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Let's Dance

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ON OUR COVER
Millie and Vernon von Konskey
in Irish Costume.

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March Host

All highways lead to Sacramento for the folk dancers on March 3 for the Federation's Fourth Annual Folk Dance Pageant, the second to be held in Sacramento, at the Memorial Auditorium at 16th and J Streets. "Camellia Fantasy" the theme of the pageant and the Federation Festival that follows immediately, is hosted by the Sacramento Council of Folk Dance Clubs and the Sacramento Camellia Festival Association in paying tribute to the city's official flower.

Starting at 1:30 the pageant will include dances of many countries in authentic costumes. Many groups have accepted invitations to present dances for the pageant, among them are Groupe Folklorique Francais, Rikudom, Panpipers, Dance Guild, Terpsichoreans, Festival Work Shop and Changs International Folk Dancers Guild all of San Francisco. Fresno Work Shop, Fresno Frolickers, Fresno Vine Hoppers. Oakland Recreation Dance Arts and East Bay Women's Dance Circle of Oakland. Los Bailadores de Monterey and Lariat Swingers of Salinas. Suburban Swingers of Walnut Creek, Palomanians from Palo Alto and San Leandro Folk Dancers.

Bob Schweers, President and Lawrence Jerue Vice-President of the Sacramento Council are general Chairman. Assisting are

Kellis Grigsby pageant; Bee Whittier exhibitions; Carl Rigglesworth and Wagon Reelers decorations; Lois Taber publicity Omega Graham program; Roy Brown Callers; John Hattel masters of ceremonies; John Moore finance; Toni Semoni sound; Kolos—Bob Steuber.

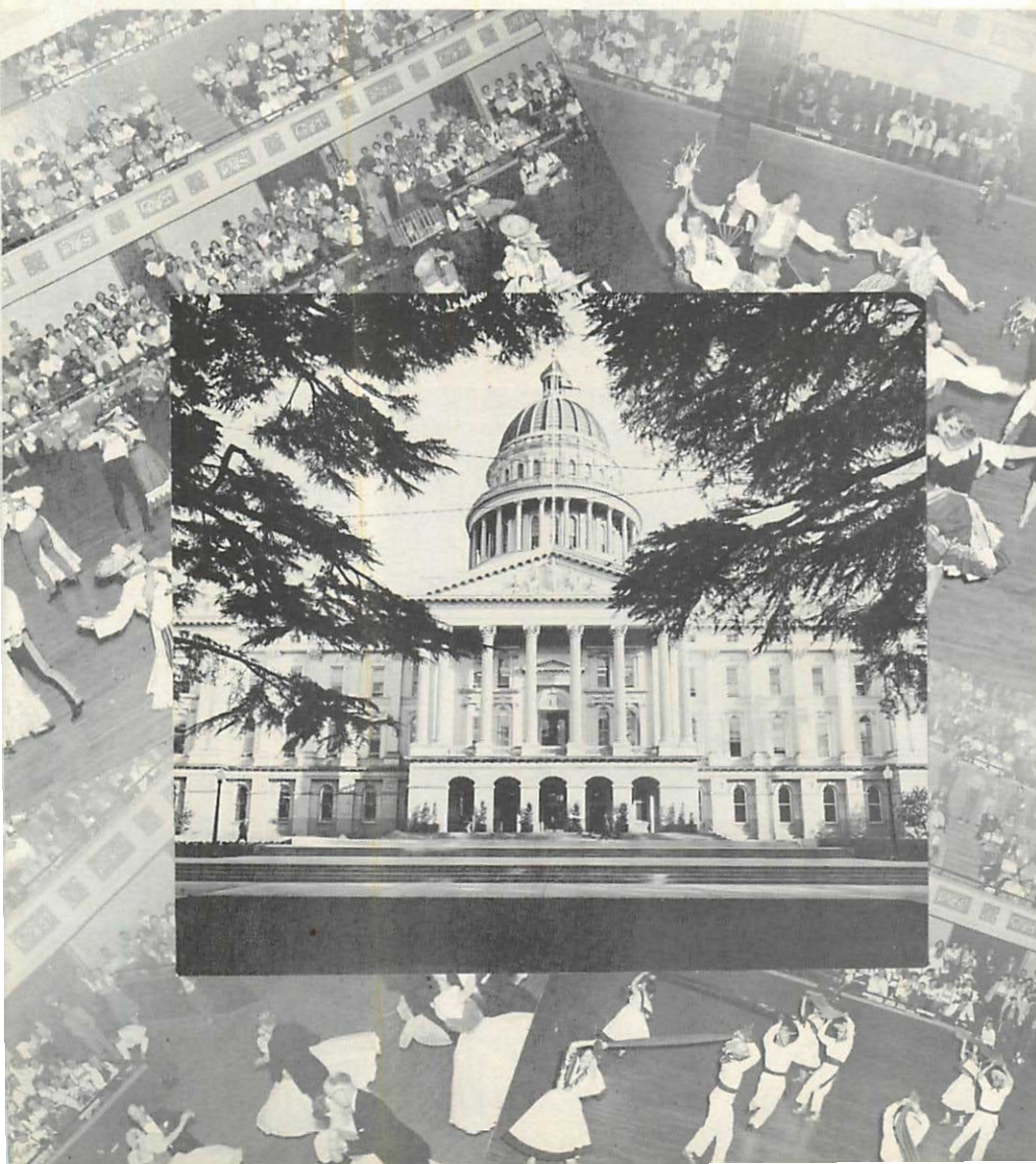
Beginning March 1st, numerous activities are being planned to honor Sacramento's official flower, the Camellia. The selection of the Camellia Queen will be announced at a breakfast on March 1st. The Camellia Queen will be crowned that evening at a benefit Camellia Ball. Saturday morning a Children's Camellia Parade will be held in downtown Sacramento. Saturday evening at 8 p.m. at the Theodore Judah School there will be a Pre-Festival party for all early arrivals, hosted by the Triple "S" Club. Sunday morning at 10 a.m. all exhibition groups will have a chance to practice in the Auditorium. At 12 noon there will be a Federation Council meeting in the building. The Pageant will start at 1:30. The Queen and her attendants will preside at the Camellia Fantasy Pageant, sponsored by the Sacramento Council of Folk Dance Clubs and followed by dancing. Federation Festival dancing for all at 3:30-5:30. A kolo hour 6:30-7:30. Evening dancing 7:30-10:30. Planting ceremonies and dedications will be held during the week. The 33rd Annual Camellia Show will be staged in the Memorial Auditorium by the Camellia Society on March 9th and 10th. This will be a wonderful finale to a very colorful ten days.

