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*University of California*

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# Let's Dance

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OF CALIFORNIA

## Yours—For Better Dancing

Whether you are young or old, rich or poor, beginner or experienced dancer; whether you are a Californian, Georgian, Vermonter, Oklahoman, Texan or from Illinois or Michigan, we hope that this LET'S DANCE YEARBOOK will help you with some of your folk dance problems and serve to introduce you and your club to other fellow folk dancers.

For, in short, that is the federation idea. Our California Federation is a non-profit, co-ordinating body representing self-governing folk and square clubs. (Clubs, not individuals, are members.) And its Council is composed of delegates elected or appointed by member clubs.

Neighborhood group, community center, ethnic, school, church, teacher-sponsored . . . such is the direct sponsorship of our member clubs. Any group whose primary purpose is folk or square dancing may affiliate by writing to the Extension Division, F.D.F.C., 262 O'Farrell St., San Francisco 2, California.

Federation alliance is for the purpose of mutual assistance through joint research, public relations and regular co-sponsored events open to all without cost. LET'S DANCE, official federation magazine, operated on a completely voluntary and non-profit basis, is typical of the many services provided by the federation.

However, LET'S DANCE is dedicated to serving folk dancers everywhere. It is YOUR magazine. . . yours for better information on records, better costume and dance descriptions, better friendships and better dancing.

We hope that we have, in some small way, contributed to your enjoyment of what has been rightly called "The greatest recreation in the world."

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**Communications:** OFFICE OF PUBLICATION: 293-299 Broadway, Millbrae, California  
EDITORIAL OFFICE: 2474 Second Street, Palo Alto, California—Phone: DA 3-7291  
ADVERTISING OFFICE: 1690 26th Avenue, San Francisco, California—Phone: SE 1-6320

**Subscriptions:** (\$2.00 per year.) 293-299 Broadway, Millbrae, California  
262 O'Farrell Street, San Francisco 2, California

LET'S DANCE is published monthly by the Folk Dance Federation of California. Northern Section: DAN McDONALD, President, 4356 18th St., San Francisco 14, California—ALVINA MERRETTIG, Secretary, 513 Van Ness Ave., San Francisco, California. Southern Section: HAROLD G. COMSTOCK, President, 1853 Arvin Drive, Glendale, California—BETTY HICKS, Secretary, P. O. Box 722, Wilmington, California.

Entered as Second Class Matter at the Post Office at Millbrae, California December 7, 1948, under Act of March 3, 1879.



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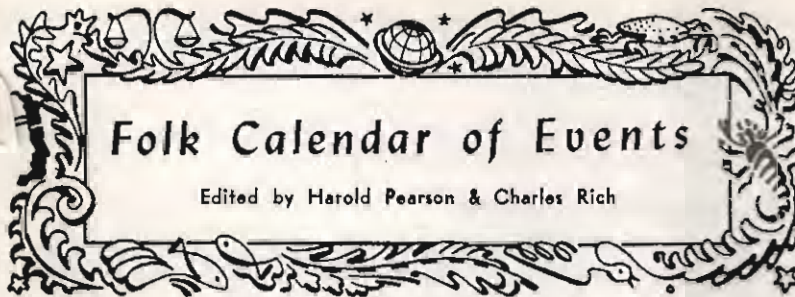
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# Folk Calendar of Events

Edited by Harold Pearson & Charles Rich



DON WHEARTY



## MONTHLY FESTIVALS (Northern Section)

Sunday  
25  
SEPT.

**HEALDSBURG** The Contry Dancers of Healdsburg will be hosts to the Federation for a wonderful day of outdoor dancing in the afternoon on the football field of the High School, and indoors in the Gym for the evening. Time 1:30 to 5:30. Council meeting at 12:30 p.m. Watch for signs to the meeting place.

Sunday  
16  
OCTOBER

**ALAMEDA** Hosts: the City of Alameda and the combined groups of Alameda. Place: Washington Park. Evening: High School and Porter School (two places)

**NOVEMBER 13—SAN JOSE** Hosts: San Jose Gay Nighters. Place: San Jose Civic Auditorium



## MONTHLY FESTIVALS (Southern Section)

SEPT.

**OXNARD** Festival cancelled. Special Festival being held in Los Angeles Area. Watch for announcement through your local groups.

Sunday  
16  
OCTOBER

**AT NORTH HOLLYWOOD PARK** 1:30 to 5:30 p.m. (Park is at intersection of Magnolia Blvd. and Tujunga Ave. Drive out Riverside Drive to Magnolia Blvd.) Square dances to be called by Fenton Jones, Carolyn Mitchell, Spike Henderson, Harold Duxler and Elliot Greene. The International Folk Dance Circle, directed by Paul Erfer, will exhibit the "Beseda."

**NOVEMBER . . .** Open date

**DECEMBER . . .** Christmas Festival at Santa Monica.



## REGIONAL FESTIVALS (Northern California)

Sunday  
4  
SEPT.

**BOYES HOT SPRINGS** The Boosters' Club our hosts to the Federation for a Centennial Celebration in Boyes Hot Springs. A full afternoon of dancing.

Friday  
16  
SEPT.

**SAN FRANCISCO** Square Dance Jamboree. Hosts: The Gate Swingers of the San Francisco YMCA at 220 Golden Gate Avenue. Time: 8 p. m. to midnight.

Items to be included in the Folk Calendar of Events must be forwarded by the fifth of the month prior to publication to 1636 Oak View Avenue, Berkeley 7, California. Out-of-state events are welcome!

Sunday  
18  
SEPT.

**LODI** Hosts: the Lodi Folk Dancers. The Annual Lodi Grape Festival. A full afternoon and evening of dancing.

Sunday  
25  
SEPT.

**HAYWARD** Hosts: Hayward Folk Dancers. Theme: Hayward Centennial Fiesta. Place: Hayward High School Athletic Field. Time: 1:30 to 5:30 p.m.

Sunday  
2  
OCTOBER

**WALNUT CREEK** Hosts: Acalanes Do-Si-Do and Square 4. Theme: The Annual Walnut Festival in Walnut Creek. You are invited for a good time for all. Dancing starts at 1:30 at the park. Special dinuers available to folk dancers.

Sunday  
9  
OCTOBER

**VALLEJO** Hosts: Sunnyside Folk Dancers of Vallejo. Place: The Naval Reserve Armory. Time: 1 to 5 p.m. Evening: 7 to 10:30 p.m.

Sunday  
9  
OCTOBER

**CHICO** Chicos Amigos Folk Dance Club.

Sunday  
23  
OCTOBER

**SANTA CRUZ** Hosts: Santa Cruz Breakers. Annual Birthday Party Outdoors.

**HAYWARD** Hosts: Hayward Hi-Steppers. Place: High School Football Field. Time: 1:30 to 5:30 (Rain—indoors)



## REGIONAL FESTIVALS (Southern California)

Saturday  
10  
SEPT.

**LOS ANGELES** California Centennial Festival to be held at the Los Angeles Coliseum. This is being held in cooperation with the California Centennial Celebration. The committee desires to have 2500 Folk Dancers in costume to help put over this celebration.



## STATE FAIR

Sunday  
11  
SEPT.

**SACRAMENTO** The combined groups of Sacramento are hosts to the Southern and Northern sections. Your ticket of admission—wear a costume. Afternoon, 1 to 5 p. m. Evening party, Governor's Hall. This is in conjunction with the State Fair celebration.



## TEACHERS' INSTITUTE

**NOVEMBER . . .** Time and place to be announced.

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# FOLK DANCES

## from

# NEAR and FAR

A cumulative and alphabetical index of the four volumes of dance descriptions prepared by the Research Committee of the Folk Dance Federation of California. Chairman, Lucile Czarnowski; member researchers, Mildred Buhler, Harmer Davis, Henry ("Buzz") Glass, Lawton Harris, Alice Jameyson, Avis Landis, Grace Perryman, Edna S. Spaulding and Clarice Wills.

	Vol.		Vol.
ALEXANDROVSKA (Russia)	I	OKLAHOMA MIXER (U. S. A.)	IV
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BAO DANCE (Philippine Islands)	III	PAS D'ESPAN (Russia)	I
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CRESTED HEN (Denmark)	I	SARBA (Armenia)	II
DANISH SCHOTTISCHE (Denmark)	I	SCANDINAVIAN POLKA	II
DASHING WHITE SERGEANT (Scotland)	I	SCHERR (Russia - Jewish)	II
DORIS WALTZ	III	SELJANCICA KOLO (Jugoslavia)	II
EIDE RATAS (Estonian)	III	SHAW POLKA (U. S. A.)	II
ESPAN (Russian)	III	SICILIAN CIRCLE (U. S. A.)	I
FADO BLANQUITA (Portugal)	II	SIGNET RING (U. S. A.)	II
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HOPAK (Russia)	II	SUDMALINAS (Latvia - two versions)	IV
HIGHLAND SCHOTTISCHE (Scotland)	I	SWEDISH SCHOTTISCHE (Sweden)	I
KANAFASKA (Moravia)	II	SWEDISH MASQUERADE (Danish)	III
KOHANOCHKA (Russia)	I	SYRTOS (Greece)	II
KOROBUSHKA (Russia)	I	TANCUJ (Czechoslovakia)	II
KUKUNJESTE KOLO (Jugoslavia)	II	TANTOLI (Sweden)	I
LACES AND GRACES (U. S. A.)	III	TARANTELA (Italy)	I
LADIES' WHIM (Russia)	I	TATRA (Carpathia)	II
LA JESUCITA (Mexico)	IV	TEXAS SCHOTTISCHE (U. S. A.)	IV
LA RASPA (Mexico)	II	THREE STEP (U. S. A.)	II
LAS ALTENITAS (Mexico)	III	TO TUR (Danish) (Two versions)	IV
LA VINCA (N. Italian)	IV	TROIKA (Russia)	I
MALLEVROK (Denmark)	II	TSIGANOCHKA (Russia)	I
MEITSCHI PUTZ DI (Switzerland)	II	VANDRE POLKA (Estonia)	IV
MERRY WIDOW WALTZ (U. S. A.)	II	VALITA WALTZ (British-American)	IV
MEXICAN SCHOTTIS (composed)	IV	VENGERKA (Russia-Hungary)	II
MILICA KOLO (Jugoslavia)	II	VO SADU (Ukraine)	IV
MINER'S SCHOTTIS (Mexican)	III	WALTZ COUNTRY DANCE (Scottish)	IV
NARCISSUS (U. S. A.)	IV	WEGGIS DANCE (Swiss-American - two versions)	III
NEOPOLITAN TARANTELLA (composed)	IV	WOODEN SHOES (Lithuanian)	III
NORWEGIAN MAZURKA	II		

Each volume of Folk Dances From Near and Far contains about two dozen dances as issued in LET'S DANCE for a year, plus a reference list (folk dance bibliography), and definition of dance terms (dance positions, step patterns and common figures). Price: \$2.00 per volume. Mail order or direct purchase from Publication Committee, 262 O'Farrell St., Room 301, San Francisco 2, California.



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**RCA VICTOR RECORDS**





# They Loved It - Even Then!

With Us in Spirit Are the Rancheros and Senoritas of the Past, Who Loved Folk Dancing as Much, if Not More, Than We

LUCILE CZARNOWSKI

LET'S TAKE a trip back to the days of Spanish California when the ability to dance was part of the standard for *senor* and *senorita*; when the great *Rancheros* held benevolent power—and the throb of guitar, the click of castanets and the sound of dancing feet could be heard wherever men and women gathered!

Alta California, separated by high mountains and undeveloped regions on its eastern side, was open to settlement from the south and from the harbors along its extensive coast line. Here the musical and dance forms brought from Spain and Mexico, which in some cases showed European and South American colorings, remained isolated from outside influences long enough to become adapted to their new environment. Some of the dances were changed very little. Less sturdy forms, or perhaps less well remembered forms, became quite changed and even acquired new names.

The mild climate with its outdoor life, the friendly, hospitable character of the early settlers and their remoteness from outside happenings and events, made the dance and song ready media for individual and group expression.

From the published writings of early travelers to California, and from the memoirs of early pioneers, quite an extensive list of dances can be assembled which early Californians enjoyed. Those given here are listed in chronological periods based upon dates accorded to them by those who knew them, or had seen them danced. The earliest dances were *El Pontorico*, *La Sarna*, *Los Jiules*, *Los Tejamaniles*, *La Navamba*, *El Cuando*, *El Questo*, *El Jarabe*, called by some who danced it, the Spanish Jig, *El Malcrado*, *El Medio Castorce*, *El Son*, *Jota Aragonese*, *Minuet*, *La Malaguena*, *El Fandango*, *La Bamba* and *El Tiran*. Some dances had the characteristics of song games as *El Burro*, *El Caballo*, *El Borrego*, *La Canastita de Falo*res.

Dances with comparable names, but more form are *La Zorrita*, *Las Pollitas*, *Las Camotes*, *La Cuna* and *Los Impanados*. *La Cachucha* and *La Paloma* were not strictly social dances, but were danced more to entertain others. Dances of a somewhat later period are *Valse Jota*, *Sombrero Blanco*, *La Contradanza*, *Las Cuadrillas*, *Spanish Waltz* and *La Varsouviana*. The last group to follow, coming overland from the eastern part of the United States, were the mazurka, polka, schottische, the lancers and many variations of the waltz. Some dances brought by different national groups which were mentioned as having been danced shortly after California became a state, were the Italian Quadrille, Highland Schottische and Giga.

Some of these dances exist today only in

name, and others but in fragmentary form. It is only in comparatively recent years that detailed records have been made of some of the dances with their melodies and songs. Of those that have persisted, the style and manner of performance by the early Californians is largely a matter of conjecture. Similarities in some of the figures and some of the dance patterns which are still remembered are perhaps indicative of the loss of sharp distinctions and outlines through the intervention of time.

## HOME CELEBRATIONS

On the ranchos in pastoral California, regardless of their size, the majority of social festivities in celebration of minor or major events were associated with home and family life. The exceptions were occasional parties on board ships in the harbors, and games and sports. Dancing was always an important part of these affairs. In the case of games and sports, the dancing parties frequently followed the other events. Walter Colton, commenting on the many occasions where dancing took place, states, "A Californian would hardly pause in a dance for an earthquake, and would renew it before the vibration ceased."

Dwellings were built so a dancing space in- or out-of-doors, or both, could easily be made available. Little home parties were frequent. They were impromptu affairs without formality and were often held for the entertainment of a guest who might be stopping at the house. In a family there were always those who could play the *vihuela* (a guitar). After the evening meal, singing and dancing were frequently enjoyed often lasting until twelve or one o'clock. It was the custom for the older people to dance first, followed by the younger members of the family. Dr. Platon Vallejo describes such evenings in vivid terms, "The evenings were given over to pure merriment. Every hacienda had its stringed band of several pieces, the harp, guitar and violin—once in awhile a flute. And every night rain or shine—except at times of death or sorrow, there was a baile. In this every one had his part. The elder people stepped the stately *contradanza*. The budding generations enjoyed the waltz and the beautiful Spanish folk dances to the accompaniment of the *castanets*, and even the little ones had their own figures to romp through. In short, the occasion was one for all-round pleasure of the natural unconscious style, without restraint or staidness, where not a few, but everyone enjoyed themselves. I am an old man now, but I was young once and remember that time very well indeed. And nothing in my early or later recollections makes a prettier picture than some of the evening scenes I have witnessed between four patriarchal walls."

The fandangos, bailes and fiestas which occupied such a prominent place in the social life of early California warrant closer observation. The term fandango had a unique meaning at that time. It was not only the name of a Spanish dance which some performed, but it was likewise the name given an informal dancing party; in fact, in the early days of the ranchos any entertainment in which dancing was a major event was called a fandango. With the growth of towns and as society became more stratified, fandangos referred to the dances of the lower classes. The bailes referred to dances of the upper classes and large affairs of social significance. For the latter, formal invitations were issued.

On the ranchos, the dancing took place in the sala, a long room with benches on either side with a special place reserved for the musicians and singers. Sometimes, dancing took place outside on the hard packed ground under the trees. This might be the setting upon returning from a huckleberry picnic or a mussel bake. If the party was large, a *ramada* was built. Coronel gave a graphic description of this type of structure. It was a large arbor constructed in a favorable location in front of the house. Three sides were enclosed, with the fourth open save for palings or posts which formed a barrier across it. It was the custom for men on horseback to view the dancing and occasionally dismount and take part. The open side was to accommodate these guests and the barrier was made to prevent the horses from encroaching on the dancing space. There was considerable movement among the riders to secure a front line view. On the inside walls of the closed area white cloth was stretched. These walls were gaily decorated with ribbons and artifi-





cial flowers. Seats for the women were placed around the three enclosed sides, the musicians and singers took their places on a slightly raised platform. The men remained entirely separate from the women, some standing in the opening in front of those on horseback.

A master of ceremonies at a fandango, called *El Tecolero*, directed the dancing. He conducted the ladies to the floor when a dance was played which they were to perform alone, and he introduced them in turn at the start of the dancing. This followed a definite pattern. Moving in time to the music, he went to the first lady seated on one side of the room and standing in front of her clapped his hands several times. This was the signal for her to stand and go to the center of the dancing space. Catching up the sides of her skirt and spreading it out in the shape of a fan, she began to keep time with her feet and after turning several times in place, she retired to her seat. Progressing around the edge of the room, all the while keeping time with his

feet, *el tecolero* continued to introduce each lady in turn. Those who did not know how to dance, or did not care to do so walked around the room as a complimentary gesture and then took their seats.

If the dance played was one that called for a partner, the young men on horseback who wished to dance, dismounted, removed their spurs which were hung on the pommel of the saddle and with sombrero in hand entered the dancing space. Each one then invited a lady to dance and conducted her out upon the floor. At the conclusion of the dance the ladies returned to their chaperons and the men remounted.

The length of the fandangos also changed. Prior to 1817 they lasted until ten or eleven o'clock in the evening. After that date, dancing continued on occasion through the night until nine or ten the next morning. Later some of the larger balls continued three or four nights with periodic dancing throughout the daytime.

Great deference was also shown to parents at social functions. Before 1831, young men never danced in the presence of parents until permission was given. Balls were begun by the older people with no young person taking part unless married. When the older men retired, the younger men entered the dancing space. In later years, this too, was changed.

After 1846, the pastoral period drew to a close. This was brought about primarily by the great influx of Americans, the changing government and economic conditions. This was the beginning of a new cycle providing a different background from which emerged different dance forms. A few of these dances, such as the schottische, mazurka, polka and lancers which were a link between the old and the newer forms to follow.

But, as years passed, the love of Californians for folk dancing remained alive. And today, as in the times of the *rancheros*, the federated clubs of the state call out to stranger and friend alike, "Forget your troubles! Come—join us and dance!"

The foregoing was extracted from the forthcoming book, "DANCES OF EARLY CALIFORNIA DAYS," by Lucile Czarnowski, former president of the Folk Dance Federation of California. It is being published by Pacific Books and will be available in November of this year.

## Dance Description

From "Dances of Early California Days"

by Lucile K. Czarnowski (Pacific Books, 1949)

### The York

The York is a variant of the Polka Mazurka. It is an early ballroom couple dance and was danced in California at the time when the lancers, polkas, schottische and quadrilles appeared on the dance programs.

Music	The York (One Heart, One Soul, by Johann Strauss) Although music has been written and given the title "The York", polka mazurka music, written during this period is also used. It is written in 3/4 time and has its own distinctive accents.
Formation	Couples in closed dance position as described on page 39, informally spaced on the floor.
Steps	Glide close glide close hop glide step leap L R L R R L R L
Music 3/4	STEP PATTERN
1	The step pattern will be described for the man. The woman dances the counterpart.
2	The man starting with the left foot, the woman with the right take the glide, close (count 1), glide (count 2), close, hop (count 3) directly sideward to man's left without turning.
3	With his left foot the man takes a gliding step diagonally forward left (count 1), close right to left while pivoting on the left foot making one half turn to the right (count 2), leap sideward left (count 3).
4	Repeat the action of measure one moving directly sideward to the man's right without turning.
	Repeat the action of measure two making a half turn right.
	It requires the four measures as described to dance the movement pattern. The distinctive quality of the step pattern is the hop-step. On the hop the free foot is lifted and brought close to the ankle of the foot taking the hop, as in the mazurka step. The leap is very light and quite unnoticeable. At a later period a step was substituted for the leap.



# THE FEDERATION STORY



PHOTO BY RAY WHITE

I like folk dancers;  
They leap about,  
They dance all evening  
And laugh and shout!

They dance on their heels,  
They dance on their toes,  
They whirl around madly  
And fall on their nose.

They dress up like peasants,  
They haunt the Goodwill;  
They dance in their sleep,  
They never sit still.

They're all kinds of ages  
From 80 to 10;  
Folk dancers are funny—  
BUT I LIKE THEM!

—Robert Douglas Lamont







## • AN IDEA IS BORN •

MAY 3, 1942 WAS NATAL DAY FOR AN IDEA WHICH HAD BEEN DEVELOPING IN THE MIND OF HENRY "BUZZ" GLASS AND OTHERS. BUZZ HAD FELT THAT THE VARIOUS FOLK DANCE GROUPS IN CALIFORNIA COULD DO MUCH TO PROMOTE THE STUDY AND ADVANCEMENT OF FOLK DANCING AND RELATED ARTS BY UNITING IN AN ASSOCIATION. TO BRING THESE GROUPS TOGETHER ALL WERE INVITED TO A PICNIC AND OUTDOOR FESTIVAL AT LODI WHERE EACH GROUP DANCED FOR AND WITH THE OTHERS. AT THE CLOSE OF THE DAY THOSE FOLKS HELD A MEETING, FORMED A TEMPORARY ORGANIZATION & SET MAY 16 AT WARDEL HALL, 43<sup>RD</sup> AVE & JUDAH ST., SAN FRANCISCO AS THE TIME & PLACE TO SET UP THE PERMANENT ORGANIZATION OF THE FOLK DANCE FEDERATION OF CALIFORNIA

AT THIS SECOND MEETING - CONSTITUTION AND BY-LAWS WERE ADOPTED AND THE FOLLOWING OFFICERS WERE ELECTED :



BUZZ GLASS — PRESIDENT.

FRANCES SHINN — VICE PRES.

FRANCES GLASS — SECT. TREAS.

SIXTEEN GROUPS IN MAY, 1942.

• OVER TWO HUNDRED IN 1949 ! •

GREAT OAKS FROM LITTLE ACORNS GROW  
OR GREAT ACHES FROM LITTLE TOECORNS GROW







AFTERNOONS OF FUN



THE  
FOLK DANCE  
FEDERATION  
OF CALIFORNIA  
OFFERS YOU  
ALL OF THESE -  
FOLK-DANCING  
IS  
FUN!



SOME DANCE - OTHERS WATCH.



EVENING PARTIES



7-6-5-4-3-2-1-

PAST PRESIDENTS

1. HENRY 'BUZZ' GLASS
2. ED. KREMER'S
3. CLARILE WILLS
4. LUCILE CZARNOWSKI
5. WALTER GROTHE
6. LARRY GETCHELL

AND FOR 1949  
IT'S

7-DAN McDONALD



THIS IS CHANG



BEAUTIFULL COSTUMES



INDOOR FESTIVALS

AND  
FESTIVALS  
OUT OF  
DOORS ->

PAUL O'BRYNE







Katherine Jett started it all in December of 1945. After several informal meetings and with the help of Walter Grothe and Henry Koopman of the North, Westwood held the first festival in March, 1946. They still hold their annual festival in March, calling it "Their Month" in commemoration of the first festival in the South.

First officers were nominated and elected at the downtown YMCA in Los Angeles in April, 1946, with eleven groups participating. Allen Pelton was the first president, followed by Virginia Anderson, who served two years, and in our fourth year Harold Comstock is president.

The by-laws of the North were adopted after an explanation of their purpose by Walter Grothe. Although the North and South are two separate organizations, each with its own officers, it was the intention of the founders of the Southern Section that they act as two sections of one organization. Hence the name chosen was Folk Dance Federation of California, Southern Section. The cooperation be-

tween the two has proved very successful and the two organizations act as one whenever a joint effort is needed.

In spite of the help from the north the problems of the newly formed Federation were legion—a loose-knit organization with rigid requirements?—accept groups who operated for profit?—integrate ethnic groups?—how to handle square dance groups?—how to make the Federation appeal to the great range of interest in all groups—raise money for the treasury?—and, finally and most important have a Federation that the time required to run it would not sour our interest in dancing.

We started our treasury fund with a Xmas party in December, 1946. The square dancers have grown to such an extent that they have two Associations in the Los Angeles area comprising over 200 groups. They felt that the different emphasis warranted a separate organization to handle the problems peculiar to square dancers. Still our most vexing problem is the time consumed in council meetings, which, in order to have a reasonable attendance, must be held before festivals.

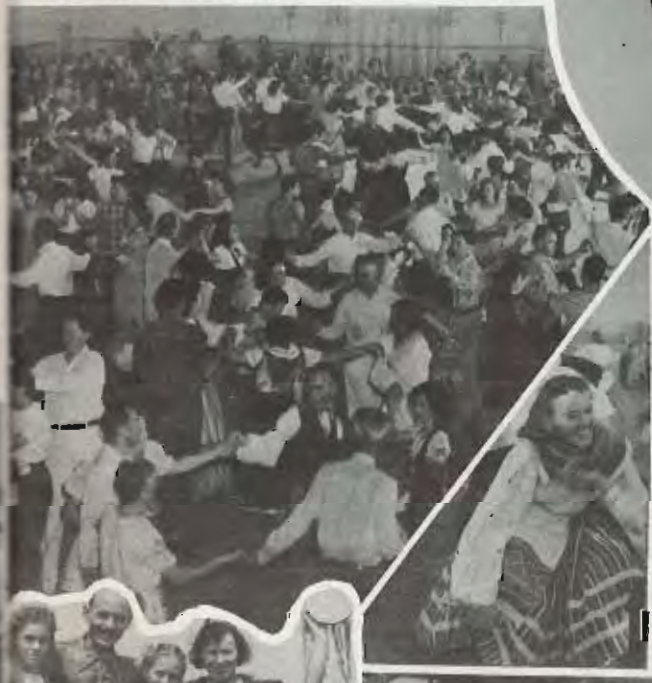
We now have the Folk Arts Bazaar operated by Helen Caulfield and Paul Erfer which is filling a long felt need of a focal point for the Federation activities and up-to-the-minute costumes and records. This was started in May of 1949 and is rapidly proving successful.

The Southern Section received its most serious setback in the early months of 1949, when a difference of opinion as to the aims and ideals of the Federation arose. So bitter was the feeling on this that some of the groups have withdrawn; however, in spite of a slightly smaller list of members our way is once again clear and the Southern Section is again forging ahead with our ideals undimmed and the spirit of Folk Dancing uppermost in our minds. As always we find that those who put the most effort into the Federation solely for the sake of the good of the Federation receive the most satisfaction from that effort, and we feel we are now a dynamic cultural influence in our various communities with the road ahead leading to a larger and more rounded Southern Section.

THE PICTURE AT THE TOP OF THIS PAGE INCLUDES THE FIRST OFFICERS, WHILE THOSE AT THE BOTTOM AND OPPOSITE PAGE ARE CANDID SHOTS OF OLD AND NEW FESTIVALS. THE CENTER PICTURE IS THE S. S. PRESIDENT, HAROLD COMSTOCK.









# Los Guílicos Dances

The Hood Mountain Revelers Are Putting Their  
Right Foot Forward — in More Ways Than One!

DAVE BOYCE

**YOU ARE PROBABLY** saying What is, or Where is, Los Guílicos? Los Guílicos is a school for girls located 12 miles North of Santa Rosa at the foot of Hood Mountain in Sonoma County. Before I tell you about the school, let me tell you how we heard about it, and the circumstances that prompted us (Louise and me) to visit the place.

It was back in January when I received a letter from Dorothy Wiles, recreation director of events at the school. At that time Mrs. Wiles was interested in the Junior Section of the Folk Dance Federation of California. Her letter to me sounded so interesting that Louise and I decided to take a day off and visit the school.

We arrived one-half hour before lunch time and were seated in the dining room with the girls. The lunch was excellent and we were surprised to hear that the girls plan and cook all the meals for the entire school. The school is a state institution for delinquent girls from 10 to 15 years of age. These girls are all wards of the California Youth Authority and are committed from county juvenile courts for one year. The purpose of the school is to attempt to retrain or rehabilitate the girls to take a normal place in society.

The girls are of average intelligence, but because of extremely poor environment, broken homes and various other causes, have become the problem of the home, school, church and community. Mrs. Wiles said, "The girls have failed in practically every endeavor, whether it has been good or bad. Teachers have been unable to teach them, parents have been unable to discipline and control them, and society has segregated them for retraining."

It was nearing 1:30 p.m. and the supervisor called a special assembly and an afternoon free from classes for the entire school, giving all the girls a chance to show us some of the dances that they knew and have us teach them some also. The assembly was called together by one of the "honor students" in the recreation hall, and after a few remarks the chairman introduced me to the group. I spoke on the events of the Federation, its aims, objectives, monthly festivals and also on the Junior Section that was then forming and hoped that they would be a part of that organization. The floor was cleared of chairs (yes the girls did that too) and the girls started to dance for us.

It was interesting to know how the dancing was started in the school so I asked Dorothy Wiles some questions. Here are some of the replies: "My groups were very difficult under any circumstances, and I was told that I could not teach them to dance. At the same time as I took over the duties of recreation leader and physical education teacher, I was

asked to keep the girls active, interested and to get them to exercise if possible."

To keep these sophisticated, ornery, worldly and weary girls interested was no ordinary task. Swimming did it until October, but then—What?

**MRS. WILES SAID** that she had always liked to dance, but would never take the time to learn and participate in folk dance activities. So under the circumstances she was inexperienced in teaching the dances and knew very few of them. The girls did a very simple "jitter-bug" but flatly refused to learn any other type of hallroom dancing. Dorothy Wiles said she tried but they would either stand stubbornly in the center of the floor or laugh at her from the sidelines.

In the meantime Dorothy Wiles had subscribed to *Let's Dance* and had managed to buy some records (at that time hard to get). The directions for *Road to the Isles* came with the first issue that she received. So one evening she packed up three "jitter-bug" records, a Victrola and *Road to the Isles* and took over one of the dormitories. The girls did their "jitter-bug" until they were tired, then while they were resting Mrs. Wiles played *Road to the Isles*. One of the girls perked up at the music; the tune had caught her fancy and she wanted to learn the steps. Pretty soon two more couples joined and it wasn't long before thirty girls were dancing and enjoying the dance.

The next day every class did *Road to the Isles*. The landslide had started but problems in discipline had cropped up also. Dorothy Wiles picked a few simple squares for the girls to learn, but this involved getting along with eight girls instead of one partner. The girls would become impatient and ugly when someone was slow in learning; they would walk off the floor at the slightest excuse, leaving a set incomplete. If they had difficulty in learning a figure after only one try, they would refuse to make another attempt. They laughed at each other's mistakes, swore at the slow and awkward ones, and often spoiled formations on purpose in order to stir up trouble.

I also found out from Dorothy Wiles that this type of behavior was not only in the dance classes, but in volleyball games and on the baseball diamond as well. It was discouraging to try to develop a little sense of team spirit, co-operation, good sportsmanship and really just plain courtesy. Team competition left them cold. Some of the girls liked a good old-fashioned fist fight and hair-pulling contest better. They lacked patience to learn the necessary skills in order to enjoy a game. But on rainy days all they could do was dance so that is how folk dancing came about.

When every girl had learned the squares

(three weeks with five periods a week) they gave a Halloween party. They all had said they liked "jitter-bug" dancing. Supervisor and teachers were very well pleased; never before had there been an activity that showed such enthusiasm.

By Christmas time Mrs. Wiles had secured more records and the going was easier; the girls were learning more rapidly as they became more familiar with the figures. They began to help each other in their enthusiasm and there was less stubborn refusal to try. Dorothy Wiles said that the direction sheet in *Let's Dance* helped her a great deal. And she took to reading various articles about the festivals and the folk dancing in other regions to the girls. At first they could not believe that folk dancing was done anywhere but in the schools, but many of the articles were from their home towns and the girls found a new interest.

**THEY PLANNED** an outdoor festival, participated after the Federation festivals in which every girl was to participate (115). Nothing like this had ever been done before. The venture was a huge success. The girls were overjoyed and wanted to join together in a club.

That's how Louise and I happened to visit Los Guílicos. We spent four hours with the girls showing them many dances, and were well pleased at the earnest way in which they set about learning. They flocked around Louise, asking many questions regarding her costume and the dances. I explained the Junior Section to them and had them appoint their delegates and invited them to participate in the Albany Young People's Festival. The girls made their own costumes and through permission of the school and the California Youth Authority at Sacramento the girls were allowed to join the Junior Section and participate in the festival, doing two of the squares from Lloyd Shaw's book.

It was an experience very new and exciting to us and we are looking forward to another visit to the school. Where other types of recreation had failed with the girls, folk dancing accomplished more of the aims and objectives for a recreation program than any other activity. They learned to get along with each other, they learned to try, and in the process they acquired a skill in dancing and a keener sense of rhythm and body control. They were kept interested and above all they received enough exercise to work off a great deal of emotional strain and stress so typical with these girls.

How great can folk dancing be?

Our most heartfelt "salute" to Mrs. Dorothy Wiles, and members of the Sonoma Valley, Petaluma and Healdsburg Federation groups who have given folk dancing and a new slant on life to the Hood Mountain Revelers.



## CALIFORNIA'S SCOTTISH DANCERS

The Reel and Strathspey Club of Oakland Fling Into  
Their Fourth Year of Highland (and Lowland) Dances

ROBERT DOUGLAS LAMONT



Lower picture, left to right: (1st row) Margaret Lamont, Ada Harris, Gerry Monoz, Margaret Schenk, Dorene Pruledge. (Top row) Marvin Hartfield, Bob Lamont, Gus Andros, Edward Silva and Phil Aldrich. Vilma Lenshaw, Howard Bell, Tommy Schenk are in the upper picture. Stewart Smith, a new member, is not in photograph.

**H**ARDLY A MAJOR Federation Festival goes by in the Northern Section without the skirl of the pipes, the flash of tartan kilts and the graceful sweep of white evening gowns.

And, whether the dance exhibited is the Highland Fling, the Glasgow Highlander, the Duke and Duchess of Edinburgh or the Argyll Broadswords, Oakland's Reel and Strathspey Club manages to catch the spirit of the land of the bagpipes and heather.

It all started in 1946 when Margaret Lamont, a tall, blue-eyed daughter of Glasgow, gathered a group of friends—most of whom were folk dance teachers—together at her home and suggested they form a club which would specialize in the dances of her native Scotland.

The idea was enthusiastically received and the search for authoritative costume descriptions and authentic dances was on! By joining the Scottish Country Dance Society the group was able to secure detailed dance breakdowns and Phil Aldrich added his knowledge of Scottish dances to the written material and became the club's first instructor.

Costumes were gathered together bit by bit—a sporran from Vancouver, a kilt from Glasgow, a glengarry from Edinburgh—until each member finally had acquired a complete Highland outfit—along with a brand new set of aching muscles from Margaret and Phil's constant admonitions during rehearsals: "Keep on your toes, keep your knees turned out!"

The first exhibition was at the September 1947 festival hosted by Chang's International Folk Dancers, at the San Francisco Civic Auditorium, where the club did *Petronella*. This was followed, a short time later, by the *Balmoral* at the Oakland Civic Auditorium and, before long, the Reel and Strathspey had earned a place among the Federation's leading exhibition teams.

Margaret had always wanted to return to Scotland and it looked as if the club's need for dances and music was just the excuse a good Scot needs to spend money so, in May 1948, she and her husband closed their home and headed for the old country, determined to bring back as much authentic material as possible.

They returned loaded with books, film, four folders of written notes and a box full of records, thanks to the help of Miss Muriel Hadden, secretary of the Scottish Country Dance Society; Mrs. Leslie, secretary of the Edinburgh Branch of the S.C.D.S. and leader of its exhibition team, and Miss Jean Reynolds, one of Scotland's finest Highland dancers.

Phil Aldrich retired as the club's instructor shortly after this, having earned the thanks of the entire group, and Margaret took over the teaching and direction.

Since then the Reel and Strathspey has introduced many dances that had not been seen in California before—including the *Balmoral*, *Duke and Duchess of Edinburgh*, *Glasgow Highlanders* and, at Chang's August Festival, the spectacular *Argyll Broadswords*.

