

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

May, 1956 • 25c

**11th Annual
State-wide
Festival
'Floralia'
Fresno
May 4-5-6**



Let's Dance

THE MAGAZINE

OF FOLK & SQUARE DANCING •

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Major Event of the Year State-wide Festival

MAY 4, 5 and 6

Fresno
Memorial Auditorium

Theme: "Floralia."

Co-chairmen: Marjorie Widman and
Walter Frank

Institute, Saturday May 5, 1-4 p.m.

Council Meeting: Sunday, May 6,
12:30 p.m.

Federation Festivals

MAY 20, SUNDAY

Santa Rosa
Veterans Memorial Auditorium

Hosts: Sonoma County Folk Dance
Council; Santa Rosa Junior Chamber of
Commerce.

Chairman: Emmert Lippincott.

Council Meeting: 12:30 p.m.

Dancing: 1:30-5:30 p.m., 7:30-10:30 p.m.

JUNE 17, SUNDAY

Salinas
Armory Building

Theme: "Lettuce Dance."

Hosts: Monterey Bay Council.

Council Meeting: 12:30 p.m.

Dancing: 1:30-5:30 p.m.

Pre-festival party: June 16.

JULY 15, SUNDAY

Kentfield.

Hosts: Marin Dance Council.

Regional Festivals

MAY 13, SUNDAY

San Francisco
Kezar Pavilion
Stanyan & Beulah streets

Theme: "Mexican Fiesta."

Hosts: Cayuga Twirlers.

Chairman: Vi Dexheimer.

Sponsored by: S.F. Recreation and Park
Department; San Francisco Folk Dance
Council.

Dancing: 1:30-5:30 p.m.

JUNE 9, SATURDAY

Pasadena
Jefferson Recreation Patio
Junior Festival.

SEPTEMBER 16, SUNDAY

Grape and Wine Festival.

Chairman: Alyce Naas.

Dancing: 4-7 p.m., Lawrence Park;
8-11 p.m., Lodi Armory.

Special Events

MAY 19, SATURDAY

San Diego
Greek Auditorium
3657 Park avenue
Viltis anniversary program of custom, song
and dance, 8 p.m.

AUGUST 26, SUNDAY

Oakland
Woodminster Bowl

Exhibition Program: 8:15 p.m.

Chairman: Millie von Konsky.

Federation Calendar for rest of 1956:

August—Stockton.

September—Walnut Creek.

October—Open.

November—Fresno.

December—Chico.



STATE-WIDE HOSTS—Fresno Council officers, left to right: Mary Paolini, secretary; Lester Fioren, treasurer; Lennie Parker, historian, and Marjorie Widman, president. Vice president Walter Frank was not present.

It's State-wide Time at Fresno

'Floralia' is theme of the 11th annual North-South get-together May 4, 5, 6

CALIFORNIA FOLK DANCERS will mark another milestone when they gather in Fresno May 4, 5 and 6 for the 11th annual State-wide Festival.

The three days of folk and square dancing, parties, exhibitions, institute and other folk-dance activities will celebrate a decade of yearly get-togethers of the Northern and Southern sections of the Folk Dance Federation of California. All folk and square dancers are invited to join in the dancing and the rest of the fun, which is presented in connection with Fresno's Annual Raisin Festival.

Theme of this year's event is "Floralia," named after the ancient Romans' springtime Festival of Flowers.

Folklore in all parts of the world is interwoven with the earth's annual renewal in the spring. The wonder and beauty of this season has filled the heart of man with such awe, hope and happiness that he devised many forms of expression for his feelings, one of which is dancing. So it is fitting that the annual State-wide Festival be held in May and patterned after the ancient Romans' tribute to the beauty of the spring flowers.

California has a national distinction in having had a decade of annual folk dance festivals where dancers from all parts of the State, and some from out-of-state, have united in an enthusiastic expression of the vitality of the movement. Some of the other states have smaller groups of folk dancers who are dedicated to many phases of folklore—not dancing alone—and who concentrate on ethnic values in folk dancing more than most Californians do. But the big California gatherings bring folk dancing to very large numbers of people, including thousands of spectators.

Ojai has the honor of having presented the first State-wide Festival in 1946. What a milestone that was, with dancing in the streets and the fresh enthusiasm of a new and richly rewarding hobby which Californians had recently adopted. A number of dances on that 1946 program are still danced and liked. They include

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Santa Rosa

Sonoma County Council to host Federation Festival May 20

THE SONOMA COUNTY Folk and Square Dance Council, in cooperation with the Santa Rosa Junior Chamber of Commerce, will again be host to the Federation for the regular May Federation Festival on May 20.

As in previous years the Folk Dance Festival will be held in connection with the annual Luther Burbank Rose Festival sponsored by the Junior Chamber and held in commemoration of the great horticulturist who made his home in Santa Rosa.

Dancing will be in the Veterans Memorial Auditorium on Bennett avenue opposite the Fair Grounds from 1:30 to 5:30 in the afternoon and 7:30 to 10:30 in the evening. Council meeting in the same building will begin at 12:30 p.m.

The various member clubs of the Council, each acting as a separate committee, are in charge of Festival preparations. Exhibitions are being arranged for by Valley of the Moon Swingers, Jack Browning, chairman. Decorations by Santa Rosa Merry Mixers with Mildred Highland, chairman. Mildred and her committee were responsible for last year's outstanding decorations. Advertising for LET'S DANCE Magazine is being handled by Guys and Gals of Santa Rosa, John Manning, chairman, and publicity by Petaluma International Folk Dancers, Sam Smoot, chairman.

Receptionists will be the Fay Lou Twirlers of Santa Rosa, with Harold Andersen, the club's president, as chairman. Arrangements for callers are being directed

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Your Host Cities

Cover for May



This month marks the tenth anniversary of State-wide Festivals. Long-time folk dancers will find many happy memories recalled in the montage by A. C. Smith of Salinas. The pictures, he says, were all taken at past State-wides.



Illustration by Hilda Sachs

The Argentine Tango

By VIRGIL MORTON

DANCE HISTORIANS attribute the sources of the Argentine tango to folk dances from several countries, including Spain, Cuba, and Argentina. Despite this folk heritage, the tango should not be misconstrued as a folk dance; it remains purely a social ballroom dance, popular in so many countries throughout the world it might easily be called the "international dance."

To trace the development of the ballroom tango, one must untangle some of the factors that have gone into its making. One of the major influences came from Spain, where the gypsy or *flamenco* dances are marked with slow, sustained movements, suddenly contrasted with sharp, staccato steps that may end with a surprising, dramatic halt. In a like manner, the tango from Argentina is marked with the same sharp contrast between slow and quick dance rhythms.

Musically, also, there is a resemblance

in construction between the Spanish and Argentine tango, but there all similarity ends. The Spanish dance is performed by gypsies from the Andalusian area. It is usually performed as a solo dance by a woman wearing a man's hat which she manipulates with soft, flowing arm movements while stamping a crisp counter rhythm with her heels. When the dance is given as a couple dance, between man and woman, the partners never assume embraced or ballroom position, nor does the dance cover a large area.

Cuba's contribution to the Argentine tango came from a popular ballroom dance of the 1890 period, called the *Habanera*. The soft, rocking movements of that dance are still incorporated in many of the contemporary step combinations of the tango.

In the 1800's, a contra dance called the *Tangano* was a favorite of the gauchos and their ladies in Argentina.

All of these dances, and probably many more, found their way into the gradual development of the Argentine ballroom tango. The dance for many years was performed only by the habitués of the

waterfront dives of Buenos Aires, and was completely ignored or at least considered with much disfavor by the upper-class Argentinians.

It was not until about 1913 that the Argentine tango was introduced, after considerable modifications, to the American dancing public. It was first sponsored by such famous exhibition teams as Florence and Maurice Walton and Irene and Vernon Castle. Later, Rudolph Valentino assured a nation-wide viewing of the dance by including it in his screen successes, where he endowed it with a heavy romantic connotation.

The contemporary tango has undergone further simplification since the time of Valentino, and it is no longer an exhibitionistic dance, but one that can be performed as unobtrusively and simply as a waltz.

It is necessary for the dancer to understand the basic musical structure of the tango. The music is written in a slow 4/4 tempo, with two beats (or counts) to the measure. The musical phrasing is divided into four measures of eight counts. While many of the steps of the

NEXT MONTH—THE POLKA. *This article by Virgil Morton is the third of a series on the basic steps. Next month a thorough study of the Polka will be presented by Lucile Czarowski. She is on the faculty of the University of California, and is a past president of the Folk Dance Federation and a leading teacher of folk dancing.*

tango are fitted into this pattern of eight counts, the skillful dancer should be able to combine several dance phrases to avoid a choppy, mechanical pattern of eight counts throughout the dance. At the same time, the dancer *must be aware* of the over-all musical structure so that the dramatic point of the step will coincide with the climax of the music.

