

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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THE MAGAZINE

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Federation Festivals

JUNE 10, SUNDAY

Los Angeles
Colonial Ballroom

Flower and Venice boulevards
Theme: "Let's Take a Vacation Trip!"
Hosts: Westwood Co-operative Folk Dancers.
Chairman: Helene Ruffan.
Kolos: 12:30-1:30 p.m.
Dancing and Exhibitions: 1:30-6 p.m.
Council Meeting: 11 a.m.

JUNE 17, SUNDAY

Salinas
Armory Building

Theme: "Lettuce Dance."
Chairman: Albert Puccinelli.
Hosts: Monterey Bay Council
Council Meeting 12:30 p.m.
Dancing: 1:30-5:30 p.m.
Pre-festival party, Saturday, June 16.
8 p.m. Armory.

JULY 15, SUNDAY

San Rafael

High School Football Field and Gymnasium
Theme: "Fun in Marin."
Chairman: Jack Roberts.
Hosts: Marin Dance Council.
Council Meeting: 12:30 p.m., High School.
Dancing: 1:30-5 p.m. Football Field.
Kolos: 6:45-7:30 p.m., Gymnasium.
Dancing: 7:30-10:45 p.m., Gymnasium.

AUGUST 5, SUNDAY

Stockton

AUGUST 18, SATURDAY

Santa Barbara

Regional Festivals

JUNE 2, SATURDAY

Los Angeles

Berendo Co-op.

JUNE 9, SATURDAY

Pasadena

Patio, Jefferson Recreation Center
1501 East Villa

Hosts: Junior Federation, South.
Chairman: Lou Price, President of Junior Federation.
Time: 1:30-4:30 p.m.

Special Events

JUNE 2 and 3, SATURDAY and SUNDAY

Los Angeles

Yugoslav Festival
Saturday: Sons of Herman Hall, 25th and Main streets.
Sunday: Croation Recreation Center, 117th and Budlong.
Time (both days): 10 a.m.-12 midnight.
Dance Institute: Both sessions.
Anatol Joukowsky.
Chairman: Don Landauer.

JULY 6-13

Idyllwild

July 6-8: Week-end Conference.
July 9-13: Workshop.

AUGUST 26, SUNDAY

Oakland
Woodminster Bowl

Exhibition Program: 8:15 p.m.
Chairman: Millie von Konsky.

Federation Festival Calendar for rest of 1956:

September 16—Walnut Creek.
October—Treasurer's Ball, Bay Area.
November—Fresno.
December—Chico.

Salinas Festival

Your Host Cities

Westwood, Los Angeles

'Lettuce Dance', June 16 and 17, to be hosted by Monterey Bay Area Council

THERE WILL BE LETTUCE and carrots for all comers at the second "Lettuce Dance" Festival to be held in Salinas, "The Salad Bowl of the World," Saturday and Sunday, June 16 and 17. The occasion will be the monthly Festival of the Folk Dance Federation of California, North, and the hosts will be the Monterey Bay Area Regional Council of Folk Dance Clubs.

Officers and members of the host council and its clubs join in extending a hearty welcome to all folk and square dancers to take part in the two days of fun, learning and dancing.

Activities will get under way with a Folk Dance Institute from 1 to 5 p.m. Saturday. Instruction will be given by leading teachers to all interested dancers.

Saturday evening, beginning at 8 o'clock, a warm-up party will be given in the Salinas Armory by all clubs and members of the host council.

On Sunday the Festival will be held in the Salinas Armory with dancing from 1:30 to 5 p.m.

Besides participating in the dance events, the enthusiastic Monterey-Salinas residents are eager to have their visitors tour the fast-growing city and the surrounding lush countryside. Festival chairman Albert Puccinelli said that in the not-too-distant past Salinas was an average city with an average amount of ambition for the welfare of its citizens, but that now the "average city" is an almost forgotten memory in an era of new business ventures, new homes, a growing population, and fine schools and other facilities for the future citizens.

With all its new growth, Salinas is still the "Salad Bowl of the World." Thousands of acres nearby are planted to the luscious green lettuce for which the region is famous.

Al said that for all folk dancers attending the Festival there will be at least a head of lettuce and a bunch of carrots to take home. He urged all visitors to come early and spend a few hours viewing the beautifully kept farm land and the city before driving to the Armory. Then, "Lettuce Dance."

'Let's Take a Vacation Trip' is theme for Co-op group's June 10 Festival

WESTWOOD CO-OPERATIVE FOLK DANCERS are working to make the theme, "Let's Take a Vacation Trip," take on new meaning for the many dancers who will attend the June 10 Festival at the Colonial Ballroom, Flower and Venice boulevards, in Los Angeles.

Lee Adler and her committee are at work on the decorations which will include invitations to visit the many countries whose dances will be presented at the Festival.

Joan Sebring and her co-workers are preparing programs designed to have all dancers ready to step aboard a liner for this fabulous trip.

Jack Murasaki has chosen the dance program from a total of more than 300 dances. Plan to be there by 12:30 p.m. if you wish to kolo. The Festival dancing will be from 1:30 to 6 p.m.

Refreshment centers will be located on the main floor for folk dancers, on the balcony for spectators, and below the dance floor for children. Rip Starling is making posters reminding everyone that no drink, eats, or smokes are permitted on the ballroom floor.

Dave Slater and his 12 assistants will have charge of crowd control.

A flyer on the Festival is going into the mail. It was designed by Janet Long. She is also handling newspaper publicity.

Paul Pritchard, newly elected president of California Federation, South, will open his first Council meeting at 11 a.m. Paul says that by starting promptly at 11 o'clock business can be concluded by noon. Refreshments for the Council members will be prepared by Joan Goldberg and her co-hostesses.

Westwood Co-operative Folk Dancers is in its 11th year. The host group, one of the largest in Southern California, is under the leadership of Helene Ruffran, the group's president. They meet every Thursday from 8 to 11 p.m., with beginners (in a separate room) from 8 to 9; intermediates from 8 to 8:30; and advanced from 8:30 to 9. From 9 to 11 everybody dances. Instruction is under the supervision of their most advanced dancers. Helene extends an invitation to all to come on Thursdays to Emerson Junior High School, 1650 Selby avenue, West Los Angeles, right behind the Mormon Temple. Look for the angel if you get lost, she says.

Cover
for
June



Carlos and Ruth Ruling demonstrate the Polka step for this issue which features Lucile Czarnowski's article on that dance. Carlos is president of Chango, Ruth instructor of the advanced class. Photography by Henry Bloom; art work by Hilda Sachs.

JULY-AUGUST COMBINED ISSUE

The next edition of LET'S DANCE will be a combined July and August issue. It is scheduled to come off the press a few days later than the usual July number.

Polka

"Oh, Can You Dance the Polka?"

By LUCILE K. CZARNOWSKI

This article is the fourth of a series on the basic steps. Lucile Czarnowski, who this month discusses the Polka, will continue next month with the Two-Step. Miss Czarnowski is a member of the faculty of the University of California and is a well-known folk dance teacher and writer. She has been active in the Folk Dance Federation since its founding.

Origin and Background

AN ENTIRE VOLUME could be written about the colorful history of the polka, as it was a dance-world sensation in the 1800s. It was the inspiration for poems, songs, cartoons, and literally thousands of compositions written by musicians in many countries. It started as a folk dance and still is so considered, but it has had its lush periods as the fair-haired child of dancing masters in European salons, and as a theater piece danced by high-ranking ballet dancers.

Many authors interested in dance history have found the origin of the polka a favorite challenge. A story of its debut which was circulated by word of mouth and the press about the time the polka was gaining popular notice, told of a spontaneous expression of a hitherto unknown dance by Anna Chadimova (Slezak), a serving girl in the town of Kostelec on the Elbe. She sang her own accompaniment, which the local teacher notated and later published as the First Polka.

The details of this story vary as one would expect. Czech writers have expended time and effort to investigate its truth. There was an Anna Chadimova, who lived from 1804 to 1884. She married a laborer named Slezak, and at one time lived in Kostelec as well as in a number of other towns. However, in 1830, the year when Anna was credited to have invented the polka, these writers state there existed in the towns and villages of eastern Bohemia popular dances

in polka rhythm, and some of these dances even carried the name "polka."

Another disputed theory was the one which tied the word "polka" to the Czech word "pulka" (a half) to show the dance was of Czech origin. The word "half" referred to the fact that the polka was half sung, half danced, and the main step was a half-step. There is apparently no etymological connection between the word "polka" and "pulka."