But final credit for the group's success, Margaret insists, must go to the club's members who have been willing to put in the endless hours of practice so that Scotland will be well represented in the Federation.



# FOLK CAMPING IN '49

By LAWTON HARRIS, Camp Director

THE SECOND ANNUAL Folk Dance Camp of the Folk Dance Federation held at Stockton on the beautiful campus of the College of the Pacific, as a joint project of the Federation and the College, ended in a blaze of lights in Baxter Stadium, with

*Swing your lady until she's damp  
And give a cheer for the Folk Dance Camp;  
Swing, Oh swing for the College of the Pacific  
Swing for a week that's been terrific.*

The eleven days were terrific—over 90 scheduled hours of teaching and dancing, daily discussions, theory, problems, etc., daily swims, three big parties with swims under the lights and called squares in the water, "Swim your partner half way round," "Drip and dive the length of the set," and the big closing festival. Many unscheduled dance "practice sessions" and after-hour get-togethers sent the total work hours still higher, until Vera could truly call

*"We got blisters on our feet  
Trying to polka just like Vyts."*

Then, according to the dining hall crew, we ate "like the football team." Anyway, it tasted good, and there was always plenty of it.

With the largest and most concentrated dance training program anywhere in the country, the 238 "students" from nine states took home many new dances, some 26 of which were demonstrated in the festival. Morrie Gelman brought 18 enthusiastic dancers from Minnesota. Michael and Bettye Ehrlich returned from Chicago, while the Beattys represented the Oregon Federation. The Cummings and the Taylors were good representatives of "Squares—Boise style." One lone representative came from Hunter College, New York—Olga Kulhitsky.

Vyts Beliajus of Chicago taught his native Lithuanian dances sold both the dances and himself with his true folk spirit. He was an asset that he has been invited to serve on the faculty again next year—and has accepted. Our Western teachers did nobly—Vera Lenffer, Bob Osgood, Carolyn Mitchell, Dan McDonald, Sandy Te and Jack McKay in the section on Squares, with some pinch hits by Mildred Buhler. Plans for next year will involve additional time and breakdown into three, rather than two, experience levels.

Madelynne Greene, Buzz Glass, Grace Perryman, Mildred Bul Ace Smith, Carolyn Mitchell, Morrie Gelman, Walter Grothe, G West, Elma McFarland, Lawton Harris and Genevie Dexter presented the new dances and reviews of many drawn from *Folk Dances Near and Far*. A 94-page mimeographed set of instructions gave "students" brief dance descriptions and costume ideas. These were splendidly presented by Virginia Anderson and Grace Perryman. Genevie Dexter, consultant for health and physical education with the California State Board of Education, presented the need for the elementary school teachers. Bob Cary and Grace presented "music." Dick Purvis again thrilled with three lectures on "Music the Dance" and three splendid organ recitals.

Dr. Melvin Wheatley of Central Methodist Church, Stockton, challenged the dancers to "take time to be whole" when he spoke at Sunday morning chapel. The campers contributed \$56.60 to aid teachers in Japan with their folk dance programs. Records and books will soon be on the way.

Perhaps the finest testimonial as to the success of the Second Folk Dance Camp is the fact that 193 have registered for the Third Camp, July 26 to August 5, 1950. "The toughest, grandest week of my life" was one camper's evaluation.



READING LEFT  
RIGHT, TOP  
BOTTOM: "B u  
holds class in  
Pavilion; Vyts d  
onstrates "Alab  
Gal"; the Fac  
dances; folk ca  
ers; "Sho nuff,  
Mister Vyts (B  
jus, Vytautas F  
dar); more f  
campers; fac  
again; Mr. and  
Ed Kremers; L  
ton Harris  
friend.



READING LEFT TO RIGHT, TOP TO BOTTOM: George, Bill and Stan tangle in "Old Man's Jig"; Dick Purvis talks music; four PawPaws, Genevie Dexter, Virginia Anderson, Madelynne Greene and Grace Perryman at the Lawn Party; the PawPaw Patch gang; Purvis pleats (note the informal camp cuffs); informal Kolo practice; Texas Star in the pool with Mildred Buhler calling; Jic Bickford demonstrates how to cross a COP irrigated lawn; Grace Perryman shows block printing techniques.



TOP TO BOTTOM, LEFT TO RIGHT (Just to break your rhythm): A Carpathian Mountain Gal who learned to read signs at Camp —Mad. Greene; John Filich and friend compete at Kolo; Open Sunday Services were enjoyed by most everyone in the College of the Pacific Chapel; after Sunday services; Alta Highman and Croatian embroidery; Chow line with Sandy Tepfer headed in the right direction; the popular Minnesota gang — Morry Gelman et al. (Photo Montages by "Ace" Smith.)







# TELL IT TO DANNY

By DAN McDONALD

From the Diary of SAMUEL PEPYS LEWIS: "July 17: Upbetimes and went to work. My lord of the manor is a kindly soul who had me work close to the bus station, so quickly off to UKIAH and the festival, arriving at 2:00. Greeted by 500 people and a thermometer of 110 degrees.

"Genial BILL OWEN was MC and a right smart job did he. He also waved farewell at 5 o'clock with his lady love, who is soon to be his Mrs., and a right smart job did he. Met numerous dancers from Lake County. In the Southern part of the county around Lower Lake and Kelseyville all is well. In the Northern part of the county the Square Dancers speak only to the Folk Dancers and the Folk Dancers speak only to God. But some enterprising soul has straightened things out and from now on all will get together every Friday night at the TRIANON near BLUE LAKES and everybody is welcome: Folksters, Square swingers and newcomers.

"FORT BRAGG had a goodly delegation led by my friends, Mr. and Mrs. FORRESTER. Interest is growing in their community and when Mr. F. returns in September, they look forward to a much larger group.

"ST. HELENA gang was in force—they always are—and exhibited Las Alténitas. GARBerville also had a fine representation. They have been meeting on Mondays and Thursdays. Teacher is HOWARD OLSEN, assistant CLAY DELTZ. Interest is growing that now as many as a hundred come. They dance in SHERWOOD FOREST, the most magnificent portion of the Redwood Highway country."

Our newly elected director of extension, GEORGE MURTON of Redwood City, has been "extending" himself all over the map. On a recent business trip to Reno, Nevada, he met with the University of Nevada POLKATEERS who are meeting in skeleton form throughout the summer vacation, even though most of their members are home on vacation. WALLY KURTZ, their president, got a group together one evening for a session while GEORGE was there. And by very happy coincidence it turned out that HELEN HERBERT of Alameda was up there on vacation, and GEORGE and HELEN spent a most enjoyable evening sharing dances with the group. Yep, GEORGE brought back a membership application from the group and placed it before the council at the Kentfield meeting.

GEORGE also met with the newly elected club of JACKS AND JILLS of Salinas. They are under the very able direction of FELMAN and BERNICE SLATER.

New Officers, SCANDINAVIAN FOLK DANCERS: President, ARTHUR ANDERSON; vice president, JACKIE TYEDE; secretary, ELAINE FRANSICH; treasurer, THOMAS WATTS; business representatives, ARTHUR

ANDERSON, ROSEMARY FARRELL; new board of directors, MAXINE TYEDE, BILL BENES, FRANK NELSON and FLORENCE CARLSON.

EDNA SPAULDING, 2511 Virginia, Apt. 103, Berkeley 9, California; telephone ASHbury 3-7303, reports the teacher training course started August 24 at GARFIELD FOLK DANCERS in Berkeley is well under way with excellent response. Any club is welcome to send students. It will continue every second and fourth Wednesday through December 14. Teaching techniques will be taught by MADELYNNE GREENE and anyone who knows MADELYNNE knows she knows. There will also be a guest teacher once a month who knows too. Try to make it, so we can make it, a regular part of our ever-expanding activities.

Even when no night party is planned to follow a Sunday afternoon festival, one always seems to develop. That is just what happened Sunday, July 17, at Mountain View and San Jose. A member of GAY NIGHTERS, the San Jose club, spontaneously invited the dancers at the Mountain View Festival to attend the dancing at the BEVERLY-BURBANK CENTENNIAL celebration. This dancing, however, was in the nature of an exhibition and the dancing time was limited by other events, so rather than cut the party short an impromptu affair was organized at Roosevelt Gym.

THE CENTENNIAL SWINGERS of Roseville have a unique Sewing Club—the men attend too. They enjoy the refreshments.

MR. and MRS. "BOB" SCHWEERS entertained the members of the CENTENNIAL SWINGERS with an evening of folk dancing in their patio on July 30. JOHN BLACK of Salem, Oregon, was a guest. He is the president of the OREGON FOLK DANCE FEDERATION.

FUTURE FOLK DANCERS of California performed in a delightful Children's Festival under the trees in the Municipal Park at Ukiah, July 3, before an audience of several hundred adults. Particularly delightful were Weaving Dance and The Moth.

MRS. DON EDDY, their sponsor and teacher, unable to find time during school hours, has built a large platform in her back yard to accommodate the increasing numbers in three classes a week.

The newly elected officers for the ALBANY FOLK DANCERS for the year June 1949-June 1950 are as follows: RALPH WILLIAMS, president; ARTHUR GERLING, vice president; HELENA LIGHTFOOT, secretary; MAURICE GILES, treasurer.

CUPID REPORTS: The love-bug has been working overtime among the Los Angeles folk dancers this summer. Results: Seven weddings! THE INTERNATIONAL DANCE CIRCLE leads with the hitching-up of RUTH BERRYHILL with

BILL GARBER; WILLARD TIDWELL with DOROTHY DUNLAP; FRANK HEPNER with JO BLACKBURN; and GEORGE HLAV with NONA DAHMKE. THE EAST LOS ANGELES FOLK DANCE CO-OP has brought together in wedded bliss GEORGE HOLLY and JANE ROBERTS (look for them in Berkeley and PEARL SOCKOLOV and ISADORE BLOOME. Other romances within this group blossoming afresh. In Fillmore, ARTHUR GALLS has intentions of sashaying down the aisle with FRIEDA JOHNSON real soon. Folk dancing wonderful! Signed, HELEN CAFIELD.

SOUTH OR NORTH (W. and E., for the matter) the folk dance bug and the love bug work hand in hand. That beaming couple Saracats (Sara- for Saratoga, cats- for Gatos) are now MR. and MRS. DON ROBERTS. And from the same club, another happy couple with stars in their eyes? Oh, they are KATHLEEN and DOROTHY (Frost) STEVENS.

The combined SANTA BARBARA FOLK DANCERS made a trip to Solvang Sunday, July 24, as guests of that outstanding Danish community during their annual DANISH DAY celebration. This is the second time this group has performed at Solvang.

The last Friday of the month festival at McKinley School in Santa Barbara has grown in popularity, so that they may soon have to move to larger quarters. In July more out of town dancers visited, among them DAVID and BETTY YOUNG from Ojai. DAVID used to teach in Santa Barbara when he was in his infancy. Santa Barbara settled back to normal after the State Festival. More than 2000 dancers were registered for that event. It was conservatively estimated that there were about 2500 out of town guests at the week end. The city fathers were so enthusiastic about it all that they insist Santa Barbara be made the capital of folk dancing in California.

Ten thousand people witnessed the SIXTH ANNUAL EXHIBITION OF FOLK AND SQUARE DANCING at WOODMINSTER. The City of Oakland is very proud of its achievements and we are very grateful to them for the splendid recognition they have given us. DAVE BOYCE chairmanned the affair. Dances can be heard every Sunday eve, 10 to 10:30. KWBR (1310 on your dial) conducting a program arranged by him called "Your Dancer Is on the Air."

Members of the WHIRL-A-JIG FOLK DANCERS and their families held their second annual Fourth of July get-together at Mountaineers' Lodge, two miles above Pollock Pines.

The chairmen for the event were MR. and MRS. MYRON MILLER. Messrs. and Mesdames SIDNEY MATTHEWS, GENE McSHANE and the MILLERS planned the meals and cooking for the group.

Hiking, swimming, card playing, folk dancing and movies proved welcome diversions for everyone.

Family groups attending included the SHANES, ARTHUR TABERS, ALDEN YOUNG, HOWARD MCKENZIES, STANLEY DAUGHERTY, SIDNEY MATTHEWS, MYRON MILLER, FRANK HARTS, VIRGIL ERICKSONS, (Continued on Page Thirty-Two)

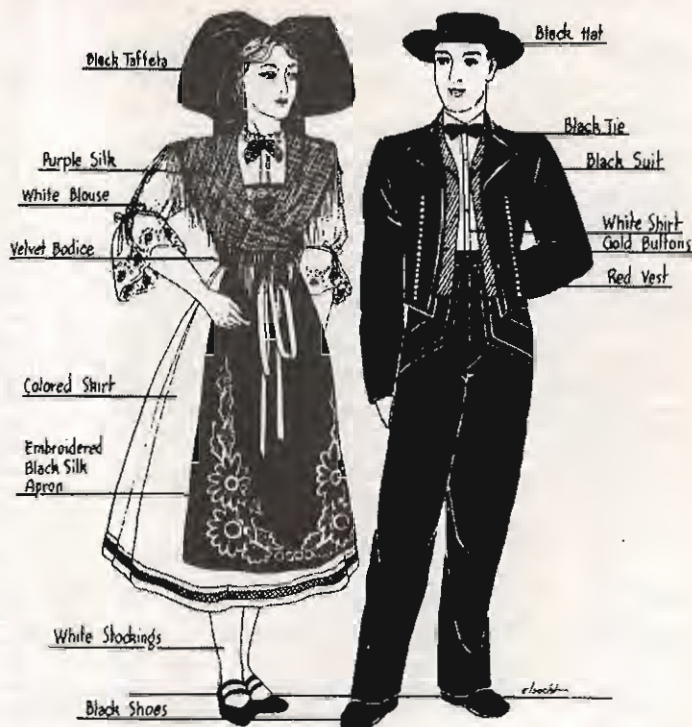


# FOLK COSTUMES FROM NEAR AND FAR

NATIONAL GEOGRAPHIC costume pictures have long been an outstanding source for folk dancers. Here is a picture index, compiled by Mrs. Eileen Winter of the Silverado Folk Dancers of Long Beach, which, used with your local library's file of Geographics, will enable you to find pictures of authentic national costumes. The information is not complete in that each issue has not been evaluated. Not all of the references will have color plates and costume pictures.

<b>ALBANIA</b>		1906 Aug.	"	449	1937 Dec.	"	743
1912 Jan.	pg. 42	"	"	474	"	"	751
Nov.	1090	1907 Sept.	"	573	1941 July	"	91
1913 Feb.	" 199	1908 Sept.	"	597	"	"	97
1918 Aug.	" 90	1909 Feb.	"	119	1944 Oct.	"	477
1931 Feb.	" 131	1927 Feb.	"	213	"	"	489
"	142	1929 Feb.	"	135	<b>COLOMBIA</b>		
<b>ARGENTINA</b>		1934 Nov.	"	645	1903 Dec.	pg. 458	
1900 Feb.	pg. 41	1940 Nov.	"	659	1906 Dec.	" 692	
1901 Jan.	" 12	1943 Mar.	"	309	1921 Oct.	" 353	
1902 Jan.	" 27	<b>BOSNIA</b>			1926 Feb.	" 127	
Mar.	" 115	1903 Feb.	pg. 45		1940 May	" 627	
June	" 220	1908 May	" 309		Oct.	" 505	
1903 Mar.	" 117	1912 Dec.	" 1159		"	513	
1906 Aug.	" 453	<b>BRAZIL</b>			<b>COSTA RICA</b>		
"	456	1899 May	pg. 183		1901 Jan.	pg. 22	
1910 May	" 397	1906 Apr.	" 203		1907 Apr.	" 272	
1916 Aug.	" 121	Aug.	" 456		1908 Jan.	" 28	
1921 Oct.	" 393	"	" 427		1910 June	" 494	
1926 July	" 29	1909 Oct.	" 917		1912 July	" 713	
1929 Feb.	" 135	1911 Oct.	" 908		1913 Feb.	" 227	
1930 Mar.	" 261	1920 Sept.	" 165		1919 Sept.	" 185	
1933 Oct.	" 449	1926 July	" 25		1922 Feb.	" 201	
"	453	Apr.	" 445		1946 Oct.	" 409	
1939 Nov.	" 561	Apr.	" 353		<b>CROATIA</b>		
"	577	1927 Oct.	" 451		1908 Dec.	pg. 809	
<b>AUSTRIA</b>		1928 Sept.	" 247		<b>CUBA</b>		
1912 Oct.	pg. 1188	1930 Nov.	" 585		1900 Jan.	pg. 32	
1915 Apr.	" 321	Dec.	" 733		1901 Feb.	" 80	
1921 Feb.	" 157	1931 Jan.	" 1		Dec.	" 440	
1923 Jan.	" 77	1931 Nov.	" 621		1902 Feb.	" 76	
1929 Dec.	" 668	1933 Nov.	" 585		Mar.	" 97	
"	643	1938 Nov.	" 645		"	" 108	
1932 Mar.	" 365	"	" 635		1906 Feb.	" 105	
July	" 370	1939 May	" 657		Oct.	" 535	
Oct.	" 430	Sept.	" 291		1907 July	" 429	
1936 Aug.	" 20	"	" 283		1908 July	" 485	
1937 Apr.	" 457	1942 Oct.	" 503		1909 Feb.	" 200	
"	445	1943 Oct.	" 459		1920 July	" 1	
"	493	1944 Jan.	" 41		1921 June	" 571	
1938 Apr.	" 501	"	" 49		1928 May	" 529	
1945 July	" 71	<b>BULGARIA</b>			1933 Sept.	" 345	
Dec.	" 641	1903 Feb.	pg. 45		<b>CZECHOSLOVAKIA</b>		
<b>BAYARIA</b>		1907 Oct.	" 632		1912 Dec.	pg. 1188	
1926 Jan.	pg. 184	1908 Nov.	" 760		1917 Feb.	" 163	
June	" 632	1912 Nov.	" 1104		1921 Feb.	" 111	
1928 Dec.	" 682	1913 Feb.	" 199		"	" 157	
"	" 706	1915 Apr.	" 377		1927 June	" 724	
1931 Dec.	" 689	1917 Oct.	" 386		1929 Dec.	" 643	
1935 Dec.	" 743	1921 Feb.	" 179		1933 Jan.	" 40	
"	753	1932 Aug.	" 185		1938 Aug.	" 173	
<b>BELGIUM</b>		"	" 186		"	" 181	
1914 Sept.	pg. 223	"	" 202		1945 Dec.	" 641	
1917 May	" 433	<b>CHILE</b>			<b>DENMARK</b>		
1925 Mar.	" 357	1900 Feb.	pg. 41		1922 Aug.	pg. 115	
May	" 499	1901 Jan.	" 12		1932 Feb.	" 217	
1929 Nov.	" 554	Nov.	" 401		1940 Jan.	" 1	
1938 Apr.	" 397	1906 Aug.	" 449		1945 Feb.	" 239	
"	413	1910 May	" 397				
1944 Aug.	" 221	1915 Jan.	" 57				
<b>BOHEMIA</b>		1916 Aug.	" 121				
1917 Feb.	pg. 163	1922 Sept.	" 219				
<b>BOLIVIA</b>		1929 Feb.	" 198				
1900 June	pg. 208	1930 Mar.	" 261				
July	" 264	1931 May	" 595				

## FRANCE MAN AND WOMAN FROM ALSACE

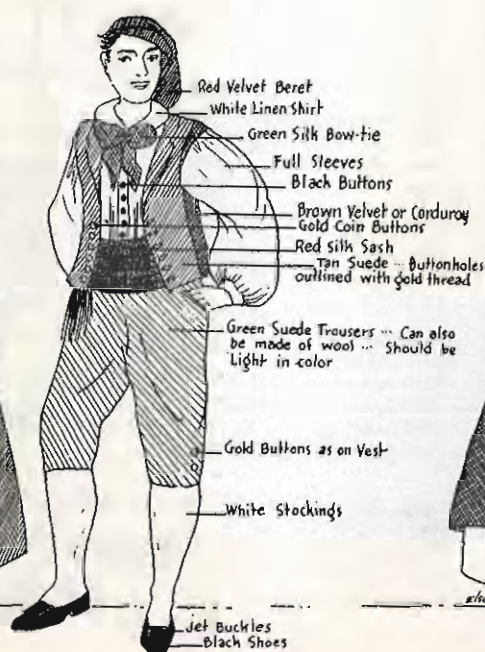


## PEASANT COUPLE FROM VICINITY OF MOSCOW, RUSSIA



<b>ECUADOR</b>		1926 Oct.	"	467	1932 Mar.	"	365	1940 July	"	111	"	396	1944 Apr.	"
1900 June	pg. 208	"	"	481	1933 June	"	717	1941 Sept.	"	393	Dec.	1102	1945 Mar.	"
1907 Feb.	" 80	1927 Aug.	"	168	" Aug.	"	213	1942 Sept.	"	369	1910 Apr.	"	"	"
1921 Oct.	" 327	"	"	127	"	"	222	"	"	373	1913 Aug.	"	861	1946 Feb.
1929 Jan.	" 68	1929 Aug.	"	131	1935 Feb.	"	241	1943 May	"	565	"	"	943	Nov.
"	" 49	"	"	142	"	"	249	1946 May	"	602	1915 Apr.	"	321	<b>LAPLAND</b>
1934 Feb.	" 133	Nov.	"	509	1936 June	"	829	Oct.	"	457	June	"	533	1939 Nov.
1941 Dec.	" 717	"	"	522	1937 Feb.	"	131	"	"	473	"	"	587	pg.
"	" 727	1930 Oct.	"	466	"	"	147	<b>GUATAMALA</b>			Nov.	"	439	<b>LATVIA</b>
1946 Mar.	" 341	1932 Jan.	"	89	1945 June	"	747	1907 Apr.	pg. 272	1910 July	"	97	1924 Oct.	pg.
<b>ESTONIA</b>		"	"	90	<b>GREECE</b>			1910 July	"	596	Oct.	"	273	1938 June
1938 June	pg. 767	Nov.	"	607	1903 Feb.	pg. 45		1913 Feb.	"	227	1917 July	"	46	<b>LITHUANIA</b>
1939 Dec.	" 803	"	"	608	1909 Sept.	"	778	Mar.	"	361	Sept.	"	213	1938 June
<b>FINLAND</b>		1934 Jan.	"	1	"	"	799	1926 Nov.	"	599	1918 Jan.	"	38	pg.
1910 June	pg. 487	"	"	17	1912 Jan.	"	1	1929 Feb.	"	135	"	"	47	<b>LUXEMBURG</b>
"	" 493	1935 Jan.	"	67	Nov.	"	1132	1936 Oct.	"	437	1919 Sept.	"	213	pg.
1925 May	" 597	"	"	81	1913 Mar.	"	281	"	"	429	1922 June	"	593	<b>MEXICO</b>
1935 Jan.	" 101	1936 May	"	625	"	"	310	1945 July	"	87	"	"	627	1901 Mar.
1938 June	" 767	"	"	633	1915 Sept.	"	231	1947 Oct.	"	525	1923 Jan.	"	1	Apr.
Oct.	" 499	Oct.	"	501	"	"	262	<b>HAITI</b>			"	"	31	"
1940 Feb.	" 239	1937 June	"	751	Oct.	"	295	1908 Mar.	pg. 200	Feb.	"	181	May	"
<b>FRANCE</b>		Oct.	"	434	1916 Sept.	"	203	1916 Aug.	pg. 143	1924 Apr.	"	357	June	"
1900 June	pg. 225	"	"	435	"	"	249	1920 Dec.	"	468	"	375	1902 Jan.	"
1909 June	" 541	1940 Feb.	"	201	1921 Feb.	"	179	"	"	483	Sept.	"	303	1903 Apr.
1910 Sept.	" 775	"	"	207	1922 Dec.	"	571	"	"	497	1925 Aug.	"	191	Sept.
1913 Aug.	" 861	1942 Oct.	"	495	1925 Nov.	"	533	1934 Oct.	"	435	"	464	Nov.	"
1914 Sept.	" 193	1943 Aug.	"	205	1928 Dec.	"	719	"	"	445	1926 Apr.	"	248	1904 Sept.
1915 Nov.	" 391	"	"	209	1929 Feb.	"	254	1944 Sept.	"	307	Aug.	"	245	1908 Nov.
Nov.	" 439	1944 Jan.	"	79	"	"	249	"	"	313	1927 Oct.	"	432	"
1917 Mar.	" 240	Mar.	"	361	1930 Dec.	"	649	<b>HONDURAS</b>			1928 Apr.	"	401	1909 Aug.
"	" 281	Apr.	"	385	"	"	664	1913 Feb.	pg. 227	"	"	442	Sept.	"
Apr.	" 322	"	"	401	"	"	688	1916 Aug.	"	177	Sept.	"	333	Dec.
May	" 439	May	"	565	"	"	712	1942 Mar.	"	360	Oct.	"	432	"
June	" 518	June	"	747	1933 Dec.	"	665	<b>HUNGARY</b>			Nov.	"	559	"
Nov.	" 439	1946 Dec.	"	767	1938 Apr.	"	477	1907 Aug.	pg. 548	1930 Feb.	"	229	"	"
"	" 535	<b>GERMANY</b>			1940 Mar.	"	291	1912 Dec.	pg. 1188	"	"	234	"	"
Dec.	" 499	1905 Oct.	pg. 479		"	"	307	1914 Oct.	"	311	Oct.	"	439	1911 Mar.
1918 Jan.	" 9	1908 Sept.	" 635		1941 Jan.	"	339	1929 Dec.	"	643	1934 Aug.	"	201	"
"	" 86	1911 Oct.	" 931		"	"	93	1932 June	"	691	"	"	203	May
Feb.	" 206	1912 Dec.	" 1159		Apr.	"	449	1935 Apr.	"	489	1935 Jan.	"	67	1914 May
May	" 300	1914 Sept.	" 275		1943 Nov.	"	547	1938 Jan.	"	1	"	"	681	"
June	" 495	1915 Feb.	" 107		1944 Mar.	"	290	1945 Dec.	"	641	Sept.	"	329	"
July	" 69	1918 June	" 546		May	"	593	<b>IRELAND</b>			"	"	337	June
Nov.	" 345	1922 May	" 553		1947 Dec.	"	793	1915 Dec.	pg. 551	"	Dec.	"	771	1916 July
1919 Dec.	" 527	1923 Mar.	" 327		<b>GREENLAND</b>			1917 July	"	68	1936 Sept.	"	351	"
1921 June	" 29	1925 July	" 1		1900 Mar.	pg. 118		1927 Mar.	"	257	1937 Mar.	"	269	"
1922 June	" 24	1926 June	" 632		1909 Oct.	" 877		"	"	316	"	"	285	1919 Oct.
1923 July	" 1	1928 Dec.	" 639		1912 Dec.	" 1224		1935 Nov.	"	571	1939 Mar.	"	377	1920 July
"	" 53	"	" 658		1925 June	" 677		1940 May	"	649	1940 Mar.	"	347	1922 Feb.
Sept.	" 221	"	" 682		Nov.	" 519		<b>ITALY</b>			"	"	355	Nov.
Dec.	" 675	1929 Dec.	" 643		"	" 477		1906 June	pg. 318	"	"	"	371	1923 Mar.
1924 Aug.	" 123	1931 May	" 637		1926 Mar.	" 300		1909 Jan.	" 96	1943 Feb.	"	261	July	"
1924 Nov.	" 529	Dec.	" 640		1926 May	" 299		"	" 117	Sept.	"	307	Aug.	"
1925 Jan.	" 49	"	" 689		1934 Sept.	" 259		Apr.	" 373	Dec.	"	701	1924 May	"

## • ITALY •



WOMAN OF TRIESTE ...

FISHERMAN OF SORENTO ...

WOMAN OF TURRINO, PIEMONTE



1925 Jan. " 63	1921 Oct. " 393	Aug. " 114	1933 Mar. " ?	1940 Apr. " 477	1913 Feb. " 199
1927 May " 501	1933 Apr. " 385	" 163	1934 Aug. " 131	" 483	Mar. " 281
1929 Feb. " 135	1943 Oct. " 465	Oct. " 245	" 147	<b>WALES</b>	1915 Apr. " 417
1930 July " 45	" 459	Nov. " 378	1936 Aug. " 137	1923 Dec. pg. 635	1921 Feb. " 157
" 60	<b>PERU</b>	Dec. " 441	" 145	1938 Aug. " 252	1925 Aug. " 191
1932 Oct. " 487	1900 June pg. 208	1919 Apr. " 331	1937 Dec. " 727	1940 Apr. " 559	1928 Jan. " 47
1934 Mar. " 329	July " 264	July " 77	1941 Apr. " 481	1944 June " 751	" 64
" 345	1904 Aug. " 311	Nov. " 393	<b>VENEZUELA</b>	<b>YUGOSLAVIA</b>	1929 Dec. " 643
Dec. " 757	1906 Aug. " 432	" 421	1906 Nov. pg. 622	1903 Feb. pg. 45	1930 Sept. " 257
" 741	" 449	" 512	" 1906 Nov. " 227	1908 May " 309	" 272
1936 Nov. " 591	1908 Apr. " 231	1921 May " 469	1913 Feb. " 621	1908 Nov. " 774	1939 June " 691
" 599	Sept. " 597	1922 June " 565	1933 Nov. " 585	Dec. " 809	" 699
" 623	Oct. " 669	1924 Dec. " 695	1939 Jan. " 97	1912 Dec. " 1159	1941 June " 793
1937 Mar. " 387	1913 Apr. " 387	1926 Nov. " 519	" 113	" 1188	1944 Apr. " 493
May " 633	1915 Feb. " 171	1930 May " 523			
1939 Aug. " 183	1916 May " 431	June " 653			
Oct. " 415	1927 Feb. " 218	1932 June " 753			
" 431	1929 Feb. " 135	1937 Feb. " 179			
1940 Sept. " 335	1930 June " 727	1942 July " 91			
" 309	" 732	Dec. " 793			
" 345	1934 Jan. " 111	1943 May " 525			
1941 Sept. " 293	1938 Feb. " 225	Nov. " 619			
" 339	1942 Aug. " 173	1944 May " 513			
" 277	" 167	Dec. " 649			
" 303	1946 May " 641	1945 Apr. " 487			
1942 Aug. " 253	<b>POLAND</b>	Oct. " 499			
Nov. " 635	1915 Jan. pg. 88	<b>SAN SALVADOR</b>			
" 649	1926 Aug. pg. 203	1922 Feb. pg. 189			
1943 Sept. " 321	1930 Oct. " 551	1944 Nov. " 575			
1944 Jan. " 17	1932 Apr. " 435	<b>SCOTLAND</b>			
Feb. " 129	1933 Mar. " 319	1917 Nov. pg. 519			
Feb. " 137	" 328	Dec. " ?			
1945 Feb. " 187	1935 Mar. " 353	1921 Feb. " 192			
1946 Aug. " 253	1938 June " 777	1932 Aug. " 219			
<b>MONTENEGRO</b>	1939 July " 739	1934 Mar. " 357			
1908 May pg. 309	1941 Nov. " ?	1935 Aug. " 137			
Nov. " 774	<b>PORTUGAL</b>	" 153			
1912 Dec. " 1159	1907 Dec. pg. 751	1936 Apr. " 547			
1913 Mar. " 281	1910 Oct. " 833	1943 June " 723			
1921 Feb. " 179	" 867	1946 May " 545			
<b>NETHERLANDS</b>	1922 Nov. " 504	" 561			
1908 Sept. pg. 619	" 517	1947 Feb. " 249			
1910 Dec. " 1051	1927 Nov. " 503	<b>SERBIA</b>			
1915 Jan. " 29	" 550	1903 Feb. pg. 45			
1916 June " 609	" 567	1908 Nov. " 774			
1923 Mar. " 283	1934 July " 81	1912 Dec. " 1188			
1925 Mar. " 357	" 89	1913 Feb. " 199			
July " 1	1938 Feb. " 133	1915 Apr. " 417			
1929 Sept. " 363	" 149	1944 Apr. " 493			
1933 Sept. " 321	1941 Aug. " 259	<b>SPAIN</b>			
" 293	<b>ROUMANIA</b>	1910 Mar. " 187			
1940 Feb. " 255	1912 Dec. pg. 1218	1922 Jan. " 63			
1944 Aug. " 221	1913 Feb. " 199	1924 Aug. " 153			
1946 Feb. " 237	Oct. " 1057	" 163			
Dec. " 791	" 1084	" 205			
<b>NICARAGUA</b>	1915 Oct. " 360	1928 Aug. " 182			
1909 Dec. pg. 1102	1916 Sept. " 185	1929 Mar. " 303			
1913 Feb. " 227	1921 Feb. " 179	" 273			
1919 Sept. " 185	1926 Mar. " 319	" 311			
1927 Mar. " 370	1934 Apr. " 399	" 373			
1932 May " 593	" 415	" 364			
1944 Aug. " 161	" 439	" 340			
<b>NORWAY</b>	1938 Nov. " 557	1931 Jan. " 112			
1905 Sept. pg. 429	1940 Mar. " 407	Aug. " 225			
1909 Aug. " 701	<b>RUSSIA</b>	1933 Jan. " 121			
1924 June " 644	1901 Aug. pg. 300	1936 Mar. " 413			
1930 July " 12	Sept. " 317	" 407			
" 627	Nov. " 404	Oct. " 397			
1935 May " 501	1902 Feb. " 37	1937 Feb. " 251			
1939 Apr. " 493	1904 Mar. " 113	1940 Sept. " 376			
Nov. " 657	1905 Feb. " 80	<b>SWEDEN</b>			
1943 Mar. " 333	" 55	1909 May pg. 464			
1945 Nov. " 617	July " 309	Aug. " 701			
<b>PANAMA</b>	Dec. " 564	1928 Oct. " 424			
1903 Dec. pg. 458	1906 Oct. " 580	" 441			
1904 Feb. " 57	1907 May " 302	1934 July " 1			
1905 Sept. " 441	1909 Aug. " 749	" 33			
Dec. " ?	Sept. " 788	1939 Sept. " 393			
1906 Apr. " 229	1912 Nov. " 1043	Nov. " 641			
1912 Feb. " ?	" 1078	1940 June " 795			
July " 627	1913 Oct. " 1068	" 799			
1914 Mar. " 344	1914 Nov. " 421	<b>SWITZERLAND</b>			
1915 Aug. " 159	1915 Oct. " 329	1910 Apr. pg. 277			
1921 Jan. " 1	1917 Apr. " 371	Mar. " 249			
1922 Feb. " 131	Mar. " 281	" 257			
1927 Sept. " 331	" 210	1915 Nov. " 439			
1941 Nov. " 591	July " 24	" 502			
" 601	Aug. " 91	1917 Mar. " 240			
<b>PARAGUAY</b>	Sept. " 238	1919 June " 457			
1906 Aug. pg. 456	1918 Mar. " 246	1922 Mar. " 277			



**COUPLE OF NOVO CICE - YUGOSLAV - PROVINCE OF CROATIA**  
FROM MATERIAL SUBMITTED BY LIESL BARNETT



**- MEXICAN MAN AND WOMAN -**  
K. K. K.

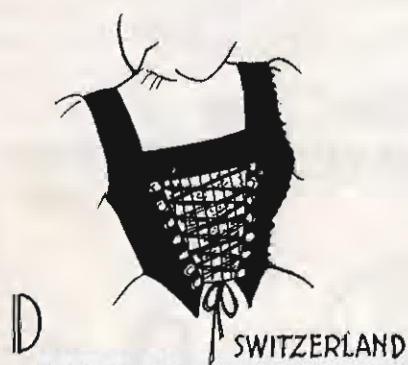
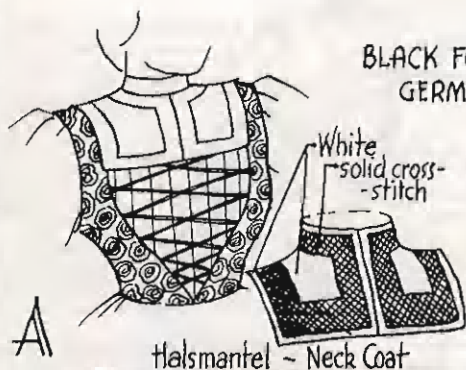
**PEON MAN**—Colored shirt with generous sleeves, white wrap-around trousers, red sash, separate over left shoulder, rope sandals with thick leather sole, large straw sombrero.

