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Let's Dance

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THE MAGAZINE OF FOLK AND SQUARE DANCING

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CONTENTS

May Host	3
Frankly Speaking	4
May Folklore	6
Danzas Topicas . . . Mallorca	10
Dance Descriptions	
Waltz Mazurka	16
Parado De Valdemosa . . .	18
Report From the South . . .	22
Council Clips	24
The Record Finder	28
Luther Burbank Rose	
Festival Program	29
Editor's Corner	30
Calendar of Events	34



ON OUR COVER

Costume of Mallorca

photo by Robert Chevalier

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Your May Host

The Sonoma County Folk and Square Dance Council will be host to the California Folk Dance Federation at the annual May Festival sponsored by the Santa Rosa Junior Chamber of Commerce in connection with the Luther Burbank Rose Festival, Sunday May 26, 1957. Each year the City of Roses pays homage to its world renowned horticulturalist Luther Burbank, with a three day pageant of Roses. We Folk Dancers are proud to participate in this great event and take pleasure in welcoming you to the Luther Burbank Rose Festival.

Santa Rosa, a modern city located in the center of Sonoma County and the heart of a great agricultural area, is a hub of activity for many thousands of people in Sonoma, Lake and Mendocino counties. A clean city, one of its big centers of attraction is its modern shops, markets and offices. With its mild climate, and in a setting of beauty, many regard it as an ideal spot to live. Centered within a few minutes drive from some of California's historic landmarks, it is the gateway to the playlands of the Redwood Empire—lovely Clear Lake, the Russian River Recreation Area, Boyes Hot Springs and other areas.

The Folk Dance Festival will be held in the Veteran's Memorial Auditorium on Bennett Avenue, across from the county fair grounds. An interesting program of folk dances has been planned for your pleasure, including exhibitions by some of our finest groups in the Bay Region. Squares will be called by some of our favorite local and Bay Area callers. Prominent members of our local clubs will serve as masters of ceremonies. In addition to the folk and square dancing the Santa Rosa Junior Chamber of Commerce has planned a varied three day program for your entertainment starting May 24 and continuing through May 26, and includes the Rose Parade, Sports Car Races, massed Band Concert, Queen's Ball, Auto Show, Tennis Tournament, Art Exhibit, Flower Show and a carnival.

Hope to see you all in Santa Rosa during our Luther Burbank Rose Festival.

CLINTON HOPKIN



Frankly Speaking

Did you get yours yet? No one should be without this very special license. Surely you have had a good many things on your own mind that a loud gripe was just made to order. Registering an individual beef can oft-times relieve the tension that builds up inside us. Now, did you realize that it was unlawful to make all of those noises without proper licensing. You must obtain an official "GRIPE" License from the Federation office.

"And just how do you do this" — did I hear you say. Someone else said, "What silliness!" But t'aint silly, it's a fact! Every club should proudly display this beautiful engraved, and handsomely designed keepsake right along with their Federation membership certificate.

How do you get one — or is he kidding, you ask. Not at all — no kidding about this. It is very simple for you to receive a copy for your club under which you may safely participate in periodic gripe sessions. Alert your club's officers to this offer because it is FREE. Now here are the details:

Have your club membership assemble and then ask your secretary to bring forth the Official Ballot for the election of your officers in the Folk Dance Federation. Have the secretary read the qualifications of the candidates, discuss the choices, ask for observations of these people by your council representative, mark your ballot as per instructions and mail before the Santa Rosa Festival in May

By so doing, you then have every right to register any complaint you so desire throughout the coming year. The officers hope they will not hear too many gripes, but even if they do, they know that at least someone is giving heed to the job being done. Many ills cannot be corrected until they are properly griped about — out in the open. But remember you must have a license to avail yourself of this opportunity. Get your club to vote NOW!

I can assure you that no little clique is running your show. YOU make the rules and YOU choose the folks to guide the Federation. In my own case, hailing from a small, but wonderful club — the “Hardly Ables” in Marin county proves that we do have a democratic system in our organization. Both men aspiring to the top post, which I have been so proud to hold are certainly very capable. This fact I know first hand, having been fortunate to have both of them on my team.

The choice is all yours — and don't forget you also get a GRIPE LICENSE no box tops to send, no coupons to clip, just mark your ballot and you'll receive your authentic, ready to frame GRIPE LICENSE — do it NOW!

FRANK KANE, *President North*

A few of the S. F. Council members preparing for their April Festival.

photos by Roy Grant





I'd like to tell you about some of the customs that have been traditionally associated with May Day. The first day of May is observed as a spring festival everywhere in Europe and in most parts of the New World. The typical celebration includes: (1) the gathering of green branches and flowers on May Eve or very early May Day morning; (2) the choosing and crowning of a May Queen (often also a King) among the young people, who go from door to door through the village, singing, and carrying flowers or the May tree and soliciting donations for merrymaking in return for their (*blessing of May*); and (3) the cutting, setting up and decorating of the May tree, bush or pole, and the dance around it. Sometimes this is a communal dance around the be-ribboned tree set up in a central location; in some villages however, a May tree is set up in every front yard, decorated by the family, and danced around by the family group. The going out and picking of flowers and branches and bringing them home is the symbolic act of bringing home the May—that is, bringing new life, the spring—into the village. Carrying the May tree and garlands from door to door is the symbolic bestowing and sharing of this new creative power that is stirring in the world. As the group goes from door to door, the May Queen often sings to the effect that those who *give* will *get* of Nature's bounty through the year. And all the symbolic figures — the boy and girl, the tree, the flowers, were believed to embody and hence to have the power to bestow new life.

While the festival is not widely celebrated in the United States, there are still some people who observe the May-Day customs brought here by their ancestors. The larger towns usually select May Queens who preside over Maypole dancing and entertainment in the parks. The custom of hanging May baskets at the doors of friends is also observed. Actually the custom of a celebration on this day dates back to 1628 when the Puritans defied the decree of the elders of the colony and danced around a maypole.

As in most countries, Denmark celebrates this day with May-dances and ceremonies. A favorite custom is the weaving of wreaths from fragrant dried plants. The wreaths are exchanged by lovers and hung up in the homes.

In France, little May Queens were crowned with flowers, and they paraded through the village carrying a small May tree and singing. At the houses where the Queen and her companions were given sweets, they planted a May tree at the door. If none were forthcoming, they added stanzas to their song telling of dire predictions. In parts of France, it was the custom for youths who had been jilted to lie in a field, pretending to be asleep—If any village girl was willing to marry a jilted youth she would go and wake him with a kiss. The couple would then go to the village inn together and lead the dance which announced their betrothal. The boy was called "*the betrothed of May*".

