

Let's Dance!

AUGUST
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

DANCING SECTS by Vyts--SEE PAGE 7

Folk Dance Camp--Pages 10 and 11

JACK McKAY

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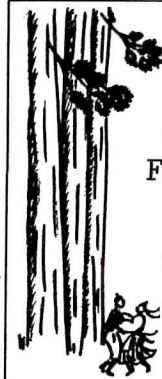
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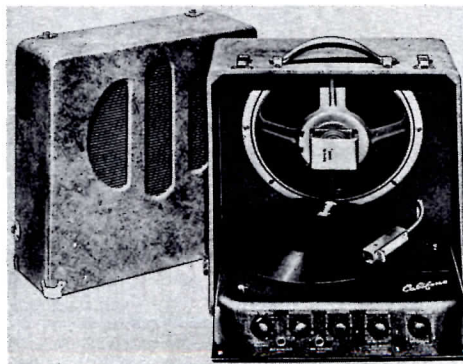
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Let's Dance!

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LAWTON HARRIS, Editor

ASSOCIATE EDITORS

Jack McKay, Square Dancing
Marjorie Posner, Foods, Costumes
Lucile Czarnowski, Books
Frank Moore and Osmyn Stout,
Events

A. C. Smith and Phil Maron, Photog-
raphy
Paul Pritchard, Southern California
Representative

EXECUTIVE STAFF

Publications Committee: George Murton, Chairman; Lucile Czarnowski, Walter Grothe, Lawton Harris, Miriam Lidster.

OFFICES

GENERAL OFFICE—Folk Dance Federation of California, Tilden Sales Bldg., Room 521, 420 Market Street, San Francisco. SUTter 1-8334.
CIRCULATION, NEW SUBSCRIPTIONS—Federation office, above.
ADVERTISING, EDITORIAL—1236 Elm Street, Stockton. Phone 3-4329.
PUBLICATION—273 Broadway, Millbrae, California. Phone OXford 7-2605.
PROMOTION—390 Liberty Street, San Francisco 14, Calif. Phone VAleria 4-5017, Walter Grothe, manager.

FOREIGN CORRESPONDENTS

Eire—Una Kennedy; England—Mildred Buhler; West Germany, Belgium and France—Clarice Wills; South Germany and Bavaria—Morry Gelman; Austria—Margaret Krebs.

OFFICERS

President—Leonard Murphy, 4315 La Cresta Ave., Oakland.
Vice President—William F. Sorenson, 94 Castro St., San Francisco 14.
Recording Secretary—Mrs. Sue Lemon, 192 Fairmount Ave., Vallejo.
Corresponding Secretary—Mary Spring, 2046 Harvey Ave., Fresno.
Treasurer—William Kerr, 1095 Market St., Room 316, San Francisco.
Historian—Phil Maron, 1517 Clay St., Oakland.
Director of Publicity—Dave Boyce, 372 Colusa Ave., Berkeley.
Director of Extension—B. B. Wilder, 1304 Alma Ave., Walnut Creek.
President (Southern Section)—Harvard Hicks, Box 728, Wilmington.
Square Dance Callers Association of Northern California—Jay Balch, President, 2002 Alameda, Alameda.

LET'S DANCE! is published monthly by the Folk Dance Federation of California. Subscription price: \$2.50 per year.
Entered as Second Class Matter at the Post Office at Millbrae, California, December 7, 1948, under Act of March 3, 1879.

COVER AND CONTENTS COPYRIGHTED 1952 BY
THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

By Lawton D. Harris

DANCE PERSONALITIES

Your editor has had several peculiarly effective opportunities recently to observe our dance people from many places as they go about living and dancing. He has been very impressed with certain "personality" changes that we might almost label "poisonalities." Some people seem unable to dance without thinking of the "audience." You can even see that they are watching to see "who is looking." They will overdo every spectacular dance step to the point of exaggeration.

The same phenomenon is noticeable in leaders, only here it becomes an act—when before the class, or calling a square, they become a "new person" or at least different. What we are talking about is an exaggerated clowning, a "good sportitis," a studied patter supposed to be funny, etc. Frequently they will forget what they have "pulled" and repeat it several times in the same group—with diminishing effect. We think it fine for teachers to work out different, sound and intriguing methods of presentation, but artificiality is so transparent and sometimes objectionable. Few people can be actually funny and also accurate in their teaching.

What we wish to call to your attention is not the negative, but the positive, approach. A happy, friendly, considerate, not-in-the-least-authoritarian attitude sells the leader much better. They can tell if you know and like the dance being used, and any bragging just wastes time. Teachers: Let's prove how good we are by the friendly attitude which we build in our groups and by the final results—our people dance correctly.

Our Cover

We salute some of the fine visiting people who have been at Folk Dance Camp. Top, left to right, Bob Hager of Tacoma; Rickey Holden, San Antonio, Texas; Catherine Ramsay, Scotland. Center insert, Paul and Gretel Dunsing, Chicago. Lower, left to right, Walter Grothe and Anita Ryman, Sweden; Jane Farwell, Wisconsin; Mr. and Mrs. Gus Enpie, Washington.

YOUR FEDERATION DUES ARE DUE

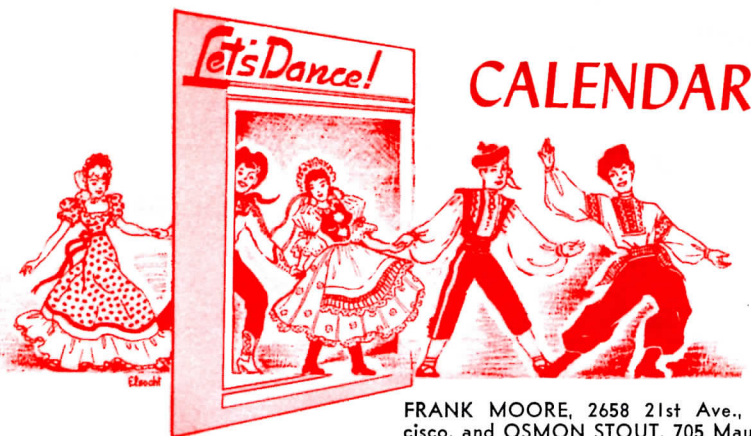
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Bill Kerr, Treasurer, Federation Office,
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FRANK MOORE, 2658 21st Ave., San Francisco, and OSMON STOUT, 705 Maulsby Drive, Whittier, Editors

FEDERATION FESTIVALS

North

SUNDAY, AUGUST 24—Veteran's Memorial Bldg., Marin and Alabama Sts., Vallejo. Council meeting 12:30. Dancing: 1:30-5:00 and 7:00-10:30. Host: North Bay Regional Council.

SUNDAY, SEPTEMBER 14 — Walnut Creek. Council meeting 12:30 in Recreation Center. Dancing: 1:30-5:30 and 7:00-10:00. Host: Diablo Council of Folk and Square Dance Clubs.

SUNDAY, OCTOBER 26 — Memorial Auditorium, Fresno. "Raisin Festival." Council meeting 12:30. Dancing: 1:30-5:30. See *Other Events* item.

NOVEMBER—San Leandro. Host: San Leandro Folk and Square Dance Council.

DECEMBER — San Jose Auditorium. Hosts: Peninsula Folk Dance Council.

South

SUNDAY, AUGUST 31—Civic Auditorium, 1401 N. Verdugo Rd., Glendale. "Mid-Summer Party." Dancing: 1:30-5:30. Host: Glendale Folk Dancers. Chairmen: Mary and Robert McCament.

SEPTEMBER — Pomona. Los Angeles County Fair. Chairman: Dr. Rufus Knight.

OCTOBER—Griffith Park, Los Angeles. Host: Berendo Folk Dancers.

NOVEMBER — Municipal Auditorium, Long Beach. Host: Silverado Folk Dancers.

REGIONAL FESTIVALS

North

SUNDAY, AUGUST 3 — County Fair Grounds, Antioch. "County Fair Festival." Folk and Square dancing: 2:30-6:00; 7:30-10:30. Host: Diablo Council of Folk and Square Dance Clubs.

SUNDAY, AUGUST 10—Concrete pad, adjacent to Memorial Hall, Paradise, California. Dancing: 2:00-5:00 and 7:00-10:30. Host: Sky Twirlers.

SATURDAY, AUGUST 16 — Feather River Family Camp, 5 miles from Quincy. "Moonlight Festival." Dancing: 8:00-11:00. Bring the family and enjoy folk and square dancing, swimming, and outdoor recreation. Hosts: Oakland Folk Dance Council and Feather River Reelers. Overnight accommoda-

CALENDAR

tions can be arranged by contacting the Oakland Recreation Department, TE 2-3600, or writing 21 Twelfth St., Oakland.

SUNDAY, AUGUST 17 — Yolo County Fair Grounds, Woodland. Dancing on the open air pavilion, both folk and squares: 7:30-11:00. Exhibitions. Host: Woodland Villagers.

SUNDAY, AUGUST 17—Kezar Pavilion, Golden Gate Park, San Francisco. Dancing: 1:00-5:00. Sponsor: S. F. Folk Dance Council. Host: Poly Teenagers and Calico Clickers.

