dances from Near and Far.')

MUSIC 6/8

PATTERN

Measures

4 meas

## INTRODUCTION

### I. CIRCLE TO L WITH SIDE-BUZZ STEP

A 1-8 In circle formation, all facing ctr, dance to L (CW) with 16 side-buzz steps.  
*Side-buzz Steps:* Face ctr. Step R across in front of L, with slight dip and with toe pointing twd ctr (ct 1), draw L directly back of R (ct 2), take wt on ball of L (ct 3). There are 2 buzz steps per meas. Steps should be small and light. Keep elbows bent, face ctr and lean slightly bwd. This step is the 'Introduction' and is not repeated.

### II. WALK IN AND OUT

B 9-10 Beginning R, all walk twd ctr with 4 steps, gradually raising arms to full height. On last step give a slight 'compliment' or nod of head.

11-12 Walk bwd 4 steps to original circle, lowering joined hands to shoulder height and 'complimenting' ptr on last step.

13-16 Repeat action of Fig II, meas 9-12.

### III. GRAND CHAIN

C 17-24 Facing ptr, join R hands at shoulder height (elbow downward) and continue around circle with 'grand right and left.' M move CCW, W CW. Keep hands at shoulder height. Count aloud (preferably in Danish) for each person met, (beginning with *OWN original ptr*) retaining #7 as new ptr.

### IV. SWING PARTNER

5 A 1-8 In closed Danish waltz pos (M L and W R joined and extended at arms length straight out from shoulder) swing new ptr (CW) with 16 buzz steps. End with ptr on M R, all hands rejoined to form single circle.

Repeat dance starting with Fig II. The sequence is thus: swing ptr; into ctr and out; grand chain. Only the first time through the side-buzz step is danced instead of a ptr swing.

Danish counting 1 (en) pronounced enn  
2 (to) pronounced toe  
3 (tre) pronounced tray  
4 (fire) pronounced feer  
5 (fem) pronounced femm  
6 (seks) pronounced sex  
7 (syv) pronounced syou



# DON'T MISS THIS



ALL NEW • 13 TH ANNUAL

## Woodminster

PROGRAM OF

**Folk Dance Exhibitions**

**SATURDAY, August 31 th**

8:15 P.M.

**Woodminster  
Amphitheater**

**Joaquin Miller Park  
Oakland, Calif.**

### WOODMINSTER 1957

The Federation is very fortunate to have the opportunity of presenting to the general public, a performance on the summer series in Woodminster Amphitheatre, Oakland, Saturday evening, August 31, 1957, on a professional level showing the results of our folk dancing activity. Folk dancing may be a hobby with us and purely recreational, but we know it can be equal to professional standards and since we have been invited to take part in an artistic and professional program series we know NOW is the time to start working on it. To start learning our dances to perfection; to start talking about it and advertising it so that it will also be a financial success. We hope to have a representation of exhibition groups from all over the state. While committee personnel is not complete the people now working on this major Federation project are:

*General chairman* - Grace Perryman; *Secretary* - Erma Fry; *Dress rehearsal & program* - Grace Perryman; *Participants sign up, admission tickets & checking* - Mrs. Hoffmeister; *Stage Managers* - Mariele Pabst and Vi Dexheimer and assistants; *Music Co-ordinator* - Dan McDonald.

*Business Manager* - Donald Spier; *Publicity* - Bob Chevalier; *Ticket distribution* - Donald Spier; *Program design and printing* - Frank Kane; *Parking arrangements* - Donald Spier.

*Social Chairman* - for week-end activities after party - Oakland Folk Dance Council.



# Report From the South

*Prepared by the Idyllwild Folk Dance Workshop Committee*  
ELMA MCFARLAND, *Executive Secretary*

Hemet, Riverside, Alta Loma and Pomona folk dance groups pooled their resources and were hosts for the first regional Festival to be held in the Riverside area. The new girl's Gym at the University of Calif. at Riverside was the site of this colorful event. Folk dancers from all over Southern California enjoyed this delightful affair. Festival chairmen were Mr. & Mrs. Ed Nauer of Riverside.