Some so-called tangos, like the popular "Blue Tango" of a few seasons ago are written in a 2/4 time, and are a Habanera rhythm which does not fit the step patterns or character of the contemporary Argentine tango. Such mis-named tangos should be avoided.

Many step patterns have become traditional in the tango, but even an unexperienced dancer can, with a little imagination, create a very satisfactory dance by making

simple variations on the step known as the *March*. The *March* is often considered the basic or key step to the tango, and consists of walking in a *slow, slow, quick, quick, slow* rhythm, to two measures of music, and counted 1, 2, 3, & 4. The step may then be repeated, but beginning with the other foot, to complete the four additional counts of the musical phrase.

By moving the *March* sequence forward, backward, sideward, in a circle, or by using closed, open, or promenade position, the step can be made to look different without actually changing the basic placement of the feet.

The hold in the tango should be a flexible one, with the gentleman leading his partner quickly from one position to another, the character of the individual steps dictating whether the clasp is right or open. The tango is essentially a masculine dance, and *must be* directed and led by the man, even in a tango with a set sequence of steps.

The most distinguished feature of the Argentine tango is the *method of movement*, rather than the exact step patterns. The dancers progress around the floor with a soft, cat-like walk, the legs moving from the hips but keeping the feet close to the floor as they are moved into position. The upper body is held upright, but nonchalantly relaxed, and is brought into position over the standing foot each time a step is taken. There should be no bouncing or syncopation of the knees or body while dancing the tango.

The origin of the dance style goes back to the early days of the dance when ladies wore long, heavily ruffled skirts, and the gauchos, the cowboys of the vast Argentine plains, wore thick, bulky trousers, and heavy boots fitted with large metal spurs. Their effort to dance in this heavy garb resulted in the characteristic earthy, heavy-light style of movement that should be retained to some extent in the contemporary tango.

Every country has adapted the tango



Rudolph Valentino helped popularize the Argentine Tango by including it in his screen successes. The great romantic idol of the silent screen is shown here in a scene from "The Four Horsemen of the Apocalypse." It was this role that started his meteoric rise in 1921.



The Castles, Irene and her husband, Vernon, are shown in one of their dances which made them famous four decades ago. They were among the first to introduce the Argentine tango here. She was 24 when he was killed in a plane crash in 1918. Now in her sixties and a grandmother, she is Mrs. George Enzinger, wife of a Lake Forest, Ill., advertising executive.

to its own concepts, some of them varying widely from the Argentine version. While the basic step patterns are the same the method of execution, or style, has most often been changed. This is true of the English tangos, with which most folk dancers are familiar.

In the English tango, the style is one of lightness, an up-on-the-toes feeling which is especially evident at the end of a phrase where the body is lifted in place of the into-the-earth cortex step usually employed in the Argentine dance. English tangos are usually placed in set sequences, with great emphasis being placed on the degree of turn, the exact rise and fall of body placement, etc., in place of the free, ad-libbing steps of the Argentine method. The proficient dancer should be able to accomplish and appreciate both styles of the tango and use each method correctly as the occasion demands.

GARFIELD FOLK DANCERS

Berkeley group, now in its 13th year, has earned a reputation for enthusiasm and tradition

BY REN BACULO

THINK OF FOLK DANCING in Berkeley and the Garfield Folk Dancers immediately come to mind. Now in its 13th year, the club has continually maintained its position as one of the Federation's leading groups.

The Garfield Folk Dancers were organized in May, 1943, under the sponsorship of the Berkeley Recreation Department. The group met in the Garfield Junior High School gym, and on November 6, 1943, officially adopted the name of "Garfield Square and Round Dance Club". On the following February 10, the name was changed to the present "Garfield Folk Dancers".

Between 1944 and 1950 Garfield had an active exhibition group that appeared at many Federation festivals. Now the club confines its exhibition activities to "demonstrations" given before groups to show what is done in folk dancing.

During the World War II, Garfielders appeared at the Oak Knoll Naval Hospital once a month to entertain the servicemen. Now the club appears once a month at the hospital with a program for patients in the psychiatric ward. Usually a few advanced dances are demonstrated, and then the patients participate in some of the easier dances which are taught by club members.

A sizeable percentage of the Garfield membership is also affiliated with the Sierra Club, and Garfield is the group that supplies the equipment and leadership for Sierra Club parties held anywhere in Central California. Several Sierra Club committee and section leaders are Garfielders. It has been a tradition for the Sierra Club and the Garfield Folk Dancers to hold joint parties twice a year; one at the Tourist Club in Marin county, and another at some mountain hideaway. These are complete with a big feed, folk dancing on Saturday night, and a hike Sunday.

It is a tradition of the club to make the president of the Folk Dance Federation, North, an honorary member of the club for the duration of his term. Another tradition with the club is to go carolling during the Christmas season and then assemble in the home of one of the members for a few hours of fellowship, cookies, doughnuts and coffee.

The Garfield Folk Dancers maintain an active membership of about 125 members, and confine their classes to authentic folk dance patterns.

Regular meeting nights are: beginners on Tuesdays, intermediates on Wednesdays, and advanced on each Tuesday except the third which is the club's business meeting night. The group meets in the clubhouse in Codornices playground, 1201 Euclid avenue, Berkeley.

Parties are held on the third Saturday of each month, usually at the Le Conte School in Berkeley. The Christmas party is Garfield's largest and is held in the Brazilian Room at Tilden Park. Everyone is invited to all of the Garfield Folk Dancers' parties.

This year's club officers are Virginia Bybee, president; Al Hartzell, vice president; Jean Bonner, secretary; Betty Wallace, treasurer; Sam Haas and Bob Jenny, Federation representatives. Virginia is the club's 18th president.

The Garfield Folk Dancers' recipe for success has been a combination of enthusiasm and fellowship with a sprinkling of tradition. It's a recipe that can be used with success by any club.



Five of the Garfield Folk Dancers' 17 past presidents and the club's current president. Left to right: Bernice Bonds, 13th president; Barbara Tilden, 11th president; Everett Powers, 16th president; Charlotte Line, 6th president; Betty Wallace, 15th president, and Virginia Bybee, the current and 18th president.

Calíornia Kolos Surprised Tanec

John Filcich, who traveled with the Yugoslav National Folk Ballet for three weeks after the troupe's Bay Area performances, reports that the Tanec dancers are on the way back to their native Macedonia.

He says the group received a resounding reception in Fresno, Los Angeles, San Diego, Phoenix and Tucson. In Tucson, the Tanec dancers witnessed the Yaqui Indian Easter ceremonial.

The visitors from Yugoslavia were amazed, John says, at seeing many non-Yugoslavs dancing kolos in California.

At a large party for Tanec in Los Angeles the tables were turned when members of the Yosemite Workshop performed Macedonian dances in costume to the visitors' own recorded music. John says the Tanec dancers literally jumped up and down with enthusiasm.

DICK CRUM TEACHES AT BALKAN INSTITUTE

Dick Crum was the featured teacher at an institute of Balkan dancing held in Chicago during March. Crum taught 28 dances during the two-day session. He also demonstrated and taught kolos in their original and authentic form, pointing up the distortions and embellishments that have crept into them since their arrival from Yugoslavia 50 years ago.

Crum was honored at a reception and folk dance at Slamar's Sokol Hall.

San Francisco Council Notes

'La Contradanza' now being taught by Grace Perryman;

'Mexican Fiesta' is theme for May Regional Festival.

In her book, "Dances of Early California," Lucile Czarnowski describes "La Contradanza." This became the "Santa Barbara Contra," and a very pretty longways waltz. For a long time the record was not available. Now that Bowmar 1121 records the music for "La Contradanza," Grace Perryman is teaching the dance at the Tuesday night class sponsored by Carrousel (Collingwood Hall, 18th and Collingwood streets, at 8 p.m.) Non-members are invited to attend the Contra and other dances.

* * *

On Saint Patrick's Day the Merry Mixers held a Leap-Year-Shamrock'n Roll pot luck supper at Sigmund Stern Grove. Since it was Leap Year, the ladies were asked to choose partners for the dances.

Loads of good food and lots of fun-dancing all added up to a wonderful evening.

* * *

A Regional Folk Dance Festival, sponsored by the San Francisco Recreation and Park Department and the San Francisco Council of Folk Dance Groups, will be hosted by the Cayuga Twirlers, at Kezar Pavilion, in Golden Gate Park, from 1:30 to 5:30 p.m., on May 13.

Come join the fun of a "Mexican Fiesta". If you have a Mexican costume, please wear it to get into the spirit of the festival.

