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AUGUST
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

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ROBERT DOUGLAS LAMONT, Editor

ROBERT and ELEANOR ELSOCHT, Art Directors
WAYNE WILLS, Roving Editor

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Mildred R. Buhler, Square Dancing	Margaret Jory, Folk World
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Grace Perryman, Folk Craft	Ruth E. Prager, Costumes
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Business Mgr., Margaret Lamont	Promotion Mgr., Walter Grothe
Circulation Mgr., Ed Kremers	Asst. Prom. Mgr. (Southern California), Ernauld Cushing
Publications Committee: Wayne Wills, chairman; Robert D. Lamont and Mildred R. Buhler.	

OFFICES

Publication—273 Broadway Millbrae, California Phone: OXford 7-2605	Advertising—262 O'Farrell St., San Francisco 2, California Phone: SU. 1-7294, SU. 1-8334
Editorial—Route 1, Box 319 Guerneville, California Phone: Guerneville 8Y5	Southern Calif. Branch 625 Shatto Place Los Angeles 5, California Phone: DUnkirk 8-5265
Southern Calif. Branch, 470 S. Swall Drive, Beverly Hills, Calif. Phone: CRestview 6-2619	Subscriptions—262 O'Farrell St., Room 301, San Francisco 2, Calif. Phone: SUtter 1-7294
Business—Route 1, Box 319 Guerneville, California Phone: Guerneville 8Y5	Southern Calif. Branch 625 Shatto Place Los Angeles 5, California Phone: DUnkirk 8-5265
Promotion—390 Liberty St. San Francisco 14, Calif. Phone: VAlencia 4-5017	
Southern Calif. Branch 3073 W. Pico, Los Angeles	

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"... and
Promenade"

Wherever that call rings out at a major square dance event—from Los Angeles to Miami—you will find Mildred R. Buhler. Not that she covers each jamboree in person, of course! The tremendous scope of square dancing makes this impossible. But, as Square Dance Editor for LET'S DANCE! she has made scores of friends across the U. S. and through them she keeps readers of LET'S DANCE SQUARES informed and entertained.

A student of "Pappy" Shaw, Mildred has been active in square dancing for over ten years and has developed into a first rate caller. On top of this she is the director of the Redwood City Docey-Do Club, one of California's finest exhibition groups; writes and m.c.'s northern California's popular folk and square dance radio show, "Breakfast at Bondy's," and teaches folk and square dancing to almost five hundred students a week.

Long a firm believer in co-operation between folk and square dancers, Mildred has set an example by continued interest in folk dancing and by accepting the chairmanship of the Dance Research Committee of the Folk Dance Federation of California. Her pet peeve concerns leaders who disparage either the American or the International forms of folk dancing. "People should be free to specialize or combine the two types of dancing," she likes to say, "but should never lose track of the fact that toleration of the other fellow's point of view is the very essence of this country."

Taking over a weak section, Mildred has added new departments, a picture section, and has made LET'S DANCE SQUARES the finest thing of its kind in the U. S. today, truly a magazine within a magazine.

Bob Lamont



THIS MONTH'S
COVER

Most popular visitors at Santa Monica's gigantic square dance jamboree were Governor and Mrs. Earl Warren and daughter, photographed by Ace Cameraman Charles Seeberg of Santa Monica. Long believers in the value of square and folk dancing, Governor and Mrs. Warren flew to Santa Monica in a chartered plane. For full story of this historic event see page 22.

CHATS with your PRESIDENTS



The spread of American and International Folk Dancing throughout the country is one of the most wonderful things that has happened. It gives so much to everyone, in making new friends, in finding a common meeting ground for persons of entirely different backgrounds, that I feel that in our movement we have a possible medium for world peace. I have been told by persons from foreign countries that they knew dances we were doing, when they were children, and it gave them a wonderful feeling of being near home to see us enjoying what they loved.

Many people have come to me in my travels throughout the Western States and said that they were lonesome and without friends before they joined a folk dance class, while now they feel younger and happier with this new activity and new friends. Others have said that they have overcome physical handicaps, and others that it has served to bring their families closer together, for it is an activity in which all ages can join, from grandparent to grandchild.

Many of us find that we like different phases of the activity, however, and can't see why others don't see eye to eye with us. Some of us like to do nothing but American Squares and a few American Round Dances. Others of us find the International Dances more interesting, and spend little, if any time on squares. For myself, I enjoy all forms of Folk Dancing, and find keen enjoyment in all of the dances. There are, however, many groups of ethnic dancers in our country, who think it wrong to do any but the dances of their native lands. This is most certainly their privilege, and we think none the worse of them for it.

Many people feel that the so-called "coined" dances, that are proving so popular with many of us, should not be a part of our Folk Dance movement. Yet when we stop to think of it, that is just where the old, old Folk Dances came from originally. Many of these dances will not stand the test of time, and will fade out of popularity, but if they are worth while, they will most certainly stay with us, and, in years to come, will become true Folk Dances.

I hope that you folks who are getting so much enjoyment from our activities will encourage others to join with you and discover how wonderful Folk activities can really be.

Happy Dancing,
GEORGE MURTON, JR.
President, Northern Section
Folk Dance Federation of California

CALIFORNIA FEDERATION CALENDAR OF EVENTS

EDITED BY HAROLD PEARSON
AND CHARLES RICH

FEDERATION FESTIVALS NORTH

AUGUST 13 HEALDSBURG. The ideal place to spend time in the summer is in the country. No better place but to attend the festival being held on the athletic field of Healdsburg High School. Time 1:30 to 5 and in the evening in the high school gym from 7:30 to 11. The council meeting will be held in the high school auditorium. Regional at 12 noon and the regular council meeting at 12:30. Sufficient signs will be posted to direct you to the festival, which is north of the main part of town.

SEPTEMBER 3 SAN FRANCISCO. A Statehood Centennial Folk Dance Festival presented by Changs International Folk Dancers as hosts to the Federation. Place: Civic Auditorium, San Francisco. Time 1 to 6 p.m., 8 to 11 p.m. San Francisco Statehood Centennial Commission is sponsor for this wonderful program. Arrangements have been made for transmitting this program to the outdoor plaza in the Civic Center for those who may want to dance outside.

OCTOBER 22 SANTA CRUZ.

NOVEMBER 5 SALINAS

SOUTH

AUGUST 5 LOS ANGELES. A starlight festival for this beautiful summer month in the famous Griffith Park on the Playground's Tennis Courts. Los Feliz at Riverside Drive. The hosts will be the Los Angeles Co-op Folk Dancers. Time 8 to 12 midnight.

AUGUST 20 SAN DIEGO. A Folk Dance Festival in beautiful Balboa Park, San Diego, 6th Street near Laurel. Exhibitions by the International Dance Circle and Romany Moods Groups.

SEPTEMBER POMONA. Los Angeles County Fair Festival.

OCTOBER LOS ANGELES.

REGIONAL FESTIVALS

NORTH

AUGUST 5 STOCKTON. The College of the Pacific. Here is a good place to enjoy seeing and doing some of the new dances that have been taught. Evening program 8 to 12 midnight.

AUGUST 5 MARTINEZ FIESTA. (Spanish Theme). Alhambra High School on the football field. Host: Diablo Promenaders of Concord and Shell Folk Dancers of Martinez. Time: 8 to 12 midnight.

AUGUST 6 OAKLAND. Midsummer Fun Festival. Afternoon—Arroyo Vlejo Park, 82nd Avenue and E. 14th. Dancing 1 to 5 p.m., sponsored by Oakland Folk Dance Council with Pantalooners and Swinging Circle hosts.

Midsummer Fun Festival Night—Elmhurst School auditorium or gym. Dancing 7:30 to 10:30, sponsored by Oakland Folk Dance Council. Jolly Nomads and Merry Macs, hosts.



DON WHEARTY

AUGUST 20 WOODLAND. The Woodland Villagers, a brand new club just in the process of joining the Federation, announces a party to take place on Sunday evening, August 20, at 7 p.m., at the Yolo County Fair grounds. The party is being held in connection with the Yolo County Fair, and although it's too hot to dance in the Sacramento Valley in the afternoon, people might like to come to see the exhibits at the fair. A good program of folk dances, squares and exhibitions.

AUGUST 20 VALLEJO. Through the joint cooperation of the Vallejo Folk Dancers and Bustle and Boots folk dance groups they have chosen for their theme this year "Circus Romanus." Place: Vallejo College, Vallejo. Time: Dancing from 1:30 p.m. to 5:30 p.m. at Corbus Field, Vallejo, and from 7:30 to 10:30 p.m. at the girls' gym, Vallejo.

AUGUST 27 STOCKTON. The Cherokee Folk Dancers are to be hosts to all valley and coast folk dance clubs. Afternoon from 2 to 5 p.m. Evening 7 to 10 p.m. Dance to live music—arrangements taken directly from Federation approved records. Festival in conjunction with the San Joaquin County Fair.

AUGUST 27 NAPA. The Silverado Folk Dancers extend an invitation to all folk dancers to enjoy a festival in Napa, to be held in conjunction with the County Fair. A festival that promises a large place to dance and a well planned program. Afternoon 1:30 to 5:30, evening to be announced. Watch for signs as you come into town.

SEPTEMBER 10

BOYES HOT SPRINGS

SEPTEMBER 10 SAN LEANDRO

SEPTEMBER 10 SACRAMENTO. State Fair Festival. Evening 6:30 p.m.

SEPTEMBER 17 LODI

SEPTEMBER 17 ANTIOCH

SEPTEMBER 17

CHANGS—SAN FRANCISCO

SEPTEMBER 24 WALNUT CREEK

OCTOBER 1 VALLEJO

OCTOBER 28 and 29 FRESNO

SOUTH

AUGUST 26 SANTA BARBARA. An important change from regular monthly date. This festival will be part of the famous "Old Spanish Fiesta" program—August 23, 24, 25, 26. Place: The sunken gardens at the Courthouse.

TEACHERS' INSTITUTES

TEACHERS' INSTITUTE October 15. Place to be decided.

Items to be included in the Folk Calendar of Events must be forwarded by the fifth of the month prior to publication to Hal Pearson, 1636 Oak View Avenue, Berkeley 7, California.

LET'S DANCE!

Around the Folk World

Edited by Margaret Jory

CALIFORNIA

On the Air

FRESNO—Folk Dance Program, KYNO, 10:30 a.m., Saturday.

"Folk Dance Date With Nate," KSGN, 4:30-5 p.m., Sundays.

MARIN—"Your Favorite Folk Music," KTIM (1510), 1-1:30 p.m., Sundays.

OAKLAND—"Folk Dancer on the Air," KWBR (1310), 9-9:30 p.m., Sundays.

PETALUMA—"Folk Music," KAPF, 9-10 p.m., Sundays.

SAN JOSE—"Polka Party," KLOK (1170), 10 a.m., Monday through Friday; "Folk Dance Time," KLOK, 4-5:30 p.m., Saturdays.

SAN MATEO—"Calling All Folk Dancers," KVSM (1050), 10:30-11:30 a.m., Sundays. "Adventures in Folk Music," KSMO (1150), 10:30-11 p.m., Monday through Friday. "Polka Party," KSMO (1550), 9-9:55 p.m., Sundays.

SHERMAN OAKS—"Folk Songs and Dances," KGIL (1260), 10-11 p.m., Monday through Friday.

STOCKTON—"Saturday Night Square Dance," KWG, 6:30-7:30 p.m., Saturdays.

EUREKA—Folk Songs and Dances, KHUM. Time not known.