MONDAY, SEPT. 1 — Jefferson Union High School Field, Daly City (afternoon), and Daly City Community Center (evening—afternoon too if weather is moist). Dancing: 1:30-5:30 and 7:30-10:30. "Labor Day Dance." Sponsor: Daly City Recreation Dept. Host: Calico Clickers.

SATURDAY, SEPT. 6 — College Gym, Redding. "Tenth Anniversary Party." Host: The Wonderland Twirlers.

SUNDAY, SEPT. 21—Lodi, California. Afternoon: Lawrence Park. Evening: Lodi Armory. Dancing: 4:00-7:00 and 8:00-11:00. 14th Annual Lodi Grape Harvest and National Wine Show. Folk and square dancing. Sponsor: Recreation Department. Host: Lodi Folk Dancers.

SUNDAY, SEPT. 21 — Kezar Pavilion, Golden Gate Park, San Francisco. Dancing: 1:00-5:00 and 7:30-11:00. Sponsor: S. F. Folk Dance Council. Host: Changs International Folk Dancers, Trudi Sorensen, chairman.

SATURDAY-SUNDAY, OCT. 4-5—Civic Auditorium, Santa Cruz. Dancing: Saturday, 7:30-11:00; Sunday, 1:30-5:30. Host: Santa Cruz Breakers.

SATURDAY, OCT. 25—Memorial Auditorium, Fresno. "Raisin Festival." Evening program of folk and square dancing with exhibitions. Dancing: 7:30-11:00. Part of Raisin Festival celebration.

South

SATURDAY, AUGUST 2 — Solvang (25 miles north of Santa Barbara). A real old world atmosphere with rare delicacy. Danish dances (for only those who know them!) in the town square

during the morning. General folk dancing in the Veterans' Auditorium during the afternoon.

SATURDAY, AUGUST 2—Santa Paula. A festival to celebrate the 50th anniversary of the founding of the city of Santa Paula. Hosted by the Santa Paula Folk Dancers. Chairman: W. E. Blanton.

FRIDAY, AUGUST 29—Santa Barbara. McKinley School. Dancing, 8-12 p.m. Hosted by the combined folk dance clubs of the Santa Barbara area. Chairman: Bill Herlow.

SATURDAY, AUGUST 30 — Whittier. Jonathan Bailey School gym, Hadley and Milton Sts. Hosted by Whittier Cooperative Folk Dancers. Chairman: Forrest Gilmore.

SATURDAY, AUG. 2—Folk Dance Camp Festival, Baxter Stadium, College of the Pacific, Stockton.

SUNDAY, AUG. 3—Annual Exhibition Program, Woodminster Amphitheater, Oakland, 8:00-10:30 p.m. Chairman: George R. Skopecek, 3016 Hillegass Avenue, Berkeley.

OTHER EVENTS

OCTOBER 24-25-26—"Raisin Festival," Memorial Auditorium, Fresno. Program: Friday evening—square dance jamboree, hosted by Central California Callers' Association. Saturday evening—folk dance festival. Sunday afternoon—Federation Folk Dance Festival. Post-festival dinner and get-togethers after both Friday and Saturday parties. Other civic festivities.

* * *

Frank Moore, past chairman of San Francisco Folk Dance Council, has taken over the job of compiling your Calendar of Events. He replaces Bev. Wilder, who is the new director of extension for the Federation. Remember, all material to be included in the Calendar of Events must be forwarded by the twenty-fifth of the month two months previous to publication date to: Frank Moore, 2658-21st Avenue, San Francisco 16, Calif. Southern Section Calendar Events should clear through Osmyn Stout, 705 Maulsby Drive, Whittier, Calif.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

Wonderful idea—JOHN GROVE and LILLIAN WALLI had a folk dance wedding, Saturday, June 21, in the beautiful Tilden Park Brazilian Room, and stayed on for the GARFIELD FOLK DANCERS' party. Everyone, but Everyone, was there in costume. The minister was late, the punch wasn't made, the platform didn't arrive, so what did they do? They danced of course, before and after the most beautiful ceremony that could ever happen to such wonderful people. The pot-luck supper was from everything; novel program idea, 36 dances in groups of 4—arranged easy to hard. Fun for all and all for fun, except the bride and groom were serious, lovely people.

HOWARD and BONNIE would like all to know they are doing nicely in HOUSTON, TEXAS, 7111 Avenue E, Apt. 3. It was a baby girl, ROZELLE DIANE. If it were a boy it would have been named DANNY! They have a fine group started and love to teach.

Good idea No. 2 is EDDIE WRIGHT doing right by folk dancers in HONOLULU—full cooperation with the recreation heads; watch them grow and spread the Gospel. Beginners' program idea getting good response by interested leaders who see the value in coming along together. Several letters from EDDIE for more details. It's all there, just take it easy and don't scare them away.

Wonderful idea—FORT BRAGG and MENDOCINO CITY to celebrate their 100 years Aug. 10; a full day of entertainment, barbecue, and, of course, folk dancing, near the cool, refreshing coast of the Redwood Empire. HELEN GORANSON just ain't a-braggin', either.

SACRAMENTO CIRCLE SQUARES' new president is LEWIS REDD; KATHERINE JERUE, V. P.; ED WHIPPLE, treas., and LOIS WHISEN-HART, sec. MARVIN JERUE does the teaching when he isn't taking son RICHARD to some far off place like DENVER to compete on roller skates.

They've been dancing now five years and their novel idea is every Thursday is a practice night. Only good dancers can come from that!

LARRY and HELEN GETCHELL are complimented by visiting leaders attending their classes at CASTLEMONT. That's a good idea, too. LET'S DANCE! together.

VALLEJO-NAPA AREA are people of good ideas too. LOELLA MULLER says 300 dancers turned out for the recent Enchanted Hills benefit for the blind. Also JACK NELSON, chairman for the NORTH BAY REGIONAL COUNCIL OF FOLK DANCERS, gives a swell report of good attendance of dancers to the SOLANO COUNTY FAIR, which has come to know success.

A physical educator from COLUMBIA UNIVERSITY calls his book "Walk Your Way to Better Dancing." We folk dancers have been doing just that for a long time.

E. F. SMITH, pres. of PET. INT. FOLK DANCERS, gave us a very nice Regional and Eve Party. The PET is for PETALUMA.

YOSEMITE is again attracting folk dancers and their families, who have come home to rest.

Good suggestion—if'n your radio stops, try replacing the cold tubes. New ones will make it go.

SAN RAFAEL FIRST SATURDAY LAENDERS tell their story just that easy and it's easy to dance with them every first Saturday. JOHN MOONEY (Mr. URSULA) got the idea and CHARLIE REINDOLLAR as MC is a very good idea.

CHARLIE BASSETT'S HARDLY ABLE GROUP were more than able to put on one of the swellest parties of the year. Their idea was real fun; all kinds of gimmicks throughout the entire program, even to carrying the callers to the mike on a stretcher. The World's Smallest Caller was voiced by LES CLARK (hardly small) and the little cowboy was on strings pulled by Pres. FRANK KANE.

Club fun was had at CHANGS' fifth Friday Open House. JACK BARRY arranged a super-duper program that satisfied the old and attracted the new. Just for Auld Lang Syne.

While on the good idea theme . . . all clubs would be happier if they'd open up four times a year when their fifth day comes around.

NOW is picnic time—let's take time, combine clubs, and have a picnic, have fun.

New SAN LEANDRO FOLK DANCERS' officers are: Pres., NORMAN BRYAN; Vice Pres., ROBERT BEGG; Sec., SESSIL BAUMAN; Treas., BILL HARRISON; Hist., LOIS BURPEE; Pub., ALICE CRANK; Council Representative for both OAKLAND and SAN LEANDRO COUNCILS, JIM DE PAOLI. Mailing address for SAN LEANDRO FOLK DANCERS, Box 154, SAN LEANDRO, CALIFORNIA.

Saturday, August 16, will be "Moonlight Festival" time again this year at the OAKLAND FEATHER RIVER FAMILY CAMP, five miles from QUINCY in PLUMAS COUNTY. Regular LET'S DANCE! advertiser is a good idea.

GENE AURELIA ERRINGTON and FRANK WESLEY DILLARD JR., declared their independence by being joined as one Friday the 4th (without fireworks).

THE RICHMOND CIRCLE-UP CLUB never misses a chance to send out clever posters and still packs them in on Saturday nights.

MICHAEL HERMAN has been most helpful to our people being transferred to the East. "KELLY," our traveling WAVE, was stuck in BAINBRIDGE, MD., until she got the word from MICHAEL where to dance, found EARL BROOKS' group in WILMINGTON actually dancing in "California" style, and says, "What's 45 miles if you're sure of a square or a polka?"

August 24, as usual, in MOUNTAIN VIEW, Folk Dance Festival. DOROTHY MARCHANT working hard, as usual.

Same Day, up CALISTOGA way, will be a swell way to spend the day, say, DR. HUMBER RANCH will be the scene of a huge benefit show for a future "Boys' Town" in LAKE COUNTY. More than 1,000 people are expected to attend as it will be part of a statewide gathering of the Masonic Order of Amaranth, who are noted for their various needy children projects, but the best idea is that they have recognized and invited folk dancers to participate. Too bad, that the August Federation Festival has to be the same day, but it's a good idea to have it in VALLEJO.