Spectators (and there is plenty of seating area for them) as well as folk dancers will enjoy the exhibitions performed by the Pantalettes of Oakland, the Square



Olga Cerruti of the Cayuga Twirlers of San Francisco and her daughter, Darlene

Rounders of San Francisco, Marilla and John Parratt and Grace Perryman and John Skow.

Added special events will be a pinata breaking ceremony and a Mexican costume drawing.

* * *

It was a pleasure to see so many folk dancers turn out at the Circle 8 Promenaders' Fifth Saturday party on March 31 at the Mission Branch of the YMCA. If guests hadn't realized Eastertime was near, the refreshments would have enlightened them. The attractive pink frosted cake had small Easter eggs on top, and the ice cream was in the shape of an Easter egg roll. We'll look forward to another one of those parties.

* * *

Carrousel Folk Dancers will have a May Time folk dance party May 11 at 97 Collingwood street, corner of 18th street, near Market. Dancing will start at 9 p.m., and refreshments will be served.

* * *

The Cayuga Twirlers' pot luck supper at Stern Grove in April, was a huge success, thanks to the efforts of the co-chairmen, Evelyn and Dr. Christie Peters, and their Committee. —Vi Dexheimer

Plans for Stockton Camp Told

The largest and most complete folk and square dance camp in the country will be held again this year at the College of the Pacific in Stockton. More than 300 dancers will meet July 23 to August 4 under the leadership of a staff of 30 specialists.

Many popular faculty members will be back again, including Richard Crum, Vyts Beliajus, Lucile Czarnowski, Madelynne Greene, Anatol Joukowsky, John Filcich, Grace Perryman, Walter Grothe and Miriam Lidster. Richard Crum has a new series from Yugoslavia; Anatol, a new Balkan selection; Vyts, Lithuanian and Israeli; Ed Kremers, the "dances that made the Federation"—Volumes A & B.

Squares will feature two teachers new to Stockton, Richard Kraus of New York and Jerry Helt of Ohio. In addition, there will be Ralph Page of Contra fame and a group of famed Western theorists, Jack McKay, Vera Holleuffer, Jack Sankey, and Dale Garrett.

Dancing at all levels will be featured,

with special classes for teachers of various school grades, and courses in social recreation and a wide area of crafts.

Henry (Buzz) Glass will present a new series of dances from Mexico, and Gordon Tracie has five major dances from Sweden. Frances Ajoian will continue with her presentation of Armenian materials.

In general, the same busy schedule as last year will be followed: four class periods each morning with a choice of six classes each period, assembly and workshops each afternoon, and lawn party, classes, parties, and after-parties each evening. A person could dance up to 11 or 12 hours in a single day.

All housing and classes will be on the campus.

The camp management reports that reservations are filling up fast, but some places are still available. For further information, contact Lawton Harris, Folk Dance Camp Director, College of the Pacific, Stockton 4, Calif.

Kolo at last year's closing festival of the Stockton Folk Dance Camp



LET'S DANCE Classified Ads cost only one dollar for up to three lines. Mail ad to 1504 Highway Road, Burlingame, or phone it in to SUTTER 1-8334, San Francisco, between 1 and 5 p.m.

REPORT FROM THE SOUTHLAND

By PAUL PRITCHARD
5552 Mesmer, Culver City, Calif.

Well, "Tanec" has come and gone, but behind it, the group has left many recollections of an excellent performance of Yugoslav folk dances and scores of pleasant memories and quite a few budding transatlantic friendships. From the time the advance guard from the Sierra Club of Bakersfield met them in Fresno to the time the rear echelons from the Yosemite Workshop bid "laku noc" at Tucson, a wild and hectic time was had by all. Let us not forget "Kolo" John who accompanied the troupe through California to El Paso, or folk dancedom's friend in L.A., Johnny Meloch of the Hofbrau, who gave a big meal "on the house" to the entire "Tanec" group on opening night. We feel sure that kindly reports

will go back to Yugoslavia about Americans, and particularly Californians.

We don't know how he does it—probably being David Young in person is the answer—but his Ojai Festivals are always something to remember. Manages to get the exhibition groups up and down, too! The weather usually co-operates, and the pleasant surroundings in this charming little town lend a true aura of "folksiness" to its festivals.

The Calico Dancers have elected Dick Harmot as their new president. Evelyn Crane is the secretary. This club started the Junior Scholarship fund off with a kick-off party. Several other clubs have

taken up the torch and are going on from there. Here's hoping enough funds will come in to enable the South to do right by its young hopefuls come camp-rime.

Again may I remind you to support your juniors whenever possible. Lou Price has her Junior Federation rolling right along, with recent performances at the Hobby Show, at San Diego, and Santa Barbara. Besides being booked for State-wide, they are working hard on the next Junior Festival, which will be in Pasadena on June 9 at Jefferson Recreation Patio. Each member group is scheduled to present two demonstration dances.

Mention of the Hobby Show reminds me that a great big bunch of orchids should go to Daphne Upton and Virgil McDougale for their hard work in presenting folk-dancing to the people of L.A., as being an interesting and healthful hobby. Virgil was on hand almost every night—and days too when possible—emceeing, presenting the dancers from the various groups participating, and tending our booth and costume display.

B-Lo-C, from 'way down yonder in the Imperial Valley, tends more than strongly toward square dancing nowadays, but nonetheless, the Monday night regulars adjourned to drive across the mountains to San Diego the night the Yugoslavs were in that city to see them. I'm pretty sure, also, that should any Angeleno folk-dancers be down that away some Monday, the Higginbothams, Nick and Alta, would be able to scare up a folk dance party.

To conclude on a financially successful note, (which isn't always possible in folk-dancing circles), the Mexican Dance Institute really came through. Nate Moore and his committee did a nice job with all new Mexican dances, a preliminary dance period, and the breaking of a pinata. They were aided and abetted by Helen Yosr and her Jarabe Dancers who handled real Mexican food at the buffet, and of course, the hard work on the part of the R & S Committee in working up these new dances. Hope this spells the beginning of a series of profitable inscriptions.



Ataloea in campfire program of Indian songs and stories at Idyllwild

Plans Shaping Up for Idyllwild

Caroline Mitchill, Chairman of the fourth Idyllwild Folk Dance Workshop committee, has announced that plans are progressing well for the workshop to be held at the Idyllwild School of Music and the Arts July 6 to 13.

Each member of the staff will have a special contribution of dances and folk lore, she said. Staff members will include Madelynne Greene, Vyts Beliajus, Millie von Kinsky, Grace West, Vivian Woll, Larry Eisenberg, Lucile Czarnowski and Dorothy Patchett.

Madelynne Greene will present Basque

dances and castanet rhythms. Eisenberg will conduct an hour of family fun every evening after dinner.

ISOMATA offers a vacation for the whole family, with arts and crafts for non-folk dancers. There is a full schedule for children so parents can be free to enjoy the Folk Dance Workshop.

Folk singing, Indian crafts and other arts are also parts of the workshop program.

For further information write Elma McFarland, workshop sec'y, 368 S. Parkwood avenue, Pasadena, or ISOMATA.

TANCUJ

(Czechoslovakia)

This dance was presented by Madelynne Greene at the Teachers' Institute held in conjunction with the 1954 State-wide Festival. These steps were arranged by her to fit recorded music and were taken from a longer dance of the same name which was taught to the Festival Workshop by Mr. J. Slavik of Czechoslovakia.

MUSIC: Records: Columbia D.B. 1653, Tancuj (preferred); Biscaye 101B, Tancuj.
Piano: Min Skal, Dín Skal; Lindauer and West

FORMATION: Double circle, partners facing about six feet apart. Man has back to center. Man carries handkerchief in R hand for pattern I.

STEPS: Pas de basque*, Walk*, Stamp*, Hop-step step*.
Spin: With 4 steps, turn in place making as many revolutions as time allows.
Description is same for M and W except in pattern I.
Note: In pattern I the man's bearing is rather arrogant as he is selecting his partner for the dance. At the same time, the woman is coquettish.