Points of agreement found in many different accounts concerned with the origin of the polka are: (a) The dance was introduced about 1830. (b) It stems from Bohemia. (c) Dance evidence does not support the claim that the polka was of Polish origin. According to one Czech writer, "polka" meaning "the Polish girl" may have some connection with the dance because the Polish dance songs (Krakoviaks) were frequently sung by the Czechs while dancing the polka. There is a possibility, he states, that one of the Krakoviak verses had the title: *The Polish Maiden*. (d) It was a turning couple dance in two-four time. (e) The early dance had ten figures although frequently a fewer number were danced.

Dance historians concern themselves less with the polka as a folk dance than as a social, or ballroom dance. One does not have to search far in folk dance literature, however, to learn that the polka, or polka step-pattern is found in all of the western countries and many of the eastern countries where the dances have been recorded. Like the genuine folk dance, the polka step-pattern shows something of the characteristics of each nation's cultural background. This accounts for variations of the basic polka pattern.

The dance traveled from the countryside to Prague, and from there, with the help of dancing masters, it set forth upon an extended tour from country to country. The story of its spread throughout the drawing rooms of Europe is captivating. In Vienna, in 1839, it became an

immediate success. It reached Paris about 1840 and by 1844 a Paris correspondent for the *London Times* summed up the situation: "The musical season is singing and resounding against all precedent in this month of May . . . The hammers of the piano-forte work terribly on our nerves, and that great whirling convulsion, the Polka gives us the coup de grace, or knockout blow."

In 1844, London too went "polka mad," and the same year it was brought to the United States, where it was first seen on the stage of the National Theater, Chatham street, New York. After this initial appearance, it spread rapidly through the country. This was the time when James Knox Polk was running for president of the United States. A story was circulated that he had introduced the polka for propaganda purposes. According to Curt Sachs in his *World History of the Dance*, the polka appeared in Germany shortly after 1840, and because the dance included a combination of well known dance patterns, among which was the schottische, it was called the Schottische. This accounts in some measure for the confusion in naming the schottische and polka in Germany and Switzerland. In both countries the names were reversed.

Basic Polka Step-Pattern

One must distinguish between the polka as a dance, and the polka step-pattern. The polka step-pattern may be described in words as "hop-step-close-step." The diagram at right was prepared by the author for *Folk Dances from Near and Far*.

The best polka dance music begins with an up beat which is the signal for the hop. The quick hop which comes at the end of the step-pattern serves as an up beat for the succeeding step. To get the feeling for the up beat, try dancing the polka to a drum beat, using a western drum which is always played with sticks.



THE POLKA CRAZE was beginning its sweep across Europe when the two pictures above were drawn. The picture at left depicts the first polka on the French stage, danced by Mr. Raab and Mlle. Valentine in "Polka, Na-

Take the hop as the arms are raised (up beat) and the first step on the down beat when the sticks strike the drum (count 1).

The step-pattern of the ballroom polka is basically the same. In its youth it was very lively, being "hop-step-cut-leap," but as it grew older, it became grounded and resulted in "rise (lifting just the heel from the floor)-step-close-step."

Teaching the Polka Step

The first consideration in any teaching situation is the *group* or *class*. The exact procedure used in teaching the polka step depends upon the age and dance experience of the group being taught. For example, one would teach children by following a different procedure from that which is used in teaching adults. If the adult group has had dance experience, and knows the two-step, the polka could be taught from a different approach from

Polka Step (2/4 time)									
Meas.	1				2				
Beat	1	2			1	2			
Ct.	ah	1	and	2, and	ah	1	and	2, and	ah etc.
	hop-step-close-step-hop				step-close-step-hop				etc.
	L	R	L	R R	L	R	L	L	

that used for a class lacking this experience.

A good teacher has a definite plan in mind for teaching the polka, but must be keenly aware of the response and needs of the group and be able to adjust to them. Any written procedures can only serve as *guide lines* for the teacher, and should not be followed as a strict prescription for success. Since the teaching of the two-step usually precedes the teaching of the polka, the progression

given here will be for adults who know the two-step. For other teaching progressions, see the booklet *How to Teach Folk and Square Dance* by this author and Jack McKay.

1—Create interest in learning the polka by a good demonstration of the turning polka danced with a partner. Stop, and point out its special characteristics—it is light, gay, steps are not large. The polka is exhilarating and fun

Continued on Page 14

Report from State-Wide

Dancers hail hospitality extended at Fresno

Fresno again justified its famed reputation for generous hospitality when it played host to the State's folk dancers at the 11th annual State-wide Festival last month.

The dance programs, exhibitions and decorations following the Festival's "Floralia" theme were acclaimed alike by the many hundreds of costumed dancers who filled the floor and the applauding spectators who occupied all the seats and even all standing room in Memorial Auditorium.

Rated high in popularity was the International Food Market in the foyer of the auditorium. Staffs manning the Serbian, Greek, Canadian, Armenian, Polish, Czechoslovakian and Mexican booths were kept busy serving their national delicacies.

Other Festival high lights were the institute, the Saturday night post-festival party, the evaluation breakfast and the Sunday dinner. At the evaluation breakfast in Hotel Fresno Paul Pritchard presented a past president's pin to Minnie Anstine of the Federation's southern section and Frank Kane performed similar honors for Bev Wilder of the North.

Presiding at most functions and keeping the whole festival running smoothly was the general chairman, Marjorie Widman, president of the Fresno Folk Dance Council. The whole team backing her up came through with flying colors. For further details and credit where credit is due, see Marge's own account on this page.

President of host council thanks festival workers

By MARJORIE WIDMAN

President, Fresno Folk Dance Council

The 11th Annual State-wide Festival is history. We sincerely hope all those who were able to join us had "the best time ever!" The Fresno Folk Dance Council and its club members worked hard and long to make it a big success.

Our co-sponsors, the California Raisin Advisory Board and the Central Valley Empire Association, are excellent to work with, and we owe much to their fine support. Their state-wide raisin pie contest brought many entries, including some from the folk dancers.

As president of the Council, I wish to express my thanks and to give credit where due for the festival itself. Each of our five clubs and their members have been wonderful in the months of preparation for this affair. No duty was shirked or left undone. The committee chairmen were listed in the program, but I still would like to give a special thanks again to everyone.

My co-chairman, Walter Frank, has done a terrific job. He also headed the Vinehopper Club which decorated our float entered in the Centennial Parade. We won third prize, of which we are exceedingly proud.

The Council secretary, Mary Paoline, can't be topped when it comes to efficiently handling that end of the job, and has put in many hours overtime on minutes, letters, notices, and keeping me on the track.

Lois Millsap, Sally Fiuren, Connie and Ford Thompson, the Byxbes, Brawleys, and our always dependable, Al Bump, are only a few I can name here who could be eligible for Medals of Merit or Achievement. Johnny, my husband, has been both my right and left hands. He is right there at the right time and so patient!

Each festival we think the decorations can't be topped, but once again the quaint old mill wheel turning in water and the lovely setting on the stage brought a tremendous applause when the two little fairies flitted among the flow-

San Diego in '57

San Diego will be the place to go next year for State-wide. At Fresno, Vyts Beliajus, on behalf of the United Folk Dancers of San Diego, extended an invitation to all folk dancers to "come and have fun" in '57 in the city "way down under".

ers. The 25-foot festival tree in front of the Auditorium brought a great deal of comment too.

The present officers have held office a year and a half, Mary Paolini, 2½ years. It has been a big job, but I hope we have added our bit to the folk dance movement.

We have kept classes going throughout this time. Our summer program is set up on two pavilions in Roeding Park, and some dancing will be found there most every night during the week. The teachers have offered their services gratis during the summer for a new beginners' class on a cooperative teaching basis. We expect to acquire a large group of new dancers then.

Our teachers committee group has met about once a month and selected new and review dances to be given the classes and clubs. Such dances are promoted on our Friday Night Parties program. It has done a great deal to raise the dance level here. Besides, those home-cooked breakfast meetings have brought a special unity and cooperation among the teachers.

It is a great satisfaction to be the head of a large group and to feel the true spirit of folk dancing and what it stands for. I am proud to have had the opportunity of being president. A deep and sincere thanks to Fresno. It has been such a pleasure to have also made so many friends all over the State.

Best wishes and—happy dancing!

But Rugged

The dances I'm learning
Are pretty and gay.
The patterns are tricky,
I like them that way.

That fast whirling, kick step,
I'll try, but of course,
Tomorrow I'll limp
With a slight "Charley Horse."

—Vera Ellen Smith



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A Message from Bev Wilder

By BEV WILDER

1955-56 President, Folk Dance Federation of California, North

DURING THE PAST YEAR certain important developments have occurred in the Folk Dance Federation of California, North. These developments have all been the result of actions of your Executive Board to strengthen the financial position of the Federation and to improve its relations with the dancers of the area.

Among the revenue-producing developments have been the conversion of the annual Woodminster dance program from a free performance to a revenue producer, the conversion of one monthly festival to a fund-raising dance, and the inauguration of a series of "Dancers' Institutes."