Best idea comes from DeWITT STATE HOSPITAL where dancing has proven to be a recognized therapy, and our old friend BETTY GRASS, employed there as a recreation therapist, has sent a plea for old (or new) beginner folk dance records, costumes, books, etc. Send to P. O. Box 192, AUBURN, CALIF., c/o BETTY GRASS.

Good idea in all languages—HERB CHOY got new Pres. MING SWINGERS. HENRY TOM'S MABLE gave him a boy-by; HENRY HOM'S MABLE gave him a girl-by. MABLE, MABLE, TOM & HOM, HENRY, HENRY—they just had to start another beginners' class.

ROY BROWN, Pres. LODI FOLK DANCERS, has great plans under way for their seventh annual Grape & Wine Festival, which again this year comes on the same day as the FEDERATION FESTIVAL in SAN FRANCISCO Sept. 21st.

New Officers NEVADA CO. NUGGETEERS are: LEO HOGAN, Pres.; V. P., WALTER HOCKING; Treas., CLEDA ROSS, and Sec., BRITA GERRYMAN, which warrants printing. Wish we could get up to P. O. Box 605, GRASS VALLEY, sometime.

The folk dancers of the MONTEREY area never fail to give out with their hospitality, and their combined efforts in behalf of visitors will never be forgotten. The Fiesta de la Danza for the Federation, hosted by the USO SHINDIGGERS at the world famous FORT ORD SOLDIERS CLUB, the time out for eats, smothered with strawberries, the evening party, the special Army P. A. system, which only folk dancers are permitted to use, the weather—everything was a wonderful idea.

Every time you think of folk dancing it's a good idea and here is one for those chairmen in charge of festivals. Have home groups invite visiting groups to pot luck supper. What's more fun than eating? And getting to know your California neighbors better.

(Continued on Page Six)



Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

Well, how did you all like the folk dance camp, huh? All worn out from dancing night and day? Can't wait 'till you get home to show your clubs the latest thing in folk dancing? Just take it easy-like, kids. Teach 'em slow and correctly. After all, some of those dances have lasted for a couple of hundred years so far, and I guess they won't disappear overnight!

As usual, the ARDMORE FOLK DANCERS come along with some grist for the mill. A party at the month end, well attended and equally well enjoyed. They've selected their new officers, too. VID CHARETTE, president; MARY ADDISON, vice-pres.; MARIE BAILEY, treas.; DOROTHY DUERST, membership; GRACE FARNEMAN, parties, and EMILY RUTHERFORD, secretary.

While still on elections, I. D. C. has installed its officers for the coming year. As in the ARDMORE club, the girls really took over, with ANNE FINK, EDITH STEVENSON and RUBY ANDERSON winning the top offices. However, I. D. C.'s perennial council delegate, RUTH GARBER, is taking a leave of absence for a while on account of she is going to spend a lot of time practicing singing lullabies and nursery rhymes.

A nice letter from EVELYN MOVERN in SAN FRANCISCO, inquiring about our TERPSICHOREANS. Nope, they're not "pros." Just regular folk dancers who are out to prove that folk dancers can do "regular" dancing beautifully. I'd say they've been organized for about a year, maybe less, but their director is LARRY HOYER, Southern Section Director of Extension, and I'm sure he'd be the guy to give you the full story.

DEAN and NATALIE LINSKOTT are now fellow-townpeople of mine. They've bought themselves a home here, nice and large, too, but if young RANDY is as energetic as his old man, he'll need all that room to romp around in.

BILL PABST, JR., up CHINA LAKE way, takes me to task for not crediting the SIERRA CLUB with providing the facilities for the various activities up at HARWOOD. It has never been my intention to slight this worthy organization, through the courtesy of whose members we have been privileged to enjoy such grand week ends. Certainly there has never been any inference that HARWOOD is solely a rendezvous for partying folk dancers. Rather, it has been my intention to show this is definitely not the case. Also, Bill is rather unhappy about the fact that I failed to mention their most successful fiesta. If there has been a fiesta in CHINA LAKE or wheresoever it was, 'tis the first I have heard of it, and I'd appreciate it muchly if clubs would send me in such items well in advance of their happening so due publicity can be given, both here and in the calendar of events.

Which brings me to the fact that there is a festival scheduled for POMONA at the Los Angeles County Fair in late September, one to be hosted by BERENDO FOLK DANCE CO-OP sometime in October, and, of course, the RAISIN HARVEST in FRESNO, also in October. Another affair to watch for, prob-

ably that same month, is the annual INTERNATIONAL HOUSE in Boyle Heights.

Gadabouting dancers include MILLIE LIBAW, who returned from ISRAEL at noon on a Sunday, and was seen at the Griffith Park Festival of the JEWISH CENTERS a mere two hours later; MARIBEL MONTGOMERY, formerly of BERKELEY, now staying with us here in L. A.; a card from the NATHANS passing through SOLVANG, site of the August "Danish Days," in their tour of the state; MARYSE BADER off for FRANCE and BELGIUM, a vacation we'd all love—she'll stop over in PARIS to see why DOROTHY POOLE has delayed her departure home for a fourth time. Rumor has it the reason is not art or the dance but, rather a masculine devotee of the same, genus francis.

ELIE KANIM and MARGARET HILKEY, though maybe not hoodwinked by that old tale about "two living as cheap as one," still decided to find out what the cost would be. Anyhow, come Flag Day, Elie took Margaret unto his better half. A real nice wedding and reception, attended by most of the wheels, both big and little, in folkdancedom down here. Elie has been hitting these columns pretty regularly lately, and probably figured this ought to be good for another mention. It was. Good luck, kids.

Two pint-sized festivalettes to report on. One, a party up the side of MT. WILSON, where they practically had to "pack in," was enjoyed by the members of WESTWOOD CO-OP and their friends. Two days of it, dancing, singing, eating, etc. DAVE and CLARE COHEN did realms of work, lining up reservations at "Switzers," planning routes, publicizing, etc. For once, all concerned were in agreement—they all had a good time.

The other affair was by the GANDY DANCERS, et al., on the dance pavilion of the Wilno Polish Restaurant at AGOURA. This ran off in usual Gandy Style; and for six or seven hours, the citizenry of the town, all 17 of 'em (well maybe it was more), gazed on in wonderment at the madness of it all. Some even joined in the dancing. (P.S. Ask BUD GROTZINGER about the gal in the green dress.)

The SAN DIEGO FOLK DANCERS announce their new officers, GERHART MEHNER, FRED JOHNSON, ELLA MAE DAVIS and DICK CERNY. This club is sponsoring a new series of classes for beginners, taught by EVELYN PREWITT and WALTER REPHUN, which begins August 12 at 7:30 in the east wing of the Electric Building in Balboa Park. These classes have been spectacular in their success and are one of the brightest courses of new dancers in the southland today. The other very active spot is the SANTA MONICA FOLK DANCERS. Their beginning classes for the past several weeks have had anywhere from 60 to 100 hopefuls, and the more there are, the happier is SID PIERRE, president.

The Statewide Festival is old news now, but all who went there had a time for themselves, especially LARRY HOYER, ANNE FINK and

EDDIE SZABLOWSKI. SAM MEDNICK, too, was happy about the whole thing, but especially about the kolos and Greek dances done at GRACE SAN FILIPPT'S on the Saturday night. And one couldn't find a more genial or gallant host than FRED SCHNEIDER. Some parties that boy can throw! Another familiar face in OAKLAND was VIRGINIA ANDERSON, former Southern Section president, whom I hadn't seen since nearly two years ago at one of RAY SHAW'S square dances in HOLLYWOOD.

"I House Day" at U.C.L.A. had numerous dances on its program, some done by ethnic groups, some by the various student nationality groups on the campus, and others by regular folk dance groups. Among those latter participating were the U.C.L.A. FOLK DANCERS, who did two Austrian laendlers; the ISRAELI DANCE GROUP, with a series of dances from Israel; the GANDY DANCERS, who exhibited both "Besedas" as well as other Czech dances, and the HINDUSTANI NAUTCH SABHA in the first performance of "Ras Leela," a strikingly different dance from INDIA.

ERNEST SCHILLING writes me that the SANTA BARBARA group has suspended its advanced classes during the summer and they are sponsoring an evening of dancing each Wednesday, 7:30 to 10:30, at Garfield School. All beginners are invited to attend, also. If traveling through Santa Barbara on a Wednesday evening, stop over and visit a spell. You'll be well-welcomed.

To all groups who haven't sent me any news for the past six months (and there are quite a lot of you!) send along something so the rest of us will know you're humming. Otherwise folks up north will think we've only got a ten-club organization. And, to everybody, this is your magazine. If your subscription is running out, renew now, and if you have been reading someone else's, why not subscribe yourself? It's really nice to have it come regularly, and it's always being used for reference at my house.

See you all subsequently.

TELL IT TO DANNY

(Continued from Page Five)

AL MIGNOLA, "the Main St. Al-a-man," was again director of the Fourth Annual SALINAS Folk & Square Dance Round-Up, sponsored by the CALIFORNIA RODEO ASSN. THE LARIAT SWINGERS played host and how they can host!