Special Events

WOODLAND—Folk dancing—everyone invited—at the Yolo County Fair, Sunday, August 20, at 7 p.m. Place—Fair Grounds at Woodland. Hosts—the Woodland Villagers.

ANTIOCH—Contra Costa County Fair, September 17. Dancing all afternoon and evening. Hosts—the Reel Weavers.

SAN FRANCISCO—Maria Montez in a program of Spanish dancing, September 24, at Sigmund Stern Grove, Sloat Blvd. and 19th Ave.

MASSACHUSETTS

Harvard Folk Society meets every Friday evening, 8:30 to 11:15. Advanced class, 7:45 to 8:30. Open house once a month. Contact R. B. Allee, 22½ Mt. Auburn St., Cambridge 38, Mass.

OREGON

The Oregon Federation invites everyone to folk dancing at Portland's Jantzen Beach. Those in costume admitted free. Dancing from 5 to 7 on August 6 and Sept. 3. Art and Metha Gibbs as M.C.'s.

VANCOUVER, B. C.

The Gingham Swingers invite everyone to join them each Thursday night on the roof of the Black Motors, corner of Dunsmuir and Homer in the heart of Vancouver. For other dances please contact the Tourist Bureau of the city.

WASHINGTON

Washington State Federation joins with the Greater Seattle Association in a ten-day program, August 11 to 20. Two nights of dancing. Tuesday night, August 11, folk dancing; Friday, August 18, squares.

AMONG THE PEOPLE

CHINESE—August 20 is celebrated as the Festival of the Seventh Day of the Seventh Moon, a day on which the "Weaving Maid traverses the magpie bridge across the Milky Way to visit her Shepherd Boy husband." At this time marriageable girls present exhibits of their handiwork, emphasizing miniature creations, and the parents of eligible young men are invited to call:

INDIAN—Independence Day is celebrated on August 15 by people from India and Pakistan honoring the creation of the Dominion of India and the Dominion of Pakistan which took place in 1947.

ARMENIAN—August 15 marks the ceremony of the Blessing of the Grapes which is held in all Armenian churches. In olden days it was forbidden to eat grapes before this date.

SOUTH AMERICAN—The Latin American societies will observe August 17 as the centennial of the death of Jose de San Martin, liberator of Chile, Peru and Argentina from Spanish control. Watch the newspapers for announcements of festivities in your area.

Please send all news for this column to Margaret Jory, Folk World Editor, LET'S DANCE! Magazine, 1370 Euclid Ave., Berkeley 8, Calif. Items should be received by the 5th of the month before desired publication. Out-of-state news welcomed.

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TELL IT TO DANNY

By DAN McDONALD

STOCKTON'S THIRD ANNUAL FOLK DANCE CAMP is now pleasant memories and already reservations are pouring in for 1951. Accommodations were scarce long before the official opening, July 27, but EVELYN WARRING and JOHN EUGENE MOVERN of THE SAN FRANCISCO FOLK DANCE CAROUSAL solved their housing problem by getting hitched just one month before; EVELYN had her reservation since 1949 and in order to go, GENE said, "Will you be mine?" No, not exactly their honeymoon. Same thing happened to VANCE TEAGUE and DALE LONG.

THE SPECIAL INSTITUTE of authentic DANISH DANCES was delightful. Meeting those fine young people and dancing with them was something we will long remember. The setting was in the Oakland High School Auditorium—1400 seats arranged in amphitheatre style on three sides of a large floor and a huge stage. Acoustics were super. You just should'a ought'a been there.

Please, someone, please, check the spelling of dances on Festival programs before releasing. Here are just a few copied from a recent release for a Federation Festival: BENDER LUSTIG, RANCHERO, KOHANOCHKA, SUDAMALINAS, SENFENLIERGER, ALEXANDROUSKA, KOROLUICHKA, TSGANOTCHKA, KRANZ KOENIG. Nine wrong out of 40. WOT HOPPENED?

July 4th, at the Oakland Civic Aud., the OAKLAND FOLK DANCE COUNCIL composed of 24 clubs was host to the City of Oakland. The general chairman, LEONARD MURPHY, came up with a swell idea of selecting a Folk Dance Mother of the Day. She was found in the person of MARY (MOM) CARDOZA, age 75, and mother of four dancing daughters. Mayor CLIFFORD E. RISHILL made the presentation.

Fifty thousand folk dancers in the state; would you like to try for 100,000? No trouble at all, they'll be right along. Everybody knows the answer; keep it clean, enjoy yourself, it's not as late as you think in the game where everybody wins.

Still in there pitching, the July '50 party notice for the FUN CLUB lists ARNOLD McMURRAY, M. C., FLORENCE McMURRAY, hostess. Thass just as it was pre-F. D. F. C. before 1940. Two grand old timers!

SHIRLEY SMITH, of Burlingame, is now at the famous STRAWBERRY LODGE on U. S. 50 above PLACERVILLE on the way to TAHOE. KYBURZ P. O., CALIFORNIA, will get her and if you go there, she'll get you dancin' in no time a-tall. SHIRL-EE gave us "In a Russian Village" back in the 30-'s, when I was in my 40-'s.

Guess Wot? No, you'd never guess it, but it's so. Yèp, one of the spectators at the DANISH INSTITUTE walked right up to WALTER GROTHE, our own F.D.F.C. W.G. and wanted to know how he liked his visit in this country. That's what authentic short pants with the accent did! He's promotion manager, in case you didn't know, for the greatest folk and square dance magazine this activity has ever known—ask a subscriber that doesn't get his on time!

Everybody who has once attended a party of the MILLBRAE HIGHLANDERS (the third Saturday of each month at Taylor Ave. School, Millbrae) goes home intoxicated by the wonderful spirit of the group. Two of its most popular members by the way, RED HORT and SHIRLEY SACHS, announced their engagement. They met at MILLBRAE in the beginners class and have been dancing together ever since.

With the site of the historic Rancho San Lorenzo as a setting and festive life of a rancho as the theme, THE HAYWARD HI-STEPPERS played hosts to several hundred Folk Dancers June 18 at their federation festival.

The afternoon party was the usual folk dancing success with plenty of dancing and several excellent exhibitions highlighted by a demonstration of the Montvergine Tarantella by the host group.

THE COUNTRY DANCERS are very busy working on plans for the August N. S. Federation Festival to be held August 13 on the HEALDSBURG High School Athletic Field from 1:30 to 5 and in the evening in the High School Gym from 7:30 to 11.

DAN HOWE is our general chairman for this year's festival.

And here's one from our new Northern California proxy, GEORGE MURTON, JR.:

"At the festival in HAYWARD on June 18, sponsored by the HI-STEPPERS of HAYWARD, we had guests from OREGON and WASHINGTON.

"CHET and DOROTHY LITTLE of SEATTLE, who have been spending several weeks in Hayward visiting MR. LITTLE'S parents, were at the festival and evening party. They are members of the WELKIN RINGERS of SEATTLE.

"DON BENEDICT, BETTY KING and PHYLLIS HOOK, all of the INTERNATIONAL FOLK DANCERS of PORTLAND, OREGON, were very much in evidence.

"It certainly pays to subscribe to LET'S DANCE! for the three PORTLAND Webfeet saw that there was to be a festival in the Calendar of Events and planned their itinerary to cover. DON has been down in Southern California on his vacation and PHYLLIS and BETTY have been attending the Y conference at Asilomar and are on their way home. I gave them addresses of folk dance groups all the way up the north coast of California and also in MEDFORD, EUGENE and CORVALLIS, ORE., so they should have a full schedule on their way north."

NAPA FOLK DANCERS, P. O. Box 734, NAPA, California, never complain about lack of males, 'cause all officers are MR. and MRS.: President, DICK and BETTY BOYCOTT; vice-pres., DON and EVELYN SCHUTZ; secretary, GENE and PEARL GUTHRIE; treasurer, ED and DOLLY CLARK. FRANK SHAW is the membership man.

Comes it now from SAMUEL PEPI LEWIS: EUREKA—"The nucleus of F. D. has been the old timers. They were people who, in earlier 'ages,' carried on square and barn dances. They have, with the growth of the folk dance movement, become so strong that they have

invaded the ball room dancing, orchestra playing, etc., and every night of the week you can go into any place and find square calling and federation dances on top of fox-trots, swing and sway, and what have you.

"PETALUMA—SAM SMOOT deserves a vote of thanks from the Federation for the recent festival. The whole town of PETALUMA was behind this festival, July 2, despite the rodeo going on. The Argus-Courier, the paper, had their own press staff there, and gave it lots of publicity. The people told me, 'PETALUMA is going folk dance crazy.'

"This summer they are going to have GEORGE MURTON, JR., and MADELYNNE GREENE as interim teachers. GEORGE'S presence also brought a fine reaction from the PETALUMANS, both dancers and spectators."

The PANTALOONERS held their first birthday party on Wednesday, June 28, at Laurel School, Oakland. There were approximately 100 present who, besides folk dancing, enjoyed the square calling of DON ANDERSON, president of JOLLY NOMAD Club. Guests were given a miniature pair of pantaloons to wear with their name on them.

National Motorist, the N.A.C. magazine, lists our festival for August 20 at Healdsburg. That's not right, that's wrong, should read AUGUST 13, HEALDSBURG, and August 20, Vallejo. Guess they want to give more road service.

"How To Retire in California" is the title of a book for \$2.50. Subscribe to LET'S DANCE! and get 12 books for \$2.50 and learn how to live in California!

August 27 is back to school festival at Napa; also a wonderful wingding in Stockton at the San Joaquin County Fair, hosted by the CHEROKEE FOLK DANCERS (Indian style).

A letter from PIRKKO, EUGENE, OREGON, tells us about the Oregon Trail Pageant, July 16, sponsored by the Pageant Assn. and helped by "CIRCLE ALL," "SQUARE D" and EUGENE FOLK DANCERS, combined squares and international folk dances. Seems EUGENE has always had squares and the E.F.D. were the first to brave the foreign field. They are only a few months old and have already successfully sponsored the "STANFORD HOEDOWNERS" in a demonstration-participation evening of fun for more than four hundred.

PETE SEDERBERG from the Tahoe group says they call "BRUDER LUSTIG" Brutallustig just in case you request it up there.

Wonder if I menthined—Ward and Marie Urb of S.F. have a brand new Paulette Sharon Minchin; well, nearly brand new. She arrived 12:05 June 14 and Marie is very anxious to get back to dancin' agin.

New Officers of the "MERRY WHIRLERS," Oakland, are: RUSSELL STEDINGER, president (re-elected); VIC ADELSON, vice-president; MARY LYDIA MULLER, secretary; MILT PICKUS, treasurer; LUCILE ADELSON, historian and publicity officer; Mr. and Mrs. HANK MAGNANI, council and federation delegates.

An application for membership received and presented July 9 at Los Gatos Council meeting was from far-away Houston, Texas, THE SCANDINAVIAN FOLK DANCERS OF HOUSTON.

Galt, near Sacramento, was the setting for the county fair July 14 to 23, 1950. A large wooden platform was provided especially for the folk dancers who performed from 7 to 11 on the 16th. BEN and LEWIS REDD were general chairmen. I'm sure it was well attended for there's never a dull moment in the SACRAMENTO area when there's a chance to dance.

Folk Dance Federation of Minnesota's book,

"THE ROUNDUP," is nice reading and gave me a pleasant surprise; my name was mentioned by Johnny Gammel, who says he got the urge to call while dancing with us when he was still in the army and decided Minnesota was to have more squares and did something about it. Johnny gives LYNN WOODWARD much credit for helping him get started in a wonderful hobby.

