

Let's Dance!

JULY
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

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LAWTON HARRIS, Editor

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

Notes from Lawton Harris

A TRIBUTE TO VYTS

Dear Vyts:

A shock of disappointment and a fear of loss flushed over your many friends when news came of your illness. To say that it was entirely unexpected would be somewhat fictional, since we have long been aware that you were driving yourself too hard. But this does seem like a good occasion for us to tell you a bit of what we think of you—a sort of "flowers to the living" gesture from all folk dancers to you.

First, your humility has been so charming and convincing that you are simply "Mr. Folk Dance" to a great many dancers. You, who know so much, have never posed as an authority. You have always sought to learn more—and at the source—ethnic groups. You have always been charitable toward any with whom you found it necessary to disagree.

Secondly, your thoroughness has stressed not only perfection as to steps, patterns and music, but also the earthy joyousness of the folk dance. You have kept all the parts in due relationship to the whole.

Third, your unselfishness, while being your own undoing, has set a wonderful pace for folk (inter-racial) dancers. You seem to have never considered personal gain—neither monetary nor physical health. If others wanted or needed, you gave your all to them.

Last, we revere that spiritual quality and depth about you that breeds not only friendship, but also the even higher value in life. You have challenged our best.

Vyts, we humbly and affectionately dedicate this issue of *Let's Dance!* to you. While you are resting up, the rest of us will carry on. In a short time, as folk customs go, we will be having you back once more.

The above is occasioned by the news that our good friend is severely ill, and may be hospitalized for about two years. The diagnosis is miliary T.B.—aggravated by the very unselfishness to which we refer and its proper medical care likewise hampered by his unselfish use of his resources. His friends throughout the country are banding together to see that Vyts does get adequate medical care and attention. Clubs, individuals, festivals are "passing the hat," as a token of our love. A dance in New York netted \$175; Santa Barbara State Festival contributed \$228; a benefit dance is scheduled for San Francisco for July 21 (see Calendar). The proceeds may be sent to Vyts Beliajus, care of Mrs. Frank Kaltman, 1159 Broad Street, Newark 5, New Jersey (a temporary address)—or *Let's Dance!* will be glad to forward any amounts for you. In the meantime let's send him a flood of greeting cards and best wishes. As we went to press, word came that Vyts has been transferred temporarily to Cook County Hospital, Chicago. His personal mail should go care of Charlotte L. Chen, 5521 Woodlawn Avenue, Chicago 37, Illinois.

OUR COVER

Vyts F. Beliajus, "Mr. Folk Dance"—Editor, *Viltis*; Author, *Dance and Be Merry*, Vol. I and II, *The Dance of Lietuva* (1951), *Merrily Dance*; Teacher, throughout America—including our Folk Dance Camp, Stockton.

—Photo by A. C. Smith



Compiled by Hal Pearson
1636 Oak View Avenue, Berkeley 7
(Items should be sent by the first of the month
prior to publication)

FEDERATION FESTIVALS

North

SUNDAY, JULY 22—KENTFIELD. Marin County's annual Folk Dance Festival, hosted by the Marin Dance Council. Time: Afternoon, 1:30.

SUNDAY, AUG. 12 — HEALDSBURG. Country Dancers, hosts.

SUNDAY, SEPT. 23—SAN FRANCISCO.

OCTOBER—SANTA CRUZ.

NOVEMBER—SAN LEANDRO.

DECEMBER—OPEN.

South

SUNDAY, JULY 29 — SAN DIEGO. Place: Balboa Park. Time: 1 to 5.

AUGUST—LOS ANGELES Co-op Folk Dancers Festival.

SEPTEMBER—POMONA. Los Angeles County Fair Festival.

REGIONAL FESTIVALS

North

WEDNESDAY, JULY 4—ALBANY. The Albany Evening School Folk Dancers are hosts to the Federation for an afternoon of dancing at Albany High School Gym. Time: 1:30 to 5:30. Celebrate in Albany.

WEDNESDAY, JULY 4 — WATSONVILLE. Hosts are the Inter-Club Council, assisted by Monterey Bay Regional Council of Folk Dance Groups. The afternoon festival at 1:30 to 5:30 p.m. The evening Square Dance Jamboree will be from 6 to 9. Theme: Patriotic.

WEDNESDAY, JULY 4 — OAKLAND. City of Oakland's annual Fourth of July Celebration to be held at Oakland Civic Auditorium. Folk dancing 1:30 to 5:30. Evening, 7:30 to 10. Sponsors: Oakland Chamber of Commerce. Hosts: Oakland Folk Dance Council.

SUNDAY, JULY 8—LOS GATOS. The theme for this festival is Sunshine and Shadows. Place: Los Gatos High School lawn. Time: 1:30 to 5:30 and 7:30 to 10:30 p.m. The co-sponsors are Los Gatos Square Dancers, Mountaineers of Redwood Estates and the Saracats. Probable separate facilities for square dancing and folk dancing.

SATURDAY, JULY 21—HOLLISTER-BOLADO PARK. Afternoon, swim, barbeque; 7:30 to 11, evening party.

SUNDAY, JULY 22—MOUNTAIN VIEW.

Three days of dancing ending with an afternoon of dancing on Sunday. A wide variety of dances has been selected. All folk dancers are invited. Watch for signs.

SATURDAY, AUG. 4 — STOCKTON.

Time: 8:00 p.m. Folk Dance Camp Festival, Baxter Stadium. Everybody invited. All the "new dances."

SATURDAY, AUG. 18. The "Moonlight Festival."

The Oakland Folk Dance Council and the Recreation Department of Oakland are hosts to the Federation at Oakland's Feather River Recreational Camp (5 miles from Quiney on the Feather River). Folk dancing and Squares on the open air dance floor. Time: 8:00 p.m. Overnight accommodations can be arranged by telephoning TEmplebar 2-3600, Recreation Department. Bring the family and enjoy dancing, swimming and outdoor recreations.

SEPTEMBER 2—SAN LEANDRO.

SEPTEMBER 16—WALNUT CREEK.

EXHIBITIONS

SUNDAY, JULY 15. Oakland Woodminster's annual exhibition. This is one performance every folk dancer should see. Each participating group exhibits authentic dances and costumes, and a wonderful spectacle of coordination and style is presented. Time: 8 p.m. Members of the Junior Section will act as nshers.

SATURDAY, JULY 21—SAN FRANCISCO. Benefit folk dance for Vyts Beliajus, at 109 Golden Gate Ave. Sponsored by Festival Workshop with Madelynne Greene. Exhibitions include new Lithuanian Dances. Folk dancing for all. Let's have a big crowd for Vyts. Contributions at the door.

SQUARE DANCE CALLERS' ASSOCIATION

North—Jamboree Dates

JULY 15—GUERNEVILLE.

JULY 22—MARIN COUNTY AREA. Pot luck supper meeting held in the afternoon after Federation Festival.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

Another year has rolled around to election time and here are our new FEDERATION OFFICERS: Pres., BILL CASTNER; Vice Pres., CHARLES BASSETT; Treas., BILL CURR; Rec. Sec., VIRGINIA WILDER; Cor. Sec., BESS REDD; Director of Extension, LEONARD MURPHY; and re-elected for a second term are LESTER DUNN, Director of Publicity; and MARGARET JORY, Historian. See picture below.

This year the election was held at SAN JOSE, where we really had a LET'S DANCE! Festival, hosted by the GAY-NIGHTERS and the SPARTAN SPINNERS, afternoon and evening respectively, who surprised us with a huge replica of the LET'S DANCE! magazine cover for a stage setting (see Folks in Focus) and the programs were miniature LET'S DANCE! booklets with a picture of folk dancers in front of the Civic Auditorium inviting us to "Let's Dance." After four hours of dancing and super exhibitions by THE MERRYMAKERS, THE OAKLAND RECREATION DANCE ARTS and THE FESTIVAL WORKSHOP, they said (on the program, that is) LET'S EAT!