**PUEBLO WOMAN**—Red, full skirt, with green piece at waist and at hemline, woven sash, white blouse, embroidered at neckline, red or green rebozo, high-heeled black or red slippers, white or embroidered shawl with silk fringe (for head covering). Lots of beads around neck.



# BODICES OF VARIOUS EUROPEAN COUNTRIES

MATERIAL SUBMITTED BY LIESL BARNETT



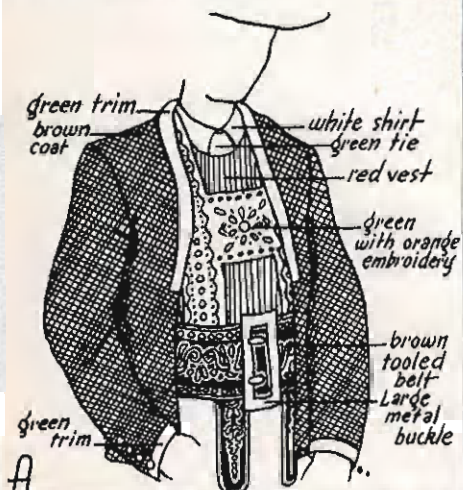


# MEN'S PEASANT COSTUMES

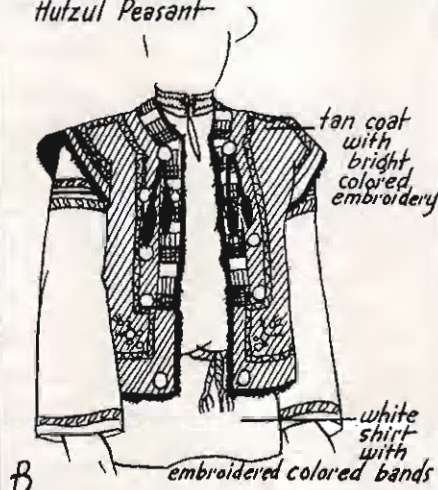
COATS - VESTS - BLOUSES - ETC. AND ACCESORIES

... E. Elsocht ...

Pustertal - Austria



Eastern Slovakia  
Hutzul Peasant



Denmark



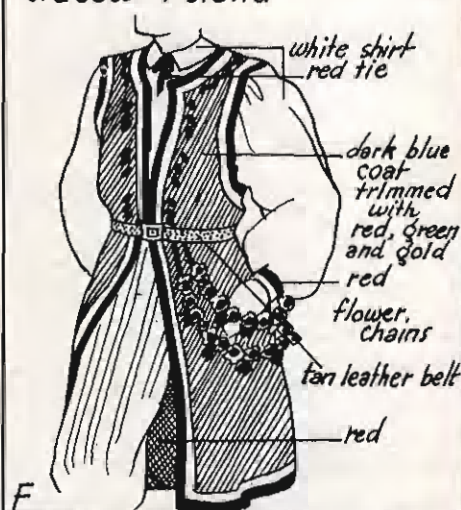
Pinszczyzna - Poland



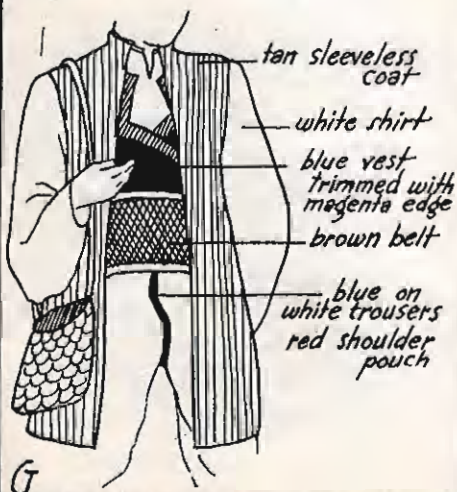
Franche-comté France



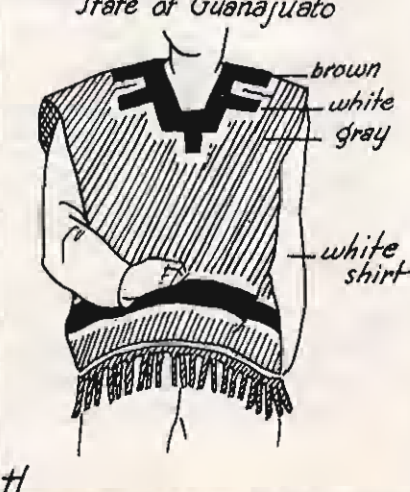
Cracow - Poland



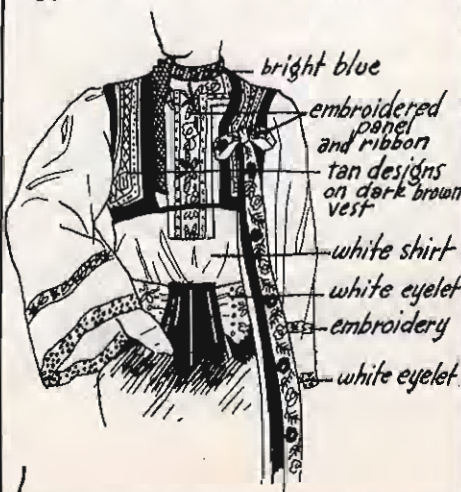
Yugoslavia



Atotonilco - Mexico  
State of Guanajuato



Kyjova Dress - Czechoslovakia







## RECORD FESTIVAL

WHAT'S NEW & WHERE TO BUY

by E. W. "Bish" BISCHOFF



### NEW FOLK RELEASES

Capitol Records has at last entered the folk dance field with two excellent disks by Cliffie Stone and his band. One has *Put Your Little Foot* (California progressive varsoviana) on one side and *Blackhawk Waltz* on the other. *Hot Pretzels* and *Cotton Eyed Joe* are featured on the second disk. Both records strongly recommended—but we are still waiting for a properly arranged *Hot Pretzels*.

Victor 26-0047 *Skynda Polka* is again available for groups preferring it for Kanafaska (1st, 1st—it's Scandinavian!). Victor 26-0006 *Vackra Nels Hambo* is being recommended by leaders who say it is excellent for hambo teaching.

### THE WORLD OF FUN

Three new records in the Methodist World of Fun (12-inch) record series has brought attention again to these disks. They are recorded for Victor by Michael Hermann's orchestra and many consider these the best folk dance records ever made. Thirty-three different dances are recorded on the nine records. The new additions are: M-107 *Little Brown Jug*, *Put Your Little Foot*, *Fireman's Dance*; M-108 *Seven Jumps*, *Korobushka*, *Gustav's Skool*, *Crested Hen*; M-109 *Cumberland Square*, *Good Humour*, *Christ Church Bells*, *Black Nag*. These records are wonderful for new groups and for those with small record budgets.

Other dances recorded on the series are: *Cshebogar*, *Kalvelis*, *Hol-Di-Ri-Di-A*, *Seven Steps*, *Galway Piper*, *Ace of Diamonds*, *Come Let Us Be Joyful*, *Danish Schottische*, *Irish Washerwoman*, *Captain Jinks*, *Red River Valley*, *Sicilian Circle*, *Campdown Races*, *Pop Goes the Weasel*, *Weaving*, *Troika*, *Spanish Circle*, *Chimes of Dunkirk*, *Trallen*, *La Raspa* (ballroom version), *Green Sleeves*, *Trip to Helsinki*.

### ROUND RECORDS FOR SQUARE DANCES

Capitol Records has entered the square dance field with a vengeance. On the heels of the recent release of Cliffie Stone's three 12-inch disks, they have released two more 12-inch records without calls—this time by Tex Williams and his Western Caravan. The tunes are *Rakes of Mallow*, *A and E Rag*, *Ocean Waves*, *Chinese Breakdown*. All excellent, but *Ocean Waves* is marred by vocalizing on the choruses and by orchestral "vamping."

Les Gotcher left the MacGregor barn to call *Cheyenne Whirl* and *Triple Texas Star* on Capitol 57-40208, and "Jonesy" Jones also moved to call *Bird in the Cage* and *Lady Goes Half Way Round* on Capitol 57-40207.

Incidentally, the old 10-inch Capitol Cliffie Stone album is still among the top sellers of the country—being the only folk or square dance album to reach such eminence.

## Try These Record Shops

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#### ARCADIA MUSIC MART

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**LILI MARLENE**

(American)

**MUSIC**

Record: \*Broadcast 416, "Lili Marlene"  
 MacGregor 1010-A, "Lili Marlene"  
 Piano: "Lili Marlene"

\*This recording has one measure at the end of the 2nd and 5th sequences which allows for a slight salutation to partner

**FORMATION**

Couples in double circle, facing counterclockwise; hands held in varsouvienne position

**STEPS**

Walk, Chassé, Step-Swing

MUSIC 4/4	PATTERN
MEASURES	I. <i>Walk and Chassé</i>
1-2	Walk forward 4 steps, both starting on L foot. Chassé diagonally forward L 4 times (finish last chassé with weight on L foot)
3-4	Repeat action of measures 1-2 starting on R foot
	II. <i>Step-Swing and Chassé</i>
5-6	Step L, swing R foot across L Step R, swing L foot across R Four chassé steps moving directly L toward center of circle
7-8	Repeat action of measures 5-6 in opposite direction starting on R foot
	III. <i>Hook Elbows and Chassé</i>
9	Hook R elbows, take 2 steps moving clockwise (cts. 1- 2) on cts. 3, 4 release partner taking 2 steps in place
10	Hook L elbows, take 2 steps moving counterclockwise (cts. 1, 2). Release arms and assume varsouvienne position (cts. 3, 4).
11	Chassé 4 times directly toward center of circle
12	Chassé 4 times directly R away from center of circle
	NOTE: These two dances came to us from Oklahoma. Mr. and Mrs. Joe Wing of Salinas, California, brought us the "Lili Marlene," which was originated by Homer Howell. Mr. and Mrs. Osman Stout of Whittier, California, introduced "Susan's Gavotte," which was originated by Susan Gentry of Oklahoma City

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## SUSAN'S GAVOTTE

(American)

### MUSIC

Records: Broadcast 416, "Lili Marlene."  
MacGregor 1010-A, "Lili Marlene"

Piano: "Lili Marlene"

### FORMATION

Couples in double circle facing counterclockwise, inside hands joined at shoulder height. W holds skirt in R hand. M places back of L hand over L rear pocket.

### STEPS

Walk, Chassé, Step-Swing, Two-Step

MUSIC 4/4	PATTERN
MEASURES	I. <i>Walk and Chassé</i>
1-2	Starting on outside foot (ML, WR) partners walk forward 4 steps. Partners face each other, join both hands, chassé 4 times, traveling counterclockwise. (At the end of measure 2, turn inwardly to face clockwise).
3-4	Repeat action of measures 1-2, starting on opposite foot (MR, WL) traveling clockwise.
	II. <i>Step-Swing, Walk and Point</i>
5	Remaining face to face with hands joined, partners step on outside foot ML, WR), ct. 1, swing opposite foot across (MR, WL), ct. 2. Step on inside foot (MR, WL), ct. 3, swing opposite foot across (ML, WR), ct. 4.
6	Repeat action of measure 5.
7	Face counterclockwise, inside hands joined at shoulder height. Starting on outside foot (ML, WR), walk forward 3 steps and swing the inside foot forward (MR, WL). (Turn inwardly to face clockwise as in step I.)
8	Repeat action of measure 7 traveling clockwise, starting on opposite feet MR, WL), joining opposite hands (ML, WR).
	III. <i>Face to Face, Back to Back, Two-Step</i>
9	Starting on outside foot (ML, WR), take one two-step facing each other, inside hands joined at shoulder height and extending backwards (MR, WL), cts. 1-2 Starting (MR, WL), take one two-step turning back to back and swing joined hands through and forward, cts. 3, 4.
10	Repeat action of measure 9. (Face to face, back to back)
11-12	Drop hands, M places both hands on his back, W holds skirt at side. Using 4 two-steps and starting on outside foot, each describes a circle of his own, man turning to L and W to R, returning to original position.
	NOTE: To make this dance progressive M extends his circle slightly to end up with W behind





LET'S DANCE SQUARES

EDITOR: E. W. "BISH" BISCHOFF

## "Square Dance Language"

By MILDRED R. BUHLER

GRAND RIGHT AND LEFT

### DEFINITION:

"All couples in the set face each other, join right hands lightly, pass R shoulders, continue on around the set (W clockwise, M counterclockwise) joining left hands with the next person, right with the next, left with the next, then right with your own, turning into promenade position."

This form is actually a half Grand Right and Left. A full Grand Right and Left means to pass your partner the first time, continue on around the set until you meet again in home position and then go into the promenade. This latter is less common than the half Grand Right and Left and should be indicated by the caller *well in advance* in order to prevent confusion on the dance floor. The full Grand Right and Left is often indicated by the call *Grand Right and Left All the Way Round*, or *Meet Your Own and Pass Her By*, etc., and these calls should not be used when the Half Grand Right and Left is desired.

This dance pattern is several hundred years old and is found in many of our European dances, both circle and longways as well as the squares. In the English country dances it is called a "Hey" and is executed without touching hands but just by passing R, then L shoulders, etc. Its usage provides

a means of linking steps or figures together, and it always proves to be a delightful interlude between the main figures of the dance.

In our modern form of square dancing, with its endless patter, we find innumerable calls indicating a Grand Right and Left, which sometimes serve to challenge both the caller and the dancers. The beginner usually is confused by these different calls, but before long his dance sense, along with the help of the caller, keep him on the right track. However, the caller has a definite obligation to his dancers and must not use just any patter that comes into his head and expect them to follow his call. He must have a cue word or two, which he gives with command, that will clearly indicate to his dancers what he means.

We usually precede the Grand Right and Left with an Allemande Left, and today there are literally hundreds of different calls that indicate this, but always immediately following the Allemande Left will be the words Grand Right and Left, Right and Left Grand, or their facsimile, worked out to rhyme with the rest of the call.

Another interesting development is the very fancy figures which seem to follow the Grand Right and Left but are actually just elaborate forms of the same. These also are great in number and extremely interesting in pattern. To the casual observer it might not be evident that the One and a Half, Double El-

(Continued on Page Thirty)

## Callers' Directory

NORTHERN CALIFORNIA AREA

Groups interested in securing the services of these leaders may obtain address and phone numbers from Mrs. Edith Thompson, 733 Fourth Ave., San Bruno, phone JU 8-3581. All persons listed are members of the Northern California Square Dance Callers Association.

Allmond, Peg	San Francisco
Balin, Earle	San Francisco
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Bowman, Fay D.	Sebastopol
Brandeberry, Robert "Bob"	San Francisco
Buhler, Mildred "Teach"	Redwood City
Castner, Wm. E. "Bill"	Berkeley
Clark, Ralph A.	Mill Valley
Connelly, Ronald	San Francisco
Crooks, Clarence P.	Albany
Eskenzi, Johnny	San Francisco
Hall, Tim	Mill Valley
Harden, Tim and Anna	El Sobrante
Holleuffer, Vera	Atherton
Howe, Dan	Santa Rosa
Hungerford, Paul S.	San Francisco
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Jory, John	Berkeley
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Sankey, Jack	San Francisco
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Smith, A. C. "Ace"	Salinas
Stewart, Bill "Stormy"	Richmond Annex
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Thompson, Edith	San Bruno
Thym, Alfred "Al"	Davis
Williams, Carolyn "Carol"	Santa Rosa
Williams, Hazel	El Sobrante

## Caller's Choice

# "OPPOSITES WALTZ THE INSIDE RING"

(This month's guest caller is A. C. "Ace" Smith of the Salinas "Lariat Swingers")

INTRODUCTION: Eight hands up and around you go,  
It's circle to the left, boys, don't be slow!  
The other way back—you're on the wrong track,  
Make your feet go whickety-whack.  
Circle right, Indian style,  
Ladies in the lead—single file  
And swing that girl behind you.  
And swing that girl behind you.  
Now cross the hall and swing your taw  
And promenade eight till you get straight!

FIGURE:  
Head two gents and you know who  
(acknowledge your partner)  
Take her by the right  
(join right hands, change places and  
balance back)  
Now the left hand too  
(join left hands, change places and  
balance back)  
Two little boys cross the hall

Turn her by the right and don't you fall  
(cross over to opposite lady, join right  
hands and swing once around)  
Back to your own with a left hand haul  
(go back to partner and turn with left hand)  
Cross the ring with a two-hand swing  
Now back to your honey with same old thing.  
Sash your opposite across the hall  
(do-sa-do opposite lady)  
Right back home and sash your taw.  
Opposites waltz the Inside Ring,  
Promenade the pretty little thing,  
Promenade four in the middle of the floor.  
(cross, take opposite and promenade counterclockwise, turn lady under arm to place)  
Back to your partner and give her a whirl,  
And all run away with your corner girl!  
(Repeat entire figure once more for head two gents, and then two repetitions for side two gents)



## NATIONAL PROMENADE

● ● Think your group is unusual? In PHOENIX, ARIZONA, they square dance on roller skates! An entire group of forty members roll through such figures as Double Star, Inside Arch and Wagon Wheel at the McDowell Rollerdom Roof . . . In LOS ANGELES a group at the Los Angeles Orthopaedic Hospital does its square dancing on wheel chairs! Calling themselves the "Square Wheelers," they jockey themselves to the calling of Peter Terry. . . In ST. LOUIS, MISSOURI, a group known as the Kirkwood Cruisers have lashed a barge onto the side of a 30-foot cabin cruiser, and then go square dancing down the river!

● ● The first Callers Jamboree ever to be held in NEW HAMPSHIRE was held recently in Concord, and over 400 dancers gathered to do squares and contras. There were seven callers: Pop Smith, Hal Brundage, Al Brundage, Gene Gowing, Lawrence Loy, Ed Durlacher and Ralph Page.

● ● A. University of Folkways? "Why not?" say Gene Gowing and Ralph Page, who, with their Monadnock Folkways in NEW ENGLAND, plan to be America's first university of folk material. Planned to have five incorporates, the school has already had two Summer session classes in American and English folk dancing that bear college credit acceptable in many universities.

● ● Tannen Music Co. of NEW YORK is planning full scale promotion of new square dance tunes. Twelve tunes are already finished, including the recently released "Square Dance Polka."

● ● The annual Summer session camp of the American Country Dance Society was recently concluded at Pinewoods Camp, Long Pond, at BUZZARDS BAY, MASSACHUSETTS. Mac Gadd was chairman of a program that included American and English country dances, squares, morris and sword dances, folk music and a leaders workshop. . . . Speaking of NEW ENGLAND, the veddy veddy exclusive Wianno Club of Cape Cod now features square dancing along with its clambakes for fashionable vacationers.

● ● OKLAHOMA CITY, OKLAHOMA, had one square dance club in 1938. Today, according to Homer Howell, there are about 40 clubs ranging in membership from six squares to 25 squares. In the entire state there are now at least 250 clubs with a combined membership of 20,000 dancers.

● ● MONAHANS, TEX., July 11 (A.P.)—Like to dance in a 1,000,000 barrel oil tank? Come to Monahans July 23 for the square dance festival.

The Shell Oil Corporation built the huge concrete tank to hold oil. Not a drop was put in it. The walls cracked before it could be used.

The BOOTS AND CALICO SQUARE DANCE CLUB of Monahans arranged to use the huge roofless tank, which resembles a stadium. Club members polished enough floor space for 400 dancers.

## Mixer Dances

Here are some easy mixer dances used by various groups throughout the country. Put them midway in your program of squares, and they'll give your dancers opportunity to relax, have fun and get to meet new people. Mirth provoking as they usually are, they may give that much needed "lift" to your party.

**THE PENNY DANCE:** Start the couples dancing about the floor to any good peppy two-step tune. Then hand cut rattles to three or four of the couples (that is, give four gents a rattle and four ladies a rattle). Those holding rattles must then go to another couple, shake the rattle and claim the other person's partner. Those "tagged" take the rattle in turn and chase another couple. Stop the music four or five times. Those caught holding rattles when the music stops must pay a forfeit of one penny. Some groups use spoons instead of rattles, and some have toy "guns" with which they "hold up" the tagged couple. This dance is a sure-fire gloom eradicator.

**THE TUCKER WALTZ:** This dance uses alternately the two-step and waltz tempo. Couples are arranged in a large circle in varsovienne position, with one extra man "Old Dan Tucker" in the center. Begin with the two-step music at which couples walk or two-step directly forward around the circle. Dan Tucker picks a victim (another man), and steps in front of him to claim the lady. The first victim then peels off, turning to his left, and steps in front of the man directly behind—thus claiming a new lady. That man then peels off to claim the lady behind, and so on. This continues until the music changes to waltz tempo, when each gent holds on tight to his lady, assumes ballroom position with her and waltzes around the circle. The gent who is caught in the middle of a "change" when the waltz music begins becomes Dan Tucker and goes by himself to the center. He may not begin claiming a new lady until the two-step music begins again. Imperial 1064 "Tucker's Waltz" is a record arranged for this dance, but some groups merely superimpose a 10-inch waltz record on a 12-inch two-step record on their turntable and accomplish the music changes by lifting the needle from one record to the other. This latter method has the advantage of permitting differently spaced musical intervals to "surprise" dancers who think they know when the change will come.

**PAUL JONES or CIRCLE TWO-STEP:** Various known as the Paul Jones and the Circle Two-Step, this is usually a "called" dance. Dancers move about the floor to lively two-step music until the caller tells them what to do next. Generally used calls include: Join hands in a big circle and circle to the left; Ladies in center and form a ring and gents on outside form a ring—ladies circle left, gents circle right; Take the nearest lady and two-step (or Paul Jones); All join hands and in to the center; Promenade by two's; Promenade by fours; Ladies turn back and gents keep going; Two-step; Grand Right and Left, etc. The variety of calls and combinations of calls is infinite—the main idea being to mix the couples up as much as possible with new partners.

## SQUARE LANGUAGE

(Continued from Page Twenty-Nine)  
bow, Right and Left and Form a Star, Circle Wheel, Cart Wheel, Pin Wheel, Wagon Wheel, Double Turn Back, to mention a few, and just elaborate forms of the Grand Right and Left.

The many forms now commonly used are a tribute to the choreographic ability of our callers and square dance teachers. The modern trend permits and encourages the creative mind to "go all out" in this one field of Folk Dancing, while in most of the others it is considered "taboo" to deviate from the traditional form. Perhaps this freedom permitted in the Square Dance field is what is keeping it alive and making it so stimulating to us all.

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## Book Review

"American Square Dances of the West and Southwest,"  
by Lee Owens (Pacific Books, Palo Alto, 1949, \$3.50)



Reviewed by Miriam Lidster

IN THIS DAY and age of square dancing, and with the great influx of square dance books upon the market, it is indeed difficult for any author to create "a first." However, *American Square Dances of the West and Southwest*, by Lee Owens, is "a first."

The keynote of the book is its logical, progressive development. Mr. Owens begins with historical background material, definition, and a thorough explanation of square dance patterns and figures. The unique development of the second section is of direct value to all educators. A very useable group of dances has been consecutively placed so that if the teaching sequence is followed step by step, a thorough knowledge of square dance figures will be acquired in a dance form.

*American Square Dances of the West and Southwest* has been purposely divided into two sections. The first section is designed as an introduction to square dance. The approach is educational and adaptable to any teaching situation. It is definitely a section for the teacher or group leader and contains not only historical background material on the western square dance but also valuable notes on styles of calling, cues and correct breathing. Emphasis has been placed upon the use of "live" music for square dancing, and to help all who may not use "live" music because the members of the orchestra "do not get the swing of it," there is a chapter on music tempos and "How to Play the Music." This chapter was written by Viola Ruth, publisher of *Pioneer Western Folk Tunes*, and a champion fiddler acknowledged to be one of the nation's finest folk musicians. Any caller will find the chapter on music not only filled with excellent simplified notes for fiddle, guitar and piano, but also valuable as a check-up on calling. Included in the book are many such popular tunes as *Don't You Want To Go To Heaven*, *Uncle Jo*, *Waggoner*, *Durang's Hornpipe*, *Eighth of January*. These

tunes have been arranged as they are played by Mrs. Ruth.

THE LAST PART of section one gives an analysis of the structure of square dances, various types of dances and the separate dance steps or figures. This is an excellent bit of writing as the figures are simply and clearly described. Mr. Owens is often very absolute in his statements and there will be controversial points. One such point will be the use of the term "waltz swing" for the usual "swing" in closed social dance position. The section on swings, however, has been set up with five different types of swings used in western square dance, and the term "swing" as such does not designate any particular type. Throughout the book the basic square dance figures have been used. Variations of these figures may develop and be colored by the locale in which they are danced.

Cleverly drawn dance figures are used to illustrate various formations such as the promenade, the swings, the grand right and left, the sashay, All Around the Left Hand Lady, do-si-do, Right and Left Through, Form a "D", Cut Off Six, Blue Bonnet Star, Texas Star, The Cogwheel and Six To The Center. Not only are the directions and illustrations clear and easily understood, but the number of beats for their execution, teaching hints and historical points have been woven into the description without destroying any of the clarity and understandability of the material.

The second section of *American Square Dances of the West and Southwest* presents the western square dance in an easy, logical, progressive manner. The author has chosen his dances so that the parts of square dance will be developed as rapidly as possible. Each dance was chosen to teach movements needed for square dancing rather than to give a large repertoire of figures and calls.

Throughout, the emphasis has been placed on "the dancing of squares," not on "drill." To accomplish this the instructions for the dance have been purposely kept to a minimum. The descriptions, however, are adequate and show a great deal of thought and organization. The complete call as well as the description is given for each figure, and as nothing has been taken for granted, the exact timing required for each figure or movement is indicated by the call. Silence or rests on the part of the caller are indicated by a dash (—). The dash denotes a beat of silence. This simple method of timing will be a boon to the beginning caller and is the first attempt on the part of any author to punctuate specifically the square dance calls.

TEN INTRODUCTORY CALLS and over thirty dance figures as well as "trimmings" and "endings" have been included. No square dance book would be complete without a  
(Continued on next page)



# TELL IT TO DANNY

(Continued from Page Twenty)

WARD RENNERS, GEORGE REEDS, WILLIAM SALES and FACQUES BLAIRS, all of Sacramento, and the RAY STURDEVANTS of Paso Robles.

THE MOUNTAIN DANCERS and THE MOUNTAIN TEENERS are going strong down Santa Cruz way at Felton Grove with two extra nights each week besides the regular classes. Callers JOHNNY KLIEN and DEAN CHANEY have been supplemented by their teen-ager, DOTTY STUART, and we hear she's darned good.

In response to the tremendous interest shown in folk dancing, the "Youth Services" section of the L. A. City Board of Education is sponsoring the formation of the HOLLYWOOD FOLK DANCERS under HOWARD M. BELL, supervisor, at the gymnasium of Le Conte Junior High every Friday from 8 to 11 p. m. Location, 1316 North Bronson, four blocks west of Western between Sunset and Santa Monica. SOL and ESTER LEREY will instruct. Beginners welcome.

I guess everyone knows by now of the recent addition to BUZZ GLASS'S classes—Linelle Karen, 7 lb., one and one-half ounces, registered July 24, 1949.

The huge platform installed at Portsmouth Square in San Francisco for the Gold Rush Celebration will remain for any folk dancers who wish to use it. Contact BARNEY GOULD of the Centennial Commission, City Hall, S. F., to clear the dates. BARNEY says we can have it every Saturday and Sunday.

Incidentally, the plan for Friday night dances under adult education in the Art Gallery, same place, did not work out as listed in last month's news. Ought was amiss or something; anyway the place was in darkness and PAUL O'BRYNE wishes to apologize to those who were disappointed.

A long-past-due report of the GRAPEVINE TWISTERS CLUB of Fresno brings the names of officers for the coming year: LOWELL FIRSTENBERGER, president; FORD THOMPSON, vice president; MARGUERITE FRANKLIN, treasurer; MARJORIE WIDMAN, secretary. The club is part of the huge Fresno '49'er Centennial. As a very special treat this Summer they have been lucky in having LES GOTCHER, the very well-known caller from

Los Angeles, calling his squares at the Fort Washington Beach Club.

Square dancing took on a new high in Marin County on the night of Saturday, July 30, when 125 people tried to crowd into Tamalpais Center at Kentfield.

The swaddling NAPA FOLK DANCE group continues to make news. They are co-operating with the state fair put on in their city, exhibiting four folk and two square dances. And they have just started. The ST. HELENA FOLK DANCE group is also assisting at the fair.

THE SONOMA VALLEY FOLK DANCE GROUP which has been meeting on the second and fourth Saturdays is in difficulties. Napa, Santa Rosa and Petaluma have been sending bigger and better contingents, and space is a problem. Latest problem may be solved by having the dance in the high school.

If you were one of the unfortunates who didn't get to see those less fortunate do a square dance in their wheel chairs at the August Festival at the Civic Auditorium, you missed the outstanding performance of the year. The Texas Star was perfectly executed with the Left Allemandes and swinging on the corners and promenades and the grand right and left was really something. The way those patients zig-zagged their wheel chairs and the applause of the 15,000 spectators and dancers was heart-warming.

Don't ever, ever let anything happen to this greatest of all recreations, which we are now enjoying and which has gone a step further in giving these people the opportunity to display their courage. The federation counted it a privilege to make the SQUARE WHEELERS honorary members.

"SORRY WE RAN OUT OF BREEZE," says Marjorie MacDonald in a communique: "Yes, it was HOT at the Federation's July 10 festival in Kentfield, but fog-dwellers from you-know-where across the Bay basked blissfully and let the freckles pop where they may.

"Though we do say so as shouldn't, Fiesta del Baile was fun. CHARLIE BASSETT emcee'd during the afternoon in a mellifluous voice and kept everything strictly on the beam. Callers EDITH THOMPSON, BILL CASTNER, DAN McDONALD and ED KREMERS did a bang-up job with their squares while the spectators

# BOOK REVIEW

(Continued from Preceding Page)

waltz quadrille. The old Peek-a-Boo Waltz Quadrille, which is called and sung to the tune of the same name, completes the first series of books on American western dances.

In appraising this volume it must be noted that Mr. Owens has sincerely tried to give the western flavor and content of square dances. Prior to the writing of the book he spent many years dancing and studying the elements of square dance with such well known authorities as Ed Durlacher, Herb Greggson, Lillie Lee Baker, Jimmy Clossin, Art Camps, Viola Ruth and Lloyd Shaw. Much of the basic material comes directly from dancers at "country hoe-downs" of the west and southwest.

The definite need for a progressive instruction book for classroom or dance floor has been met in the writing of *American Square Dances of the West and Southwest*. The price is \$3.50 and Pacific Books, publishers, expect to release this publication early in September.

wondered "How CAN they!"

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1912 Lafayette St., Alameda, Calif.

**Alameda Frolickers**  
Helen Foote, Secretary  
456 B Taylor Ave., Alameda, Calif.

**Alameda International Dance Circle**  
Haight School, Alameda, Calif.  
Tuesday, 7:30 to 10:30 p.m.  
Miss Velma Brown, Secretary  
1348 Park Ave., Alameda, Calif.  
LAkehurst 3-6851

**Alameda Islanders**  
Porter School, 2200 Alameda Avenue  
Alameda, Calif.  
Thursday, 7:00 to 10:00 p.m.  
William E. Castner, 1815 Dwight Way  
Berkeley 3, Calif. TH 3-7928

**Continental Folk Dancers**  
Lincoln School, 2900 Central Avenue  
Alameda, Calif.  
Wednesday, 7:30 to 9:30 p.m.  
Lee de Treville, President  
1643 Moreland Dr., Alameda, Calif.  
LA 2-3145

#### ALBANY

**Albany Folk Dancers**  
Cornell and Marin Schools, Albany, Calif.  
Miss Dorris Hegarty, Secretary  
64 Avon Rd., Berkeley 7, Calif. LA 6-9274  
Monday and Wednesday, 8 - 10 p.m. (Adv.)  
Tuesday, 8 - 10 p.m. (Int.)

**Fairmont Folk Dancers**  
Albany YMCA, 921 Kains Ave., Albany, Calif.  
Saturday, 8 p.m. (First)  
Miss Barbara Bean, Secretary  
P. O. Box 245, El Cerrito, Calif.

#### ANTIOCH

**Reel Weavers**  
Antioch High School, Antioch, Calif.  
7 p.m.  
Virginia Brumage, 613 Tenth Street  
Antioch, Calif.

#### BELMONT

**San Carlos Peasants**  
Belmont Public School  
Waltermier and Fifth Ave., Belmont, Calif.  
Wednesday, 7:30 to 10:30 p.m.  
Saturday 1st Sat. (Party night) 8:30 p.m.  
Box 288, San Carlos, Calif.

#### BENICIA

**Benicia Folk Dancers**  
Congregational Church, Social Hall,  
Benicia, Calif.  
Wednesday (2nd and 4th)  
Mrs. Alfred Johnson, Secretary  
Benicia, Calif.

#### BERKELEY

**Berkeley Folk Dancers**  
John Hinkle Park Club House  
Berkeley, Calif.  
Care Miss Ruth Sutherland, Secretary  
2020 Vine Street, Berkeley 9, Calif.  
Monday (Intermediate)  
Tuesday (Beginners)  
Thursday, General Dance Night  
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uary - July)

#### Finnish Folk Dancers

1810 Tenth St., Berkeley, Calif.  
Mrs. Esther Karppi  
8510 MacArthur Blvd., Oakland 5, Calif.  
Monday 8 to 10 p.m. (Intermediate)  
Social night last Monday (All welcome)

#### Garfield Folk Dancers

Codornicos Club House  
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Thursday, Beginners, 8 to 10:30 p.m.  
Care Mrs. Edna Spalding, 251 Virginia  
Apartment 103, Berkeley 9, Calif.

#### The Peasants

The Hut (rear of Northbrae Community  
Church) The Alameda, Berkeley, Calif.  
Wednesday, 8:30 to 10:30 p.m.  
Mrs. Mary Maenchen,  
1749 Delaware St., Berkeley, Calif.

#### U. C. Folk and Square Dancers

Hearst Gym, Room 237-234  
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Annemarie J. Steinbiss, Director  
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#### Vagabonds

McKinley School  
Oak Grove and El Camino Real, Burlingame  
Wednesday, 7:30 to 10 p.m.  
Miss Annemarie Steinbiss, Director  
442 Tasso Street, Palo Alto, Calif.

### CARMEL

#### Carmel Valley Hay-Stackers

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Miss Marjorie O. Hutchings, Route 4, Box 529  
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Colusa High School Gym, Colusa, Calif.  
Tuesday, 8 to 10:30 p.m.  
Miss Velma G. White, Secretary  
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### CONCORD

#### Concord Allemanders

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Concord Elementary School  
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Mrs. C. L. Brunelle, Secretary  
1650 Third St., Concord, Calif. Tel. 5283

#### Diablo Promenaders

Cowell Hall, Cowell, Calif.  
Saturday, 1st and 3rd, 8 to 2 a.m. (Dance)  
Monday, 2nd, 3rd, 4th, Beginners 8 to 11 p.m.  
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Tuesday, 8 to 10 p.m., Club meets  
Mr. Ralph Winters  
60 Tamalpais Ave., San Anselmo, Calif.

### FELTON

The Merry-Go-Rounders  
Felton Grove, Felton, Calif.  
Friday, 8 p.m.  
V. G. Lockman  
Box 170, Felton, Calif.

The Mountain Dancers  
Felton Grove, Felton, Calif.  
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A. Machado, President  
Rte. 1, Box 1390, Elm Arbor Rd., Felton, Calif.

### FETTER SPRINGS

Sonoma Valley Folk Dancers  
Sonoma Valley Improvement Club  
Fetter Springs, Calif.  
Saturday, 2nd and 4th  
Mildred Hubbard, Secretary-Treasurer  
P. O. Box 121, Eldridge, Calif.

### FORT BRAGG

Pioneer Dance Club  
Kalavala Hall, Fort Bragg, Calif.  
Saturday, 2nd and 4th, 9 p.m.  
Miss Aileen Shaeffer, Secretary  
Box 365, Fort Bragg, Calif.

### FRENCH GULCH

French Gulch Folk Dance Club  
French Gulch Elementary School  
French Gulch, Calif.  
Wednesday, 8 to 10 p.m. (weather permits)  
Mrs. Geraldine Ritchie, President  
French Gulch, Calif.