Newly elected officers for the "JOLLY NOMADS" are: President, DON ANDERSON; vice-president, HARRY SIMS; secretary, VERDA SULLIVAN; treasurer, NEAL MARTINE. Thirty-three of them had fun weekendng at Clearlake Highlands June 10.

Correction please—June issue mention of joint birthday party was CASTLE PROMENADERS and HAYWARD HEYMAKERS and not the MERRY MAKERS as listed, but they were there at cake-cutting time.

JERRY (MRS. GEORGE L.) HARRINGTON of 617 20th Avenue, Longview, Washington, is a new subscriber to LET'S DANCE! She became enthused when seeing a friend's copy. That's all it takes, JUST TELL A FRIEND. JERRY has been teaching a group in Longview for the past year.

If you haven't got your beautiful WINDSHIELD DECAL yet, hurry and send to headquarters—better buy the club way, though, in packets of 100, to save the cost of handling. They're well worth the nickle and can be put on any surface, inside or out. By having them on your car you will have access to parking facilities and other courtesies extended by traffic authorities who are only too willing to help if they are shown.

If you lost a colored stone brooch at Napa June 4 write to Betty Boycott (NAPA FOLK DANCERS), 309 Randolph St., Napa, Calif., and claim it.

Incidentally, if any group of 8 to 24 would like to go to Hearst Ranch for a day of fun for free, breakfast included, write to GRACE PERRYMAN, 7 Fielding Place, San Francisco, to clear a Sunday date for you.

History in the making, Sept. 3. San Francisco Civic Auditorium, Federation Festival hosted by Changs International Folk Dancers. 1 p.m. to 10:30 p.m. The afternoon program will be piped to the civic center plaza for the overflow and NON-COSTUMED DANCERS. Make this a must, wear your prettiest costume and enjoy yourself dancing inside. Space will not permit all but be sure to come and your host will see that you have fun. The evening program will be the first of its kind to be held in the civic auditorium. There will be one American, one international and one square dance, arranged in twelve sets, 36 in all, with a surprise medley to round out a never-to-be-forgotten happy dancing day.

New officers of the CIRCLE M of MERCED are ED. OLIVER, president; RAY GRENIER, vice-president; DORA BROOKIN, secretary, and CLAIRE PAULSEN, treasurer. Merced County Council has eight clubs, three not yet members of the federation. They hold quarterly festivals and monthly county dances. Plans are being made to sponsor a regional festival in the near future. The council pres. is DON ROB-INSON. EARL COURT is vice-president, and MADELINE PASSADORI is the secretary-treasurer. A great deal of thanks goes to EARL JOHNSON of DOS PALOS for his excellent square dance calling and help in making the COUNCIL a success.

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CITY ON ITS TOES

That's Fresno—Where Everyone from Movie Usher to Mayor Is Helping To Promote Folk Dancing

BY ROBERT DOUGLAS LAMONT

IT IS almost impossible to enter the city of Fresno without bumping into a folk or square dancer. If you arrive by Southern Pacific, one of the first men you will see upon leaving the train is friendly Pearson Estes, chief clerk at the depot ticket office and member of the Vista Square Eight club; if you come in on a Greyhound bus you may meet genial six-foot-four Bob Bowman, chief dispatcher and another Circle Eight member; if you fly in, the chances are that your pilot and a good portion of the ground crew kick up their heels at least once a week as members of one of the scores of clubs that dot the city; and if you drive your own car you will soon discover that everyone from service station attendants to speed cops are either dancers, want to be dancers or know someone who is active in folk dancing.

This pattern persists in the business world and you never know when the man you are talking to will suddenly switch from rising prices or the condition of the stock market to a discussion of the proper footwork for the Swedish Hambo or the relative merits of various square callers. The president of the Fresno Folk Dance Council, which represents over a score of clubs in the city,

is, for example, in charge of claims for a leading insurance firm; the parts manager of the local Buick agency, E. Ford Thompson, is one of the pioneers of Fresno folk dancing; Burt Harret is a leading shoemaker; Olin Schmitt, the assistant auditor for Roma Wines; Tommy Northrup, a salesman for Challenge Creameries; Gene Foerster, a contractor; Otto Ziegler, an ice cream parlor owner; and Z. A. Bump, owner of an office equipment manufacturing plant and past president of the Fresno Council, to name just a few.

To take care of the terrific demand for instruction, the Fresno schools, under the adult education department, have classes almost every night in the week. The newcomer can take his choice of the Lafayette, John Muir, John Burroughs or Chester Rowell schools, the San Joaquin Memorial High School or the Fresno Junior College, plus a staff of experts that includes Thelma Demming Smith, credited by many as the woman who started the movement in the area; Rose Welch, Jean King, Eve Newman, Hollie Hunsaker, Raymond Hosier, and a half dozen others.

FRESNO'S enthusiasm for folk dancing comes, according to Nate Moore, the council president, from three

sources—a genuinely democratic form of self government among clubs belonging to the council, complete co-operation on the part of the adult education program, and the whole-hearted support of Fresno's political and civic leaders.

Members of each dance club elect their own officers and all clubs join, once a year, in the election of the officers of their council which, in turn, represents them at the regional council meetings of the Folk Dance Federation of California which are held monthly in various parts of the state. From these meetings the council representative, in this case usually Nate Moore, keeps in constant touch with Federation developments and brings the wishes of his clubs to the attention of the California Federation. At the Statewide Folk Dance Fiesta recently held in Monterey, for example, Nate made a big hit by having all Fresno folks wear a box of raisins to highlight the fact that his city was inviting all folk dancers to its Raisin Harvest Festival on the 29th and 30th of October. He also made a spirited bid for the 1952 Statewide Fiesta, pointing out that Fresno was the geographical center of California and therefore the logical place for the northern and south-



(Left) Buster Brown, outstanding caller and popular folk dance teacher, calls at the opening of Fresno's beautiful Roeding Park Folk Dance Pavilion April 23. (Right) Sunday at the park. This scene is repeated every evening under the flood lights visible around edge of the huge area. (Pictures courtesy of the city of Fresno.)



One of the finest groups in Fresno is the Council Workshop, here shown before exhibiting an Austrian Schuplattler. Nate Moore, president of the Fresno Council, and Mrs. Moore are third couple from right in first row. First man on right in same row is Z. A. Bump, last year's council president. (Photo by Weymouth-Hudson, Fresno.)

ern sections of the State Federation to meet.

Co-operation between folk dancers and the city's schools, second important factor in the development of dancing in Fresno, began in May of 1947 when the schools joined with the chamber of commerce and the city recreation department in sponsoring the second annual statewide festival of the California Federation—a three-day event which drew over 1,000 dancers—at that time a huge crowd, though small by today's standards.

Thelma Demming Smith, now in charge of folk dancing for the city schools, was the chairman and many famous names in folk dancing took part in the program, including "Buzz" Glass, Lucile Czarnowski, Paul Erfer, George and Adrienne Murton, and Carolyn Mitchell.

As the movement grew, however, there was a natural division between such old clubs as the Grapevine Twisters, Vinehoppers and Fresno Frolickers and the schools. In 1949 the advanced

clubs formed the council as an independent body and it retains this status today, while still working closely with the department of education.

BUT THE MOST important factor of all in the growth of folk dancing in Fresno is the backing given dancers by business and political leaders. "The Barn," a roomy building on Shields Avenue, five miles west of the Golden State Highway, a longtime gathering spot for dancers, was donated by Dick Gruggiere, a well-to-do property owner; John A. Reynolds, executive secretary of the Central Valley Empire Association, has swung the full weight of his organization behind folk dancing and has contributed much of the money for festivals and special dancing programs—even to the point of supplying chartered buses and planes for dancers when they were needed; and Mayor Gordon G. Dunn, Judge Milo Popovich and other city officials have done something more than just voice their approval—they have given Fresno the first outdoor dancing pavilion in the U. S. and made

it the envy of folk dancers everywhere.

A 75 x 125-foot slab of specially smoothed concrete, this pavilion is laid in the center of Fresno's beautiful Roeding Park and is complete down to the last detail—from floodlights for night dancing to a raised platform for callers and sound equipment. There is no charge for daytime use and in the evening the only cost is a quarter to keep the lights burning an hour. What's more, according to Arthur E. Gonzales, president of the Fresno Frolickers and the man who initiated the idea of the pavilion and brought it to the attention of the mayor, the city fathers have promised to add another slab to the present one whenever it is needed.

It is this kind of attitude, plus the hundreds who gather on the Roeding Park Folk Dance Pavilion nightly, that makes Nate Moore say, "We're really on our toes in Fresno. Give us another three years and we'll be the folk dancing as well as the geographical center of California."



Accent is on fun in Fresno! At recent Peach Blossom Festival these members of the Circle Eight and other clubs brought down the house with this all male comedy square. (Photo by Weymouth-Hudson, Fresno.)



The Vinehoppers, a club that has been in existence longer than most in Fresno area and which has developed an enviable reputation for exhibition dancing. (Photo by Don Williamson, Fresno.)

Memo from Madelynnne

BEGINNERS and INTERMEDIATE folk dancers will enjoy this new monthly feature by Madelynnne Greene, nationally known soloist, director of San Francisco's famous Festival Workshop, and one of the finest folk dance teachers in the U. S.

HUNDREDS OF PEOPLE each week find themselves on the threshold of an exciting new adventure. They have rightly decided that they are missing something by not being a folk dancer and have enrolled in their first class. And right at this point—before they leave home for that class—there are a few simple things they can do which will make the difference between enjoying their new recreation or dropping it in a week or so.

First comes the matter of personal cleanliness. Most of us, to be sure, are careful in this respect, but there are those who rush to their class from work without taking time to freshen up.

A bath or a shower is a *must*. And the dancer who used plenty of deodorant is taking a long step toward popularity.

THE NEXT major consideration is clothing. Folk dancing requires far more vigorous movement than its ballroom cousin and any apparel which confines arms and legs should be avoided like the plague. The slinky black dress that stopped the traffic in the afternoon will stop a woman from dancing as fast as a broken ankle; and men who wear suits or even tight fitting sports clothes are soon peeling off one piece of clothing after another in a male imitation of Gypsy Rose Lee—or are grimly sticking it out, ripped seams and all, promising themselves never to return to the class.

The best clothes for women are skirts and blouses which fit loosely and are washable. Hats, of course, are a complete nuisance, as are garter belts, Nylon stockings and jewelry of the type that can break and scatter under other dancers' feet. Men will have a better time if they wear light weight slacks and soft sport shirts with little or no starch in them. And here is a tip that will really make a difference—bring an extra sport shirt along so you will always be fresh looking.

Finally comes the matter of shoes. Some wag once remarked that "dance defeat begins with de feet" and, for

most dancers, this is true. Women's shoes should have flat heels and allow plenty of room for the expansion of the foot which occurs in dancing. Sandles that are too loose or shoes with tight straps will spoil an evening's lesson before it is half way over. Ballet-type slippers are the best. They are light, flexible and allow the foot to breathe. Another advantage in this type of slipper lies in its ability to follow the contour of the foot and allow freedom of movement—an important point when the beginner starts learning to point her toes gracefully.

MEN WOULD ENJOY their dancing more if they wore the ballet-type shoe too. Tennis shoes or very light oxfords are also good. The principal thing to avoid is any shoe which confines and which is stiff or heavy.