In Finland, May first symbolizes the season of returning light, and is observed by wearing new summer clothes. It is an especially important occasion for the University students in Helsinki who don their white summer caps with ritual for the first time at midnight on the eve of May first.

The widespread customs of May-Day evolved from pagan spring rites—particularly those of the Druids whose customs have survived in the British Isles, and the Romans who on this day, honored the Goddess Floa with the Festival called FLORALIA or the "*Feast of Flowers*". This is probably why flowers still play such a prominent part in the May-Day customs.

In Italy an annual festival takes place at Modena on May Day Eve, when youths of the town sing May songs and greetings under the village windows. The finest musician is engaged to sing to one's sweetheart . . . and the young men vie with one another in composing greetings. On the following Sunday, the youths appear with empty baskets at the homes they had serenaded and are rewarded with delicious foods.

In Sweden, May Day is still celebrated in a manner derived from its heathen origin. In Viking Days, the warriors of old celebrated an annual feast in honor of the returning spring. Bonfires lighted on the mountain tops were thought to frighten away demons of gloom and darkness. Today the festival features the lighting of fires on hilltops around which young people dance, while the older people make prophecies from the appearance of the flames . . . young lads carrying branches follow the village fiddler around the town to sing for fine weather for their crops and herds.

In the British Isles, the customs of the Druids and the Romans in their observance of the spring rite of May-Day survived to a large degree

to make the celebration a very colorful and important occasion. May-pole dancing was said to have originated in custom of pagan ceremonies before a sacred tree. Survivals of similar tree rites and ribbon windings are found in all parts of the world. During the Middle Ages elaborate pageants were a May-Day tradition in England, featuring such characters as Robin Hood, Maid Marian and their company who performed the famous Morris Dances and had archery contests. The Morris Dances are the English name for the famous Morisca-type dances usually concluded with a May-pole winding . . . While the May-Day celebrations are not as elaborate as they once were, many British villages continue to celebrate May-Day as their ancestors have done.

On May-Eve in Ireland, the house is blessed and a prayer said by some member of the family. Sheep and cattle are let out to pasture for the first time on May Day, because after May Day there will be less sickness in the district. Everyone is loath to light the first fire on May Day morning in the belief that some misfortune overtakes whoever does so . . . There is a small grayish slug in Ireland from which young girls divine the color of their true love's hair on May Day morning. If the first slug found on that morning is whitish the future husband will be fair-haired; if it is black, he will be black-haired.

In some parts of Poland boys and girls decorate green branches with ribbons and colored eggshells. Then they go from house to house, singing and begging for gifts of money, eggs or cakes. The households that give presents are rewarded with twigs of green which are said to bring blessings to animals and crops.

In the Swiss canton of Berne, certain villages still celebrate the ancient custom of planting the May pine tree on May Day Eve. Village lads steal into the forest on this night and cut down small pine trees which they deck with flowers and ribbons and plant before the homes of the girls they love. The bearer of the symbolic tree is welcomed and entertained by the girl and her family . . . However if a girl is haughty and unpopular she is likely to receive a grotesque straw puppet in place of the traditional May Tree.

The young people of Spain also dance around their May-tree which they have set up in the plaza and adorned with ribbons and ornaments. Another custom is the selection of a beautiful young girl to be the May Queen. She is dressed as a Queen, placed on a throne and the young people dance around her singing love songs (or coplas), in which they also ask for money and food from all those who pass by, so that they may have a feast . . . The greatest festival of the year in Seville is the weeks' celebration the Cruz de Mayo or May Cross. Everybody dances and sings all night and most of the day. Houses are thrown open and the dancers—both

gypsies and town folk—go from one house to another making entertainment and receiving food and drink in return.

In Czechoslovakia, according to an old folk superstition, witches once tried to enter people's home on May Day Eve and do them harm. Sand or grass was sprinkled on the doorsteps as it was thought that the witches had to count the grains or blades before entering the houses . . . The "*Burning of the Witches*" is celebrated in some parts of the country by building bonfires on the mountain tops. Brooms dipped in pitch are lighted and waved high . . . May-trees are also an important feature of the celebration in Czechoslovakia and May-Day is a day of singing, dancing and rejoicing.

In some regions of Germany it was the May-Day customs for the young men to plant May trees secretly before their sweethearts windows. Trees were also planted before the doors of newly-married women. Some regions set up their May-poles with leafy tops and hid eggs, sausages and cakes in the branches. Immediately the village boys climbed the poles and carried off the prizes.

In many lands through many centuries, then, May Day was the time to go with music to the woods and bring in the blossoms. Deep-rooted in spring, synonomous with youth, the festival flourished verdantly in music, merriment and the magic of May.

Young woman of Mallorca

Courtesy Spanish Tourist Bureau S. F.



Danzas Tipicas . . . Mallorca

By MADELYNNE GREENE

I had heard there was lots of dancing going on in Mallorca . . . it was a beautiful island off the coast of Spain . . . it was a *must* when you go to Europe. They could have dispensed with the latter two items, as long as there was dancing there, my Irish pug nose pointed to Mallorca, and off we went!

We parked the Hillman in a garage in Barcelona, ran for a cab and dashed to the port, flung ourselves and our luggage on the pier. The little ship was to leave promptly at 10 o'clock, so by 11:30 with much tooting and clanging we sailed out of the harbor. We were riding on a third class ticket so we found a nice comfortable ? spot on the wooden deck and I proceeded to have a long and lengthy conversation with a tiny little old lady of at least 85. She spoke no English and I knew no Spanish, but we had a lot of fun talking and she would smile her toothless smile at me pretending to follow. She was on a holiday with her family. She was dressed in the usual women's black garb, not clean, very ragged and her luggage consisted of a drab shawl and a worn out kerchief tied, hobbo-style around her lunch. Since we had to wait so long for the ship to leave everyone around us began to open up similar lunches consisting of a loaf of bread, strong smelling sausage and a bottle or two of wine. In the hot sun on deck the food, garlic and cheese smelled pretty strong and not too appetizing.