### FRESNO

Easterly Folk Dancers  
Easterly School Auditorium  
Peach and Tulare, Fresno, Calif.  
Tuesday, 7:30 p.m. (Beginners)  
Mrs. Marie Davis  
5321 Belmont, Fresno, Calif.

Fresno Frolickers  
Community Chest Agency Building  
Kern and L Street, Fresno, Calif.  
Monday 7:30 to 8:30 (Beginners)  
8:30 to 10 p.m. (Advanced)  
Arthur Merk, President  
2933 Clay Street, Fresno, Calif.

Grapevine Twisters  
Maurice E. Daly School, Fresno, Calif.  
Tuesday, First and Third  
Mrs. Marjorie Widman, Secretary  
125 Shields Ave., Fresno 4, Calif.

Valley Reelers  
John Muir School, 953 Fenger, Fresno, Calif.  
Wednesday, 7:30 to 10:30 p.m.  
Monday (Intermediate)  
Beginners Monday and Wednesday at  
Fresno Tech, 1430 "O" Street  
Friday, Blackstone and Princeton  
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Mrs. Thelma Deming  
820 Clinton, Fresno, Calif.

### GREENFIELD

Greenfield Swingsters  
Greenfield Grammar School  
Greenfield, California  
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Tom Clifton, President  
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### GUERNEWOOD

Guernewood Park Folk Dancers  
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### Hayward Hey-Makers

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Hayward, Calif.  
Wednesday, 8 to 10:30 p.m.  
Mrs. Beverly Hayes  
17575 Walnut Road, Hayward, Calif.

### Hayward Hi Steppers

(Formerly Hayward Folk Dancers)  
Hayward Union High School, Girls' Gym  
Foothill Boulevard, Hayward, Calif.  
Thursday, 7:30 p.m.  
Miss Betty Jean Curtis  
19923 Anita Ave., Hayward, Calif.

## HEALDSBURG

### The Country Dancers

Healdsburg High School, Healdsburg, Calif.  
Monday, 7:30 to 10:30 p.m.  
Saturday, 2nd  
Addie Robinson, Secretary  
415 Sherman Street, Healdsburg, Calif.

### Junior Country Dancers

Healdsburg High School, Healdsburg, Calif.  
No special meeting time  
Alberta Worden, President  
Healdsburg High School, Healdsburg, Calif.

## HERLONG

### Sierra Swingsters

Elementary School  
Plumas Street, Herlong, Calif.  
Friday, 8 p.m. (Beginners)  
Mrs. Eva Melvor  
829 Plumas St., Herlong, Calif.

## HOLLISTER

### Hollister Promenaders

O'Donnell Gym, San Benito County High  
Hollister, Calif.  
Tuesday, 8:30 to 10 p.m. (Advanced)  
Thursday (Beginners)  
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Mrs. Harry J. Cullum, Secretary  
857 Powell Street, Hollister, Calif.

## IRVINGTON

### Irvington Promenaders

Irvington Elementary School, Irvington, Calif.  
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Larry Dutra, Irvington, Calif.

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Miss Florence Smart, Secretary  
306 South Mildred St., King City, Calif.  
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### King Pins

King City High School  
Thursday 7:30 to 10 p.m.  
Edwin Russell, Phone 231, King City, Calif.

## LAKEPORT

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Alan Payne, Secretary  
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Wednesday, 7:30 to 10 p.m. (Advanced)  
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Claud Hampton, Principal  
Los Gatos Evening High School  
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Miss Diane Staples  
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### Modesto Folk Dancers

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7th and K Streets, Modesto, Calif.  
Thursday, 8 p.m.  
Care Recreation Dept.  
616 Tenth Street, Modesto, Calif.

## MONTEREY

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Monterey Peninsula College  
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Wednesday, 7 to 8 p.m. (Beginners)  
8 to 10 p.m. (Advanced)  
Mrs. Eudora Estep, Box 271, Carmel, Calif.

## MOUNT HAMILTON

### Lick Observatory Folk Dancers

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**Goldancers**  
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Seamen's Lodge, Nevada City, Calif.  
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Mrs. Eunice Gregory, Secretary  
412 Butler Street, Grass Valley, Calif.

**Grass Valley Nuggeteers**  
Season's Lodge, Nevada City, Calif.  
Sunday Afternoon  
Grace Raymond, Vice President  
436 West Main St., Grass Valley, Calif.

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**Novato Folk Dancers**  
Community Hall, Novato, Calif.  
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**Alameda Steppers**  
Porter School Auditorium  
Walnut and Alameda Ave., Alameda, Calif.  
Monday 7 to 10 p.m. (Beginners)  
Tuesday (Advanced)  
Frank W. Gardin, President  
2543 Montecello Ave., Oakland, Calif.

**Bushrod Folk Dancers**  
Bushrod Community Center, Oakland, Calif.  
Mrs. Grace Gonich  
696 62nd St., Oakland, Calif.

**Castle Promenaders**  
E. Morris Cox School  
Sunnyside and Warner Avenue  
(1 block off 98th Avenue) Oakland, Calif.  
Monday 7:45 to 10:30 p.m.  
Miss Kay Biel, Secretary  
8007 Hillmont Drive, Oakland 5, Calif.

**H-Bar-M**  
Horace Mann School  
51st and Ygnacia, Oakland, Calif.  
Monday 7:45 to 10:30 p.m.  
Mrs. Cliff Roberts  
Route 3, Box 1497, Lafayette, Calif.

**Jolly Jeffs**  
Jefferson School  
39th and Carrington St., Oakland, Calif.  
Friday 8 p.m.  
Harry L. Howell, Treasurer  
3822 Nevil Street, Oakland, Calif.

**The Jolly Nomad Folk Dance Club**  
Montclair School  
Thornhill and Mountain Blvd., Oakland, Calif.  
Friday, 1st and 3rd, 7:30 to 10:30 p.m.  
Miss Verda Sullivan, Secretary  
5401 Broadway, Oakland, Calif.

**Merry Max**  
Maxwell Park School  
Monticello and Fleming Ave., Oakland, Calif.  
Monday 8 to 10 p.m. (Adv. & Int.)  
Wednesday 8 to 11 p.m. (Beginners)  
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Michael Herman, Editor

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YEARBOOK ISSUE, 1949

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### Santa Fe Circle

Santa Fe School  
54th and Market Sts., Oakland, Calif.  
Thursdays 8 to 11 p.m., 2nd and 4th  
John McCaffery  
871' Fifty-third St., Oakland 8, Calif.

### The Shindiggers

Horace Mann School  
51st and Ygnacia, Oakland, Calif.  
Saturday, 1st and 3rd, 8 to 11 p.m.  
Mrs. Edith Johnson  
4524 Tompkins St., Oakland, Calif.

### Square Steppers

Laurel Methodist Church Gym  
McGee and Kansas Sts., Oakland, Calif.  
Tuesday night, 8 p.m.  
Guests invited to party night  
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Frank Halsey  
6151 Acacia Ave., Oakland, Calif.

### Swing 'n' Circle Folk Dancers

Glenview School  
4215 La Cresta Ave., Oakland, Calif.  
Friday, 1st and 3rd, 8 p.m. (Closed group)  
Leonard D. Murphy  
4315 La Cresta, Oakland, Calif.

### Turn-o-Bees Folk Dancers

Lincoln School Auditorium  
11th and Jackson Sts., Oakland, Calif.  
Monday 8 to 10 p.m.  
Ethel Turner  
3263 Sacramento St., San Francisco 15, Calif.

## PALO ALTO

### Hoe-Downers

Stanford Group, Palo Alto, Calif.  
Pete Kjeldgaard  
949 Los Robles Rd., Palo Alto, Calif.

### Palo Alto Folk Dancers

Community Center  
1305 Middlefield Rd., Palo Alto, Calif.  
Tuesday 8 to 10 p.m. (Beginners)  
Wednesday 8 to 10 p.m. (Intermediates)  
Thursday 8 to 10 p.m. (Advanced)  
Elsbeth McCollum, Community Center  
1305 Middlefield Rd., Palo Alto, Calif.

### Palomanians

Community Center  
1305 Middlefield Rd., Palo Alto, Calif.  
Monday 8 p.m. (Advanced)  
Margaret Fish Adams, Secretary  
Box 2155 Stanford, Palo Alto, Calif.

## PARADISE

### Paradise Folk Dance Club

Community Hall, Paradise, Calif.  
Wednesday, 8:30 to 11:30 p.m.  
Kenneth Maxwell, Secretary-Treasurer  
P. O. Box 702, Paradise, Calif.

## PETALUMA

### Petaluma Inter. Folk Dancing Club

Dania Hall, Fourth St., Petaluma, Calif.  
Thursday, 2nd and 4th  
Party night third Thursday, Women's Club  
All other Thursdays at Dania Hall  
Bob Wallet, Secretary  
1004 B Street, Petaluma, Calif.

## PORT CHICAGO

### Bay Point Recreation Committee

Knox Park Community, Port Chicago, Calif.  
Tuesday 7 to 9 p.m.  
Saturday 8 to 12 m.  
Mrs. Ellen Paterson, Secretary  
Box 563, Port Chicago, Calif.

## PORTERVILLE

### Sequoia Swingers

Porterville Union High Gym  
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Wednesday 7:30 to 10 p.m.  
Jacqueline Lalanno, President  
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## QUINCY

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### REDDING

Redding Folk Dance Club  
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Miss Lucy Hunt, Attention G. Roberts  
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### REDWOOD CITY

Redwood City Docey-Doe Club  
Redwood City Women's Club  
149 Clinton Street, Redwood City, Calif.  
Saturday, 2nd and 4th, 8 p.m.  
Membership limited  
Mrs. Mildred R. Buhler  
180 Elwood, Redwood City, Calif.

### RICHMOND

Bayview Jolly Mixer Dancers  
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Monday 8 p.m.  
Thomas R. Vandegrift, Secretary  
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### Community Folk Dancers

Woodrow Wilson School  
42nd and Roosevelt, Richmond, Calif.  
Saturday 8 p.m.  
Care Woodrow Wilson School  
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### Richmond Circle-Up Folk Dancers

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### RIPON

### Ripon Folk Dancers

Ripon High School Gym, Ripon, Calif.  
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Mrs. Allen Bugbee, Secretary  
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### ROSEVILLE

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### Belles & Beaux Folk Dancers

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Mrs. Geniza M. Eggleston, Secretary  
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### The Camellia City Folk Dancers

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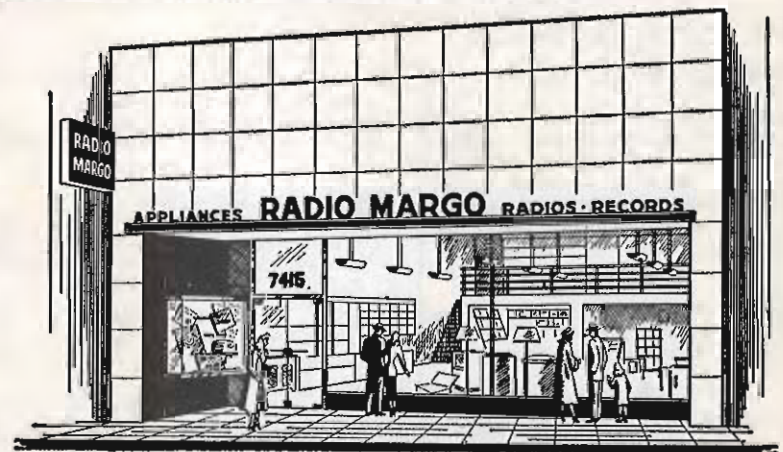


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Mrs. L. R. Matushak  
641 36th St., Sacramento, Calif.

#### Circle Square Dancers

Arden School, Sacramento, Calif.  
Thursday 8:30 p.m. (Practice)  
Saturday, second  
Mrs. Bonnie M. Davies, Secretary  
2609 Fulton Ave., Sacramento, Calif.

#### Harmony Club

American Legion Hall  
1119 21st St., Sacramento, Calif.  
Tuesday 8:30 to 12 p.m.  
A. H. Dunham, Secretary  
4019 East Nichols Ave., Sacramento, Calif.

#### Let's Dance

William Land School  
11th and U Sts., Sacramento, Calif.  
Friday 8 p.m. (Except third)  
Saturday, 1st, Formal dance  
Alice Drew, 509 25th St., Sacramento, Calif.

#### Sacramento Campus Swingers

Sacramento College Women's Club  
Sacramento, Calif.  
Thursday noon, 12:30  
Miss Heidi Schmidt, Director  
P. O. Box 403, Sacramento, Calif. GI 2-0233

#### Sacramento Folk Dancers

Fremont School  
24th and N Sts., Sacramento, Calif.  
Wednesday 8:30 to 11 p.m.  
Mrs. Carroll Young, Secretary  
2648 Third Ave., Sacramento, Calif.

#### Scandinavian Folk Dance Club of Sacramento

Sierra Grammar School  
24th and 3rd Ave., Sacramento, Calif.  
Tuesday 8 to 10:30 p.m.  
Miss Marian Winge, Secretary  
Rte. 6, Box 1650  
Sacramento, Calif. SAc. 9-1051

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#### Sutter Strutters

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Ernest P. Pendergast, Secretary  
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#### Wagon Reelers

Y. W. C. A.  
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Thursday 8 to 11:30 p.m.  
Miss Helene M. McKee  
751 Casmalia Way, Sacramento, Calif.

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220 Corral de Tierra, Salinas, Calif. Ph. 307

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219 John St., Salinas, Calif. Ph. 6380

**Salinas Jeans and Queens**  
Hartnell College Gym, Salinas, Calif.  
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A. C. Smith, Folk Dance Director  
Salinas Evening School, Salinas, Calif.

**Salinas Lariat Swingers**  
Salinas Recreation Center, Salinas, Calif.  
Saturday 8 p.m.  
A. S. Smith, 56 Paloma Ave., Salinas, Calif.

**Salinas Recreation Department Folk Dancers**  
Salinas Recreation Center, 320 Lincoln Ave.  
Salinas, Calif.  
Monday 8 to 10 p.m.  
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320 Lincoln Ave., Salinas, Calif.

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5600 Fulton St., San Francisco, Calif.

### Gateswingers

Y.M.C.A. (Central)  
220 Golden Gate Ave., San Francisco, Calif.  
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Thursday (Advanced)  
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### Glen Park Folk Dancers

Glen Park Playground  
Chenery St., San Francisco, Calif.  
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Thursdays 7:30 p.m. (Beginners)  
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36 Rice St., San Francisco, Calif.

### Ming Swingers

Chinese YMCA  
855 Sacramento St., San Francisco, Calif.  
Wednesday 8 to 10 p.m.  
Care Chinese YMCA  
855 Sacramento St., San Francisco, Calif.

### San Francisco Country Dance Society

Summer address: Children's Playground  
Golden Gate Park, San Francisco, Calif.  
Sunday 1 to 4 p.m.  
Winter address: YMCA (Central)  
220 Golden Gate Ave., San Francisco, Calif.  
Saturday 8:30 to 11 p.m.  
Erwin Bischoff, 106 Sanchez St., Apt. 8  
San Francisco, Calif.

### San Francisco Folk Arts

California Hall, 625 Park St.  
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Wednesday 8 to 10:30 p.m.  
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WAlnut 1-1120

### Scandinavian Folk Dancers

Mission Community Center  
362 Capp St., San Francisco, Calif.  
Wednesday 8 p.m.  
Party last Wednesday  
Care Mission Community Center  
362 Capp St., San Francisco 10, Calif.

### The Square Cutters

1801 Vicente St., San Francisco, Calif.  
Tuesday (Closed group) by invitation only  
Peg Allmond, Secretary  
342 Funston Ave., San Francisco 18, Calif.

## SAN FRANCISCO (Continued)

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8:30 to 11 p.m. (Advanced)  
Mrs. Grace M. West  
"Music Box" Yacht Harbor, Sausalito, Calif.

### Telephone Twirlers of San Francisco

Telephone Company Building  
140 New Montgomery, 26th Floor Aud.  
San Francisco, Calif.  
Monday 6 to 8 p.m.  
Miss Nora Hughes, 1000 Powell St.  
San Francisco, Calif. EX 2-6619

### Turn-O-Bouts

San Francisco City College  
Ocean Ave., San Francisco, Calif.  
Tuesday 7:30 p.m. (Advanced)  
E. F. Hoelter, 355 Colton Ave.  
San Francisco, Calif. JU 7-8077

### SANGER

### Adult Co-op Group

Taft School, Music Room  
Sanger, Calif.  
Alternate Mondays  
Mrs. H. H. Madson  
Taft School, Sanger, Calif.

### Junior Group

Taft School, Music Room  
Sanger, Calif.  
Alternate Mondays  
Carol June Armstrong, Secretary  
Taft School, Sanger, Calif.

### SAN JOSE

### Gay Nighters

Roosevelt High School Gym  
San Jose, Calif.  
Friday 8 p.m. (Parties 1st and 3rd)  
David MacKaye, San Jose High School  
San Fernando and 7th Sts., San Jose, Calif.

### San Jose Polkateers

Costa Hall, San Jose, Calif.  
Thursday 8 to 10:30 p.m.  
Alice Spencer, Director  
1563 Isabel Drive, San Jose 10, Calif.

### Spartan Spinners

State College Women's Gym  
So. 7th and E. San Carlos, San Jose, Calif.  
Tuesday 7 to 10 p.m.  
Beginners and Workshop for College students only  
Mrs. Sarah R. Wilson  
State College, San Jose 14, Calif.

### Valley Waltzers

Unitarian Church Hall  
160 North Third St., San Jose, Calif.  
Monday 7:30 to 11 p.m.  
Miss Josephine Buttfitta, Secretary  
Route 1, Box 764  
Santa Clara, Calif. Ph. S. C. 549-J

### SAN LEANDRO

### The Merry-makers

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Thursday  
Miss Dorothy Muhr, Secretary  
3936 Laguna Ave., Oakland 2, KE 4-7692

### San Leandro Folk Dancers

San Leandro High School  
Bancroft and Estudillo Aves.  
San Leandro, Calif.  
Monday 7:30 to 10:15 p.m. (Adv. & Int.)  
Miss Margaret Marion, Secretary  
386 Beverly Ave., San Leandro, Calif.

### SAN LUIS OBISPO

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Miss Margaret McCormack  
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Turnbull School, Poplar Ave.  
San Mateo, Calif.  
Friday, 1st and 3rd  
Miss Annemarie J. Steinbiss, Director  
442 Tesso St., Palo Alto, Calif.

**SAN RAFAEL****Tamapais International Folk Dancers**

East St. Grammar School  
Fourth and San Rafael, San Rafael, Calif.  
Wednesday 8 to 10:30 p.m.  
John J. Roberts  
32 Poplar Ave., Ross, Calif.

**SANTA CRUZ****Santa Cruz Breakers**

Santa Cruz High School, Girls' Gym  
Santa Cruz, Calif.  
Sunday afternoon, 1st  
Miss Norma I. Kindig, President  
1018 King St., Santa Cruz, Calif.

**SANTA MARIA****Santa Maria Do C Do Club**

Recreation Room, Santa Maria High School  
Santa Maria, Calif.  
Saturday, 3rd, 8:30 p.m.  
Stephen J. Fairchild, Secretary  
426 East Cook St.  
Santa Maria, Calif.

**SANTA ROSA****Rincon Valley Folk Dancers**

Rincon Valley Clubhouse  
Sonoma Highway, Santa Rosa, Calif.  
Wednesday 8 to 10 p.m. (2nd and 4th)  
Mrs. Marian A. Prickett  
120 Middle Rincon Road, Santa Rosa, Calif.

**Santa Rosa Merry Mixers**

Santa Rosa High Auditorium  
Santa Rosa, Calif.  
Tuesday 7:30 to 10 p.m.  
Eva Holling, Secretary  
1508 Range Ave., Santa Rosa, Calif.

**SARATOGA**

(See Los Gatos)

**SAUSALITO****Sausalito Folk Dancers**

Central School Auditorium  
Sausalito, Calif.  
Friday 8 to 10 p.m.  
Mrs. Wilma Young  
925 Broadway, Sausalito, Calif.

**SELBY****Village Squares**

Selby Grammar School, Selby, Calif.  
Thursday 7:30 to 10 p.m.  
A. H. Walls, Box 814, Selby, Calif.

**SOLEDAD****Mission Belles and Beaux**

Mission Grammar School, Soledad, Calif.  
Wednesday (Beginners) 7:45 to 10:15  
LeRoy Larson, Soledad, Calif. Ph. 12 F 5

**Village Mixers**

Soledad Elementary School, Soledad, Calif.  
Friday 8 to 10 p.m.  
Ben Gerbrandt  
350 River Road, Salinas, Calif.

**STOCKTON****Stockton Polk-Y-Dots**

Y.M.C.A., Stockton, Calif.  
Wednesday 8:30 to 10:30 p.m.  
Saturdays, Alternate (Weber School)  
Miss Christine Lewis, Secretary  
237 West Oak St., Stockton, Calif.

**Tiger Twirlers**

College of the Pacific, Stockton, Calif.  
Les Geiger  
2636 North Wilson Way, Stockton, Calif.

**STRATFORD****Hanford Prancers**

(Kings County)  
Hazel Fowler, Director  
Box 111, Stratford, Calif.

**SUSANVILLE****The Lassen Promenaders**

Memorial Hall, Susanville, Calif.  
Tuesday (Beginners) 1st & 3rd, 7:30-9 p.m.  
(Advanced) 1st & 3rd 9-10:30 p.m.  
Friday (Beginners) 1st & 3rd, 7:30-9 p.m.  
(Advanced) 1st & 3rd, 9-10:30 p.m.  
Mrs. Ray Packwood, President  
607 Cottage St.  
Susanville, Calif. Phone 247-Y

**TULARE****Tulare Twirlers**

Tulare High School Gym  
Tulare, Calif.  
Tuesday 7:30 to 10 p.m.  
Marjorie Cocking  
235 South "J" Street, Tulare, Calif.

**TURLOCK****Turlock Folk Dancers**

Turlock Youth Center  
East Ave., Turlock, Calif.  
Wednesday 8 to 10 p.m.  
S. S. Pinkney, President  
214 Bethany, Turlock, Calif.

**UKIAH****Patrons Dance Club**

Grange Hall, Ukiah, Calif.  
Saturday  
Miss Martha Sherman, Secretary  
601 Jones St., Ukiah, Calif.

**VACAVILLE****Los Paisanos Folk Dance Club**

Vacaville Grammar School  
Vacaville, Calif.  
Friday 8 to 10:30 p.m.  
Gordon Gajkovich  
Route 1, Box 133, Fairfield, Calif.

**VALLEJO****Sunnyside Folk Dancers**

Vallejo Community Center  
225 Amador St., Vallejo, Calif.  
Tuesday 7:30 to 10 p.m. (Advanced)  
Thursday 7:30 to 10 p.m. (Beginners)  
Miss Dorothy Bye, Secretary  
15 Buss Street, Vallejo, Calif.

**Vallejo Folk Dancers**

Lincoln School Auditorium  
640 Caroline Street, Vallejo, Calif.  
Thursday 7:30 to 10:30 p.m. (Beg. & Adv.)  
Mrs. Sue Lemon, Director  
192 Fairmont Ave., Vallejo, Calif.

**VISALIA****Los Balidores Alegres de Visalia**

Visalia, Calif.  
Miss June Fromme, Secretary  
1608 West Myrtle, Visalia, Calif.

**WALNUT CREEK****Acalanes Folk Dancers**

Lafayette Grammar School  
Lafayette, Calif.  
Saturday (2nd)  
Mrs. Angeline Laven, Secretary  
Post Office Box 484, Walnut Creek, Calif.

**Circle Four**

Walnut Creek Women's Club  
Walnut Creek, Calif.  
Monday, 1st, 8 p. m.  
W. B. Moore, President  
Route 1, Box 391, Walnut Creek, Calif.

**Do-Ce-Do Club**

Women's Club House  
Lincoln St. and Walnut Creek  
Walnut Creek, Calif.  
Saturday, 4th, 8 p.m.

Arvid Johnson

Post Office Box 1103, Walnut Creek, Calif.

**WATSONVILLE****Swingtimers**

East Side Farm Center  
Watsonville, Calif.  
Saturday 8 to 12 p.m., 1st and 3rd  
Don DeWald, Secretary  
110-A Brennan St., Watsonville, Calif.

**Watsonville Evening School Folk Dancers**

Watsonville Evening School  
Watsonville High, Watsonville, Calif.  
Monday 7:30 to 10 p.m. (Advanced)  
Wednesday 7:30 to 10 p.m. (Beginners)  
James Fontana, Watsonville Evening School  
Watsonville High, Watsonville, Calif.

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#### BAKERSFIELD

##### Circle Eight

Horace Mann School Auditorium  
2710 Nile St., Bakersfield, Calif.  
Every Thursday, 7:30 to 10:30 p.m.  
2nd and 4th Saturday, 8 to 12 p.m.  
Kenneth Updergraff, President  
631 Knotts St., Bakersfield, Calif.

#### CUCAMONGA

##### Cu-Ca-Mon-Ga Folk Dancers

Alta Loma School Auditorium  
Every Tuesday, 7 to 10 p.m.  
Mrs. Beverly Chappell, President  
220 W. Foothill Blvd., Cucamonga, Calif.

#### EL SEGUNDO

##### Promenaders

El Segundo City Hall  
2nd and 4th Friday, 8 p.m.  
Mr. and Mrs. C. A. Culham, Pres.  
513 Whiting St., El Segundo, Calif.

#### FILLMORE

##### Fillmore Folk Dancers

Fillmore High School Gym  
Every Wednesday, 7 to 10 p.m.  
Arthur B. Henry, President  
416 2nd St., Fillmore, Calif.

#### GLENDALE

##### Glendale Folk Dancers

Y.W.C.A., 735 E. Lexington  
Glendale High School, Rm. 215  
Every Wednesday 8 to 11 p.m.  
1st and 4th, Y.W.C.A.  
2nd and 3rd, Glendale High  
Harold G. Comstock, President  
1853 Arvin Drive, Glendale

##### Silver Lake Dance Group

Silver Lake Playground  
1850 W. Silverlake Dr., L. A.  
1st and 3rd Saturday 8 to 12 p.m.  
Ray Shaw, Caller  
Marjorie Lewis, President  
2046 Chilton Dr., Glendale 1, Calif.

#### HOLTVILLE

##### Square Teens

Manley Residence  
10th and Sequoia, Holtville  
1st and 3rd Friday, 8 p.m.  
Mrs. Faye Manley, Leader  
10th and Sequoia, Holtville, Calif.

#### LONG BEACH

##### Silverado Folk Dance Club

Silverado Park Clubhouse  
31st and Santa Fe Ave., Long Beach  
Every Tuesday 8 p.m.  
(Open to advanced dancers)  
Every Wednesday 8 p.m.  
(Open to beginners)  
James T. Houston, Pres.  
3713 Delta Ave., Long Beach, Calif.

#### LOS ANGELES

##### American and Old Fashioned Dance Group

Glendale High School Girls' Gym  
Broadway and Verdugo Rd., Glendale  
1st and 3rd Thursday 7 to 11 p.m.  
Carl Myles, Caller  
1701 Third Ave., Los Angeles 6, Calif.

##### Cantinela Valley Folk Dancers

621 N. La Brea Ave., Inglewood  
Every Tuesday 8 to 10 p.m.  
(Open to advanced dancers)  
Helen Caulfield, Pres.  
2035 Van Wick St., Los Angeles 44, Calif.

##### East Los Angeles Folk Dance Co-op

Hollenbeck Jr. High School  
2510 E. 6th St. at Soto, Los Angeles 33  
Every Thursday 8 to 10 p.m.  
Paul Erfer, Leader  
1915 1/4 Santa Ynez St., Los Angeles 26, Calif.

##### Friendly Folk Dancers

17th and Norton Sts., Los Angeles  
Every Wednesday 7:30 to 10:30 p.m.  
Edith Stevenson, Leader  
1605 W. 38th St., Los Angeles 37, Calif.

##### Griffith Park Folk Dance Center

3401 Riverside Dr.  
Every Friday 8:30 to 11:45 p.m.  
Terry McDonald, Leader  
444 S. Burlington, Los Angeles 5, Calif.

##### Hollywood Peasants

Burroughs Jr. High Gym  
600 S. McCadden Pl., Los Angeles  
Every Wednesday 8 to 11 p.m.  
George Olincy, Pres.  
1163 Point View St., Los Angeles 35, Calif.

##### International Dance Circle

Echo Park Woman's Club  
1004 Echo Park Ave., Los Angeles  
2nd, 4th and 5th Monday, 8 to 11 p.m.  
Paul Erfer, Leader  
1915 1/4 Santa Ynez, Los Angeles 26, Calif.

##### Los Angeles Recreational Cooperative

Thomas Starr King Jr. High School  
1400 N. Myra St., Hollywood 27  
Every Tuesday 7:30 to 10:30 p.m.  
Edward Mednick, Pres.  
4108 Marathon, Los Angeles, Calif.

##### Mountain Dancers

Florence Nightingale Jr. High School  
3311 N. Figueroa, Los Angeles  
Every Wednesday 8 p.m.  
Lloyd Balsam, Pres.  
814 S. Mansfield, Los Angeles 36, Calif.

##### Croatian

Croatian American Hall  
330 S. 4th Blvd., Los Angeles  
For information call ANGelus 3-9085

##### Czechoslovakian

Sons of Herman Hall  
120 E. 25th St., Cor. Main St., Los Angeles  
1st and last Saturday of each month  
8 p.m.

##### Danish

Danish Auditorium  
1359 W. 25th St., Los Angeles  
3rd Saturday of each month, 8 p.m.  
For information call REpublic 9355

##### German

Sons of Herman Hall  
120 E. 25th St., Cor. Main St., Los Angeles  
For information call PROspect 7-9845

##### Irish

Eire Four Province Club  
Danish Auditorium  
1359 W. 25th St., Los Angeles  
Last Saturday of each month 8 p.m.

##### Norwegian

North Star Auditorium  
1631 West Adams Blvd., Los Angeles  
3rd Saturday of each month 8 p.m.  
For information call PARKway 9495

##### Polish

Polish Auditorium  
4434 Crenshaw, Cor. Vernon, Los Angeles  
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Stanley Nowakowski, BRadshaw 2-3724

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James Reid, Santa Monica 6-5247

### MOORPARK

#### Valley Star Dancers

Moorpark Elementary School Aud.  
3rd and Flory Ave., Moorpark  
1st, 3rd and 5th Friday 9 to 12 p.m.  
Gale Preitauer, Leader  
151 3rd St., Moorpark, Calif.

### OJAI

#### Ojai Art Center Dancers

Community Art Center, Ojai  
Every Tuesday 7:45 to 9:45 p.m.  
David Young, Leader  
Rt. 1, Ojai, Calif.

### ONTARIO

#### Alta Loma Folk Dancers

Alta Loma Fire Hall  
2nd Saturday 8 p.m.  
Don Robinson, Pres.  
303 W. Francis, Ontario, Calif.

#### The Folk Dancers of Ontario

Chaffey Union High School  
Euclid, bet. Ontario & Upland  
Alternate Mondays  
Alternate Wednesdays 8 p.m.  
Henry Larick, Pres.  
2110 Magnolia Ave., Ontario, Calif.

### PASADENA

#### Pasadena Folk Dance Co-op

Lincoln School Auditorium  
Lincoln Ave. and Peoria St.  
Every Friday 8 to 11 p.m.  
(Beginners 1st and 3rd, 7 to 8 p.m.)  
Franklin Hepner, Pres.  
314 S. Michigan Ave., Pasadena 5, Calif.

#### The Jarabe Club

Pasadena Settlement, 864 S. Raymond St.  
Eleanor Hague, Director  
640 Hillside Terrace, Pasadena 2, Calif.

### POMONA

#### Pomona Hoedowners

Washington Park, Grand Ave., Pomona  
2nd and 4th Thursday 8 p.m.  
Elizabeth Grass, Caller  
Recreation Dept., Pomona, Calif.

### SANTA BARBARA

#### Hi-Lo-Swingers

Jefferson School, Santa Barbara  
Alameda and Padre Sierra Sts.  
Every Tuesday 7:30 to 10:30 p.m.  
Leon Enlow, Pres.  
345 El Cielito Rd., Santa Barbara, Calif.

#### Hope School Folk Dance Group

Hope School, La Colina Rd., Santa Barbara  
Every Tuesday, 7:30 to 9:30 p.m.  
Dorothy Patchett, Leader  
Box 451, Carpinteria, Calif.

#### Recreation Folk Dancers of Santa Barbara

Recreation Center, 100 E. Carrillo St.  
Every Monday 7:30 to 9:30 p.m.  
Minnie Anstine, Pres.  
2421 1/2 Castillo St., Santa Barbara, Calif.

#### Santa Barbara Folk Dance Club

Garfield School, Santa Barbara  
Every Wednesday 7:30 to 10:30 p.m.  
Edwin Saunders, Pres.  
112 W. Soledad, Santa Barbara, Calif.

### SAN DIEGO

#### San Diego Folk Dancers

Palisades Bldg., Balboa Park  
2nd and 4th Thursday 7:30 to 8:30 p.m.  
(Open to beginners)  
Every Sunday 2 to 5 p.m.  
Marie Fielding, Leader  
San Diego Park & Recreation Dept.  
Balboa Park, San Diego  
James C. Ross, Pres.  
4185 Park Blvd., San Diego, Calif.

### SAN MARINO

#### Fun and Frolic Club

Temple City Woman's Club  
2nd and 4th Thursday 8 p.m.  
Dale Barcus, Leader  
790 N. Granado, San Marino, Calif.

### SANTA MONICA

#### Santa Monica Folk Dancers

Miles Playhouse  
Lincoln and Wilshire Sts., Santa Monica  
Every Tuesday 8 to 10:30 p.m.  
Audry Marcus, Leader  
1119 Santa Monica Blvd., Santa Monica, Calif.

#### Westwood Co-operative Folk Dancers

Emerson Jr. High School  
1650 Selby Ave., Los Angeles 24  
Every Thursday 8 to 10:30 p.m.  
Paul Pritchard, Pres.  
1050 12th St., Santa Monica, Calif.

### SANTA PAULA

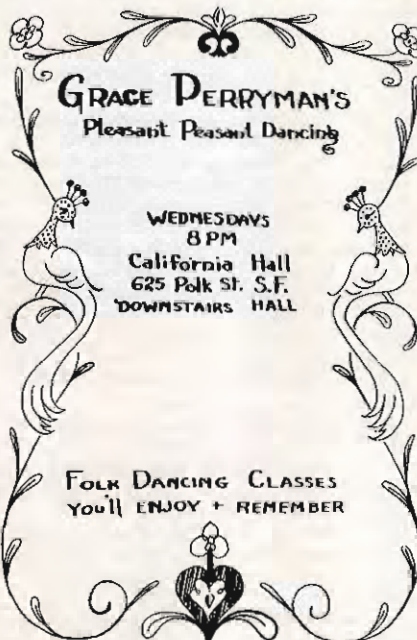
#### Santa Paula Folk Dancers

Briggs School, Highway 126  
Every Monday 7:30 p.m. (beginners)  
Every Thursday 7:30 p.m.  
(Open to advanced dancers)  
Fred McGinnis, Pres.  
1315 Richmond Rd., Santa Paula, Calif.

### SHERMAN OAKS

#### Folkdancers' Workshop

Van Nuys Jr. High School  
5435 Vesper Ave., Van Nuys  
Every Wednesday 8 to 11 p.m.  
Floryns Marlow, Leader  
4605 Sylmar Ave., Sherman Oaks, Calif.



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### Valley Co-operative Folk Dancers

North Hollywood Jr. High School  
4525 Irvine Ave., North Hollywood  
Every Friday 8 to 11 p.m.  
H. A. Duxler, Pres.  
4740 Worser Ave., Sherman Oaks, Calif.

### SOUTH PASADENA

#### Pasadena Folk Dance Group

Culbertson Hall, Cal. Tech.  
2nd Saturday 8:30 p.m.  
Ernest Chamberlain, Pres.  
1335 Indiana Ave., South Pasadena, Calif.

### VENTURA

#### Ventura Folk Dancers

Ventura Jr. High School Girls' Gym  
Every Wednesday 7:45 to 9:45 p.m.  
Thomas Bailey, Pres.  
223 Chrisman, Ventura, Calif.