There is some question whether the natives of Trinidad would have been pleased, shocked or amazed at the Calypso party held at the Y.W.C.A. in Glendale. The Glendale Folk Dancers learned the Carribean "Gambao" for the occasion. The festivities were enlivened by a very effective black-light voodoo ritual featuring Marjorie Lewis as the High Priestess. Elsa Miller was Party Chairman.

The Idyllwild Folk Dance Workshop Benefit Party was held at the Sportsman's Park Auditorium on May 19, 1957 from 1:30-5:30 P.M. This beautiful Auditorium was christened by the Folk Dancers at this party. With this party one more excellent facility to further Folk Dancing has been opened by the County Parks and Recreation Department.

Kurt Miller, Instructor of Music at the University of Southern California, led the group in singing Folk Songs. The program featured dances taught at the Idyllwild Folk Dance Workshops during the past four years. The party was enlivened by the drawings for the Tuition Scholarship to the Idyllwild Folk Dance Workshop—offered by Max Krone as a door Prize, and a White Elephant Sale. This Party was thoroughly enjoyed by all participants.

Carolyn Mitchell, Nate Moore, Elma McFarland and Lea Anderson were responsible for the success of this party.

It is pleasing to note that Community and Civic organizations all over the state are beginning to recognize Folk Dancing as a useful adjunct to their affairs. The San Gabriel Chamber of Commerce and the San Gabriel Park and Recreation Department jointly sponsored a showing on May 25 at the San Gabriel Mission Play house of "Around the World in Eighty Minutes" The Glendale Folk Dance Workshop, assisted by the Monrovia Duarte Concert Choir, Elma McFarland and her English. Sword Dance team and Hans Frischknecht presented a well rounded hour and a half program of exhibition dances, Folk songs and music. The show was planned and narrated by Nate Moore. The Yosemite Dancers presented the Jugo Slav Silent Kolo "Vrlicko."



## Square Dancing Has Changed

By JACK MCKAY

This is the fifteenth of a series of articles covering secondary fundamentals of square dance.

### DOUBLE PASS THROUGH

Definition: Done from a position in which two couples are facing each other across the square, each having another couple standing behind them. For example, couple one standing behind couple four and couple three standing behind couple two. On the command "Double Pass Through" each person passes right shoulders with the two people coming toward them, and wait for the next command.

For a simple figure using Double Pass Through try this:

First and Third bow and swing  
Promenade three-quarters round,  
Behind the sides you stand.  
Forward eight and eight fall back  
Forward again with a DOUBLE PASS THROUGH  
Lead couple left, next couple right  
For a right and left thru with the couple you meet  
Circle eight and circle wide,  
Etc.

Another interesting figure is:

### PLAIN AND FANCY

(variation)

First and third bow and swing  
Into the center and back again  
Into the center with a right and left thru  
Turn your gal and chain to the right  
Then one and three promenade  $\frac{3}{4}$ 'ers round  
Split that couple to a right and left thru  
in the middle of the square  
Now all four couples go forward and back  
DOUBLE PASS THRU, the gals star left  
And the gents promenade the wrong way round  
Turn mother by the right to a left allemande  
etc.

At the 1956 National Square Dance Convention in San Diego, excellent use was made of the DOUBLE PASS THRU in the figure



## WISHY WASHY

All four ladies chain across  
Turn them boys don't get lost  
Head gents new corner maid  
Box the gnat stay that way  
All four ladies forward and back  
Pass thru across the land  
Behind those gents you're gonna stand  
Forward eight back with you  
Then a double pass through  
And the gents cross trail  
(but don't go anywhere)  
You all turn back and the girls crosstrail  
And there's your corner, Allemande left.

---

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Please send me complete information on the 1957 Folk Dance Workshop at Santa Barbara.

Name .....

Address .....

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## Council



## Clips

### SAN FRANCISCO

The San Francisco Council is happy to welcome CARLOS RULING as its new Chairman for the next twelve months.

ANTHONY VIRGILIO reports the newly elected officers for the Cayuga Twirlers are HECTOR LUPERINI, President; FRANCES THOMAS, Vice President; JOHN PARROTT, Treasurer; ZIONA ROGOWAY, Secretary; ED MEDLEY, Delegate; BARBARA HANSSEN, Historian; and MARGARET MOORE, Publicity Chairman.