Two accessories for both men and women will prove useful. Be sure to take along a large supply of clean "brow moppers" so you can keep your hands and face dry. Women should use men's handkerchiefs since nothing is quite so useless as a tiny bit of lace meant only for display. The other accessory is a package of chewing gum. A half-stick will keep your mouth and throat moist all evening without making you look bovine.

By keeping in mind these few basic points — personal cleanliness, proper clothing and shoes, chewing gum, and handkerchiefs—the new folk dancer can be sure of creating a pleasant impression, avoiding personal embarrassment, and feeling comfortable — important steps toward enjoyment of the finest recreation in the world.

Having prepared for your class, the next thing is to develop an approach that will make you popular. Perhaps the

best way to indicate what to avoid is to list some of the ways different beginners approach their first classes.

There's the fellow who walks into the room looking nervously around, believing all eyes are on him because this is his first attempt at this mysterious and challenging recreation. He knows that the first step he takes will put him flat on his face—so we find him slowly but surely making up his mind not to try dancing this time . . . he'll watch the others from a very safe distance. Little does he realize that perhaps over half of the people present feel the very same way—but are all showing their self-consciousness in a different manner.

On the other side of the room, for instance, are three girls. They have sworn to stick close together all evening for mutual protection and so, presenting an unconquerable barrier to males who want partners, they huddle formidably together and look grim. Another beginner strides into the room dressed in a turtleneck sweater, shorts and sneakers. He's the athletic type—just been down to the gym for a work out and quick swim; ran all the way to class to get in the pink! Now he's ready to take on this folk dancing for fifteen rounds ending in a knockout.

There are many more types but these illustrate the point. And the point is, briefly, RELAX! Folk dancing is fun, people are more friendly in this form of recreation than in any other and you are going to have the time of your life if you only allow yourself to do so!

In next month's "Memo from Madelynnne" she will show you how to feel instantly at home among your new friends, how to avoid being a wall-flower and get the most from your first instruction. Don't miss September's "Memo from Madelynnne"!

WHY WORK HARD?

AUTHENTIC COSTUMES AREN'T DIFFICULT—
IF YOU PICK YOUR COUNTRIES CAREFULLY

BY CLAIRE KAWALKOWSKI

THE COMMON complaint of many folk-dancers is that authentic costumes are much too complicated and elaborate to copy, and there just isn't enough time to dance, and embroider and sew, too. We all know this is true to a certain extent. Many of the most beautiful costumes are truly works of art and represent hours and hours of patient work. However, there are a number of lovely costumes, very authentic, too, which are not too difficult to make and which require very little embroidery, time, or money. One of these is the costume from Gruyeres, in the Canton of Fribourg, Switzerland. Fribourg is perhaps the most "Swiss" of all the Cantons, having retained the traditional character more than other sections of the country. Here you find the national dress worn daily, in its modern form, even in the schools. The original folk-dress was much more elaborate and expensive — made from silks imported from France or Italy, but the Twentieth Century model has kept the same style even though it is made of less expensive materials.

THE WOMAN'S COSTUME consists of a "jumper-dress" made like the Austrian "Dirndl" dress, a white blouse, a fichu (shoulder scarf), an apron with a bib, and a big straw hat. The dress is made of woven cotton or linen material, often hand-woven, in bright colors, usually striped or checked. Occasionally you may see a plain dress. The top of the dress is fitted to the wearer but the skirt is full and gathered (no gores). The white blouse may be of cotton or linen and has short puffed sleeves and a high neck finished with a narrow ruffle of the same material or of lace.

The fichu may be of plain silk, with fringe about five inches long, or it may be of plaid or flowered material, with no fringe. The plain fringed fichu and the plaid one with no fringe seem to be the most popular. The apron is quite different from those worn in other parts of Switzerland (see drawing).

This bib-top style is said to have been a French fashion adopted by the Swiss girls and it has remained the same for many years. The bib top covers most of the front of the dress and is held up by

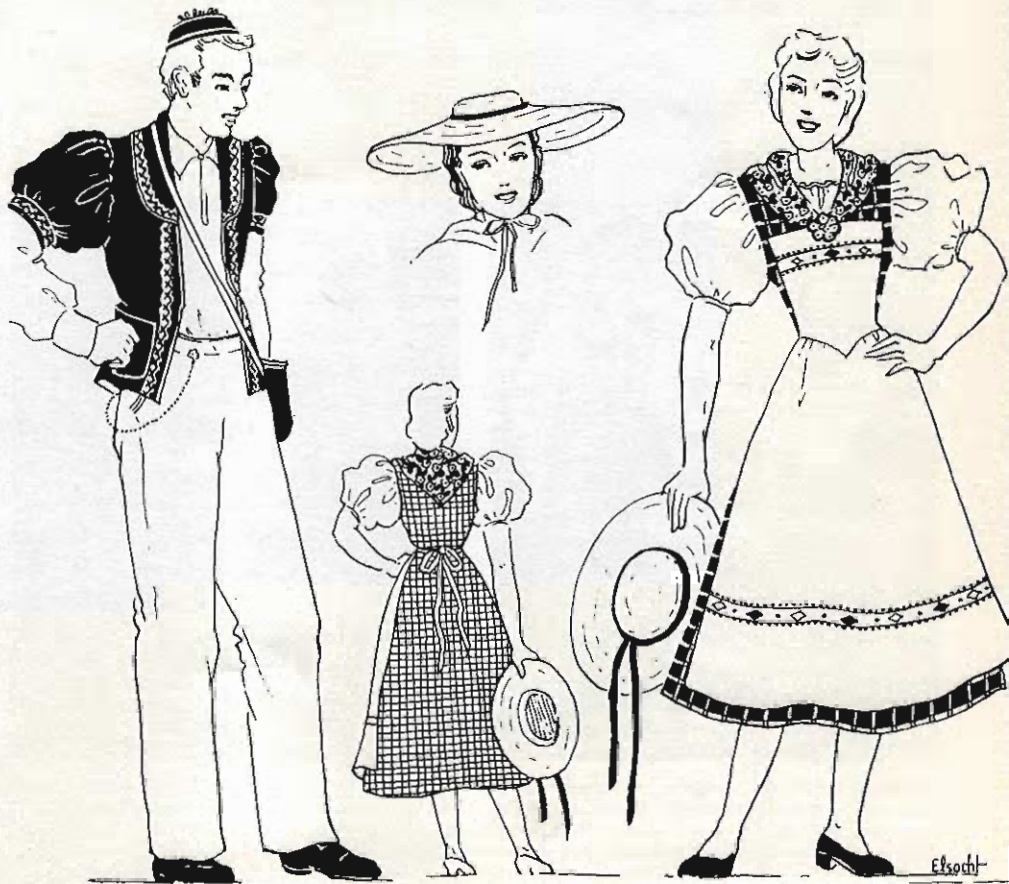
pins at the corners (it could be snapped in place). It is always made with a point at the waist, where the apron skirt is gathered on, and the gathers are kept to either side of the point. The apron may be of plain material with the bib bound with the same color or a contrasting one; or the plain-colored apron may have a narrow band of embroidered braid on the skirt and on the bib-top. The fichu and the apron are usually pinned in place by a silver pin in the shape of a rose or an edelweiss, the Swiss national flower. No other jewelry is necessary.

The stockings are long white cotton ones and the shoes are low-heeled black oxfords or pumps, sometimes with silver buckles. The large straw hat is light in color and trimmed with a dark velvet ribbon. In the old costume the hat had many flat loops of ribbon on the brim but now the ribbon encircles the crown and hangs down the back in long

streamers. For dancing it would be most practical to have extra ribbons to tie the hat under the chin or around the neck. In cold weather the women wear a jacket of brown wool material, all edges of which are bound with black velvet.

THE MAN'S COSTUME is rather easy to make, too. The trousers are plain, made of heavy cotton material in a rather dull blue, sometimes with a faint white stripe. The shirt is like any man's white shirt, worn buttoned up with no tie, though in the original costume the white shirt had accordion-pleated sleeves, making the arm look like a concertina. The jacket is very distinctive and is made of the same material as the pants. It has short puffed sleeves with a narrow cuff. The edges and lapels are sometimes bound with

(Continued on Page Twenty-Six)





Proof of folk dancing's appeal lies in this picture of Clarice (Dechent) Wills, her father and Wayne Wills doing the Triple Schottische. Clarice was the third president of the California Federation; Wayne was editor of LET'S DANCE! for a total of eighteen months and is back on the staff as roving editor this month—but 81-year-old Charles Dechent has the jump on them both. He attended his first dance festival way back when the U. S. celebrated its hundredth anniversary — 1876. (Photo by Phil Maron, Oakland.)

Mayor Norris Montgomery of Santa Barbara was so pleased that his city was chosen for the 1951 Statewide Folk Dance Fiesta that he has now decided to try folk dancing himself. Here he is getting a few pointers from Minnie Anstine, newly elected recording secretary of the Southern Section of the Federation. (Photograph courtesy of the Santa Barbara Chamber of Commerce.)



Federation (N. S.) President George Murton, Jr., on right, congratulates Guenther Gibbe, new president of the San Francisco Folk Dance Carrousel. The Carrousel gave George a rousing welcome with signs and special dances.



Charles Ellis, former professor of economics at the University of Nevada, is teaching Greek dancing at Changs in San Francisco. Here he and Grace San Filippo demonstrate the "Zeibekiko." (Picture by Posner.)



Harold Comstock, Southern Section Federation president (center) leads George Wilhelm (left) and Paul Erfer in a little warm up before going on the air over George Wilhelm's folk program on KGIL. (Photo by Ed Labac, Menlo Park.)

FOCUS



Folk dancers from all over the Redwood Empire, north of San Francisco Bay, gathered last month at the resort town of Guerneville on the famous Russian River, to celebrate the annual "Stump Town Days" Celebration.



Charles Reindollar, for years a popular caller and folk dance teacher, was m.c. at the "Stump-town Days" event. Here he calls a fast square while (left to right) Bob Lamont, Mrs. Robert Morgan, Margaret Lamont and Major Bob Morgan look on with envious approval. Major Morgan, through his efforts to promote folk dancing, has earned the unofficial title of "Guerneville's Folk Dancing Mayor" and is president of the Santa Rosa Merry-Mixers. (Photos by Maury Darr, Guerneville.)



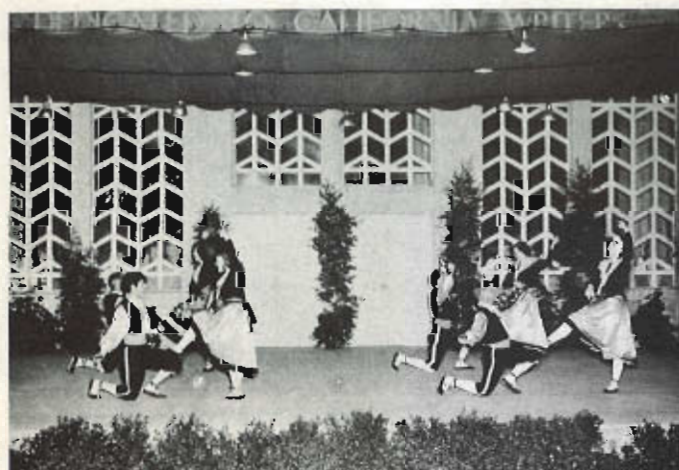
On Sunday evening, July 16, over ten thousand residents of San Francisco Bay Area jammed Oakland's Woodminster Amphitheater in Joaquin Miller Park for the annual folk dance festival—the greatest folk dancing exhibition in California. Upper left—The Jolly Reelers in the "Fryksdal Polska"—Scandinavia. Upper right—The Reel and Strathspey Club in the "Princess Margaret's Strathspey"—Scotland.