### WHITTIER

#### South Pasadena-San Marino Folk Dancers

South Pasadena-San Marino High School  
Girls' Gym., Fremont and Rollins Sts.  
Every Tuesday 7:30 to 10 p.m.  
(Open to advanced dancers\*)  
Every Wednesday 7:30 to 10 p.m.  
(Open to beginners\*)  
Every Thursday 7:30 to 10 p.m.  
(Open to intermediate dancers\*)  
\*From S.P.-S.M. School Dist.  
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Forest Gilmore, Pres.  
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LET'S DANCE



# THE FOLK RECORD FINDER

HOW IT SOUNDS, WHO MAKES IT, AND WHAT DANCES IT IS SUITED FOR

Edited by Fred Hoblit for Southern Section

## Scope of Listings

In compiling this list, an effort was made to include records for all dances which are fairly generally known throughout either the Northern or Southern Sections of the Folk Dance Federation of California, and to list for these dances, as far as possible, all available records and records which although unavailable are in wide use. Both suitable and unsuitable records are included; in selecting records the reader must be guided by the ratings and other comments given.

In the case of Hambos, polkas, schottisches, and waltzes, excellent new records are issued continuously, and no effort has been made to list other than particular favorites and those on the reverse side of records for other dances. In the case of tangos, rumbas, and sambas, only a brief listing is included of records recently available singly.

The first edition of this Record List, published in March, 1948, was compiled from detailed reports by sixteen Southern Section member groups of the Federation. In that List there were included dances done only in one or two groups as well as more widely known dances. This policy has been continued in the present edition as far as the Southern Section groups are concerned.

## Arrangement

Records are arranged alphabetically by name of dance, except that American squares appear at the end of the list. Pattern waltzes, etc., are listed under the pattern name — for example, "Spanish Waltz," not "Waltz, Spanish." Articles are omitted — for example, "Raspa, La," not "La Raspa." Within a dance, the arrangement is alphabetical by record title for Hambos, polkas, schottisches, and waltzes (general), and by album for waltzes (Viennese) and squares.

## Most Popular Dances

For the benefit of record dealers who may be contemplating introducing folk dance records to their stock, the dances for which the greatest demand for records may be expected are indicated by a symbol in the first column following the dance nationality, as follows: P = popular in Northern California; S, Southern California; D, entire state. The most popular records for each dance may then be chosen by means of the ratings and other comments.

## Abbreviations for Record Manufacturers

Apo Apollo	Con Conqueror	Kis Kismet	Sca Scandinavia
Ash Asch	Cor Cordion	Lin Linden	SDA Square Dance
Azt Azteca	Cre Crescent	Lon London	Associates
Bel Balkan	Dec Decca	Mac MacGregor	Sig Signature
B-C Columbia, Dis Disc		Mer Mercury	S-H Sherwood Hall
British	Eli Elite	Mos Mosertone	Snr Sonora
Bel Beltona	Fol Folkraft	Mth Methodist	Snt Sonart
Ell Ball	For Ford	OK Okay	S-R Skating
Bro Broadcast	4* 4 Star	Oli Oliver	Rhythms
B-W Black & White	Glo Globe	Ort Orthophonic	Std Standard
Har Harmonia		P-A Pan American	Stf Staff
Hlu Bluebird	Hen Henlee	Par Parlophone	Sti Stinson
Cap Capitol	HMV His Master's	Par Paramount	Tem Tempo
Cal Celtic	Voice (Brit.)	Prl Peerless	Var Varsity
Coa Coast	Imp Imperial	Rad Radiodisque	Vic Victor
Col Columbia	Key Keynote	Ron Rondo	Voc Vocalion

## Record Numbers

Individual records are identified in ordering by the record number, which usually is the same (except for an A or B) for both sides of the record. The matrix number is always different for the two sides; it is given here for information only and is never used for ordering. It is useful in identifying records that are reissued under new record numbers, as the matrix number usually does not change. Albums are identified in ordering by the album number.

\* after a number in the matrix number column indicates it to be the old Victor record number rather than a matrix number (Victor records ordinarily do not have a separate matrix number).

## Speed of Music

The first figure in the "Remarks" column is the music speed, given in metronome count. The larger the number, the faster the music. For all music in 2/4, 4/4, and 6/8 time (polka, two-step, square dance, schottische, march, etc.), the figure is the counts per minute. For all music in 3/4 time (waltz, hambo, mazurka, etc.), the figure is the measures per minute, which may be converted to counts per minute by multiplying by three.

If it is desired to compare other records with those listed, the speed of the new record can be obtained by counting measures or beats for exactly 60 seconds (or 30 sec. or 20 sec. and multiplying by 2 or 3), or if a stop watch is available, by obtaining the time in seconds for 8 measures of music and converting to metronome count by means of the table at the bottom of page 5.

## Ratings

The second item in the "Remarks" column is the record rating. Ratings are also included, for convenience, in the "Other Side" column where space permits.

The ratings given have been obtained from a variety of sources, and uniformity and objectivity were hard to achieve. Therefore the ratings should be regarded only as rather rough indications of the suitability of the records, and in no event as official rulings of the Federation. Although these ratings are intended to be of the records rather than of the dances, in the case of called squares the ratings may be influenced considerably by the popularity of the dance patterns. Symbols:

- A = Particularly recommended, in comparison with other records for the same dance.
- B = Satisfactory; or dejects, if any, (see below), not considered serious.
- C = Possibly can be used, but undesirable because of wrong speed, wrong arrangement of repeats, scratchy or otherwise poor recording, weak rhythm, wrong tune, wrong national character, or general inferiority to other available records.
- \* (alone or following an A, B, or C) = Record reported by a single source only, or necessary information for rating not at hand.

## Phrasing

"Phrased 7x16" (for example) means that the record contains 7 phrases of 16 measures each. Letters a, b, c, etc., each indicate an 8-measure phrase unless otherwise noted. The brief phrasing notes cannot give the whole story, and must be interpreted with judgment and imagination! A measure, as used in the phrasing notes, is the amount of music required for: one polka step or two-step ("step-close-step"); two simple walking steps in a square dance; one schottische "step-two-three-hop"; four walking steps in a gavotte (as Glowworm - "step-two-three-point"); or three counts of waltz ("step-step-close"), hambo, or mezurka.

For many of the records listed, the length of introduction is given, or a statement that there is no introduction. (Lack of such a note does not necessarily indicate that there is no introduction.) Sometimes the length of introduction is included in the phrasing note: "Phrased 2,7x16" would indicate a two-measure introduction followed by 7 phrases of 16 measures each. By "pickup" introduction (also known as "up-beat" or "lead-off") is meant an introduction so short — less than a measure — that it just barely gives enough warning so one can start dancing on the first step of the dance (example: the popular Corrido record).

## Availability

- (a) = Available, at least intermittently or when demand is sufficient, at record shops specializing in folk dance music (see advertisements in "Let's Dance," the Federation monthly magazine, subscriptions \$2.00 a year from Publications Committee, Folk Dance Federation of California, Rm. 501, 262 O'Farrell St., San Francisco 2, Calif.). Records issued in albums, as indicated by the presence of an album number in the appropriate column, often are not available singly.
- (u) = Unavailable.



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER
		RECORD	MATRIX	ALBUM		
ACE OF DIAMONDS (DAN)	Sca Vic Mth HMV	112L 20989-A M-102-A B-2707	SJ-60 D6-MC-5890	S2	126 B 5rd fig. 16 ms. 4-chord intro. 112 B* 5rd fig. 8 ms. 124 B 5rd fig. 8 ms. $\frac{1}{2}$ side, 12", with Galway Piper A*	(a) Hatter B (a) Eleking (a) Dan. S., Co (a) Crested Hen (a) Polyanka
ALEXANDROVSKA (RUS) U By Gone Days	Kis Imp Kis	129-A 1025-A 105-A	K-102 XR-45 DK-115	FD-7	55 B 8x16 ms. (2 times thru). No intro 55 B 8x16 ms. (2 times thru). 71(B No. Calif.) (12x16 ms. (5x thru), pickup intro. Too (C So. Calif.) ifast. Not the trad. tune, tho similar.	(a) Krakowick (a) Mex. Schot
ALTENITAS, LAS (MEX)	4* Imp	1014 1081-B	V-22-ME XR-197	FD-15	150 B Phr. a5bbalabba5bba (a=b=16) 142 B Phr. same as 4* 1014	(a) Mex. Schot
BADGER GAVOTTE (US)U— See also TRILEY	For Dec Vic	110-A 2565-A 56405-A	DLA 1672	56 C-56	91 A No intro 88 A No intro 128 B Widely used in No. Calif.; not the trad. tune, 12"	(a) Varsouvian (u) Montana D (a) Square, W.
BLACKBERRY QUADRILLE	Col Imp	12274-F 1085-A	CO 55518 XR-200	FD-15	104 B 100 No intro	(a) Polka (a) Mesticita
BELFAST DUCK (ENG) Belfast Hornpipe Rickett's Hornpipe, etc.	HMV Imp	B.9589 1041-B	OEAL1722 XR-86	FD-2	80 A Pickup intro 94 B No intro	( ) Rickett's (a) Irish Two
BESEDA (CZECH)	Imp	1088-A,B	XR-210,1	FD-21	B So. Calif. version	(a)
BLACK HAWK WALTZ (US) U	Imp	1006-A	XR-15		46 B 4-ms. intro	(a) Laces & G
BLACK NAG (ENG)	HMV HMV B-C Vic	B.9480 B.2969 5754 20444-A	Bbl5964 Bbl3964 Bt9458		156 B 1-chord intro. $\frac{1}{2}$ side 156 B 1-chord intro. $\frac{1}{2}$ side B* 152 B 1-chord intro. $\frac{1}{2}$ side 62 B	(a) Sallenger (u) Newcastle (a) Skaters W.
"BOLERO" (US)A— Estudiantina	Vic	55798-B			110 B 4-ms. intro.	(a) Spanish W.
BOSTON TWO STEP (US) P Red Wing Smash the Window California Polka	Imp Std Dec	1009-A F-14001-A 1844-B	XR-17 25-045	FD-22	126 B Used in No. Calif. Pickup intro 152 B Preferred in No. Calif. Std F-15001-A identical B* B*	(a) Square, N. (a) Square, N.
BOW, THE	HMV	B.2709			B*	(a) Girl's Joy
BRUDER LUSTIG (GER)	Imp	1100-B	XR-251	FD-25	142, 78 B 5x thru; 5-ms. (12-count) intro	(a) Gen. Fidd
BUFFALO GLIDE (US)U— Tuxedo Swingin' at the Hoedown At a Georgia Camp Meeting Under the Bamboo Tree Under the Bamboo Tree	Dec Dec Imp Cre Imp	25059-A 2965-B 1012-B 7 1045-A	DLA 1425 91706 XR-24 1011 XR-75	A-525 FD-9	108 B No intro. (Old no. 2091) 116 B 2-ms. intro 118 A Not the trad. tune, but recommended. 4-ms. intro 154 B* The traditional tune. Very fast 188 C Not usable - far too fast. $\frac{1}{2}$ side, with Narcissus	(a) Oxford Mil (u) Fox Trot (a) Square, N. (u) Span. Cir
BUMMEL SCHOTTISCHE (GER)	Vic	20448-B			196 B* 3-chord intro. $\frac{1}{2}$ side, with Broom Dance	(a) Come Let
CABALLITO BLANCO (MEX)A— See FADO		BLANQUITA				
CALIFORNIA SCHOTTISCHE (US)P— See		TEXAS SCHOTTISCHE				
CHAMARITA (PORT) P	Std Std	T-124-B FD-1B	AD-2 AD-2		75 B 5-ms intro. Also used for Vira Walts 75 B Identical to Std T-124-B	(a) Fado Blan (u) Fado Blan
CHEKKESSIA (PALES) A	Kis Snt	150-B M-505	K-105 M-214	M-8	128, 154 B 2 times thru. No intro 122, 156 B Once thru. No intro. Nice ending. $\frac{1}{2}$ side	(a) Hiawatha (a) Elde Rata
CHIAPANEAS (MEX)	Imp Col	1004-A 5504-X	XR-11		82 B* No. Calif. version. 8-ms. intro. B* Same dance arrangement as Imp 1004-A	(a) Espuelas
CHIMES OF DUNKIRK (BELG)	Vic Mth	21618-A M-105-B		D7-CC-7277	118 B 124 B* $\frac{1}{2}$ side, 12", with Spanish Circle	(a) Weaving,
CHORUS JIG (US) Medley of Hornpipes	For	115-A			118 B*	(a) Square, N.
CHOTE, EL (MEX) — See MEXICAN		SCHOTTISCHE				
CIELITO LINDO (US)	P-A Imp Vic S-R	005-B 1085-B 21255 188-B	M-9 XR-204		72 B 74 B* No intro. 49 B Used in No. Calif. C Can be used. 4-ms. intro	(a) Ranchera (a) Walts
CINDY GAVOTTE (US) P Git Along, Cindy	Fol	F-1016-B	KW-150		154 B 2-ms. intro	(a) Square, N
CIRCASSION CIRCLE (SCOT) A Irish Washerwoman Haste to the Wedding Paddy Whack, etc. Garry Owen, etc. Circassian Circle	B-C HMV Mth B-C Imp Imp Par	D81675 B-2215 M-105-A 5454 1042-A 1042-B F.5090	CAL18120 D6-MC-5895 A-9495 E441		152 A Irish Washerwoman tune. 1-chord intro B* 156 B* 12" 128 B* Not in use, but probably good. 1-chord intro 114 B* Too slow for most groups 124 B* Irregular phrasing but probably good 114-122 C Alternately reel and jig tempo. Pickup intro	(a) Morpeth R (a) Flowers o (a) Square, N (a) Bonnets S
Note: Most Irish jigs (6/8 time) are suitable if evenly phrased; "Irish Washerwoman", also "Haste to the Wedding," the traditional tu						
CIRCLE SCHOTTISCHE— See SCHOTTISCHE — Use a slow, evenly phrased record; Vic 26-1005-B and 26-0017-B are recommended.						
CLAP DANCE (SWED)	HMV Vic	B.2708 20450-A			B* (a) Mountain (a) Shoemaker	
COLORADO CHIAPANEAS (US) — See MEXICAN WALTZ						
COME LET US BE JOYFUL (GER)	Vic Mth	20448-A M-102-B			52 B* 42, 50 B* $\frac{1}{2}$ side, 12", with Danish Schot.	(a) Broom Dan (a) Ace of D.
COMICAL FELLOW (ENG)	Vic	27297-A	OEAS979	P-55	B* 1-chord intro	(u) Hunt the
CORRIDO (MEX)U— See Si., Eso No	Col	6196-X	CO 55956		140 B Pickup intro	(a)
COTTON EYED JOE (US) O	Imp Imp	1045-B 1069-B	XR-75 SD-18	FD-9 FD-20	120 A 4 ms. intro 128 B* Different and less familiar phrasing, but probably more authentic. Formerly Pmt.1008-B. 12"	(a) Valeta E (a) Square, N
COWBOY SCHOTTISCHE (US) Balen I Karlstad	Vic	26-0017-B	V-20075*		144 B*	(a) Walts
CRESTED HEN (DAN) Cochin China	Vic HMV	21619-B B.2707			208 B Too fast. 3-chord intro. $\frac{1}{2}$ side, with Green Sl. *	(a) Ribbon De (a) Ace of DE
CUCARACHA, LA (MEX) A	Imp	1082-B	XR-199	FD-15	54 B 2-ms. intro, 2x thru plus final chorus	(a) Jesucita
CUCKOO WALTZ (GER) P	Ron Std Std	R-128-B T-2050-A T-2062	U-914		59 A 55 B New No. T-158-A B* Apparently identical to Std T-2050-A	(a) Walts (a) Polka B (u) Polka B
CUMBERLAND SQUARE (ENG) P Rakes of Mallow Rakes of Mallow White Cockade, etc. White Cockade, etc.	B-C Col Dec Fol Dec	D82259 55505 12249 1005-A 75002-B	CO 57154 A-206		A B B* B* 158 B* Phrasing does not fit dance	(a) (a) ( ) (a) Square, P (a) Square, P



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SIDE
		RECORD	MATRIX	ALBUM		
CZARDAS (HUNG) - Vengerka Magyari Csardasok Juhász Legény Allj Meg	Kis Vic Vic	107-A 25-6019-A 25-6028-A	S-118 V-11105* V-11112*		144 B* 146, 212 B* 148, 184 *	(a) Grechaniki B (a) (a)
CZEBOGAR (HUNG)	Mth Vic	M-101-A 20992-A	D6-MC-5888		118, 96, 144 B* $\frac{1}{2}$ side, 12", with Kalvelis 110 C No variation in tempo. 5-chord intro. $\frac{1}{2}$ side	(a) Weggis, 7 Steps (a) Tantoli B
LA, LA (ITAL)	Imp Oll	1055-B 202-B	XR-105 OL-1013	FD-10	112, 178 C $2\frac{1}{2}$ times thru. Preferred over Oll 202-B 114, 96, 156 C	(a) Sicilian Tar. B (a) Italian Quad.
DARGASON (ENG)	HMV	B.8169	50.11899		158 B Interesting arrangement. 19x8 ms.; 1-chord intro	(a)
DASHING WHITE SERGEANT (SCOT) D	Imp B-C	1005-B DE1277	XR-6 SQ 98		126 B 4-count intro. 118 B* 1-chord intro	(a) Road to Isles B (a) Strip the Will.
DORIS WALTZ (ENG) U - Note: None of the waltzes listed are English, but several are believed to be suitable.	Vic Vic Vic Col Snt Std	26-0014-A 26-0017-A 22104-F M-595 T-2052	V-20070* V-20075* 111010 SK-9		50 A Used by several So. Calif. groups. No intro 53 A Widely used in No. Calif. No intro 56 B Also used in No. Calif. 49 B Used in No. Calif. 62 C In common use, but too fast. New nos. F-5021, T-145	(u) St. Bernard W. B (a) Schottische A (a) Schottische B (a) Schottische C*
DUTCH COUPLES (DUTCH)	Vic Imp Vic	22761-A 1105-B 25-4008-A	XR-256 V-6009*	FD-25	71 B Much too fast. $\frac{1}{2}$ side 59, 61 B 5x thru; 4-ms. intro C Improperly phrased. Unsuitable	(a) Windmueller B (a)
DUTCH HOP (DUTCH) - Old Timers Dutchman's Waltz Hvergang Trekspillet Later	Vic Vic Vic	25-1018-A 25-1068-A 25-8026-A	V-717* V-20075* V-15070*		57 B* Probably the best of these three. Pickup intro 52 B* 67 B* Norwegian, unfortunately. Pickup intro	(a) Mil. Two Step B* (a) Polka B* (a) Schottische B*
HIDE RATAS (EST) D	Imp Snt	1007-B M-505	XR-7 M-215	M-8	52 B 4-ms. intro (The faster tempo (Imp) is generally preferred, probably less authentic. 45 B 2-ms. intro (Both records are the trad. tune.	(a) Wooden Shoes B (a) To Ting B (a) Cherkessia B
ESPAÑ (RUS) D	Kis	116-A	DK-116		75 B 4-ms. intro	(a) Polka B
ESPUELAS, LAS (MEX)	Imp	1004-B	XR-12		B*	(a) Chlapancas B*
FADO BLANQUITA (PORT) D	Std Str	T-124-A FD-1A	AV-1 AY-1		156 B Phr. c, abc, abc, bc (a = b = 16 ms., c = 8 ms.); chord + "c" = intro 156 B Identical to Std T-124-A	(a) Chamarita B (u) Chamarita B
FEDDER MIKEL (DAN, GER)	Dec Dec Imp	10351-A 2164-B 1001-A	ILA 1185 ILA 1185 XR-4	28	162 (variable) B Phr. same as Std except no intro chord 162 (variable) B Identical to Dec 10351-A 168-252 C Phr. c, abc, abc, abc	(u) La Madre Del C. (u) La Madre Del C. (a) La Madre Del C.
FEJAR (NORW)	HMV	B.8640			B* $\frac{1}{2}$ side with Varsouvienne	(a)
FIREMAN'S DANCE (US) F	Sca For Imp For Dec	1122 118-A 1095-B 119-B 18221-A	SJ-62 XR-251	S-2 FD-22	154 B 4-chord intro 116 B No calls. With bells! 154 B* No calls. No intro 118 * With calls 158 B* With calls	(a) Rugger B (a) Money Musk B (a) Waltz Quad. B (a) Square, W.C. B* (a) Virg. Reel B*
FIVE RUSSIAN DANCES - Rus. F.D.	Imp	1028-B	XR-48	FD-7	B* Hopak, Kohanochka, Lezginka, Espan, Karapiet	(a)
FLAGWAVER (DUTCH) - Schneider	Vic	25-1068-B			112 B No intro	(a) Dutch Hop B*
FLOWERS OF EDINBURGH (SCOT)	Vic HMV B-C	27296-A B.2215 DE1655	OE45895 CA15860	P-55	106 B* 1-chord intro B* 126 B* 1-chord intro. $\frac{1}{2}$ side with Ungkka Els Dans	(u) Mutual Love (a) Circassian C. (a) Fricassée B*
FMAD (DAN)	HMV	B.2711			A*	(a) Masquerade B*
FRENCH REEL (DAN)	HMV Vic	X4076 18800-B			* *	(u) Napoleon (u) Parisian P. B
FRICASSÉE (FR)	B-C	DE1655	CA 15859		114 B* 1-chord intro. $\frac{1}{2}$ side with Polka Piquee	(a) Fremad B*
FRYKSDALSPOLSKA (SWED)	Col	A-3046	59157		59 C* Phr. 11x16, all phrases identical	(u) Gustav Skol B*
GALWAY PIPER (IRISH)	Mth	M-102-A	D6-MC-5890		114 B* $\frac{1}{2}$ side, 12", with Ace of Diamonds	(a) Dan. S., Come...
GATHERING PEACOCKS (ENG)	Vic	20445-A			128 B* Recorded in England	(a) Sallenger's R.
GAY GORDONS (SCOT) A	Bel Bel	EL.2468 EL.2455	M996A M957A		112 A Delightful. Best tempo. Short chord intro 100 B Short chord intro	(a) Irish Jigs (a) Henshine
GENEROUS FIDDLER (GER)	Imp	1100-A	XR-250	FD-25	51, 64 B 4x thru; 4-ms. intro	(a) Bruder Lustig B
GEUD MAN OF BALLANGIGH (SCOT)	B-C B-C	DB-181 DB-2242	WA 10574		128 B Rhythm vague in first figure. 1-chord intro B	(u) Hunsdon House (a)
GLOWWORM (US) D	Imp Bro	1044-A 440-B	XR-74 4004-B	FD-9	122 B No intro. Generally considered a little too fast 124 C Phrasing wrong (Phr. .4, aabb, 4, aabb, 4, a; a=b=1 fig.)	(a) Rye Waltz B* (a) Waltz
GOODNIGHT WALTZ (GER) - Expo	Vic	26-0059-B	V-20105*		54 B	(a) Schottische B*
GOPAK (RUS)	Sti Vic	5025-B 26-5050-A	9529-A V-21136*		B C Not the Federation arrangement	(a) Rus. Peas. D. C (a) Waltz
GRECHANIKI (RUS)	Kis	107-B	S-117		158 B Pickup intro	(a) Vengerka B
GREEN SLEEVES (ENG)	Vic Mth	21619-B M-106-B	45225		112 B $\frac{1}{2}$ side, with Crested Hen A* $\frac{1}{2}$ side, 12", with Trip to Helsinki	(a) Ribbon Dance (a) La Raspa B*
GUSTAV SKOAL (SWED) D	Vic B-C Col	20988-A DB-1800 A-3046	CA 17052 59080		102, 108 B 5-chord intro 110, 114 B* $\frac{1}{2}$ side, with Swedish Schottische 116 B*	(a) Lott' Ist Tod (a) Hambo B* (u) Fryksdalspolkska
GYPSY WINE (HUNG) M - Pusztá	Vic	25-0058-A	V-154*		114 B Same orch. and atmosphere as 25-0051-A but less widely used. No intro. Fast ending.	(a) Walts
Sparkling Wine	Vic	25-0051-A	V-156*		118 A 8-ms. intro	(a) Fox Trot

Music Speed Conversion Table — Seconds for 8 measures to metronome count (MM)

2/4 (Polka, Two Step, Square Dance, etc.)								3/4 (Waltz, Hambo, Mazurka, etc.)							
Sec	MM	Sec	MM	Sec	MM	Sec	MM	Sec	MM	Sec	MM	Sec	MM	Sec	MM
4.0	240	5.0	192	6.0	160	7.0	138	8.0	120	9.0	106	10.0	96	5.0	96
4.1	254	5.1	188	6.1	158	7.1	136	8.1	118	9.1	106	10.2	94	5.1	94
4.2	228	5.2	184	6.2	154	7.2	134	8.2	116	9.2	104	10.4	92	5.2	92
4.3	224	5.3	180	6.3	152	7.3	132	8.3	116	9.3	104	10.6	90	5.3	90
4.4	218	5.4	178	6.4	150	7.4	130	8.4	114	9.4	102	10.9	88	5.4	88
4.5	214	5.5	174	6.5	148	7.5	128	8.5	112	9.5	102			5.5	88
4.6	208	5.6	172	6.6	146	7.6	128	8.6	112	9.6	100			5.6	86
4.7	204	5.7	168	6.7	144	7.7	124	8.7	110	9.7	98			5.7	84
4.8	200	5.8	168	6.8	142	7.8	122	8.8	110	9.8	98			5.8	82
4.9	196	5.9	162	6.9	140	7.9	122	8.9	108	9.9	96			5.9	82



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER ST
		RECORD	MATRIX	ALBUM		
HAMBO (SWED) □ Note on Hambo tempos: 47-50 = slow, 51-54 = medium, 55-60 = fast.						
Bland Clover Och Timotej	Sca	1101-B	S-4		50 A	(a) Polka B
Corvette	Std	F-5002-B	10-274R		60 B	(a) Polka
En Dala	Vic	26-0029-B	V-20090*		57 B	(a) Polka A
En Dragspalslat	Vic	26-0027-B	V-20087*		50 B	(a) Polka B
En Svang Pa Bryggen	Vic	26-0058-B	V-20104*		55 A	(a) Polka B*
Friar	Vic	26-0008-B	V-20056*		55 B Also used for Norwegian Mazurka	(a) Waltz B*
Happy Hugo	Dec	45045-B	95619		55 B* Identical to Dec 4425-A	(a) Polka
Hilda Och Tilda	Vic	V-20109-A			57 B*	(u) Polka A*
Hogalaten	Sca	10005	705-A		52 B*	(a) Schottisch
Iceland	Std	F-5001-A			47 A	(a) Polka A*
Little Ingrid	Std	T-2045-B			55 B New no. F-5018-B	(a) Schottisch
Lumberman's	Std	T-2025-A			50 A New No. F-5020-A	(a) Polka B
Min Egen Lilla Sommarvisa	Vic	26-0028-A	V-20066*		52 B*	(u) Waltz B*
Min Heimland	Vic	26-0041-B	V-20107*		54 B*	(a) Polka B*
Mormors	Sca	5418	4569SSB		55 B* With vocal	(a) Waltz B*
My Girl and I	Cor	4004	SJ-32		55 A* Medley	(a) Waltz
Paa Bejaren	Vic	26-0055-B			55 A*	(a) Schottisch
Rospiggspolska	Col	DB-1800	CA-17052		49 B* The familiar piano tune. Also a special dance	(a) Swed.S., Gu
Skotsko	Vic	26-0050-	V-20119*		B*	(a)
Spring Rain	Std	T-2028-B			55 B	(a) Schottisch
Stockholms	Sca	1105-B	S-10		51 B	(a) Waltz *
Styrman's Walts	Vic	26-0017-A	V-20075*		53 B	(a) Schottisch
Svinga	Vic	26-0045-A	V-20112*		55 A Medley including "Iceland" tune	(a) Waltz B*
Tip Top	Vic	26-1006-A	V-24088*		49 A	(a) Polka A*
Tip Top	Vic	26-6002-A	V-4147*		49 A Same as Vic 26-1006-A	(a) Polka B*
Tip Top	Imp	1058-B	XR-68	FD-4	50 B	(a) Spinning W
Tivoli	Vic	26-1005-A	V-24085*		49 A	(a) Schottisch
Tornedalshambo	Vic	V-20085-A			57 B*	(u) Waltz B*
Trip Trap Traako	Vic	26-0044-B	V-20111*		50 B Pickup intro	(a) Schottisch
Vackra Nels	Vic	26-0006-B	V-20012*		53 C*	(a) Schottisch
HASAPIKOS (GREEK)	Col	7209-F	CO-28949		158 B*	(a) Zeibekiko
HATTER (DAN)	Sca	1121	SJ-59	S-2	160 B 4-1/5 times thru. 4-chord intro	(a) Ace of Dia
	Col	DB-1799			B*	(a)
	Vic	20449-B			212 C Much too fast. 7-1/5 times thru. 5-chord intro	(a) Little Man
HEEL AND TOE POLKA (US) -- See POLKA ▽						
HIAWATHA (RUS) ▽	Kis	130-A	K-104		126 B Pickup intro	(a) Cherkessia
	Imp	1010-A	XR-19		124 C American atmosphere (unsuitable)	(a) Square, N.
HIGHLAND SCHOTTISCHE (SCOT)	Vic	21616-B	45228		156 A 3-chord intro. 1/2 side, 2nd half also suitable	(a) Irish Joll
Louden's Bonnie Woods	Par	F. KL07	E. 4645		172 B* Phr. 14x8. 4-count intro	(a) St. Bern. W.
HONEYSUCKLE SCHOTTISCHE (US)	Sca	1111	S-22		178 A*	(a) Waltz B
Johan Pa Snippen	Vic	26-0030-A	V-20091*		200 B*	(a) Polka A*
HONEYSUCKLE WALTZ (US)	Vic	26-0014-A	V-20070*		50 B	(u) St. Bern. W.
Submarine W.	Vic	25-1059-B			B	(a)
Saturday W.						
HOPAK (RUS) □	Kis	A-106	S-116		140 A 10x16 ms. No intro	(a) Korobushka
Pandora Polka	Snt	M-583	S-113		156 B 12x16 ms. No intro	(a) Korobushka
Ukrainian Dance	Imp	1020-B	XR-59	FD-5	140 B 22x8 ms., phr. abaaba, cdd, abaaba, cdd, abaa. No intro. Includes Kasotchok tune. Suitable for New York version, not the more common Calif. version.	(a) Waltz B*
HORA (PALES)	Vic	25-5079-A			138 B No variation in tempo. No intro	(a) Nigun B
HOT PRETZELS (US) □	Vic	25-1009-A	V-710*		100 B Nice intro	(a) Polka B
HULL'S VICTORY (US) ▽	For	115-A			128 B No calls. 6 times thru. Pickup intro. Trad. tune	(a) Lady Wal. R.
	Dec	18220-A	69578-A	275	154 B* With calls. Differs slightly from So. Calif. vers.	(a) Tempest
Note: Square dance records without calls may be substituted if in 2/4 time (not 6/8) and of average speed.						
INDUSTRIA POLKA (RUS) - Bulba	Kis	A-115	DK-117		150 B*	(a) Kolomyika
IRISH JOLLITY (IRISH) ▽	Vic	21616-A	45227		112 A Irish Washerwoman tune. 5-chord intro. 1/2 side	(a) Highland S
Irish Lilt	Imp	1039-A	XR-81	FD-2	118 B*	(a) Stack of B
Irish Washerwoman	Mth	M-105-A	D6-MC-5895		156 B* Also used for Circassian Circle	(a) Square, N.
Irish Washerwoman	Vic	20-1830-B		P-155	126 B* Played as square dance without calls.	(a) Square, W.
IRISH TWO STEP (IRISH)	Imp	1041-A	XR-85	FD-2	128 B*	(a) Hornpipes
O'Donnell Abu						
IRISH WASHERWOMAN (IRISH) -- See IRISH JOLLITY						
ISLAND SCHOTTISCHE (HAWAIIAN) ▽	P-A	051-A	PAN-58		152 B Phr. 11x8; pickup intro	(a) Waltz
Little Brown Gal	Har	H-2051-B	VI-4		152 B So. Calif. short vers. 11x32 steps, 5-count intro	(a) Neap. Tar.
ITALIAN QUADRILLE (ITALIAN) □	Imp	1054-A	XR-102	FD-10	134 B So. Calif. long version. 12x32 steps	(a) La Vinca B
Quadriglia Contradanza	Col	14516-F	108227		150 B No. Calif. version. 15x32 steps. Con-} No intro	(a) Neap. Tar.
	Old	202-A	OL-1011		152 B sidered much too fast in So. Calif.	(a) La Danza C
JACK MC GRALES JIG (IRISH)	Col	C-33505-F	CO-37198		158 B*	(a) Square, N.
JAN PIEREWIET (DU. or SO. AFR.)	Dec	18253-A	69259-A	A-302	56 C* Good, but dance must be rearranged	(a)
	Dec	25694-A	69259-A	A-471	56 C* Identical to Dec 18253-A	(a)
JENNY PLUCK PEARS (ENG)	HMV	B. 2955	Bbl 3968		126, 45 B 1-chord intro	(u) Newcastle
	HMV	B. 9485	Bbl 3968		126, 45 B 1-chord intro	(a) Pars. Fare
	Vic	20446-A	Bb9455		122, 56 B 1-chord intro	(u) Pars. Fare
	B-C	DB-1796			B*	(u)
JESUCITA, LA (MEX) ▽	Imp	1082-A	XR-198	FD-15	118, 122, 146 B So. Calif. version. Rhythm weak. 3 times thru. 2-ms. intro	(a) Cucaracha
	Col	56696			B San Francisco version	(a)
	PrL	1897	44-59		B* Ojai version	(a)
JOAQUINITA, LA (MEX)	Imp	1084-A	XR-202	FD-15	172 B* 4-ms. intro	(a) Raspa, La
JOROPO (VEN) - Marisela	Vic	32188-B			B*	(u) Bolero
JOTA (SP) - Madre Del Cordero	Imp	1001-B	XR-5		B Very fast	(a) Fado Blan.
KALVELIS (LITH) □	Snt	M-501	M-217	M-8	156 B Fig-cho 5 1/2 times. 2-ms. intro	(a) Mexican W.
	Mth	M-101-A	D6-MC-5863		134 C* Fig-cho 6 times. 1/2 side, 12", with Czebogor	(a) Weggis, 7
	Vic	V-14069-A			140 C	(u) Kepurine