THE GAY NIGHTERS are sponsored by the SAN JOSE ADULT EDUCATION DEPARTMENT and the whole State of California can be mighty proud of the more than 1500 adult pupils enrolled in the folk dance classes of their fair city, which is the requisite for membership in the area clubs. The use of the SAN JOSE CIVIC AUDITORIUM for our festivals is always by the courtesy of the CHAMBER OF COMMERCE (other cities, please copy!)

An idea for club parties each month—honor those whose birthdays fall during the month, the oldest and youngest sharing the cake-cutting honors, fun to total their ages, etc., have fun—LET'S DANCE!

MABEL S. LEE became MRS. HENRY HOM

Sunday, May 6, and by the time you read this, two more MING SWINGERS will be One WONG—SHIRLEY and BILL have the same name, but were not related until June 24 when the Preacher Man said, "SHIRLEY MING WONG, do you take WILLIAM WONG—and WILLIAM WONG do you, etc., SHIRLEY WONG?"

They doodled it again! THE SAN FRANCISCO POLIO WHEELERS responded to an emergency April 29 at the "Spring Fling" in RICHMOND for the EAST BAY REGIONAL FOLK DANCE COUNCIL'S FESTIVAL, dedicating Richmond's new beautiful civic auditorium, when asked by Chairman GEORGE R. SKOPECEK, JR., to fill in for an exhibition. The City of Richmond went on record as being solid for our activity, even if the Mayor did say, "Ladies and Gentlemen, and Folk Dancers." There's no difference, really.

New officers of the CIRCLE M FOLK DANCE GROUP in MERCED are: Pres., HUBERT BROOKIN; Veep, HELEN SAUNDERS; Sec., DOROTHY FISK, and Treas., MARGARET ZUCIAS. The last prexy, ED OLIVIER, recently married that cute red-head BETTY JO LORD—HUBERT, be careful with those new officers!

"MOUNTING" VIEW is all prettied up for their "Harvest Festival" July 20, 21, 22, being tied in with a civic project. They have no control of the date, but, everything would have worked out nicely for their regional, if the Federation Festival at KENTFIELD hadn't been moved up a week, so as not to be on the same day as the WOODMINSTER AMPHITHEATRE, which is in the evening on Sunday, July 15.

RANDY (the boy with the whiskers) will be

NEW NORTH-SOUTH OFFICERS



in charge of an OPEN FOLK DANCE CLASS at the CENTRAL "Y" in S. F., starting Tuesday, June 5—8 to 10:30. Me, I like that word OPEN, also like me, you'll like RANDY!

MONTEREY celebrated its 181st birthday June 3 with a Regional Folk Dance Festival. The civic bodies joined hands (and feet) with the USO SHINDIGGERS to stage the MERIENDA. HAROLD E. BREWER was program director.

How we do get around! Same day, June 3, THE SILVERADO FOLK DANCERS and THE NAPA FOLK DANCERS staged a joint festival—same place as last year, afternoon and evening, and they beat the acoustic problem with some rugs from THE RUG LOFT.

The new officers of the SAN LEANDRO FOLK AND SQUARE DANCE COUNCIL are as follows: Chairman, JOHN HAYES; Vice Chairman, Treas., GENE GORANHSON; Secretary, BETTY GRASS. Congrats and best wishes!

THE GAY-E-TEERS of SAN FRANCISCO have added a couple to their set—IRV SI-
(Continued on Page Seventeen)



Photo by A. C. Smith at Santa Barbara Festival

LET'S SERVE TOO

THE Armed Services YMCA, USO Shindiggers, host regional festival. Note the number of men in uniform. So many Folk Dancers have been "embraced by Uncle Sam" that many clubs need masculine influence. Not so this group—Uncle Sam sends them to nearby Forts Ord and Roberts.

Now is a good time for us to start evaluating our programs in terms of what we have to offer to men (and women) away from home. Many danced back home—many more would like to learn. The easy-going, informal, friendly atmosphere of the Folk Dance is a mighty helpful lift which we should be sharing. Incidentally, many will more than repay your efforts by sharing their dances with you.

Let us take every opportunity of welcoming these fellows into our groups. Many of our groups are going to the camps and hospitals and giving these shows along with general dancing. Let's keep it up and extend our "friendly services."

Other places where our services are needed are crippled children's homes and hospitals, old people's homes, mental hospitals, detention homes—to mention only a few. Let's have your pictures of such programs.



USO Shindiggers of Monterey (Photo by Photo Arts Studio)



"Thank You"

Photo by Jack Gorman

FRANK MOORE, toll-collector on the San Francisco Bay Bridge, will tell you that politeness pays. It is twice beneficial—to the one who gives and again to the one who receives. It adds a spice of friendliness to what otherwise could be a long and monotonous job.

Frank will collect your toll, make change for any amount—and they try everything—and say "THANK YOU" in less than four seconds. Incidentally, his batting average

THANK YOU 4,000,000 TIMES

shows less than one error in 10,000 times at bat.

He has been on the job since 1940 and will frequently help as many as 4200 motorists with his bright "thank you" in a single day.

To keep mentally alert, physically sound and pleasantly polite, Frank keeps up active participation with his family in the Swingsters and the Gay E Teers, also dancing at the San Francisco State College. Frank reports: "There's something about toll collecting and square dancing which seem to go together. There is a pattern . . . a series of rhythmic, automatic movements which may be completely meaningless except to the completion of the pattern . . . always a movement from one position to another in complete and logical sequence.

"In a sense, I suppose the formal courtesies of the square dance are meaningless—just as the thank you of the tollgate might seem to be meaningless to the average person.

"But you couldn't have a square dance without them—just as you couldn't do a good job of toll taking without the thank you.

"I wouldn't go so far as to say that a term on the tollgate would make a good square dancer out of you.

"But you can be sure of one thing: a collector who mumbled his thank you to a motorist would certainly muff his square dance."



"Coming Frank's Way" (Photo by Jack Gorman)

What We Are Dancing

By LUCILE K. CZARNOWSKI
University of California

THE DANCE reveals throughout its long history that its form, style, and function reflect the historical period, environmental setting, acculturation and racial personality of the people from which it is derived. The dance of the natural primitive and folk cultures had a magico-religious function connected with all major, and frequently minor, events in the life of individuals and the life of the community at large. Remnants of these early dance rituals may still be traced in folk dances performed today, but their original purpose is lost, and is of interest primarily to students of research. Today, these dances are performed by a different society in a different period and for social recreation reasons. This naturally alters their form, style and content. Martha Graham, our great modern dance artist in the concert field, has said, "Movement does not lie—it is truly expressive of the individual." This is just as true of movement expressive of folk dance forms as any other dance form.

These condensed statements of fact proved by dance history show that folk dances which are kept alive by being performed are living, pulsing forms, and are in no sense static.

A comparative analysis of the folk dance reveals certain constants: 1. Common purposes. 2. Fundamental step patterns resulting from human proclivities for movement. 3. Fundamental formations, as circle, line, longways, squares. 4. Traditional styles and dance patterns. 5. Traditional styles of dress which affect movement. 6. Musical accompaniment which is a fundamental part of the rhythmic structure of dance movement.

The constant flux and change in human society account for the modal variations continually occurring in the use of these constants. Modes depend upon manners of thinking and feeling, and serve to fashion the unlimited changing facets of the folk dance.