E. A. Combatalade, president of the Camellia Festival Association, tells us that the Sacramento Camellia Society was organized in 1943. The purposes of the organization, which at that time had 97 members, were; to perpetuate the camellia as the official flower of the City of Sacramento; to perpetuate Sacramento's name as the Camellia City, a title in use since 1910 and officially adopted by the city council in 1941; to assist the American Camellia Society in eliminating the confusion in the nomenclature of camellias. Other functions of the society at the time were, to encourage the planting of camellias in Capitol Park, and the use of the park as the world's camellia college. At the present time, more than 600 varieties of the shrub are represented in the park, in nearly 23,000 plants. Sacramento's Camellia Show dates back to 1924, and claims the honor of being the best as well as the largest and one of the oldest of its kind in the nation. The 1957 show is expected to attract at least 30,000 visitors from all parts of the state.

Be sure folk dancers to bring your friends and families to

Sacramento during Camellia Week. Plan to see our Camellia Fantasy Pageant on the 3rd, and we invite you to stay and dance with us afterwards. Enjoy a stroll through Capitol Park and see our camellia varieties and return for the Camellia Show the following week-end.

—CARMEN SCHWEER.





(Photos by H. Bloom)

"POLKA PROM,"

POLKA PROM





Vallejo, January 20, 1957

photo by Warren Carver





March Folklore

This month I should like to tell you of the interesting customs associated with the Pre-Lenten period usually known as Carnival. The Carnival season is being celebrated in some form in nearly every European and American country. In the predominantly Catholic countries, this period is called Carnival—meaning “farewell to meat.” Nearly every Christian country celebrates Shrove Tuesday — the last day before the beginning of the forty day period of Lent (which begins on Ash Wednesday, March 6). Many countries begin their celebration a few days or a week before Ash Wednesday, while there are some countries who think of Carnival as a continuation of the Christmas festivities. The universal spirit of Carnival is one of extreme gaiety, and features not only dancing but traditional processions, parades with elaborately decorated floats, the wearing of fantastic costumes and masks, fireworks, noisemakers, and usually an appointed person to rule the celebrations (such as King Carnival). Often the King or some other symbol is buried in effigy on Ash Wednesday . . . As is true of most festivals, carnival actually developed from pagan celebrations which hailed the end of winter and the rebirth of spring. Many of the customs still performed, had their source in pagan rites, and this is particularly true of many of the dances traditionally performed during Carnival. If we were sufficiently fortunate to go to Europe or Latin America during Carnival, we would probably find it the best possible time of year to see plenty of folk

dancing. Incidentally, there still exists, in Central Europe, a general belief that one must dance on Shrove Tuesday to insure fertility and the growth of crops. The famous Morisca dances seen most frequently at Carnival time, show obvious vestiges of pagan vegetation rites, — while the fact that dancing is a characteristic part of Carnival celebration is in itself a survival of the primitive man's need to dance to express his feelings.

Italy evidently was the birthplace of the Pre-Lenten Carnival — for not only is the name of Latin derivation, but the roots of the celebration are found in ancient Roman festivities. Rome has always been considered the headquarters of the Carnival, although there are many interesting customs throughout Italy, the celebration in Venice has been one of the most memorable, featuring a procession of masqueraders riding in brilliantly decorated gondolas along the Grand Canal. For many years, Nice was famous as the home of the traditional "*Battle of Flowers.*" One of the most beautiful of the Carnival ceremonials, was the custom for everyone (who could afford it) to ride in a flower-decorated vehicle along the main streets, and greet those who passed by throwing flowers in their faces. Everywhere in Italy are found gay throngs of masqueraders celebrating with abandon and dancing in the streets or at the numerous public and private balls. As night descends on Shrove Tuesday, every masker parades through the streets with a lighted taper, trying to blow out his Neighbor's light but retain his own.

In every village and town in Spain the last three days of Carnival are given over to feasting, gambling, bull fighting, weddings, masquerade parties and dancing. Madrid on the Sunday before Lent, the Prado was filled with a double line of vehicles that extended for miles. Society rode in the carriages; many a young man in fantastic costume darted among the swaying carriages looking for the lady of his choice. When he found her he would leap into the carriage and immediately declare his affections. Throughout Carnival-time, a democratic spirit prevails, when aristocracy or servant mingle together, all in costume, all liberties pardoned — an amusing and symbolic custom occurs in Spain on Ash Wednesday called the "*Burial of the Sardine.*" Of ancient origin, it symbolized the burial of worldly joys during the Lenten fast. The sardine is interred with great pomp and ceremony and the procedure is witnessed by a great throng.

As in other Latin countries, Carnival is celebrated in France

with great hilarity, parades, masquerades and "*King Carnival*" to rule the festive occasion. The final day of the Carnival period, usually known as Shrove Tuesday, is called "*Mardi Gras*" or "*Fat Tuesday*" by the French people — because of the custom of consuming all meats and using all fats before Ash Wednesday and the start of Lent . . . A traditional part of Carnival in many French cities is the parade of the "*Fat Ox*." The finest ox available is gaily decorated with flowers and ribbons, and led through the streets accompanied by a little boy who is called "*King of the Butchers*." This custom is traced back to a sacred rite of the ancient Gauls . . . Many Carnival customs came to France from Italy, and not the least of them was the "*throwing of confetti*." Confetti stems from the Italian word meaning "*confectionary*," and in Italy, small bon-bons or lime pellets (wrapped in paper) were used as missiles during Carnival. The French came to use the small bits of colored paper (familiar to us), and the object was to thoroughly cover everyone within range — especially handsome men, pretty girls and policemen. For the last three days before Lent, Confetti was sold by the pound, thrown by the sackful, and it was said that nothing was more characteristic of the Carnival season than the mimic fights which so often resulted in flirtation.

In Munich, Germany, the Shrovetide festival is characterized by the splendor and pageantry of the Middle Ages. Ancient guild dances are performed by actors dressed in costume, while historical floats and ceremonies portray Munich's past history . . . one of the most famous of these dances was performed every seven years by the coopers of Munich. Twenty young men in vivid scarlet, black and gold costumes performed an intricate dance of seven figures, at the same time swinging, flower-decorated barrel staves. At the climax, one of the dancers jumped upon a barrel and holding in each hand a hoop containing three glasses of wine, he would swing the hoops above his head, under his knees, and from hand to hand, keeping time to the music, and not spilling a drop of wine.