Congratulations to BOB CHEVÁLIER for winning two trophies in the Ross Valley Camera Club's Amature Division for his good photography. We understand he has been promoted to the 'Advanced Division.' Changs International Folk Dancers are very proud of two of its members who won awards in the REGINA I contest at the San Francisco Festival. TINA DRESCHER walked away with the first prize, and SHIELA ROSE, daughter of EDNA ROSE, was a close winner.

According to GLORIA ÉBELING the Fun Club's Beginners' Folk Dance Class is progressing very nicely, but she would like to see more dancers who want to review Beginner Dances attend the class on Monday nights at 8:00 P.M., at the Good Samaritan Center. GARY KIRSCHNER is the instructor.

We know it's summer time in San Francisco again, because the High Steppers have started dancing in Golden Gate Park. Why not take a picnic lunch out to the park on a Sunday afternoon and dance with the High Steppers?

Carrousel is giving a party in honor of LARRY BROWNE, who has been President for the past two years, on Flag Day, Friday, June 14th, at 9:00 P.M., in their new hall, the California Club, 1748 Clay Street. They hope to see all of Larry's friends at the party.

That's it!

VI DEXHEIMER

### OAKLAND

2nd annual Oakland Teen-age Folk Dance Festival, June 16th Fremont High School Gym located at High St. and Foothill Blvd. Oakland. Host Clubs are the six teen age groups sponsored by the Oakland Recreation Dept.

Oakland elected new Council officers. Pres. JIM CRANK, Vice Pres.



ROI PARTRIDGE, Sect. GWEN HEISLER, Treas. JANE BRUNELLE.

A new "Baby" joined the Oakland Dance Council. The San Pablo Folk Dancers, 38 strong, are looking forward to this new association. Welcome San Pablo.

San Leandro Folk Dancers Annual picnic will be held at Mt. Claire recreation center, Saturday June 15th. DON SPIER

### DIABLO

The ten clubs comprising the Diablo Council of Folk Dance and Square Dance Clubs have all had an active spring season. There is dancing available in this area every Saturday night and a call to JOE KOKX, president of the Council, will enable visitors to the area to find a fun evening with our local dancers.

The most gratifying Council activity this spring was the sponsorship of DAVID SMITH of Walnut Creek for a Federation Scholarship to Folk Dance Camp. AND HE WON! DAVID has been folk dancing since he was in the 6th grade—he's now a junior college student! He is a member of The Quadrilles—a teenage group under the direction of BEV WILDER, and he assists with folk dance classes at junior college—we're all proud of him.

The Council sponsored three classes for beginners this spring and about 100 people in the area have now completed a 2-week course and are ready to become active club participants. VIRGINIA WILDER

### PENINSULA

It is fun time again with the Peninsula Folk Dance Council on Sunday, June 9th. Once a year the group go to APTOS to hold their Institute and around it they plan a day full of activity.

It all starts with a Beach Party at HELEN BEUKERS' home around 10 A.M. where they take a light lunch and enjoy games, swimming and relaxation. The Institute starts with registration at 12:30 and instruction at 1 PM at the Aptos School. A Pot-Luck supper follows (don't forget table service this year, folks) and what goodies appear — with those who come from the Peninsula and north bringing hot dishes (there are adequate ovens and time for re-heating); those from the San Jose and Santa Cruz Area bringing salads; and those south of Aptos bringing desserts. The Aptossers who host the whole party provide the extras, rolls, butter and coffee. General dancing follows with an all request program as long as the dancers can last.

If you would like to join us bring all your pep, a dish for the supper, your table service, and a dollar for institute.

Where and How—Take Highway 1 from Santa Cruz south until you come to the Aptos sign pointing left. Turn and follow the green arrows to the beach and the BEUKERS home. Follow the red arrows to the school.