MUSIC 2/4	PATTERN
Measures	
4 meas.	INTRODUCTION Stand facing ptr. Hands on hips, palms out.
	I. <i>HEEL BRUSH TO PARTNER</i>
A 1-2	<i>Man's step:</i> Step toward ptr. on L at same time turning to face LOD (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step L in place (meas. 2, ct. 1). Brush R heel fwd. (meas. 2, ct. 2). On meas. 1, ct. 1, place palm of L hand behind neck, elbow up. R hand on hip holding handkerchief.
3-4	Reverse action of meas. 1 and 2, starting with R ft. and turning to face RLOD. Place palm of R hand behind neck, L hand on hip. Handkerchief stays in R hand.
5-12	Repeat action of meas. 1-4 two more times.
13-16	Starting L, M proudly walks 4 slow steps (1 to a meas.) in CCW circle back towards starting place, ending facing ptr. On first step he snaps handkerchief at W skirts and then tucks it into belt. Hands return to hips.
1-2	<i>Woman's step:</i> With hands on hips, take tiny steps. Step L, turning slightly to L (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step L (meas. 2, ct. 1). Close R to L, at the same time bend both knees, wt. still on L (meas. 2, ct. 2).
3-4	Reverse action of meas. 1-2, starting with R ft. and turning slightly to R.
5-12	Repeat action of meas. 1-4 two more times.
13-14	Starting L, run 4 light steps toward M.
15	Stamp L (ct. 1). Stamp R (ct. &). Hold cts. 2, &. Accent is on second stamp.
16	Repeat action of meas. 15.
	<i>CHORUS: HUNGARIAN TURN WITH PTR.</i>
B 17-20	Place R arm around ptr., R hips adj., L arm high. Turning step: Hop on R (ct. & of meas. before). Step L (ct. 1). Step R (ct. 2). Do pattern 4 times in all and end with hop on R.
21-22	In same pos. walk 4 steps starting L with knees slightly bent. End with man on inside of circle.
23-24	Hands on hips spin away from ptr. to own R with 4 steps, L, R, L, R. No wt. on last step R.
B 17-24 (repeated)	Reverse action of meas. 17-24 starting with hop on L ft. and L hips adj. Spin will be to L with M still turning on inside of circle.

II. STEP, CLOSE, STEP, BEND

- A 1-2 In shoulder-waist pos. ptrs. take tiny steps almost in place. Step to own L on L ft. (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step to L on L (meas. 2, ct. 1). Close R to L, at same time bending knees and turning body to L (meas. 2, ct. 2).
- 3-4 Reverse action of meas. 1-2, starting with R ft.
- 5 Step L (ct. 1). Close R to L, at same time bending knees and turning body to L (ct. 2).
- 6 Reverse action of meas. 5, starting with R ft.
- 7-8 Repeat action of meas. 5-6.
- 9-12 Repeat action of meas. 1-4.
- 13-16 M and W each turn in own CCW circle with 4 slow walking steps (1 to a meas.), starting with L ft. W hands on hips. M hands high and snapping fingers. End facing partners.
- B 17-24 *CHORUS.*
- 17-24
(repeated)

III. HEEL AND TOE

- A 1 Face ptrs. with hands on hips. Movement is away from ptr. Hop on R ft. as L heel is placed fwd. (ct. 1). Hop on R ft. as L toe is placed fwd. (ct. 2).
- 2 Reverse action of meas. 1, starting with hop on L ft.
- 3-8 Repeat action of meas. 1-2 three more times continuing to move away from ptr.
- 9-12 Repeat action of meas. 1-2 twice but move fwd. towards ptr.
- 13-14 Run 4 small steps to ptr., starting R ft.
- 15 Stamp R (ct. 1). Stamp L (ct. &). Holds cts. 2, &. Accent on second stamp.
- 16 Repeat action of meas. 15.
- B 17-24 *CHORUS.*
- 17-24
(repeated) *Note:* At end of chorus M should see that W is released for spin at a place where she can easily assume next position.

IV. STEP, CLOSE, STEP, STAMP AND PAS DE BASQUE

- A 1-2 Single circle, M faces LOD. W faces M. Join R hands shoulder height. L hands on hips. Progress in LOD. Step L in LOD (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step L in LOD (meas. 2, ct. 1). Close R to L with a stamp, no wt. on R (meas. 2, ct. 2). The L shoulder follows the L foot. Therefore M and W look out of circle with backs slightly to center.
- 3-4 Pas de basque R and L, ptrs. facing.
- 5-6 Reverse action of meas. 1-2 starting with R ft. R shoulder follows R ft. Therefore M and W look in towards center of circle.
- 7-8 Pas de basque L and R, facing ptr.
- 9-12 Repeat action of meas. 1-4.
- 13-14 Run 4 light steps starting with R ft. (M fwd. W bwd.)
- 15 Stamp R (ct. 1). Stamp L (ct. &). Hold cts. 2, &. Accent second stamp.
- 16 Repeat action of meas. 15.
- B 17-24 *CHORUS.*
- 17-24
(repeated) *Note:* At end of chorus, on spin move away from ptr. to repeat dance from beginning.



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The Record Finder

Reviewed by PAUL ERFER

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

A few more Folk Dancer records have been dribbling out to the West Coast. Available now are a couple more in the series of Yugoslav dances made with the Tamburitans under the supervision of Dick Crum: *Potrkan Ples* (a Slovenian waltz) backed with two kolos from Croatia, *Kalendara* and *Giro* on Folk Dancer 3024; and *Kolo Zita* and *Drmes* from Zdenice on 3030. The fourth number in the Swiss series *Cowrow Waltz/La Storta da Crusch/Bundner Cheerab* is out on FD 1115. And finally the Mexican group is completed with the release of *Jarabe del Valle* (dance from Oaxaca) and *La Chilena* (from Guerrero) on FD 1104; and *Jarabe Pateno/Jarabe Mixteco* on FD 1105. All of these have the good qualities we have come to expect from Folk Dancer records.

Speaking of Mexican folk dances, ASP has released another in its series entitled *Mi Pecosita* and *El Barretero*, two rather charming dances from northern Mexico, in typical polka and schottische rhythms. Played by characteristic regional bands, the music will set your feet a-dancing. Ask for ASP 102.

ROUND-UP. An odd assortment of new and old rounds are recorded by Lloyd Shaw: LS X-75 brings you *Waltz Ballonet Mixer* (Tchaikowsky's "Waltz of the Flowers" yet) backed with *Hills of Habersham* (another waltz to "Love's Dream After the Ball"). A unique combination of an old Scottish waltz to dance the *Elizabeth Quadrille* and a razz-matazz organ styling of *Tiger Rag* is current on LS X-77. And going back to some real oldies, you can now dance *Old Southern Schottische* (originally revived by Henry Ford in the '20s) together with an ancient favorite, *Jenny Lind Polka*, on LS 7-153. Longhorn records has produced a new round to go with the sentimental *I Love You Truly*; flipside, *Austin Scotische* on Longhorn 203. And finally, the immortal *Stardust* has been re-immortalized for round dancing as played by Grady Martin on Decca 27838.



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At the Inn	Der Wolgaster
Corrido	Vo Sadu Li
Tango Porque	Squares
Tuljac	Lech Lamidbar
Meitsche Putz Di	Road to the Isles
Fandango Espana	Curacao Waltz
Squares	Missouri Waltz
Canadian Barn Dance	Italian Quadrille
Elizabeth Quadrille	Seljanciaa Kolo
Slovenian Waltz	Squares
Dr Ssatslig	Cielito Lindo
Rio Rimba	Dreifache Kreuz
Square Tango	Polka
Squares	Schuhplattler
Anniversary	Quadrille
Two-Step	Milondita Tango
Hambo	Romany Mood
Blue Pacific Waltz	Amanor Waltz
California	
Schottische	

Saturday, May 5, 8 p.m.

Brandiswalzer	Milonova Kolo
Korobushka	Tarantella
Ersko Kolo	Montevergine
La Mesticita	La Chulita Tango
Polyanka	Squares
Steiregger	Senftenberger
Squares	Russian Quadrille
Zillertaller	Hambo
S'Tommt En Babeli	Spinning Waltz
La Joaquinita	Krici, Krici, Ticek
Ranchera	Milondita Tango
Bialy Mazur	Squares
Walz Mazurka	Misirfou
Squares	La Cucaracha
Vienna Two-Step	Beautiful Ohio
Siamsa Bierte	Dodi Li
Skater's Waltz	Oberek
	Viennese Waltz



Flowering cherry trees bloom

Sunday, May 6, 1:30 p.m.

St. Bernard Waltz	Squares
Mexican Schottis	
Polka Mazurka	Mexican Mixer
Kohanochka	Two Hand Reel
Slovenian Waltz	Dreisteyer
Kastrianos Syrtos	Makedanka Kolo

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Henry (Buzz) Glass, 1942-43



Ed Kremers, 1943-44



Mrs. Wayne Wills, 1944-45



Lucile Czarnowski, 1945-46



Walter Grothe, 1946-48



Larry Getchell, 1948-49



Danny McDonald, 1949-50



George Murton, 1950-51



Bill Castner, 1951-52



Leonard Murphy, 1952-54



William Sorensen, 1954-55



Bev Wilder, 1955-56

Fresno Festival

Continued from Page 3

Gustav Skoal, Meitschi Putz Di, Hopak, Korobushka, Sicilian Tarantella, Scandinavian Polka, Polka Mazurka, Hambo, Ladies Whim, Russian Peasant Dance, Kohanotchka, Italian Quadrille, and Krakowiak. These dances represented about half of the program.