WITH this background in mind, let us examine the dance materials enjoyed by the thousands of folk dancers in the United States today. They readily fall into three groupings:

Traditional folk dances. These are what might be called the "true" folk

dances. They, too, have undergone changes in purpose and form as they have been handed down from generation to generation, and have passed from one country to another country, and from a rural to an urban group.

When folk dance societies were formed in the different countries at the end of the nineteenth and the early part of this century, their main function was to search out traditional dances, preserve them through written descriptions, and revive interest in their performance. Putting the dances into written form, and teaching them from an authorized description contributed to a stabilization of the form of dances. One other development must be noted. Ethnic groups in this country, notably the Russian, Ukrainian, and Polish, arranged many of their most elaborate dance patterns for exhibition, or demonstration dances. This took the dance from the purely folk dance category into the spectacular dance category with a performer-audience setting.

Old-time ballroom dances. These dances have a lengthy past and their association with folk dances goes back to the fifteenth, sixteenth, and seventeenth centuries. The earliest ones were the hasse dances, branles, English measure, pavaues, galliard, corantos, voltas, allemands, gigue, minuets, gavottes, to mention but a few. In most cases, the dancing masters of the courts and the "higher" levels of society went to the dances of the peasants, borrowed them, and adapted them to the social needs and conditions of the groups which they served. These court dances became highly stylized forms and laid the foundation for the art form of the dance.

A sampling of ballroom dances developing in the eighteenth century are the polonaise, a later form of polska, and the mazurka (all from Poland). Developing in the nineteenth century are the waltz (from Germany); the schottische (from Scotland); the polka (from Bohemia); the hambo (from Poland-Sweden). In the beginning of the twentieth century are the gallop and the two-step.

In the United States, the popular old-time ballroom dances were the quadrilles, lancers, polkas, mazurkas, waltzes, minuets, gallops, gavottes

and so on, with their many variations.

The old-time English ballroom dances also fall into this category. They are largely couple dances with simple patterns based primarily on the waltz, tangoes, two-step and schottische. The polka, gallop, reels and mazurka appear less often. Also included are different variations of the lancers and quadrilles. Like all of the ballroom dances from the sixteenth century on, the dance patterns were arranged by dance experts. The old-time English dances had one advantage. As a condition of acceptance, a dance had to pass an adjudication board established by the British Association of Teachers of Dancing. Time also acted as a screening agent as some of these dances are fifty or more years old; consequently, only the best have survived. The musical accompaniment for each dance is an integral part of it, and substitute music destroys this unity.

From this brief survey of ballroom dances, it will be noted that those of the eighteenth and nineteenth centuries have stood the test of time, and have been accepted as folk dances, largely, perhaps, because their early history is unknown by many folk dancers. May Gadd of the County Dance Society of America, when asked the question of when a ballroom dance goes over into the folk dance category, replied, "It depends upon the moment when you catch it." It also must be noted that they, as well as forms borrowed from other countries, have, through long years of performance in a given country, acquired characteristics of its social environment, and are finding a place in the tradition of that country.

Composed dances. The third group of dances found on festival dance programs are recently-composed dances by anyone who feels qualified to do it. There is no selective process to cull those with good choreography from the poor, other than acceptance and time. Many, for these reasons are short lived. This is not a new category, but it has existed under different names. The oldest is recreational dances. During the war, they were called in some countries "keep fit dances." "Character dances" is the term which had also been used.

Spread before the folk dancers are

(Continued on Page Seventeen)

FOLK DANCE PICNIC AND FESTIVAL

The Hollister Promenaders and Twirlateers are playing hosts to a big Monterey Bay Area picnic, barbecue, swim, election and dance, according to Theron Wright, chairman. What more can you ask for one Saturday, July 21? And the place is Bolado Park, Hollister. You are invited to come early for an afternoon swim, bring your lunch or barbecue (fires for cooking and coffee will be furnished free). The annual election of officers for the Monterey Bay Area Folk Dance Council and the Monterey Bay Area Callers' Association will be held. The evening party of folk and square dancing will start at 7:30 o'clock. Come early and stay late.



Left to right: Paul Bertuccio, president of Hollister Promenaders; Theron Wright, general chairman, Bolado Festival; Dick Chesnut, president, Hollister Twirlateers. Photo by John Kur-tich.

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"VYTS' BOOK IS OUT" — Marjorie Koeppel, Roberta Douglass and Grace San Filippo spread the good word, in Chango. They presented Malunis at Santa Barbara. Photo by Posner.

DANCES OF LIETUVA—Lithuanian dance pageantry by FINEDAR VYTAUTAS BELIAJUS—Clayton Summy Co., Chicago, 1951.

At last Vyts' book, the "dream of his life," is off the press, and well worth the long labor of love. Fifty-four dances, many new, many reelected, all interesting and thoroughly illustrated, are in the new book. The prodigal use of pictures not only illustrates the dances but adds greatly to the short but thorough description of the Lithuanian costumes.

This is more than a book of the dance. It is that, but in addition it provides a very fine introduction to these stalwart people. The book is another evidence in the long chain of indebtedness we all have for Vyts. The book is an absolute essential of anyone wishing to dance or teach Lithuanian dances. Order from your own dealer. **LAWTON HARRIS**

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MEMORIAL SCHOLARSHIP



Jackie Turner, in whose memory scholarship is established

On the 9th of April the brilliant career of Jackie Howerton Turner, 16-year-old member of the Redwood City Junior Docey-Doe Club, leader of the Belmateeners, and one of the instructors of the Redwood City Hicks and Chicks, came to a sudden end as Jackie was driving home from Fort Ord where she had just returned her soldier husband, Marvin Turner, after a weekend leave. Just north of San Jose, on the Bayshore Highway, Jackie's car became involved in an accident and she met instant death.

Not only was Jackie outstanding in the field of folk dancing, she was also a straight A student at Sequoia High School, where she would have graduated this last June, completing her four-year course in three years, with honors.

Her outstanding leadership and her fine contribution to the community life on the Peninsula prompted her many friends to give a folk dance party at Sequoia High School May 5 as a benefit to raise funds to establish a scholarship fund in her memory. The committee in charge decided that the cultural award would be given to some Sequoia student in the form of a scholarship to the Stockton Folk Dance Camp. Enough funds were raised to provide one scholarship for each of the three coming years. It is hoped that funds can be added to the initial amount from time to time so that a permanent scholarship can be established.

The winner of this year's award is 16-year-old Sue Durham, also a member of the Redwood City Junior Docey-Doe Club, and also an honor student at Sequoia. Sue, who is an ardent folk dancer, started her folk dancing at the age of nine as a pupil of Mildred Buhler and last year she was an officer of the Junior Folk Dance Federation of California. She is also a talented musician, and is extremely interested in folk singing.

The Jackie Howerton Turner Scholarship Committee is hopeful that by establishing this type of scholarship future leaders will be discovered and encouraged.

LET'S DANCE!

THE RECORD FINDER

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by Ed Kremers

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

The LLOYD SHAW Round Dance Records

"Yes, we have started another record company" was the rather amusing introductory sentence in a circular letter sent, in September, 1950, to the many dancers on the Lloyd Shaw mailing list. The "excuse" offered was that "we have something fine for the round dance world in Fred Bergin's music on the organ." To those of us who have known Shaw for many years, it was somewhat of a shock to learn that he would now promote the use of organ music for old-time dancing, rather than orchestra music; we had thought the orchestra to be a hit more "authentic."