* * *

By the time you read this, July 27th will have passed, but not without a wonderful Regional Festival on the world's most beautiful outdoor lawn for dancing in LOS GATOS discovered by the SARA-CATS many years ago. They even arrange the weather for that day and night. This year they had as co-hosts THE CIRCLE 8 MAVERICKS and the LOS GATOS SQUARE DANCERS, and an Art Exhibit was held at the same time . . . all good ideas.

* * *

Now, our best idea was to wait until the 5th of July, so's we could tell you of a glorious "4th" Folk Dance Festival on the Marina in SAN FRANCISCO sponsored by the Merchants Association, and helped with terrific free publicity from the Universal-International Pictures' part in a plan to play it safe by staying home. People were there by the thousands to watch the folk dancers and to see the brief appearance of the movie stars, who were as pleased with us as we were to have them watch our HAPPY DANCING.

Dancing Sects

OF THE 17th AND 18th CENTURIES

By VYTAUTUS F. BELIAJUS, Editor "Viltis"

THE second half of the seventeenth century and the eighteenth saw birth of many new sects among the Jews and Christians, some of whom incorporated dancing as a part of their ritual. These sects came into being in different parts of the world and often simultaneously: The Sabbatians in Izmir (Smyrna), Turkey; the Frankists in Polish Galicia; the Hassidim in Polish-occupied Ukraine; the Jumpers in Wales, and the Shakers in the United States.

These new sects had other things in common besides dancing: (1) The "Millennial Age" when the "Second Coming of Christ" among the Shakers, Puritans and Adventists, and the coming of the "Messiah" among the Sabbatians, was "about" to take place. To the Christian groups Christ failed to appear, while Shabbetai Zevi (Tsvi) and Jacob Frank declared themselves as the "Messiahs"; (2) the Shakers declared Mother Lee as the "Female Nature of Christ"; Zevi proclaimed his wife, Sara, as the "Female Nature of the Messiah," and Frank pressed his daughter Eva (Khava) in that role.

THE SABBATIANS

Zevi was born in Izmir in 1626 to a Sefardic (Hispano-Jewish), Ladino, speaking family. He was a handsome lad who sang constantly Ladino songs and psalms. By twenty he already had a following of friends to whom he revealed that he was to appear as a redeeming Messiah during the Millennial year of 1666. The Rabbis excommunicated him and drove him out of Izmir. He wandered through Turkish Europe, Egypt and Palestine attracting attention and accumulating a following. Some attached themselves to him as "helpful prophets." The two most important "prophets" were: His publicist par excellence, Samuel Primo, and his oracle man, Nathan Ghazati.

At that same time, a young and beautiful Polish Jewess, Sara, who survived the bloody Khmelnitsky carnage, wandered through Europe, behaving like a trollop, dancing sensuous dances, and claiming that she was a virgin destined to marry the forthcoming Messiah. When Zevi heard about it, he suddenly had a "vision" which "revealed" that he was to wed an "unchaste Polish Jewess." Messengers brought Sara from Livorno (Italy) to Cairo (Egypt), where the two were married.

Meanwhile, thanks to Primo, the fame of Zevi spread like a prairie fire. His return to Izmir was of triumphal proportions, such as no other Messiah, regardless of creed, has ever experienced. The population was in a frenzy. The Rabbis and others who dared to discredit Zevi were driven out of town. Sara danced sensuous dances attracting the old and the young men, while Zevi impressed deeply upon the women. The whole mass of humanity "in Messianic transport of delight, men and women danced as if mad, and in a mystic fervor many excesses have been committed."

The mixing of sexes in public dancing was, before then, something unheard of among the Jews.

Primo publicized Zevi's "fame" throughout Asia Minor, North Africa and Europe. His publicity was convincing and the news of the Messiah's approach was received everywhere with singing and dancing. There was street dancing in Istanbul, Salonica, through Italy and even in England, Holland, and Hamburg, Germany.

"Whoever entered the synagogue (Sefardic —of Hamburg, reads the account) and saw the Jewish worshippers hop, jump and dance about with the scroll of the Law (Tozah) in their arms . . . had to take them for mad men." In Turkey, the Cadi of Izmir called this sudden mania of street dancing the "Jewish Madness."

After many intrigues, trials, imprisonment terms and other stormy events, Zevi, his wife and many of his followers became converts to Islam. Zevi finally died in exile in Dulcigno, Albania, in 1676. The converts to Islam formed a separate sect, known as the Donmeh, still in existence.

THE FRANKISTS

Jacob Frank was a native of Galicia (Polish Ukraine). During his travel through Turkey he became acquainted with the Donmeh sectarians, accepted Islam and returned to Poland (Lwow), gathered all the disappointed and frustrated Sabbatians, claiming that he was Shabbetai Zevi's successor, the "Holy Lord."

Frank gathered a large following. He proved to be a source of great trouble to the Jews. Only on one occasion were the Jews able to avenge themselves upon Frank, though but for a brief period. The brand of dancing the Frankists did gave the Jews that opportunity.

The Frankists were wont to hold secret meetings. At one of these secret meetings held in LASKORUN, some accidental intruders found the Frankists singing, dancing, and, at certain intervals, kissing a half naked woman. Frank was driven out of Poland, while his followers were excommunicated. Some of the repenters declared that one of their rituals was "unchaste dancing." Frank and his followers returned, more vengeful and troublesome to the harassed Jews. They finally became Catholics (October 1759) and the Polish king acted as Frank's godfather. However, he continued in his nefarious behavior and was imprisoned in the CZESTOCHOWA fortress. After thirteen years in jail he was freed by the Russians (1772). He continued beguiling the world for 20 more years. The Frankists assimilated among the Poles.

THE HASSIDIM

While the Frankists were giving the Polish Jews a hard time, another sect was being created in the Carpathian hills of Polish Ukraine, and its originator was Israel of Miedziboz. Israel was an orphan who spent most of his time in communion with nature

and observing the ways of the Ukrainian peasantry. He sang a great deal, prayed aloud in the solitude of the mountains, gesticulated, leaping and dancing during his prayers. He eventually fathered a religious movement known as the Hassidim (Pious) who laid less stress on religion from books and study but more on a religion of the heart—mysticism, song, dance and a colorful ritual. Without ado and mission work the popularity of the sect spread through Poland and Ukraine, enfolding nearly every Jewish community, and by 1800 it was the religion of most East European Jews. They have created a rich folk lore in every phase: religious and secular; dance, song, legend, humor, custom, costume and ritual.

The Hassidic dance can be divided into two groups, the religious and the wedding dances. The religious dances are performed by men only. They are of the inspirational variety, aesthetic and expressive. By a stretch of the imagination it can be compared to the Harold Krentzberg-Mary Wigman-Martha Graham type of dance; the style, though, is purely Hassidic, which defies description. One practically has to be born into it. In Hassidic dances every part of the face and body dance, even fingers. As a rule, though groups may dance it, each individual dancer follows a pattern and a choreography which his own inspiration dictates. Also, the dances usually start slowly and work up into an exhilarant tempo. The occasions for these male dances are many: all holidays and joyous events, particularly the Sabbaths and the Feast of the Torah (Simkhattorah).

Since the condition of the Ukrain-Polish Jews was one of suffering constant persecution, pogroms and economical difficulties, occasions for secular dancing were practically nil, but a wedding, considered the happiest event of one lifetime, could not be passed up unnoticed. As a result, all their choreographic genius went into a most colorful repertoire of wedding custom-dance. Nearly every phase connected with the wedding, no sooner the match was decided upon, was accompanied by some form of a dance, but most dances took place on the wedding day. What is unusual is the large number of dances dedicated to the old and elder folks: The Dance of the Mekhuzanim (in-laws), Di Alte Mume (the old aunt) and the "Kazatskies" in which only the oldest of the old relatives dance to show their still-present strength and to express happiness that God had granted them years to see the day when this joyous occasions of marriage was taking place. Even the dance "Beroigez Tantz," which melody is used by American folk dancers to perform something that does not resemble even remotely the original, is a dance for an old couple, guests at the wedding. The little woman is angry "Beroigez" at her old man and he tries to fend off her anger with a bribe of jewels. She finally succumbs and they end the dance happily.

THE SHAKERS

While Hassidism was becoming popular through Eastern Europe, Shakerism was gaining adherents in the United States.

Ann Lee, while still attending the Quaker meetings in London, "became aware" that she was the "Female Nature of Christ," and the appointed successor of Jesus. To avoid persecution, she arrived at the United States in 1774 and settled near Albany, New York. Soon the "United Society of Believers (Shakers)" was organized and Mother Lee became

(Continued on Page Eight)

Notes on a Trip to Dr. Lloyd Shaw's June Institute

By PEG ALLMOND

Fay and Lou Bowman of Sebastopol rang my doorbell at 6:30 a.m. June 11 and we put my bag into their car and were off for the June Institute of Dr. Lloyd Shaw at Colorado Springs, Colorado.

Enroute we danced with Edith and Wilf Marwedel in Salt Lake City. They have their own hall, open five nights a week to folk and square dancers, and YOU are welcome. They use records for music, and the speed is comparable to that of California.