Berkeley Folk Dancers in "Vals Jota," early dance of California.



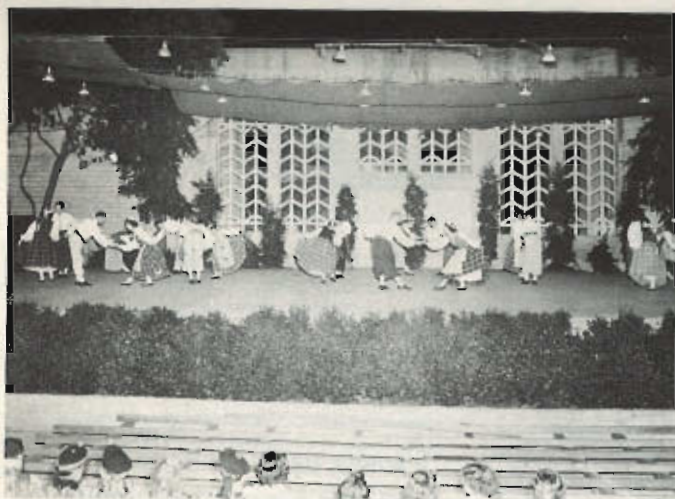
Chang's International Folk Dancers in Japanese "Tokyo Hondo."



Spanish "Jota Alegria" by San Leandro Merry-makers.



Comic "Wedding Square" by male members of the Village Squares.



"Plikiu Square," Lithuanian dance by the San Leandro Folk Dancers.



Polish "Krakowiak" by San Francisco's Festival Workshop.



San Francisco Folk Artists put surprise jitterbug ending to Argentine Tango.



Grace West's "Innsingers" who pleased audience with folk singing.



The Palo Alto Palomanians in the fast Russian "Gopak."



Oakland Recreation Dance Arts in Scottish "Highland Quadrille." Piper is Bob Beggs.

In charge of the Woodminster program were three past presidents of the northern section of the Folk Dance Federation of California—Larry Getchell (Chairman), Clarice Willis (Narrator), and Dan McDonald (Advisor). Music was handled by Dave Boyce, leader in the Junior Federation Movement, and Lester Dunn, publicity director of the Federation (N. S.), handled publicity. Editor's Note: All pictures are by Herb Smith (Smith-Hawes Photos) and copies can be obtained by writing the editorial office. Price is \$1.00 each and includes postage.

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by Ed Kremers



(The following are personal opinions of the Record Editor—not official Federation rulings!)

"FOLK DANCER" SERIES

Michael and Mary Ann Herman are following up their earlier group of recordings entitled *Folk Dances of Many Lands—Europe* with a long series, as follows:

Volume 3, *Dances of Yugoslavia*, (Natalijino Kolo, Zaplet Kolo, Sarajevka Kolo, Tchukarichko Kolo, Nebesko Kolo, and Ardelyanka); Volume 4, *Dances of Yugoslavia*, (Malo Kolo, Veliko Kolo, Mangupsko Kolo, Milica Kolo, Seljancica, and Haj! Haj! Boze Daz); all these Yugoslavian pieces are played by the Banat Tamburitza Orchestra; many contain incidental singing which adds to the folk flavor of the music without interfering with tempo and rhythm.

Volume 5, *New England Contra Dances*, is a set of three 12-inch records on plastic, with calls by Ralph Page, well-known singing caller; included are Chorus Jig, Morning Star, Money Musk, Lady of the Lake, Lady Walpole's Reel, and Darling Nellie Gray—the latter said to be the New Hampshire "Goodnight" Square. Volume 6, *New England Folk Music for Contra Dances*, is a companion set, also three 12-inch plastics, without calls—Chorus Jig, Rory O'More (Morning Star), Money Musk, Climbing Golden Stairs, Reel of Stumpey, and Hand Organ Hornpipe.

Volume 7, *New England Square Dances*, is a set of three 10-inch records, with calls by Ralph Page. Included are Crooked Stove Pipe, Breakdown, Page's Nightmare, Odd-couple Promenade, Honest John I and Honest John II. Volume 8, *New England Square Dances*, is the companion set of three 10-inchers, without calls—Crooked Stove Pipe, Chinese Breakdown, Gold and Silver, On the Road to Boston, and the two Honest Johns.

(Continued on Page Twenty-Seven)

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LET'S DANCE!



Edited by MARJORIE POSNER

IN SWITZERLAND you find an interesting combination of the native foods and the outside influence of three different countries — France, Italy, and Germany. These three countries have added their character to every side of Swiss culture — costume, custom, language, until it is difficult to find the original.

As in other countries, the true native food makes the most of the things which can be produced easily. For instance, in the Canton of Fribourg, which is perhaps the most truly "Swiss" in its atmosphere, the wonderful cheese made at Gruyere (the so-called "Swiss Cheese" known everywhere in America) is used in many ways, and eaten "as is."

Many fine fruits and berries are found in this part of Switzerland, too, and excellent liquors, especially Kirsch (whose subtle flavor is found in many Swiss dishes, from entree to dessert) and wines. By the way, an interesting sidelight on the Gruyere cheese manufacturing is that the cheeses are aged in huge underground caves and must be constantly turned, to produce an even flavor. The men who tend to this go about the caves armed with rawhide whips to protect themselves from the fat, wild cats kept there to kill the rats which would otherwise ruin the cheese!

The one dish that might be called the "National Dish" is "Cheese Fondue," a delicious concoction that is easy to make, and, like other national dishes, served with a flourish.

CHEESE FONDUE

- ½ cup good Sauterne or Chablis
- jigger Kirsch
- 1 lb. Gruyere cheese, coarsely grated
- dash nutmeg
- French bread

Bring wine to a boil and stir in cheese. Cook until it bubbles, being careful not to scorch. Add Kirsch and nutmeg. Keep hot over boiling water or in chafing dish until ready to serve.

TO SERVE: Break bread into small pieces (fork-size) and serve each person a small bowl of bread. Swab a serving bowl (preferably an earthenware bowl) with some of the Kirsch and pour in the Fondue. Each person dips his bread into the cheese mixture and eats with pleasure! It is a good idea to keep hot water under the Fondue if possible, as the cheese will solidify when it cools and that makes eating very messy—with long strings of cheese between you and the bowl!

NOTE: Kirsch is a cherry liquor which is

very expensive in this country so you may substitute some other cherry liqueur (I can hear the "purists" howling now—"It isn't authentic without Kirsch!").

With this dish is usually served a green salad, with dressing made of oil and vinegar, and a fruit dish. Sometimes fruit is covered with Kirsch and left to stand overnight, when the liquid is drained off and served as a drink with the fruit, as dessert. Or small tart shells can be served, with various fruits in them. One dessert that is a little more work, but worth it, is a **TORTE**.

RASPBERRY TORTE

- 3 cups raspberries
- 1 can apricade
- 3 tblsp. shredded almonds
- 1 recipe flaky pastry

Line pie-pan with pastry. (My favorite recipe follows.) Cook raspberries with apricade instead of water and sweeten if necessary.



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Cook until quite thick. Cool and stir in almonds. Pour fruit over pastry and cover with lattice of pastry. Bake about 20 minutes in 450 degree oven. Serve warm or cold.

HOT-WATER PASTRY:

- ¾ cup shortening
- ¾ cup boiling water
- 2¼ cups flour, sifted with
- ¾ tsp. baking powder, and
- ¾ tsp. salt

Combine hot water and shortening and stir until smooth and creamy. Cool. Add dry ingredients and stir until well-blended. If there is time chill until firm. Roll like any pie-crust. crust.

These dishes from Switzerland are not difficult to make, but they are really delicious and different, as well as representative of that country's food.

How about sending us those treasured recipes of your Grandmother's? We'd love to try them and print them in this column for all to enjoy.

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VARSOUVIENNE QUADRILLE

(American)

A medley of varsouvienne steps as found in the great southwest by Frank Kaltman of New Jersey and arranged in this special sequence to fit the record listed below.

MUSIC: Record: Folkcraft—F 1034-A "Put Your Little Foot."

FORMATION: Couples in varsouvienne position facing counterclockwise in small circle of four or five couples around the hall.

NOTE: This dance may also be done in one large circle if desired.

STEPS: Varsouvienne Step, Waltz*, Walk*, Waltz Balance*, Mazurka*.

Varsouvienne Step - Long Phrase: The first step of the movement is taken on ct. 3 of the last measure of the introductory music:

Lift L foot across R instep, L toe pointed downward and to L (ct. 3). Glide L ft. downward and, along floor diagonally forward taking weight on L (ct. 1), close R instep to L heel taking weight on R (ct. 2), lift L ft. backward across R instep pointing L toe downward and to L (ct. 3). Repeat action of cts. 1, 2, 3, "Glide, close, lift." Glide to L on L, taking weight on L (ct. 1), step on R across in front of L (ct. 2), step on L to L side pivoting slightly to R on L (ct. 3), point R toe on floor to R side (ct. 1), hold (ct. 2), lift R foot across L instep, R toe pointed downward and to R (ct. 3), "Glide, Step, Turn and Point."

NOTE: On the above action couples travel diagonally L along floor.


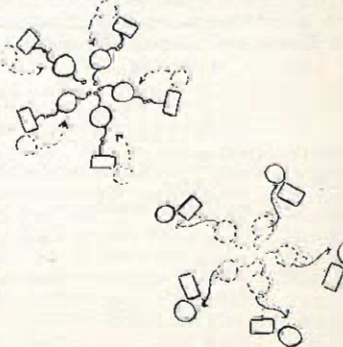
This step may also be done beginning R and travelling diagonally R along floor or it can be done moving forward, backward, or turning.

Varsouvienne Step - Short Phrase:



Same as last two measures of Long Phrase—"Glide, Step, Turn and Point."

NOTE: Short Phrase may be done beginning either on R or L moving forward, backward, or turning.






Important: When making pivot in varsouvienne position on either long or short phrase, M maneuvers W from his R side to his L and vice versa.

MUSIC 3/4	PATTERN	Illustrations by Annemarie J. Steinbiss
Measures		
A. 1-4	I. <i>To Center and Out</i> Beginning L, move diagonally L toward center of circle with one long phrase.	
5-8	Beginning R, move diagonally R toward rim of circle with one long phrase.	
B. 9-10	Beginning L, move toward center of circle with one short phrase.	
11-12	Beginning R, move toward rim of circle with one short phrase.	
13-16	Repeat action of measures 9-12. NOTE: On all of Fig. I couples progress slightly forward counterclockwise.	
A. 1-2	II. <i>Ladies' Star</i> Beginning L, couples progress fwd. along rim of circle on first two measures of long phrase.	
3-4	M releases W R hand retaining L hand hold, and while M moves forward along rim of circle, W moves forward counterclockwise, crossing in front of M, into center of circle to form R hand star on last 2 meas. of long phrase.	
5-6	Beginning R, and keeping L hands joined, repeat first 2 meas. of long phrase with W retaining star formation, M moving along rim of circle.	
7-8	W drops R hand and moves counterclockwise under joined L hand back to original position on M R, again joining R hands to assume varsouvienne position, while M beginning R moves continuously along rim of circle on long phrase.	