The first printed announcement on the series stated that the new company "plans to furnish a rather complete library of recorded music for the old-time round dances of America"—as found in Shaw's *Round Dance Book*. The *Round Dance Book* contains over 100 old-time dances. However, after using six of these in Album 1 (MERRY WIDOW WALTZ, SKATER'S WALTZ, VARSOUVIANNA, BLACK HAWK WALTZ, LACES AND GRACES, GLOW WORM GAVOTTE), "so many new dances were becoming popular that it was decided to include a half dozen favorites" in Album 2 (IRISH WALTZ, WALTZ OF THE BELLS, DOWN THE LANE, CRUISING DOWN THE RIVER, GOOD-NIGHT IRENE, SENTIMENTAL JOURNEY). Some old-timers might have preferred that Shaw had stuck to dances from his book. But the reason for the deviation from the original purpose is made clear by the following paragraph from a later circular: "The IRISH WALTZ has proved to be far and away our most popular record. The second most popular has been GOODNIGHT IRENE." The latter is frankly stated to be a Shaw-arranged dance. As to some of the others in the second group, "We have dressed up most of the other dances a little . . . have added quite a few delightful old steps . . ."

Album 3 is a compromise between the old and the new. "Old" dances are the MEXICAN MIXER WALTZ (CIELITO LINDO), SPANISH CIRCLE, PROGRESSIVE WALTZ, TUCKER WALTZ. "New" ones are the CAT-TLE CALL WALTZ, FIVE-FOOT-TWO. This album features two organs, rather than one only.

Each album consists of four records—six dances altogether on the first three records, plus a fourth record having Shaw's spoken instructions tied to the music, three dances per side, thus covering the six dances. Printed instructions (with frequent references to the *Round Dance Book*) are included.

We understand that a fourth album will
(Continued on Page Seventeen)

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L.A. Co-op cuts sixth birthday cake



Fiesta de las Flores, Oakland.



The San Jose Festival. Edith Thompson at the mike. Please note the decorations.
Photo by Phil Maron.



"Two old prexies" — George Murton, Jr. (Northern California) and Harold Comstock (southern section). The two "retiring" presidents still smile after a splendid year. "Well done."



Art and Metha Gibbs, Portland, Ore., start out with a part of their crowd to do an exhibition.



CALIFORNIA STATE FESTIVAL

SANTA BARBARA

Upper left—Chairman Bill Herlow presents another wonderful festival. Next—Minnie Alstine stands in front of one of her exceptionally fine window displays—State Street, Santa Barbara. Then—Sweden, another of Minnie's 82 manikins on display (photo by A. C. Smith).

Upper right—the Mountain Dancers in one of their Schuhplattlers. Middle—Bill Castner's "Teachers" conclude an exhibition of squares. Just above—Time exposure of Indonesian Cadets doing Tari Piring (photos by George Posner. Photos made with special high-speed lens loaned by Westen's Photos, Santa Barbara).

This festival will certainly be long remembered as one of the very best. An untiring local committee, splendid facilities, excellent exhibitions including last month's cover group from Ojai dancing Opudalo, and the usual fine folksy crowd combined to make it "super."

FOLK DANCE COSTUMES

CROATIA

Marjorie Posner, Costume Editor

CROATIA, one of the many nations making up the Federation we know as Yugoslavia, has many beautiful costumes. The one we have chosen for this month is from the northern section of this country and is not too difficult to copy.

The woman's costume is made of heavy white linen and consists of a full-sleeved blouse, a long full skirt, an apron, and a belt. The blouse has a high neck-line, gathered on a narrow yoke or with a drawstring. The sleeves are very full and wrist-length, and can either be plain or covered completely with embroidery, usually a rose pattern in red, with touches of green. At the waist the blouse is held in with a wide belt, as shown, which is also sometimes embroidered, or with a narrow tying braid, with hanging ends. The skirt is ankle-length and full, with a band of linen-lace at the bottom. Sometimes there is a wide band of embroidery near the bottom, all the way around the skirt, the same pattern as on the blouse.

The apron really has a lot of embroidery on it—at the bottom and up the sides, and sometimes is completely covered with the beautiful red patterns. It is also edged with linen lace at the bottom, and quite often is as long as the skirt so that the skirt shows only in the back.

If a coat is worn it is sleeveless and collarless, made fitted to the waist with one button and flares out to below the hips. This is of a dark color, in leather or felt with applied designs that vary from village to village.

The cap for this costume is a red pillbox embroidered in black and with a tassel hanging down the side. Sometimes a kerchief is worn loosely over the cap, attached with jewelry.

Shoes are very much like Mexican huaraches, woven of leather strips with pointed toes and worn with very fancy stockings that have knitted soles and woven legs, sometimes with gold designs worked into them. Also worn are a sort of slipper with soft leather soles and fancy embroidered knitted tops.

The men wear all sorts of costumes, too, but the one illustrated is simple to make and very different from any other costume. The trousers are of white



Gene G. Sinclair

material, cotton or linen, and are long and rather wide. They can have heavy lace on the bottom or be plain. The shirt is of the same material as the pants and is worn with the tail out and trimmed with wide white lace. If the shirt has a collar a bow ribbon is worn as a tie, or the shirt can be collarless. As in the woman's costume the belt can be a narrow braid or a wide sash. The wider sash was used to carry all sorts of belongings—including knives, guns, etc.

The sleeveless vest shown is plain black but a shorter red one can be worn and it is trimmed with braid.

The men wear the same type of braided leather sandals, with more of a point usually than the woman's or the soft leather slipper.

For more information on the beautiful costumes of Croatia please read *Viltis*, the Lithuanian magazine published by Vyts Beliajus, *Costume Throughout the Ages* by Mary Evans, or *Peasant Life in Yugoslavia* by Olive Lodge.

YOUR MAGAZINE

To remain in publication, a magazine must please those who subscribe and those who advertise. *Let's Dance!* income is about evenly divided between these two sources. Your editors are anxious to expand, but are, of course, limited by financial resources. Likewise, your editors are anxious to please you so that you will patronize our advertisers and encourage your friends to subscribe. So, we are hereby approaching you—what do you want? Either clip out the item check list below or copy the items on another slip of paper—but tell us what you want! Mail it today to Lawton Harris!

1. More folk dances.....
2. More square dance calls.....
Both about OK as is.....
3. Folks in Focus, as is.....
More..... Less.....
4. Still more costume information.....
Present space allotment fine.....
5. Still more news and gossip.....
OK much as is (1/3 of mag.).....
6. More folklore articles.....
Now appear about 1 in 3 mos.....
Things to cut out entirely.....
Some ideas to suggest.....

CROATIAN WALTZ

(Croatian)

A Croatian dance introduced at Folk Dance Camp, Stockton, California, by Morrie Gelman. This dance was performed by the Croatian Dancers from Milwaukee at the National Folk Festival in St. Louis, 1950.

MUSIC:

"Ja Sam Sirota"—Victor 25-3025.

Any similiar Croatian Waltz may be used.

FORMATION:

Couples facing CCW around the room, inside hands joined, outside hands on hips, fingers fwd, thumbs bwd.

STEPS:

Waltz*.

Note: CW—Clockwise; CCW—Counterclockwise; Ft—Foot.

Music 3/4	Pattern
Measures	I. <i>Waltz Forward and Backward</i>
1-2	Beginning on the outside ft, ML, WR, take two waltz steps straight fwd (CCW).
3-4	Partners turn inwardly, join inside hands (ML, WR), and move bwd (still moving CCW) with two waltz steps, beginning ML, WR.
	II. <i>Waltz Around and Backward</i>
5-6	Partners face each other, join R hands at shoulder height, turn once around with two waltz steps. M finishes step facing fwd (CCW). W takes an extra half turn to finish in original position beside M. Join inside hands as in beginning step.
7-8	Beginning on outside ft, partners move bwd (CW) with one waltz step. Step back on inside ft, MR, WL (ct. 1), lift outside ft fwd slightly (ct. 2), hold (ct. 3).
	Note: Throughout the entire dance the body is kept erect but not stiff. The joined hands are held slightly above waist height; they do <i>not</i> swing. The free hand is always on the hip, thumb bwd. The waltz is very smooth, not bouncy.