The very moment the ship pulled up anchor and began to sway every face in sight began to turn a gray-green. Children began to cry and started to be sick, which disputed my theory that sea-sickness was mostly in mind. From then on, one by one, people just layed down on the deck all looking like death warmed-over. What a beginning for a romantic voyage to the dreamy island of Mallorca. When we could stand the surroundings no longer we walked up the stairs into the first class part of the boat. No one reprimanded us so we remained there during the trip, thinking over what everyone had told us . . . "Don't *think* of going to Palma without reservations." HMM! With this mob . . . I wonder?

We had a rough time that night finding a place. Our arrival at about nine o'clock seemed a not too unlikely hour, but by twelve or one o'clock we finally located a place . . . a new hotel just opened two weeks before.

Madeline (Fahs) we called her number 2 and Madelynnne (Greene) number 1, got an early start the next morning. We always took off in different directions and met for lunch or dinner. She'd been to Mallorca before and so was planning to look up a friend who worked in the bank there. As I walked through the tiny little winding streets I saw a sign, "Danzas Tipicas en Casa Oliver . . . Todos Los Dias." I was smart . . .



Mallorcans dancing Parado De Valdemosa on the wharf.

that meant every day . . . it gave the time "a las 19'30 y 22'30." I wasn't so smart! I had to figure out slowly that that meant 7:30 and 10:30 P.M. Well, I knew what my plans were for the evening, but I couldn't wait all day to get started. So I took a cab to the address of Casa Oliver. I thought a cab would get me there in a hurry and I was eager. I got there in a hurry alright, it was about two blocks away, but the cab driver didn't bother to tell me that. I told him I wanted to study the dances there, and he informed me that his "ninos" also studied with the group . . . I was sure he was giving me the wrong answers . . . but later I found out that many children dance with the adults in the performances.

We arrived at the Casa, a lovely old home with its beautiful little well in the center of a quiet courtyard. It was so dreamy and relaxed I was sure no one was home. I pulled the rope handle of the bell. Far away a bell jangled. Nothing happened . . . I waited . . . much later a pleasant looking woman opened the door. She was on her way out of the house and looked surprised to see me standing there. The cab driver (from some distance) offered the information that she was quite deaf. So I shouted, "I am looking for a teacher of Mallorcan dances". She didn't speak English. She couldn't hear so I thought I'd write down such key words as . . . "Baille . . . Proffessor . . . Jotas" . . . anything to sort of put her on the track. Again the cab driver indicated in pantomime that she also was almost blind. Then I noticed the cataracts on her eyes under the dark glasses. So, some how I was shouting and gesticulating, snapping my fingers, and finally did a jota step for her. She rolled her head back and we all three roared and laughed and she indicated that she knew what I wanted. She had the cab driver write down a name, Luisana and under it the name of a bank. She shoed me off, still smiling and I was sure either she or I had gone balmy with the heat. But my cab driver looked real reassuring and we got into the cab . . . I wondered where the heck we were going now.

I didn't have long to contemplate the situation, since the bank was about 5 blocks away . . . again my driver didn't bother to tell me that if the streets weren't so windy, they could have pointed to the bank . . . but I guess we all have to make a living somehow . . . and these Americans are a gullible lot anyhow.

When I stepped out of the cab I thanked and paid the driver and told him to get lost . . . smiling sweetly. (He didn't — he just rolled the car down hill to the place where we'd started out on our long journey, put up his "for hire" sign and dozed off.

I walked into the bank and showed my little paper to someone . . . he pointed to the end of the corridor. The next person pointed upstairs. The next person pointed to a man pouring over some figures at a desk. As I came closer I noticed he was just staring as in a day dream. Bored no doubt. I spoke his name as I approached, rather timidly. He looked



up and flashed a great big smile at me, sort of shook his black curls and asked what I wanted. He didn't understand English . . . did I speak French? We got along just fine from there on. He was the leader of the dance group in Palma. They performed each night and he would be glad to teach me privately. Was there any space in my hotel room? He finished work at 3 o'clock in the bank. He would be at my hotel at 3:15.

I must say, I didn't expect he'd show up. Often after elaborate plans like this nothing happens . . . but at least I knew where to track him down again and I had two performances to see that night anyhow.

When I met Madeline No. 2 for lunch she was very excited. She'd gone to see her friend and had found out that in his bank of all things there was a fellow who had a dance group in Fañ. . . here was the address of the Casa Oliver and tonight I could go see the group and then meet him and make some arrangements. I looked at the card . . . his name was *Luisana*.

So, I asked her if she'd like to see me take a lesson in our hotel room at three that afternoon. We had a good laugh at the co-incidents and made bets as to whether he'd show up or not.

At three fifteen there was Luisana telling me all about the wonderful dances of his island. His father before him had led the group for many years and since he was too old to dance any more, his son took over the duties. Luisana decided that the Parado De Valdemosa was the most typical dance for me to start with. So we began . . . he whistled this strange music as I tried to follow the unusual counts. It was even hard to note as it never seemed to repeat in any kind of logical order, but at any rate I worked on. He was a very patient teacher and at the end of the lesson we three were old friends it seemed.

I found that in Mallorca as in the Basque country . . . both in France and in Spain the groups had pretty much the same set-up. The dancers joined these groups to preserve their own culture, for recreation and to earn a little . . . (very little) money aside from their jobs during the day.

During my stay in Mallorca I went to the two performances every night, watching the dancers perform what I had been studying during the day. Their performances were held in the Casa Oliver and after the dancing and singing . . . (all people in Europe sing as well as dance). The guests went all through the lovely old house which was typical of old days. I met the woman who helped me find Luisana and she would always find a nice seat for me when there would be a crowded performance.

The fellows and girls in the group used to be given guest tickets and so after they learned I was studying their dances and attending all their performances they began to collect their complimentary tickets for me and I would meet them outside by the well where they congregated each time and in turn they'd present me with one of their tickets. They were lovable people, gay and lively, full of fun. I hated to leave Mallorca.

PARADO DE VALDEMOSA

(MALLORCAN)

This dance was learned by Madelynn Greene from the leader and teacher of the ethnic group "Danza Tipica de Mallorca" in Palma de Mallorca, Spain, in 1954. It was presented by her at the College of the Pacific Folk Dance Camp in the summer of 1956. This is an ancient bolero, slow and majestic. The steps are small and dignified since it is a court dance. The melody was imported from Castile during the latter part of the 18th century.