When we hit the Rockies we found the wild flowers in full bloom. So many of them and in such a riot of colors that they resembled a beautiful rug thrown over the countryside!

We reached Denver Saturday in the late afternoon and drove down to Colorado Springs on Sunday morning. There were more and more wild flowers to delight us, and lots of snow on the mountains—Springtime in the Rockies! I had never hoped to see it, but there it was—miles and miles of glorious mountainous country, rolling meadows—and all in full bloom—with row after row of mountains in the distance all snowcapped.

We did a little sight-seeing at Manitou Springs Sunday afternoon, and enrolled on Monday morning at the Cheyenne Mountain School for a week of unforgettable pleasure. The class was smaller than usual, in numbers that is, but large on friendly composition. Among the notables present were Gene Gowing of Dublin, N. H., who taught us some contras; Ed Bossing and his wife Elsie, and Dr. Frank Lyman of Fort Madison, Ia. (101 *Singing Calls*).

Eighteen states and Canada were represented. All who attended were leaders of groups or teaching and calling squares in their areas and it was most interesting to see the different styles represented in doing the basics. "Pappy" followed his usual pattern of lectures or talks for a part of each morning; then work on squares or rounds; lunch, followed by an afternoon session for callers; new material, etc. Sessions ended at 4 p.m. daily, and every evening provided an opportunity to dance either at the school or at a nearby dance. No teaching or walk throughs allowed at night. Everyone who so desires was given an opportunity to call.

Many new friendships were formed and valuable help given to callers and dancers alike in a pleasant exchange of ideas and materials in the informal manner so familiar in all of the Shaw classes. Dr. and Mrs. Shaw entertained the class at their mountain home and at a picnic. We were all sorry to have the week end.

Your reporter stopped in to see VYTS BELIAJUS in Denver and all the news on VYTS is GOOD. He now weighs 120 pounds and is in good spirits. He asked me to extend his best wishes to all of his friends in California. His interest still runs high in everything that has to do with the dance and he lives for the day when he can be active. How about a card to him? (c/o JCRS, 6401 W. Colfax, Denver, Colorado.).

We left for Denver Sunday, and enroute home stopped at Leadville and Georgetown, both historically important, and then on to Gunnison Valley, where we stopped to let

Fay catch some mountain trout; then on to Grand Junction where we contacted Edith Thompson's mother, Bee Barnett. Bee was delighted to see people from "home" and immediately whipped up a square dance so we could see their style of dancing. Bee holds a free square dance at the City Market Parking Lot Friday nights, well attended. The various clubs that are members of the local callers' association take turns acting as hosts. A good method to keep dancing alive during the summer months!

We had a nice reunion in Reno with the folks there who attended Folk Dance Camp last year (one square of them; two squares are attending THIS YEAR). The Reno Promenaders had a party for us—"us" being Fay and Lou Bowman and your reporter. The Bowmans taught Capistrano Waltz and Blue Pacific, and Fay showed some of his Play Party Games. I lost my voice some place between Loveland Pass and Reno and the best I could do was call some squares in a croaking voice and introduce the Indian Stick Game.

In Reno we called on Walter Hungerford, who has been transferred from San Francisco. Georgia will join him shortly and they will find lots of good square dancing for their pleasure in Reno.

We came on back to California a tired trio, but we all agreed it was well worth the drive. The roads are all good, and accommodations very satisfactory. Better plan a square dancing vacation next year and visit "Pappy" and all the groups you have time for enroute. It is great fun.

DANCING SECTS

(Continued from Page Seven)

the spiritual leader. They adopted celibacy and community ownership as a part of their tenets. Of interest to us was their adoption of dancing as a part of their divine services. This was quite in contrast to the then current Puritan belief that dancing was a form of dreadful sin which led one straight to hell.

At first, Shaker dancing, though groups danced it, was individual and unorganized (like among the Hassidim), with each dancer leaping and whirling in accordance to the dictates of the dancer's whim. This type of dancing the Shakers called "Promiscuous" (with no ill intent). After Mother Lucy, a dancing girl of twenty, joined the group, she introduced the new phase of organized dance patterns.

Shaker dancing was of a religious nature. Though men and women danced on the same floor, they never danced together. They danced in columns of military formations or in concentric circles: alternate circles, some of men and others of women, moving in opposite directions. The Shakers made great use of their hands, shaking them rhythmically (hence the name). Their dance was accompanied to their own singing. In the circular dances the singers stood in the center of the circle. The Shaker Sunday meetings attracted thousands of "worldly" (non-believers) people. According to all accounts of that period, the visitors left the services greatly impressed.

Shakerism reached its zenith about 1860, with a membership of 4,000, concentrated mostly in New England States. Because of their life of celibacy, the group dwindled down and at present there are barely fifty aged Shakers still alive in and around New Hampshire.

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

NEW IRISH RECORDS BY FOLK DANCER

We have been wanting someone to issue some Irish records long enough for the usual number of patterns found in Irish Dances. This would require almost five minutes of playing time. Here are the first to appear.

The rythm is splendid on both Reel and Jig but the flavor is not up to that of some of the Rex and particularly of the Columbia (which the dealers tell us have just gone "out of print"). The orchestra is listed as "Tom Senier and his Ceilidhe Orchestra" (unfortunately unknown to us) and sounds French Canadian. There is a lack of crispness that many of our people will demand of Irish dance records.

MH 1074—music Off She Goes (Jig) for "Spinning Wheel."

—music Johnny in the Glen (Reel) for Walls of Limerick. (Plays 4½ minutes).

MH 1075—music Wind that Shakes the Barley (Reel) for Waves of Tory (4:40 min.).

—music Bush in Bloom for the Four Hand Reel (4½ min.).

MH 1076—music Haste to the Wedding for Siege of Carrick (4:58 min.).

—music Carry Owen for Harvest Time Jig (5:45 min.).

MH 1077—music Land of Sweet Erin for Rinnee Fada circle Jig (4:55 min.).

—music Duke of Leinster for Bon Fire a Circle Reel (5:05 min.).

In some respects (rhythm and length) these are essentials for Irish dancing. However, the styling is not good, and not too Irish in flavor.

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MC's---Lawton Harris, Ace Smith, George

1. Pljeskavac Kolo.....Yugoslav
2. Hava Nagilla.....Israeli
3. Polka Zu Dreien.....German
4. HamboSwedish
5. Squares (Jack McKay, San Francisco).....American
6. Squares (Jack Hoheisal, Alhambra).....American
7. Dance Lightly.....German
8. Vienna Two Step.....English
9. California Waltz, Contra Dance.....California
10. Bialy Mazur.....Polish
11. At the Inn to the Crown.....German
12. Squares (Mildred Buhler, London).....American
13. Squares (Rickey Holden, San Antonio).....American
14. Austrian Dreisteirer.....Austrian
15. Alabama Gal (Jane Farwell, Wisconsin).....American

THE PICTURES (by Ace Smith)—Counterclockwise from the Jack McKay; the Murtons; Jack Hoheisal; "Murton says 'C' Anita Rymer, Catherine Ramsay, Bill Barr, Grace Perryman;



OLK DANCE CAMP

AUGUST 2, 1952

ge Murton, Walter Grothe, Leonard Murphy

16. Dal Dans.....*Swedish*
17. Caballito Blanco, Fado Blanquita.....*Portuguese*
18. River Cree.....*Scottish*
19. Contras (Ralph Page, Keene, N. H.).....*American*
20. Squares, (Herb Greggerson, El Paso).....*American*
21. Zillertaler Laendler.....*Austrian*
22. Two Hand Reel.....*Irish*
23. Jaeger Quadrille.....*German*
24. Danza Puertorriquena.....*Puerto Rican*
25. Waltz Country Dance.....*Scottish*
26. Yassem Midbar L'Agam Mayim.....*Israeli*
27. Schuhplattler.....*Bavarian*
28. Squares (Vera Holleuffer, Atherton).....*American*
29. Squares (Gus Empie, Washington).....*American*
30. Good Night Waltz (P. Dunsing, Chicago).....*German*



top, left, "the faculty"; "registration"; Ace and Marge Smith; heese' "; Dvora Lapson, Madelynne Greene, Lucile Czarnowski; "Northwest Jünket" Page; "the first class"; "the first assembly."



Report from DIRECTOR OF PUBLICITY

By DAVE BOYCE

AUGUST AND SEPTEMBER PARTY NIGHTS

First Saturday Evening

Dancing Dudes, Pleasant Hills Grammar School, Walnut Creek.

Richmond Rod and Gun Club, Standard Oil, Richmond.

San Rafael Laendlers, College of Marin, Kentfield.

Diablo Promenaders, Cowell Hall, Cowell.

Second Saturday Evening

Acalanes Folk Dancers, Lafayette Grammar School, Lafayette.

Third Saturday Evening

Albany Folk Dancers, Marin School, Albany.

Walnut Whirlers, Alamo Women's Club, Alamo.

Diablo Promenaders, Cowell Hall, Cowell.

Suburban Swingers, Women's City Club, Walnut Creek.

Fourth Saturday Evening

Acalanes Folk Dancers, Lafayette Grammar School, Lafayette.