The Austrian Carnival lasts for the week preceding Ash Wednesday, and is a season of great gaiety. An outstanding event has taken place for many centuries in the town of Imst in the Alps. Only men participate in the festival-dance, which symbolizes a combat between winter and spring. After a bitter struggle, the evil winter spirits are routed and the spirits of spring enter Imst with blessings for animals and crops. In ancient times, the people

believed they could frighten away destroying demons with grotesque wooden masks which were painted realistically to represent various forces of evil. Many of the masks worn by modern performers have been handed down from father to son for generations. The dancers make a terrific noise — jangling bells, singing, and shouting, as they surge through the streets — for evil spirits “*must always flee before noise.*” About 300 performers take part in the famous procession-dance.

Shrove Tuesday is a gala day for the children of Estonia who look forward for weeks in advance to this day, when they have a school holiday: After a day of merriment, they trek home for a meal of special Shrove Tuesday soup which is made of pigs feet and dried beans. The fun comes not with eating the soup, but the ceremony that follows, when the children are permitted to play with the bones of the pigs feet. Holes have been drilled in the middle of each bone, a rope inserted through the holes, when this contrivance is manipulated it causes a terrific rattle which delights the children. And in this way, they feel they have ended Shrove Tuesday in proper tradition.

As nearly as I can determine, England has never celebrated the pre-Lenten period with the Carnival so common elsewhere, but she does have particular festivities associated with Shrove Tuesday. This day is known as “*Pancake Day.*” The custom was for the people to make pancakes on this day to use up all fats before Lent began.

I think it is probably safe to say, that of all festivals celebrated in our world today, Carnival most generally symbolizes the survival of primitive celebrations.

Aran Islanders





Irish Legends

Legends refer to lakes all over Ireland which harbour a demoniac monster chained to the bottom by some superior power—St. Patrick, for preference—and doomed to remain in that watery dungeon until the day of judgment. Some of these monsters wrung a license from the kindhearted Saint, thus getting permission to appear above the waters once every seven years. That's the time the locals hear the clanking of chains and other ghostly noises, or catch glimpses of a fierce figure covered with long hair and a wild mane. Sometimes, such demon-monsters are imprisoned in a mountain or cave. The Irish word for this class of demon is "piast", and this word is found in a great many Irish place names.

March 17th is St. Patrick's Day and it is just as well for the Irish that it comes but once a year, for what with paardes and speeches, they would be destroyed altogether if they celebrated the day oftener. To even the most devout Irishman, Patrick has never been a figure of austerity, worshipped only in church. On the contrary, he's so comfortable and jolly, you might expect to meet him just around the corner, passing the time of day with the policeman. Although the good saint, with his missionary work, brought about Ireland's Golden Age and transformed her horde of barbaric tribes into an enlightened nation, he was a swine-herd and a slave in the beginning. Contrary to belief, he was not born in Ireland, but rather in Scotland in the year 383 A. D.

That merry little Irish spirit called the Leprechaun is known the wide world over. He gets his long name from two Irish words—

“lu,” meaning small, and “corpun,” meaning a little boy. The legends tell us that his job is to make and mend fairy shoes—“buskins for a fairy price, brogues for his son.” He’s a span and a quarter in height, and anyone who catches this tiny fellow may be in luck. The best places to look are on a toadstool or at the rainbow’s end. And if you can hold him with uninterrupted gaze, he’ll have to tell you the whereabouts of a crock of gold that can never be exhausted. But he’s as slippery as quicksilver and has a thousand and one tricks to get you off your guard and distract your attention. Then, when you look back again, he has vanished into thin air.

Night time is revel time for the Leprechauns and the game they play is “camán” or hurley. In the long, long ago, the men of Mayo were reputed to be very friendly with the Leprechauns and Mullenlupraghaun (the mill of the Leprechauns) got its name because the people there used to leave out their corn at night and find it threshed by shadowy fails to fine meal, by morning.

“The golden tongue, the gift of oratory, the charm of sweet persuasiveness” . . . according to legend, the Blarney Stone is said to give all these, in exchange for a kiss. In order to do this is no small task . . . you must lie flat on your back, grasp two upright iron bars, have your ankles held by a strong man, and inch your body through an opening above which rests the Blarney Stone. It has to be kissed downside up, or upside down, according to the squeamishness of the perfect acrobat. Whatever the answer, the pilgrim has one of the world’s greatest experiences at his disposal. His eyes face the Irish sky, the nape of his neck projects towards the greenery below, and he is as safe as a baby in a cradle, while still experiencing the thrill of looping the loop in a aeroplane.



Vernon von Konskey kissing the Blarney Stone



The "Straw Boys" terrorized large sections of Ireland a century or more ago, before the advent of the "peelers," as the police are called. Their method of working in organized bands, coupled with a very effective disguise, which alone struck terror to the hearts of their victims, resulted in their demands being instantly met. These amateur actors are showing how the former gang members demanded entrance to a cottage.

Irish Folk Dances

The folk dances of Ireland resemble those of other countries, only in that they are step dances based upon clog and shuffle steps which appear in the folk dances of various national groups. In Ireland, however, these dance steps constitute a distinctive form of their own with emphasis always on the rhythmic patterns tapped out by nimble feet often said to touch the floor as many as seventy-five times in fifteen seconds.

Irish folk dances may be classified as variations of three main types — jigs, reels, and hornpipes. The rapid, gliding and noiseless dances stem from the “*reel*,” while the “*tap*” dances stem from the “*jigs*” and “*hornpipes*.”

Irish folkdances may be solos, duos and group or “*set*.” The style of good Irish dancing shows the erect body, hands at side, minimum range of movement and no pantomime.

Courtesy Irish Tourist Bureau





Courtesy of Millie von Kinsky

Laurence Lynch, U.S.A. Irish Dance Champion

BIDDY THE BASKETWOMAN

(Irish)

This dance for 2 couples originated in County Antrim, in the Northeast of Ireland, and is danced mostly in that area. It was presented by Una O'Farrell at the College of the Pacific Folk Dance Camp, 1955.

MUSIC: London P18238 "Irish Country Dances Series (Slow Jigs)"

FORMATION: Columns of cpls (2 cpls facing each other), cpl 1 with back to music, cpl 2 facing music; W on M R. Throughout dance free hands *hang at sides*.