The second and third State-wide Festivals were held in Fresno in 1947 and 1948. Impressions they left included the wonderful turnout at Ratcliffe Stadium in spite of the fact that the first week end in May of 1948 was the coldest on record for many years; the informality of the program, when dancers shouted "more!" when a favorite record was played and the dance was then repeated; the thrilling performance of the California Mazur Club, an ethnic group from Southern California, doing a version of Oberek Zbojnicki, using small axes and wielding them with the utmost skill and dexterity as they jumped on and off the outdoor platform.

The following year and again in 1951 Santa Barbara was the host city, and I don't think anyone will forget the outstanding display of beautiful costumes, many of them authentic, in the shop windows, complete with explanatory notations, which gave the whole city a festive air.

In 1950 Monterey was the setting for a charming outdoor festival. And what artistic programs, with the characteristic dwarf cypresses in the background.

Folk dancers remember the 1952 festival in Oakland as being the largest in the turnout of dancers. What a spectacle that was, with literally thousands of dancers moving about the huge auditorium floor in rhythmic patterns and a kaleidoscope of colors and costumes.

Fresno was the host city for the third time to the State-wide Festival in 1953. Many memories of this festival remain and one of the most vivid was the sight of hundreds of dancers filling all the available dancing space of the large, outdoor Roeding Park pavilion for the closing party on Sunday night. They were so keyed up with enthusiasm that although they had been dancing for three days they seemed never to want to stop.

The year 1954 saw the State-wide Festival in Long Beach. Our hosts there went



David Young photo

FIRST STATE-WIDE—"Right to your partner with a right and left grand!" This was the main street of Ojai on May 11, 1946, the Federation's first State-wide Festival. That's Danny McDonald calling to live music.

all-out to please their guests by presenting a series of events which crowded into the week end a trip to Knott's Berry Farm, excursions around the bay, the showing of an excellent full-length movie, "The World Dances," plus the regular festival parties and post-festival parties.

In 1955 the festival was held in Sacramento, with four days of dancing and fun. Comments heard on every side emphasized the warm hospitality which our hosts evidenced, not just in words of welcome from the stage but circulating among the out-of-towners in a strong effort to make everyone feel himself a personal and honored guest. The atmosphere was charged with cordiality and the spirit of friendliness.

In 1956 Fresno will have the unique distinction of hosting the State-wide Festival for the fourth time. A distinguishing mark of Fresno festivals is the International Food Market, which again will be set up in the foyer of the Auditorium. Nothing conveys better the idea of a festive occasion, a real party, than to step into the foyer thronged with costumed dancers and eager spectators, busily sampling the goodies at the various food booths. It almost has the air of a country fair. This time seven nationalities will be

represented: Serbian, Greek, Canadian, Armenian, Polish, Czechoslovakian and Mexican. There will be hot foods as well as pastries. For the Greek and Serbian groups the Festival will have an added significance as it falls on the Easter observance of their churches. They will serve, in addition to their usual delicacies, foods traditional with them at Easter-time. Visitors might take note of the authentic costumes worn by the Greek girls who serve at their booth. The Fresno Frolickers will again have charge of the Food Market.

After the visitor gets past the Food Market, and that is not easy, he will see the elaborate decorations on the Auditorium stage and all around the balcony. Some of these are permanent, such as the large posters depicting costumed figures of various nationalities. Special decorations will follow the "Floralia" theme. The Central Valley Dancers are in charge of decorations, with Mr. and Mrs. Virgil Byxbe as chairmen. They were responsible for those fascinating folk dancing mobiles which everyone liked so much.

State-wide Festivals at Fresno have the most even proportion between dancers

Continued on Page 16

State-wide Festival Schedule of Events

FESTIVALS

Friday, May 4, 8 p.m., Introductory Party. Dancing and exhibitions. Memorial Auditorium.
Saturday, May 5, 8 p.m. Dancing and exhibitions. Memorial Auditorium.
Sunday, May 6, 1:30 p.m. Dancing and exhibitions. Memorial Auditorium.

REGISTRATION

In foyer of Memorial Auditorium Friday, 7-10 p.m.; Saturday, 10 a.m.-4:30 p.m., 7-10 p.m.; Sunday, 11:30 a.m.-2 p.m.

INSTITUTE

Saturday, May 5, 1 to 4 p.m. Memorial Auditorium. Registration fee \$1.

SPECIAL EVENTS

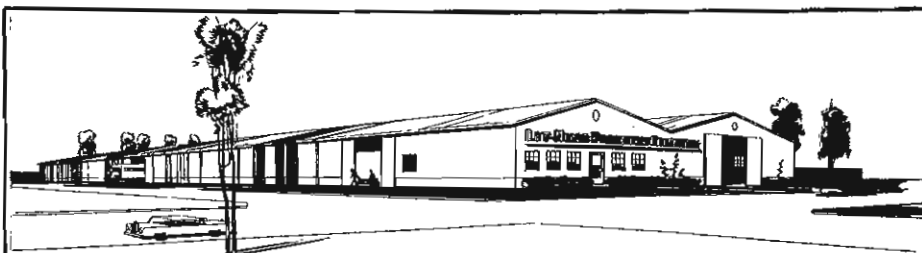
International Food Market, in foyer of Auditorium, during dance periods. Open at 7 p.m. Saturday.
Post-festival party, Saturday night, May 5. Fresno Hotel.
Evaluation breakfast, Sunday, May 6, 9:30 a.m. Fresno Hotel. \$1.65 including tax and tip.
Post-Festival Dinner, Sunday, May 6, 6 p.m. Knights of Columbus Hall, 2540 Floradora street. \$2.85 including tax and tip. Drinks available. Program and space for dancing.
Historical Display for Federation and Fresno Council. Room 110, Memorial Auditorium.
North-South Relations Committee meeting. Fresno Hotel. Sunday, May 6, 11:30 a.m.

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Fresno Festival

Continued from Page 15

from the northern and southern sections of the State, owing to the central location.

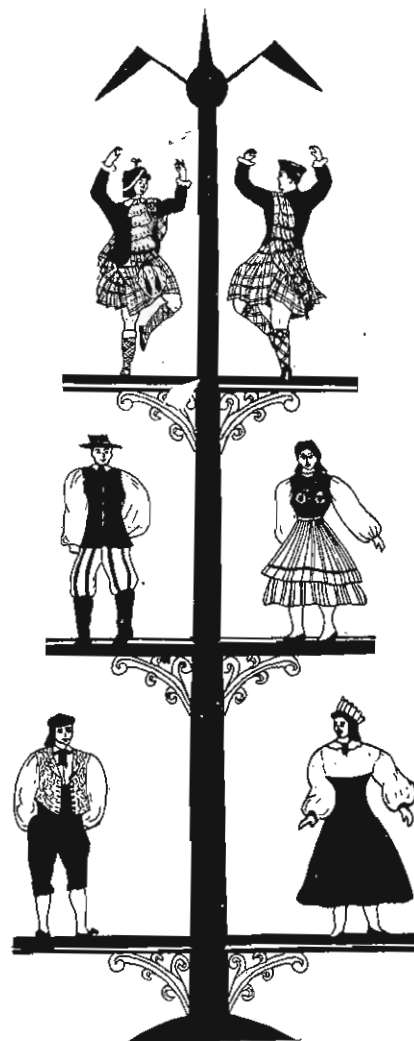
Chairman of the Festival is Marjorie Widman, president of the Fresno Folk Dance Council. Co-chairman is Walter Frank, vice president of the Council. Coordinators are: for exhibitions, Paul Pritchard and Walter Grothe; for squares, Carolyn Mitchill and Jack McKay. Among those most active in preparing for the Festival are Mary Paolini, Council secretary, and Sally Fiuren.

Headquarters will be the Hotel Fresno, Broadway and Merced streets. Festival functions will be held in the Fresno Memorial Auditorium on Fresno street, between N and O streets. An introductory party, complete with exhibitions, will begin at 8 p.m. Friday in the Auditorium. The traditional institute will be held from 1 to 4 p.m. Saturday. Teachers will be Al Pill, Edith Stevenson, Buzz Glass, Lawton Harris and Vyts Beliajus.

On Saturday evening the festival will begin at 8 o'clock, the Food Market to open at 7 p.m. There will be exhibitions from many areas. Sunday afternoon, beginning at 1:30 o'clock, another festival complete with Food Market and exhibitions will be held. On all three occasions there will be ample opportunity for square dancing, with a fine roster of callers from both the North and the South.