Docey Do, Women's City Club, Walnut Creek.

Reel Weavers, Eagle's Hall, Pittsburg.

Shell Folk Dancers, Club House, Martinez.

Last Saturday Evening

Folk Dance Guild, Alvarado Park, Richmond.

Dancing starts around 8:15 p.m.

SPECIAL ANNOUNCEMENT

By special request, the *Folk Dancer Program* is again being heard on Radio Station KWBR every Sunday evening from 8 to 8:30 o'clock. The M.C. again is Dave Boyce, your director of publicity.

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More State Festival Photos ➡

Top: Remember the real Indians at the recent Festival in Richmond?—"The Butterfly Dance." Next, Phil Maron and Historical Exhibit. And, Mrs. Larry Getchell (Helen) and doll exhibit. Bottom, Southern Section officers in front of "Historical Exhibit." Photos by Phil Maron



RESEARCH COMMITTEE:
Miriam Lidster and Mildred Buhler

HIGH CAULED CAP (*Cadhp an Cuil Aírd*)

(Irish)

Irish reel for four couples in a square formation. Presented at the 1951 Folk Dance Camp, Stockton California, by Una Kennedy.

MUSIC:

Any good reel or selection of reels.
Ref. 12", eg. Capitol 79-40203 "Rakes of Mallow."
Tin whistle music in Decca Album good: No. 12098 and others.

FORMATION:

Four couples in square formation: couple No. 1 with back to the music, couple No. 2 to the left of No. 1, couple No. 3 opposite No. 1, couple No. 4 to the right of No. 1.

STEPS:

Sidestep, promenade and swing. Promenade step used throughout unless otherwise stated.

MUSIC 2/4

PATTERN

Measures

I. LEAD AROUND (Introduction)

1-16

Couples face CCW, join inside hands at shoulder height (M R, W L) and progress fwd CCW with 8 promenade steps. Drop hands, turn inwardly to face CW direction. Join inside hands (M L, W R) and return to place with 8 promenade steps.

II. THE BODY (Chorus)

a. Sides

1-4

Couples join hands in promenade position*. 1st and 3rd couples sidestep to R to position of 4th and 2nd couples; at the same time 2nd and 4th couples sidestep L to position of 3rd and 1st couples respectively. (1st and 3rd couples pass in front of 2nd and 4th couples.)

5-8

All sidestep again, same direction as before to next position. (2nd and 4th couples pass in front of 1st and 3rd.) All couples are now opposite their original position.

9-12

All sidestep again in the same direction to the next position. (1st and 3rd pass in front of 2nd and 4th).

13-16

All sidestep in same direction to original position in the square. (2nd and 4th pass in front of 1st and 3rd).

NOTE: A change of weight must be made to continue to sidestep in the same direction.

b. Double Quarter Chain

1-16

Couples join R hands, make one turn CW to original positions. (Allemande R with partners**). M join L hand with W on L, make one turn CCW. (Allemande L with corner**). Couples again join R hands and turn CW once and a half. (Allemande R with partner; go once and a half around**).

M now joins L hand with W on his R (not his partner), turn once CCW. (Allemande L with R hand lady**). Couples again join R hands, turn CW once and a half. (Allemande R with partner, go once and a half around**).

NOTE: From the turn W move into the next fig. ie. "Ladies Off" without actually going back to their original positions.

c. Ladies Off (Figure-eight)

1-8

Use promenade step throughout figure. All W face L, pass in front of partner then behind and around in front of M on L; continue fwd passing behind own partner to original position.

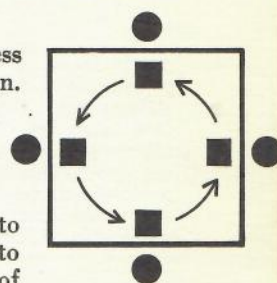
9-16

All W form RH star in center and turn CW (three-quarter turn), drop R hand and give LH to M on R of original position (corner); turn once CCW; join RH with partner and turn once CW to original position.

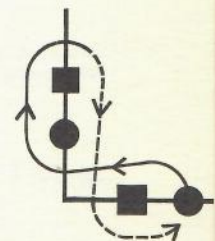
Gents Off (Figure-eight)

1-8

M repeat action of W, but move to R in front of partner, behind and around W on R, behind his own partner and back to original position.



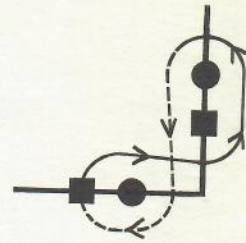
I. Lead Around



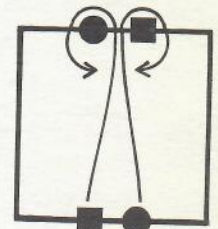
II. c. Ladies Off

HIGH CAULED CAP--Continued

MUSIC	PATTERN
9-16	M form RH star in center and move CW (three-quarter turn), drop R hand and give LH to W on R of his original partner; turn once CCW; join RH with partner and turn CW (one-half turn) to original position.
	d. <i>Clap and Tramp</i>
1-2	Standing in position, clap hands together: Clap (ct. 1), clap (ct. 2), clap (ct. 1),
3-4	clap (ct &), clap (ct 2). Stamp lightly with RF in same rhythm as claps. (Stamp on meas 3 & 4).
5-8	Partners change position with one side step; W passes in front of M.
9-12	Repeat clap and tramp; action of measures 1-4 (d).
13-16	Sidestep back to place; M passing in front of W.
	III. <i>FIRST FIGURE</i>
1-8	1st couple face each other and join RH; sidestep toward 3rd couple and back to own place.
9-16	Keeping RH joined turn partner once in place. 1st M takes LH of W on L (corner), makes one turn CCW while 1st W takes LH of M on R (corner) and makes one turn CCW. Then 1st couple join RH and make one turn CW in place. Use promenade step on turns.
17-32	3rd couple repeat action of 1st couple; Fig. III, meas. 1-16.
33-48	2nd couple repeat action of 1st couple; Fig. III, meas. 1-16.
49-64	4th couple repeat action of 1st couple; Fig. III, meas. 1-16.
	Repeat the action of Fig. II (The Body of the dance.)
	IV. <i>SECOND FIGURE</i>
	Couples join inside hands at shoulder height.
1-4	1st couple advance to opposite couple (3rd couple); 3rd couple separate slightly and 1st couple pass between 3rd couple. As 1st couple passes through 3rd couple they join outside hands with 3rd couple (WR to MR and ML to WL), and turn opposite person into a RH star.
5-8	All four make a RH star (use a cluster hand hold, elbows bent), and turn CW.
9-12	Release hands in star formation and join RH with partner. 3rd couple make one turn CW in place; 1st couple at the same time make one turn CW while moving back towards original position.
13-16	1st and 3rd M move across the set, R shoulder leading slightly, give LH to opposite W and make one turn CCW. M again move across the set, L shoulder leading slightly, give RH to partner and make three-quarter turn CW to place.
17-24	1st and 3rd couples take "swing position": M and W join L hands under joined R and beginning MR (WL), dance around each other with 8 promenade steps.
25-48	Couples rotate CW while moving around the other couple CCW.
49-72	3rd couple repeat action of 1st couple; Fig. IV, meas. 1-24.
73-96	2nd couple repeat action of 1st couple; Fig. IV, meas. 1-24.
	4th couple repeat action of 1st couple; Fig. IV, meas. 1-24.
	Repeat the action of Fig. II (The Body of the dance.)
	V. <i>THIRD FIGURE (Ladies Chain)</i>
1-8	1st and 3rd W move to center, join RH, continue across to opposite M, give LH and make one turn CCW; W return to own partner (passing R shoulders), without re-joining hands; join RH with partner and make one turn CW in place.
9-16	1st and 3rd couples repeat action of Fig. IV, meas. 17-24.
17-32	2nd and 4th couples repeat action of 1st and 3rd couples, Fig. V, meas. 1-16.
	Repeat the action of Fig. II (The Body of the dance). This repeat is left to the discretion of the dancers.
	VI. <i>THE FINISH</i>
1-4	All join hands in circle. Move toward the center with two promenade steps. Return to place with 2 promenade steps.
5-8	Repeat the action of Fig. VI, meas. 1-4.
9-16	Sidestep to R; sidestep to L.
17-24	Repeat action of Fig. VI, meas. 1-8.
25-32	Repeat action of Fig. VI, meas. 9-16.
	VII. <i>LEAD AROUND</i>
	Repeat action of Fig I, meas. 1-16.
	** See American Square Dance terminology.