STEPS: *Jig Promenade: cue: hop 1 2 3
 cts 6 1 2, 3, 4 5
 Travel on the *hop and the three steps*.

Glide: Step sdwd (cts 1 2 3), draw opp ft to close (cts 4 5 6).

MUSIC 6/8

PATTERN

Measures

8 meas.

INTRODUCTION. Join hands (shoulder high, elbows slightly bent) in wide circles of four.

I. *CENTER AND OUT*

A 1-2 Beginning M L - W R, move twd ctr with 2 jig promenade steps.

3-4 Repeat action of meas 1-2, moving bwd to place.

5-8 Repeat action of meas 1-4.

II. *COUPLE I ACTIVE*

a. Turn and Cast Off.

1-2 Begin M L - W R. With R hands joined shoulder high (elbows bent), cpl 1 dance 2 jig promenade steps, turning CW once in place.

(repeated) 3-4 With 2 promenade steps, cast off (separate, M to L - W to R) and meet behind cpl 2.

5-6 Cpl 1 join L and dance 2 jig promenade steps turning CCW once in place.

7-8 With 2 jig promenade steps, cast off (M to R - W to L) and return to original place.

b. *Glide*

Face ptr and join both hands sdwd, elbows bent, hands shoulder high and about 12 inches out; M palms twd himself; W fingers dnwd over M forefingers and M thumbs against her fingers.

B 9-10 With 2 glide steps, move twd cpl 2.

11-12 With 2 glide steps, move away from cpl 2 (to place).

c. *Figure Eight*

Begin M L - W R.

13-16 With 4 jig promenade steps, cpl 1 dance the following action: W passes between cpl 2 with M following; W continues around opp W, while M continues around opp M.

9-12 (repeated) Again, with W in lead, pass between cpl 2. This time W moves around opp M, while M goes around opp W to finish in original place.

Note: Throughout Fig II, a, b & c only cpl 1 is active.

d. *Couples Change Places*

Both cpls assume pos as described for "Glide" (b).

13-16 With 4 jig promenade steps, cpl 1 and cpl 2 change places, turning CW and moving CCW.

III. *CENTER AND OUT*

C 17-24 Repeat action of Fig I, meas 1-8.

IV. *COUPLE II ACTIVE*

17-24 (repeated) Repeat entire action of Fig II, meas 1-8 repeated, 9-16 and 9-16 repeated, with new cpl active.

D 25-32

25-32

(repeated)

*"Folk Dances From Near and Far, Vol. VII", chart of "Basic Steps For Irish Dancing".

RESEARCH COMMITTEE: Larry Miller, Ruth Ruling, Pearl Preston, Millie von Konsky and Miriam Lidster.

LA MOSCA (*(La Mohs'ka — The Fly)*)

(Mexican)

This folk dance from the state of Oaxaca (Wha-ha'ka) was learned in Mexico City from Jorge Escoto by Henry ("Buzz") Glass, who presented it at the 1956 Stockton Folk Dance Camp.

MUSIC: Record: Los Amigos MAA 10042A "La Mosca". Slow speed a little.

FORMATION: Cpls. in a double circle, promenade position*, facing LOD.

STEPS: Cut*, Hop*, Leap*, Run*.

Note: Footwork is the same for M and W throughout.

In the stamping step and its variations M hands are at sides, W hands holding skirts.

		MUSIC 2/4	PATTERN
		Measures	
		4	Introduction
			I. <i>CUT STEP WITH RUN</i>
A	1		Moving slightly fwd LOD, take 2 cut steps, starting R over L, displacing L bwd (ct 1); cut L under R, displacing R fwd (ct 2). Rock body slightly fwd and bwd.
	2		Take 3 running steps (cts 1, & 2), moving slightly fwd LOD.
	3-4		Repeat action of meas 1-2 starting L over R.
	5-16		Repeat action of meas 1-4 three more times. On meas 16 turn to face ptr, M back to ctr.
			II. <i>STAMPING FEET</i>
B	17		With wt on L and body bent slightly fwd, lift L heel and raise R with bent knee on upbeat (ct &). Lower L heel, bending knee slightly, and stamp R heel beside L, no wt (ct 1). Repeat same steps (cts & 2).
	18		With wt on L and body bent slightly fwd, lift L heel and raise R with bent knee on upbeat (ct &). Lower L heel, bending knee slightly, and stamp R beside L, no wt (ct 1) Stamp R beside L two more times, taking wt on last stamp (cts &, 2)
	19-20		Repeat action of Fig II, meas 17-18 starting wt on R and stamping L.
	21-32		Repeat action of Fig II, meas 17-20 three more times. On meas 32 face LOD and assume promenade position.
			III. <i>CUT STEP WITH LEAP</i>
A	1-3		Repeat action of Fig I, meas 1. Leap R diag fwd R, swinging L fwd (meas 2, ct 1). Repeat same step starting L (meas 2, ct 2 and meas 3).
	4-15		Repeat action of Fig III, meas 1-3 four more times.
	16		Repeat action of Fig I, meas 1, M turning to face diag R of LOD, W turning to face diag R of RLOD, M on inside of circle.
			IV. <i>STAMPING STEP — VARIATION 1</i>
B	17		With wt on L and body bent slightly fwd, lift L heel and raise R with bent knee on upbeat (ct &). Lower L heel, bending knee slightly, and scuff R heel diag fwd L across in front of L (ct 1). Repeat same step except scuff R heel diag fwd Racross in front of L, turning ¼CW (cts &, 2).
	18		Repeat action of Fig II, meas 18.
	19-20		Repeat action of Fig LV, meas 17-18 starting with wt on R, scuffing L diag fwd R across in front of R and turning ¼CCW.
	21-32		Repeat action of Fig IV, meas 17-20 three more times. On meas 32 face LOD and assume promenade position.
			V. <i>CUT STEP WITH LEAP</i>
A	1-16		Repeat action of Fig III. Finish facing LOD in a double circle, M on the inside.
			VI. <i>STAMPING STEP — VARIATION 2</i>
B	17		With wt on L and body bent slightly fwd, lift L heel and raise R with bent knee on upbeat (ct &). Lower L heel, bending knee slightly, and scuff R heel fwd (ct 1). Repeat same step slapping ball of R ft bwd and turning individually ½CW to face RLOD (cts &, 2). M is still on the inside.
	18		Repeat action of Fig II, meas 18.
	19-20		Repeat action of Fig VI, meas 17-18 starting wt on R and turning ½CCW to face LOD.
	21-32		Repeat action of Fig VI, meas 17-20 three more times. On meas 32 face LOD and assume promenade position.
			VII. <i>CUT STEP WITH LEAP</i>
A	1-15		Repeat action of Fig III, meas 1-15. During this figure all imitate the buzzing of a fly by making a "ssss" sound.
	16		Cut R over L (ct 1). Stamp L beside R (ct 2).

