

Let's Dance



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FOLK CALENDAR OF EVENTS



FEDERATION FESTIVALS North

DECEMBER 11 SACRAMENTO. Your hosts for our December festival are the Bar None Club and the Let's Dance Club. In Governor's Hall at the State Fair Grounds. Time: Council meeting 12:30 p.m. Afternoon 1:30 to 5:30 p.m. Evening 7:30 to 11:00 p.m. Plan to enjoy a gala occasion with two of our newer clubs in the federation who are planning for your entertainment.

DECEMBER 18 OAKLAND. Junior section festival at Oakland Civic Auditorium. 1:30 to 5. Council meeting at noon. Hosts: East Bay Junior Section. No one over 21 admitted to dance floor.

JANUARY 15 OAKLAND. Hosts, Oakland Folk Dance Council.

Let's Dance

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Wayne Wills EDITOR

Associate Editors: ROBERT D. LAMONT Associate Editor—HELEN CAULFIELD Associate Editor—ERWIN W. BISCHOFF Special Editor (SWAP 'N' SWING)—DONALD WHEARTY Art Editor.

Assistant Editors: DAVE BLUE, NANCY BULF, MARGARET JORY, WILLIAM H. LEWIS, DAN McDONALD, CHARLES RICH, ANNE-MARIE J. STEINBISS, CLARICE D. WILLS.

Special Staff: EUGENE J. BULF Business Manager—WALTER GROTHE Promotion Manager—PEARL PRESTON Advertising Manager

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South

DECEMBER 11 SANTA MONICA. Ocean Park Auditorium. Time: 1:00 to 5:30 p.m. Ocean Park Auditorium is located at the foot of Kinney Street and Ocean Front, Santa Monica. Come north or south on highway 101 to Santa Monica. Auditorium is near Ocean Park pier. Festival Theme: Philippine Christmas Festival. Make it colorful. WEAR COSTUMES! Spectators in balcony.

JANUARY 8 PASADENA. In afternoon. Pasadena Civic Auditorium. Pasadena Co-Op, hosts.



REGIONAL FESTIVALS South

SANTA BARBARA Last Friday of every month at McKinley School. 8:00 to 11:00 p.m. Sponsored by the Santa Barbara Folk Dance Groups.

1950—North

The following has been scheduled for our first half of the year 1950:

JANUARY OAKLAND. Folk Dance Council.

FEBRUARY MARYSVILLE. Marysville and Yuba City.

MARCH SAN FRANCISCO. Combined groups.

APRIL—SACRAMENTO. Wagon Reelers.

MAY BERKELEY. University of California Square Dance.

JUNE HAYWARD. Hayward Folk Dancing.

South

JANUARY Federation Festival hosted by Pasadena Co-Op.

FEBRUARY Westwood Co-op.

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



"International Folk Dancing — California Style."

Photographer James Tracy of Changs International Folk Dancers, who, incidentally, does business from 17 Osgood Place, San Francisco, phone EXbrook 2-7343, exhibits one of many outstanding shots from his exceedingly dance-wise lens.



TELL IT TO DANNY

By DAN McDONALD

MAJOR AND MRS. ROBT. R. MORGAN, well known to Northern California Folk Dancers, were to leave for an extended trip through Mexico on Nov. 21 and expect to be gone until May, 1950. The major, who will be best remembered as the president of the SANTA ROSA MERRYMIXERS, and as secretary of the GUERNEWOOD PARK FOLK DANCERS, will take with him a tape recorder and a color motion picture camera. It is his desire to capture some of the charm and color of the folk dances of the natives in the more remote regions of Mexico. He also hopes to get the pictures and music of as many different religious festivals as possible. They will make their headquarters in Mexico City, until January first, then will go to Acapulco for the remainder of the winter.

EVELYN WARRING of the S. F. F. D. CARROUSEL writes: "When that catchy little tune, Los Altos Tren, became popular a year or so ago all toe tappers felt it would be a good novelty dance—and now it is. San Francisco FOLK DANCE CARROUSEL has adopted it for a Friday night polka. It has a gay, pixy air that would delight Walt Disney—and you too. Choreographer? GRACE PERRYMAN, of course! Drop by at California Hall some Friday night and you can be the little engine—or maybe even the caboose."

Had a nice time at the recent Hayward Regional Festival, hosted by the HAYWARD HI STEPPERS. My! So many new folk dancers and all in costumes . . . couldn't help comment, that now the talk topic is "Where do you dance?" . . . No matter where you go, you'll find a group of folk dancers. . .