III. Gents Off



IV. Second Figure

CALLS

FEATURED AT RECENT MEETING OF SQUARE DANCE CALLERS ASSOCIATION OF NORTHERN CALIFORNIA (Members, Folk Dance Federation of California)

EDITED BY JACK MCKAY

IVY VINE TWIST

ORIGINAL BY BAXTER K. WOLF; PRESENTED BY FRANK TYRREL

1. The first couple bow, take a little swing
2. Lead on out to the right of the ring
3. Circle four in the usual way
4. Then whirl away in a half sashay
5. And form a star with the right hand crossed
6. Back with the left and don't get lost
7. On you go with a six hand star
8. It's turning around as seen from afar
(Man No. 1 leads out of four hand star with his partner behind him and they include the next couple (3) in a right-hand, six-hand star)
9. The gents roll back behind your Jane
10. And star by the right hand once again
(The three gents turn in a left face turn out of star and immediately go back into right hand star with their partners in front of them)
11. Then back with the left go on around
12. To an eight-hand star when you come down
(Man No. 1 again leads others to the next couple to form an eight-hand star; men are in front of their partners)
13. The first gent out and promenade a mile
14. The rest all follow Indian style
(Man No. 1 turns to his left to promenade single file with his partner behind him)
15. Gents turn back and swing your gal
16. Go around and round with the pretty little pal
17. *Couples two and three do a right and left through
18. Now two and four the same for you
19. Everybody swing your doll
20. Promenade go round the hall.

(repeat for each of the other couples to lead figure)

- *When couple 2 leads figure 3 & 4 then 3 & 1 do the right and left
 *When couple 3 leads figure 4 & 1 then 4 & 2 do the right and left
 *When couple 4 leads figure 1 & 2 then 1 & 3 do the right and left

KANSAS TRAVELIER

ORIGINAL BY HUBERT CUNNINGHAM; PRESENTED BY JACK SANKEY

1. First and third balance and swing
2. Up to the center and back to the ring
3. Forward again and opposites swing
4. Face the sides, circle half
5. The inside high, the outside low
(Active gents with new partners are on outside of ring and pass through the arches made by the side couples)
6. Circle four and home you go
7. Do a do-pas-o
(Only two couples working)
8. Opposites right, partners left not too far
9. Men to the center like an allemande thar
(Still just two couples working)
10. Back up boys to your own home bar
11. Shoot that star with a full turn around
12. Corners all with a right hand round
13. Partners left, go all the way around
14. Promenade the corner as she comes down.
Repeat three more times to get back original partner.

CHORUS JIG

RECORD: FOLKDANCER MH 1027

Odd couples are active. Do not cross over
 *Down the outside of the set

— — — — —
 Come right back, you're not through yet

— — — — —
 Down the center with your own

— — — — —
 Come right back and don't you roam

— — — — —
 Cast-off, turn contry corners

Lady below and gent above

— — — — — Lady above and

Gent below — — — — —

Balance and swing your partners

— — — — —

— — — — —

— — — — —

Down the outside of the set.

(To turn contry corners: Active couples advance to center of set, give right hands in passing and turn clockwise, girl gives left hand to man above original position, man gives left hand to girl below original position. Active couple turn these new people with left hand once around, then return to center of set and turn own partner with right hand half around clockwise. Active couple with girl taking man below and man taking girl above, turn them with left hand once around. When you complete this last turn, the active couple will find themselves standing in the center of the set, on a diagonal, the girl facing toward the prompter, the man facing down the set.)

*This line given before the music starts

— — — — — Indicates "accented beats."

DULUTH STOMP

ORIGINAL BY LLOYD YESBERGER; PRESENTED BY DAN ALLEN

1. First and third balance and swing
2. Into the center and back again
3. Right and left through across the set
4. Right and left back you're not through yet
5. Chain the ladies across the way
6. Chain 'em back don't let them stay
7. Ladies swing in and form a line
(On last chain, men do not put arms around ladies' waist. Join left hands and turn lady until you are in a line of 4 with the ladies in the center)
8. Sway forward and back now keep in time
9. Break in the center with a three-quarter spin
10. Pick up your corners and balance again
(This leaves 2 lines which are parallel with 1st and 3rd positions. Ladies facing the center of the square and men facing away from the center)
11. Break in the center and swing with the right
12. The gents catch on like the tail of a kite
(Swing with right hand and form lines parallel to 2 & 4 position with BOTH men in the middle)
13. Ladies drop off, the gents all swing
(with the left)
14. Side gents catch in the middle of the ring
(This leaves the ladies on the corners of the squares and the men in a line of 4 parallel with 1st and 3rd position)
15. Pop that line when you get through
16. And swing that girl in front of you
(All men are swinging their original corner ladies)
17. Take this lady for your own
18. Give her a twirl and promenade home.
Repeat once more for the heads, then twice for the sides

FRESNOTES

By Mary Spring

Who says anything about the languid days of summer? Our schedules are fuller than ever, with the Roeding Park Pavilions echoing every night to the sound of our favorite folk dances.

The Fresno Folk Dance Council is conducting a very successful beginners' class at the old pavilion on the first and third Tuesdays and the second and fourth Wednesdays of the month. Recently we discovered a new source of latent folk dance talent in a group of young single adults who had formed a recreation club of their own. On June 16th the Stags—as they call themselves—were introduced to folk dancing when they were guests of the Frolickers. The group includes displaced Poles, Estonians, Danes, a Ukrainian or two, Canadians, and, of course, Americans. It is interesting to note that the foreign born were recruited from a naturalization class, where the instructor was unable to break the reserve between the different nationalities. Now that some of them have joined the beginners' folk dance class their citizenship teacher reports a new friendliness toward each other, irrespective of nationality. GEORGE NOVACK, one member of this group, can certainly do a fast Ukrainian dance, complete with those prydsiakas.

The VINEHOPPERS have been bustling with activity these days. LEONARD VAN DUSSEN reports that they held their annual mountain roundup on June 14th and 15th at Shaver Lake. Mr. and Mrs. OSCAR MCGUIRE were hosts, and, with several of their friends who own cabins, housed the group overnight. After a pot luck dinner Saturday the group spent the evening in folk and square dancing at Eckert's Dance Hall, with NATE MOORE, TOMMY NORTHUP and VIC HOWARD calling the squares. After that there was community singing and telling of hair-raising thrillers until 2:30 a.m. On Sunday boating and eating were the order of the day. The Vinehoppers hold a pot luck dinner and dance on alternate Saturdays at the old pavilion, and we understand that they are already making preparations for their participation in the Raisin Harvest Festival to be held October 24-26.

Besides all this the club has been busy with new arrivals too. In addition to the new heir, SCOTT ALLEN, who arrived on 5/28/52 to GEORGE and BETTY STANNARD, there is MARC EMORY, born to LYNN and ELSIE DAVIS June 22. We are deeply sorry to have to report that one of the Vinehopper's most faithful members and well-liked by all of us, HERBERT KAUFFUNG, passed away recently.

The FROLICKERS held another of their successful picnic, swimming, and dancing parties on the banks of the San Joaquin River June 30.

Merced County dancers are among the most hospitable in the state. LESLIE KROGH, president of the Westside Dance Club of Newman and Gustine, and his wife, Mary, have been teaching a beginners' class at the Gustine Grammar School this spring. The class closed its season by furnishing the funds for, planning, and presenting one of the most successful festivals in Merced County. The decorations were all fresh flowers and greens, the stage festooned in trailing ivy and with waste baskets filled with shasta daisies, larkspur and other late spring blooms, while all around

the gym the baskets were overflowing with more flowers. There was plenty of food on hand and, best of all, plenty of enthusiasm and spirit. The Pacheco PROMENADERS of Dos Palos deserve more than a passing word, which is all we've given them, for lack of space, for their festival of April 19. Fresno dancers are still talking about their excellent program, their unusual decorations, and their all-out hospitality.

On June 14 the Wish-I-Ah dancers traveled 25 miles over hill and dale to join the North Fork folks for a rip-snorting square dance festival, including some folk dances. Callers for the affair were TED HOLMAN, BOB BAKER, and DON EDWARDS. These hardy mountaineers follow the pattern of the genuine American square dancers of decades ago. After a hearty meal they dance until midnight, then replenish their strength with another substantial repast and the dance goes on till daylight. After that the pleasant ride home along quiet mountain roads at sunrise, the only difference being that the auto has replaced the buggy of former times.

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THE DUBLIN MAIL

Let's Dance! for May gives a wonderful description of the Statewide Festival and I am thrilled to see that the Polk-Y-Dots did the 8-hand jig and (in the photo anyway) seemed to be enjoying it. I had a letter from Rachel Boone and she said that I would have been pleased and proud of your presentation of it.

One of Dublin's leading Irish dance teachers is having a festival (all exhibition) of folk dancing and song in July. There will be visiting musicians and dancers from Spain, France, England, Wales, and possibly Italy.

The group I took over from Jo Kennedy of San Francisco has grown to 50 and they are a grand crowd full of enthusiasm and already dancing well—despite the small quarters and poor ancient gramophone and their tendency to skip and leap through square dances. We plan to hold a jamboree in September, when we will introduce square and international folk dancing to Dublin. We are purchasing a "mike" this month and we have some budding callers. We have been using "Jonesy's" calls on record and the group now sings with him. I doubt if he would like it but it seems natural to this crowd—they sing all the tunes as they dance.

My young brother Declan is a great help; he learns very fast. Last Sunday he learned the Hambo in 20 minutes and we did it that night at a party. He reminds me of Jimmy Kreiss when he dances; has that same easy relaxed bearing, yet full of vivacity. Declan is a freckled red-head!

The group are doing Spinning Waltz, Fado Blanquita, At the Inn, Corrido, Glowworm, Tancuj, and the simple Neapolitan Tarantella—we are using the records Jo Kennedy left and our choice has been limited by what we had. But my records eventually came so we will have some circle and simpler group dances learned for the "jamboree."