- MUSIC:** Record: Biscaye 103 Parado de Valdemosa
- FORMATION:** One M and two W stand evenly spaced, facing inward in a small circle. L hand on hip R hand at side.
- STEPS:** Run* Walk*—During walk, hips are turned twd indicated direction but shoulders are turned diag in twd ctr of circle.
 Tap—Light touch with ball of ft beside supporting ft. No wt.
 Kneeling Step—Kneeling or bent leg crosses behind supporting leg. Knee almost touches floor. When direction "Kneel R" is given, R crosses behind L. Opposite is done on "Kneel L".
 Spiral—Bend knees in crouching pos and turn to own L with 4 steps in small individual circle. L arm is curved in front of body, palm down. R arm is curved behind body, palm out away from body. Look over L shoulder. As steps are taken, gradually rise so that on 4th step General arm and body pos is resumed (described below).
 Step Swing—Transfer wt to indicated ft, at same time start swinging other ft across in front of supporting ft. Swinging ft brushes floor at start of swing. Lift heel of supporting ft at height of swing. Action takes 1 ct.
- STYLING:** Arms: General Pos.—After Salutation is done and dance proper begins, arms are raised to curved pos about shoulder height. Arms are parallel to floor and back of hand is up. Back is straight and chest is lifted. Fingers snap on *each beat* of music. This arm pos is held throughout dance unless otherwise indicated.
 Point and Kneel figure — On the point, hands are brought inward so backs of hands are adjacent, about 10 inches out from chest. On the kneeling, arms describe an upward and outward circle ending just above knees. As dancer arises, arms are returned to General pos by retracing arc just inscribed.
 Spiral — See directions given under STEPS.
 Walking: There is an easy bend of the knees and ft are lifted from floor as steps are taken. On Step L (ct 35) there is a definite bend of the L knee. It is straightened as the R is pointed (ct 36). There is also a bend and straightening of the R knee on cts 37-38.
 Run: Lightly done. Ft are lifted up in back.
 Note: The music of this Mallorcan Bolero is in mixed meter (3/4,4/4). The meters do not alternate regularly and the meas are hard to ct. For this reason the dance will be described in cts rather than by meas. All cts are even. Count 1,&2,&,etc throughout dance.
 Description same for M and W except where indicated.

3/4 and 4/4

PATTERN

Counts

16

INTRODUCTION

No action. Stand as described above under Formation.

I. SALUTATION

8

Dancers raise R arm slowly in an arc until R hand stops, palm out, just above eyes (cts 1-6). Step back on L ft and draw R heel over L arch, body bending fwd as R arm sweeps downward describing an arc, ending curved in front of the waist as L arm ends curved over head (cts 7-8). This pose is salutation to begin dance. As Fig I starts the arms are moved into General Pos. Back is straight and chest is lifted.

II. FIGURE I

42

Circling to R (CCW) walk R L R (cts 1,2,3). Facing ctr, tap L (ct &). Step L in place (ct 4). Point R twd ctr (ct 5). Kneel R (ct 6). Rise and step R beside L (ct 7). Step to L with L (ct 8). Cross R behind L (ct &). Step to L with L (ct 9). Cross R behind L (ct &). Step to L with L (ct 10). Cross R behind L (ct &). Step to L with L (ct 11). Spiraling to L, walk R L R L (cts 12-15).

Circling to R (CCW) walk R L (cts 16,17). Facing ctr, point R to ctr (ct 18). Kneel R (ct 19). Rise and step R beside L (ct 20). Step to L with L (ct 21). Cross R behind L (ct &). Step to L with L (ct 22). Tap R (ct &). Step R in place (ct 23). Point L to ctr (ct 24). Kneel L (ct 25). Rise and step to L with L (ct 26). Cross R behind L (ct &). Step to L with L (ct 27). Point R to ctr (ct 28). Kneel R (ct 29).

Circling to R(CCW) rise and walk R L R(cts 30,31,32). Facing ctr, step L, swinging R(ct 33). Step R, swinging L(ct 34). Step L(ct 35). Point R to R, turning head and shoulders to R(CCW)(ct 36). Step R, toe pointing to ctr(ct 37). Point L to L, turning head and shoulders to L(CW)(ct 38). Facing ctr, step L(ct 39). Point R to ctr(ct 40). Kneel R(ct 41). Rise and step R beside L(ct 42).

III. FIGURE II

Music repeats same as Fig I. During W solo M keeps time in place, clicking fingers. W does same during M solo.

42

W, facing, make CW circle around each other. L shoulders lead. Step to L with L(ct 1). Cross R behind L(ct &). Step to L with L(ct 2). Cross R behind L(ct &). Step to L with L(ct 3). Cross R behind L(ct &). Step to L with L(ct 4). In original pos, spiral to L, walking R L R L(cts 5-8). M only, spiral to L, walking R L R L(cts 9-12).

All: Circling to R(CCW) walk R L(cts 13,14). Run R L R(cts 15,&,16). Facing ctr, point L to ctr(ct 17). Kneel L(ct 18). Circling to R(CCW) rise and walk L R(cts 19,20). Run L R L(cts 21,&,22). Facing ctr, point R to ctr(ct 23). Kneel R(ct 24). Rise and step R beside L(ct 25). Circling to L(CW) walk 6 steps starting L(cts 26-31). Point L in CW direction(ct 32). Facing ctr, step L swinging R(ct 33). Step R, swinging L(ct 34). Step L(ct 35). Point R to R, turning head and shoulders to R(CWW)(ct 36). Step R, toe pointing to ctr(ct 37). Point L to L, turning head and shoulders to L(CW)(ct 38). Facing ctr, step L(ct 39). Point R to ctr(ct 40). Kneel R(ct 41). Rise and touch R beside L(no wt)(ct 42).

IV. FIGURE I

42

Repeat all of Fig I. On kneel R(ct 41) W turn backs to M and all kneel facing same direction as M. As dancers arise on ct 42, R hand is raised above eyes, palm out. L hand is on hip, ft together.

NOTE: For teaching purposes cts should be broken into smaller units.

PARADO DE VALDEMOSA CHECK SHEET

Arrows point direction L(CW) or R(CCW). No arrows—face ctr. Curved arrow—spiral.