*Description of steps and positions found in Folk Dances From Near and Far.

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Irish Couple from Galway

Frankly Speaking

"It's hard for a fellow to keep a chip on his shoulder if you allow him to take a bow."

Billy Rose said this—at least the current issue of Reader's Digest says he did, and they too, are a very good magazine. This is a statement that has been a basis for many a move of mine ever since the ballot box happened to be stuffed in my favor. It has always seemed to me that we were in the folk dance movement to have fun, so why should we ever have a chip on our shoulder! Oh—it is fully realized that personalities as strong as those involved in folk dancing do cross at times and it takes a tremendous amount of patching material to heal the breach.

Unfortunately an individual can unmeaningfully (Now there's a big word for you!) cause the loss of others from our fold, and trying to reunite these folks is best likened to the lost sheep parable. It is certainly highly rewarding to see the hurt parties return to the fold. It means an apology which nine out of ten is rightfully deserved. As Billy Rose said "allow the bow".

Frankly speaking—this job of president (has been a snap, even fun at times because everyone is so willing to help—(no, that isn't the correct word)—"do" is more like it. The tasks that needed to be done, were done. A goal was set, and with so many people applying a lot of "do" it looks as though we might even achieve what seemed a far off goal.

Through YOUR backing of Federation activities the ledger is now using black ink again instead of that "shocking pink". But best of all we do seem to be on the track of establishing a pattern that will keep the ink in the current fashion, charcoal gray of course. With that financial bug-a-boo haunting us, we can concentrate on the real reason that we have a central governing body.—"What's that?" you say. To do everything possible to make your dancing more fun, to take over as many of the chores that tend to make our get-togethers work instead of that expected fun. Initially this can be achieved by the newly acquired Multilith printing press. In time with this press we should be able to render much more service for all our members.

My personal thanks go to YOU. Won't you please take your bow!

FRANK KANE, *President North*

Southern California Report

By SID PIERRE, Guest Columnist

Folk dancing in the South has finally come alive! Inclusion of two new groups, from Huntington Park and Inglewood, in the roster of the Federation, South, has boosted its membership to well beyond fifty groups. We had eleven groups when we organized in the spring of '46. Only a shortage of experienced teachers and leaders keep us from mushrooming to the size of our northern counterpart. Yes, come south, young man, there is a need for you here. If you are a visionary and care to do a little pioneering, our Federation has the machinery to subsidize you and any folk dance group that you form. This parched and folk dance hungry land of the south will respond to folk dance know how as well as to Mayim. This area is full of virgin territory, all your's to be brought into the folk dance main stream.

The Statewide Festival at San Diego in May is a good time to visit our green pastures and catch for yourself the enthusiasm that is on the march in the folk dancing Southeland today. VIVIAN WOLL and VYTS BELIAJUS are at present perfecting their plans for an outstanding as well as unique festival. It seems the zoo is going to take part, too, and I don't know who is going to have more fun, man or beast. If you've never done the Kangaroo Hop, the Wallaby Waltz, or the Koala Kolo, this is your big chance. But don't be alarmed. Just leave it to the two Vs to put on a memorable and pleasing festival. I assure you they will.

It was eleven years ago in March that Westwood Co-op held the south's first Federation Festival. On March 30, they will act as co-sponsors along with MILDRED and KEAMER WALTER in presenting the annual Noche Mexicana at Plummer Park, Hollywood. A Mexican costume show, slides, movies, refreshments, and general dancing will help to make it a real fiesta. All profits are to go to the Statewide Festival Fund.

While we are on the subject of funds, let's not forget the Junior Scholarship awards. Although the Junior Scholarship forms will soon be ready for distribution to ambitious teen-agers, our scholarship funds are low at the present time. How about some junior scholarship fund-raising affairs. We would like to send as many deserving kids as possible to folk dance camp. Contributions will be gratefully accepted.

All hats are off to JEAN JENKINS and her crew for the excellent staging of the Pasadena Co-op Galaxy Gallop Festival. Jean gave the decorations just the right touch with her magic wand to take you out of this world. Now the same group is planning a terrific evening of fun, food, and frolic on March 29, at Lincoln School, Pasadena, with all proceeds going to the Statewide Festival Fund. Don't forget it starts at 8 p.m.

The March festival of the month will be held by the Junior Federation of Folk and Square Dancers on March 9 at Harbison Hall, Pasadena City College. Dancing is from 6 to 9 p. m. and adults are invited.

Spring isn't here yet, but it seems that, following the usual Gandy Friday night soiree, ELSIE IVANCICH hosted a shower for ROBIN ALLEN, who as a result acquired many nice things. The lucky boy is of course VINCE "PRYSIADKA" EVANCHUK who was also feted by BILL GARBER and LEE HELSER at a chili bean party. That explodes the myth about Vince training on jumping beans.

If nothing goes amiss, a sizeable group of U.C.L.A. Folk Dancers is planning to leave for Europe in the middle of May with special intent of spending time in Spain, Austria, and Kololand.

Everything is running smoothly at the North Hollywood Co-op with DAVE HARWOOD and MIRIAM LEVINE doing a competent job of teaching. Their annual dinner dance will be held at the fashionable Salcon Restaurant in the valley with MIRIAM WEIN acting as hostess. BEN KIRK, that perennial folk dancer, will be there to dance for the first time since his leg was broken in an auto accident.

Also out in the San Fernando Valley you will find our old friend, SAM MEDNICK, now teaching a new group on Thursday nights at the Studio Playground from 8 to 10 p.m. That Sam has his same old appeal is witnessed by the large crowd of beginners he has attracted in his first 6 weeks at the new stand.

Anyone have any ideas for a concerted LET'S DANCE subscription drive? The magazine's growth depends upon your efforts to help it circulate. More subscriptions will mean more advertisers which in turn will ensure a larger magazine. It's as simple as that; so start the ball rolling by doing your share. In the meanwhile, keep dancing and of course bring your friends, they'll love it too.