Woodminster

George Murton, whose narration at the Federation Pageant in Sacramento in March won wide acclaim, has been named master of ceremonies for the 12th annual Woodminster Program of Folk Dance Exhibitions.

Other appointments announced by Millie Von Konsky, chairman of the event for the Folk Dance Federation, are Danny McDonald, sound; Gwen Heisler, lights, and Genevieve Pereira, publicity.

The program will be given at 8:15 p.m. Sunday, August 26, in Woodminster Amphitheater in Oakland's Joaquin Miller Park.

New exhibits by a number of outstanding groups have been promised by the chairman. The amphitheater offers a backdrop of natural beauty to the dancers.

Reserved seats are now on sale, with proceeds from the program to go into the Federation treasury. Tickets can be obtained from folk dance leaders; from the Federation office in San Francisco, SU 1-8334; or from any Folk Dance Council of the Federation; and from Mrs. Von Konsky, SW 8-7501. Council President Ed Hartman is in charge of ticket sales in behalf of the Oakland Folk Dance Council. His phone is LO 8-5501.

Box seats are \$2.20, reserved seats \$1.65 and children 85 cents.

There will be 700 parking places available upon request to those obtaining reserved seat tickets.

The Federation office is being moved to a new location at 150 Powell street where we will have more than double the previous floor space and at the same time effect a saving in rent. The new location is believed to be more convenient to the local dancers. The additional space will allow the Federation office to perform new services for its members.

During the year the Executive Board has followed a policy of promoting harmony and unity within the Federation. In line with this policy an effort has been made to bring back into active participation in Federation activities previously estranged leaders and groups.

The last year has seen all the regular Federation committees doing outstanding work. The Research Committee has prepared dance descriptions to fit the growing requirements of the Federation members. The dances are those that from their popularity seem destined to become part of the regular festival repertoire. The Teachers Institute Committee has had probably its most successful year, not only financially but in material presented and attendance. Its activity was culminated in a very successful and purposeful institute at the State-wide Festival.

The Publications Committee has done an outstanding job in its studies and recommendations to the Federation Council that brought about the establishment of the By-Laws Survey Committee, a committee which is still active. In addition, the Publications Committee is working on plans to change the format, size and methods of publication of LET'S DANCE and other Federation publications to effect economies and simplifications which will make possible an extension of our publication activities to our member clubs.

As a service to our members, the Festival Advisory Committee has completed its report. Its recommendations have resulted in the appointment of an advisory Festival Coordinator and the distribution of a list of approved festival dances for local group use.

LET'S DANCE magazine has been running a series of authoritative articles on basic folk dance steps and the newer square dance basics and figures. From the reader response it is apparent that

Frank Kane, Paul Pritchard Elected to Top Posts

New officers for 1956-57 have been elected by Northern and Southern sections of the Folk Dance Federation of California.

Frank Kane of San Rafael is the new president in the North, succeeding Bev Wilder, and Paul Pritchard of Culver City follows Minnie Anstine as the South's choice for president. Results of the northern balloting were disclosed May 20 at the Festival in Santa Rosa. The new southern officers were introduced at the evaluation breakfast during State-wide in Fresno.

Other successful candidates in the North are Emmert Lippincott of Santa Rosa, vice president; John Mooney of San Anselmo, re-elected treasurer; Florence Lippincott of Santa Rosa, recording secretary; Vi Dexheimer of San Francisco, director of extension (the other candidate, Herb Cellarius, withdrew on being transferred to Japan); Robert H. Chevalier of San Anselmo, director of publicity; and Ruth Ruling of San Francisco, historian.

The South's new officers, besides Pritchard, are Gordon Engler, vice president; John Hancock, treasurer; Valerie Staigh, recording secretary; Virgil McDougal, director of extension; Elaine Frazier, director of publicity; and Leilani Papadol, historian.

this information is being well received by students and instructors alike.

As I review the past year, I am particularly struck by the excellent cooperation, friendliness, and spirit that I have met in all areas. It has all been culminated in the most successful State-wide Festival the Federation has ever held. Unquestionably folk dancing will continue to be a dynamic activity for many years as long as this spirit of cooperation and friendliness exists.

For all of this I want to give thanks for the fine teamwork of the Executive Board, the many committees and the editor of LET'S DANCE. Also, I must thank my constant aid and most faithful supporter, my wife Virginia, who got me into the folk dance movement, and has always been the "behind-the-scenes" adviser.

Dance Statistics

Breakdown of favorites
with festival planners

Folk dancers in general have two pet peeves. They either claim that (1) "favorite folk dances seldom appear on festival programs" or (2) "the same old dances are done over and over again with nothing new added".

The folk dancer can either prove or disprove his point statistically with a list of festival dances compiled by Dorothy Tamburini of the Research Committee.

Mrs. Tamburini combed through the programs of 16 festivals held from April, 1955 to May, 1956. The programs included 13 Federation Festivals and three Regional Festivals. The list includes 107 dances. In addition there were 25 dances that appeared twice and 41 that made just a solo showing.

Popularity of the dances is as follows, with the numbers indicating how many times each dance appeared:

	38
Korobushka	Hambo
Ranchera	21
	Corrido
	16
	La Chulita
	Marklander
	15
Scandinavian Polka	
To Tur	
	14
Caballito Blanco	Oberek
Gerakina	Russian Peasant
Neapolitan Tarantella	Zillertaler Laendler
	13
At the Inn	Schuhplattler
Italian Quadrille	Square Tango
Mexican Schottis	Tuljak
Polyanka	
	12
Beautiful Ohio	Polka Mazurka
Blue Pacific	Vienna Two-Step
Fandango Espan	Viennese Waltz
Kohanotchka	
	11
Amanor Waltz	Schuddle Bux
Rio Rimba	Spinning Waltz
Schuhplattler Quadrille	St. Bernard Waltz
	10
Fascination Tango	Road to the Isles
Meitschi Putz Di	
	9
Black Hawk Waltz	Makedonka
Dutch Foursome	Oklahoma Mixer
Dreisteyrer	Rhungo
Laces and Graces	Royal Empress Tango
	8
Brandiswalzer	La Joaquinita
Cielito Lindo	Skaters' Waltz
Eva Three Step	Senftenberger
Jablockko	Calif. Schottische
	7
Mexican Waltz	Vrtielka
Missouri Waltz	Polish Mazur
Sicilian Tarantella	

Treasurer's Ball Set for October

An innovation in Federation activities—a Treasurer's Ball—will be held in October in the San Francisco Bay Area to raise funds for the treasury of the Folk Dance Federation of California, North.

John Mooney of San Anselmo, who originally proposed holding a Festival of this kind, has been appointed chairman of the event.

John said a major Festival, complete with folk and square dancing and exhibitions, is being planned. Unlike regular Federation Festivals, there will be an admission charge to the Treasurer's Ball and plans are shaping up to provide extra incentive for attendance.

Mooney is forming his committees and he said volunteers will be welcomed.

The dance will be held on a Sunday, with the time, date and place still to be announced.

The Federation Council voted at its April meeting in San Francisco to proceed with plans for the event. The action was taken on a motion made by Bob Cryder of Los Bailadores de Monterey and seconded by Emmert Lippincott of Santa Rosa.

Cotton Eyed Joe	6	Dr Gsatzlig
Hava Nagilla		Siamsa Beirta
Hopak		Silencio Tango
Misirlou		
	5	
Der Wolgaster		Milondita Tango
Doris Waltz		Santa Barbara Contra
Down the Lane		Dance (short)
Elizabeth Quadrille		Seljancica Kolo
Grand Square		Tzyganotchka
Kreuz Koenig		Vo Sadu
Ladies' Whim		Vranjanka
	4	
Anniversary Two-step		Gustaf's Skoal
Alexandrovska		La Mesticita
Bialy Mazur		Maxixe
Country Two-step		Tarantella
Cumberland Square		Montevergine
Fado Blanquita		Teton Mt. Stomp
Flachsernten		
	3	
Boston Two-step		Philippine Mazurka
Eide Ratas		Romany Mood
Canadian Barn Dance		Slovenian Waltz
Cattle Call Waltz		Snurrbocken
Glow Worm		Steiregger
Gypsy Wine		Tango Porque
Joropo		Tango Waltz
La Fairs da Strada		Wrangler's Two-step
Lola Tango		

San Francisco

Carrousel plans big evening;
Virgilio heads Twirlers

Carrousel Folk Dancers invite all you bonnie lassies and laddies to a gathering of the clan at Collingwood Hall at 9 p.m. Friday, June 8, for an evening of folk dancing, squares, refreshments, and exhibitions by Grace Perryman, Howard Bell and his Pied Pipers, and Stan Valentine, together with Herma Simpson and her hill-billy squares. Square callers will include Ursula Mooney, Bill D'Alvy, Harlan Beard and Pete Lydon. Kilts and tartans will be in order, but don't stay home just because you don't have a costume.