JEAN ALOISE



## SACRAMENTO

Sacramento Council and City Recreation classes closed this season early in May. Classes this winter have drawn good crowds and attendance has been good. Teachers for the year have been OMEGA GRAHAM, BOB SCHWEERS, and BOB STEUBER for folk dancing. FRANK ROBERTSON, BOB SCHWEERS and FRANK STERKEN the squares. BRUCE MITCHELL has taught the teenage class. The committee for the winter has been DON ROINA, chairman, and OMEGA GRAHAM and FRANK STERKEN. Dancing and classes on the Village Green will start as soon as weather permits.

Sacramento Area dancers are looking forward to another big week end at Camp Sacramento, on June 21, 22 & 23.

Sacramento Councils last teachers' institute was held in April. Harvest Dance, Levante Tanc, Mecklenberg Mazurka and Lorenz were taught. BEE WHITTIER has been chairman for the past year. Final Council meeting was in May with Election of Officers. LAWRENCE JERUE will head the Council next year, starting June 1st.

An "Installation of Officers" party will be held for all Council Clubs on June 2 at 3 p.m. A pot luck supper and dancing at LAWRENCE JERUES.

CARMEN SCHWEERS

## MARIN COUNTY

The Marin Dance Council has completed the final steps of plans for the new idea for the FUN IN MARIN July Festival. Combining the twelfth annual July festival with the yearly participation in the Marin Art and Garden Show and the various club activities for the intervening week into an ELEVEN DAY FOLK DANCE VACATION.

Here is the ideal vacation for the folk dancer — nightly dancing, suggested daily activities from sightseeing and summer sports to shopping with an old-world flavor. In addition the folk dance vacationeer can dine on the food from eleven nations, as part of the carefully planned vacation calendar for another, longer, FUN IN MARIN.

Always busy with the double planning for the month of July, with both the festival and the Marin Art and Garden Show—this year the Council has added another "concrete" addition to the dance area at the Garden Center—in the form of a large barbecue pit and picnic area.

The designing and fundamental construction was done by the Mill Valley Folk Dancers, the Marin Whirlaways, Sausalito Steptogethers, Hardly Ables and Southern Marin Folk Dancers completing the facing of the pit, grading the area by hand, constructing a fence and planting the surrounding edges. The work parties are comprised equally of men and women and there is certainly more work than party.

Speaking of this area—the first monthly FOURTH SATURDAY night outdoor dance will be held JUNE 22nd.

WILMA YOUNG



## FRESNOTES

Another page in the forward movement of folk dancing in Fresno has been turned with the successful termination of the 10th Raisin Festival on April 27th and 28th. One of the highlights of the weekend was the beautiful exhibition performed by HOLLIE'S HOPPERS, children ranging from 5th and 6th graders to Junior High students. It was impressive—and the word doesn't adequately describe it—to see the entire exhibition floor covered with forty of these dancing youngsters, tambourine in hand, doing the Sicilian Tarantella with a precision and spirit the rest of us could only envy. Their director and teacher, HOLLIE HUNSAKER, is the principal of the Lafayette School here in Fresno. He is, as might be expected, an enthusiastic folk dancer, member of the Council Workshop, and contributor to our festivals of many other equally beautiful exhibitions by his group. Thank you HOLLIE from all of us for your contribution to the present and the future of folk dancing in this area; and our special expression of appreciation for such a memorable exhibition in spite of a painful back injury which necessitated immediate hospitalization and surgery after our festival. Our sincerest wishes for your speedy recovery.

Merced reports a great deal of folk dance activity for the coming season. The Merced Folk Dance Workshop is one year old this May. Its members embrace quite a large territory, including the city of Merced, Los Banos, Gustine, Denair and Turlock. Their summer program includes a dance every Friday night on the outdoor slab in Merced's beautiful Applegate Park. They will also host a folk dance party every third Saturday of the month—June 22nd, July 20th, August 17th and September 21st with an interesting potpourri of folk dances—new and old dances, dances for beginners and for intermediates, and kolos too. The Merced Workshop extends a cordial invitation to all folk dancers in the area and to any dancers traveling through to join them throughout the Summer. Merced dancers pay tribute to MARY and LESLIE KROGH of Newman whose persistent efforts have kept folk dancing alive and kicking on Merced County's West Side. They were instrumental in forming the Westside Dance Club and have been its directors for seven years. The Westside Folk Dance Club will host a festival on June 15th in Gustine, which promises to be a great success.