November 26 the HAYWARD HEYMAKERS celebrated their birthday with a huge party at the Hayward High School. . . Bless our California school system for making it possible for such nice people to enjoy themselves and entertain their neighbors . . . all for free . . . in the one game where everyone wins.

So many wonderful Halloween parties . . . all had fun.

GRACE WEST writes: "THE STUDIO DANCERS will meet each Saturday at MADELYNNE GREENE'S Studio . . . nothing about it . . . just Studio Dancers Dancing in a Studio."

BOB ELSOCHT is doing a nice job as director of publicity . . . look at the name bottom of Spanish Dancer cover Nov. LET'S DANCE. Send your party news to Bob, 1701 Mt. Blvd., Oakland 11. He will get the word around.

The LARIAT SWINGERS are two years old now, and you can never know a finer bunch of people . . . ACE and MARGE SMITH really started something by coming to town . . . now everybody is going to town on dancing thataway. Novel idea on their installation program was the congratulating of the new offi-

cers (Kigmy style): The New Machinery—Big Wheel, AL MIGNOLA (re-elected); Little Wheel, BERNICE SLATER; Ink Slinger, ART CURTICE; Money Bags, SID PROUTY; Cogs, JOHN IRVINE, JIM FAVOR, HIP HIPKINS; Springs, MARGE and ACE SMITH.

The birthday party was a swell chicken dinner dance, at the Mission Ranch in Carmel . . . copied from their program . . . UNCLE FELMON REMUS SAYS: A chicken on your lap is worth two on your table—yuk! yuk!

Monterey has been chosen for the 1950 statewide get-together with CHARLIE REED, a Lariat Swinger and president of the LOS BAILADORES DE MONTEREY, appointed as chairman. Charlie has already selected ACE SMITH as his co-chairman, and the wheels are beginning to turn in the right direction for another grand gathering of folk dancers . . . where the shores of Monterey will see many dances of another day.

GARFIELD'S teachers' training course is a big success, and others and/or the Federation should follow suit. . . The need for trained teachers is evident on all sides. . . It's fun to learn; to teach and a thrill to see the results. Our new teachers' institute chairman ERWIN (BISH) BISCHOFF has something like this in the wind come January institute.

The GATE SWINGERS' Sadie Hawkins Day is well established now . . . posters are mailed out giving the time and date. Only you better be there . . . if'n you really wan'a have fun.

HEIDI SCHMIDT pinch hitting for Danny at the Junior Folk Dance Festival writes: "Bus loads of enthusiastic teen-agers from near and far thronged the colorfully decorated Santa Rosa High School gymnasium.

MORE POWER to those enthusiastic teen-agers of Santa Rosa and the Junior Folk Dance Federation who have found that FOLK DANCING IS FUN!

The GLEN PARK FOLK DANCERS are celebrating their fifth anniversary and invite everyone to the Tuesday night classes (Int. and Adv.) 8-10 at the Glen Park Recreation Center (end of Chenery St.) to take advantage of the excellent teaching of Ralph Thomas given free under the auspices of the S. F. Recreation Dept. Beginners on Thursdays, same time, same place.

The TURNO'BEE'S FOLK DANCE CLUB celebrated its new quarters at the Y. W. C. A. with a Halloween Party on Wednesday, October 26. The highlight of the evening's entertainment was MILTON DADLEY directing "Seven Jumps."

At 10 o'clock members adjourned to the club-room upstairs where a buffet table, complete with pumpkin, contained all sorts of delicious sandwiches, cookies, potato chips, candy, etc., all donated by club members, with cider and coffee provided by the club. Some (not men-

(Continued on Page Thirteen)

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Stand Up and Cheer!

That's What You'll
Want To Do When
You Read the Story
Of the Round Wheel
Square Dancers From
A Hospital in Vallejo



by ROBERT DOUGLAS LAMONT

THE CALL ENDED, the dancers finished promenading home and a hush fell on San Francisco's giant Civic Auditorium. Then the applause began, grew louder and finally ten thousand people, many with tears in their eyes, were on their feet, clapping their hands raw and cheering in the greatest ovation ever given a dance group in California.

They were applauding a perfect exhibition of square dancing, they were applauding the expert calling of Bill Heilman, but most of all they were applauding the courage and spirit of the men and women who had just finished dancing. Because every member of the Round Wheel Square Dancers, including the caller, was in a wheel chair!

Behind that exhibition at the Federation Festival hosted by Chang's International Folk Dancers on Sunday, August 21, lies one of the most interesting and inspiring stories in the history of folk dancing. The story of a group of men and women with injured spines, unable to walk and, in most cases, even move their legs, who have not only made a place for themselves as folk dancers, become Federation members, but are setting an example for all who are confined to wheel chairs—and all who are not.