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NIGUN MIXER

(Jewish)

A Jewish dance introduced at Folk Dance Camp, Stockton, California, by Vyts Belajus. Nigun is the Hebrew word for "tune" or "melody." As a rule the tunes are without words and are sung either to "la-la-la" or "bim-bam." The tunes are of Hassidic origin. The Hassidim are noted for their Niguns and Zmireth; Zmireth being "lay songs in praise of the Divine."

MUSIC: Record: Folkraft F-1092 A
Piano: "Dance and Be Merry" Vol. I., Clayton F. Summy Co.

FORMATION: Two couples facing each other in a double circle, W on the M R. Inside hands are joined and arms extended, outside hands hang freely.

STEPS: Leap-Step; Run*; Step-Hop*.

Note: CW—Clockwise; CCW—Counterclockwise; Ft—Foot.

Music 4/4	Pattern	Illustrations by Carol Gove
Measures	I. LEAP-STEP	
1	Beginning with the inside ft, M R, W L, leap toward own partner so that inside shoulders almost touch (ct. 1); bring outside ft. to instep of inside ft. and momentarily shift weight onto outside ft. (ct. &); step in place on inside ft (ct. 2), pause (ct. &). Beginning with the outside ft, repeat leap-step away from partner (cts. 3 & 4 &).	
2	Repeat action of Meas. 1.	
	II. ARCH	
3	Couples move fwd with 4 running steps to change places. Couples facing CW form an arch with joined hands; couples facing CCW pass under arch on 4th ct. All release hands and turn inwardly to face direction from which they came.	
4	Repeat action of Meas. 3, returning to original position. Couples now facing CW form the arch.	
	III. STAR & PROGRESS	
5	Release hands, clap own hands once and simultaneously stamp R ft without taking weight on that ft (ct. 1); leap high onto R ft and join R hands high above heads, forming a R hand star (ct. 2), step fwd on L ft (ct. 3), hop on L (ct. 4).	
6	Repeat step-hops on R ft (cts. 1, 2), on L ft (cts. 3, 4), moving fwd (CW) to opposite couples position.	
7-8	Repeat action of Meas. 5-6, except that partners join L hands to make a two-hand star and circle one-half turn CCW to face new couple. All couples have now moved fwd. one place and are facing original direction.	
	Note: On final step-hop M completes turn in place and at the same time changes hands to rejoin inside hands with W.	



BOB HAGER

"All join hands and circle left . . . first couple turn right back, two three and four loop about, and turn that caterpillar inside out and promenade . . . promenade . . . red hot . . ."

Yes, Junior Barn Dance is on the air and thousands of Tacoma, Washington, boys and girls are swinging their partners in basements, hallways, lunchrooms and classrooms all over the city.

The Junior Barn Dance is now in its sixth year as a cooperative project between the department of physical and health education, Tacoma Public Schools and the radio broadcasting stations. The program was originated by Bob Hager, director of physical and health education for the Tacoma Public Schools. The story behind the program will be of interest to schools everywhere. We have asked Bob to tell his own story.

THE Junior Barn Dance, which is a weekly broadcast over station KMO, 1360 on your dial, would not have suggested itself perhaps if it hadn't been for the student leadership training plan which has been in effect for twenty-three years.

During my first year as director of the physical education program in the Tacoma Public Schools, I obtained the permission of the superintendent of schools to set up a student leadership plan for physical education in grades 3, 4, 5 and 6, which constitute the four upper grades of the elementary schools as we are organized. This plan called for a selection of a boy and a girl from each of the above grades. I established six one-half day training schools which met monthly. These were held in the gymnasiums of our six junior high schools. The junior high school instructors sent their pupils to study hall on these days or, weather permitting, went out of doors for their program. Two more training schools were added in a year or two, these being held in the senior high schools and, a little later, one was set up in a recreation center to bring the total to nine. These nine were used for a number of years. About seven years ago the third grade leaders were dropped from this training plan. Then last year the fourth grade leaders were separated and six new training schools were set up. The total number of training schools now is fifteen; five of these are for grades five and six and

The Junior Barn Dance

BY BOB HAGER

six are for fourth grade pupils only. The general plan of the training school has not changed materially since the start. I give them a five-day unit program and this program is then repeated four times during the month and then back to the training school for next month's program. Wednesday is our day for rhythmic and in the beginning was tap dance fundamental steps and simple routines. About fifteen years ago I turned to square dancing, contradances and occasional circle dance or folk dance of other countries.

THE REST of my story will be limited to the dance part of the program since readers of this magazine are particularly interested in that phase.

The square dance program soon created a demand from the teachers to send a full set from each room and so now that is the practice in every case. There are about 1200 student leaders attending the fifteen training schools each month.

At the training schools I give them four square dance calls and teach them the dances. The leaders then return to their respective rooms and under the supervision of the classroom teacher pass the information along to the other pupils in their room. The teachers and the leaders are furnished monthly bulletins which give the "calls" and explanation. Teachers for the most part do not attend the training school although I always urge them to when possible. Many principals make arrangements for at least one teacher to come each time. Sometimes rooms are consolidated for this half day or as is the case many times the principal takes the class for the teacher for the half day so that she may come with her leaders. Fifteen years ago when we started the square dances, I had to depend on the classroom teacher to provide the calls and the music. A few could meet this requirement in a satisfactory way but I soon decided that I was just fooling myself into believing that the program was getting over. I had a fine pianist to help me at training school and I gave the calls; the boys and girls did as well as could be expected at training school but as they returned the following month, I found that I had to start all over again and that it was clearly a bore to the leaders and certainly was becoming one to me. One day I had a brain storm and before the idea cooled off, I went and talked it over with the radio station manager. I thought maybe we could get a

sponsor for the program but the manager of the station set my mind at ease by offering to put on the program as a public service. The program was set in motion soon after that interview. It worked, now we had the music and calls available to any and all rooms who could find a radio not only in our school system, but any school within reach of the broadcasting station.

EACH MONTH as I watch these 1200 boys and girls pass in review at the fifteen training schools, I select what I call the "Dance Team of the Month." I take this set to the studio and they dance four dances as I call them and Hilda Smythe, my training school pianist, furnishes the music. The music and calls are transcribed and then rebroadcast each Wednesday of the month at 1:45 p.m. The schools tune in and do the dances. It is not uncommon to go to a school at broadcast time and find nine or ten sets lined up down the hallway, others in the fronts of rooms, off of the hallway and still more in basements and lunchrooms. We estimate about 5,000 boys and girls dance each Wednesday during our Junior Barn Dance program and we have no way of telling how many neighboring schools swell this number.

Our director of audio-visual aids transcribes the first broadcast as it comes over the air and reproduces the records for schools who want to use them at other than broadcast time. This has grown into a big job and to relieve him a little I have developed the "Bob Hager Big Ten," square dance series on Linden records. These are ten dances quite commonly used and each school is furnished with a set and of course they are available to school systems anywhere. Our audio-visual aids man still makes records for us of square dance calls I use on the broadcast which are not included in the "Big Ten Series."

We point toward a Junior Folk Dance Festival in May of each year. The College of Puget Sound Field House is used for this program. This year's program was held Friday, May 11, and included all grades from second through the senior high school. We had room for fifty-six squares after the participants' bleachers were set up and these squares were filled several times with new boys and girls.

For further information regarding the "Junior Barn Dance" program, write Bob Hager, Director of Physical and Health Education, Central School Building, Tacoma, Wash.

"Fourth Graders at Festival"





JACK SANKEY

CALLER of the Month

By MILDRED BUHLER

JACK SANKEY OF SAN FRANCISCO, currently president of the Square Dance Callers' Association of Northern California, was born in Atlanta, Ga., lived in Panama for 10 years, and moved back to California in 1933.