Going now to the other end of the Joaquin Valley, two well known leaders in the folk dance movement of Bakersfield—JIM and BABS RYAN—are leaving for Europe on June 8th on a unique mission. They are going for the avowed purpose of collecting information on various phases of folklore, including of course folk dances. They will spend some time in Yugoslavia and will also visit the Basque country, staying in Biarritz for at least a week, visiting the Oldarra Institute which is perpetuating the teaching of the old Basque folk dances and songs. MARY SPRING









APRIL '57



# The Record Finder

Reviewed by PAUL ERFER

Folk music on LP gets a play on Decca with an interesting selection of Yugoslav melodies interpreted by the National Orchestra "Tamburitza," despite the title *Balalaika Serenade*. It includes some enticing tunes such as Duj, Duj, three kolos, Dalmation and Hungarian folksongs (instrumental, however), a Rumanian dance, and to round it out, a Croation March and a Spanish Dance. There is very little in the program notes on the album cover (Decca DL 8363) to inform one of the various numbers, nevertheless it makes pleasant listening. Capitol has another in its World Series presenting the *Music of Poland* (Cap T-10084) with three excellent singers and the Polish Radio Orchestra of Paris. Excepting the sentimental continental tango type of song, the folk interest lies in the interpretation of old songs like Miala Baba Koguta, Krakowiak, Stasiu Stasienu, Jedzie Boat, and two fast and furious obereks with incidental vocals.

ROUND-UP. Round dance creators are busy knockin' 'em out. Following is a batch of the latest for this month. *Diet Two-step / Lynina Waltz* (Windsor 7642); *Carlotta's Mazurka* (a different rhythm for the round dancer) and *Muskrat Ramble* (Lloyd Shaw X95); *Champagne Waltz / When It's Springtime in the Rockies* (Shaw X97); *Gadabout* (Mercury 70247); *Twilight Waltz / I Love My Baby* (Black Mountain 1013); *Green Door* (Dot 15486); *Three O'Clock Waltz / Rocky Mountain Twirl* (Sets in Order 3100). A special record for those who want to learn how to waltz is put out by SIO 3101, *Waltz with the Hamiltons*, with drills in various waltz movements and oral cues.

SQUARES: Some good new hoedowns are available for the tired caller. Sets offers *Ruffled Drawers / When My Cat Comes Back* on #2102; Jack Barbour plays *Stone Rag / Bully of the Town* (Sunny Hills 121) and *Pretty Little Widow / Butcher Boy* (Sunny Hills 122); and Hoedown 508 gives with *Happy Cricket / Soldiers Joy* as played by Harry Raby. All three of MacGregor's specialists in the singing field are in this month with Bob van Antwerp doing *Happy Reelin' / Tennessee No. 9* on MacGregor 786 (785, no calls); Jerry Helt with *Cool Breeze / Molly's Hoedown* on #778 (787, N. C.), and Jonesy Ridin' *Old Paint / Chantez-Chantez* on #790 (789, N. C.), and Katie Hill / *Goin' Up a Little Creek* on #792 (791, N. C.). Glen Story sings *It May be Silly / Bundle of Love* on Sunny Hills 123 (124, N. C.). Windsor has a couple of nicies with Bruce Johnson raggin' *That Whistlin' Piano Man / Roll Those Big Blue Eyes* on #7456 (7156, N. C.); and Robby Robertson singing *She Dreamed / Square Deal* on #7457 (7157, N. C.). Johnny Schultz is out with a new hit called *Poor Boy* on Old Timer 8124; flipside, instrumental. MacGregor has entered the Square Dance LP lists with LP 1204 in which Jonesy does 12 of his favorite calls from previous albums. And Sets has released their second LP 4002 with Bob Ruff doing a set of *Squares for the Student Dancer* with easy figures.



## Editor's Corner

The Idyllwild School of Music and the Arts is indeed looking forward to a successful Folk Dance Camp this summer according to Max Krone, President of the Idyllwild Arts Foundation. Each year the Foundation has increased its facilities. This summer students will find more dormitory accommodations and more available classrooms. Two new large dancing platforms in the open air under the towering pines of the San Jacinto Mountains have been provided.