The Promenade

By PEG ALLMOND

ANATOL JOUKOWSKY put the Gateswingers thru a rigorous evening of new dances on Thursday evening, January 24th—this is in line with the teaching sessions planned for Gateswinger members. Peg Allmond is on the program for new square material—January and February.

JOE COLAHORRUDO, VIC WINTHEISER, CHARLIE AYERS and JACK McKAY provided the squares for the Merry-mixers party at the Golden West YMCA. It was the Merry-mixers Mid-winter Folk Dance Party—nearly 200 people danced.

A PLASTIC CRUTCH with three miniture dimes atop the armpad was featured on the cover of the MARCH OF DIMES PROGRAM of the Pleasant Hill Folk Dancers Third Annual dance for this fine cause. More than \$700 was realized, and a vote of congratulations is due Herb Shelley and his Taw, and their hard working committees for a fine job. HERB SHELLEY, URSULA MOONEY, VIC WINTHEISER, STAN VALENTINE and PEG ALLMOND called the squares.

DAN McDONALD, JOHN SAVAGE and URSULA MOONEY did an outstanding job of square dance calling at the Sunday, January 13th Regional Festival at the Potrero Hill Recreation Center. It is interesting to note that of the 40 listed Folk Dances only three sets of American Squares were included, and one American version of an Argentine Tango.

JEAN FREE of Stanford University did Scottish dances in Exhibition at the HIGHLANDERS PARTY in January. ED WRIGHT did the American Squares. Big crowd.

New England Contra Dances are gaining in popularity at the McKay Square Dance Center, 1641 Taraval Street, San Francisco. Every Second Sunday night the Center puts on a free Contra Dance night. Everyone interested in this Early American type of line dance is welcome. The evening is devoted to easy, and difficult contras, all walked thru, and danced to music as authentic as can be found on records. Time is from 8 to ten— and refreshments are served at ten o'clock. Try it some evening—you have a surprise in store for you. Forty-four attended in January.



Council Clips

SAN FRANCISCO

"It's time for the young folk dancers to think about Stockton Folk Dance Camp," so says DON SPIER, Council Chairman. The San Francisco Youth Scholarship applications should be given some serious consideration. The sale of the Christmas Door Charms was a great success, resulting in a fund which will allow three scholarships to be given out this year. Names should be submitted to the Club delegates or a member of the Scholarship Committee, which is comprised of GRACE PERRYMAN, ED MEDLEY, BUD SOUTHARD, CHUCK UDDERBACH, FRANK SACHERER and DON SPIER.

The High Steppers have hopes of securing a new member in the near future. LOU and BUD SOUTHARD are grandparents for the second time. Their daughter, Sharen, became the proud mother of a seven pound nine ounce boy, named JOHN MICHAEL. Congratulations are in order.

MARY ANN FOYDELL, the S.F. Council Historian, is looking for Council History for the years 1951 and 1952. If anyone has pictures, newspaper clippings, programs, or items of interest concerning the Council's activities, please get in touch with her.

Look for news in this Column or in the Directory for future Cayuga Twirler Parties. By this time everyone has heard the Twirlers are no longer holding parties at Lakeshore Plaza. Parties in the future will be held at the Mission Y.M.C.A. A definite date has not been set as of this printing.

A course in Jewish Dance will begin at the Jewish Community Center, 3200 California Street, at 8:30 P.M. Tuesday, March 5,

1957. GRACE WEST, who teaches Wednesday nights at the Jewish Community Center in San Rafael and directs the Rikudom on Sunday nights at Madelynne Greene's Studio, will be the Leader.

GARY KIRSCHNIR announces a St. Patrick's Day Party is to be held at the First Unitarian Church, Geary and Franklin Streets, on March 12th. There will be Guest Callers and Exhibitions.

The March Regional Festival, on Sunday, March 31, will be hosted by the MERRY MIXERS. It will be held at Eureka Valley Recreation Center, 18th and Collingwood, starting at 1:30 P.M. Exhibitions will be by GRACE PERRYMAN and Guest Caller will be JACK McKAY.

CIRCLE 8 PROMENADERS will have their next FIFTH SATURDAY party on March 30th at the Mission Y.M.C.A. Hall, 4080 Mission Street.

RUTH DOYLE wants all folk dancers to come to CARROUSEL'S Mardi Gras Party on Friday, March 8th, from 9:00 P.M. to Midnight. You will see not only the inimitable antics of HERMA SIMPSON'S Island Turners and the beautifully graceful skill of GRACE PERRYMAN, but also find for your special dancing pleasure such outstanding guest callers as PEG ALLMOND and STAN VALENTINE. Obviously, a good time and a merry one is here for taking. So come, especially yourself, to join in your favorite dances both old and new at Collingwood Hall, 97 Collingwood Street, San Francisco.

VI DEXHEIMER.

SACRAMENTO

Sacramento Council of Folk Dance Clubs and Sacramento Camellia Festival Association invite you all to spend Camellia Week (March 1-10) in Sacramento. You are urged to see the two hour folk dance pageant on Sunday, March 3, at the Memorial Auditorium. It is the Fourth Annual Federation Pageant and the second to be held in Sacramento. There will be festival dancing immediately following. Kolos for an hour at 6:30 and evening dancing at 7:30.

Saturday evening, March 2, at Theodore Judah School on 39th and D, there will be a Pre-festival party for everyone.

Sunday, March 10, at the Auditorium there will be the annual Camellia Show.

/ / /

Sacramento Council will have its next meeting on March 15. All Council representatives are urged to be present, all folk dancers welcome.

/ / /

Another Associate Member party is being planned for March 30, at the Donner School (Stockton Blvd. and 8th Ave.). ZEPH and ED CARRERA and IRENE and BILL HENDRICKS are in charge of the arrangements. We have 121 associate at the present time.

/ / /

A March wedding is being planned by RUTH ELLEN RUNDE and STANLEY RALPH ANDREWS. Their engagement was announced to their folk dancer friends at the Tahoe Swingers pot-luck party on Dec. 14.

/ / /

Olivehurst Tango-Ettes gave a surprise "Pink and Blue" shower for OMEGA and BOB GRAHAM, club instructors, at the Ella School on January 19.

/ / /

Country Swingers held their January party at Rio Linda Junior High School. The club announces new officers. BEVERLY and DON FIELDS, presidents, LILLA and CARL McDOWELL are secretary treasurers.