Jack and his wife, Dorothy, took up folk dancing seriously in 1945, soon to discover they were especially interested in squares. They soon joined Jack McKay's Square Dance Class, which later became the Square Cutters. Jack Sankey's calling career began in 1946 when he sat down in a back room and started "yelling" (says he), and he has been at it ever since.

After a short period of being a "Mrs. Leatherlungs" (see June issue *Let's Dance!*) Dorothy took up calling too, and the two Sankeys work together as a calling, teaching team. They have been especially interested in the New England longways and contras, and have done much to further that particular work here in California.

Jack was a charter member of the Callers' Association and has been on its executive board for the last three years. The Sankeys are members of the Gateswingers as well as the Square Cutters, where they frequently call, and now they have two groups of their own.

Jack has written a number of clever calls, one of which we are happy to include below.

THE HAYSTACK

ORIGINAL CALL BY JACK SANKEY

1. First and third, balance and swing
2. Lead right out to the right of the ring
3. Trail right through and give her a swing
(Side couples arch with inside hands joined high. Active gents take partner's hand and pull her through arch, then the first and third couples swing)
4. Promenade halfway around the ring
(First couple ends promenade behind fourth couple, third behind second. Sides still arch)
5. Trail right through in the same old track
(First gent pulls partner through arch formed by fourth couple, third gent pulls partner through arch formed by second couple)
6. Join your hands in a little haystack
(Active couples in center now join their eight hands and hold them high to form a haystack)
7. Spread out wide and circle four

CALLS of the Month

Danville Winder

ORIGINAL CALL BY HOMER BLINCOW

1. First and 3rd balance and swing
And promenade the outside ring
(All the way around and back to place)
2. Head up the center, but not too far
Meet right there for a right hand star
(Star once around until near original corner)
3. Turn your corner with your left hand
And star right back to beat the band
(First and third couples star in center again)
4. Now back with the left and don't get lost
You form a star with the left hands crossed
(First and third couples now star left)
5. Star once around on a heel and toe
Turn the corner by the right, now a do-pas-o
6. It's partner left, and corner right
Partner left, go all the way around.
7. Now promenade your corner when you come down.

White Bear Mixer

This call was introduced to the Northern California Square Dance Callers' Association by Jim York.

1. First and 3rd balance and swing
Come on out to the right of the ring
2. Circle half and don't you blunder
Inside arch and the outside under
(First and second couples, likewise third and fourth couples, circle half around, then second and fourth couples arch and first and third couples go under these respective arches to face each other in the center of the set)
3. Chain in the center and the sides will swing
Chain right back in the center of the ring
(First and third ladies chain across and back)
4. Face the center and pass right through
Circle up four with the outside two
(First and third pass through each other, then first circles with fourth, and third with second)
5. It's a full turn around and around you go
The inside high and the outside low
(First and third now arch and second and fourth duck under)
Repeat from 3 (chain in the center) until first and third couples are in center and second and fourth couples are home, then finish it up with first and third doing a docey-do, etc.
8. Do-si-do 'til your back gets sore
9. Take her home and everybody swing
CHORUS
10. Second and fourth balance and swing
11. Lead right out to the right of the ring
12. Trail right through and both couples swing
(Active and inactive couples swing, inactive stop swinging to form arch facing center of the set)
13. Trail right back on the same old track
(No promenade, trail through the same couple)
14. Join your hands in a little haystack
15. Spread out wide and circle four
16. Do-si-do 'til your back gets sore
17. Take her home and everybody swing.
Repeat all by reversing active couples.

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Publishers of THE OPEN SQUARES

The monthly chronicle of open dancing in So. Calif.



By MILDRED R. BUHLER

HEMET, CALIFORNIA: *Champion Fiddlers' Contests to Be Feature of Farmers' Fair.*

Grab Your Fiddle, and Grab Your Bow, Come on Your Fiddlers, Let's All Go.

One of the featured attractions of the Riverside County Farmers' Fair, Sept. 5-9, will be the California Annual Champion Fiddlers' Contest and Square Dance Festival to be held Friday and Saturday, Sept. 7 and 8, at the fairgrounds at Hemet.

Cal Golden, chairman and M.C., invites all fiddlers and dancers to participate, and announces that both fiddlers and square dance teams from as far away as Arkansas, Arizona, Texas and New Mexico, are already lined up to appear. The entry fee for the fiddlers' contest is \$12.50, and \$500 in prize money, as well as trophies, will be awarded. The 50-cent admission to the fairgrounds will also admit the public to the square dance and fiddlers' contest. Five judges will officiate and all entries must be in by Aug. 20. For further information write Cal Golden, P. O. Box 398, Hemet, Calif.

SEATTLE, WASHINGTON: *Californians, You're Invited Too.*

Chet and Dorothy Little of Seattle wish to invite all vacationing folk dancers to an International Folk Dance Festival to be held at the Enumclaw Recreation Park near Mt. Rainier on Aug. 18 and 19. Festivities open on the 18th with a parade and street dance beginning at 1:00 p.m. Dinner will be from 6:00 to 7:30 and the festival, including the exhibitions, will be held at the Recreation Park Fieldhouse from 8:30 to 12:00 p.m. Sunday will feature a teacher and leader exchange session, swimming, badminton and softball, food, and an outdoor festival. Accommodations and food will be available at a nominal cost, but to insure these conveniences, write Floyd West, Enumclaw, Wash., for reservations. The Littles say they have always enjoyed the wonderful hospitality of the folk dancers on their visits to California and they hope to have the opportunity to repay some of this. Good wishes on your festival, Dorothy and Chet.

TULSA, OKLAHOMA: *Four Thousand Dancers Participate in Festival.*

The Fourth Annual Festival of the Northeast Oklahoma Square Dance Association, held at the Fairgrounds Arena this spring, drew 4,000 dancers representing 66 Oklahoma clubs as well as visitors from Missouri, Arkansas and Kansas. Unique and clever were the well-laid plans. The floor could comfortably accommodate 1,200 dancers at a time, so as they arrived the dancers were divided into two groups, by red and green ribbon markers, and then they alternated dancing accordingly during the evening. The souvenir programs were large enough to include the calls for all of the dances that were done, as well as a brief glossary of square dance terms, and also a diagram of the arena with a well-marked seating arrangement for the

TELL IT TO DANNY

(Continued from Page Five)

COTTE of the IRVING SICOTTES and JOAN SAMUELS of the KENNETH SAMUELS. IRV wore black and white boots and army pinks and a brown on the shoulder shirt. JOAN was her usual smiling self covered with print sheer. The gals have taken over with DAWN HARDER at the helm and ALICE D'LOVELY D'ALVY as Sect., Trees.

FRESNOTES

By Mary Spring

San Joaquin Valley dancers are beginning to coordinate their dancing activities and are becoming better acquainted with each other. On April 8 the seeds were sown for a Regional Council representing folk and square dance groups from Modesto to Bakersfield. The preliminary meeting held in Fresno on that date comprised representatives of groups in Kern, Kings, Tulare, Fresno, Merced and Stanislaus Counties and its purpose was to discuss the establishment of a Regional Council to include the counties mentioned, with the addition of Madera and Mariposa. The council will have as its objectives coordination of the activities of the various folk and square dance groups in the valley, planning a master calendar to avoid date conflicts in festivals, fostering teachers' institutes, and in general promoting the cause of folk and square dancing in the area.