Nancy Webster is in charge of regis-

Continued on Page 19



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News from the Sacramento Area

Bob Schweers takes over as new Council president; The Circle Square celebrates tenth anniversary.

Sacramento Council and City Recreation classes will complete another 11 weeks session at Oak Park and Clunie Club houses for beginners and intermediates at the end of this month. Classes with instruction will move to William Land Park on the Village Green in June.

"Old and new" Sacramento Council officers gathered at Bunny and John Moore's home to "swap" jobs. New officers are Bob Schweers, president; Lawrence Jerue, vice president and treasurer; Frances Thompson, secretary and Charlotte Gilmour, publications director. Outgoing officers were John Moore, Bob Schweers, Flossie Vanderpool and Ann McLaughlin. John and Flossie will serve on the board of directors.

A date for the next council meeting and teachers institute was set for May 27.

Whirl A Jigs March "Garden Party" at Donner School was a "spring planting." Theme was carried out with use of seed packets and garden tools. The stage in the auditorium represented a large garden, with seed packets on stakes in rows, a large scarecrow and a garden cart filled and overflowing with garden produce centered the garden. Seed packets were attached to the table cloths and were used for the programs and name tags. Dancers wore gardening clothes.

Guest clubs were Gay Greenbackers, Highlanders and Merry Mixers. Committee members were Dodie and Paul Schurter and Irene and Bill Hendricks.

Circle Square celebrated its tenth birthday anniversary in March at Arcade School. The birthday cake was decorated with "Tenth Anniversary" and the emblem of the club. Guests were from Triple S, Wagon Reelers, Holly-Hos, Tango-Ettes, Hangtown Twirlers, Woodland Villagers. Guest callers were Mark Rawson and Harry Case. On the committee were Phyllis and Mike Enos, Dorothy and Charles Cottrell, Kalleen and Charles Ginkel.

Levis and Laces "Easter Party" was at the Loomis Grammar School. Table was

centered with Jonquils. Guests were Centennial Swingers and Gay Greenbackers. Betty and Steve March and Jane and James DeVilleirs served. Gwen Ross had the program.

Woodland Villagers held their March "St. Patrick's" pot-luck in the Yolo Club house. About 40 members and guests enjoyed the evening. Guests were from Circle Square, Wagon Reelers and Holly-Hos.

At Centennial Swingers March party "Wearin' of the Green" every one had to wear a "bit o' green", if not, they were provided some. Guests were Gay Greenbackers, Merry Mixers, Wagon Reelers, Tahoe Swingers, Levis and Laces and several couples from Sacramento City Recreation Beginners' class. Mr. and Mrs. C. C. Crosson and Mrs. Voudrie were guests. Del Foster was guest caller. Sally and Jess Cooley, Ina and Earl Vance served. Albina Woodward and Frank Hogaboom had the program.

Wagon Reelers' "Fantasie D' Paris" at Theodore Judah School was very French. Each dancer was given a beret to don upon entering. The curtain on the stage displayed the Eifel tower and French pedestrians. The program was given the Parisian touch and delicious French croissant rolls and pastries were served to about 60 at refreshment time. Guests were from Triple S, Circle Square, Holly-Hos, Woodland Villagers, Merry Mixers, Circle D, Tahoe Swingers, Lodi Folk Dancers and Stockton Barnshakers. On the committee were the Art Valines, Bob Steubers, Hyla Tinklepaugh, Ernie Weyand, Carol Squires and Vernon Kellogg.

The Gay Greenbackers had guests from Hangtown Twirlers, Suburban Eight, Merry Twirlers and Dude and Dollies at their March Party.

Hangtown Twirlers had a Hard-Time party at the Memorial Building on the El Dorado County Fair Grounds, in March. Guests were from Gay Greenbackers, Boots and Slippers and Centen-

Puget Soundings

More than 800 square dancers from British Columbia and Washington State participated in the Totem Land Square Dance Convention at Exhibition Gardens in Vancouver, B.C. April 7.

Northwest folk dancers are saving the dates May 19 and 20 when the Hoolyeh Dancers, with the assistance of the Lake Chelan Folk Whirlers, will be the hosts for the State Spring Festival in Chelan, Wash. This is the second year for this festival.

April 14 was the date of the University of Washington annual Foreign Student Show held in Meany Hall. Dances and songs of many countries were presented by the foreign students.

It's not too early to be thinking about two big future dates—May 24-27 Washington Square Dance Festival in Seattle, and August 18-19 Northwest Folk dancers State Festival in Enumclaw.

The Trade Fair at the Seattle Armory, May 4-13, includes several evenings of folk dancing and singing by ethnic groups in the Seattle area.

The Dance Circle has started several new features. They meet every Thursday night now instead of just twice a month. The first Thursday is devoted to singing, eating and films. They also sponsor an open dance on the second Friday of each month at the I.O.G.T. Hall, Boren and Virginia streets, Seattle, their regular meeting place.

nial Swingers all of Citrus Heights, Let's Dance and Holly-Hos of Sacramento, Jackson Claim Jumpers, Roseville Merry Twirlers, Mokelumne Hill Squarehillers, and Columbia Stompers from Washington. Callers were Ted Gruber, Johnnie Stone, Bill Hamilton, Albert Victor, Clarence Deglow, Fred Lefever, Harry Case, Bob Schweers, John Towsley, Mr. and Mrs. Carol Bolton and Buck Nelson. A door prize and first and second prizes on costumes were awarded.

—Carmen Schweers

Federation Festival . . .



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Book Reviews

175 Folk and Round Dances, Abridged, by Ralph and Zora Piper, St. Paul, Minn. Highland Square Publishing House; 35 pp. \$1.

Those wanting to add to their collection of dance descriptions will find this book a compact addition. Each dance has its record number listed and sometimes the "author". For copies write Ralph Piper, 132 Orlin, S. E. Minneapolis 14, Minn. Send an extra dime to cover mailing.

Folk Dance Guide, Sixth Annual edition, by Paul Schwartz, New York, N.Y. Record Press; 24 pp; \$1.

The folk dancer can travel at will through the States and know just where to go for dance instruction with this handy booklet. Included is a listing of annual events and a selected bibliography that includes textbooks and periodicals. For copies, contact Paul Schwartz, P.O. Box 342, Cooper Station, 93 Fourth avenue, New York 3, N.Y.

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... Santa Rosa, May 20

Veterans Memorial Auditorium Host: Sonoma Folk Dance Council

Afternoon Program, 1:30 to 5:30

Laces & Graces	Gerakina
Black Hawk Waltz	Slovenian Waltz
Meitsch Putz Di	Schuplattler Quadrille
Silencio	Milondita Tango
Milanova Kolo	Neopolitan Tarantella
Squares	Squares
St. Bernard Waltz	Brandiswalzer
Caballito Blanco	Mexican Schottis
Shuddlebox	Italian Quadrille
Corrido	Dr Gsatslig
Road to the Isles	Scandinavian Polka
Squares	Squares
Ranchera	Tancuj
Marklander	Fandango Espana
Blue Pacific Waltz	Oberek
Hambo	Beautiful Ohio
Zillertaler Laendler	Ladies Whim
Squares	Viennese Waltz

Evening Program, 7:30 to 10:30

Boston Two Step	Swedish Waltz
At the Inn	Misirlou
Grand Square	Hambo
Square Tango	Oklahoma Mixer (P)
Squares	Squares
Mexican Waltz	California Schottische
Kohonatchka (P)	Dr Gsatslig
Elizabeth Quadrille	Scandinavian Polka
Tarantella	Waltz of the Bells
Montevergine	Squares
Squares	Amanor Waltz
La Jauquinita	LaChulita
Dutch Foursome	Marklander
Makedonka Kolo	Zillertaler Laendler
Milondita Tango	Viennese Waltz
Squares	

THE SWINGERS GO A' VISITING

Valley of the Moon Swingers have embarked on a new "Friendly Neighbor" program. They attend en masse the monthly parties given by neighboring clubs in Petaluma, Vallejo, Napa, Santa Rosa and other communities.

The idea is a "tit for tat" movement on the part of the Swingers for their parties have long drawn dancers from other clubs. This has added impetus and enthusiasm to the Swingers' affairs.

Welcome to Santa Rosa's May Festival

EMPORIUM

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Continued from Page 3

by the Redwood Empire Callers Association, Wyatt Urton, chairman.

Emmert Lippincott, past president of the Sonoma County Council, is general chairman of the Festival.

Sam Smoor's radio program "Let's Folk Dance", a public service feature of station KAFP in Petaluma and heard for the past seven years from 9 to 10 o'clock on Sunday evenings, will be broadcast from the Auditorium stage during the evening program. —Emmert Lippincott

GRANDMA DO-SI-DO-SES

"When shall I learn to dance,
Grandmother?