* * *

Officers and members of the San Francisco Council have expressed their pleasure with the efforts of Don (Porky) Spier and his committee toward making the April Federation Festival at Civic Auditorium fun for everyone who attended. The program was good, the exhibitions were excellent, and the square dance callers and their choice of squares were the best. Bill Riedeman deserves a well-earned expression of praise and thanks for his supervision of the records and his sound system. The "Golden Phoenix" backdrop was most effective, thanks to Charlie Blum.

* * *

The Cayuga Twirlers announce their new officers for 1956-1957. The president's gavel is turned over by Walt Dexheimer to Anthony Virgilio. Ed Medley is again vice president and alternate delegate. Ruth Davis, who has done an excellent job as secretary, is being relieved by Reva Mason. Hector Luperini, who would be lost without his office, is again the treasurer. Frank Moore will represent the club as delegate at the Council meetings. The new publicity chairman, replacing Vi Dexheimer, will be Ziona Rogoway, and Ada Hesemeyer is giving up her office as historian to Bea James.

* * *

A long-active member of Carrousel, Sam Lewis, has taken a six months' leave of absence to visit Japan, Hong Kong, Thailand, India, Pakistan and the Near East. Sam is going on a mission to promote international friendship and understanding.

—Vi Dexheimer

'The Golden Phoenix'

Picture report by LET'S DANCE photographer Henry Bloom of the April Federation Festival in San Francisco



Exhibition by the Oakland Recreation Dance Arts, Millie Von Konsky, director

Scholarships Awarded

Five young people have been selected by the Folk Dance Federation, North, for scholarships which will give them a week at Folk Dance Camp this summer. They were selected from the many applicants by the scholarship committee headed by Millie Von Konsky. Others on the committee were Dolly Seale, Bob Baker, Bea Mitchell, Harry Case and Gordon Stiles.

Winning the scholarships were Richard Bailey, 18, of Vallejo, who was sponsored by the North Bay Council; Doris Nolte, 17, of Roseville, with the Sacramento Council as her sponsor; Pat Swenson, 16, of Redwood City with the Peninsula Council as sponsor; Carolyn Kruse, 17, of Fresno, who was sponsored by the Fresno Council, and Norma Shinn, 18, of San Francisco, with that city's council as sponsor.

The Federation allocated \$210 from its scholarship fund to cover four of the scholarships. Lawton Harris, director of Folk Dance Camp at College of the Pacific in Stockton, has arranged for the fifth.

Scholarships are awarded on the basis of dance ability, interest, cooperation, leadership, social manner, initiative and mental ability. Each applicant must have a letter from the sponsoring council, a letter of reference from at least two sponsors, and a letter from an authoritative source, such as a school principal, teacher, or counselor.



A Portuguese dance by Lariat Swingers of Salinas, A. C. Smith, director.



A Russian dance by Changs exhibition group, Bee Drescher, director.



An exhibition by the Palomanians of Palo Alto, Roy Zellick, director.

REPORT FROM THE SOUTHLAND

By PAUL PRITCHARD

5552 Mesmer, Culver City, Calif.

We were lucky enough to attend two Saturday night festivals last month. Lucky, because there's a chance to sleep in the next morning and there is usually an aftermath on Sunday. In fact, the San Diego Sunday afternoon affair was nearly as big as the main festival. Lots of dancers attended, and despite cool weather, enjoyed something of a preview of the 1957 State-wide, which is scheduled to take place in the Border City's Balboa Park a year from now. The committee must have burned much midnight oil planning and

arranging all the unique floral and folksy decorations. Many thanks, United San Diego Folk Dancers!

The Long Beach Co-op, hosts of the subsequent festival, also put on quite a show. Lots of exhibitions were included, with a kolo hour "prelim." It's getting so we can find our way down to the harbor city by instinct now, what with two big shindigs annually. Moreover, the city dads seem to be all for us, for they're already putting in bids for the next southern State-wide! Can anyone forget the

wonderful affair in 1954 when Long Beach was State-wide host?

* * *

The Berendo Folk Dancers had a celebration, too. Not one that pertained to the club, but to two of its favorite members. It was in celebration of the 39th wedding anniversary of Millie and Oscar Libaw—a couple of "Jack Bennys" so to speak—and as they danced the "Anniversary Waltz," they were showered with garlands, ribbons and confetti. A handsomely decorated cake, surmounted by a record and musical notes in chocolate formed the centerpiece at the refreshment table.

* * *

Back on the boards again after a year's layoff, the I.D.C. exhibited for the City of Hope benefit in Beverly Hills, with a group of dances, and then on to State-wide with its new "Kujawiak" as learned from Vyts Beliajus and taught by Carolyn Mitchell.

* * *

The patio at Ojai's Art Center is about to be enlarged, due to the anticipated onslaught of many additional summer evening folk dancers. A crowd of well over 100 attended the recent party, and it was pleasing to see the increase in the number of teen-agers!

* * *

Something new has been added in Soucal. Roland and Sylvia Miller are now presenting a regular Saturday night program of folk and modern dancing at the Friars Club on Vermont avenue in Los Angeles. The mood is informal, although you can go in costume if you like, and it might be termed a "folk dancers' cabaret or night club." Certainly, a good spot to go for an evening of your favorite entertainment on Saturdays.

* * *

This may be my finale in this column, depending upon whether a successor can be persuaded to take over within the next three weeks. For nearly five years I've been pounding this typewriter, and I have greatly enjoyed it, despite the fact that darned deadline comes 'round so fast! Anyhow, new duties (Federation president, South) are going to keep me hopping, by all indications, and I can only hop just so fast!

Adios, amigós.

News from the Sacramento Area

Sacramento Council and City Recreation classes at Clunie and Oak Park club houses close the first of this month. Classes will be resumed at the Village Green in William Land Park as early as weather permits, late this month or early in July.

* * *

Triple S's "Hobo Hop" held at Theodore Judah School drew a "lot of bums." The stage depicted a hobo scene; food (beans and coffee) was served in tin plates and cups. All sat on newspapers in the hall to eat. Committee members included Bee and Harold Whittier, chairmen, Bonnie and Charles Carmack, Frankie and Connie Mellor. Callers were Jim Crofoot, Art Taber, Bob Morley and Mark Rawson. Guests were from Bonheim Bouncers, Whirl-a-Jigs, Ardeneros, Sutter Strutters and Wagon Reelers.

* * *

The Circle Square March party was "Spring" with Lillian and Joe Davis, Verna and Tony Trn, and Cora and Bob Wilson planning it. Guests were from Olivehurst Tango-ettes, Holly-Hos, Tahoe Swingers, Triple S, Merry Mixers, Centennial Swingers, Highlanders and Woodland Villagers.

* * *

Levis and Laces held their party at Loomis Grammar School. Refreshments were planned by the Paul Sagasers and the Lloyd Dudleys and the program was handled by Earl Vances. Guests were members of their beginners' class, the Gay Greenbackers and the Centennial Swingers.

Centennial Swingers held a reunion party with "Auld Lang Syne" theme. Guests were former members of the club and Merry Mixers, Hangtown Twirlers, Levis and Laces, Gay Greenbackers, Triple S, Holly-Hos, Highlanders, Merry Twirlers, and members of the Sacramento Recreation classes. On the refreshments committee were the Don Roinas, Rose Young and Ken Tuttle. The program was in charge of the Cliff Harmons and the Bob Schweers.

New Centennial Swingers officers are Elizabeth and Don Roina, presidents; Mable and Clarence Hansons, vice presidents; Marie and Kenneth Dixon, secretary-treasurer.

* * *

Installation of officers for the Highlanders was held May 5 at Rio Linda Junior High School on "I" street. Officers are Stanley Boyd, president, and Beatrice Pratt, secretary-treasurer. The Highlanders planned the program while their fellow-partiers, the Country Swingers, took care of the refreshments.

* * *

Circle D was in charge of the folk dancing at Recreation Hall on Picnic Day at Davis. The Castanets and Tahoe Swingers gave exhibitions.

* * *

Olivehurst Tango-ettes entertained the Twin City Twirlers, Oroville Old Time Dance Club, Circle Square, Centennial Swingers, Highlanders and Olivehurst Junior Tango-ettes. Callers were Jack Myers, Joe Davis and Bob Schweers. On the committee were Mr. and Mrs. William Miller.

Carmen Schweers



Nina Rae Campbell, 3, of Pantalettes

Oakland Dancers Span the Years From 3 to 80



Harriet Ward, 80, of Fruitvale Dancers

COULD BE the Oakland Folk Dance Council can claim the oldest and the youngest members in folk dancing with Harriet Ward checking off fourscore years in February and Nina Rae Campbell being a mere three.