IT ALL STARTED one evening in April of this year when Bill Heilman, Douglas King, Harold Christian, Arthur Thomas, Lewis Jeffrey and Hobart Dalton got together in the recreation

room of the Kabat-Kaiser Institute in Vallejo. Each of the men, with the exception of Douglas King, had been a coal miner, each had been buried alive in a mine disaster that had crushed his spine and paralyzed him from the waist down.

With them was Pat Sherman, a pretty brunette who had a progressive disease that was slowly wasting away her muscles. She had little strength in her hands and arms but she was always smiling and the men liked her. She sat quietly, listening.

The men had spent a total of more than thirty years flat on their backs and now that, under the provisions of the Miner's Welfare Fund, they were receiving the best care and training that money could buy, they were determined to take the first step in the long climb back to a normal, healthy social life.

Miss Dorothy Rosenberg, head occupational therapist for the Institute, had suggested they start a basketball team or go in for some other form of sport and the men were arguing the pros and cons of the suggestion when Bill Heilman, a six foot Kansan with humorous blue eyes, cleared his throat.

"How about takin' up square dancing?" he asked. "Used to call and promenade all th' time before I got it in that cave-in up at Rock Springs, Wyoming. I could teach you how and do th' callin'."

EYES SHIFTED as the men looked down at their legs and then around at one another. There was doubt in those looks—but there was excitement too.

Here was an idea that was a real challenge to the best that was in them! To move to music, to feel a girl's hand and arm again! Talk grew happy and loud.

"But where are we going to find enough girls?" Lewis Jeffrey, a young miner from West Virginia, asked. "There aren't enough at the hospital who . . ." He let the sentence trail off as silence settled on the group.

Just when it seemed the idea was to be given up Pat Sherman wheeled her chair forward. "I'd like to try dancing squares," she said simply. "And I know Madelin Ordway would. She handles her chair even better than some of you."

The two nurses with the group glanced at one another, then one spoke for both of them. "We'd dance with you if you'd teach us how to use the wheelchairs."

"Well, what are we waitin' for?" Bill Heilman grinned. "Let's go!"

"Boy," Herbert Dalton says, recalling that first evening, "was *that* a session! Bill just about went crazy trying to get the nurses to push us through the figures right. And when those nurses borrowed wheelchairs and started scooting all over the place like drunk drivers we all wanted to head out for the tall timber. But we were actually dancing and that was the important thing!"

For the next two months the group, with the help of Miss Gertrude Schauer, recreation director for the Institute, practiced two and three times a week behind closed doors. Even then progress was slow. The men had no difficulty handling the wheelchairs, since they had spent years in

(Continued on Page Sixteen)

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SPEAKING OF BEAUTIFUL COSTUMES

Patterns: For that "Authentic Look"—a Basic Pattern, a Good Picture of an Authentic Costume, and the Rest Is Stitchery Plus Imagination



Mr. and Mrs. C. J. Winter of the Silverado Folk Dancers of Southern California. Mrs. Winter's costume, an authentic Portuguese

A BASIC LIST of basic patterns, compiled by Virginia Anderson, past president of the Folk Dance Federation of California, Southern Section, for the Second Annual Folk Dance Camp. It was felt that so valuable a contribution should be given the widest possible circulation.

WOMEN'S

- VOGUE 6718—Sizes 12-20. Good bodice (Austrian).
- VOGUE 6579—Sizes 24-32. Women's folk dance panties.
- VOGUE 5669—12-42. Bonnet pattern.
- VOGUE 6420—Full length petticoat with flounce, 2½ yds. at bottom.
- VOGUE 6731—12-20. Half petticoat with flounce. 2½ yds. at bottom.
- VOGUE 6359—24-32. Half petticoat with flounce. 3½ yds. at bottom.
- VOGUE 6421—10-20. Half petticoat with camisole. 2¼ yds. at bottom.
- VOGUE 6320—25-38. Panty pattern.
- SIMPLICITY 2643—12-44. Half petticoat with camisole. 2 yds. at bottom.
- SIMPLICITY 2602—12-20. Half slip, camisole and panty pattern. Petticoat 65", flounce thereon 3 yds.
- McCALL 1386—Shirred peasant blouse.
- McCALL 1317—Embroidered peasant blouse.
- McCALL 1254—Embroidered Peasant Blouse.
- McCALL 792—6-18. Italian and gypsy costumes (excellent for bodice, etc.)
- BUTTERICK 4824—12-20. Peasant skirt, midriff top. Corsetette, could be used for bodice pattern.
- BUTTERICK 1695—4-20. Colonial, Dutch, Argentine and Spanish. Has bodice and cap patterns and fishu for English type dress.
- SIMPLICITY 2571—Skirt with ruffles and bow in back (square dance).
- SIMPLICITY 2034—Good peasant blouse.