FIGURE I

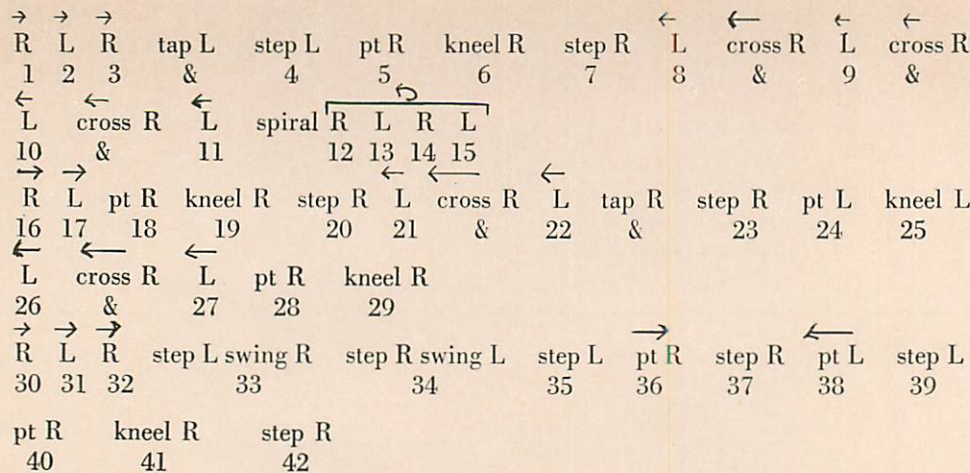
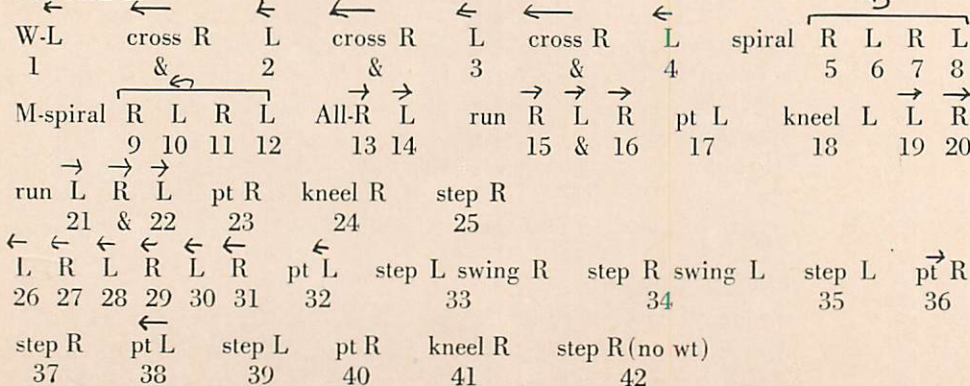


FIGURE II



WALTZ MAZURKA

(GERMAN WALZ MAZURKA)

This dance, like Senftenberger, is a relatively new dance created by a German Youth Group in Berlin sometime in the early 1920s. It was presented at the 1953 Folk Dance Camp in Stockton by Gretel and Paul Dunsing.

MUSIC: Record: Rondo RFD 11 "Walz-Mazurka"
Piano: "Neue Maerkische Taenze", Janietz, Erich and Giebel, Dolf, B. G. Teubner, Leipzig, 1935.

FORMATION: Couples in semi-closed position, facing LOD.
Semi-closed pos: Alter closed pos so that MR and WL shoulders are close together and in 90 degree angle to each other; joined hands extended LOD.

STEPS: Mazurka step*, Running step*, Walk*
German Waltz Step: Step (ct 1), close (ct 2), step (ct 3).
Double German Waltz Step: Step (meas 1, ct 1), close (meas 1, ct 3), step (meas 2, ct 1). One double German waltz step takes 2 meas, and 2 double German waltz steps (4 meas) are necessary to make one complete turn CW.
Note: M always start L, W R.

MUSIC 3/4

PATTERN

Measures

2

INTRODUCTION

I. MAZURKA FIGURE

A 1-2 With 2 mazurka steps, dance fwd (LOD).
3 With 1 German waltz step move diag fwd away from ptr. Hands on hips.
4 Dance diag fwd toward ptr with 1 German waltz step. (Diamond pattern on meas 3 and 4.)
5-6 Repeat action of Fig I, meas 1-2.
7-8 With 6 running steps cpl turn once around CCW (M bwd, W fwd).
1-8 Repeat action of Fig I, meas 1-8.
(repeated)

II. WALK AND DOUBLE GERMAN WALTZ

21 B 9-10 Retain semi-closed pos.
Walk 2 steps fwd (LOD).
11-14 Dance 2 double German waltz steps turning once CW.
15-16 Repeat action of Fig II, meas 9-10.
9-16 Repeat action of Fig II, meas 9-16.
(repeated)

III. MAZURKA FIGURE

A 1-8 Repeat action of Fig I, meas 1-8 and 1-8 repeated.
1-8
(repeated)

IV. GERMAN WALTZ

C 17-24 In closed pos dance 16 German waltz steps turning CW and progressing CCW. Take
17-24 2 German waltz steps per turn.
(repeated)
Repeat entire dance.

Report From the South

VYTS F. BELIAJUS, *Guest Columnist*

Activity is feverish out San Diego way among the Statewide Folk Festival Committees. Everyone has but one goal in mind, to make the festival in San Diego a memorable one and something truly different. Ronnie Knierian, our chairman of decorations, is full of bright ideas and they will be in full blossom for the festivity . . . Carolyn Mitchill in charge of the Folk Institutes, Minnie Anstine, in charge of MC's, Faye Manley in charge of the Square dance section, were three of the "out-of-towners" who were really on the ball, immediately after their appointments, and for that they deserve compliments.

The committee for the Statewide consists of the following people:

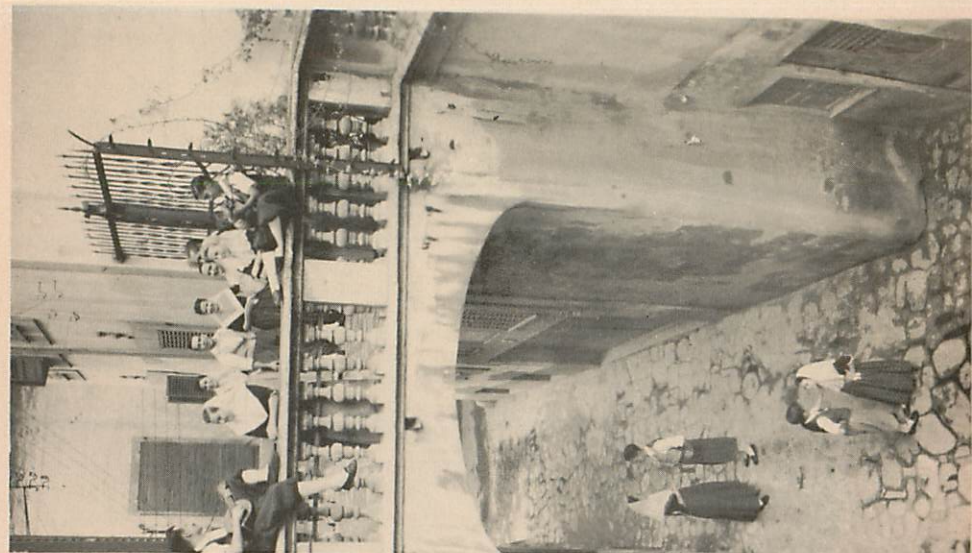
Vivian Woll and Vyts Beliajus general chairmen, Daphne Upton and Ann Farrell - publicity, Catherine Cary and Elizabeth Ullrich - exhibitions, Carolyn Mitchill and Faye Manley - Institutes (Folk & Square), Louis Denov - sound, Rudy Pashbeck - building, Ronnie Knierian - decorations, Minnie Anstine - M.C.'s, After Parties and Housing - John Hancock, Evaluation Breakfast - Valerie Staigh and Mickey Acosta, Meetings - Marion Wilson, Square Dancing - Faye Manley and Frank Dyson, Round Dancing - Maria Fielding, Earl Eppstein - all around man.

News has been received from Wilford Marwedel of Salt Lake City, Utah, that they have chartered a bus, and a bus-load of 'em will come down to the Statewide festival! Letters were also received from others in far away places, Oregon, Washington, etc. You are all most welcome. San Diego has much to offer, you'll enjoy the city with its many interesting vistas.

Be sure to register and wear your badge to get into the events!

Excursions through the famous San Diego Zoo, and a shopping tour to Tijuana, Mexico, are planned for Friday, Saturday & Sunday mornings. The \$2 zoo trip fee will include admission, a picnic lunch and a sightseeing tour by bus. The Mexican 3 hour shopping tour will cost \$2.10 and will cover the expense of Mexican and American round trip bus fare. If you are a foreign born be sure to have your citizenship papers with you for this trip. We would very much like to know in advance how many wish to make these excursions and to where. Please write to Vyts Beliajus, 1540 Tenth Ave., San Diego 1, Calif.

The Sisters, students and guests at Mount St. Mary's College in Los Angeles, were thrilled beyond words with the presentations rendered by the Yosemite Work Shop and the PNA Childrens' group, who presented Yugoslav and Polish (respectively) dances and songs.



Mallorcan Dancers.



The pretty Ojai Valley has also been the scene of much activity folk-dance-wise. There were several week-ends just stuffed with dancing for those who were looking for a Saturday eve of fun. The enlarged Art Centre has been drawing 130 or more dancers to its most recent parties, and we are sure Mary Williams must spend an awful lot of time planning what with the exhibitions, teaching her classes, and thinking up themes for the next one! The Happy Valley School has also had its share, and the kids there gave a preview of their Statewide presentation the same nite several groups from L.A. exhibited .

/ / /

Cupid has been flying around Gandy Hall again too, for in rapid succession, Robin Allen became Mrs. Vince Evanchuk and then, instead of resting after the Kolo Festival-Green Institute week-end, Jim and Ella Centre hied them off to Las Vegas to tie the knot. Not to be outdone, Rose McKeever bobbed up at the club with a sparkling ring on her finger!

/ / /

Folks in L.A. were given a nice surprise when Mildred and Keamer Walters, with the cooperation of the Westwood Folk dancers, presented a grand "fiesta" — a Noche Mexicana, of Mexican folklore, food and dancing, for the benefit of the Statewide Festival Fund. I know everyone thoroughly enjoyed themselves! Muchas gracias, senior y senora Walters!

/ / /

Our new area of activity in the Riverside belt is keeping us well supplied with news, and all clubs in the area — Riverside, Redlands and Hemet banded together to present their first regional festival. Of course, there has been the usual party nights, and the folks in Hemet urge anyone planning a trip to the desert to make it over the first weekend of the month in order to prep up with a bit of dancing on these party affairs. Wilma Hampton urges that if you want Kolos tho, please bring your own records, as the club is strictly from hunger in that department!

/ / /

And of course, we can't sign off without a word about the Juniors, who always manage to put on a very fine festival, such as was their last one. It amazes some of us oldsters who have been at it for years and still can't remember all the steps, that these youngsters can boast such a repetoire as they have!

Hemit International Folk Dancers "Shamrock Shuffle."





Council Clips

SAN FRANCISCO

Folk Dancing at the KEZAR PAVILLION will be opened by the "International Folk Dance Festival" hosted by the CAYUGA TWIRLERS, on May 5th. The TWIRLERS hope to see many colorful costumes of all Countries in keeping with their theme.

MARY and HECTOR LUPERINI, of the Cayuga Twirlers, are proud grandparents. Congratulations!

SAN FRANCISCO FOLK DANCE CARROUSEL is holding a House Warming Party at their new meeting place, the California Club, 1721 Clay Street, on Friday evening, May 10, at 9:00 o'clock. HARLAN BEARD, the Carrousel Vice President, will host a gay evening program. LARRY BROWNE, the President, and GRACE PERRYMAN, the Director, and all the Carrousel members, extend to all folk dancers a hearty invitation to help in "warming up" their new home, 1721 Clay Street, where they will dance every Friday evening.

There will be many disappointed folk dancers when they realize that May 25th will be the last BAILADORES Folk Dance Party. This is one of our oldest folk dance groups and much fun and enjoyment has been experienced by folk and square dancers on every Fourth Saturday of the month at All Hallows Church.

ANITA and JIM SMITH of the Baildores will vacation in the East during the month of July. Believe it or not, ANITA SMITH is now a Graduate of San Francisco State College and starts teaching Home Economics this Fall.

DAWN HARDER, of the Swingsters Folk Dance Group, spent three weeks in the East attending her son's wedding. She visited with HAL and BETTY RUSSELL in Hartford, Connecticut, and spent time in Boston, Concord and New York. The RUSSELLS were formerly of San Francisco and danced with Carrousel and the Swingsters.

The Fun Club announces new officers for the year: President, FRANK DILLARD; Vice President and Business Manager, GLORIA EBELING;

Secretary, MINNIE SERPA; Treasurer, VIOLET PARKE; and Delegate, ANNA CARLSON.