For I am half-past three."

"Soon, you shall learn to dance,
Granddaughter,

But you won't keep up with me!"

—Carol Gove

Fresno Festival

Continued from Page 16

tration of dancers, which will take place in the foyer of the Auditorium.

A post-festival party will be held Saturday night at the Fresno Hotel. A Sunday night dinner is scheduled for 6 p.m. at Knights of Columbus Hall, 2540 Floradora street, with plenty of space for dancing. The traditional evaluation breakfast will be held at 9:30 a.m. Sunday in the Fresno Hotel. For reservations for both the dinner and the breakfast, contact Sally Fiuren, 1535 Vagedes street, Fresno, 4-9929.

The Fresno Folk Dance Council has expressed its appreciation to the California Raisin Advisory Board and the Central Valley Empire Association for sponsoring the festival. —Mary Spring

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Santa Rosa

Square Dancing Has Changed

This is the fifth of a series of articles covering secondary fundamentals of Square Dance.

By JACK McKAY

Research Chairman for Square Dance,
Folk Dance Federation of California, North.

Three-Quarter Chain

THE THREE-QUARTER CHAIN has two principal forms. First, "Four Ladies Chain Three-Quarters Round" in which the ladies join right hands in a star, walk three-quarters of the way around the square to meet their corner man, who turns them as in a regular ladies chain, unless the next command begins with a left hand swing, i.e. Left Allemand, Do-pas-o, Allemand That, etc. Following is the most basic figure involving this form:



JACK McKAY

Three-Quarter Chain to a Thar

Four ladies chain three-quarters round
For a left hand swing to an Allemande Thar
Gents back up but not too far
Shoot that star, and find your own
Promenade and take 'em home.

The second form is, "Two Ladies Chain Three-Quarters Round" in which the designated ladies join right hands and walk three-quarters of the way around the square to meet either their corner; or their partner who has promenaded *one-quarter* to his right. The fundamental figure in this form is as follows:

Two Ladies Chain Three-Quarters Round

First and third go forward and back
Two ladies chain three-quarters round,
The gents promenade around the town
Chain them in as you did before, and the
Gents promenade around the floor
Chain them in and do some tricks then
Pick them up like picking up sticks
Chain them in as you always do and
Now go home and swing them a few.

This movement has also been used in the call:

Chain Six Bits

First and third bow and swing
Up to the center and back again

Head ladies chain three-quarters round
Head gents promenade one-quarter of the town
Now you put your gals between those two
Forward six and back with you
Right hand over left hand under
Spin the ends and go like thunder
Same ladies chain three-quarters round
Same gents promenade one-quarter round
Put the gals between those two
Forward six and back with you
Right hand high, and left hand low
Spin the girls and let 'em go
Four ladies chain three-quarters round
Four gents promenade one-quarter round
Turn your own with the left hand round
Promenade, go round the town.

Ladies Chain a Three-Quarter Mile

Four ladies chain a three-quarter mile
Turn those ladies and keep in style
Ladies chain a three-quarter mile
Turn 'em boys and make 'em smile
Ladies chain a three-quarter mile
Around the next a little while
Chain again and home you go
Everybody do-pas-o.

The following are some examples as a secondary fundamental:

Wagon Wheel to Three-Quarter Chain

Allemande left and back to your girl
A wagon wheel and make it whirr!
Gents back out with a full turn round
And four ladies chain three-quarters round
To an Allemande left, right to your own
and promenade.

Circle to Three-Quarter Chain

Circle left and around you go
Whirl away with a half sashay
Circle left around that way
Four ladies chain three-quarters round
Promenade, go round the town.

From a Half Sashay to a Three-Quarter Chain

Sashay partners half way round,
Circle to the left as you come down
Four ladies chain three-quarters round,
To a Do-pas-o — promenade.

Gents Three-Quarter Star to a Ladies Three-Quarter Chain

Gents star right three-quarters round
Turn your right hand lady with the left hand round
Now the four ladies chain three-quarters round
And promenade as you come down.

Comment: As can be noted from the last three examples the call "Four Ladies Chain Three-Quarters Round" can be used as a fast method of getting partners together when the men are with their right hand ladies.

One of the latest and most interesting uses of this form is:

SQUARE DANCE DATES TO REMEMBER

Sunday, May 20, 1:30 to 5 p.m., the Fourth Annual Square Dance Jamboree, Armory Building, Fairgrounds, Yreka. Sponsored by the Circle N Square Dance Club of Yreka.

Wednesday, June 20, Trail Dance, Sunny Hills Barn, Fullerton. Sponsored by the South Coast Association of Square Dance Clubs.

June 22 to 24, the Fifth Annual National Square Dance Convention, Balboa Park, San Diego. Workshops, clinics, exhibitions. Dr. Lloyd "Pappy" Shaw of Colorado Springs will be "National Host".

Three-Quarter Chain to a Line

First and third you bow and swing
Head ladies chain across the ring
Same ladies chain three-quarters round
The side gents will turn you around to lines of three
Forward six and back you go
Right hand high, left hand low
Same ladies chain three-quarters round
The same end gents will turn you around
And four in line you stand
Forward eight and back you go
Right end high, left end low
Spin the ends and let 'em go
One and three go forward and back
Forward again and Box the Gnat
Face the sides for a left allemande
Partner right, right and left grand.

Wheel Around

Definition: From promenade position, designated couples turn half way round to face the opposite direction, men backing up. This call is currently extremely popular in connection with Cross Trails and surprise Allemandes. Some examples of its use are as follows:

Wheel Around to a Cross Trail

Promenade
First and third wheel around
Right and left thru with the couple you've found
Face that couple, Cross Trails
To a left allemande.

Wheel Around to a Box the Gnat

Promenade
Gents roll back with a left face whirl
And promenade with the next little girl
One and three you wheel around
Right and left thru with the couple you've found
Face that couple, go forward and back
Forward again and Box the Gnat
With the lady on the left, do a left allemande.

Next Month: *California Twirl.*



Let's Dance Squares

As Edited by
ED FERRARIO

By PEG ALLMOND

It seemed like old home week to have a visit with Ralph Page, Mary Ann and Michael Herman, and Jane Farwell of Folk Dance Camp. They were on their way to Japan to teach for five weeks. In the mail a day earlier came a letter from Gretel Dunsing who, with Paul, also taught at Folk Dance Camp. I quote from the Dunsing letter, "We are leaving for Europe on June 12 by slow boat to Germany. We shall visit Germany, Switzerland and Austria. A visit with Jane Farwell will be a high point, and we also hope to visit the Gelmans. We will divide our time between teaching, learning, observing and . . . just vacationing in the mountains of Austria, Bacavia and Switzerland. We will be home September 15.

* * *

Collingwood Hall was the scene of the Lonesome Polecats St. Patrick's Day Jamboree. At a high point of the evening, Ann Cole, president, announced the arrival of *two* who had a great deal to do with the success of the club. The entrance was spectacular — *two live polecats* on chains. No one ran to cover—and the "cats" behaved! The party was a success, under the emcee abilities of Al Patton, club caller. Brad Sonderman was featured caller. Others who called were Lou Connorue, Arnie Nielson, Jack McKay, Paul Paulbitski and yours truly.

* * *

Five charter members, eight presidents and some 60 others gathered around the festive board at the Montclair Restaurant in San Francisco, to celebrate the San Francisco Fun Club's 15th birthday. Jack McKay, the club's second president, gave a brief history of the club. Jack Bates introduced the presidents, charter members, and Florence McMurray who with her husband, Arnold, was the club's first teacher. They still remain with the club as its instructors. Arnold was in the hospital and could not attend the birthday celebration that he had planned. After dinner, a group danced the Anamor Waltz as a tribute to the McMurrays.

Continued on Page 22

ENDS TURN IN FOR A FOUR LEAF CLOVER

By JACK SANKEY

First and third stand back to back
Boomps-a-daisy, go round just one to a
line of four

It's forward eight and back you blunder
A right hand over, left hand under.

Spin the ends to the head, go like thunder
Center four you Box the Gnat
(First and third active)

Box the Gnat again in the same old track
Pass right thru and around just one.

Join hands again go forward and back
(line of four)

The ends turn in to a four leaf clover
Go once around and the sides go home
(side gents and new girl)

And everybody swing your own.
(repeat for two and four,
then all have opposites)

REVERSE THE 'A'

Presented by BILL FOWLER
Break by JIM YORK

(From a do-pa-so, or any start)

Four ladies star to the opposite man
Box the Flea with the old left hand
Right on the corner for a wrong way thar
Back up, boys, in a left hand star.