Mrs. Ward first learned to dance when she was 11 with her mother as her teacher. But that was ballroom dancing, and it wasn't until 1948 that Mrs. Ward went in for folk dancing in a big way. She'd seen a Woodminster folk dance program, and the exhibits whetted her fancy so she attended classes at the Horace Mann school with Eleanor and Wes Huntze as teachers. Bill Roberts, now an exhibition dancer, came in from San Leandro twice a week to help her get started.

She joined the dance group at the North Oakland Recreation Center and in October of '51 became a member of the All Ladies Square with Dottie McEwen her dancing partner. This club is now the Senior Folk Dancers.

Although Mrs. Ward's motto is "Keep dancing and have

fun", folk dancing isn't her only hobby. She also likes to collect data for books. In fact she clipped so much from papers and magazines that she was known as "Clipping Harriet". Two of her typewritten manuscripts on her home town of Ceres are in the town's library. They contain pictures and information on pioneers in that area from 1869 to 1936.

Mrs. Ward's other hobby is the study of genealogy, and she has compiled books on her children from the time they were born until they were through school.

A member of the Fruitvale Dancers, Mrs. Ward is four feet, 11 inches tall and weighs a mere 100 pounds. She was born February 5, 1876, in Artesia, Cal., moved to Ceres when she was four, and attended high school in Modesto. She is the mother of two sons and a daughter and has six grandchildren.

Nina Rae may be only three years old, but she has already been dancing with Dolly Seale's Pantalettes for six months. She is the granddaughter of Norman and Ethyl Bryan.

News from the Oakland Council

The Happy Hoppers held a recent "Old Timers Night". The party was held at the Longfellow School in Alameda. The women of the group brought home-made cakes. Dolly Seale, the first president of the Hoppers, was one of the old timers present. Squares were called by Earle Davis of the Parker Polka Dots and Harry Ahlborn of the Happy Hoppers. The program consisted of the old favorites and the newer dances the Hoppers have learned through the years. The Happy Hoppers meet at the Longfellow School, Fifth street and Pacific avenue, Alameda.

* * *

At their February party, the Alameda Island Turners not only celebrated their sixth birthday, inaugurated their new officers but also met in their new hall for

the first time. The new officers are Wes Simpson, president; Bill Izzard, vice president; Ruth Christie, secretary-treasurer; Herma Simpson, publicity; and Edith Cuthbert Sr. and Ernie Davenport, Council representatives. The Turners meet on the fourth Saturday of each month in the Longfellow School on Fifth street and Pacific avenue.

* * *

On April 22, three busloads plus several carloads of teen-agers departed from Oakland for the Teen-age Festival in Stockton. The Pantalettes from Oakland exhibited Jota Tapatia and the Hopak, and the Garden Steppers from Oakland exhibited Elizabeth Quadrille. The afternoon was very enjoyably spent, but en route home one of the buses broke down. While waiting for another bus, the farm people were

SENIOR FESTIVAL

A folk dance festival called the First Senior Folk Dance Festival, and planned to appeal to the intermediate and advanced dancer is being held at the Youth Center, Camp Stoneman, Pittsburg, June 30 with starting time set at 8:30 p.m.

The affair is being sponsored by individual dancers and will include no beginner dances or rounds. Guests are asked to come in costume. On the committee are Isadore and Joan Ottovich and William and Marie Bock.

very nice to the teen-agers. The Oakland Folk Dance Council extends to them and to the people who put on the Festival, three busloads and several carloads of thanks for giving the teen-agers a wonderful time.

Vera Cuthbert



THE RECORD FINDER

Reviewed by PAUL ERFER

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

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It's getting pretty hard to keep up with all the late square dances put out by a dozen different companies which specialize in this form of American entertainment. We'll try to catch up with those released in the past two months.

Windsor features Bruce Johnson singing *Sugarfoot Sal* and *Paper Doll* on 7448 (no calls, 7148); and Robby Robertson in *Dixieland* and *No Heart at All* on 7449 (7149, n.c.).

MacGregor Records keeps Jonesy stepping with the following: *Loose Talk/Yellow Rose of Texas* on MG 746 (747, no calls); *Tweedle Dee/12th Street Rag* on 748 (749, n.c.); *When My Baby Smiles at Me/Teasin'* on 750 (751, n.c.); *Charming Little Widow/Jelly Bean* on 752 (753, n.c.).

Mike Michele has a couple of live ones in *Lady-O* on Western Jubilee 539 (flip-side, instrumental), and *Loose Talk* on WJ 540 (flip, n.c.). On WJ 541 you have Michele singing both the above and on WJ 822 the same two are available without calls. Marvin Schilling does *Wheelbarrow* and *Allemande Breaks No. 2* on WJ 577.

Another leader in the field of square dance, Sets in Order presents Bob Ruff in *Night Train to Memphis/Red Hot Mama* on 1049 (no calls, 2085); Bob Osgood calling two old standbys, *The Route* and *Grand Square* on 1051; music for the same, *De Boom* and *Bye Bye My Baby* on 2087; and Arnie Kronenberger with *Sailing Down Chesapeake Bay/Dog Faced Soldier* on 1053 (no calls, 2089).

Marlinda continues its steady output of squares, releasing a square dance arrangement of *Humoresque* backed with *Home in San Antone* on 729 (1029, n.c.) as called by Bob van Antwerp; Lank Thompson calls *Goody Goody/Susie* on 730 (1030, n.c.). *Sixteen Tons* comes in for the treatment with the voice of Jack Logan on Marlinda 731, backed with *Show Me the Way to Go Home* (1031, n.c.), and *So Round, So Firm, So Fully Packed/Thunderbird* on 732 (1032, n.c.). Longhorn presents a new caller, Jack Gant, singing *Way Down*

Yonder in New Orleans on 115, flipside instrumental. The prize-winning square dance title goes to Hoedown which has released *Oh, We'll Dance 'Til Sunday Morning Saturday Night* on Hoedown 700; flipside for callers. Take a long breath and dance 'em all with pleasure!

ROUND-UP. Windsor plugs a couple of original waltzes titled after the names of the creators: *Mannita Waltz* (Manning and Nita Smith) and *Eldena Waltz* (Elwyn and Dena Fresh) on 7634. Music is more of the sentimental waltz tunes of yesteryear. Old Timer is out with a new one called *Dreamland Tonight*, backed with *Skin'em Rinky Dee*.

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LA FAIRA DA STRADA (Romansche)

(La Fíre-ah dah Strada)

(SWISS)

This dance, from the Engadine, was taught by Louise Huggler at the 1953 Work Week of the Vereinigung fur Tracht und Heimat and presented to California dancers by Jane Farwell at the 1954 College of the Pacific Folk Dance Camp.

MUSIC: Record: Folk Dancer 1112A.

FORMATION: Circle of cpls facing CCW, in open pos, inside hands joined at about shoulder height, free hand on hip (wrist almost straight).

STEP: The same step (with slight variations) is used throughout dance.

BASIC STEP: *fwd*: Directions for M; W dances counterpart. Step fwd L (ct 1), close R to L (ct &), step fwd L (ct 2), step fwd R with a slight knee bend (ct 3). (Moving RLOD, step starts R).

BASIC STEP: *turning*: Both start L. Step sdwd L (ct 1), close R to L (ct &), step sdwd L (ct 2) step R behind L, with slight dip (ct 3). Start R for CCW wheel.

BASIC STEP: *with pivot*: Step sdwd R (ct 1), close L (ct &), step sdwd R (ct 2), pivot R (making one complete turn (CW) and close L to R (ct 3). When step starts to L, pivot is to L (CCW).

MUSIC 3/4	PATTERN
4½ meas.	INTRODUCTION
1-4	I. GOING TO THE FAIR
1-4	Starting M L, W R, move fwd (CCW) with 4 basic steps. On 4th step, W turn CW under their joined (MR-WL) hands; M end 4th step with light stamp, bringing ft together. Both face RLOD (CW) without changing hands.
1-4 (repeated)	Starting M R, W L, repeat action of meas 1-4 moving CW (RLOD). On 4th step W turn CCW under their joined hands and end with wt on R.
5-8	II. WHEEL
5-8 (repeated)	Ptrs facing, M back to ctr, join both hands straight across. Lean bwd away from ptr on this step.
	With 4 complete basic steps turning, both move to own L (CW). On 4th step (ct 3) bring ft together with light stamp.
	Moving to own R (CCW), repeat action of meas 5-8. End with wt on L.
1	III. LOOKING OVER THE DANCE
2	Ptrs facing, M back to ctr, hands on hips.
3-4	Both starting R, move to own R with 1 basic step with pivot.
1-4 (repeated)	Both continue to R with one basic step, closing with stamp on ct 3.
	Both beginning L and moving to own L, repeat action of Fig III, meas 1-2.
	Repeat action of Fig III, meas 1-4, moving first to own L and then to R. (W end with wt on L.)
5-7	IV. AT THE DANCE
8	Assume ballroom pos (arms well extended) and starting ML-WR dance 3 basic steps with pivot, turning CW and progressing CCW. End M back to ctr.
5-8 (repeated)	Continue to ML-WR (LOD) with one more basic step, but do not pivot. Close ft with stamp on ct 3, keeping wt on ML-WR. (Step, close, step (cts 1 & 2), close with stamp (ct 3).
	Starting MR-WL, repeat action of Fig IV, meas 5-8, turning CCW and moving RLOD (CW).