MEN'S

- McCALL 1332—Cowboy shirt with embroidery pattern.
- McCALL 1480—Cowboy shirt with embroidery pattern.
- McCALL 7499—S, M, L, ex. L. sport shirt with seam at top—helpful in costumes.
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- BUTTERICK 1694—Clown sizes 2-4 and 14-16.
- BUTTERICK 1697—Uncle Sam. Gives slim trousers or knee-breeches. Also vest.

LET'S DANCE

The Shasta Shakes

BILL ROGERS

WE HAVE ACCUMULATED enough new records to justify the purchase of a carrying case and variable speed turntable; the only trouble is that we don't know all the dances we have records for. To be sure, we have practiced some of them from time to time, but dancing in Mount Shasta presents difficulties.

For one thing, one does not dance outside, as our house is surrounded by pine trees, and the needles on the ground do not really cover all the dust underneath; so that after a few bars of a vigorous dance we are choked with a cloud of dust and so full of pine needles that we can't move. If we try to dance inside, we are in difficulties again, as our house was constructed for privacy, but not for either permanence or rigidity; in fact, it resembles some of these structures which are designed to "float" on their foundations. When the dance calls for a stamp, we find that it shakes the house, which promptly makes the turntable jiggle and this makes the playback head jump, and we find ourselves about six bars back, doing the same part of the dance over again. It is most discouraging to do the first part of a dance over and over again and never get past the first stamp.

Also, the house is so small that we can't really spread ourselves; I am sure that one good bump against any wall would bring the roof crashing down on our heads. We wouldn't mind the destruction of the shack so much, as it would provide badly needed firewood for the community; but we simply could not stand being called Sampson and Delila for the rest of our days.

We have managed to do the California Schottische occasionally, and we find that if the turntable speed is set at about 70 rpm the dance is done at approximately the fundamental frequency of vibration of the house. This makes it very interesting, as the house dances us, so to speak; in the second part of the dance, we take the three walking steps, which gets the house moving northward; as we make the turn, the house moves southward, and slides us back gently against the north wall; as we start the three backward steps, the house is again moving northward, which slides us over against the south wall. As we make our second turn, we can stamp

three good stamps, which starts the house on an up-and-down movement; and this up-and-down movement, superimposed on the north-south movement already begun, results in a combined harmonic motion in two planes somewhat similar to that of a small boat in a heavy sea.

We have experimented a bit with adding an east-west motion to the other two, but are waiting until our children get used to the rocking and bounding of our little shack; it is such a shame to make them seasick. However, if we can get this harmonic motion going on three planes, all that we will have to do

is to perform the first part of the dance, and then stand still and have the house vibrate us through the second half, so to speak.

All my life since my high school days I have sweated over problems in harmonic motion; this is the first time I have realized that it can be fun, and I intend to make the most of it. If you see any news items about summer cottages demolished in an earthquake at Mount Shasta, you will know that I have made the most of it.

ED. NOTE: Bill Rogers, formerly (we understand) of the Santa Paula Folk Dancers, wrote the above in a letter to his old folk dance gang.

Ballad of the Folk Dancer

By TED PIEPER

Absolute knowledge I have none
But my Aunt's washwoman's son
Heard a policeman on his beat
Say to a laborer on the street
That he had a letter just last week
Written in the finest Greek
From a Chinese merchant in Timbuctoo
Who said his uncle in Cuba knew
Of a colored man in a Texas town
Who got it straight from a circus clown
That a man in Klondyke said to him
He just got word about somebody in Borneo
Who just got back from Tokio
And said, Look here, this is no lie
I got the dope straight from Shanghai
About a G.I. in Berlin
Who confessed that dancing was his sin
And said that from his sister Anna
He received a message from Vienna
That she had heard from her cousin Jake
Whose mother-in-law will undertake
To prove that her seventh husband's sister's
niece
Had stated in a printed piece
That the place to go when you feel blue
And have the heebie jeebies too
To send your children and your mothers,
Your uncles, sisters, aunts and brothers
To exercise and do their stuff
And dance until they have enough
The place where you enjoy yourself
And put your troubles on the shelf
And feel as carefree as a pup
At ANY FEDERATION FOLK DANCE
CLUB.