On May 6 this organizing group met under the chairmanship of Z. A. BUMP, first president of the Fresno Folk Dance Council, to make more complete plans. The meeting was climaxed, of course, by a festival—which became the first San Joaquin Valley Regional Council Festival—at Roeding Park Folk Dance Pavilion. The gala affair was crowded with dancers from all parts of the valley, including far-away Bakersfield. Temporary executive committee consists of JUNE FROMME of Visalia, LESTER ENGLESON of Bakersfield, LORENE BUNCH of Corcoran, HELEN SAUNDERS of Merced, VERA MURRAY of Modesto and Z. A. BUMP. The following meeting was held at Visalia, June 10, also followed by a festival, and an invitation has been extended for July 14 in Tehachapi, in conjunction with a square dance jamboree to be held there at that time.

Speaking of getting better acquainted—when EWALD J. OLSON'S car broke down in Santa Barbara at the State Festival, leaving a carload of Visalians stranded, Fresno dancers had a fine chance to know their southern neighbors better by distributing his passengers among their cars for the trip home.

various clubs, which served to avoid confusion. Such excellent planning brought well-deserved success, and to the committee members we offer bouquets.

ATHENS, TEXAS: *"Voice of America" Covers Square Dance Festival.*

The mammoth square dance in the public square climaxed this year's Old Fiddlers' Reunion held here recently. The "Voice of America" radio program covered the event, intent on re-broadcasting it "behind the iron curtain." We are happy to have the whole world view our favorite American pastime! SHEBOYGAN, WISCONSIN: *Fifth Anniversary Held!*

The Fifth Anniversary Jamboree Dance of the Sheboygan Square Dancing Club was held in the spacious, air-conditioned municipal auditorium and armory here in May. All proceeds went to the Kiddies-Camp fund.

THE RECORD FINDER

(Continued from Page Nine)

soon be forthcoming, though we have no idea of the probable contents.

In concluding this review, the writer offers the following suggestions to the many new record companies now in the folk and square dance field: (1) When an admittedly good orchestra record is available for a given dance, there is little point in issuing another, especially on organ; (2) There seems to be little demand for records with spoken instructions; (3) Adopt a simple numbering system—both sides of the record should have the same basic number, such as 101, with suffixes of A and B, or, if letters must be avoided for some technical reason, 101-1 and 101-2; (4) Quote prices to include federal excise tax; (5) Don't pass off new dances as being old dances.

Finally, on behalf of our many advertisers, we wish to thank Shaw for omitting from recent circulars a misstatement contained in the first one, to the effect that it was "necessary for the dancer to search madly, finding one record here and another there . . . most of them extremely variable in quality, tempo and arrangement." As indicated on page 437 of the *Round Dance Book* (1948), there have existed for some years specialty shops where it is possible to secure, by the simple process of ordering, very suitable records for almost any old-time dance, including orchestra records for all of the really old-time pieces mentioned above.

Oh yes—all of the Shaw records are well arranged, well played, made on good material, and are very danceable.

STATE INSTITUTE, SANTA BARBARA

Record information for all dances taught by Northern Californians at Santa Barbara has been given in recent issues of *Let's Dance!* Magazine. The following dances were taught by Southern Californians: HORNEFFEN (Danish Hornpipe), Folkraft F-1098-B or HMV (Victor import) B-8838; MACIEK-KUJAWIAK (Polish), Imperial 1206; SNUR-REBOCKEN (Swedish), Folk Daneer 1047-B.

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REPORT *from the* SOUTH

BY PAUL PRITCHARD

(... and I don't mean Dixie!) And seeing as how the weather is always salubrious here in sunny Southern California (unless it's nual), the WESTWOOD CO-OP FOLK DANCERS felt quite safe in scheduling their 1951 Festival for an evening in May. Their expectations for a swell night for dancing were upheld by Mother Nature; "Maytime 'round the World" was the theme, and exhibitions of Polish, Frisian and Mexican dances helped carry out the motif; the latter exhibit by LAS BAILADORAS was particularly fitting inasmuch as the date was Cinco de Mayo, the Mexican national holiday.

Haven't seen this month's issue of the BERENDO group's newsette, but I understand their new president is MARGARET FAHRI. Margaret is one of the livest of the live wires in this progressive group, and I think she'll have plenty of co-operation from her exec council. Whilst still on elections (and again sans full information) I'd like to report that LARRY HOYER is the new prexy at the LOS ANGELES CO-OP, and his missus, DEE, is the lady who has all the work to do—in other words, secretary. This group held another of their parties late last month commemorating their sixth birthday. My, how Tempus fugit!

Bingo! Mailman just brought me a card from MILLIE LIBAW postmarked "Interlaken." Seems Millie had just returned from a dog sled trip up the Jungfrau, Switzerland's famous peak. Now she's already talking about a trip to Brazil. And while Millie is gallivantin' around the old world, guess what happened down this-a-way? OSCAR went down to the beach on Memorial Day! You no'thern folks might not think that to be newsworthy, but we-alls know that Osear's limits of perambulations are Sepulveda, Soto, Mulholland and Manchester Boulevards. Passing through town from Japan, RUSS COYLE stopped over for a couple of sessions at the COSMOPOLITANS, en route to Washington and London. International Folk Dancing is taking bold in Japan, according to Russ, and especially American Squares. WILL KINSEY of CHANGS' and DAVID VAN CAMP from SUNNYVALE also new arrivals in the southland—appearing regularly at SANTA MONICA and the GANDIES. Another of our foot-loose lads back in the fold is GEORGE MEISINGER, back at SANTA BARBARA after a long tour of the country, including the National Festival in St. Louis and his home town of Milwaukee, both places at which he managed to see the AUSTRIAN STUDENTS and acted practically as a one-man committee to see that many of them had accommodations. George managed to get in a lot of dancing in Colorado, New Mexico and Nebraska, mostly squares. I gather that his "Schuhplattler" costume quite fascinated the folks in the hinterlands.

At the regular meeting of the WHITTIER CO-OP t'other Saturday night the engagement of two popular leaders was announced, FORREST GILMORE and JEWELL ROLLINS. Swell kids, both of 'em. I thought the clubs I belonged to were pretty good at extra-curricular activities, but this Whittier deal wound up on a pizza-party, way on the outskirts of Montebello, and I got home in the extremely wee sma' hours o' Sunday morning.

As usual, the CANDY DANCERS put forth their all in having a good time at Santa Barbara. The safari arrived at the same old fa-

miliar motel, and after donning full regalia, sallied forth en masse to do the town, and to dine at the snazziest place in the city. To the munching of edibles at three bucks or better a plate and the music of a marimba band, the gold-plated Gandies danced to warm up for the evening festival. Evidently the management was visibly impressed by their terpsichorean antics, for pretty pronto over to the tables came three bottles of the best champagne with compliments. After the evening's activities at the festival too, they took off for the suburbs and put on a sub-festival, "Springtime in Santa Barbara," which lasted until dawn broke over the Santa Ynez Mountains. They went to bed then, beat as all heck and thoroughly happy.

I had hoped to have some definite information about the San Diego Festival by the time this deadline arrived, but it didn't come. I'll remind you now that it is scheduled for the last Sunday of July, and if measured by previous festivals down there, should prove to be an inducement to you to save up all your pennies for an enjoyable couple of days' holiday.

The first Folkfest at the FOLK ARTS BAZAAR proved quite interesting. There were several sound movies, including two which depicted Ukrainian and Russian dances which would knock even our most energetic California dancers stone cold daid in the market anytime. General folk dancing preceded and followed the showings, with discussion and refreshments at the finale. PAUL ERFER also has copies of the revised record list available at the Bazaar for a nominal sum.

The SILVERADO FOLK DANCERS wish to announce the formation of a beginners' class, starting Tuesdays in June—7 to 8:30 p.m. at the Silverado Recreation Building, 31st and Santa Fe, in Long Beach. All their very capable leaders will work in rotation, each teaching the class for a month and the beginners are all cordially invited to remain for the program for the balance of the evening.