This will be the fifth year of the jointly sponsored Idyllwild Folk Dance Workshop and promises to be a record year both in attendance and new dance material to be presented. In addition to the advanced and intermediate, and beginning Folk Dance instruction, completely rounded programs for vacationers and children have been planned. For further information write - Elma McFarland ISOMATA Idyllwild, Calif. or 368 S. Parkwood Ave., Pasadena.

There are more than 100 youngsters who have turned Pasadena into something of a folk dance center, ranging from 2½ years old into the teens, proving that folk dancing is good recreation at any age. The interest here in folk dancing resulted primarily from the enthusiasm and untiring efforts of Mrs. Lou A. Price, a founder of the Pasadena Girls Club and a former Recreation Department instructor. But Mrs. Price, now past 70, is not one to rest on laurels. She feels that folk dancing fills a need for energetic wholesome activity among children and that she is anxious to help organize new groups. She is currently director of four groups and the president of the Junior Federation. And what's more Mrs. Price tells me that the groups now can do 777 dances from 58 countries—how many of us can say the same????

It is with much regret that I report to you that Earl Wyatt Vance of Loomis, California, passed away on March 23 of a sudden heart attack. He was instrumental in organizing the Loomis Levi's and Laces in 1951, and he and his wife, Ina, were their instructors.

Don't forget to circle your calendar for the 10th Annual Anniversary Folk Dance Camp session at the College of the Pacific, Stockton—July 29th to August 3rd and August 5 to August 10. Further information may be received from Lawton D. Harris, Camp Director, College of the Pacific, Stockton 4, California.

See you "down under" so "Come-On!! Join Us"—That's in San Diego, of course, May 30 to June 2nd.

E. C. "Gene" Geringer

C. B. "Chuck" Berry

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# CALENDAR OF EVENTS

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GORDON ENGLER  
762 Heliotrope Drive  
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## Federation Festivals

**JUNE 30—SUNDAY** Santa Cruz  
Santa Cruz Public Auditorium  
Hosts: Monterey Area Council

**JULY 14—SUNDAY** Kentfield  
Hosts: Marin Council  
Place: College of Marin, Kentfield  
Theme: Fun in Marin  
Chairman: Les Hennessey.  
Council Meetings: 12:30 - 1:30,  
Gymnasium  
Dancing: 1:30 - 5:00, Football Field  
6:30 - 7:30, Kolo Hour, Gymnasium  
7:30 - 10:45, Gymnasium

**AUGUST 11—SUNDAY** Stockton  
Hosts: Stockton Area Council

**SEPT. 15—SUNDAY** Walnut Creek  
Hosts: Diablo Council

**OCTOBER 27—SUNDAY** Fresno  
Raisin Harvest Festival

**NOVEMBER—Treasurers' Ball**

**DECEMBER — OPEN?**

## Special Events

**AUGUST 31—SATURDAY** Woodminster  
**AUGUST 31— SATURDAY NIGHT**  
Exhibition program. Woodminster

## Regional Festivals

**MAY 4—SATURDAY** Salinas  
Salinas Armory, Howard and Salinas  
Streets—8:00 P.M.

**JUNE 23—SUNDAY** San Francisco  
Sunset-Lawton Gym  
San Francisco Council of Folk Dance  
Groups  
San Francisco Recreation & Park Dept.  
Host: HI-Steppers

**JULY 4—THURSDAY** San Francisco  
Marina Greens  
San Francisco Council of Folk Dance  
Groups  
San Francisco Recreation Park Dept.  
Marina Merchants Assn.  
Hosts: San Francisco Dance Carrousel

**AUGUST 4—SUNDAY** San Mateo  
San Mateo Fair Grounds  
Chairman: Jean Aloise

# IMPORTANT VOLUME 8 WILL SOON BE AVAILABLE

## CLASSIFIED ADS

**3 LINES, \$1.00**—Send in your Party Announcement. Copy must be in by 5th of month to appear in current month.

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