/ / /

Ardeneros held their January party in their new location at the American Legion Hall in Carmichael Park. Guests were from Circle Square, Tahoe Swingers, Tango-Ettes, Triple S and Centennial Swingers. LIZ and RAY HILLER, M. B. and BOB GOODIER were on the committee.

CARMEN SCHWEERS.

FresNotes

The dates for our spring Raisin Festival have been set at April 27th and 28th, cancelling previous dates which were set for May. We feel very fortunate that we were able to put a little more distance between our festival and the Statewide, and are hopeful that many more will be able to attend because of this. As usual,

there will be an institute in connection with the festival, two days of dancing, International Food Market, and our cordial entreaty to set aside this weekend *now!*

The folk dance calendar has been so full that it is hard to know where to start. The International Institute held its annual dinner on February 5th and the Fresno Frolickers put on a program of folk dancing for them. On February 15th the Al Bump Memorial Dance, which was sponsored by the Council, was a tremendous success. Proceeds of this dance will be applied to a College of Pacific folk dance camp scholarship in memory of the first president of the Fresno Folk Dance Council. The dance was a miniature festival with everyone in colorful costumes, with exhibitions and a good program. On February 9th a large group from Fresno, representing all our clubs, took part in the Bakersfield festival.

Report from the Vinehoppers: This club has had a very active winter schedule. Its members indicate an interest in nationalities which is certainly a fine by-product of folk dancing. In addition to their Lithuanian costumes, which are such faithful copies of the originals that it is hard to distinguish them from their European counterparts, they have Swedish costumes which are equally well copied and most effective. These they made in connection with the interesting Swedish occupational Weaving Dance which they presented at our last festival. So why not adopt the Swedish Christmas tradition for the holidays? So they did, carrying out the theme completely for their big holiday party, down to the food, the Lucia girl and the Old World atmosphere.

The teacher's committee has been holding very successful meetings and making strides in coordinating the teaching activities here. For example, the committee endorsed "In the Forest" as the dance to be featured at the Feb. 15th Memorial Dance, so that all club teachers would be encouraged to present it and teach it to our various clubs. Another help in coordinating is the committee's recommendation to host clubs to include certain dances at the Friday parties. For example: Kreuz Koenig and La Chilena were on several programs in January and February, thus helping to promote them. Dances like Cacak, La Pecosita and Adarim are being generally done here as a result of good coordinating brought about by this committee.

MARY SPRING



The Record Finder

Reviewed by PAUL ERFER

The trend in record making evidences more and more long play records while the 78 rpm's are quietly disappearing. Two folk dance labels, XOPO and Kolo Festival, have released each their first LP record. Kolo Festival presents "Veselo!" (Joyous Occasion) with five popular kolos—*Zikino*, *Malo*, *Zaplet*, *Keleruj*, *Krici Krici Ticek*, and five songs—*Sto Nama Ljudi Vele*, *Volim Soju*, *Maricka Peglaj*, *Kad Ja Gledam*, *Zoru*, *Sasale Se Dve Devojke*. The remaining two bands are a Slovenian polka called *Marjan*, and a so-called overture entitled *Granicari*. Played by the Sloboda Tamburitza Orchestra of Pittsburgh, it is tops instrumentally and vocally and should please all lovers of Slavic music. Except for the "overture", all numbers exemplify good folk material and both dancers and singers can actively enjoy them.

XOPO X-LP-1, "Horo and Rachenitza—Dances of Bulgaria", contains a great variety of music from this fascinating country. Recorded superbly by various folk artists of Radio Sofia in Bulgaria, it lists twelve numbers all of which we believe to be danceable. These are the titles . . . Side I: *Reche Chica Da Me Zheni*, a dance song; *Daichovo Horo*, one of the national Bulgarian as well as Macedonian folk dances; *Tri Godini Kate*, a lovely song in $\frac{7}{8}$; *Rachenitza from Kyustendil*; *Horo from Kyustendil*, *Pred Tsenkini-Rachenitza from Kyustendil*; the last three are fairly intoxicating native dances from different regions. Side II: *Eleno Mome*, a hit dance formerly recorded on 78 rpm; *Karanfilo*, a tender love song; *Trakiysko Horo* and *Severnyashka Rachenitza*, a couple more lively instrumentals that impel the feet to rhythmic action; *Shopsko Horo* and *Chupurlika* which feature the *Zurle*, a harsh natural horn. For the folk dance collector both these records are a "must."

From the same general region come four new Yugoslav kolos. Played in traditional manner by the Banat Tamburitza Orchestra, they are *Zajecarka* and *Neda Grivne* (Folk Dancer 1013); *Tandracak* and *Drmes No. 2* (Folk Dancer 1014).

A new record company with the title Fun 'n' Frolic, has released two albums of square and game dances for children. Called or prompted by Henry Knight in a clear pleasant voice, Album I includes two 78 rpm records with "*Bunny Hop*, *Hinky Dinky Parley Vous*, *Red River Valley* and *Patty Cake Polka*. Album II: *Hokey Pokey*, *Manana*, *Texas Star Fun*, and *Teton Mountain Stomp*.

RECORD SHOPS

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* Ed KREMERS FOLK SHOP
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* PHIL MARON'S FOLK SHOP
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* SLAV ARTS MUSIC
3257 East 14th St. KE 4-4246

PEASANT COSTUMES

... by ...

DOROTHY GODFREY



D. G. leaves January 1st for a trip through Spain, Portugal, Mallorca and The Canary Islands collecting costume items.

Then back to work in April. Can she bring back anything for YOU?