EDDIE GROCHOWSKI and ARA AVAK turned up on snocessive Fridays at the Gandy Dancers. Ara, between ships, from Saudi Arabia and Japan, brought a Japanese dance. Ed, on a ten-day furlough from Colorado, brought three girls.

Well, that's enough for the nonce. Don't forget to renew your subscriptions, and send me along your club news. See you subsequently, if not sooner.

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Around the SQUARE Set

by PEG ALLMOND

Clever is the word for the badges at the GRAHAM CRACKERS' party. Real graham crackers were sewed onto paper squares; the name of the dancer was written on with crayon. Clever people drew faces on the crackers, and great fun was created as the dancers progressed in the dances, trying to guess who was drawn on the crackers. UNA KENNEDY did a prize drawing; she also treated the dancers to one of her splendidly executed Irish Jigs. RUTH GRAHAM is the leader of the GRAHAM CRACKERS and the group named themselves for her. There was lots of PARTY FOOD at the end of the evening, and several groups were invited guests. Ted Schwyer, Jay Balch, Ruth Graham, Chuck Raney, Chuck Laughery, Ed Rosendahl, Peg Allmond and Ruth Graham called squares.

THE CASTRO VALLEY COMMUNITY CENTER was the scene of a fast moving Square Dance party hosted by the DIP & DIVERS. Western murals painted by the art classes at Bret Harte School of Hayward added to the gaiety of the evening. All walls were covered and the murals created much conversation and laughter. Old Western scenes were reproduced and life-sized dancers, musicians, etc., lifelike and amusing, covered all the wall space. Guest groups invited were the DUDES AND DOLLS of OAKLAND, WESTERN WHIRLERS and GRASSHOPPERS from SAN LEANDRO—a community project. Callers were Jim Alexander, Peg Allmond, Jack McKay, Jay Balch, Ted Debrick, Glenn and Bessie Ellison, Gene Goranhson, Jack Logan, Jim Lomba, Ted and Betty Lane, Frank Tyrrel and Gene Ward. Glenn and Bessie Ellison are the group leaders.

Cute name—SKIRTS AND SHIRTS—of the new group dancing Monday nights at the Claremont School. SAM and ELIZABETH FLINT are the leaders. You're welcome!

Y HOPPERS of the Y.M.C.A. in Berkeley held their first party—ANNIVERSARY CAKE and the trimmings—recently. Everyone attending wore costumes. Prizes for best-costumed couple went to VERL PALMER and CLYDE STINE, who wore Russian costumes. LOWELL and MARGARET HOFF are the leaders.

MR. and MRS. EDWIN WILLIAMS of Houston, Texas, and Mr. and Mrs. E. G. Griffith of Palestine, Texas, paid a visit to San Francisco recently and did a little Texas dancin' with the Caper Cutters and the CENTRAL Y SQUARE DANCE GROUP.

Another family caller development—ACE and MARG SMITH of Salinas have a competition coming up in the person of the little daughter MARILYN who called "OH! JOHNNY" at the PTA affair recently held in the Santa Lucia School. This party was to raise funds to buy dishes for the school.

KENNETH CLARK'S TEEN AGE GROUP of San Jose—the SQUARE SHOOTERS—exhibited recently for their friends and parents. They put on a two-hour program of squares. This youthful group has been working together only three months, every other week, but they turned in an evening of beautiful dancing.

We're Dancing

(Continued from Page Nine)

these thousands of dances from which selections are made. Much discussion has taken place from the Atlantic to the Pacific Coasts and points in between, regarding which dances should be danced, and which should not be selected. In our popular folk dance movement, this is a matter which each individual and group must decide for themselves. Most musical programs include classical and modern numbers. However, there are certain factors which should concern each teacher of folk dancing. The traditional folk dances are like rare tapestries woven through with many cultural threads of the past and representing a unified creation. Cutting any one into pieces and rearranging the parts destroys the continuity and beauty of the whole. Likewise, cutting out a segment and supplying in its place some material foreign to its texture, quality and age results in a patched, unsatisfying result. Yet this is exactly what happens when dance figures are omitted, rearranged, the wrong music used, or embellishments in the nature of turns, claps, and spins are put in at will. We, as teachers and leaders of folk dance groups, should feel a responsibility toward our priceless heritage in folk materials, and the use we make of them, as well as be mindful of the trust put in us by the groups taught.

Keen interest in folk dancing quite naturally leads some with strong creative tendencies to compose dances. Choreography to be successful must follow certain principles of unity, variety, sequence, repetition and harmony. Those who compose dances would do well to study these principles so the end results will be successful. Most careful consideration should be given to the music selected, and care should be taken that these dances are not labeled folk dances.

It is hoped that this review of our dance materials will help to answer some of the many questions which are continually being asked about them.

Their officers are: President, Jerry Mutz; V. P., Sally Vogel; Secretary, Barbara Dale. The group developed through Kenneth's son, Casey Clark's, interest in western square dancing. He promoted it among 23 other guys and gals his own age (15 years) and they really "square 'em up" and dance for joy. We need more and more of these teen age enthusiasts.

Report on the meeting of the SQUARE DANCE CALLERS' ASSOCIATION OF NORTHERN CALIFORNIA: Another of those family affairs took place recently at

The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

Folk Dances of Germany: By Elizabeth Burchenal. New York: G. Schirmer, Inc., 1938. 113 pp. Price \$2.00.

This collection of 29 dances and singing games and their publication in this form is the result of many years of research. It was initiated in Austria in 1928 and then carried on in 1933 and 1934 through two successive fellowship grants by the Oberlaender Trust, an integral part of the Carl Schurz Memorial Foundation, which has as its purpose the furthering of cultural relations between the American people and German-speaking peoples. In addition, Miss Burchenal acknowledges the cooperation and active assistance of eminent German scholars in the area of folk-arts and folk-lore, while she was pursuing her work in Germany.

Most of the dances in this collection were noted on the spot by Miss Burchenal as she took part in folk celebrations and festivals in homes, farms and villages of rural Germany. Likewise many of the dance melodies were recorded first-hand, others were supplied by manuscript collections of folk dance melodies. The collection of fifty-three folk dance melodies by Kammermusiker, Friedrich Riehter, was of special assistance and was given mention in her acknowledgments. The musical accompaniments for the dances in this book were arranged and edited by Emma Howells Burchenal.

Folk dancers are indebted to this collection for the following dances which are currently being enjoyed: *Puttjenter* (Westphalia) Cousin Michel, *Vetter Michel* (Schleswig-Holstein), *Shuddel the Bux—Schuddelbux* (Island of Rugen), *The Wolgaster*, *Der Wolgaster* (Pomerania). Other dances will no doubt become popular when they are discovered in the pages of this book.

Like all of Elizabeth Burchenal's dance descriptions, they are clear, direct and easy to follow with the diagrams to prevent the inexperienced from going astray.

A very important feature of *Folk Dances of Germany* is the inclusion of many full-page pictures of the people performing these dances in their native setting in regional folk costumes. The pictures are of such clarity and size as to permit details of pattern, decoration and costume accessories to be noted accurately. This is a source book from which folk dancers may receive much profit and enjoyment.

the Melrose School, Oakland—pot luck supper, children, community singing, square and round dance institute (with a new angle—a review of everything taught before the meeting ended). There are so many good cooks (wives of callers to you) in the group that the men suggested that the gals bring their favorite dish, and have the recipe typed and placed beside the dish on the serving table so that other wives can copy 'em. Callers all seem to like to eat well (or have you noticed their "callers' diaphragms"?). Sixty enthusiasts attended. Next meeting—June 24.

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