The Polka

Continued from Page 5

to dance. Every folk dancer should know the polka as it is a world traveler, and is found among the folk dances of many countries. Demonstrate the basic polka step facing the class, then with the back to class. Be sure the music selected has a real polka quality, good up beat, and good dance tempo. Avoid polka music which resembles a march.

2—Establish the rhythm of the polka.

(a) Listen to the music and clap or tap with the foot the two beat count of the measure.

(b) Clap the polka step-pattern to the music and count "ah one and two, ah one and two," "hop-step-close-step, hop-step-close-step-hop." If the group is small, an informal semicircle is a good formation for the above.

3—Develop the polka step from the two-step.

Couples in circle formation facing LOD, inside hands joined, outside foot pointing forward. To polka music, take the two-step starting with outside foot turning slightly "face to face" and "back to back." Inside arms swing backward when turning toward partner, and forward when turning away from partner. Continue until all are doing it well to the music.

Stop and explain you will repeat the same thing with one change. You will start with a hop (M R, W L ft.) on the up beat, and it will continue "hop-step-close-step" turning toward partner, "hop-step-close-step" turning away from partner, etc. Demonstrate. There will be no difficulty going into the polka following this procedure unless someone has forgotten how to hop. You may have to do a little practice on hopping.

Continue the polka, lessening the turning toward and away from the partner until couples are taking the polka straight ahead, with no swinging of inside arms. Emphasize lightness, small steps, good lift in the torso to give buoyancy.

4—Teach a dance that employs the polka step without any turning. Example: *Wooden Shoes*. See Vol. III of *Folk Dances from Near and Far*, or *Let's Dance*, Vol. A. This is probably as far as one will go with the polka step on the first lesson. It all depends upon the situation.

If this is the second lesson:

1—Review the polka step in action. Analyze the polka step to give a *mental concept* of the step-pattern in relation to the music.

2—Teach Heel and Toe Polka. This gives practice in dancing the basic polka step with combined movements. See front material of any volume of *Folk Dances from Near and Far* for an analysis of the Heel and Toe Polka. Take a lift or hop on the weight-bearing foot while placing the heel and toe of the free foot in position. This prevents bogging down into the two-step.

3—Teach Shaw Polka. See Vol. II of *Folk Dances from Near and Far*. In addition to being a delightful little dance, the Shaw Polka gives practice in the use of the Heel and Toe Polka and three basic polka steps.

4—Preliminary practice for the turning polka. In a single circle formation, partners facing without contact. The man is facing LOD, his L. foot and her R.

Beginner's Dream

I'd like to dance the polka,
I think it would be fun,
If I didn't have to figure out
Just how each step is done.

I'd whirl right through the Hambo,
Like the natives Swedish do,
And dance the Tarantella
Like the gay Italians, too.

But I'm just a beginner,
Though I have a lot of hope,
But right now, let me tell you,
I feel just like a dope.

—Vera Ellen Smith

foot are pointing toward the center of the circle. Hopping on the supporting foot, take a polka step toward the center of the circle, followed by one away from the center. Continue this action.

5—Slow turn in place to the right. Repeat the movement of No. 4 in an elbow grasp, or social dance position, slowly turning in place making one complete turn to the right using 8 side polka steps. Repeat making one complete turn in place using only 4 side polka steps. This is sometimes called a square, or box turn, as one moves counterclockwise around

the four sides of a little square making one quarter turn R. at each corner.

6—The following step combination has proved to be helpful in stepping into the turn and turning: Partners face LOD with the man's R. arm at the woman's waist, her L. hand on his R. shoulder. Starting with outside foot, take 8 complete walking steps, 6 moving forward, and on the 7th and 8th step turn to face partner and take social dance position. Turn in place to R. with 4 polka steps. Repeat this combination as interest dictates. After some repetition try to progress in the polka turn.

7—Spiral or progressing turn. This individual practice of the spiral turn can be entered into as a kind of stunt, or game to see if one can steer a straight course. Without partners, stand at one end of the room in line formation about five or six abreast with as much space around each individual as can be provided.

(a) Each will choose an imaginary line or a crack in the floor and stand upon it with the left side toward the line of action. Starting with a hop on the R. foot, take 1 polka step sideward. On the succeeding hop (L. foot), make a half turn R. and complete the second polka step facing this other side wall. Continue this action making a half turn R. on each polka step which causes one to alternately face the side walls. The aim is to reach the other side of the room without getting off course. Let the first in each line get underway before the second dancers start. Keep the steps fairly small.

(b) Try the same with a partner in shoulder waist position. Teach a dance using a turning polka progressing around a circle. When a turning polka step is well executed one complete turn is made with two polka steps. Couples failing to make complete turns will find themselves drifting to the center of the circle.

National Characteristics and Variations in the Polka Step as Observed in European Countries. The basic polka step is used as the norm.

Austrian—no hop, light and smooth, heels on the floor, small steps.

Czech—in general, no hop, due to the Slav influence. However, in Bohemia where the Teutonic influence is still observed, the lilting polka with the rise is still found in some of the dances.

Danish—two forms—one with no hop,

and one which begins with a small hop rising slightly from the floor.

English—with the hop, done with freedom, but precision.

Finnish—with hop, lilting.

French—little or no spring.

Irish—promenade step in jig, or reel time has polka quality.

Lithuanian—like three little short runs and a hop, feet close to the ground with a bouncey quality on each step. The folk dance music seems to have more even time divisions than uneven, few dotted notes. Some dance the polka with no hop.

Netherlands—the step is rather heavy without a hop as in Driekusman.

Philippines—plain polka—no hop. Hop polka like basic polka.

Polish—two forms: 1. The sliding polka of the Krakowiak developed by changing the leading foot every second step in the Cwal (Chasse) step. The Cwal step with the same foot leading is also called a polka. 2. The one of Teutonic origin found in western Poland. This is a springy step, vivacious and light.

Portuguese—hop-run-run-run. Feet do not close on the second run.

Russian—no hop, more like a two-step.

Scottish—skip change of step—polka quality.

Swedish—lilting polka.

Swiss—schottischhupf (a schottische hop) hop-step-close-step. Slow tempo, but polka rhythm.

Here is a list of the original ten figures of the polka as given in *First Authentic Instruction in the English Language for the Study of the Polka*. The author is Eugene Corvalli, Paris opera dancer and dance professor.

1—The Promenade (circling the room dancing the polka step).

2—The Valse (which was a turning polka).

3—The Valse a rebours (reverse turn).

4—The Valse Tortillee, or Shuffle Turn.

5—The Pas Bohemina, or Bohemian Step (Heel and Toe).

6—The Changing Arms.

7—The Bohemian Step with changing of arms and valseing (turning).

8—The Moulinet d'une main — The Hand-Mill.

9—The Moulinet with following and turning his partner.

10—The Passe Double, the double figure.

Folk Dance Camps in California

Summer programs offered at four locations: Stockton,

Idyllwild, Feather River and Santa Barbara

The California folk dancer with a yen for fun and learning too can have himself a complete "ball" this summer what with four folk dance camps to choose from. There is the annual College of the Pacific camp at Stockton July 23 to August 4; the yearly Idyllwild folk dance week-end conference July 6 to 8 and the workshop week July 9 to 13; the Feather River Family camp with a week of folk dancing August 5 to 12, and the following week of square dancing; and the brand new camp in Southern California, the Folk Dance camp at the Santa Barbara College of the University of California, August 12 through 18.

The Stockton Folk Dance Camp offers beginner classes as well as advanced dancing. The program also features squares, contras, folk music and handcrafts. On the faculty are Richard Crum, Vyts Beliajus, Lucile Czarnowski, Madelynne Greene, Anatol Joukowsky, John Filcich, Grace Perryman, Walter Grothe, Miriam Lidster, Richard Kraus, Jerry Helt, Ralph Page, Jack McKay, Vera Holleuffer, Jack Sankey and Dale Garrett.

A new series of Mexican dances will be presented by Henry (Buzz) Glass. Gordon Tracie, who has just returned from an extensive study tour of the Scandinavian countries, will teach five major dances from Sweden. Frances Ajoian will present the Armenian material.