Shoot that star, reverse the "A"
(reverse direction)

Go left and right and half sashay
Re-sashay, go all the way 'around.

Gents star left to the opposite dears
Wagon wheel spin and strip the gears
Catch 'em by the left for a do-pa-so.

Partners left, corner right
Partner left, go all the way around
Right to your corner, pull her by
Allemande left — etc.

SPINNING SPURS MIXER

By BLANCHE BEMUS

First and third bow and swing
Up to the center and back again
Up to the center, the opposite swing
Turn to the side with a right and left thru.

Centers arch and the heads pass thru
Now you're doing a Suzie Que
Opposite right, partners left
Opposite right, partners left like an
allemande thar.

Two gents in the center with a right
hand star
Shoot that star when you get home
Right to the corner for a wrong-way thar
Back up, boys, in a left hand star.

Shoot that star to a left allemande
Partners right, right and left grand.
(repeat for head couples,
then twice for sides)



TEEN-AGE CLUB—Redwood City teen-agers have formed a new square dance club, the Redwood City Wig Walkers, under the city's Recreation Department. Party nights have 100 attending. Officers are Gil Hood, president; Al Bahr, vice president; and Pat Swenson, treasurer. George Taylor of Docey Do Club is adviser. Members dance at Lincoln School Friday evenings.



The Shindiggers dance Bayna Oro at the Salinas Polio Festival

Monterey Memos

Festivals and shish-kebab, and a brand new class

Two festivals have been held in Salinas recently. The March of Dimes dance, hosted by the Lariat Swingers, netted over \$435 for the Polio Foundation. Three weeks later, the Jeans & Queens gave a Sno-Ball. Both these festivals ended with lively after-parties. New dances introduced to this area in exhibition were La Cumpranita and La Golondrina by Los Bailadores; Bayna Oro and Slavonski Drmes by the Shindiggers.

The Shindiggers recently held a shish-kebab picnic with Al Doud presiding at the barbecue grill. Al, being from Baghdad, really knows how to cook this authentic dish. Besides being the Shindiggers' instructor, Al also teaches Arabic at the Army Language School.

Ron Robertson's Tuesday night class at the Monterey USO is attracting many servicemen, and gives them a good introduction to folk dancing.

A new basic beginners class has been started at the Community Center in New Monterey on Thursday nights. This class is particularly designed for people who want to learn folk dancing but are hesitant to start in with an established group. Mary Peart and Andy Schmidt are the instructors.

Japanese Tour

Five Americans training folk dance leaders

Five Americans of widely differing ethnic backgrounds are currently spending six weeks in Japan, teaching folk dances of many lands to the Japanese.

Their trip is at the invitation of the Japanese Ministry of Education and under the joint sponsorship of the U.S. State Department's International Exchange Service, the Asahi Shimbun newspapers of Japan, and the National Recreation Association of Japan. The project was coordinated by the U.S. headquarters of the International Recreation Association.

Members of the party are Michael and Mary Ann Herman of New York; Ralph Page of Keene, N.H.; Jane Farwell of Dodgeville, Wis., and Nelda Lindsay of Brownsville, Texas.

The five rendezvoused in San Francisco last month for the trans-Pacific flight.

In Japan they will conduct more than 120 one-hour and hour-and-a-half training classes for Japanese folk dance leaders in 11 cities in 33 days.

Leaving Tokyo on May 11, the Hermans and Page are scheduled to stop at Honolulu for several days to conduct sessions for folk dance leaders in Hawaii. Miss Farwell and Mrs. Lindsay will fly eastward from Japan, the former to return to Germany and Mrs. Lindsay to complete a round-the-world-trip.

The Promenade

Continued from Page 21

Arnold composed the dance which is still popular, shortly after the club was organized. To complete the program Danny McDonald and his partner danced an 1898 Soft Shoe dance, Frances Lundlof presented two Hawaiian dances and Jack Harkins and Alan Klockars presented the Ox Dans. Then the hall was turned over to the dancers for a fine program of favorite folk dances. Danny, Jack and yours truly, called the squares.

* * *

Millbrae Highlanders' party in March featured Ursula Mooney calling squares—and good they were . . . The Square Rounders, under Fred Allan, did a demonstration-participation evening at Letterman General Hospital March 13 and was so well received, they have been invited to repeat regularly—every other Tuesday. . . . Jack Sankey was guest caller at the Country Mixers party in Novato on March 16. The dancing was advertised as "Fun Level" and Mel Bemus emceed.

* * *

The Guys and Gals of Santa Rosa held their second birthday party in the Monroe Clubhouse and they went all out in the decorations. There was a huge wheel with four lights on it, hung in the ceiling. There was a ten-foot-high sign at one end of the hall reading "Happy Birthday." And then, when the doors opened into the dining hall, every table was aglow with birthday candles on individual cakes. Every table had dolls of crepe paper—square dance couples too. They were 12 inches tall and complete in detail. The lady had petticoats and bloomers to match her dress and the man even had stitched pockets on his black western pants—and a hat!

The dolls were made by a member of the club and at a future date we'll give you directions for making them. After the party the dolls were sold and the money contributed to the club. The birthday cakes—there were six on each table—were coffee cans covered with crepe paper and "iced" with fancy designs in real paint. On the top of each were two gum drops and in each gumdrop was a lighted birthday candle. The favors at each plate were made by the girls of the club, and the food was sensational! Fay and Lou Bowman are the club leaders.

THE EDITOR'S MAIL BOX

Editor:

There are two types of exhibitionists in the folk dance movement, the official and the genuine.

The first is listed on the festival program, and operates only when he has a captive audience. His attitude is much like the spoiled brat who announces, "Everybody has to sit down and be quiet, or I won't recite."

The genuine folk exhibitionist gets on the floor after the official ones leave. He earns his audience by his interpretation of the dance, his gaiety, and his energy. His role is well supported in folk history.

The official exhibitionist, on the other hand, is a rather recent invention and is based in part on the premise that the role of the folk dance movement is to preserve a lot of dances that the Europeans have thrown away. The Europeans,

by the way, have adopted instead the American folk music and dance-jazz.

The official exhibitionist groups often tend to bring out the worst in people; vanity, envy, and (inevitably it seems) bickering, quarrelling, and fueds. In trying to get "precision" they stamp out individualism. Practicing for hours, they succeed in eliminating all folk spirit from their folk dances. No wonder that they have to be sternly ordered to, "smile when you get out there". The net result is that, while often their folk dance has form, it is entirely lacking in content.

The genuine folk exhibitionist preserves the folk spirit. He preserves individualism by refusing to fit his dancing into one stock, dictated mold. His exuberance arises from his love for the dance, the music, and most of all, for his fellow dancers. His interpretations, and any ornaments he may add, is in the ethnic styling of the country. Above all he expresses through folk dancing his love of life. Long live the genuine folk dance exhibitionist.

—Louis Denov, San Diego

Editor:

This is to express our sincere appreciation for the fine series of articles you are publishing in LET'S DANCE, covering secondary fundamentals of Square Dance (by Jack McKay). They are excellently written and a wonderful reference for the busy caller . . .

Keep them coming as we are filing them for reference . . .

—Howie Bernard, Milwaukee, Wis.

Editor:

Please give a credit line as illustrator to Grace Perryman for the enchanting little figures that accompany her articles. . . . She should be known for more than one talent.

Leonora R. Martin, San Francisco.

(Gladly.—Ed.)

Editor:

The February issue of LET'S DANCE created quite a stir in Tokyo and everyone was quite pleased with your coverage of folk dancing in Japan. The YMCA

group especially liked the magazine . . .

In case any of your readers are coming this way they should come to the YMCA on Saturday nights . . . and dance . . .

—Marjorie C. Posner, Tokyo, Japan

(Excerpts from a letter written by Bill Sorensen, former Folk Dance Federation president, now in London):

. . . Went into a French movie where throughout the picture there was not one shot of a face or a single voice. The entire movie was about a span of life, birth to death . . . all you saw were hands and feet . . . The City of Westminster "Public Cleaning Dept." was out cleaning a street early the other morning as I came by, and there so that I wouldn't trip over the hose was a sign saying "Mind the pipe, please." You blokes would say "Watch out for the hose, youse bum." . . . The boys at the Navy garage get just as much kick out of my terms for automotive equipment as I do theirs. The hood of a car is called a "bonnet", and if you wish to blow your horn, they say "Blow him up in the hooter." . . .

We are just about set on our vacation. . . . Trudi and Linda go to Holland and Belgium in April and to Germany and Denmark in May. I will be in Italy . . . then Persia and Saudi Arabia . . . then to Morocco . . .

I enjoy every minute of London. The office is fine, we are busy, and every day is another adventure.

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