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SIDE
		RECORD	MATRIX	ALBUM		
KANAFASKA (MORAV) Baltic Polka	Imp Std	1089-A F-5018-B	XR-206	FD-21	114 2-ms. intro 130 B	(a) Tatra B* (a) Schottische B*
KARAPIET (RUS) - Two Step	Kis	101-B	108		158 B 2-ms intro. Formerly labelled A-101	(a) Kohanochka A
KIRMESSE TANZ (GER)	Imp	1101-B	XR-255	FD-25	204, 51 C First figure much too fast. 4-ms. intro	(a) Senftenberger B
KOHANOCKA (RUS)	Kis	101-A	107		154 A No intro	(a) Karapiet B
	Imp	1021-B	XR-58	FD-5	156 B* Correct but lifeless	(a) Pas d'Espan A*
KOTEX (POL)	Fol	F-1010-B	KW-119	F-5	B*	(a) Polka B
KOLO (YUGOSLAV) - Nebesko	Bal	515-B			156 B For Nebesko Kolo. No intro	(a)
Kozacko	Vic	25-5042-B	V-3142*		162 B For Kozacko Kolo. No intro. Hopak tune	(a) Waltz B*
Kukunjesto	Vic	25-5022-B	V-3115*		B For Kukunjesto Kolo. 12-ms. intro	(a)
Milica	Vic	V-5120-A			B For Milica Kolo. No intro	(u)
Seljancica	Col	1150-F			B For Seljancica Kolo.	(u)
Seljamcica	Std	F-12002-B	10-507		150 A No intro	(a) Song
Djatchko	B-C	DB-1798			B Same tune as Std F-12002-B. Speeds up and slows down. 1/2 side	(a) Terschelling Reels B
Choumadinka	Vic	25-5012-B	V-3100*		156 A* For composed Choumadinka Kolo. No intro	(a) Waltz
Serbianka Arapska	Vic	25-5011-A	V-3099*		120 A* 2/4 time	(a) Kolo A*
Zamoukla	Vic	25-5011-B	V-3099*		72 A* 3/4 time	(a) Kolo A*
KOLOMYIKA (RUS)	Kis	115-A	DK-117		158 A	(a) Industria P. B
	Vic	26-5020-B	V-21126*		B*	(a)
KOROBUSHKA (RUS)	Kis	B-106	S-119		126 A 1st choice, So. Calif. Speeds up at end. No intro	(a) Hopak A
	Vic	26-5017-B	V-21121*		130 A 1st choice, No. Calif. 2-ms. intro	(a) Ladies' Whim A
	Imp	1022-A	XR-56	FD-5	158 B 4-ms. intro	(a) Sher B
Gremlin Polka	Snt	M-585	S-107		128 B No intro	(a) Hopak B
KRAKOWIAK (POL)	Vic	25-9077-A	V-16418*		142 A 12x16 ms., irregularly phrased, no intro	(a) Waltz A*
Standard Polka	Snt	M-592			126 B* 11x16 ms., irregularly phrased	(a) Waltz B*
Three Krakowiaks	Fol	F-1011-B	KW-118	F-3	124 B* Folk Art Center version. With singing	(a) Polka B*
Krakowiak	Col	18100-F			B*	(a) Polka
Krakowiak	Kis	105-A	110		122 C Phrased 10x16. Lifeless	(a) Waltz B*
KRESTYANKA -- See RUSSIAN PEASANT DANCE						
KREUZ KOENIG (GER)	Imp	1102-A	XR-254	FD-25	58, 78, 55, 55 B Too fast. 2x thru. 4-ms. intro	(a) Wolgaster B
KUJAWIAK (POL)	Snt	M-504	M-216	M-8	24 C Very slow. 4-ms. intro	(a) Masquerade B
	Fol	F-1009-B	KW-117	F-5	54 B This faster speed much preferred by most local folk dancers. Slightly concertized arrgt., with singing	(a) Polka B*
LACES AND GRACES (US)	Imp	1006-B	XR-14		118 B 2-ms. intro	(a) Black Hawk W. B
LADIES' WHIM (RUS)						
Cloc Ta Luliu	Vic	26-5017-A	V-21121*		132 A 1st choice, No. Calif.	(a) Korobushka A
Koketka	Kis	A-104	111		128 A Most widely used in So. Calif. Tune belongs to a different dance. No intro	(a) Troika A
Tamara Polka	Kis	B-116	DK-120		122 B	(a) Espan B
Bailia Polka	Vic	25-1001-A	V-600*		122 B	(a) Polka A
Domino Polka	Snt	M-584	S-109		126 * Same tune as Kis A-104	(a) Lezginka B*
LADY OF THE LAKE (US)	Vic	20592-B			118 * Durang's Hornpipe, Old Zip Coon. Long note intro	(a) Soldier's Joy
Note: Square dance records without calls may be used; should be in 2/4 time (not 6/8), of average speed, and in 32-ms. phrases.						
WALPOLE'S REEL (US)	Fol	115-B			126 B No calls. Lamplighter tune. No intro. 8x thru.	(a) Hull's Victory
Note: Square dance records without calls may be used; should be in 2/4 time (not 6/8), of average speed, and in 32-ms. phrases.						
LAENDLER (GER) - Hop Along	Vic	25-0047-B	V-186*		70 A Too fast. 11x16 ms., 9th phrase short; 4-ms. intro.	(a) Polka A
Swabisch Blut (same tune)	Vic	25-4074-A	V-6428*		66 A Phrase dance 16,18,16,18,16,16,16,24,16,8,8	(a) Schottische A*
Aus der Heimat	Vic	25-4040-B	V-6518*		55 B Phr. 10x16 ms., 4-ms. intro. Make 1st 4 flgs. 8 ms.	(u) Polka B
Laendler #11	Mer	2025-B	129		55 B* Phr. 7x16,24,16. Make 1st 4 and 11th flgs. 8 ms.	(a) Polka B*
Kuckuck	Vic	V-6521-B			65 B 10x16 ms., irregularly phrased.	(u) Polka C*
Original	Vic	25-4032-B	V-6285*		62 B 10x16 ms.	(a) Schottische A*
Chilbi-Bodeler	El1	1582	1674		65 B* Phr. 12x16 ms., 4-ms. intro. Swiss	(a) Laendler B*
Schweizergruss	El1	1582	1675		65 B* Phr. 12x16 ms., pickup intro. Swiss	(a) Laendler B*
LAUTERBACH (SWISS)	Imp	1105-B	XR-256	FD-25	59, 61 B 4-ms. intro	(a) Windmueller B
Dutch Couples	Vic	22751-A			71 B 1/2 side	(a)
At the Inn	Kis	135-B	KS-519		67 C Suitable, but tune belongs to a different dance. 5x thru, 4-ms. intro	(a) To-Tur A
Fröliche Bergler (?)	Col	5554-F			Usable. Swiss flavor	(a)
Lauterbach	Vic	25-4008-A	V-6009*		C Improperly phrased. Unsuitable	(a)
LEZGINKA (RUS) - Ball Lezginka	Kis	B-110	125		134 B No intro	(a) Pas d'Espan B
Carnival Polka	Snt	M-584	S-110		122 B*	(a) Ladies' Whim *
LITTLE BROWN JUG (US)	Vic	25-1070-B			118 B* Cute varied arrgt. 8-ms. intro	(a) La Raspa C
	Glo	5005	APP-25-B		118 B* Various tunes. Pickup intro	(a) 10 Pretty Girls
LITTLE MAN IN A FIX (DAN)	Vic	20449-A			52, 50 B 5-chord intro	(a) Hatter C
	HMV	B.8839			A*	(a) Sextur
LOOBIE LOO (US)	Snr	1125-B	SR1697-2	MS-479	B With calls. Includes "Skip to My Lou"	(a) Square, W.C.
MANGLING	HMV	B.8838			B* 1/2 side, with Norwegian Mazurka	(a)
MARCH - Vienna Forever	Con	9661	C-741		124 A* 8 counts intro	(u) Schottische B*
Wien Bleibt Wien	Rad	R-8237-A	1499-1		150 A*	(a) March A*
Radetaky	Rad	R-8237-B	1500-1		122 A*	(a) March A*
Konung Gustav	Vic	26-0035-B	V-20100*		126 B*	(a) Polka B*
Note: Various TWO STEP and POLKA records are also suitable (if a polka, should be one of the heavier German or Eastern European polkas rather than Scandinavian)						
MASQUERADE (DAN)	Snt	M-304	M-212	M-8	90, 50, 148 B 4-chord intro	(a) Kujawiak C
Swedish Masquerade	HMV	B.2711			B*	(a) French Reel A*
MAZUR (POL) - M. Na Wyszawie	Vic	V-16424-B			B*	(u) Polish Polka B*
MEETING SIX (ENG)	HMV	B.9540	OE11546		154 B Pickup intro. 1/2 side. Tune: Pop Goes the Weasel	(a) Huntsman's Cho.
	HMV	B.8885			B* Same orch. as B.9540; presumably as good. 1/2 side	(a) Huntsman's Cho.
MEITSCHI PUTZ DI (SWISS)	Snt	M-302	M-215	M-8	146 B Traditional 2-ms. intro	(a) Tancuj *
	Imp	1008-A	XR-15		146 C Interludes omitted. Traditional 2-ms. intro	(a) Weggis B
MERRY WIDOW WALTZ (US)	Vic	25-1020-A	V-721*		55 B	(a) Waltz A
	Col	35503	WCO28704	C-17	60 B Suitable, but has extra 2 ms. in middle	(a) Waltz A*
	S-R	177-B			C Fast	(a) Waltz
MESTICITA, LA (MEX)	Imp	1085-B	XR-201	FD-13	64 B 8-ms. intro	(a) Bamba



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SIG
		RECORD	MATRIX	ALBUM		
MEXICAN MINER'S SCHOTTISCHE Alice Y San Diego Flor Marchita Alice Y San Diego	Vic Vic Imp	25-1057-B 25-1055-A 222-B	DJ-259		172 B Phr. 14x8; pickup intro 176 B* Phr. 14x8 C Irregularly phrased	(a) Schottische (a) Polka C* (a) Polka
MEXICAN SCHOTTIS (MEX) D Alice Y San Diego Alice Y San Diego El Chote	Vic Imp Imp	25-1057-B 222-B 1081-A	DJ-259 XR-196	FD-15	172 B Phr. 14x8; pickup intro C Irregularly phrased 180 C* Phr. 15x8; phrasing incorrect for Fed. dance.	(a) Schottische (a) Altenitas
MEXICAN SCHOTTIS MIXER V Flor Marchita	Vic	25-1055-A			178 B Phr. 14x8	(a) Polka C*
MEXICAN WALTZ (US) D	Snt	M-501	M-211	M-8	62 B The "Chiapanecas" tune. 4-ms. intro	(a) Kalvelis B
MIATELITZA (RUS)	Imp	1024-B	XR-44	FD-7	116, 156 C 4x thru, no intro. 1/2 side w. Vo Sadu unlabelled	(a)
MILITARY SCHOTTISCHE (US)	Dec	25062-B	DLA 1429	A-525	188 B 4-ms. intro. (old No. 2094)	(a) Trilby B
MILITARY TWO STEP (US) Morning Star Polka Rainbow Silver Bell	Vic Imp Imp	25-1016-B 1009-B 1010-B	V-717* XR-18 XR-20		120 B* No intro 126 B* {played as square dance } 122 B* {without calls } No intro	(a) Dutch Hop (a) Square, N. (a) Square, N.
MONEY MUSK (US)  The Gal I Left Behind Me Money Musk	For Vic Cap Dec	118-B 20447-A 20100 18219-A	1421 69574	BD-44 275	122 B No calls 110 B* No calls. 5-chord intro 122 B* No calls. 2-ms. intro 180 B* With calls. Very fast	(a) Fireman's (a) Virg. Reel (a) Square, N. (a) Boston Fan
MUHLRADE (SWISS) - Ski Walzer	Mos	12227-1			B	(a)
NARCISSUS (US)	Imp	1045-A	XR-75	FD-9	154 B No intro. 1/2 side.	(a) Span. Circle
NEAPOLITAN TARANTELLA (ITAL) D	Har Imp Oli Col	H-2051-A 1055-A 201-B 14516-F	VI-5 XR-106 OL-1012 108224	FD-10	140 A So. Cal. vers. Phr.(16,16,16,16)x5; 5-count intro 156 B So. Cal. vers. Phr.(16,16,16,16)x5; 4-count intro 152 A No. Cal. vers. Phr.(16,16,24,16)x5; fancy intro 154 B No. Cal. vers. Phr.(16,16,24,16)x5; pickup intro	(a) Italian Qu (a) Saltarello (a) Sicilian T (a) Italian Qu
NEWCASTLE (ENG) A	Vic HMV HMV Vic B-C Vic	27298-B B.8687 B.2955 20444-B 5505 21685-A	OE4 5976 Bbl5967 Bb9459 A-9414	P-53	122 A 126 B 1-chord intro 150 B 1-chord intro. 1/2 side. 126 B 1-chord intro	(u) Sallenger (a) The Old Mo (u) Jenny Pl. (u) Black Nag (u) Picking Up (u) Hornpipe, H
NIGAREPOLSKA (SWED)	S-R	150-B			B Preferred in No. Calif. and by Lloyd Shaw. Intro	(a)
NIGHTS OF GLADNESS (US) V Noches De Alegria	Prl	2128	2938-44		68 B* Used in So. Calif. Too fast	(a) Waltz C*
NIGHT (PALES) A	Vic	25-5079-B			158 B No intro	(a) Hora B
NORFOLK LONG EIGHT (ENG) Black Cat Quadrille	For	112-A			118 B Satisfactory substitute except for spoken intro	(a) Square, N.
NORWEGIAN MAZURKA (NORW) Bestemors Mazurka Friar Hambo	HMV Vic Vic	B.8858 25-8020-A 26-0008-B	V-15061* V-20058*		B* Probably traditional tune. 1/2 side, with Mangling 50 B* With singing 55 B* Third choice	(a) (Song) (a) Waltz B* (a) Square, N.
NORWEGIAN MOUNTAIN MARCH (NOR)	Vic	20151-A			65 B Long note intro	(a)
OBEREK (POL) - Kuba In the Dance Hall	Col Std	12575-F F-3005-B	CO 58488		65 A* 68 A*	(a) Polka A* (a) Polka A*
OKLAHOMA MIXER (US) D Starlight Schottische	Col	20117	C-4169		140 B No intro. Old no. 57532	(a) (Song)
OLD MAN'S JIG (ENG) Green Sleeves	Vic	21619-B	45225		112 B 3-chord intro. 1/2 side, with Crested Hen	(a) Ribbon Dan
ORANGES AND LEMONS (ENG)	B-C B-C	DB-182 DB-2241	WAL0371 WAL0571		106, 102 B 1-chord intro 106, 102 B 1-chord intro	(u) (a)
OXFORD MINUET (US) D	Dec Imp Imp	25059-B 1061-B 1094-A	DLA 1425 SD-2 XR-227	A-525 FD-16 FD-22	90, 106 B No intro. (Old No. 2091) 96, 126 B Tune probably more traditional. Starts with the two-step (fast) figure. No intro. 12". Was Pmt.1000-B 87, 128 B Medley of tunes, incl. trad. 8-count intro	(a) Buffalo GL (a) Square, N. (a) Schottische
PARISIAN POLKA (DAN) A	Vic	18600-A			B 3-5/6 times thru, 1-note intro	(u) French Reel
PARSON'S FAREWELL (ENG)	HMV HMV Vic	B.9485 B.2956 20446-B	Bbl5974 Bbl5974 Bb9475		128 B 1-chord intro. 1/2 side 128 B 1-chord intro. 1/2 side 152 B 1-chord intro. 1/2 side	(u) Jenny Pl. (u) The Old Mo (u) Jenny Pl.
PAS D'ESPAN (RUS) - Padiapan V Pa-De-Spain	Imp Kis	1021-A A-109	XR-35 124	FD-5	68 A* 4-ms intro 81 B Much too fast. 4-ms. intro	(a) Kohanochka (a) Leginka B
PAUL JONES (US) A A Good Mixer, Novelty March Circle Two Step Circle Two Step	Dec For Col OK	2562-A&B 114-B 20446 06298	DLA 1680 C-5879 C-5879	56 H-5 K-2	102 C* With calls. Rather sedate. 120 C* With calls. 120 C* With calls. Tune: Walkin' Up Town 120 C* Identical to Col 20466	(u) (a) Portland F (a) Square, W. (u) Square, N.
Note: Best to use TWO STEP record and live caller.						
PHILIPPINE MAZURKA (PHIL) V Love and Kisses Adelina	Std Har	6002-B H-2060-A	10-161 VI-50		51 B Preferred in No. Calif. 50 B* Preferred in So. Calif. Slightly fast. 4-ms. intro	(a) Polka B* (a) Waltz C*
PICKING UP STICKS (ENG)	B-C	5505	A-9515		134 B 1-chord intro	(u) Newcastle
PING PONG SCHOTTISCHE (US) Lange Sven Rosemary	Vic Imp	26-0004-A 1094-B	V-20008* XR-229	FD-22	164 B 158 B* 2-ms. intro	(a) Waltz B* (a) Oxford Min
POLISH POLKA (POL) - Kercal.	Vic	V-16424-A			B*	(u) Mazur B*
POLKA (INTERNATIONAL) D Note on Polka tempos: 110-120 = slow, 122-150 = medium, 132-142 = fast.						
Ace of Hearts Antek Baltic Baltic Beer Barrel Blackberry Bortek Broke But Happy Clarinet (See also Klarinett) Clarinet (See also Klarinett) Cocomat Concha Perdida Elvira Emilia Emilia Fast I Gatan	Std Fol Fol Std Vic Snr Fol Mer Snr Vic Std Vic Vic Vic Vic	F-6002-A F-1010-A F-5018-B T-2012-B 25-1009-B 1035-A F-1011-A 2025-A 1035-B 25-0047-A T-2001-B 25-1053-B 14705-F 25-1001-A 25-1015-A V-20109-B	KW-121 T-2012-B T-2012-B V-710* SR-1592 KW-125 130 SR-1595 V-186*	F-5 MS-458 F-5 MS-458	150 B* 122 B Polish 150 A {Scandinavian. Used for "Scandinavian Polka" and } 150 A { Kanafaska. No intro. 128 B 2-ms. intro 150 A 140 B* Polish. 150 B* Sounds German, martial. 152 A* 140 A Scandinavian. Used for "Scandinavian Polka." 140 B Irregular phrase in middle 144 C* 122 C* Italian. No intro. 122 A Polish. 2-ms. intro 122 * 150 A* Scandinavian.	(a) Polka Mazu (a) Kokotek B (a) Schottische (a) Hot Pretzel (a) Polka B* (a) Krakowiak (a) Laendler B (a) Polka B* (a) Laendler A (a) Polka B (a) Schottische (a) Polka Mazu (a) Polka A (a) Waltz A* (u) Hambo B*



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SIDE
		RECORD	MATRIX	ALBUM		
POLKA (Continued)						
Finger Polka	Std	T-2001-A			156 B Special dance similar to Wooden Shoes	(a) Polka B
Forlovnings	Sca	1101-A	S-5		122 B Scandinavian. No intro.	(a) Hambo A
Forstvars	Sca	1102-A	S-1		120 B* Scandinavian. No intro.	(a) Schottische B*
Frans'1	Vic	25-4040-A	V-6518*		118 B German. March style. No intro	(u) Laendler B
Iska	Vic	26-0040-B	V-20106*		156 B* Scandinavian.	(a) Schottische B*
Iska Takter	Vic	26-0058-A	V-20104*		132 B* Scandinavian.	(a) Hambo A
Gamla Ballman	Vic	26-0045-B	V-20110*		114 B* Scandinavian. Pickup intro.	(a) Schottische A*
Gemmal	Vic	26-0027-A	V-20087*		132 B Scandinavian.	(a) Hambo B
Gladje Musikanter	Vic	26-0041-A	V-20107*		136 B* Scandinavian. No intro.	(a) Hambo B*
Graj Skrypku	Vic	25-9186-A	V-16602*		114 B* Polish. 2-ms. intro.	(a) Polka A*
Grandfather's	Fol	F-1008-A	KW-122	F-5	156 C* Polish	(a) Gonsior
Grasshopporna	Vic	26-0050-B	V-20091*		156 A* Scandinavian.	(a) Schottische A*
Green Grove	Vic	25-1014-A	V-715*		B*	(a) Laendler
Guitar	Vic	25-1046-A	V-809*		B*	(a) Polka
Guitar	Coa	225	275		142 C	(a) Varsouvianna A
Halvan Gar	Vic	26-0052-B	V-20094*		158 B* Scandinavian. 4-ms intro (weak)	(a) Schottische A*
Heel and Toe Polka	For	107-A			92 B American. Extremely slow. No intro.	(a) Rye Waltz B
Heel and Toe Polka	Mac	CPW-10-401-4		2	122 B	(a) Square, W.C.
Helena	Vic	25-1001-B	V-600*	S-22	142 A Polish.	(a) Polka A
Helena	Snr	1034-A	SR-1590	MS-458	156 A	(a) Polka B*
Hot Clarinet	Vic	25-1002-A	V-601*	S-22	118 B* 2-ms. intro	(a) Polka C*
International	Vic	25-1002-B	V-601*	S-22	132 C* 4-ms. intro	(a) Polka B*
Kercelowka	Vic	V-16424-A			A* Used for "Polish Polka"	(u) Mazur B*
Klarinett (See also Clarinet)	Vic	26-0029-A	V-20090*		154 A Scandinavian. Used for "Scandinavian Polka"	(a) Hambo B
Koketka	Kis	A-104	111		128 A Russian. Used for Ladies' Whim	(a) Troika A
Little Joe	Vic	26-0055-B	V-20122*		126 B* Scandinavian. No intro	(a) Schottische A*
Logroller	Std	T-2025-B			114 B Scandinavian. No intro. New no. F-5020-B	(a) Hambo A
Morning Star	Vic	25-1016-B	V-717*		120 B March style. Used for Military Two Step. No intro	(a) Dutch Hop B*
Mother Goose	Snr	1034-B	SR-1588	MS-458	158 B*	(a) Polka A
Mucker	Sca	5626	4499 SS		128 B* Scandinavian. No intro.	(a) Waltz A*
My Little Darling	Vic	25-0004-A	V-10*		122 B*	(a) Schottische A*
My Rosalie	Col	12575-F	CO 58486		128 A*	(a) Oberek
No Sorrows	Std	F-5001-B			154 A* Scandinavian. No intro.	(a) Hambo A
Oira	Fol	F-1009-A	KW-120	F-5	150 B* Polish	(a) Kujawiak B
Our Katy	Dec	2097-B	64279	19	152 A* No intro	(u) Two Step A
Pennsylvania	Snr	1035-A	SR1587-2	MS-458	140 *	(a) Polka A*
Peukalo	Vic	26-8002-B	V-4147*		110 B* Finnish. No intro	(a) Hambo A
Ruby	Snr	1032-B	SR1589-1	MS-458	122 B*	(a) Polka A*
Saturday Night	Snr	1033-B	SR-1591	MS-458	130 B*	(a) Polka A
Schneider	Vic	25-1088-B			112 B* Used for Flagwaver	(a) Dutch Hop B*
Sorlands	Sca	1108	S-15		126 B* Scandinavian. No intro	(a) Reinlander B
Sussenna	Vic	26-0035-A	V-20100*		154 B* Scandinavian.	(a) March B*
Take It or Leave It	Std	T-2050-B			158 B Scandinavian. Used for Tuljak. 4-ms. intro. T-158	(a) Waltz A
Samara	Kis	116-B	DK-120		122 B Irregular phrase in middle	(a) Espan B
Tanta Paula	Vic	V-6521-A			118 C* German	(u) Laendler B
Tres Piedras	Azt	265	PM-126-2		128 C* Mexican	(a) Varsouvianna B*
Tumse	Vic	26-1006-B	V-24088*		112 A* Scandinavian. No intro	(a) Hambo A
Victory	Snr	1032-A	SR-1594	MS-458	154 A*	(a) Polka B*
Villa Acuna	Mer	12004-A	656		150 B* Mexican. No intro	(a) Spanish Waltz B
Warsaw	Std	F-5005-A			126 A*	(a) Oberek A*
Wesoly Mlynarz	Vic	25-9166-B	V-16602*		112 A* Polish. Good rhythm for teaching. 2-ms. intro	(a) Polka B*
Who Did It	Col	12274-F	CO 55316		156 C*	(a) La Bamba B
Witty	Vic	25-0045-B	V-175*		158 A 4-me. intro	(a) Sicilian Tar. A
POLKA FOR THREE (GER)						
Herr Schmidt	Glo	5004	APP-155A		118 B*	(a)
Forstvars	Sca	1102-A	S-1		120 B*	(a) Schottische B*
POLKA MAZURKA (EST) D						
Love and Kisses	Std	F-6002-B			51 B Phr. 9x16 (3x thru).	(a) Polka B*
Annetta Che Va In Fretta	Vic	25-7055-A	V-12547*		55 B Phr. 9x16 (3x thru). Same tune as Std F-6002-B	(a) One Step
Kari Trestakk	Vic	V-20095-A			B*	(u)
Sognando Di Te	Har	H-2054-B	VI-14		B*	(a) Waltz
La Mia Fidanzata	Vic	25-7029-A	V-12464*		B*	(a)
Monterosano	Col	14705-F	403647B		52 B* Phr. 11x16 (3-2/3 times thru). No intro	(a) Polka C*
Sempre Piu Bella	Col	14858-F			55 B* Phr. 8,2,8x16 (10-ms. intro, dance 2-2/3 times)	(a) Polka
POLYANKA (RUS) P						
POTKU MASURKKA (FIN)	Kis	129-B	K-105		112, 146 B No intro.	(a) Alexandrovska B
PRIDE OF OLD ERIN (SCOT) P	Sca	1125	SJ-65	S-2	55 B 4-chord intro	(a) Raatikko B
Pride of O' Erin Waltz Medley	Par	3547			A	( )
Wedding Waltz	Snt	M-595	SK-9		B 6 times thru. 4-ms. intro	(a) Polka
Ut Paa Maake Share	Vic	26-0054-A			49 B 4 times thru. Long intro.	(a) Hambo
PUT YOUR LITTLE FOOT -- See VARSOUVIANNA						
RAATIKKO (FIN)	Sca	1125	SJ-64	S-2	128, 65, 126 B No intro	(a) Potku Masurkka
RANCHERA (ARG) D	Imp	1085-A	XR-205		51 B 4-2/3 ms. intro	(a) Cielito Lindo
RASPA, LA (MEX) P	Pr	2238	5756-45		126, 156 A Long Fed.vers. Phr.(aabb)x4,aa; 3-chord intro	(a) Samba C
	Imp	1084-B	XR-205	FD-13	126, 152 B Long Fed.vers. Phr (aabb)x4,aa; 3-chord intro	(a) Joaquinita B*
	Mth	M-106-A			156 B Short vers. 4x thru. Phr.(aabb)x4; 3-chord intro	(a) Green SL. A*
	Vic	25-1070-A			118 C Excellently played, but not phrased for Fed. versions.	(a)
					Phr. aabbaacdd, all 2 times.	(a) Little Br. Jug
	Vic	20-5189-B			C Not phrased for Fed. versions.	(a) Sicilian Tar. A
RED RIVER VALLEY (US) A						
	Mth	M-104-A	17-CC-7278		150 B Sparkling arrgt. 1/2 side, 12", with Sic. Circle	(a) Square, N.C.
	Imp	1096-A	XR-254	FD-24	122 B* Phr. 3x48, 8-ms. intro	(a) Square, N.C.
REINLANDER -- See SCHOTTISCHE						
RIGGS O' MARLOW (ENG)	HMV	B.9520	OEAL1557		154 B 3 figures only. Traditional intro. 1/2 side.	(a)
ROAD TO THE ISLES (SCOT) D	Imp	1005-A	XR-5		158 B 12-count intro	(a) Dashing Wh. S.
	Par	F.8090	E-444		142 C Irregularly phrased with respect to dance.	(a) Circ. Circle C
ROSPIGGSPOLSKA	B-C	DE-1800	CA-17052		49 B* Also used for Hambo (the familiar piano tune)	(a) Swed.S.,Gus.Sk.
	Col	591-M			B*	(a)
RUGGEN (NORW) P	Sca	1122	SJ-61	S-2	146 B 4-chord intro	(a) Feiar B



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SIDE
		RECORD	MATRIX	ALBUM		
RUMBA (CUBAN) Green Eyes Quisieremo Mucho Siboney Noche de Ronda	Apo P-A Vic Har	1010 110-B 27444-A H-3001-B	3007 St-20 VI-12	P-87	B B B B	(a) Rumba B (a) Tango B (a) Rumba C (a) Tango B
RUSSIAN PEASANT DANCE (RUS) U Shining Moon Shining Moon Shining Moon	Kis Vic Sti	132-A 25-0050-B 3028-A	KIS 525 V-135*		156-192 A 16 ms. intro. 150-212 B 16 ms. intro. Rhythm harder to follow. C Not the Federation arrangement, but can be used	(a) Waltz B* (u) (Song) (a) Copak B
RUSSIAN POLKA (RUS) V- Koketka	Kis	104-A	111		128 B	(a) Troika A
RUSSIAN TWO STEP -- See KARAPIET						
RUSSIAN WALTZ (RUS) -- See also ESPAN, similar dance. Broken Strings	Kis	A-106	120		65 B 6-ms. intro., extra ending	(a) Tsiganka
RYE WALTZ (US) A For Imp Mac Dec	For Imp Mac Dec	107-B 1044-B CPM-10-399-2 25058-A	XR-77 2 DLA 1420	FD-9 2 A-525	110, 58 A Best tempo. No intro 82, 41 B* Slow. No intro 82, 55 B* First figure slow, waltz fast 75, 56 C* Very slow. No intro. (Old No. 2090)	(a) Polka B (a) Glowworm B (a) Square, W.C. (a) Duchess
SAINT BERNARD WALTZ (SCOT) U Saint Bernard Waltz Medley From Frisco to Cape Cod	Par Par Vic	F.5107 3359 26-0014-B	E-4644		59 B B* 58 B Music more pleasant than Par., but not Scottish	(a) Highland Sch. ( ) (u) Waltz A
SALTARELLO (ITAL) V- S. Romano	Imp	1055-B	XR-107	FD-10	130 B	(a) Neap. Tar. B
SAMBRA (BRAZ) Tico Tico	Vic	20-2281-A			B	(a) Rumba B
SANITA HILL CIRCLE (US)	Snr	1122-B	SR1695-2	MS-479	134 B* With calls by Durlacher	(a) Square, W.C.
SATURDAY NIGHT SCHOTTISCHE Lordags Natt	Vic	26-0006-A	V-20012*		154 B*	(a) Hambo C*
SCANDINAVIAN POLKA U-- Use any fast, evenly phrased POLKA. Most widely used are Vic 25-0047-A, Vic 26-0029-A, Std T-2012-B, and Std F-5016						
SCHOTTISCHE (INTERNATIONAL) U-- including REINLANDER. Note on Schottische tempos: 140-152=slow, 154-172=medium, 174-200=fast						
Alice Y San Diego	Vic	25-1057-B			172 B Used for Mexican Schottische and Mexican Miner's Schottische Phr. 14x8, pickup intro	Schottische C
Ann-Marie	Sca	1112	S-24		172 B* Phr. 14x8, no intro	(a) Waltz C*
After Brollopet	Vic	26-1003-B	V-24085*		154 A Phr. 14x8, no intro. Used for Circle S. & Signet S.	(a) Hambo A
Balen I Karlstad	Vic	26-0017-B	V-20075*		142 A Phr. 14x8, pickup intro. Used for Circle S., Triple S. and Cowboy S. The most familiar of all Sch. tunes	(a) Waltz B
Balen I Karlstad	Imp	1035-A	XR-66	FD-4	154 B Phr. 14x8, delightful 2-ms. intro. Used for Tr. S.	(a) Vandra Polka
Balen Karlstad	Lin	29-A	2824-5		146 B Phr. 14x8, pickup intro. Vinylite.	(a) Waltz B*
Bell in Karlstad	Tem	UR-61937	TR966A		164 C	(a)
Barn Dance, Military Schot. Bedstefars Reinlander	For Vic	117-B V-20084-A			154 C* Phr. 15x8, no intro 178 B* Phr. 16x8, pickup intro	(a) Virg. Reel B* (u) Polka
Borghild Reinlander	Cor	4009	SJ-53		144 B Phr. 12x8. Heavy.	(a) Waltz C
Borgholms	Sca	1102-B	S-2		172 B* Phr. 15x8, pickup intro	(a) Polka B*
Danish Schottische	Mth	M-102-B	D6-MC-5891		154 A* Phr. 12x8. Special dance. 1/2 side, 12", w.Come...	(a) Ace of D, Gal.
Dans Pa Landsvagen	Vic	26-0052-A	V-20094*		184 A* Phr. 16x8, pickup intro	(a) Polka B*
Dans Pa M.S. Rungsholm	Vic	26-0050-A	V-20091*		200 A* Phr. 17x8. Used for Honeysuckle Schottische	(a) Polka A*
El Senderito	Vic	25-1057-A			176 C Several 8-ms. phrases.	(a) Schottische B
Flor Marchita	Vic	25-1058-A			176 B* Phr. 14x8, pickup intro. Used for Mex. S. Mixer	(a) Polka C*
Freshman's S.	Cor	4002			172 B* Phr. 15x8, no intro	(a) Waltz C*
Gamal Reinlander	Imp	1057-B	XR-70	FD-4	144 B Special dance. Pickup intro.	(a) Swedish Sch.
Gamal Reinlander	Kis	136-B	KIS-520		192 B* Special dance. Phr. 16x8, 4-chord intro	(a) Swedish Sch.
Glada Toner	Vic	26-0055-A			162 B* Phr. 14x8	(a) Hambo A*
Goteborg	Vic	26-0044-A	V-20111*		156 B Phr. 14x8, pickup intro	(a) Hambo B
Hango	Vic	26-0055-A	V-20122		184 A* Phr. 16x8, no intro	(a) Polka B*
Happy Sailor	Std	T-2045-A			180 C* Phr. 16x8. New no. F-1016-A	(a) Hambo B
Harmony	Imp	1056-B	XR-109		152 B* 23x4 ms., irregularly phrased	(a) Waltz B
Jamtlandsluft	Sca	3395	4587-SS		162 B* Phr. 12x8, pickup intro	(a) Waltz B
Johan Pa Snippen	Sca	1111	S-22		178 B Phr. 15x8, no intro. Used for Honeysuckle Sch.	(a) Waltz B
Kanska Lille Naden...	Sca	3581			164 B* Phr. 16x8, no intro. With singing	(a) Waltz B*
Lange Sven	Vic	26-0004-A	V-20008*		164 A Phr. 16x8. Used for Ping Pong Schottische	(a) Waltz B*
Lena	Vic	20255-B			156 B* Irreg. phr., but well marked rhythm. No intro	(u) Waltz A
Little Dancer	Con	9681	C-742		146 B* Phr. 14x8, no intro	(u) March A*
Lordags Natt	Vic	26-0006-A	V-20012*		154 B* Phr. 16x8. Used for Saturday Night Sch.	(a) Hambo C*
Lustige Leut Reinlander	Vic	25-4074-B	V-6428*		160 A* Phr. 14x8, pickup intro	(a) Laendler A
Min Smalandstos	Sca	8005	5804-SS		180 B* Phr. 16x8, pickup intro. With singing	(a) Waltz B*
Moonlight Fjord	Std	F-5018-A	T-2012-A		176 B* Irregularly phrased	(a) Polka A
Moonlight Fjord	Std	T-2012-A	T-2012-A		176 B* Identical to Std F-5018-A	(u) Polka A
Oh Susanna Reinlander	Vic	25-4052-A	V-6285*		154 A* Phr. 14x8	(a) Laendler B*
Ola Reinlander	Vic	25-8028-B	V-15070*		184 B* Phr. 16x8, no intro. With singing	(a) Dutch Hop B*
Ola Oppigarns Reinlander	Vic	25-8020-B	V-15061*		156 B*	(a) Norw. Mas. B*
Old Southern Schottische	For	103-B			96 C Phr 9x8, no intro. Extremely slow.	(a) Varsouvianna
Oh, Susannah	Dec	2099-A	64287	19	172 B* Phr. 16x8, no intro	(u) Two Step A
Polar Bear	Std	T-2028-A			176 B* Irregularly phrased	(a) Hambo B
Rosemary	Imp	1094-B	XR-229	FD-22	138 B Phr. 11x8, 2-ms. intro. Used for Ping Pong Sch.	(a) Oxford Minuet
Rospiggen	Vic	26-0028-B	V-20086*		156 B* Phr. 14x8	(a)
Schottische	Mac	CPM-10-400-3		2	146 B Phr. 13x8, last 8 ms. very fast. American	(a) Square, W.C.
Shepard's S.	Sig	1051-B	SRC-528	F-1	180 B Phr. 16x8. American	(a) Square, W.C.
Ski Gitten Reinlander	Sca	1108	S-16		160 B Phr. 15x8, no intro	(a) Polka B*
Skogsblommer	Sca	10005	705-A		172 B* Phr. 16x8	(a) Hambo B*
Smorgasbord	Vic	26-0043-A	V-20110*		176 A* Phr. 14x8, pickup intro	(a) Polka B*
Stamps Takten Pojkar	Vic	26-0039-A	V-20105*		172 B* Phr. 14x8	(a) Waltz B
Starlight	Col	20117	C-4169		140 A Phr. 11x8, no intro. Used for Okla. Mixer. Old no. 57552	(a) (Song)
Svanen	Vic	26-0011-A	V-20063*		156 B* Phr. 15x8. Well marked rhythm	(a) Waltz C*
Te Dans Ma Karlstatosera	Col	22104-F	111014		162 A Phr. 15x8. Balen I Karlstad tune	(a) Waltz B*
Tunes From Home	Vic	25-0004-B	V-10*		146 A* Phr. 15x8	(a) Polka B*
Ungkar Og Spellemann Reindl.	Vic	V-15057-B			172 B* Irregularly phrased, no intro. With singing	(u) Waltz B*
Welcome to the Party	Std	T-2052-B			200 C* Too fast. New nos. F-5021, T-145	(a) Waltz B
Viking	Vic	26-0040-A	V-20106*		184 B* Phr. 16x8, no intro	(a) Polka B*
SELLINGER'S ROUND (ENG)	Vic	27298-A		P-55	B 1-chord intro	(u) Newcastle B
	Vic	20445-B	Bb9461		128 B	(a) Gath. Peasod
	HMV	B.8886			B*	(a)
	B-C	5754			B*	(a) Black Nag