For reservations and further information, write Lawton Harris, Folk Dance Camp Director, College of the Pacific, Stockton 4, Calif.

The Idyllwild group starts off its fourth annual folk dance program with its ever-popular week-end conference with registration on Friday, July 6, at the Bowman Arts Center. There will be a campfire program and folk dance party that night. Saturday's schedule includes classes for adults and teen-agers starting at 9 a.m. and ending with a campfire sing and dance party, at which Madelynne Greene and her husband will present a special program. The traditional Woodsman's Breakfast will be held on Sunday. There will be an afternoon festival and sunset services with a campfire and dance concluding activities.

Idyllwild's week of workshop will have classes under Vyts Beliajus, Lucile Czarnowski, Madelynne Greene, Millie Von Konsky, Larry Eisenberg, Grace West, Vivian Woll, and Dorothy Patchett. And then there will be special sessions under the regular ISOMATA staff: Ataloea, Patty Grossman, Alice Dawson, Sam Hinton, and Beatrice P. Krone.

Idyllwild is located in the San Jacinto mountains and accommodations run from dormitories or single-room cabins to sleeping and housekeeping cabins and rooms in the village. There also are State and County campgrounds and a trailer park nearby.

For further information or registration write Elma McFarland, 368 S. Parkwood avenue, Pasadena, or ISOMATA.

Another repeat performance of camping and dancing pleasure is to be held at the Feather River Family Camp. This camp is sponsored by the Oakland Folk Dance Council and the Oakland Recreation Department. The first week will feature folk dance classes with Larry and Helen Getchell as instructors. Leonard and Billie Murphy will teach the square dancing the following week. Workshop dance sessions will be scheduled at specific times to allow plenty of time for other camp activities. The Moonlight Festival for both folk and square dancers will be held August 11 from 8 p.m. to midnight, and reservations may be made for this event even though the folk dancer can't stay for the week. For reservations contact the Oakland Recreation Department office, 21 12th street, Oakland; or phone TEmplebar 2-3600, extension 374.

Newest among the folk dance camps is the one to be held at the University of California campus at Santa Barbara. This is its first year, and on the teaching staff will be Marian Anderson, Paul Erfer, Madelynne Greene, Anatol Joukowsky, Miriam Lidster, Al Pill and others. Instruction will be given in beginning, intermediate and advanced dances.

The new Santa Barbara campus is 12 miles from downtown Santa Barbara. For further information, write Frank Cole, P. O. Box 1002, Santa Barbara, Calif.

Square Dancing Has Changed

CALIFORNIA TWIRL

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

By JACK McKAY

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

DEFINITION: California Twirl, partners facing same direction, inside hands joined, man walks in front of lady, lady walks left under his raised right hand, to face opposite direction.

California Twirl is the name given to a movement which we have done without command for many years. The simplest and most common form of this movement has been in connection with "Inside Arch and Outside Under" in which the couple left facing away from the square automatically did a California Twirl to face the center of the set.

Two of the recent figures which make use of the California Twirl are as follows:

Falderal

One and Three you bow and swing
Up to the Middle and back to the ring
Right and left thru across the floor
Four ladies chain, grand chain four
Whirlaway when you get straight
Head two gents and a brand new date
Forward up and back once more
Into the middle you circle four
One full turn then hear me shout
California Twirl and stay faced out
Sides pass thru across the floor
Around just one then circle four
One full turn, don't you know
Then inside high and outside low
Circle in the middle, around you go
One full turn, then pass thru
Split the ring, go around just one
And four in line go forward and back
Forward again and box the gnat
Pull her thru, then cross trail
Allemande left with the old left hand
Gents to the right, a right and left grand

Fiddle-Fiddle

One and two swing 'em a few
Three and four right and left thru
First old couple hand in hand
Split the opposite—with them stand
Forward four and four fall back
Sashay four to the right
Forward six and back to the ring
Second couple bow and swing
Split the couple facing you
It's four in line with that same two
Forward eight and back to the world
Center four—California Twirl
Gents star left—gals star right
Turn once and a half—don't take all night
First old gent, grab your hen
Star promenade, gals join the men
Gals backtrack around the land
Same guy—a right and left grand

A slight variation of this movement can be found in the figures "Twirl-Out"—"Square Robin" and others. In these instances the "California Twirl" starts with a man *facing a lady*, man's right, lady's left hands joined *and ends facing the direction designated by the caller.*

Twirlout

First and third bow and swing
Chain those gals across the ring
Side ladies chain across the floor
Heads to the middle and circle four
One full turn, don't be late
California Twirl, then separate
Go around two—you're four in line
Forward four and back to the world
Center four—California Twirl
Go around one—make a brand new line
Forward four and back again
Pass through—ends turn in
Duck to the center—opposites swing
Circle four in the middle of the ring
One full turn in the middle of the land
Then cross trail to the left allemande
Partner right—a right and left grand

The Square Robin

First and third bow and swing
Promenade half way round the ring
Down the center with a right and left thru
And a half sashay, that's what you do
Now circle four in the middle of the floor
Go once around and then no more
California Twirl and face the sides
With a right and left thru, then a half sashay
Circle up half while you're that way
California Twirl and face outside
(two lines of four in Head positions)
Forward eight and back that way
Now whirlaway with a half sashay
Join hands again and the ends turn in
Pass thru to a left allemande.
Right to your partner, right and left grand.

*Next month: RIP and SNORT and
RIP and TEAR and RED HOT.*

SQUARE DANCE DATES TO REMEMBER

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

Thursday, June 21, Trail End Dance.
Aboard the Navy Aircraft Carrier, USS Kearsarge, Captain E. O. Wagner, USN, Commanding. Naval Air Station, North Island, San Diego. 8 to 11 p.m. Heartland Square Dance Federation of San Diego County, sponsors.

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

NEW CALLS

As Edited by
ED FARRARIO

PERPETUAL ACTION

Presented by HARRY CULLUM

First and third you bow and swing
Go down the center and divide the ring
Separate you're doin' fine
Around two and form a line.

Forward 8 and back to the bar
Side couples center with a right hand star
Back by the left you're doing fine
Pick up your corner along the line
It's a star promenade and keep in line.

Inside girls you roll away
And the gents star back in the same old way
Spread that star it's a heavy load
And keep on goin' down the road.

Gents make an arch, girls duck in
Reverse that star and make it spin
(Gents make arch with their right and girl's left hand. Girls walk under arch and into R.H. star, taking gent)

Gents turn back on the outside track
Twice around and don't look back
Skip that girl and turn the next
With a left hand around go once and a half

Corner *all* with a right hand round
Partner *left* go all the way around
To the right hand lady for a *wrong way* thar
back up boys in a left hand star.

Shoot that star just *halfway round*
Corner lady with a left hand swing
Ladies star *across* the ring
To the opposite gent with a left elbow.

Corners *all* with a right hand round
Partner *left* go all the way round
And on you go with a right and left
To a do paso.

Her with the left and the corner right
Her with the left like an allemande thar
And back up boys
In a right hand star . . .

Shoot that star with a *full* turn round
Promenade the corner when she comes round.
Repeat for "Heads," then twice "Sides"
(have corner).

THE CORNER STAR

By FRED HAWTHORNE
Presented by HARRY CULLUM

Bow to your partners, corners all
Star by the left with the corner of the hall
Back to your partner box the gnat
Pull her by and star by the left
With the corners once more
Gents star right across the town
Turn the opposite lady with the left hand round

Right to your corner pull her by
Left hand star with the next in line
And the four gents star in the middle of the ring

Once around to the same little thing
Allemande left with your left hand
Right to your honey go right and left grand
(original partner)

25 Words or Less

Square dancers in Hawaii fete contest winner

Mrs. Fred Allen (Dodie to her many friends) is a square dancer who does contesting on the side. Or maybe she is a contesteer who does square dancing on the



"DODIE" ALLEN

side. At any rate, she won a trip to Hawaii for herself and husband recently and returned elated over the luxurious quarters at the Princess Kaiulani Hotel . . . the luau at the Queen's Surf . . . the luncheon in their honor at the Royal Hawaiian . . . an outrigger canoe ride . . . the Island tour on which they visited the Mormon Temple, the Pali and

the sugar and pineapple plantations. Also highly satisfactory were the dance nights the Allens had with square dancers of the Islands. They danced with the Hayseeds of Pearl Harbor to the calls of Kent Best, L. Swackhamer and Jim Foti; the Koral Kickers of Barber's Point with Ernie Owens calling (he's formerly of Hayward) and the Jeans and Janes of Honolulu who have Hon Wa Wat as their caller.

"Square dancers are the friendliest people on earth," say the Allens.

Another recent winning for Mrs. Allen was a \$5000 kitchen contest. So it'll be more contesting and more square dancing for the Allens.