VARSOUVIENNE QUADRILLE (Continued)

MUSIC 3/4	PATTERN	Illustrations
Measures		
B. 9-10	M and W drop hands again and beginning L, W moves to form center star momentarily on one short phrase.	
11-12	Beginning R, W break R hand star and returns again to original position on M R while M continues to move along rim on one short phrase.	
13-16	Repeat action of meas. 9-12 (Fig. 11), ending in varsouvienne position.	
	III. <i>Single Circle</i>	
A. 1-2	Beginning L, couples move forward along rim of circle on first two meas. of long phrase.	
3-4	M release W L hand and she moves fwd. making one half turn clockwise to face M in single circle formation keeping R hands joined on last two meas. of long phrase.	
5-6	Beginning R, couples move counterclockwise along rim of circle, M fwd, W bwd, while taking action of first 2 meas. of long phrase keeping R hands joined.	
7-8	W makes one-half turn counterclockwise, backing into original position at R of M, again assuming varsouvienne position on last two meas. of long phrase. M takes action of last 2 meas. of long phrase in place.	
B. 9-10	Beginning L, W moves to single circle formation on one short phrase while M takes action of one short phrase in place.	
11-12	Beginning R, W returns to original varsouvienne position on M R on one short phrase, while M takes action of one short phrase in place.	
13-16	Repeat action of meas. 9-12, Fig. III.	
	IV. <i>Couples Walk and Turn</i>	
A. 1-2	Beginning L, couples move fwd. counterclockwise on rim of circle on first 2 meas. of long phrase.	
3-4	Couples make one complete turn clockwise with 5 walking steps, L, R, L, R, L, then lift R foot across L instep. M maneuvers W from his R side to his L on this turn.	
5-8	Repeat action of Fig. IV, meas. 1-4, beginning R and turning counterclockwise on the walking steps and end by lifting the L ft. across the R instep. M maneuvers W from his L side to his R side on this turn.	
B. 9-16	Couples repeat action of Fig IV, meas. 3-4, 4 times beginning L, R, L, R, and turning R, L, R, L, respectively.	
	NOTE: Each time couples make R turn, M maneuvers W from his R side to his L. On L turn, M maneuvers W from his L side back to his R. Throughout all of Fig. IV couples retain varsouvienne position and finish each turn facing counterclockwise.	

VARSOUVIENNE QUADRILLE (Continued)

MUSIC 3/4	PATTERN	Illustrations
Measures		
	<i>V. Mazurka and Waltz</i>	
A. 1-4	Beginning L, couples move to center of circle on one long phrase using a modified mazurka on the lift and glide step, accenting the first step (ct. 1), being careful not to stamp. Finish phrase pointing R foot to outside with all backs towards center.	
5-8	Beginning R, couples move out of rim of circle on one long phrase using modified mazurka. NOTE: Instead of pointing foot at end of phrase, M turns W L to face him by raising her R hand over her head, his back toward center of circle.	
B. 9-	In closed position, M takes one waltz balance backward on L, W fwd. on R.	
10	M takes one waltz balance fwd. on R, W backward on L.	
11-14	Couples, still in closed position, M beginning L, W R, take four waltz steps turning clockwise and progressing counterclockwise around circle.	
15	M release W. Beginning L, both make a 3 step turn L, M moving toward center, W toward outside, separating to form double circle, ending about 3 or 4 feet apart with M back to center, W facing center.	
16	Take Spanish pose: W step on R (ct. 1), L arm going into high arc, R arm curved in low arc. Point L toe diagonally to L side (ct. 2), hold (ct. 3), M steps on R placing back of hands over hip pockets (ct. 1), points L toe diagonally to L side (ct. 2), hold (ct. 3).	
	<i>VI. Spanish Turn and Pose</i>	
A. 1-2	M and W travel to own L on rim of respective circles on first 2 meas. of long phrase.	
3-4	Both turn once counterclockwise in place on last 2 meas. of long phrase ending by pointing R toe toward each other and snapping fingers twice on cts. 2 and 3 of meas. 4. NOTE: M keeps hands over hip pockets throughout. W reverses hand position on turn ending with R hand high and L hand low.	
5-8	Beginning R, M and W repeat action of Fig. VI, meas. 1-4, moving R on rim of their respective circles back to position opposite each other.	
B. 9-16	M and W repeat action of Fig. VI, meas. 3 and 4, 4 times beginning L, R, L, R, and turning L, R, L, R, respectively. On last R turn (meas. 16) couples move toward each other to end in varsovienne position facing counterclockwise.	
	<i>VII. Center, Out and Bow</i>	
A. 1-14	Couples repeat action of Fig. I, meas. 1-14. NOTE: Each time couples move outside of circle they increase length of steps in order to enlarge circle somewhat.	
15	M makes one-half turn to L to face center of circle, at the same time M turns W to L by raising her R hand over her head, dropping her L hand and placing her in center facing him.	
16	M ends in deep bow, while W curtsies low on floor.	

Let's Dance Squares

EDITED BY MILDRED R. BUHLER



(Above) Here is part of the 15,000 people who enjoyed Santa Monica's Jumbo Jamboree, and among them (center of the picture) are Governor and Mrs. Earl Warren, shown making their way to the callers' stand. (See story on page 22). (Upper Right) Jonesey, famous recording artist, gives out while "Pappy" Shaw, who was flown in as guest of honor, looks on approvingly. (Right) Master of Ceremonies Bob Osgood calls a fast one. The grinning caller beyond "Pappy" is Ray Shaw, his brother, one of the pioneer callers in Southern California. (Pictures by Charles Seeborg, Santa Monica.)

JUMBO JAMBOREE

Santa Monica Holds the Biggest Square Dance
in U. S. History . . . and One of the Finest

BY BILL CASTNER AND DAN ALLEN



IN THE LATE afternoon of Thursday, July 13, Southern California citizens who have poo-pooed the popularity of square dancing began to sit up and take notice—something was definitely going on!

Busses by the dozen rolled out of San Diego, jammed with men and women dressed in western clothes; thirty chartered busses roared out of the San Bernardino area filled with a similar throng; trains from as far as Bakersfield and Fresno were loaded with dancers and every highway leading to the Pacific was crowded with carloads of laughing folks in fancy boots, loud shirts and blue jeans.

Ten thousand of these citizens were members of the seven Southern California square dance associations—the Associated Square Dancers, Cow Counties Hoedown Association, Tri-Counties Square Dance Association, San Diego County Square Dance Association, South Coast Association of Square

Dance Clubs, Western Square Dance Association of the San Gabriel Valley, and the Northern San Diego County Square Dance Association. Five thousand were not members of any organization—but were determined to join the fun as spectators. All had one goal in common—the jamboree at Santa Monica which was to climax that city's Diamond Jubilee celebration.

Santa Monica was ready for them—and then some. For weeks the city fathers, the police and fire departments and the public works department had been as busy as a hoe-down fiddler's fingers. Special stickers had been printed for the 37 callers and their families who had been invited; extra parking areas had been roped off, refreshment stands and bleachers erected and a four block area along Ocean Avenue and a two-block area down Wilshire Blvd. had been re-paved and treated to several tons of a combination of soapstone, corn meal and borax to make the dancing

pleasant and easy.

Under the watchful eyes of John Danley, chairman for the City of Santa Monica, and Bob Osgood, master of ceremonies and co-chairman, special spot lights had been erected on both sides of the giant T and carefully checked loud speakers bristled from dozens of lamp posts. At the point where the T joined there was a huge platform to accommodate the callers and their wives, the two orchestras and the visiting VIPs.

AT SIX-THIRTY the streets in the special area were empty. One hour later there were over 1,000 sets in order and every inch of standing room along the streets and in surrounding buildings and houses was taken up by spectators. Every now and then a red cardboard square would bob up above a set as one of the 40 uniformed Boy Scouts on duty signalled that another couple was needed.

After greetings from city officials,

LET'S DANCE!

John Danley and Bob Osgood, "Pappy" Shaw of Colorado Springs, who had flown out for the event, took over. On the spot to say something nice about each caller he introduced, "Pappy" solved the problem by a running gag. Beginning with Ray Shaw, his brother, he told the crowd that he had been talking to the caller's wife or girl friend and understood, from this source, that he was the best caller in the U. S.

In spite of the crowd there was no confusion as to patterns. This was due to the sound system which brought the calls clearly to each set, to the high caliber of the callers and to the careful planning on the part of Bob Osgood and John Danley, who selected only well-known or relatively simple patterns for the program—yet did not sacrifice quality and variety. No walk-through was given as has been the general practice in the past.

In the middle of the program dancing halted as Governor Earl Warren's car was escorted into the area by four police cars. Smiling, the Governor pushed his way to the callers' stand and made a tremendous hit with one of the shortest speeches on record.

"I don't want to spoil a good party by a lot of talk," he said, waving and grinning, "and I'm not going to try and call either. But I'm proud to be known as the governor of the best square dancing state in the Union."

SCREEN STAR Leo Carillo was then introduced and, taking his cue from Warren, said he had no intention of saying more than "thanks" for being invited to the party.

The callers then took over again and, with two orchestras—Jack Barbour and the California Clippers, and Grace and the Cow Counties Boys—rotating; and each section of three tips broken by a folk or round dance, the jamboree rolled on.

A cool breeze began to roll in from the Pacific, keeping the dancers fresh and putting new vigor into their steps; the huge palms along Ocean Ave. and the Palisades ducked in and out of the glow from the giant spot and flood lights; music, calls and the laughter and shouts of the dancers blended with the gentle roar of the ocean in a setting that only Southern California could produce.

Sharply at 11:30 the program ended with the Black Hawk Waltz and, within a half-hour, the streets were empty as the 10,000 dancers went out for something to eat, caught busses for the long trip home or gathered in homes and private

What They Called

"Dive For the Oyster".....	Ray Shaw
"Four Gents Star".....	Maury Thompson
"Life on the Ocean Wave".....	Ken Keeney
"Arkansas Traveler".....	Slim Brough
"My Pretty Girl".....	Earl Pechin
"Divide the Ring" (Simple Hash).....	
.....	Terry Golden
"Chase the Rabbit, Chase the Squirrel".....	
.....	Wayne Donhoff
"Shoot that Pretty Girl and You Swing Yours" (Hash).....	Walt Bauman
"Forward Four".....	Jim York
"Three Ladies Chain".....	Kenny Young
"Forward Six".....	Ted Roland
"Alabama Jubilee".....	Arnie Kronenberger
"Missouri Hoedown".....	Ross Christianson
"Just Because".....	Doc Alumbaugh
"Sally Goodin" (Greggerson Style).....	
.....	Al Lockaby
"Catch All Eight" (with an Out and In).....	
.....	Bert Corell
"Sisters Form a Ring".....	Marjorie Stout
"Spinning Wheel".....	Del Holly
"Sashay Partners Half Way 'Round".....	
.....	"Van" Van Der Walker
"Star By the Right".....	Carl Myles
"Everybody Calls You Darling".....	Bill Mooney
"Arkansas Star".....	Roy Close
"Texas Star".....	Ralph Maxhimer
"Pistol Packin' Mama".....	
.....	Orme Brothers (Joel and Ray)
"Cowboy Loop".....	Mildred Blakey
"Inside Arch and the Outside Under".....	
.....	Bruce Johnson
"Forward Six and Make An Arch".....	
.....	Cal Golden
"Forward Three".....	Phil Beggs
"Old Pine Tree".....	Jim Munyon
"Forward Six, Fall Back Eight".....	Jack Hoheisel
"Around and Thru".....	Jim Williamson
"There'll Be a Hot Time In the Old Town Tonight".....	Fenton Jones
"Bird In the Cage and Seven Hands 'Round".....	Ed Gilmore
"She'll Be Comin' 'Round the Mountain".....	Paul Pierce
"Gents Elbow Swing".....	Lefty Davis

halls to continue dancing into the small hours of the morning.