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SIDE
		RECORD	MATRIX	ALBUM		
SENFTEBEPGER (GER)	Imp	1101-A	XR-252	FD-25	150, 136 B 5x thru; 4-count intro	(a) Kirmess Tanz C
SEVEN JUMPS (DAN) *	Vic	21617-A	15487		B 5-chord intro	(a) Roman Soldiers
SEVEN STEPS (AUSTRIAN)	Mth	M-101-B	D6-MC-5889		162 B* $\frac{1}{2}$ side, 12", with Weggis	(a) Kalv., Czebogor
SEXTOR (DAN)	HMV	B.8859			Reportedly not the dance done in So. Calif.	(a) Little Man...
SHAW POLKA (US)	Vic	19909-B				(u)
	Voc	15895				
SHER (RUSSIAN JEWISH) □	Col	20522-F	CO-17814		156 A No intro	(a)
Zol Zein Frellach	Vic	25-5017-B	V-9050*		B	(a)
Russian Sher No. 2 - No. 5	Imp	1022-B	XR-40	FD-5	150 B No intro	(a) Korobushka B
Russian Sher	Dec	18025-A	85855	105	112 B 10 $\frac{1}{2}$ x16 ms. (12x16 rqd.), otherwise very good. Well marked rhythm	(a) Bulgar
Russian Sher No. 1	Imp	1019-B	XR-57	FD-5	156 C 11x16 ms. (12x16 rqd.), otherwise very good.	(a) Waltz B*
Cadrobrywka Kolomyjka	Vic	V-21102-B			158 C A Kolomyjka (not a Sher), but has been widely used and found to be an excellent substitute. No intr.	(u) Polka B*
SHOEMAKER'S DANCE (DAN)	Vic	20450			B*	(a) Clap Dance *
SICILIAN CIRCLE (US) □	Vic	22991-B			112 B No calls. Long note intro	(a) Square, N.C.
	Vic	20639-B			112 B Apparently identical to Vic 22991-B	(a) Square, N.C.
	Mth	M-104-A	D7-CC-7278		128 B* No calls. More popular tempo. $\frac{1}{2}$ side, 12", with Red River Valley	(a) Pop Goes Weasel
	Col	556-D	141499		124 B With calls. Ford orchestra	(u) Camptown Races
SICILIAN TARANTELLA (ITAL) □	Vic	25-0045-A	V-175*		126 A 12 figures. No intro	(a) Polka A
Fischietando Tarantella	Vic	25-7027-A	V-12462*		Identical to Vic 25-0045-A except slower	(a) Waltz
Sicilian Tarantella	Vic	20-5189-A			126 A The original record for the Federation version	(a) La Raspa C
(Records listed below under "Sicilianella Tar." not suitable for Fed. "Sicilian Tar.")	Imp	1055-A	XR-101	FD-10	150 B Intro + 12 figures	(a) La Danza C
	Oli	201-A			158 B No. Calif. Intro. + 12 figures	(a) Neap. Tar. A
	Har	H-2050-A			(C* So. Calif.)	
					C Not suitable for Federation dance	(a)
SICILIANELLA TARANTELLA (ITAL)	Imp	1052-A	XR-100	FD-10	152 B 11 $\frac{1}{2}$ x 16 ms., phr. abcab, abcab, a $\frac{1}{2}$ b (a=b=c=16)	(a) Waltz B*
	Vic	25-7061-A	V-12567*		126 A 12x16 ms., phr. (abc)x4 (a=b=c=16)	(a) Mazurka
SIGNET SCHOTTISCHE (US)	Vic	26-1003-B	V-24085*		154 B	(a) Hambo A
After Brollopet						
SKATER'S WALTZ (US) □	Vic	25-1019-B	V-720*		55 A For Lloyd Shaw and short versions. 10"	(a) Waltz B*
	Vic	35798-A			55 B All versions incl. 12-fig. vers. 8-ms. intro. 12"	(a) Waltz A
	Lon	182-B		LA-12	B Used in No. Calif. 4-ms. intro	(a)
SKI LODGE WALTZ (US)	Vic	25-1015-B	V-714*		58 B Too slow	(a) Polka *
Clarinet Polka in Waltz Tempo	HMV	B.8808	OEA8578,9		126, 132, 120, 124 B 1-chord intro. 1st fig.; 2 sides	(a)
SLEIGHT'S SWORD DANCE (ENG)	Vic	20592			118 B* Long note intro	(a) Lady of Lake
SOLDIER'S JOY (US)	Imp	1066-A	SD-11	FD-18	126 B* 12". Formerly Pmt 1005-A	(a) Home Sweet Home
Note: For other records having the same tune and which may be equally usable for this dance, see SQUARE, N.C.						
SPACIRKA (CZECH)	Imp	1090-A	XR-214	FD-21	116, 142 B 4-ms. intro	(a) Janoska
SPANISH CIRCLE WALTZ (US) □	Mth	M-105-B	D7-CC-7276		48 B* $\frac{1}{2}$ side, 12", with Chimes of Dunkirk	(a) Troika, Weaving
Spanish Circle	Imp	1045-B	XR-79	FD-9	44 B Slow. 4-ms. intro	(a) Narcissus B
Corr Sonando	Vic	78984-B			48 B No intro	(u) Waltz
Saturday Waltz	Dec	45005-A	91790-A		54 B* Very rhythmic	(a) Polka
Spanish Waltz	Dec	25061-A	DLA-1422	A-525	59 C Much too slow. (old No. 2095)	(a) Three Step B
SPANISH (COUPLE) WALTZ (US) □	Imp	1095-A	XR-224	FD-22	55 B 4-fig. Lloyd Shaw vers. 5x thru. Pickup intro	(a) Boston Two Step
Sulama	Mer	12004-B	657		62 B 4-fig. Lloyd Shaw vers. Pickup intro	(a) Mex. Polka
Estudiantina	Vic	55798-B			62 B No. Calif. version. 12-ms. intro	(a) Skater's W. B
Estudiantina	Lon	179	DR8086-2	LA-12	B No. Calif. version. No intro	(a) Waltz
Spanish Waltz	Dec	25061-A	DLA-1422	A-525	59 B Old time slow Spanish waltz	(a) Three Step B
SPINNING WALTZ (FIN) □	Imp	1056-A	XR-67	FD-4	51 B 4-ms. intro	(a) Hambo B
SQUARE (US) -- See pages 12-15						
STACK OF BARLEY (IRISH)	Imp	1039-B	XR-62	FD-2	160 B	(a) Irish Washwoman
STOP GALLOP (GER) - Am Bund.	Vic	25-4021-B	V-6169*		B Suitable substitute for traditional tune	(a) Waltz
STRIP THE WILLOW (SCOT)	B-C	DB-1277	SC-91		116 B* 1-chord intro. Too slow	(a) Dashing Wh. Ser.
SUDMALINAS (LATVIAN) □	Imp	1058-B	XR-72	FD-4	144, 65 B Too fast. 2-ms. intro	(a) To Tur B
SWEDISH SCHOTTISCHE (SWED) □	Imp	1037-A	XR-69	FD-4	152 B 14 figures (1-5/4 times thru). 2-ms. intro	(a) Reinlander B
	Kis	156-A	KIS-515		168 B 15 figures (1-7/8 times thru). 2-ms. intro	(a) Reinlander B*
	B-C	DB-1800	CA-17052		204 C* Not the familiar tune. Too fast. $\frac{1}{2}$ side w. Gustav S.	(a) Hambo B
SWISS CHAIN GALLOP (SWISS)	Lin	79-B	5235-2		120 B No intro	(a) Versouvianna C*
Jolly Coppersmith Polka					B Other records also satisfactory	(u)
SYRTOS (GREEK)	Ort	S-452-B			95, 172 C No intro	(a) Meitschi Putz M
TANCUJ (CZECH) P	Snt	M-502	M-218	M-8	160 B 2-ms. intro	(a) Trojky, La Vina
	B-C	DB-1655	CA-15858			
TANGO (ARGENTINE)	P-A	110-A	St-19		B Fast	(a) Rumba B
Adios Muchachos	Har	H-5004-B	VI-20		B	(a) Rumba C
Adios Muchachos	Har	H-5001-A	VI-9		B	(a) Rumba B
La Cumparsita	P-A	018-A	55-1		B	(a) Rumba B
Porque						
Many others available in albums. Columbia album C-90 (Marek Weber) has been found particularly satisfactory						
TANTOLI (SWED) P	Sea	1120	SJ-57	S-2	156 B So. Calif. vers. Fig-Fig-Fig-Cho-Fig-Cho-Fig-Cho	(a) Versouvienn B
	Vic	20992-B			164 B Fig-Cho 7x, ritard after each chorus. 5-chord intr.	(a) Czebogor C
	HMV	B.2710	Bb-11659		160, 168 B* Fig-Cho 6x, no ritards	(a) Napoleon
TATRA (CARPATHIAN) □	Imp	1089-B	XR-209	FD-21	116 B* 4-ms intro	(a) Kanafaska
TEN PRETTY GIRLS (US)	Glo	5003	APP-25A		140 B	(a) Little Br. Jug
TERSCHELLING REELS (DUTCH)	B-C	DB-1798	CA-17047		126, 144 B*	(a) Kolo B
TEXAS SCHOTTISCHE (US) □	Imp	1046-B	XR-60	FD-9	148 B 12x8 ms. (2x thru), 2-ms. intro	(a) Three Step C
California Schottische	Imp	1065-B	SD-10	FD-18	146 B* 17x8 ms. (2-5/6 times thru). Not the familiar Calif. Schottische tune. 12". Formerly Pmt 1004-B	(a) Square, N.C.
TEXAS SCHOTTISCHE						
THREE MEET (ENG)	B-C	DB-569	WA-11215		128 B 1-chord intro	(a) Butterfly
Pleasures of the Town	Dec	25061-B	DLA-1430	A-525	51 B No intro. (Old No. 2095)	(a) Spanish Waltz
THREE STEP (US) - Moon Winks	Imp	1046-A	XR-78	FD-9	25 C Much too slow. No intro	(a) Texas Schot. B
Moon Winks	Snt	M-503	M-214	M-8	51, 118 B Each fig 2x, dance 5x. Pickup intro. $\frac{1}{2}$ side with Cherkessia	(a) Eide Ratas B
TO TING (DAN) □	Imp	1038-A	XR-71	FD-4	126 B Tune for 2nd fig. not auth. 2 $\frac{1}{2}$ x thru, 4-ms. intro	(a) Sudmalinas B
	Kis	155-A	KIS-518		150 A 2 $\frac{1}{2}$ times thru, 2-ms. intro	(a) At the Inn



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SID
		RECORD	MATRIX	ALBUM		
TRILEY (US) -- See also BADGER	GAVOTTE					
	Dec 25062-A	DLA-1428	A-525	95 B No intro. (Old No. 2094)	(a)	Military S.
	Imp 1092-B	XR-226	FD-22	88-106 B 1st fig. repeated, two step 16 ms.	(a)	Virg. Reel
TRIPLE SCHOTTISCHE <sup>u</sup> - Use slow, evenly phrased	SCHOTTISCHE, 14x8 measures long; recommend Imp 1055-A or Vic 26-0017-B					
TROIKA (RUS) <sup>h</sup>	Kis A-104	112		172 A Pickup intro	(a)	Ladies' Whi
	Mth M-105-A	D7-CC-7276		152 B* $\frac{1}{2}$ side, 12", with Weaving	(a)	Span. Circ
TSIGANOCHKA (RUS) <sup>P</sup> - See KARAPIET						
TULJAK (EST) <sup>P</sup>						
Take It or Leave It	Std T-2050-B			158 B Undesirable substitute for traditional tune. T-138	(a)	Waltz A
TWO STEP (US) <sup>A</sup> - They're Off	Dec 2099-B	64286	19	126 A 4-ms. intro	(u)	Schottische
Old Memories	Dec 2097-A	64285	19	118 A No intro	(u)	Polka A*
Golden Slippers	Cap 20101	1424	BD-44	114 B* 2-ms. intro	(a)	Square, N.C.
Also usable: Various records for SQUARE, NO CALLS, such as Imp	1009-A, 1009-B, and 1010-B, and some POLKAS					
VALENTINE DANCE (US)						
Oh! Ha-Ha!	Snt M-600			68 B* Labelled polka, actually a waltz	(a)	Polka
VANDRA POLKA (EST) <sup>P</sup>	Imp 1055-B	XR-65	FD-4	57 C Much too fast. 4-ms. intro	(a)	Schottische
VARSOUVIENNA (US) <sup>u</sup> - Note: In describing phrasing, "S" (short) is the 2-ms. cross-over sequence, "L" (long) is the 4-ms. sequence of a cross-over preceded by two mazurkas.						
Varsouviana	Dec 25060-B	DLA-1424	A-525	55, 45 A 4S, 2L, waltz, all 3x. No intro. (Old no. 2092)	(a)	Veleta W. A
Varsouviana	Imp 1051-B	XR-58	FD-8	42 B 4S, 4L, 4S, waltz, all 3x	(a)	Square, N.C.
Varsouvienne Waltz	For 110-B			59 C 4S, 2L, waltz, all 3x, but phr. not positive. No intr.	(a)	Badger Cav.
Varsoviana	Coa 225	276		47 A 4L, 8S, 4L, 8S, 4L, 8S, 4L, 2S. 2-ms. intro	(a)	Polka C
Varsouvienne	Imp 1063-B	SD-6	FD-17	52 B* 2L, 4S, all 11x, then 2S. Formerly Pmt 1002-B. 12"	(a)	Square, N.C.
Put Your Little Foot Rt. Out	Glo 5002	APP-24A		58 B* 2L, 4S, all 6x	(a)	Polka
Varsouviana	Mac CPM-10-398-5		2	45 B* 4L, 4S, all 5x	(a)	Square, W.C.
Varsoviana	Azt 265	PM-125-5		B* Mexican. 4L, 8S, all 4x	(a)	Polka C*
Hungarian Varsouvienne	For 105-A			58 C 2L, 4S, all 7x. No intro	(a)	Schottische
Put Your Little Foot Rt. Down	Vic 20-1812			*	(a)	
Varsoviana	Lin 79-A	5255-1		55 C* 2L, 4S, 4L, 4S, 4L, 4S, 4L, 2L. 2-ms. intro	(a)	Sw. Chain C
Varsouviana	Cal CI-1015-B			62 C Much too fast. 4L, 8S, all 6x	(a)	
VARSOUVIENNE (SWED)	Sca 1120	SJ-58	S-2	46, 50 B 4-chord intro	(a)	Tantoli B
	HMV B.8840			* $\frac{1}{2}$ side	(a)	
VELETA WALTZ (US) <sup>u</sup>	Dec 25060-A	DLA-1427	A-525	41 A 6x thru, 4-ms. intro. Slow. (Old no. 2092)	(a)	Varsouviana
	Imp 1045-A	XR-76	FD-9	42 B 7x thru (undesirable for 5-fig. Lloyd Shaw version), 4-ms. intro. Slow	(a)	Cotton Eyed
VENGERKA (RUS) <sup>P</sup>	Kis 107-A	S-118		144 B No intro	(a)	Grechaniki
VINCA, LA (ITAL)	Imp 1054-B	XR-104	FD-10	118 B $\frac{1}{2}$ side, with Mazurka	(a)	Italian Qua
	B-C DE-1655	CA-15857		158 A* 1-chord intro. $\frac{1}{2}$ side, with Trojky	(a)	Tancuj B
VIRGINIA REEL (US) <sup>P</sup>	Snr 1121-B	SR1698-2	MS-479	156 B With calls (Durlacher). Family style, 5x thru. Dance phr. 26, 26, 16; music 56, 16	(a)	Square, W.C.
	Vic 55771-A			128, 128, 124 B* With calls (Lovett), Henry Ford Orch. Old style, 5x thru. Phr. 48, 24, 16. 12"	(a)	Square, W.C.
	Dec 18221-B	69375	275	146 B* With calls. Old style, 2x thru. Phr. 48, 24, 16	(a)	Fireman's D
	For 117-A	5546-10		118-150 B* With calls. Old style, 2x thru	(a)	Schottische
	Lin 101-B			112 B* With calls (Hager)	(a)	Square, W.C.
	Imp 1092-A	XR-225	FD-22	126, 112, 128 B No calls. Family style, phr. 52, 24, 16, all 2x. 2-ms. intro	(a)	Trilby B
	Vic 20447-B			118 B* No calls. Phr. 52, 52, 32, all 2x; 3-chord intro	(a)	Money Musk
	Dec 2564-A	DLA-1675	56	108 B* No calls. Very slow. Family style, phr. 52, 52, 16, all 2x. No intro	(u)	Princess G
	Imp 1067-B	SD-14	FD-19	150 C* No calls. No variation for reel or march. Formerly Pmt 1006-B. 12"	(a)	Square, W.C.
Grand March	Ash 544-5B	505	A-544	126-154 C* No calls. Inadequate variation for reel, march	(a)	Square, W.C.
VO SADU (RUS) <sup>u</sup>	Kis 131-A	K-101		112 B No intro. 5x thru	(a)	Tatarochka
	Imp 1024-B	XR-44	FD-7	96-114 * Once thru. $\frac{1}{2}$ side, unlabeled, with Miatelitz	(a)	
In the Orchard	Sti 5022-B	9542-B		C Wrong timing, poor music	(a)	
WALTZ, VIENNESE <sup>u</sup>						
Blue Danube	Col 55416	26579-A	C-15	64 B*		Al Goodman
Wiener Blut	" 55416	26580-A	"	62 B*		"Strauss Waltzes
Southern Roses	" 55417	26581-A	"	65 B*		in Dance Tempo"
Wine, Women, and Song	" 55417	26578-A	"	65 A*		(a)
Voices of Spring	" 55418	26585-A	"	65 A*		
Tales from the Vienna Woods	" 55418	26582-A	"	65 A*		
Emperor	" 55419	26576-A	"	61 B*		
Artist's Life	" 55419	26577-A	"	65 A*		
Emperor	Dec 25004-A	65454	A-426	65 B* 8-ms. intro. (Old no. 1774)		
Tales from the Vienna Woods	" 25004-B	65460	"	66 A* 6-ms. intro. (Old no. 1774)		
Sweetheart	" 25005-A	65455	"	68 A Pickup intro. (Old no. 1775)		
You and You	" 25005-B	65463	"	65 A* No intro. (Old no. 1775)		
Wine, Women, and Song	" 25006-A	65458	"	66 B* 6-ms. intro. (Old no. 1776)		
Viennese Bonbons	" 25008-B	65456	"	65 A 4-ms. intro. (Old no. 1776)		
Artist's Life	" 25007-A	65457	"	62 B* 4-ms. intro. (Old no. 1777)		
Vienna Blood	" 25007-B	65462	"	65 B* Pickup intro. (Old no. 1777)		
Southern Roses	" 25008-A	65461	"	65 B Pickup intro. (Old no. 1778)		
Voices of Spring	" 25008-B	65459	"	70 B* 6-ms. intro. (Old no. 1778)		
Merry Widow	Col 55505	W0026704	C-17	60 A* By Lehar. Also used for special dance.		
Sarl	" 55505	W0026708	"	62 A* By Kalman		
Estudiantina	" 55504	W0026709	"	65 A* By Waldteufel		
Skaters	" 55504	W0026707	"	67 A* By Waldteufel. Too fast for special dance.		
Carmensylva	" 55505	W0026710	"	64 A* By Ivanovici		
Waltz Dream	" 55505	W0026705	"	59 A* By Oscar Strauss		
Count of Luxembourg	" 55506	W0026703	"	59 A* By Lehar		
You and You	" 55506	W0026706	"	65 A* By Johann Strauss		
Emperor	Dec 25888-A	71179-A	A-546	55 A* By Strauss (a)		
Southern Roses	" 25888-B	71180-A	"	47 A* By Strauss (a)		
Tales from the Vienna Woods	Vic 25-0042-A	V-174*		64 B* By Strauss. No intro. (a)		
You and You	Vic 25-0042-B	V-174*		68 B* By Strauss. No intro. (a)		
Southern Roses	Vic 25-0048-A	V-189*		B* By Strauss. (a) Other side: Waltz, General		
Over the Waves	Vic 25-1019-A	V-720*		52 B* By Rosas (a)		
Skaters	Vic 25-1019-B	V-720*		55 A By Waldteufel. Also used for special dance. (a)		



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS	OTHER SIDE
		RECORD	MATRIX	ALBUM		
WALTZ, VIENNESE -- Cont.						
Merry Widow	Vic	25-1020-A	V-721*		55 A* By Lehar. Also used for special dance. (a)	
Luxembourg	Vic	25-1020-B	V-721*		54 A By Lehar (a)	
Skaters	Vic	55798-A			55 B By Waldeufel. Also used for special dance. 12". 8-ms. intro (a)	
Studentina	Vic	55798-B			62 A By Waldeufel. Also used for Sp. Waltz and "Bolero." 12-ms. intro. (a)	
Studentina	Lon	182-B		LA-12	B	
Studentina	Lon	179	DR8086-2	LA-12	B No intro	
WALTZ, GENERAL - Baltiska						
Barn Dance	Sca	1111	S-21		58 B Scandinavian. Pickup intro (a)	Schottische B*
Beautiful Ohio	Cor	4004	SJ-29		61 B* Scandinavian. (a)	Hambo A*
Blue Danube	Cap	48053	2425-Z	AD-108	54 B* American. 2-ms intro. Cliffie Stone orch. (a)	Waltz B*
	For	111-A			45 C American style, altho Viennese composition. Well-marked rhythm - good for teaching (a)	Waltz C
Broken Life	Imp	1020-A	XR-54	FD-5	66 B* Russian (a)	Hopak B
By Gone Days	Kis	105-B	DK-115		71 B* Polish (a)	Krakowiak C
Castle Waltz	Vic	26-0045-B	V-20112*		66 B* Scandinavian. Pickup intro (a)	Hambo A
Clarinet Polka In Waltz Time	Vic	25-1013-B	V-714*		58 A* Norwegian. Used for Ski Lodge Waltz (a)	Polka *
Cuckoo W.	Std	T-2050-A			53 A Scandinavian. 2-ms. intro. New No. T-138 (a)	Polka B
Cuckoo W.	Vic	V-20255-A			55 A* Scandinavian. 4-ms. intro (u)	Schottische B
Cuckoo W.	Ron	R-128-B	U-914		59 A (a)	Waltz
Cuatro Milpas	Vic	78984-A			47 B* 8-ms. intro (u)	Waltz B
Dansen Pa Svinnska Skar	Sca	5626	5156		65 A* Scandinavian. With singing. No intro (a)	Polka B*
Danube Waves	Vic	25-0011-B	V-77*		59 C (a)	Waltz
Dutchman's Waltz	Vic	25-1068-A			52 B* Used for Dutch Hop (a)	Polka B*
Efter Balen (After the Ball)	Vic	26-0028-B	V-20088*		54 B* Scandinavian. No intro (u)	Hambo B*
Expectation	Kis	152-B	Kis 524		65 B* Russian. 8-ms. intro with ritard (a)	Rus. Peas. D. A
Expo	Vic	26-0059-B	V-20105*		54 B Used for Goodnight Waltz (a)	Schottische B*
Friare	Sca	1112	S-23		59 C* Scandinavian. No intro (a)	Schottische B*
Grandpa	Std	T-2052-A			62 B Scandinavian. Used for Doris W. Now F-5021, T-145 (a)	Schottische C*
Homecoming	Cor	4002	SJ-26		59 C* Scandinavian. Pickup intro (a)	Schottische B*
Home Sweet Home	Imp	1066-B		FD-18	58 C* Amer. Last third a two step. 12". Was Pmt 1005-B (a)	Square, N.C.
I'm Forever Blowing Bubbles	Cap	48051	2424-Y	AD-108	55 B* American. 4-ms. intro. Cliffie Stone orch. (a)	Waltz B*
In the Shade	Har	H-2060-A	VI-51		52 C* (a)	Phil. Mazurka
Kalle Pa Spangen	Sca	5581			61 B* Scandinavian. With singing. 4-ms. intro (a)	Schottische B*
Karlekshagring	Vic	V-20085-B			66 B* Scandinavian. No intro (u)	Hambo B*
Let Me Call You Sweetheart	Cap	48032	2458-Y	AD-108	54 B* American. 4-ms. intro. Cliffie Stone orch. (a)	Waltz B*
Lone Birch	Vic	25-9077-B	V-16418*		62 A* Polish. Pickup intro. (a)	Krakowiak A
Lullaby	Snt	M-592	M-165		52 B* (a)	Krakowiak B*
Missouri W.	Cap	48051	2450-Z	AD-108	54 B* American. 4-ms. intro (weak). Cliffie Stone orch. (a)	Waltz B*
Moonlight	Vic	25-0048-B	V-189*		* (a)	Waltz, Vien. B*
Moonlight On the Colorado	Cap	48050	2449-Z	AD-108	55 B* American. 8-ms. intro. Cliffie Stone orch. (a)	Waltz B*
Morr Sonando	Vic	78984-B			48 B Used for Spanish Circle Waltz. No intro (u)	Waltz B*
Nights of Gladness	Prl	2128	2958-44		68 B* Special dance (a)	Waltz C*
Non Mi Stanko	Vic	25-7027-B	V-12482*		71 B (a)	Sicilian Tar. B
Plakar	Sca	5395			61 B Scandinavian. With einging. Pickup intro (a)	Schottische B*
Polero	Vic	26-0004-B	V-20008*		51 B* (a)	Schottische A
Old Lilac Tree	Cor	4009	SJ-54		58 C Rhythm variable. Pickup intro (a)	Schottische B
Over the Waves	Imp	1058-A	XR-108		47 B* Heavily marked rhythm. No intro (a)	Schottische B*
Over the Waves	Vic	25-0011-A	V-77*		55 C (a)	Waltz C
Over the Waves	Imp	1070-B	SD-20	FD-20	55 C* Amer. Pickup intro. 12". Formerly Pmt 1009-B (a)	Square, N.C.
Saturday	Dec	45003-A	91790-A		54 B* Used for Spanish Circle Waltz (a)	Polka
Song of the Islands	Vic	27224-B			55 B* American. Wayne King orch. 4-ms. intro (a)	Waltz B*
Spiskroks	Sca	1105-A	S-11		64 * Scandinavian (a)	Hambo B
Styrman's	Vic	26-0017-A	V-20075*		55 B Scandinavian. Used for Doris W. Suitable for Hambo (a)	Schottische A
Styrman's	Col	22104-F	111010		56 B* Scandinavian. Used for Doris W. (a)	Schottische A
Styrman's	Lin	29-B	1820-2		53 B* Scandinavian. (a)	Schottische B
Submarine	Vic	26-0014-A	V-20070*		60 A Scandinavian. Used for Doris W. No intro (u)	St. Bernard W.
Tag Nya Tag For Varje Dag	Sca	3418	5118SS		61 B* Scandinavian. With singing. No intro (a)	Hambo B*
Tales from Vienna Woods	For	111-B			47 C See remarks under Blue Danube, For 111-A (a)	Waltz C
Tatjanas	Vic	26-0011-B	V-20085*		52 C* Scandinavian. Ponderous (a)	Schottische B*
Tesoro Mio	Imp	1052-B	XR-105	FD-10	68 B* Italian (a)	Sicilianella T.
There's a Silver Moon...	Cap	48052	2451-Z	AD-108	55 B* American. 4-ms. intro. Cliffie Stone orch. (a)	Waltz B*
Three O'Clock in the Morning	Prl	2128			60 C* (a)	Nights of Gl. B
Tosca	Imp	1019-A	XR-57	FD-5	64 B* Russian (a)	Sher C
Unrequited Love	Vic	25-0058-B	V-154*		66 C* Variable speed (a)	Gypsy Wine B
Vastkustens Mo	Sca	8003	5805SS		61 B* Scandinavian. With singing. 4-ms. intro (a)	Schottische B*
Vi Skall Segla Livet Semman	Vic	26-0008-A	V-20056*		51 B* Scandinavian (a)	Hambo B
Vi Vugger Oss I Solgangevind	Vic	V-15057-A			70 B* Norwegian. With singing. Pickup intro. (u)	Schottische B*
Waltz You Saved For Me	Cap	48030	2422-Y	AD-108	52 B* American. 4-ms. intro (weak). Cliffie Stone orch. (a)	Waltz B*
Waltz You Saved For Me	Vic	27224-A			52 B* American. Wayne King orch. 1-ms. intro (a)	Waltz B*
When It's Springtime in the R.	Cap	48053	2423-Y	AD-108	53 B* American. 6-ms. intro. Cliffie Stone orch. (a)	Waltz B*
Zalim Te Momce	Vic	25-3042-A	V-5142*		57 B* Yugoslav. One extra measure in middle (a)	Kolo B
WALTZ COUNTRY DANCE (SCOT)						
	Par	712			B*	
	Par	F-5365			B*	
WALTZ QUADRILLE (US) F						
Cowboy's Dream	Dec	2561-A&B	DLA 1675	56	45 * With calls (u)	
	Imp	1088-B	SD-16	FD-19	47 C* With calls (female). 12". Formerly Pmt 1007-B (a)	Square, N.C.
	Dec	29212-B	68850	A-474	56 C With calls (Durlacher). Very slow. (old No.15055) (a)	Square, N.C.
	Imp	1095-A	XR-230	FD-22	46 B No calls. Traditional tune, trad. pattern 4x thru (phr. (aabbacc)x2, 4-ms. intro. Key of C (range D-C) (a)	Fireman's Dance
WAVES OF TORY (IRISH)						
Galway Piper	Vic	20991-A			122 B* (u)	The Poppy
WEAVING (DAN)	Mth	M-102-A	D6-MC-5890		114 B* 1/2 side, 12", with Ace of Diamonds (a)	Dan. S., Come..
WEGGIS (SWISS) D	Mth	M-105-A	D7-CC-7276		54 B* 1/2 side, 12", with Troika (a)	Spanish Circle
Pol-di-ri-di-a	Imp	1008-B	XR-16		156 B Interlude-figure-chorus 5 times (Fed. version) (a)	Meitschi... C
MUELLER (GER)	Mth	M-101-B	D6-MC-5889		148 B Int.-fig.-cho. 5 times. 1/2 side, 12", with 7 Steps (a)	Kelv., Czebozar
WOLGASTER, DER (GER)	Imp	1103-A	XR-255	FD-23	86 B Too fast. Phr. (aaaabccdd)x3, aa; 4-ms. intro (a)	Lauterbach
WOODEN SHOES (LITH) D	Imp	1102-B	XR-257	FD-23	132 B Too fast. 4-ms. intro. (a)	Kreuz Koenig
Polka Klumpakojls	Imp	1007-A	XR-8		128 B 4x thru, 2-ms. intro. Preferred (a)	Ride Ratas B
ZAHRAVNICEK (CZECH)	Col	16082-F	108475		130 B* 4-1/3 times thru (a)	
ZANDUNGA, LA (MEX)	Imp	1091-B	XR-212		B 4-ms. intro (a)	Sekerecka
	Prl	2021	XR-2		78 C Much too fast (a)	Jar. Tapatio