By PEG ALLMOND

Single persons have taken over the situation in square dancing in the San Francisco area. There are the Bachelors N Bachelorettes who meet at the Village Barn, 4117 Judah street; the Lonesome Polecats, meeting at the Lincoln Park Church, 31st avenue and Clement street; and the Saturday Nighters, who meet the second and fourth Saturday nights at the McKay Square Dance Center, 1641 Taraval street. . . . If you're single and lonesome, don't sit by your own-some. Get out and dance with one of these singles groups. You will be glad you did.

* * *

The Carrouseles of San Francisco held a Western Jubilee recently. It was a folk dance party, but the Square Rounders gave a demonstration of the dances they include in their hospital work and Bill Rolph played sad Western cowboy songs. The square dance callers were programmed as "Cowboy" Pete Lydon, "Two Gun" Harlan Beard, "Wrangler" Joe Colahorrudo and "Cactus" Peg Allmond.

* * *

Round dancing is so popular in the East Bay that the devotees held a Round Up recently in the New Live Oak Park Center in Berkeley. Dancing was from 2:30 to 6:30 p.m., with a pot-luck supper to top it off. Ruth and Dud Graham were featured guests. Davey Jones MC'd the day, which was co-sponsored by the B. B. Rounders and the Berkeley Recreation Department.

* * *

Callers Don Anderson and Cliff Viery made the welkin ring at the Lads and Lassies Square Dance Club party in El Cerrito May 5. . . . Dancers from the McKay Square Dance Center put on a demonstration at the opening of the big new Petrini Plaza in San Francisco. Pearl Preston's group danced Italian dances. Both groups were well received. . . . The Teen-Twirlers, who dance at the McKay Square Dance Center, danced for the Daniel Webster School P.T.A. The girls wore bright flowered skirts and blouses and the boys wore Levis, white shirts and black string ties. Amy La Janetta called.

Richmond Pageant

Yankee Doodle Jubilee features dance groups

The Department of Physical Education and Recreation in the Richmond schools recently presented the Yankee Doodle Jubilee in the Civic Auditorium to a capacity audience. Approximately 600 people participated, including 400 children from the fourth, fifth and sixth grades, regular members of the folk dance classes sponsored by the Richmond Recreation Department in its playground program. The other members of the cast were from other divisions of the Recreation Department—Teens, Senior Citizens and Adult Dance Groups.

All were in costume appropriate to their tableau, dance, or skit. The children wore matching costumes, with each playground group wearing a different color. The patterns of color in the Grand March, the Richmond "R" and the Richmond Square were most impressive.

General purpose of the Jubilee was to give a picture of the recreational activities of Americans—both yesterday and today. Folk song, folk legend and folk dance were the mediums. The department's stress throughout the training period was on American culture. A staff of 50 playground directors, two dance supervisors, directors of recreation divisions and eight regular members of the Recreation Department worked on the production.

The most impressive single dance was the Rodeo Romp in which some 100 children jumped and twirled ropes in time to music. Second best for spectacular viewing was the Tall Timber number in which 125 children worked with sticks.

The Richmond Square, with 60 squares on the floor, brought down the house, with applause running almost continuously throughout the dance. Gertrude Blanchard, dance specialist in the Recreation Department, was assisted by Arleen Krentz and Betty Ettling in planning the pageant, costuming and dances.



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The Pride and Joy Of Lamar, Colorado



Smallest couple of Lamar's Dudes and Dames—Pam Pierce and Danny Parr

AN OUTSTANDING ATTRACTION at the Fifth Annual National Square Dance Convention, to be held at Balboa Park, San Diego, June 22 to 24, promises to be the young Dudes and Dames from Lamar, Colo.

The group was organized in 1950 with a mere ten youngsters. Since then it has grown to the point that Lamar, a town of 7000, lays claim to having more children learning to square dance (per capita) than any other town in the United States. They have exhibitions that include 450 children.

Members range in age from three to 18 years. It is a non-profit organization, and has managed to raise \$4000 through the years for the polio fund.



Dudes and Dames, who will dance exhibitions at National Square Dance Convention in San Diego, have 24 sets of youngsters about this size.

Emphasis in the group is always on the true spirit of square dancing—friendliness. Any child in Lamar may be a member, and several groups have children with physical handicaps.

The youngsters appear daily during the

Colorado State Fair and last year did exhibition dancing at the National Square Dance convention in Oklahoma. This year's performance in San Diego will include a new novelty fast clog type of dancing.

Eighteen sets of fifth and sixth graders at a recent March of Dimes benefit Dance in Lamar, Colo.



North Bay Notes

Vallejo Folk Dancers Will

Hold Annual Picnic June 8

The Bustles and Boots Folk Dancers celebrated their seventh birthday last month with a party which was attended by representatives of many clubs in the North Bay Area. The beginners' class started by the club last fall is now intermediate, with Art and Afton Harvey as teachers. The advanced class is directed by Virgil Morton.

* * *

The Valley of the Moon Swingers at Sonoma have been making a lot of new friends the past year by holding potluck dinners one Sunday afternoon a month. They devote several hours before dinner to folk dancing, and have more folk dancing after the dishes are cleared away. Many of the dances are geared for children's participation, and many a future folk dancer is now dancing at the popular Sunday dinners. Nothing like the family dancing together to keep it a strong unit.

The club held a May Pole dance last month, which drew a good attendance at the Veterans' Memorial Hall. These first-Saturday-of-the-month parties are always worth a trip to Sonoma.

* * *

A social "must" is the Vallejo Folk Dancers' annual picnic to be held Friday, June 8, at Vichy Springs in Napa. The committee in charge is honoring old timers who have left the area, or dropped out of dancing. Many former members and dancing friends of past years are planning to attend the potluck supper, which will be followed by dancing. The dance program will include many of the old favorites. All interested dancers are invited to attend this 14th annual picnic.

The Vallejo club is trying something new these days. Following a suggestion of Gunnar Anderson, individual members select a dance at least two years old to be reviewed and instructed. In addition, the member also chooses another member to pick the dance for the following week. So far such old favorites as Swiss Laendler, La Cucaracha, Zu Lauterbach, Gypsy Wine and Snurrebocken have been chosen. —Sue Lemmon

THE EDITOR'S MAIL BOX

Editor:

On the week end of May 5 and 6, I and a group of folk dancers went to the state-wide sit-athon held in Fresno. We went to Fresno for a chance to spend a week end DOING folk dances. The advance programs looked pretty good with about 30 dances per session. When we arrived at the festival we found out that the program had been cut by a third in order to allow room for a large amount of spectator activities, i.e. exhibitions.

TEEN-AGE FESTIVAL

A group of Oakland teen-age folk dancers extend an invitation to all other teen-age dancers to attend their festival June 24 at the Fremont High School gym, Foothill boulevard and High street, in Oakland. Dancing will be from 1 p.m. to 5 p.m. and will be following by swimming in the high school's pool.

Festival plans include a wishing well with the proceeds to go to the Federation's junior scholarship fund. Teen-agers are in complete charge of the program with Dolly Seale their adviser and the Oakland Recreation Department, the sponsor.

Peninsula Council to Hold Teacher's Institute June 17

For the third consecutive summer, the Peninsula Folk Dance Council Teacher's Institute will be held at the Aptos Elementary School with a morning beach party with swimming, volley-ball and sun-bathing at the home of Helen Beukers, teacher and director of the "Aptosers" and an evening pot-luck supper and dance. The date is June 17.

There will be a 12:30 p.m. registration for the Institute at the school. To reach the Beukers' home, take Highway 1 South of Santa Cruz (toward Watsonville) to the sign "Aptos". From that point on there will be road markers to the site.

Those from the northern part of the county are asked to bring salads and desserts.

A sample of this was the Sunday afternoon program which was scheduled for four hours, 1½ hours of which were taken up by non-dancing activities. It seemed that we would just be getting in the swing of things when it was time to sit down again for another set of exhibitions.

Wouldn't it have been much better to have only one-half hour of the BETTER exhibitions at each session instead of depending on quantity. The Federation puts on the Pageant for the purpose of showing the maximum amount of exhibitions. Why not leave to the Pageant the large number of exhibitions? At least at the Pageant there are comfortable seats.

—Walter J. Parsons, Walnut Creek

Editor:

Have shown the mag at USO ballroom dance class and to local square dancers. Comments always favorable.

Ukrainian boy (Navy) commented that the October '55 cover (photo of Ukrainian Wedding Dance performed by Happy Valley School of Ojai) is quite incorrect. Only Russian shirts worn out; Ukrainian never. The same fellow added that the attractive fur hat is a sheep herder's hat only, never to be worn with the type of costume shown. He also said only one end of the sash hangs down—preferably on left side . . . Guess you can't win for all the losses . . .

—Alice White, Pensacola, Fla.

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