For all the many friends who have not heard and are wondering, WILLIE and GLORIA were presented with a little girl baby recently.

A Brunch was enjoyed a few Sundays ago to bring together the Candidates for the San Francisco Youth Scholarship and the members of the Committee. BUD SOUTHARD was the genial host.

CHANG Member, RAMON HOYT, is stationed with the Navy at Midway Island. He says he gets homesick when he listens to waltzes and polkas via the Island Disc Jockey.

Wedding Bells have rung for AUGGIE GIANNETTI. Congratulations!

ELEANOR HAUSER is studying medicine at University of California and comes to Changs on Friday nights when she can tear herself away from her studies.

Changs International Folk Dancers have welcomed back to their regular membership GRACE GAMLEY and BERNICE and BOB WHITE.

News from TRUDIE and BILL SORENSEN reveals they spent a second honeymoon at the Island of Majorca.

PHILOMENA PAZELKA has recovered from major surgery and is back dancing again. It is good to see her.

We are happy to report that WALTER GROTHE's shoulder is very much improved since his accident while skiing.

Something new was added to the Federation Festival in San Francisco with the crowning of the Queen of "San Francisco Kaleidoscope". The Council appreciated the cooperation of the Junior Chamber of Commerce and hopes this special attraction may be repeated.

We know many folk dancers have enjoyed "POLKA TIME" on Tuesday evenings via Television. "POLKA TIME" is temporarily off the air for lack of a sponsor. It has been suggested that folk dancers who like this program write in to Station KGO-TV American Broadcasting Company, 277 Golden Gate Avenue, San Francisco, requesting that an attempt be made to secure a sponsor. The number of letters received by the Television Station will have a great deal to do with bringing back this very entertaining program.

VI DEXHEIMER.

OAKLAND

The East Bay Womens Dance Circle is presenting its "Eighth Annual Dance Festival" on Thursday morning May 2, 1957 from 9:30 AM to 11:30 AM. It will be held at the Diamond Skating Rink, 3245 Fruitvale Ave., Oakland, Calif.

A Hawaiian theme will be carried out in decorations and a group of the Dance Circle will present "*Alekoki*" as one of several exhibitions.

All folk dancers and their friends are cordially invited to attend and to join in the general dancing.

The San Leandro Folk Dancers conduct classes each Monday evening at the Laurel School in Oakland from 7:45 to 10:30 P.M. under the instruction of MILLIE and VERNON VON KONSKY. At the present time review instruction is being continued on the dance "*Adelita Linda*" and new instruction on the dances "*Jarabe Tapatio*" (*Mexican Hat Dance*) and the "*Flax Harvest Dance*". All intermediate and advanced dancers are cordially invited to participate.

SKIRTS 'N SHIRTS DANCE CLUB of Oakland is planning a gay summer, with an overnight outing to Tamalpais, and an all day picnic at Montclair Recreation Park in Oakland. These are two of the annual events which include families of the Dance Club members

Skirts 'N Shirts will start its ninth year in September, eight of which years SAM and ELIZABETH FLINT have been the instructors. HAROLD ANDERSON and CLARENCE CROOKS help out very ably with square dance calling at the Club's parties and special events.

Mr. and Mrs. HUBERT JOHNSON are the Club's Presidents for the 1955-56 Season. Other officers include:—Mr. and Mrs. RICHARD GOSLINE, Vice-Presidents; Mr. and Mrs. VANCE SPURRIER, Secretaries; Mr. and Mrs. MAURICE HUNTINGDALE, Treasurers; and Mr. and Mrs. GEORGE KIRBY, Junior Past Presidents.

There are now thirty-three couples in the membership. The Club is instructed in intermediate dances every Wednesday night at Anthony Chabot School auditorium. The second Wednesday in each month is coffee night when the couples have a chance to visit after dancing.

SACRAMENTO

Sacramento Council and City Recreation classes are in another ten weeks session lasting through May 21. It is a continuation of teenagers at Clunie with BRUCE MITCHELL and adults at Oak Park. FRANK STERKEN teaching the squares and BOB STEUBER the folk dancing.

Sacramento Area folk dancers were saddened on hearing of the death of EARL VANCE. He and INA taught the Loomis Levis and Laces.

Second Saturday partys: Triple S hosted a Mardi Gras, special guests the Whirl A Jigs. Circle Square held a St. Patricks party. Levis and Laces

a regular party with special guests the Tango Waltz Club and others from Centennial Swingers, Tanglefooters of Placerville.

Third Week end partys were: Centennial Swingers a St. Patricks Party. Let's Dance had a "Lil Abner" party. At Dunnigan the RAY HOOVERS of Woodland Villagers entertained with their Annual Turkey Capers. Tahoe Swingers had a Dog Patch Party, served beans and corn bread.

Fourth Saturday partys: Wagon Reelers had a very "colorful" Calypso Party" guests were from Triple S, Circle Square, Centennial Swingers, Highlanders. Tango Waltz club held its first party with special guests the Whirl A Jigs and Levis and Laces.

Fifth Saturday: A "Associate Member" party for all folk dancers. The second one this year and sponsored by the Council. The ED CARARAS' and BILL HENDRICKS in charge.

BRUCE ROBERT, 8 pounds, arrived to make his home with OMEGA and BOB GRAHAM of Olivehurst Tango-ettes. Congratulations.

CARMEN SCHWEERS

Front Row: Tina Drescher (Regina L), Mayor George Christopher, Mrs. Christopher, John Hersom, Miriam Kane, Supervisor James Sullivan. Back Row: Frank Kane, Don Speir, Lou Magidson.

photo by Warren Carver





The Record Finder

Reviewed by PAUL ERFER

An album of new *Israeli Folk Dances*, of which there seems to be an endless stream of really good material from this vigorous nation, has been released by Tikva Records (T-24). This 12" LP features the voice of Tova Ronni, an Israeli singer with a deep clear voice pleasant to listen to, spicing the tunes. Included are the following couple and circle dances, all but one previously unrecorded domestically: *Negev Shelanu*, *El Hara-hat*, *Shir Todah*, *B'er Basadeh*, *Yemina Yemina*, *Aromimcha*, *Yayin*, and one simply titled *Israeli Couple Dance*. Supervised by Dvora Lapon, well-known Jewish teacher and dancer, the album contains a booklet of detailed dance notations. Four of the above numbers have been issued on 2 single 78 rpm records, also with notations on the cover. These are numbered Tikva 1050 and 1051.