# THE SQUARE RECORD FINDER

Edited by Fred Hoblit

DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS
		RECORD	MATRIX	ALBUM	
SQUARE (US), NO CALLS					
Soldier's Joy	Cap	20098	1417	BD-44	126 A Phr. 2,5x32,8
Sally Good'in'	Cap	20099	1419	"	124 B Phr. irregularly
Cripple Creek	Cap	20099	1420	"	126 B Phr. 2,5x32,24
The Gal I Left Behind Me	Cap	20100	1421	"	122 A Phr. 2,10x16. Key of G (range D-G)
Bake Them Hoe cakes Brown	Cap	20100	1422	"	122 A Phr. 2,11x16
Ragtime Annie	Cap	20101	1418	"	126 A Phr. 2,11x16
Golden Slippers	Cap	20101	1424	"	114 A Phr. 2,5x32. Key of C (range G-F). Labeled Two Step
Pig Town Hoedown, Lamplighter	Dec	75001-B	L-4284	A-524	154 A "Practice Side 1" Phr. 40,32,32,40,32,32,40,32
Nellie Bly, Four and Twenty	Dec	75002-A	L-4285	"	134 A "Practice Side 2" Phr. 8x32,24
White Cockade, 4 White Horses	Dec	75002-B	L-4286	"	138 A "Practice Side 3" Phr. 32,32,40,32,32,40,32,32,16
Honest John, Chichester	Dec	75003-A	L-4282	"	140 B "Practice Side 4" Phr. 7x40,16. 6/8 tempo
I Wonder, Ramping Molly	Dec	75003-B	L-4283	"	144 A "Practice Side 5" Phr. 9x32,8
Blackberry Quadrille	Vic	56405-A		C-56	126 A Phr. 8x32
Soldier's Joy	Vic	56405-B		"	122 A Phr. 8x32
Rakes of Mallow	Dis	5058-A	352	651	132 B Phr. 6x32
Rig a Jig Jig	Dis	5058-B	353	"	122 A Phr. irregularly
Golden Slippers	Dis	5059-A	354	"	134 B Phr. 6x32
Little Brown Jug	Dis	5039-B	355	"	130 B Phr. irregularly
Soldier's Joy	Dis	5040-A	356	"	130 B Phr. 6x32
Lamplighter's Hornpipe	Dis	5040-B	357	"	138 B Phr. irregularly
Ten Little Indians	Fol	F-1004-A	KW-102	F-2	122 B* Phr. 4,6x32. Key of G
Life on Ocean Wave, Sailing	Fol	F-1004-B	KW-103	"	128 B* Phr. 2,4x24,16,4x24. Key of G, D (range D-F#)
White Cockade, etc.	Fol	F-1005-A	KW-105	"	126 B*
Little Old Log Cabin..., etc.	Fol	F-1005-B	KW-107	"	152 B* Phr. 4,5x32,16,2x32,16. Key of G (range E-E)
Angleworm Wiggle	Fol	F-1006-A	KW-106	"	132 B*
Wabash Cannonball, etc.	Fol	F-1006-B	KW-101	"	122 B Phr. 2,5x16,16,5x16,16. Key of G (range about D-D)
Darling Nellie Gray, etc.	Fol	F-1007-A	KW-104	"	132 B* Phr. 4,5x32,16,2x32,16. Key of C (range B-C)
Pop Goes the Weasel, etc.	Fol	F-1007-B	KW-100A	"	134 B* Phr. 3,6x16,16,5x16,16. Key of G
Marching Through Georgia	Fol	F-1015-A	KW-126	"	136 B* Phr. 4,6x32. Key of Eb
Devil's Dream	Fol	F-1015-B	KW-128	"	138 B*
Honolulu Baby (Spanish Cav.)	Fol	F-1016-A	KW-124	"	130 B Phr. 4,13x16. Key of D (range A-B)
Git Along Cindy	Fol	F-1016-B	KW-130	"	154 B Phr. 2,13x16,8. Key of A. Also used for Cindy Gav.
Oh, Susannah	Fol	F-1017-A	KW-131	"	126 B* Phr. 4,11x16,8. Key of D (range D-B)
Flop-Ear Mule	Fol	F-1017-B	KW-125	"	136 B*
Buffalo Gals	Fol	F-1018-A	KW-127	"	132 B* Phr. 2,11x16,8. Key of D
Old Joe Clark	Fol	F-1018-B	KW-129	"	128 B* Phr. 2,12x16
Red Wing	Imp	1009-A	XR-17	"	126 C Pickup intro
Rainbow	Imp	1009-B	XR-18	"	126 C Pickup intro
Hiawatha	Imp	1010-A	XR-19	"	124 C Pickup intro
Silver Bell	Imp	1010-B	XR-20	"	122 C No intro
Darling Nellie Gray	Imp	1011-A	XR-21	"	124 B Phr. 5x32, pickup intro. Key of Eb (range D-Eb)
Spanish Cavalier	Imp	1011-B	XR-22	"	118 B Phr. 10x32, no intro. Key of G (range D-E)
She'll Be Comin' Round the Mt.	Imp	1012-A	XR-23	"	118 B* Key of G
At a Georgia Camp Meeting	Imp	1012-B	XR-24	"	116 C* Also used for Buffalo Glide
Turkey in the Straw	Imp	1031-A	XR-57	FD-8	138 C* Other side: Varsouviana
Tennessee Square	Imp	1032-A	XR-59	"	138 C*
Chicken Reel	Imp	1032-B	XR-60	"	140 C*
Soldier's Joy	Imp	1033-A	XR-61	"	136 C*
Buffalo Gals	Imp	1033-B	XR-62	"	132 C*
Mississippi Sawyer	Imp	1034-A	XR-63	"	134 C*
Arkansas Traveler	Imp	1034-B	XR-64	"	136 C*
Girl I Left Behind Me	Imp	1061-A	SD-1	FD-16	126 B Key of G (range D-G). Other side: Oxford Minuet
Eighth of January	Imp	1062-A	SD-3	"	128 C
Little Brown Jug	Imp	1062-B	SD-4	"	120 A
Buffalo Gal	Imp	1063-A	SD-5	FD-17	126 B Other side: Varsouviana
Ragtime Annie	Imp	1064-A	SD-7	"	122 B Other side: Tucker's Waltz
Arkansas Traveler	Imp	1065-A	SD-9	FD-18	128 B Other side: Texas Schottische
Soldier's Joy	Imp	1066-A	SD-11	"	126 B Other side: Waltz
Leather Breeches	Imp	1067-A	SD-15	FD-19	128 B Other side: Virginia Reel
Golden Slippers	Imp	1068-A	SD-16	"	126 B Other side: Waltz Quadrille
Wagoner	Imp	1069-A	SD-17	FD-20	128 B* Other side: Cotton Eyed Joe
Chicken Reel	Imp	1070-A	SD-19	"	130 B* Other side: Waltz
Red River Valley	Imp	1096-A	XR-234	FD-24	122 B Phr. 8,9x16 (or 8,5x48). Key of F (range C-C)
Hot Time in the Old Town...	Imp	1096-B	XR-240	"	138 B Phr. 4,12x16 (or 4,4x48). Key of F (range C-D)
My Pretty Girl	Imp	1097-A	XR-241	"	124-132 B Arrgd. I,V,C,V,C,V,V (I = 4-me. intro, V = 32-me. verse for singing, C = 32-me. chorus for patter and singing. Key of G (range B-C)
The Old Pine Tree	Imp	1097-B	XR-235	"	120 B* Phr. 6,16,8x16,16. Key of F (range C-D)
Buttons and Bows	Imp	1098-A	XR-238	"	106 B Phr. 4,(12,12,8,12)x8. Key of Eb (range Bb-C)
Glory, Glory Hallelujah	Imp	1098-B	XR-237	"	132 B Phr. 8,(16,4,16,16,16,16)x2. Key of F (range A-A)
Sioux City Sue	Imp	1099-A	XR-232	"	112 B* Phr. 4,9x16. Key of F (range C-C)
Oh, Johnny	Imp	1099-B	XR-239	"	134 B Phr. 4,6x32, speeds up last two times. Key of Bb
Turkey in the Straw	Sig	1030-A	SRC 523	F-1	144
Sailor's Hornpipe	Sig	1030-B	SRC 526	"	146 B
The Devil's Dream	Sig	1031-A	SRC 524	"	146 Other side: Schottische
Ta Ra Ra Boom De-Ay	Sig	1032-A	SRC 527	"	146
Boil Them Cabbage Down	Sig	1032-B	SRC 525	"	152
Piney Woods	Coa	273	390		
Lonesome Train	Coa	273	392		
Soldier's Joy	Stf	302-A	127-A		
Turkey in the Straw	Stf	302-B	127-B		
Buffalo Gals	Stf	303-A	157-A		
Arkansas Traveler	Stf	303-B	157-B		
Soldier's Joy	Hen	101-1	B-2937		128 B*
Chicken 'n Dumplings	Hen	101-2	B-2940		124 B*
Durang's Hornpipe	Hen	102-1	B-2941		132 B*
Uncle Joe, Turkey in the Str.	Hen	102-2	B-2911		128 B*
					"Square Dances" Cliffie Stone Western. 10" (a)
					"Cowboy Dances - Called by Lloyd Shaw." Dual in the Sun orch. 12" (a) Records fragile
					"Square Dances - Played by Woodhull's Old Time Masters" 12" (a)
					"Square Dances Without Calls" Paul Hunt and his Rock Candy Mountaineers 10" (a)
					"County Fair Square Dances Without Calls." Pete Seeger. Saxophone and arrangements as Fol F-1001, 2, 3, 5, 14 with calls. 10" (a)
					Folkraft Mountain Boys. Not as pleasant music as Fol F-1004 to F-1007. 10" (a)
					Harley Luse 10" (a)
					"Square Dances" Harley Luse 10" (a)
					"Square Dances" Jimmy Glossin, Texas Bluebonnet Playboys. Formerly Pmt albums #1-5, records #1000-1009, no matrix number 12" (a)
					"Square Dances" Bill Mooney & his Cactus Twisters. An album of singing quadrilles. 10" (a)
					"Old Fashioned Square Dances" Riley Shepard and his Santa Fe Rangers. All of these have a similar distinctive 4-me. intro. 10" (a)
					Massey Bros. String Band 10" (a)
					Sandy and his Hired Hands 12" (a)
					Henry Hudson and his Fiddle Band 12" (a)



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS
		RECORD	MATRIX	ALBUM	
SQUARE (US), NO CALLS -- Cont.					
Smash the Window	Std	F-14001-A	25-045		132 B* Jig } Also with titles in French as Std F-13001
Drunken Sailor	Std	F-14001-B	25-046		122 B* Reel } Scratchy recording. 10" (a)
Irish Washerwoman	Mth	M-103-A	D6-MC-5895		136 B* 12" (a)
Captain Jinks	Mth	M-103-B	D6-MC-5892		128 B* 12" (a)
Uptown Races	Mth	M-104-B	D7-CC-7401		* } 12". Each 1/2 side (a)
Goes the Weasel	Mth	M-104-B	D7-CC-7401		* }
Plain Quadrille Part 1	For	101-A			126 * 6/8 tempo
Plain Quadrille Part 2	For	101-B			120 * 2/4 tempo
Black Cat Quadrille Part 1	For	112-A			118 * Spoken introduction. 6/8 tempo
Black Cat Quadrille Part 2	For	112-B			118 * Spoken introduction 2/4 tempo
Quad. -- Medley of Hornpipes	For	115-A			118 B* Pickup intro
Grapevine Twist	For	115-B			114 B* Spoken introduction
Ticknor's Quadrille	For	116-A			116 B* No intro
Cub Berden's Favorite Quad.	For	116-B			118 * No intro
Quad. Fig. 1 - Chillicothe, etc.	Vic	20638-A			112 * Long note intro
Quad. Fig. 2 - O Susanna, etc.	Vic	20638-B			118 * Long note intro
Quad. Fig. 3 - Capt. Jinks	Vic	22991-A			112 B* Key of D $\flat$ (range A $\flat$ -A $\flat$ ). Phr. aba, 6x; long note intro
Quad. Fig. 3 - Capt. Jinks, etc.	Vic	20639-A			110 B* Key of D $\flat$ Long note intro
Soldier's Joy	Vic	20592-A			118 B*
Lady of the Lake	Vic	20592-B			116 B*
Pop Goes the Weasel	Vic	20151-B			118 B* Long note intro. Other side: Norwegian Mountain March
Down Yonder	Vic	20-2167			138 B
Back Up and Push	Vic	20-2167			154 C
Soldier's Joy	Vic	20-2168			120 C
Flop Eared Mule	Vic	20-2168			124 B
Irish Washwoman	Vic	20-1830-B		P-155	128 B Carson Robison. No intro. 10" (a)
Little Brown Jug	Col	56021	CO 29750	C-47	106 B* } Carson Robison. Very slow, but
Possum in the Simmon Tree	Col	56021	CO 29751	C-47	106 B* } rhythmic and good. 10" (a)
Tennessee Waggoner	B-W	6003-A	BW-398	65	146 B* 2/4 tempo } Cactus Andy and Texas Dandies
Smash the Window	B-W	6003-B	BW-399	65	138 B* 6/8 tempo } 10". (a)
Devil's Bitches	MGM	10052-B		MGM-5	128 B* Carson Robison 10" (a) 2-me. intro
Square Dance Medley	Mer	1079	KMM-18	A-58	120 B* Amer. Square Dance Orch. 10" (a) Formerly Key K-555-A, album K-180
Big Eared Mule	Ash	344-2B	504	A-344	130 C* Mr. and Mrs. Siller 10" (a)
SQUARE (US), WITH CALLS -- EASTERN B					
"Square Dances." Lawrence Loy - Carson Robison. 10", (a). Calls understandable, timing excellent, music balanced with calls and rhythm clear. Printed instructions good for specific dances, scanty for square dancing in general. Also included: 2 squares without calls. Slow tempo and easy calls make this one of the best albums for beginners. Includes more popular squares than Snr MS-479.					
First Two Ladies Cross Over	Col	56018	CO 29745	C-47	108 B Traditional singing quadrille
Darling Nellie Gray	Col	56018	CO 29745	"	110 B Traditional singing quadrille. Two couples only
Buffalo Boy Go Round Outside	Col	56019	CO 29744	"	112 B Familiar singing quadrille
Oh Susanna	Col	56019	CO 29747	"	106 B Change partners and swing
Dive for the Oyster, Part 1	Col	56020	CO 29748	"	106 B 1st and 2nd couples
Dive for the Oyster, Part 2	Col	56020	CO 29749	"	106 B 3rd and 4th couples
"Square Dances - Carson Robison." Loy - Robison. 10", (a). Calls understandable, timing excellent, music heavy and rhythmic. Printed instructions fair for specific dances. Also included: one square without calls. Includes several popular singing quadrilles.					
Spanish Cavallero	Vic	20-1830-A		P-155	122 B Traditional singing quadrille
Solomon Levi	Vic	20-1831-A		"	128 B Traditional singing quadrille
Comin' Round the Mountain	Vic	20-1831-B		"	130 B "Bluebeard" pattern
Jingle Bells	Vic	20-1832-A		"	126 B Traditional singing quadrille. Requires precision.
Paddy Dear	Vic	20-1832-B		"	126 B Similar to first two gents cross over
Golden Slippers	Vic	20-1833-A		"	132 A Traditional singing quadrille (split the ring)
Turkey in the Straw	Vic	20-1833-B		"	122 B A Texas Star
"Square Dances." Loy - Robison. 10", (a). Calls clear. Probably equal in quality to the other Loy-Robison albums (Col C-47 and Vic P-155), but for more advanced dancers. Also included: one square without calls.					
Hook and a Whirl	MGM	10051-A		MGM-5	
Head Couples Separate	MGM	10051-B		"	Tune: Oh Susanna
Lady Round the Lady	MGM	10052-A		"	
Bob's Favorite	MGM	10053-A		"	
The Maverick	MGM	10053-B		"	
When the Work's All Done...	MGM	10054-A		"	
Pokeberry Promenade	MGM	10054-B		"	
"Country Dances." Ed Durlacher - The Top Hands. 10", (a). Calls clear, timing excellent, music balanced with calls and rhythm clear. Printed instructions good for specific dances. Also included: Virginia Reel, Looie Lou, Sanita Hill Circle. Good for beginners, but calls need preliminary explanation; livelier than Col C-47.					
Nellie Bly	Snr	1121-A	SRI696-1	MS-479	118 B* Traditional singing quadrille
Uptown-Downtown	Snr	1122-A	SRI699-1	"	126 B* Split the ring
Red River Valley	Snr	1123-A	SRI694-2	"	124 B*
You Did It So Well	Snr	1124-A	SRI701-2	"	124 A* A stunt square
Back to Back	Snr	1124-B	SRI700-2	"	122 B*
"Square Dances." Ed Durlacher - Al MacLeod. 12", (a). Calls clear, timing good, music balanced with calls and rhythm clear. Printed instructions good for specific dances. Also included: waltz quadrille. Well balanced collection of Eastern squares, good for beginning and intermediate dancers. Old album no. 229, old record numbers 15053-15055.					
She'll Be Comin' Round the Mt.	Dec	29210-A	68848	A-474	132 B Head couples ladies chain, side couples swing
Billy Boy	Dec	29210-B	68849	"	134 B Change partners and swing
Grapevine Twist	Dec	29211-A	68853	"	122 B
Dip and Dive	Dec	29211-B	68852	"	120 A
Madoiselle from Armentiers	Dec	29212-A	68851	"	126 B Familiar singing quadrille with added chorus
"Square Dances - Ralph Page Singing Caller." 10", (a). Calls clear, music light but clear. Printed instructions good for specific dances. Good examples of northern New England (New Hampshire) squares. For intermediate dancers.					
Disgusted Brides	Dis	5035-A	360	630	122 B Buffalo boy go round the outside.
Red River Valley	Dis	5035-B	361	"	118 B Right and left six, dip and dive
Odd Couple in the Center	Dis	5036-A	362	"	122 B
Monadnock Muddle	Dis	5036-B	363	"	116 A What the "H"
Ladies Whirligig	Dis	5037-A	364	"	118 B Right hand gent with right around
Star the Ring	Dis	5037-B	365	"	118 A



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS
		RECORD	MATRIX	ALBUM	
SQUARE (US), WITH CALLS -- EASTERN -- Cont.					
"Square Dances - Played by Woodhull's Old Tyme Masters." Calls by Woodhull. 12", (a). Calls clear, timing excellent, music balanced with calls and rhythm good. Printed instructions poor. Also included: two squares without calls. Includes both easy and difficult dances, but the calls generally can be followed without preliminary explanation. One of the best recordings of Eastern calling.					
Oh Susanna	Vic	36400-A		C-56	122 A I'll swing yours, you swing mine
Pop Goes the Weasel	Vic	36400-B		"	126 A Traditional singing quadrille
Captain Jinks	Vic	36401-A		"	128 A Traditional singing quadrille
Wearing of the Green	Vic	36401-B		"	122 A
Girl Behind Me	Vic	36402-A		"	122 A
Triple Right and Left Four	Vic	36402-B		"	124 A
"Swing Your Partner Square Dances or Quadrilles." Conklin - Dickinson. 12" (except first two, 10"), (a). Calls not adequately distinct, timing good, music harsh. Printed instructions good for specific dances. Principal defect is the distorted recording. For interm. dancer.					
Hodge #1 Quadrille	Vic	27265-A		C-54	120 B*
Hodge #5 Quadrille	Vic	27265-B		"	124 B*
Buffalo Gal	Vic	36384-A		"	124 * Birdie in 7-hand ring
Chasse Your Partner	Vic	36384-B		"	122 *
Darling Nellie Gray	Vic	36385-A		"	118 B Traditional singing quadrille
Duck for the Oyster	Vic	36385-B		"	118 B
Lady 'Round the Lady	Vic	36386-A		"	118 B
Life On the Ocean Wave	Vic	36386-B		"	126 B "Expert variant" of head gents cross over
"County Fair Square Dances." Al Brundage - Pete Seeger. 10", (a). Apparently satisfactory. Same tunes as Fol F-1004 - F-1007					
Indian File	Fol	F-1001-A	KW-110	F-1	150 *
Two Head Gents Cross Over	Fol	F-1001-B	KW-111	"	152 * Variant
Keep A-Stepping	Fol	F-1002-A	KW-113	"	126 *
Little Old Log Cabin	Fol	F-1002-B	KW-115	"	126 * Traditional singing quadrille
Forward Six and Back	Fol	F-1003-A	KW-114	"	152 *
Danbury Fair Quadrille	Fol	F-1003-B	KW-109	"	126 *
My Darling Nellie Gray	Fol	F-1014-A	KW-112	"	152 *
Pop Goes the Weasel	Fol	F-1014-B	KW-108	"	158 *
"American Country Dances." Tiny Clark - Mr. and Mrs. Siller. 10", (a). Calls not adequately distinct, timing fair, calling very dry as caller bored. Music thin and rhythm spotty. Printed instructions poor. Also included: square without calls, march (for Virginia Reel).					
Parlez Vous	Ash	344-1A	672	A-344	126 C Traditional singing quadrille
Turkey In the Straw	Ash	344-1B	673	"	126 C Grapevine twist
Darling Nellie Gray	Ash	344-2A	670	"	156 C Traditional singing quadrille
Little Brown Jug	Ash	344-3A	671	"	152 C Cut away six
"Early American Dances as revived by Mr. and Mrs. Henry Ford." 10", (a); sold singly (ordinarily not as an album). Calls understandable, timing good, music slightly heavy. Good printed instructions in Ford's "Good Morning." Mostly old time quadrilles, some singing, no patter, seem slow and rather sedate today. The recordings are old and very much lack the life of modern recordings.					
Standard Club Quadrille I, II	For	102-A & B			*
Standard Club Quadrille III	For	102-C			*
Jigs and Reels	For	102-D			*
Lancers Oriental, I-IV	For	105-A & B			*
Lancers Oriental, V	For	106-B			*
Captain Jinks	For	108-A		120 *	
Little Old Log Cabin	For	108-B		114 *	
Hinky-Dinky, Parlee-Voo	For	109-A		118 *	
Life on the Ocean Wave	For	109-B		108 *	
Lady Round the Lady	For	119-A		152 B*	
"Quadrilles With Calls." Manny - American Square Dance Group (Margot Mayo). 12", (a). Calls clear, timing good, music delightful. Printed instructions good for specific dances. Excellent modern recordings of old time quadrilles. Old no. 15060-62, Album A-277 (manual sequence)					
Lancers Quadrille, Pt. 1	Dec	DA29245-A	69613	DA-617	*
Plain Quadrille	Dec	DA29245-B	69618	"	*
Lancers Quadrille, Pt. 2	Dec	DA29246-A	69614	"	*
Polo Quadrille, concl. (Pt.2)	Dec	DA29246-B	69617	"	*
Lancers Quad., concl. (Pt.3)	Dec	DA29247-A	69615	"	*
Polo Quadrille, Pt. 1	Dec	DA29247-B	69616	"	*
Benjamin Lovett - Henry Ford's Old Time Dance Orchestra. 12", (a). Calls clear, timing good, music delightful. Other side: Virg. Reel B*					
Plain Quadrille (Ticknor's)	Vic	55771-B			B*
"Square Dance." Manny - American Square Dance Group (Margot Mayo). 10", (a). Calls clear, timing good, music balanced with calls. Printed instructions fair. Also included: one square without calls, one progressive circle. Well recorded, quadrille style. Formerly Key album K-130, records 553-554.					
Chicken Reel	Mer	1077	KMM 14-2	A-38	90 * Very slow
Double Chassez	Mer	1077	KMM 16	"	122 *
Silent Couple	Mer	1078	KMM 15-2	"	126 *
Prekness Quadrille	Mer	1078	KMM 17	"	124 *
"Longways Square Dances." Manny - American Square Dance Group. 10", (a). Decca album 275. Records listed under name of dance (see HULL, VICTORY, FIREMAN'S DANCE, etc.) This album is of the same generally good quality as the other Margot Mayo albums.					
"Honor Your Partner." Ed Durlacher - The Top Hands. 12", (a). The first part of each record consists of spoken instructions by Durlacher in which he walks the dancers thru the figures; the second part is the dance to music and with conventional calls. Starts with the simplest fundamentals and very easy dances. This set probably could be used successfully by a group of beginners with very little additional instruction. Expensive. The same generally good quality as the other Durlacher albums. Tempo approximately MM128.					
Susanna	SDA	1-1A 1-ED-1-12-3027A		1	
Two Head Ladies Cross Over	SDA	1-1B 1-ED-6-12-3027B		"	
Heads and Sides	SDA	1-2A 1-ED-2-12-3028A		"	
Around the Outside and Swing	SDA	1-2B 1-ED-5-12-3028B		"	
Honolulu Baby	SDA	1-3A 1-ED-5-12-3029A		"	Tune: Spanish Cavalier, Aloha Oe
Dosido and Swing	SDA	1-3B 1-ED-4-12-3029B		"	
Yankee Doodle	SDA	1-4A 2-ED-1-12-3030A		2	
Push Her Away	SDA	1-4B 2-ED-6-12-3030BXX		"	
Sweet Alice - Waltz Quadrille	SDA	1-5A 2-ED-2-12-3031A		"	
Darling Nellie Gray	SDA	1-5B 2-ED-5-12-3031B		"	
Duck for the Oyster	SDA	1-6A 2-ED-5-12-3032A		"	
Ladies Chain	SDA	1-6B 2-ED-4-12-3032BXX		"	
Loch Lomond	SDA	1-7A 3-ED-1-12-3033A		3	
The Basket	SDA	1-7B 3-ED-6-12-3033B		"	
Ladies Grand Chain	SDA	1-8A 3-ED-2-12-3034A		"	
My Little Girl	SDA	1-8B 3-ED-5-12-3034B		"	
Texas Star	SDA	1-9A 3-ED-5-12-3035A		"	
Left Hand Lady Pass Under	SDA	1-9B 3-ED-4-12-3035B		"	



DANCE (NATIONALITY) - Title	MFR	NUMBER			REMARKS
		RECORD	MATRIX	ALBUM	
SQUARE (US), WITH CALLS — KENTUCKY RUNNING SET					
"Running Set Square Dances." Manny - American Square Dance Group (Margot Mayo). 10", (a). Calls understandable, timing fair, music balanced with calls. Printed instructions good for specific dances. Only available recordings of Kentucky Running Sets. A good album.					
Hogeyed Sally, Sally Gooden	Dec	18213-A	69350	274	148 *
Turkey Buzzard, etc.	Dec	18213-B	69351	"	146 *
Old Granny Hare, etc.	Dec	18214-A	69352	"	144 *
Soldier's Joy, etc.	Dec	18214-B	69353	"	148 *
Sourwood Mountain	Dec	18215-A	69354	"	142 *
Pigtown Fling	Dec	18215-B	69355	"	142 *
SQUARE (US), WITH CALLS — WESTERN D					
"Cowboy Dances - Called by Lloyd Shaw." "Duel In the Sun" orch. 12", (a). Calls clear, timing good, music balanced with calls and rhythm clear. Printed instructions excellent. Also included: 5 squares without calls. This album is planned for teaching square dancing and calling, and 18 separate dance patterns are included in the 5 "hash" squares. This is one of the best recordings of Western calling. These records have been reported to be unusually fragile and quick to wear, however.					
Star By the Right	Dec	75000-A	L-4279	A-524	136 A Easy
Split Ring Hash	Dec	75000-B	L-4280	"	138 A
Doggy Doe Hoedown	Dec	75001-A	L-4281	"	138 A
"Les Gotcher Square Dance." 12", (a). Calls clear, timing good, music weak but patten maintains rhythm. Simple patterns, but tempo is fast and there is very little "slack" for slow sets to catch up.					
Hot Time In Ol' Town	Mac	CPM-12-588-2	"	1	118 B*
Swing Ol' Adam, Swing Ol' Eve	Mac	CPM-12-590-2	"	"	154 B*
Lady Round the Lady	Mac	CPM-12-589-2	"	"	132 B*
Inside Arch, Outside Under	Mac	CPM-12-593-1	"	"	128 B*
Take a Peek	Mac	CPM-12-591-2	"	"	136 B*
Right Hand Over, L. Hand Und.	Mac	CPM-12-595-3	"	"	B*
Texas Star	Mac	CPM-12-592-2	"	"	154 B*
I'll Swing Yours, You Sw. Mine	Mac	CPM-12-594-2	"	"	138 B*
"Les Gotcher Square Dance." Les Gotcher - Jack Rivers Boys. 10", (a).					
Dive for the Oyster	Mac	CPM-10-413-1	"	2	124 B* Other side: Rye Walts B*
Swing In the Center	Mac	CPM-10-412-2	"	"	124 B* Other side: Varsouviana B*
Cage the Bird	Mac	CPM-10-414-1	"	"	128 B* Other side: Polka B
Sally Gooden	Mac	CPM-10-411-2	"	"	128 B* Other side: Schottische B
"Square Dance." Carl Myles - California Haylofters. 10", (a). Calls clear, music balanced with calls and rhythm clear. Printed instructions brief but good (but in one or two places don't agree with record). For intermediate dancers. Fast.					
Lady Half Way Round	Imp	1077-A	XR-132	FD-15	136 B* Tune: Girl I Left Behind Me
The Rout	Imp	1077-B	XR-137	"	144 B* Tune: Rustic Reel
Lady Round the Lady	Imp	1078-A	XR-135	"	140 B* Tune: Country Jig
Cheyenne Whirl	Imp	1078-B	XR-138	"	144 B* Tune: Nelly Bly, Mocking Bird
Bird In the Cage	Imp	1079-A	XR-134	"	140 B* Tune: Old Taylor
Sally Goodin	Imp	1079-B	XR-135	"	140 B* Tune: Sally Goodin
Missouri Hoe Down	Imp	1080-A	XR-136	"	142 B* Tune: Old Molly Hare
Split the Ring & an Elbow Sw.	Imp	1080-B	XR-139	"	142 B* Tune: Waggoner
"Texas Square Dances." Carl Journell - Grady Hester and his Texans. 10", (a)					
Bird In a Cage and 7 Hands R.	Fol	F-1050-A	KW-151	F-5	128 Tune: Old Joe Clark
Sashay Partners Halfway Rd.	Fol	F-1050-B	KW-152	"	128 Only one couple dances. Tune: Buffalo Gals
Sally Goodin	Fol	F-1051-A	KW-149	"	132 Tune: Cripple Creek
Waggon Wheel	Fol	F-1051-B	KW-154	"	128 For experienced dancers. Calls not clear. Tune: Give the Fiddler a Dram
Texas Star	Fol	F-1052-A	KW-150	"	132 A* Tune: Golden Slippers
Four in Line You Travel	Fol	F-1052-B	KW-155	"	128 B* Tune: Leather Britches
Ard. That Cpl. & Sw. at Wall	Fol	F-1053-A	KW-148	"	130 Tune: Boil the Cabbages Down
Sashay By and Resashay	Fol	F-1053-B	KW-153	"	132 Tune: Girl I Left Behind Me
"Square Dances." Jonesy - Cactus Andy & the Texas Dandies. 10", (a). Also included: two squares without calls.					
Cage the Bird	B-W	6000-A	BW-592	65	142 Tune: Soldier's Joy
Sally Gooden	B-W	6000-B	BW-597	"	142 Tune: Cactus Twister
Oh Susanna Pt. 1	B-W	6001-A	BW-593	"	122 I'll swing yours, you swing mine.
Texas Star Pt. 2	B-W	6001-B	BW-596	"	132
Oh Susanna Pt. 2	B-W	6002-A	BW-594	"	122
Texas Star Pt. 1	B-W	6002-B	BW-595	"	132 Tune: Irish Washwoken
Calls by Bob Hager. Calls clear, timing good. Slow, good for beginners					
Down Center, Divide Ring	Lin	97-A	5346-1	"	B
Little Yaller Gal	Lin	97-B	5346-2	"	B
Gents Walk Around Outside	Lin	98-A	5346-3	"	B Tune: Dixie
Rt. & Left with Cpl. You Meet	Lin	98-B	5346-4	"	B Tune: Tavern in the Town
Jingle Balls	Lin	99-A	5346-5	"	B
Separate Around Outside	Lin	99-B	5346-6	"	B
The Route	Lin	100-A	5346-7	"	B
Sashay Half Way Round	Lin	100-B	5346-8	"	B Tune: Red River Valley
Texas Star	Lin	101-A	5346-9	"	B Tune: Turkey in the Straw. Other side: Virginia Reel B*
Happy Herb Faraday - The Haymakers. 12", (a). Calls clear, music balanced with calls.					
Red River Gal	S-H	12005-A	1240	"	118
Right and Left Thru	S-H	12005-B	1241	"	112 Tune: Soldier's Joy
Bill Mooney - Cactus Twisters. 12", (a)					
Head Two Gents Cross Over	S-H	C-SH-1225-A	"	"	132 Similar to Vic 56386-B but only 3-1/3 figures instead of 4
Birdie in the Cage	S-H	C-SH-1226-A	"	"	150 Tune: Listen to the Mocking Bird
Allemande Left and All. Thar	S-H	C-SH-1227-A	"	"	146
Ard. That Cpl. & Take a Peek	S-H	C-SH-1228-A	"	"	140 Tune: Girl I Left Behind Me
"Cowboy Square Dances." Roy Rogers - Cooley's Buckle Busters. 10", (u). Very fast (MM160), calls poorly timed. Interesting to listen to. Decca album 220 (Record nos. 5733-5, matrix nos. DLA 2114-9)					
"Swing Your Partner." Arkie Woodchopper. Originally Okey album K-2, recently re-issued as Columbia album H-5, record nos. 20444-7, matrix nos. C-5875 - C-5882. Also included: Paul Jones. Similar to Decca album 220, but impossible to dance to. 10", (a).					



## NUMBERING SYSTEM -- VICTOR INTERNATIONAL SERIES

Numbers in parentheses are old numbers, in use until about 1947.  
All records are 10" unless otherwise noted.

50029 and up	Spanish
75026 and up	Spanish
80178 and up	Spanish
25-0000	Latin American
25-0000 (V-1)	"Continental Gems"
25-1000 (V-600)	"International Novelties"
25-2000 (V-1000)	Bohemian (Czech)
25-3000 (V-3000)	Croatian-Serbian-Slovenian
25-3000 (V-23000)	Croatian-Serbian-Slovenian
25-4000 (V-6000)	German
25-5000 (V-9000)	Hebrew-Jewish
25-6000 (V-11000)	Hungarian
25-7000 (V-12000)	Italian
25-8000 (V-15000)	Norwegian
25-9000 (V-16000)	Polish
26-0000 (V-20000)	Scandinavian
26-1000 (V-24000)	Swedish
26-2000 (V-28000)	Turkish
26-5000 (V-21000)	Russian and Ukrainian
26-6000 (V-4000)	Finnish
26-7000	French
26-7500	Irish
26-8000	Greek
26-9000	Latin American
58-0000 (V-56000)	German (12")
58-1000 (V-59000)	Hebrew-Jewish (12")
58-2000 (V-500)	"Continental Gems" (12")
58-3000	Greek (12")
58-4000	Albanian (12")
60-0041 and up	Latin American
70-7014 and up	Latin American
90-0584 and up	Latin American

## RECORDS FOR LING ASSOCIATION DANCES

B-C DB-1653	Trojky; La Vinca. Tancuj
" DB-1654	I Rave Lost My Stocking in the Brook; The Friendly Nod. Peasant's Dance
" DB-1655	Polka Piquee; Fricassee. Ungkaa'els Dans; Fremad
" DB-1798	Terschelling Reels Nos. 1 and 2. Flemish Dances; Djatchko Kolo
" DB-1799	Hattemageren. Litanietis; Clap Dance (Swed.)
" DB-1800	Swedish Schottische; Toast to King Gustav. Ros-piggepolska
HMV B.8838	Shoemaker; Hornfiffin. Norwegian Mazurka; Mangling
" B.8839	Sextur; Gallopink. Little Man in a Fix
" B.8840	Mallebrok; Let is dead. Varsoviene; Feder Mikkel

## THE HENRY FORD RECORDS -- "Early American Dances as revived by Mr. and Mrs. Henry Ford"

101-A	Plain Quadrille, I (NC)	107-A	Heel and Toe Polka	114-A	Portland Fancy (WC)
101-B	Plain Quadrille, II (NC)	107-B	Rye Waltz	114-B	Novelty March, a Mixer (WC)
102-A	Standard Club Quadrille, I (WC)	108-A	Captain Jinks (WC)	115-A	Quadrille, Medley of Hornpipes (NC)
102-B	Standard Club Quadrille, II (WC)	108-B	Little Old Log Cabin (WC)	115-B	Newport Quadrille, Grapevine Twist (NC)
102-C	Standard Club Quadrille, III (WC)	109-A	Hinky-Dinky, Parlee-Voo (WC)	116-A	Ticknor's Quadrille (NC)
102-D	Jigs and Reels (WC)	109-B	Life on the Ocean Wave (WC)	116-B	Cub Berdan's Favorite Quadrille (NC)
103-A	Hungarian Varsoviene	110-A	Badger Cavotte	117-A	Virginia Real (WC)
103-B	Old Southern Schottische	110-B	Varsoviene Waltz	117-B	Military Schottische
104-A	Lancers Oriental, I & II (NC)	111-A	Blue Danube Waltz	118-A	Fireman's Dance (NC)
104-B	Lancers Oriental, III & IV (NC)	111-B	Tales from the Vienna Woods	118-B	Money Musk (NC)
105-A	Lancers Oriental, I & II (WC)	112-A	Black Cat Quadrille, I (NC)	119-A	Lady Round the Lady (WC)
105-B	Lancers Oriental, III & IV (WC)	112-B	Black Cat Quadrille, II (NC)	119-B	Fireman's Dance (WC)
106-A	Lancers Oriental, V (NC)	113-A	Hull's Victory (NC)		
106-B	Lancers Oriental, V (WC)	113-B	Lady Walpole's Real (NC)	(WC)	With Calls, (NC) No Calls

## METHODIST "WORLD OF FUN" SERIES -- 12" (plastic)

M-101-A	Csebogor. Kalvalis	M-104-A	Red River Valley. Sicilian Circle
M-101-B	Hol-di-ri-di-a (Weggis). Seven Steps	M-104-B	Camptown Races. Pop Goes the Weasel. (Square, N.C.)
M-102-A	Galway Piper. Ace of Diamonds	M-105-A	Trolka. Weave Wadmal (Weaving)
M-102-B	Danish Schottische. Come Let Us Be Joyful	M-106-B	Spanish Circle. Chimes of Dunkirk
M-103-A	Irish Washerwoman (Square, N.C.)	M-106-A	Trallen. La Raspa
M-103-B	Captain Jinks (Square, N.C.)	M-106-B	Green Sleeves. Trip to Helsinki

## NUMBERING SYSTEM - COLUMBIA "FOREIGN" RECORDS

12000-F	International	61000-F	Lithuanian
72000-F	Albanian	18000-F	Polish
28000-F	Armenian	63000-F	Polish
100-F	Bohemian	1100-X	Portuguese
5000-F	Finnish	31000-F	Roumanian
4000-F	French	20000-F	Russian
45000-F	French	22000-F	Scandinavian
34000-F	French-Canadian	1000-F	Serbo-Croatian
5000-F	German	24000-F	Slovak
55000-F	German	25000-F	Slovenian
7000-F	Greek	2000-X	Spanish
56000-F	Greek	(and up)	
10000-F	Hungarian	26000-F	Swedish
14000-F	Italian	60-X	Syrian-Arabia
15000-F	Italian	32000-F	Turkish
60000-F	Italian	40000-F	Turkish
8000-F	Jewish	27000-F	Ukrainian
57000-F	Jewish	70000-F	Ukrainian
16000-F	Lithuanian		

## VICTOR "EDUCATIONAL RECORDS"

Only those records of the series which are of interest to folk dancers and which are listed in the current Victor catalog are included here.

20151	Pop Goes the Weasel. Norwegian Mountain March
20445	Gathering Peascods. Sallenger's Round
20447	Money Musk No. 1 and No. 2. Virginia Reale
20448	Come Let Us Be Joyful. Broom Dance; Bummal Schottische
20449	Little Man in a Fix. The Hatter
20450	Klappdanz. Shoemaker's Dance
20592	Soldier's Joy. Lady of the Lake
20638	Quadrille - Figure 1. Quadrille - Figure 2
20639	Quadrille - Figure 3. Sicilian Circle
20802	Shepherd's Hey. Country Gardens
20988	Gustaf's Skoal. Lott' ist Tod
20989	Ace of Diamonds. Bleking
20990	Minuet. May Pole Dance
20992	The Wheat; Csebogor. Tantoli
21616	Irish Lilt; St. Patrick's Day. Highland Fling; Highland Schottische
21617	Seven Jumps. The Roman Soldiers
21618	Ropp Mor Annika; The Chimes of Dunkirk. Farmer in the Dell; Did You Ever See, etc.
21619	Ribbon Dance. The Crested Hen; Green Sleeves
21620	Hewett's Fancy. Turn Me Around; Hansel and Gretel
21685	Fandole; Nigarepolska. Hornpipe; How D'Ye Do My Partner
22761	Bean Porridge Hot; Dutch Couples. Hey Little Lassie; Seven Pretty Girls
22991	Quadrille - Figure 3 - Captain Jinks. Sicilian Circle



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