The next day there was none of the usual litter of civic celebrations — no broken pop bottles, bags and paper napkins. The square dancers had proved that, perhaps more than any other organized recreational group, they could gather without bringing down the town. All that remained to be done was to clean the streets to make them safe for traffic again.

No one who attended the Jamboree failed to be impressed by its color, friendly atmosphere and basic American feel. And everyone from Governor Warren to the newest dancer agreed that Santa Monica's Jumbo Jamboree was the biggest, most exciting, dancingest and gol-dangest square dance ever held — a credit to a beautiful city and a tribute to one of the finest recreational movements in the U. S. today.

Around the SQUARE Set

by PEG ALLMOND

THE INTERNATIONAL SQUARE DANCE on the Marina Green on July Fourth was a novel idea — it included not only American Squares but square dances from England, Sweden and Russia! GRACE PERRYMAN was chairman of the affair.

Fourth of July Celebration at Watsonville was a lively affair, with music by JIM DENOON and a host of callers—SANDY TEPFER, BILL CASTNER, BEA and BARRY BINNS, "ACE" SMITH, CARP POPE, JIM FONTANA and a host of others.

We'll all miss SANDY TEPFER (Doctor to you) who leaves the Bay Area August first to take up his new appointment in the University at Tucson, Ariz.

BILL CASTNER threw the Federation Council Meeting at Hayward into a dither when he arose in the meeting and said the vice president was ready with his report (V. P.'s usually have no report to make!) but Bill's report was the arrival of a little girl—baby's name is HEIDE MARIE CASTNER.

Nice party held by the MM SQUARE STEPPERS in the College of Marin Gym at Kentfield. Live music furnished by the Circle O Promenaders Orchestra, consisting of CHUCK BEAL on the fiddle, DORIS DONALDSON on the mandolin and FRANK SCHOENING on the guitar. This orchestra plays on second and fourth Saturday nights for the dance at Brown's Hall in Mill Valley.

Edgewood Folk Dancers is sprouting its own crop of callers—MATT LARKIN, JIM BOWERS, MARTIN PIHL and PEG ALLMOND.

GATESWINGER'S THIRD ANNUAL PICNIC was held at Flood Park, Atherton, July 9. Free pop and ice cream, games, volley ball, swimming, tennis and loafing—no dancing—big turn-out—and whatalotta juniors!

Callers PAUL HUNGERFORD and JACK THORNTON and their wives attended the July edition of Lloyd Shaw's Cheyenne Mountain School of cowboy square dancing and calling at COLORADO SPRINGS, Colorado.

LEE MARRS of the BURBANK RECREATIONAL CENTER visited several days in San Francisco recently and turned in some neat calling at the GATE SWINGERS.

If it's a square dance you have a yen for on Sunday afternoon, go out to the green at the playground in Golden Gate Park—the Highsteppers dance there every Sunday and you are welcome.

Caller BILL OWENS has moved into his new home at Woodacre.

Dates for the next square dance classes at the Y. W. G. A. are, beginners, Wednesday, July 12, and advanced, Friday, July 14—ED KREMERS in charge. Ed handled the teaching of the squares and calling at the

Dancing Masters Annual Convention and Institute at the Sir Francis Drake Hotel.

The Square Dance Callers Association of Northern California presented the Centennial Square Dance Cavalcade (Jamboree to you) on Sunday afternoon, June 11, in the picturesque Rose Bowl at Larkspur, Marin County. The Jamboree was sponsored by the Larkspur-Corte Madera Lions Club and eight hundred paid admissions were turned over to the charity fund of the Lions Club to be used for the construction of a swimming pool for children.

An "unusual" rain hit the area the morning of the jamboree but the big floor was mopped up and by the time the dancers started to arrive the sun came out and dried up the surface and the program started on time.

The Lions Club brought up JIM YORK from Southern California as the featured caller of the afternoon. JIM has been calling over two years and calls an average of 21 nights a month. This experience was evident in his relaxed manner at the "mike" and in the enjoyment he seemed to derive from calling. Every square on the floor had the feeling that he was right in there dancing with them. He delighted the local callers with his triphammer delivery of new and novel patter—we hope he will come up soon again.

Masters of Ceremonies were CHARLIE REINDOLLAR, Chairman; BILL OWEN, KEN SAMUELS, DAN ALLEN, FRANK SCHÖENING and CHARLIE BASSETT.

Twenty-one local callers took the mike and called to excellent music of Side Saddle Sam and His Eight Spurs.

The dancers were of all ages, and particularly pleasant to watch was a square of youngsters who danced together all afternoon. They had little difficulty in following the calls, and inquiry uncovered the fact that they are from a group trained by DAN ALLEN.

The public address system was very good, and the entire affair was well handled. It was a new experience to dance outdoors, on a floor—and we'd like to see more of the same arranged for Sunday afternoons.

Eighty members and guests of the Redwood City Docey-Doe Club held their annual barbecue in the spacious gardens of the Benjamin Holland home in Atherton recently. After the sumptuous steak dinner, dancing was enjoyed on the huge outdoor cement slab especially built for dancing. Special guests included Mr. and Mrs. FRANK BRADFORD of PHOENIX, Arizona, both square dance callers and leaders who are spending the summer at Stanford.

Among the callers was 8-year-old Terry Holland, a new addition to the rapidly growing list of peninsula callers.

CALLER of the Month

WILLIAM E. (BILL) CASTER of Berkeley, Calif., started folk and square dancing when he was a youngster and has developed into one of the finest and most popular callers of Northern California.

In 1939 he attended the Lloyd Shaw Institute at the University of California and his interest in square dancing has grown ever since. While in England as a six-year guest of the Air Corps, he visited the Cecil Sharp house, and became familiar with English Country Dancing. And, when he returned to the U. S., he began to study dancing in earnest—first with the Vincent Cooneys of Spokane, Washington, and then under Lucille Czarnowski at the University of California, where he is a P.E. major.

Bill started "calling" in 1945 when he joined the U.C. Folk and Square Dancers, and soon became a leader of that group, serving as its president and caller of its exhibition group for two years. Branching out from there, he has served as instructor of the Community Folk Dancers and the Bayview Jolly Mixers of Richmond, the Alameda Islanders, the Alameda Frolickers and the Presidio Service Club Dancers of S.F. Besides calling for the Oakland Squarenaders, an Exhibition group, he also leads the Alameda Circle Eight, an all-square group, and he has conducted a square callers class for the Oakland Night School system.

He is currently vice-president of both the Square Dance Callers' Association of Northern California and the Folk Dance Federation of California, and is also serving on the institute committees of both these groups.



He and his charming wife Gretchen are the proud parents of a brand new baby girl who arrived on June 17. At the Hayward Festival on June 18, which so conveniently was "Father's Day," Bill startled everyone by including this new line of patter in his call,

*Shout and yell and swing and whirl,
The Castners have got a new baby girl;
I love my wife and she loves me,
The baby's name is Heidi Marie.
Now circle left, don't take all night,
Baby's fine and Gretchen's all right;
Now promenade home and don't be late,
Seven-fourteen was the baby's wieght.
If any of you folks like cigars,
I've got plenty of 'em in my car!*

His keen sense of humor, his ability to call for both new and experienced dancers, and his record as a leader in the square and folk dance field make him liked by all and keep him in constant demand in the northern section of the State.

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By MILDRED R. BUHLER

SPOKANE, WASHINGTON. *Shriners To Square Dance!*

After witnessing a whirlwind demonstration of western dancing presented by the Silver Spurs, a group of teen-age dancers directed by E. S. Henderson of Spokane, Judge Carl Quackenbush, potentate, announced that classes in Western dancing will be staged for the local Shriners in the fall.

SAN FRANCISCO, CALIF. *Wheelchair Dancers Demonstrate!*

Members of the wheelchair square dance team from the Kabat-Kaiser Institute in Vallejo recently presented a program for the inmates of Letterman General Hospital for veterans, here. Square dancing is a part of Kabat-Kaiser's therapy training program for its paraplegics, and the wonderful work they are doing is gaining nationwide attention. Bravo!

MINNEAPOLIS, MINN. *American Squares Summer School!*

Ralph Piper, member of the faculty of American Squares Summer Schools, reports that registrations are coming in from all over the U. S. for the school's third summer session to be held at Camp Ihduhapi at Loretta, Minn., Aug. 27-Sept. 4. Besides Piper, the faculty includes Charles Thomas and Jimmy Clossin. The camp is located 24 miles northwest of Minneapolis and overlooking Lake Independence. It provides many recreational facilities plus the school's broad program. Enrollees may register for the week, the weekend, or for the full term. Last minute enrollees should contact Ralph Piper at the University of Minnesota Department of Physical Education, Minneapolis 14, Minn., or Charles Thomas, American Squares, 121 Delaware Street, Woodbury, New Jersey.

PALO ALTO, CALIF. *Stanford Hoedowners On Tour!*

Eight members of the Stanford Hoedowners, under the direction of Mrs. Miriam Lidster, made a week-long tour through Northern California and Southwestern Oregon, combining sightseeing and dancing in a highly satisfactory way. They gave a combined demonstration and institute of folk and square dancing on four nights, accruing enough funds to pay their expenses for a delightful vacation trip, and at the same time sharing their knowledge of dancing with the many who attended their performances.

SEATTLE, WASHINGTON. *Elementary School Holds Square Dance!*

With "All-American Square Dance" as the theme, all children from the 4th through the 8th grade of the John Hay School recently participated in their annual outdoor festival featuring American squares and rounds. Dancing through a corral fence gateway into the sunshine-flooded school yard, where hundreds of

parents and friends gathered as spectators, the dancers provided a colorful spectacle in their western garb.

REDWOOD CITY, CALIF. *Teen-agers Transform Barn Into Club House!*

A group of teen-age boys and girls, all members of the Redwood City Junior Docey-Doe Club, redecorated an old barn belonging to Mr. and Mrs. Howard E. Durham, transforming it into a clever meeting place for their summer activities. With plenty of fried chicken, potato salad, watermelon, and square dancing, plus that barny atmosphere, what a paradise to absorb their vim and vigor!

BATON ROUGE, LA. *Deaf Can Also Square Dance!*

Dr. Carl Journell of Houston, Texas, conducts a class in square dancing at the Baton Rouge School for the Deaf. Many nice comments concerning the work are coming in, and they have accepted two engagements to exhibit their work in September. Bouquets to Dr. Journell.

SANTA ANA, CALIF. *Gold Rush Atmosphere!*

At a cleverly appointed party, recalling California's Gold Rush Days, more than 100 guests enjoyed the square dance given in the attractive gardens of Mr. and Mrs. Nylin Hurd. Invited to the party by individual records with square dance music as accompaniment, the group danced to the calling of Paulus Stone, and enjoyed a supper typical of the days of '49 which was served at long tables lighted by hurricane lamps.

PHOENIX, ARIZONA. *Country Club Holds Dance!*

The Arizona Country Club holds weekly square dance parties each Wednesday night with a western style buffet supper served out on the terrace before the dance.

PORTLAND, OREGON. *Children To Dance!*

Square and Folk Dancing is now offered to children from six up in a group of summer classes sponsored by the park bureau's recreation department. Similar programs are being adopted in many parts of the country with very gratifying results.