Capitol continues in its foreign LP series with *Music of Hungary* on T-10085 performed by several different authentic gypsy orchestras and singers. The selections for the most part are either sentimental popular airs or traditional folksongs together with two selections of *Dance Csardas Medleys* as interpreted by Bela Berkes and Sandor Bura. If you like gypsy fiddling, you'll go for this album. From Bonny Scotland comes a varied selection of pipe and drum bands on Capitol T-10081 including lots of bright marches as well as some traditional folk dances such as *Highland Fling*, *Shean Truibhas*, *Eightsome Reel*, and *Sword Dance*. Anyone with a wee drop of Scottish blood will tingle to this stirring music. We look for more in the vein of these two volumes from Capitol in the near future.

Folk Arts Bazaar records, silent for some time, has debuted some interesting Argentine folk dances. Played by genuine South American orchestras are the *Carnavalito (Cholita Traidora)*, a dance derived from the Indians in the north of Argentina, that makes your feet fairly itch. In more sophisticated vein are two charming numbers from the same area (*Tucuman*) entitled *El Triunfo* and *Escondido* on FAB 104. Musically they are tantalizing in their rhythmic novelty and subtle instrumentation. There is incidental singing and also certain calls for the figures of the dance. Flipside of *Carnavalito* on FAB 103 are two Mexican folk dances played by a genuine mariachi ensemble. Each only half a side, they are entitled *El Mosquito* and *La Costilla*. All these new folk dance records make a rich addition to our growing store of folklore.

Luther Burbank Rose Festival

PROGRAM FOR SUNDAY, MAY 26, 1957

Afternoon Program

To Tur (P)	La Cumparsita Tango
Boston Two Step	Doublebska Polka (P)
Road to the Isles	Caballito Blanco
Laces and Graces	Amanor Waltz
Milondita Tango	Scandinavian Polka
Squares	Squares
Brandiswalzer	Slovenian Waltz
Oslo Waltz (P)	Dr Gsatzlig
Jota Tapatia	Schuhplattler Quadrille
Silencio Tango	Vrtielka
Corrido	Fandango
Squares	Squares
Blue Pacific Waltz	Neapolitan Tarantella
Hambo	Spinnradle
Ranchera	Oberek
Korobushka	La Chulita
Hof-Brau Haus Laendler	Black Hawk Waltz
Squares	

Evening Program

Kolo Hour — 6:30 - 7:30

Mexican Waltz	Hava Nagilla
Maxixe	Italian Quadrille
Scandinavian Polka	Mexican Schottische
Square Tango	Spinning Waltz
Canadian Barn Dance (P)	Hof-Brau Haus Laendler
Squares	Squares
Ladies Whim	Beautiful Ohio
Zillertaler Laendler	Schuddle Bux
At the Inn	Blue Pacific Waltz
Marklander	Hambo
St. Bernard Waltz	Tarantella Montevergine
Squares	Squares
Dutch Foursome	Meitschi Putz Di
Hopak	La Joaquinita
Down the Lane	Milondita Tango
Doublebska Polka (P)	Glow Worm
Rio Rimba	Viennese Waltz
Squares	

Dancing 1:30 - 5:30 and 6:30 - 10:30

Council Meeting — Veterans' Memorial Building
12:30 P.M.

Editor's Corner

We have been notified by the Idyllwild Arts foundation that there will be a scholarship set up for teachers this summer to encourage creative teaching in the arts in the elementary and secondary schools. This fund will provide ten two-week tuition scholarships. For further information write to Scholarship Chairman, Idyllwild Arts Foundation, Idyllwild, California. All letters should be postmarked before June 1st.

We don't want to forget the 10th Annual Anniversary Folk Dance Camp session at the College of the Pacific, Stockton, first session July 29-August 3, second session August 5-August 10. A star studded faculty will present "My Best Dances" — "the best from the past with a salute to the future". New leaders this year will be Cecilia Czarkacs, Paul and Gretel Dunsing, Al Pill, Olga Kulbitsky, Grace West Newman and Arden Johnson, plus the usual faculty. For reservations and further information write to Lawton D. Harris, Camp Director, College of the Pacific, Stockton 4, California.

Southern California tells us to "Come-On! Join us 'Down-Under' KIDS." Sounds like loads of fun. So plan now to attend the State-Wide Festival to be held in San Diego on May 30, 31, June 1 and 2nd.

Miriam Lidster has called to my attention that in the January issue of LET'S DANCE on page 12 incorrect credit was given for the Two Man Schuplatzer picture. Caption should have read Stanford Folk Dancers. The caption "Courtesy, Germany Tourist Information, S.F." belongs to the picture on page 13. So sorry, Miriam.

A future Federation member (we hope!), who is at present a member of the fourth grade at St. Mary's School in San Jose, has written the following poem, which shows that he is already an avid folk dancer:

*Every Tuesday in the morning,
My classmates and I
Get excited and anxious
For we go to folk dancing that is fun, fun, fun,
And not just ordinary run, run, run,
We do the Minuet which is a slow, stately dance,
With rhythm that has that old-fashioned romance,
Now the Oklahoma Mixer is cheery and gay,
I wish I could dance it just every day.*

RONALD MAYSSENHALDER.

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photo by Warren Carver

Tina Drescher, Regina I, S. F., April, '57

CALENDAR OF EVENTS

CARMEN SCHWEERS
7119 Mariposa Avenue
Citrus Heights, California

Federation Festivals

MAY 26—SUNDAY Santa Rosa

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

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

JULY 14—SUNDAY Kentfield
Hosts: Marin Council

AUGUST 11—SUNDAY Stockton

SEPT. 15—SUNDAY Walnut Creek

GORDON ENGLER
762 Heliotrope Drive
Hollywood, California

OCTOBER 26-27 — Sunday Raisin Har-
vest Festival Fresno

NOVEMBER—Treasurers Ball

DECEMBER—Gay Nighters San Jose

Regional Festivals

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

Regional Festivals

MAY 5—SUNDAY Stockton
Stockton Civic Auditorium
Kolos. 1-1:30
General Dancing: 1:30-5 P.M.

MAY 5—SUNDAY San Francisco
Kezar Pavilion, Stanyon and Beulah
Streets

San Francisco Council of Folk Dance
Groups

San Francisco Recreation and Park
Department

International Folk Dance Festival

Dances of all Nations

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Club

Chairmen: Frank Moore

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