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"Camellia Fantasy"

AFTERNOON DANCE PROGRAM

Camellia (Milondita)	Amore de Madre	Zillertaler
Tango	Russian Peasant	Royal Empress Tango
Corrido	Cielito Lindo	SQUARES
Neopolitan Tarantella	La Ranchera	Fandango Espana
Amanor Waltz	SQUARES	Hambo
Alunelul	Vienna Two Step	Silencio
SQUARES	Caballito Blanco	Siamsa Beirta
Blue Pacific	Polyanka	Oslo Waltz

Kolo Hour — 6:30 - 7:30

Evening Program — 7:30 - 10:30

Maxixe	Del Norte	Mexican Schottis
Doublebska	Rhunga	Spinnradle
La Mesticita	Kreuz Koenig	SQUARES
Vrtielka	Hineh ma Tov	La Varsouyannia
Milonova	SQUARES	Slovenian Waltz
SQUARES	Road to the Isles	Dr Gsatslig
Tuljak	Hambo	Marklander
Schottis	Italian Quadrille	Missouri Waltz

Folk Dancers

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ACTIVITIES PLANNED FOR CAMELLIA WEEK

FRIDAY, MARCH 1ST

7:30 a.m.—Breakfast. Senator Hotel. Queen announced
8:30 p.m.—Camellia Ball. Queen Crowned

SATURDAY, MARCH 2ND

10:00 a.m.—Children's Parade
Queen and her Attendants
"Moments in California History"
8:30 p.m.—Pre-Festival Party
All folk dancers invited
School: Theodore Judah School
Triple "S" in charge

SUNDAY, MARCH 3RD

10:00 a.m.—Practice for exhibitions at Auditorium
12:00 Noon—Federation Council Meeting in same building
1:30 p.m.—Folk Dance Federation's Fourth Annual Pageant
Camellia Queen and Attendants present
3:30 p.m.—Federation Festival . . . General Dancing
5:30 p.m.—Dinner Hour
6:30 p.m.—Kolo Hour
7:30 p.m.—Evening Party

SATURDAY AND SUNDAY, MARCH 9 AND 10

THIRTY-THIRD ANNUAL CAMELLIA SHOW

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Editor's Corner

To the Editors:

Enclosed is remittance for subscription renewal.

I am much interested in the work of your research committee and would like to know more about their activities and procedures. Don't you think an article about them would be of great general interest? How do the dances get "recorded and transcribed" from their native place to the pages of your magazine? I'd like to know myself even though you don't publish anything along those lines.

Yours,

ELIZABETH B. JACKSON
Barrington, Illinois

Here is a skeleton outline concerning the Research activities and source of materials:

SOURCE

1. Visitors from foreign lands, including dance groups, teachers, students, etc.
2. People from foreign lands now living in U. S., ethnic groups, etc.
3. Our teachers who visit foreign countries to study folk dance under native instructors.
4. Remote and isolated areas of our country. Also old people who recall the dances of their youth.

Tape recorders enable our teachers to secure the authentic music; movie cameras bring us the correct styling of a dance.

After learning a dance, one or more Research members write a complete description. (Usually two or three work together.) Then at a Committee meeting, all those who did not work on the write-up serve as "guinea pigs." They slowly and carefully do *exactly* what the description says.

Any omissions or required clarifications or changes are noted. The music is reviewed and recorded.

The revised description is completed by the Research members who did the initial work — perfect copy with the required number of carbon copies. One of these is sent to the original teacher (who brought the dance to us) for approval or revision. If approved, it is ready for the magazine; if not, suggested changes must be made —

Many hours of work and frequently much discussion and revision are required for the dance descriptions that appear on the pages of "Let's Dance"!!

DOROTHY TAMBURINI,
Research Committee Chairman.

CALENDAR OF EVENTS

Federation Festival

MARCH 3—SUNDAY Sacramento
Memorial Auditorium, 16th & J Sts.
Hosts: Sacramento Council of Folk
Dance Clubs
General Chairman: Bob Schweers and
Lawrence Jerue
Pageant Chairman: Kellis Grigsby
Theme: "Camellia Fantasy"

PRE-FESTIVAL PARTY

MARCH 2—SATURDAY Sacramento
Theo Judah School, 39th & D—8 P.M.
Council Meeting: 12 Noon. Pageant:
1:30 - 3:30
Festive Dancing: 3:30 - 5:30. Kolos:
6:30 - 7:30
Evening Party: 7:30 - 10:30

APRIL 5-6-7 San Francisco
Theme: "San Francisco Kaleidoscope"
Hosts: San Francisco Council of Folk
Dance Groups
Chairman: Bob Harder

FRIDAY 5—Open House, 8:30 - 12 p.m.
Same Programs
Changes and Carrousel Halls

SATURDAY 6—Civic Auditorium,
7:30 - 11:30

SUNDAY 7—Civic Auditorium
Council Meeting: 12:30
Afternoon Dancing: 1:30 - 5:30
Kolos: 6:30 - 7:30
Evening Program: 7:30 - 11:30
Exhibitions—Saturday & Sunday

MAY 19—SUNDAY Santa Rosa

MAY 30-31, JUNE 1-2
Statewide Festival San Diego

Regional Festivals

APRIL 27-28 Fresno
Hosts: Fresno Council

APRIL 28—SUNDAY Stockton
Civic Auditorium
Teen Age Festival
Kolos: 1 - 1:30 P.M. General Dancing:
1:30 - 5 P.M.

MARCH 9—SATURDAY Pasadena
Pasadena City College Hill Avenue
and Colorado St., Harbison Hall
Hosts: Jr. Federation of Folk and
Square Dancers of Southern Calif.
13th Folk Dance Festival
Time: 6-9 P.M. Exhibitions and General
Dancing

Teacher's Institute

MARCH 17— Oakland
APRIL 5— Sacramento

Federation Festivals

JUNE—Salinas - Monterey Council

JULY 14—Marin Dance Council

AUGUST—Open

SEPTEMBER 15—Walnut Creek, Diablo
Council

OCTOBER 26, 27—Fresno Council

NOVEMBER—Federation Treasurer's Ball

DECEMBER—Open

Special Events

MARCH 17—SUNDAY Salem, Oregon
Salem, Armory

Theme: St. Patrick's Day Festival and
Parade of Nations

Hosts: Salem International Folk Dancers

MARCH 23—SATURDAY Burlingame
Burlingame Intermediate School

Quesada Way in Ray Park

March of Dimes Benefit Dance

Folk, Square and Round Dancing-

Exhibitions and Refreshments

\$1.00 per person oDnation.

June—

MARCH 30— West Los Angeles
Plummer Park — 8:00 P.M.

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CLASSIFIED ADS

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

GARFIELD FOLK DANCERS—
Party on Saturday, March 16. Willard
School, Telegraph & Ward, Berkeley.

"**THE REDWOOD SQUIRRELS** are spon-
soring a Folk Dance Festival at Boulder
Creek on May 26 from 1:30 to 5 P.M.

ADVANCED PARTY —
March 23 — 8:30 P.M., Willard School,
Ward & Telegraph, Berkeley.

MADELYNNE GREEN Folk Dance Class
Open to Int. & Adv. dancers, Wed.,
8:30. Studio: 451 Kearny St. SU 1-2203.

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