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AROUND THE SQUARE SET

FORTY YEARS OF CALLING squares is the record of JOHN SORGENFRY, who is the caller for the FRANCES SHELLEY KGO-TV DANCERS. This group features folks over 60 and if you haven't caught the show on your TV better consult your daily TV guide and get ready for a treat. JOHN'S calling is strictly of the prompting variety, and will give present day callers a quick look at how it was done (and still is being done in Eastern States where Contras are popular) before the present gatlin' gun style was developed. It's refreshing! If you were lucky you heard JOHN SORGENFRY call at the Statewide festival.

SAN FRANCISCO TURNED ON THE CHARMING weather for the FESTIVAL on the MARINA GREEN on the Fourth of July. The festival was for the benefit of folk dancers who stayed in town over the holiday, but judging from the crowd it was enjoyed by the general population—and good reason. In addition to the folk dancing there were movie stars, Ann Blyth, Anthony Quinn, Joyce Holden and Kathleen Hughes AND the PAT LYONS, San Francisco's MISS FOURTH OF JULY!

They really enjoyed the Jack McKay Saturday night sessions in Stockton and the Polk-Y-Dots announced Jack's Fall dances in poetry, like so:

It's over now we're sorry to say—
The Square Dance Clinic of Jack McKay;
We'll miss it a lot—but don't you be sober,
He'll do it again at the "Y" in October.

RANDY RANDOLPH is holding forth at Etna Springs these weekends. It is a nice spot. Try it for a weekend of country, good food, and good dancing. RANDY can tell you all about it.

A record enrollment at the first ASILOMAR INSTITUTE! They report a good time had by all—and the coffee shop stayed open on the grounds so everyone could hash over the events of each day each night—a la the END ZONE at Folk Dance Camp.

JUNE 29th at 12 noon marked the last of KVSM's programs with Mildred Buhler as hostess. Those of you who have formed the habit of tuning in on MILDRED for folk dance news, and the treat of hearing celebrities from all over the country, will miss it very much. Mildred dedicated her program to the many folk dancers who have helped with the movement, and encouraged her in her radio efforts; among them Buzz Glass, Madelyne Greene, Walter Grothe, Grace West, George and Adrienne Murton, Dorothy Tamburini, Lawton Harris, Una Kennedy, Grace Perryman, Lucile Czarnowski, Danny McDonald and his wife and daughter, and Gil Bond and the KVSM staff. Mildred tried to say "good-



1952 OFFICERS OF SQUARE DANCE CALLERS ASSOCIATION OF NORTHERN CALIFORNIA: Left to right, Ken Clark, membership chairman, San Jose; Jack Sankey, historian, San Francisco; Eileen Cullum, secretary, Hollister; Jay Balch, president, Alameda; Jack McKay, research chairman, San Francisco; Homer Blincow, program chairman, Danville; Brad Sonderman, publicity chairman, Millbrae; Dan Allen, vice president, Larkspur; Cliff Viery, treasurer, Oakland. (Editor's note: This has been a bashful bunch to present in print. After many requests they sent this picture to the wrong address. We are happy to present this happy (even Brad), cooperative and very essential part of the Federation.)

bye" in the conventional manner but her emotions got the best of her and she shed tears while the last record, "I'll Be Loving You, Always," spun fins to more than two years of folk dance music and news. Have a happy trip, Mildred, and let us hear from you from London—we'll be waiting!

BEE BARNETT of Grand Junction, Colo., gave us the following items.

JOE LOUIS called to record crowds at the fruit loading platform at Palisades, Colorado. He was sponsored by the Lariat Swingers of Palisades. Everyone enjoyed his pleasant, friendly personality and all agreed he is GOOD. A reception for JOE was held after the dance at the Jess Waggonner home on

Peach street in Palisades. Paul Hamilton of radio fame furnished splendid music with his six-piece orchestra.

The MILE-HI Folk Dancers of Denver attracted a large crowd for their second appearance in Grand Junction, Colorado. Bob Allison and Al Geary are the leaders of this small group of strictly exhibition dancers and are to be congratulated on the excellent performances given.

The SQUARE DANCE CALLERS ASSOCIATION OF THE WESTERN SLOPE, COLORADO, will hold their August Institute at Rifle Falls Lodge August 16 and 17. Roy and Lottie Brewer and Bee Barnett will be co-hosts.

Let's Dance! Has Been Late!

Your editor offers his humble apologies for late issues.

May was held up to include more last-minute information on the Statewide Festival. This was intentional.

June issue started late—all the staff was festivaling past our deadlines. Many important items were very late coming to the editor. When we reached our very cooperative printer who can usually "atone for our sins," he was caught in a rush—high school yearbooks and another magazine whose deadlines were originally set to meet our convenience. So . . . *Let's Dance!* was very late! Very sorry!

July was almost on time. August is back on schedule.

It takes time to publish your magazine. The

printer sets type, runs proofs which must be corrected by the Dance Editor and your editor, then makes final setup and plates, prints, folds, mails, etc.

Before the printer can start to work, copy is collected from 15 to 20 people, advertising is collected and organized, and the whole is edited. Pictures are an essential, but time-consuming, item. Your dance descriptions are the most difficult of all.

The printer needs from 15 to 20 days and the editor another week prior to that. So . . . *Let's Dance!* is not a last-minute compilation.

All regular columnists are requested to get their material to the editor as close to a full month before publication as possible. Feature stories are usually ready 60 to 90 days in advance.

A Report on the INTERNATIONAL FOLK FESTIVAL Teaneck, N. J., April 20, 1952

By PAUL and VALETA RICE of Carmel

We drove from Washington to Teaneck, N. J., on the New Jersey Turnpike, which is a super-highway opened to traffic last September. It was designed to take care of the traffic load until 1960 but already is carrying a capacity load. We arrived at the end of the Turnpike at the George Washington Bridge about noon. Teaneck is only six miles from the end of the Turnpike and we had no trouble finding the armory where the festival was to be held.

When we introduced ourselves at the door, we were immediately introduced to Mr. and Mrs. LaFarge. Mr. LaFarge was MC for the program.

They gave us a program for the afternoon and evening and it was interesting to see how they had mapped out the events. They list each event and the time allotted for it:

- 1:00 to 2:00—Folk dancing, recorded music.
 - 2:00 to 3:00—Square dancing, guest callers.
 - 3:00 to 3:10—Star Spangled Banner, Miss J. Matthews.
 - 3:10 to 3:30—Exhibition dancing, ethnic groups.
 - 3:30 to 4:00—Square dancing, guest callers.
- And on down the list to 11:00 p.m.

They listed their guest callers at the bottom of the program. Then they call them up when they want them to call. Both of us called two squares, and had quite a time getting the live music to play a hoedown—finally ended up with Chicken Reel for us to call to. Paul called Texas Star and a Hash Square. Valeta called the Crawdad and Comin' Round the Mountain. Nothing used but live music for the squares. Recorded



Lombardy Mountain Dancers, participants in the New Jersey International Festival

music for some of the folk dances.

We gave the group a personal invitation to visit California on the long Memorial Day weekend and attend the Statewide Festival at Oakland. We placed one of the Statewide posters in a conspicuous place so that all could see it.

The floor was concrete and the entire floor was marked out for the positions of the squares. The acoustics were very bad.

Mrs. LaFarge apologized for not dancing as fast as we do in California; then Mr. LaFarge called singing calls at 160 beats per minute. Most of their calls were singing calls.

The folk dances were done mostly by ethnic groups and were very good. Their costumes were authentic as the groups are made up of displaced persons. The music for these dances was accordion for the exhibition groups.

We met Matt and Fran Larkin, former residents of this area who now reside in New York. They introduced us to lots of their dancing friends and we enjoyed them all.

There were callers from the New England Square Dance Callers Association, New Jersey Square Dance Callers and Teachers Association, Westchester Square Dance Callers Association, Delaware Valley Square Dance Callers Association, Long Island Square Dance Callers Association, New York City Square Dance Callers Association, Somerville Square Dance Callers Cooperative Association, Square Dance Association of New Mexico, and the Rices, representing the Square Dance Callers Association of Northern California.

Ethnic groups who exhibited were: Dniro Ukrainian Group, Estonian Folk Group, Folk Dance Group of the Cosmopolitan Club, Hawaiian Dancers, Israeli Dancers, Lombardy Mountaineers (Italian), Philippine Folk Dance Group, Philo-Celtic Society, Sautauket Contra Dances, Swedish Folk Dance Society, Inc., of Brooklyn, Tatra Mountaineers (Polish).

The sponsors of the festival were the American Association for the United Nations, New Jersey Branch, Inc.

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SAN QUENTIN BARS AND THE HARDLY ABLES—Above, Red Fuller, guest caller, visits the San Quentin Bars. Top left, S. Q. Bars' new officers: l to r, Tom and Ruth Keffer, treasurer; Merle Trantham, vice president; Bernice Bond, secretary; Capt. L. C. Thompson, president. Lower left, Frank Kane, president of the Hardly Able Square and Folk Dance Club, and Charlie Bassett, instructor.



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