PALM SPRINGS, CALIF. *Fun for All the Family!*

Exclusive Shadow Mt. Club last season featured Square Dancing each Thursday evening after its regular club dinner. The square dancing proved a popular attraction for the whole family and is now a permanent feature.



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The Dancer's

BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

Dakota Squaredance Book and Instructor's Manual. By J. Leonard Jennewein. Published by the author at Huron, South Dakota, 1950, 93 pages, paper-bound, price not stated.

IN A VERY personal manner, and with frequent interludes of highly humorous comments, the author presents a picture of the regional square dance program and problems of the Dakota area. The book records local terminology and calls, according to tradition and common practices.

The history of square dancing in South Dakota is related briefly, with proper weight given to the relative influence of the current revival on local style. Perhaps the contribution of the old-time callers and the persistence of the older style through a period of near-extinction has been slightly overplayed.

About half of the book is devoted to definitions of terms and descriptions of 33 introductions, breaks and endings, and 25 figures. These are given with complete patter and enough information on performance to enable the reader to follow them readily. The material is mostly the kind that California dancers would call "old-fashioned" and is found in other books. This is not a criticism but a statement of content. The figures aren't all of the cage-the-bird type, but the new and admittedly made-up patterns are generally not included, because they are not used in the region. Terms are defined essentially in the same way as they are used in California, and the style is so nearly universal that Mr. Jennewein could call anywhere in the West and be followed readily.

The second half of the text is concerned with teaching problems. There are detailed instructions for a six-session course for beginners and a summary of figures according to the basic pattern type.

A short section of the book is devoted to a discussion of 31 kinds of Docey-doe. These are classified according to four basic patterns, most of the terms are shown to be synonyms, and the terms Dos-a-dos, Docey-doe, and Do Paso are proposed for standardization for the three principal figures involved. The fourth category included special figures

CALL of the Month

Chain Those Ladies Through that Star

By BARRY BINNS

First and third with a right hand star
Back with the left but not too far

(First and third couples form a right and then a left hand star)

*Chain those ladies through that star
It's turning around as seen afar
Turn around and go back through
You're heading home like you always do
The ladies through that star have flown
Keep on chaining until they're home

**(First and third couples turn left hand star until the ladies can take the right hand of either side lady. Center ladies chain with side ladies, the side lady entering star behind the following gent in the star. As the ladies chain and while there are no ladies in the star the gents must turn the star a half turn. This chaining continues until the ladies have all gone to both sides and back home to their partners.)*

Circle four in the center of the floor
Docey-doe and don't get sore.

(First and third couples circle and docey-doe)

This original call was the second prize winner in the recent "Call Contest" conducted by Mildred Buhler in "Calling All Folk Dancers to Breakfast at Bondy's," heard each Sunday at 10:30 a.m. over Station KVSM.

like the Docey-ballanet which require no change in name. The usage of terms proposed is the same as the usage in large areas of the West, including most of California. The author recognizes the right of a locality to its own style, but thinks that there is no need for multiplication of terms for minor variations. To quote, "Tomorrow there will be a Pismo Beach Docey-doe or a Docey-doe Canasta Style."

Another section of the book discusses and reviews the principal square dance books, with a critical evaluation of each one. Then magazines, music, and records are briefly covered.

The last section of the book records a special call, "Dance Tonight to a Caller's Moon," which is claimed (in jest) as the longest square dance in the world. Although not obvious at first, the call is really danceable; that is, it is timed for dancing and in perfect phrase.

This book will certainly be useful in the area for which it is intended, and is a valuable addition to the bookshelves of anyone who collects square-danceana.

SANFORD S. TEPFER.

COSTUMES

(Continued from Page Eleven)

white, or else they are embroidered with feather-stitching in white.

One edelweiss, with stem and leaves, is always embroidered in white on each lapel. The typical cap is quite unusual, too. It is made of natural straw, quite small, and decorated with rows of black velvet ribbon. Sometimes the top is finished off with a flat "pom-pom" of narrow ribbon ends. Very often the Swiss men wear the ordinary soft felt hat. The pouch carried over the shoulder is usually of leather and carries all sorts of things, even lunch. Shoes are heavy hiking boots or ordinary dark leather shoes. Heavy silver watch chains are popular and ornamental, and sometimes a wide, decorated belt is worn under the jacket, at the waistline.

It is too late to make yourself a Swiss costume for the August 1 celebration of the founding of the Swiss Confederation in 1291, but maybe you can have one for next year, if you get busy.

Please write me in care of *Let's Dance!* for more information

CHATTER *from the* SOUTH

BY MARILYN BUSCH

JOHN BAGLY and PAUL COLLINS were surprised with a big cake boasting a frosting horseshoe on their last evening with the GLENDALE FOLK DANCERS. John and Paul are moving to Redwood City for business reasons and will no doubt be a fine addition to dance groups there. Southerners will miss their peacock-plumed hats and striped Polish trousers at the coming festivals.

While saying Goodbye, GLENDALE dancers CECIL and "BABE" ARMSTRONG had the whole gang over to say hello at their house when FRAN (Frantic) and MATT LARKIN came down from the Shuddle Bnx country around San Francisco. Swimming, potluck supper, and dancing filled the day. The Larkins were also entertained with parties at SILVER LAKE and GLENDALE.

Back from three months visit to Holland relatives is JEAN WALSMAN. JEAN has brought back new ideas for dances, records, and costumes.

Best wishes go to TERRY McDONALD, well-known teacher and leader of the Griffith Playground group, and DANNY MOORE, who became engaged on June 18 of this year and plan to marry on June 18 of next year.

NINA IDELLE EDELSTEIN is the new addition in the family. Proud parents SYLVIA and AL dance with the I. D. C. and the L. A. Co-op.

A send-off party for ERNIE CUSHING, long-time exhibition dancer and teacher with Changs International Dancers and IDC, was held at THISTLE INN after Ernie's last IDC meeting. Ernie is leaving for Tel-Aviv to work for a while with a number of his huddies setting up a maintenance station for the Israel Airlines. A lot of hard work for IDC's July festival exhibition was put in by Teacher Ernie. We wish him lots of luck and hope that he'll be back with us before too long.

PASADENA and IDC people surprise-partied ALICE SCOTT on her birthday July 9 at the home of FRANK and JO HEPNER.

"Preacher" RIMA GROKOWSKY married PATRIC LEWIS and LELANAI PAPADOL in a mock ceremony to the enjoyment of PASADENA CO OP Partygoers. DICK SCHOON, dressed in appropriate female garb, served as train bearer. TERESA MASON was the matron of honor, and PATRIC'S brother, BARRY, the best man. The happy young couple hopped off on a short honeymoon of one good-night waltz.

The DANISH GYM TEAM exhibition and SOLVANG'S DANISH FESTIVAL drew a number of folk dancers to that city. Among those attending were Dr. and Mrs. RUFUS KNIGHT, Mr. and Mrs. JOHN BERTINO, and ELMA McFARLAND, all from the KAPER KUTERS of PASADENA; RUTH and BILL GARBER, STANLEY MINTON, RIMA GROKOWSKY, SHUM and ALMA MALET, from IDC; BILL HERLOW and DOROTHEA PATCHETT and other Santa Barbara dancers; and Mr. and Mrs. ASA SHELLEY from SILVER LAKE. Authentic Danish costumes were displayed and colored slides were taken.

The annual picnic supper of the SILVER LAKE group was held on August 5. Folk dancing carried through the afternoon until the eats were on and then square dancing followed till the wee small hours of the morning.

The group of advanced folk dancers who meet at PAUL ERTER'S FOLK ARTS BAZAAR on the 1st and 3rd Mondays of the month has selected a name, "THE COSMOPOLITANS."

MILLIE LIBAW has succeeded ALLEN PELTON as chairman of the Southern Section's Institute Committee.

To you folk dancers who plan to visit Lake Arrowhead resorts this summer be sure to take along a colorful costume. Each Saturday is Alpine Day and honors a different European country. Everyone is invited to come in costume and anyone forgetting may be temporarily jailed and tried in Kangaroo Court. A program of songs, dances, and music of the featured country is presented at 3 in the afternoon.

The annual Bavarian and TYROLEAN ZITHER CLUB'S picnic drew many folk dancers anxious to see their famous Shuh-plattlers and plattler routines. Among those present I noticed SIGRID HILMERS and CHUCK BAUSBACK, BARRY LEWIS, IRIS MUNSON, MARILYN BUSCH, RUTH and BILL GARBER, FRED HOBLIT, ERNIE CUSHING, SHUM and ALMA MALET, GEORGE and NONA HLAVKA, and many more.

The Padua Hills Theater has just ended a production, "Cancion del Pueblo," featuring folk songs and dances of old Mexico. May I recommend to you folk dancers who haven't yet discovered this delightful Mexican theater and restaurant that you visit Padua Hills at your earliest opportunity.

VIRGIL MACDOUGALL is taking over the job of Promotion Manager of *Let's Dance!* for the Southern Section. He is a member of the SILVERADO FOLK DANCERS of LONG BEACH and dances with many groups in the Southern Section.

Another engagement we're happy to announce: DULCIE SAPSIN to EARL ADAMS. Best Wishes!

PAUL ERFER announces that his Wednesday night beginners group which meets at the Folk Arts Bazaar has a lot of promising material.

More new arrivals: A son was born to GEORGE and JANE HOLLY. A daughter, DEBORAH FELICE, was born to STELLA and SAM MEDNICK. Congratulations!

Hope you like our new column—and we'll get together next month for more "Chatter from the South."

EDITOR'S NOTE: Please send all material for this column to Marilyn Busch, 1126 Florence, Burbank. Items should reach her by the first of the month before desired publication.

THE RECORD FINDER

(Continued from Page Sixteen)

Dance directions, calls, etc., are included on the inside covers of the *Folk Dancer* albums. Although Californians have found the two albums of Kolos a little too "rich" a diet for quick absorption, a few of the dances are already in use. The Ralph Page material is definitely in New England style—we'll know more about Westerners' reactions to this style after our Stockton folk dance summer camp, at which Ralph will be a visiting teacher.

MACGREGOR'S

The up-and-coming MacGregor company has issued a listing dated June, 1950. It is really startling to see how many records this company has released for square and round dancing within the comparatively short time it has been active in this field. With few exceptions they are excellent. The material in the records themselves is as near to being truly "unbreakable" as anything on the market; recording (and therefore sound reproduction) is first class. From the standpoint of the physical product, the records are well worth the small price premium asked. Here are a few of the more recent uncalled squares: 606 San Antonio Rose/You Call Everybody Darling, 613 El Rancho Grande/Oh! Susanna, 614 Wabash Cannon Ball/Solomon Levi, 619 Jingle Bells/Listen to the Mocking Bird, 623 Reseda Blister/Wreck of the '97, 624 Hop Up Susie/Polka Hoedown, 625 Old Joe Clark/MacNamara's Band. Most of the above are also available with calls, some singly, some in album sets.

MacGregor is extending the series of round dance records having instructions on one side by Ralph Maxhimer, with a short "prompting cue" followed by music for the dance, on the reverse. The list now includes Lindy Lee, Spanish Waltz, Jessie Polka (the most popular to date), Canadian Barn Dance, Veleta waltz, Laces & Graces, Spanish Circle.

Along with a few other manufacturers, MacGregor is beginning to make some of the 78 r.p.m. material also available on 45 r.p.m. The first is Album 445 (originally album 4, and still available as album 4 on 78 r.p.m.); this album contains the famous "Indian Style" novelty square.

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