They dance the Hambo and the Hopak
The Polyanka and the Gopak
The Ladies Whim and Vo Sadu

The Virginia Reel, they dance that too
They dance the Tango and the Samba
Las Altenitas and the Rumba
Kohanotchka, Tzyganotchka
And don't miss the Korobushka
The Highland Schottische and Totur
The Sudmalinas and Mazur
The Russian Polka and Vengerka
The Senftenberger and Mazurka
They don't complain about acoustic
They're busy dancing Bruder Lustig
And when the party's getting rough
And you feel that you've had enough
Don't let your feet drag on the floor
Just pick 'em up and dance some more
And if you don't feel that you've filled your
quota

Get a partner and dance the Jota
And while you're talking to a fella
They're lining up for the Tarantella
Now if you've missed your favorite dance
Don't pout or go into a trance
Because you'll meet a fellow there
Who says he's going to call a square
So hurry up and don't be slow
You're going to do a Do-Si-Do
You circle left and circle right
And swing your gal with all your might
Keep up the spirit, don't get ill
The next dance will be a quadrille
So hurry up and don't be late
Or you'll miss the Danish Masquerade
It's getting late but you should worry
You've danced enough—until tomorrow
So go on home, you've had your fling
Till the roosters crow and the birdies sing.

—Reprinted by permission from *Chang's Monthly Magazine*

"Hi Spokes"



Your
Club
and Mine

Wagon
Reelers
Sacramento

Just three years ago the first chapter of the Wagon Reelers appeared in Let's Dance. Since then they have spread an interest in Folk Dancing in the Sacramento area that has resulted in the incorporation of fifty or more clubs.

They have hosted two Federation festivals—in April of 1948, and 1949—and have contracted for April of 1950. Nineteen members of the Wagon Reelers are instructors or leaders of other groups in the district, while it is noticed that members who start dancing with other groups join the Wagon Reelers when they want to dance with a faster, more progressive club.

The Wagon Reelers have exerted an influence in more ways than dancing. Their first president, June Schutte, became the mother of twins during her term of office. The second president, John Stanford, and the third president, Dottie Waite, were married during their presidencies. The present "prexy," Carol Squires, refuses to make a statement as to how her name will enter the vital statistics column.

At present, three Federation officers are members of the Wagon Reelers. Heidi Schmidt, the vice president, Jack O'Toole, the treasurer, and George Murton, the director of extension.

In contrast to other clubs which specialize only in square dancing or in folk dancing, the Wagon Reelers are proficient in both and have presented exhibitions for Federation festivals and regional festivals as well as the California State Fair and the San Mateo County Floral Fiesta. Probably they are more widely known for their exhibition squares.

Starting in the summer of 1948, Marvin Blanchard, a charter member, organized a series of outdoor dances on eight successive Saturday nights in July and August. There was a huge spectator attendance and the tremendous jump in folk dancing in Sacramento is attributed in part to those open air festivals.

So much for a progress report of '46 to '49. They hope to add another chapter no later than 1952.

Not To Be Taken Lightly

It Is Estimated, Roughly, That a "Teacher"
Is Born, in Folk Dancing, Every 55 Minutes

MADELYNNE GREENE

WITH THE STEADY GROWTH of folk dancing as a hobby and recreation in the past decade has come the increasing need for good teachers. People who are trained—repeat **TRAINED**—in their field are needed as teachers to direct and lead large groups of eager aspirants, young and old, in the intricacies of the dance.

The need for teachers is great.

The demand for someone to *attempt* teaching is even greater. The new "teacher," meeting (?) that demand, arrives in somewhat the following chronological order. You should know, as in nine chances out of ten, it has happened, or almost, to you.

About the time you find yourself dancing madly two or three times a week, a neighbor—seeing a new spring in your walk, a fresh glow on your cheek, new words in your vocabulary, and in general a great change for the better—approaches you with the fatal words:

"What's all this I hear about Folk Dancing? I'd like to get in on it. If it does all this for you, it must have something. Hey, how about teaching some of us to dance?"

Overlooking the backward compliment, your ego jockeying for position as "one of the initiated," but still maintaining civilized reticence (translatable as: "coax me") you reply: "I'm just a beginner. I don't know anything about teaching."

"Don't tell me that. You're out every night and twice on Sunday." (You glance at your overgrown lawn as he speaks. He's so right!) "I hear you practicing with those records of yours all the time. You could bring your records over to our rumpus room and start a group right here in the neighborhood."

You gulp and think to yourself, "Gosh—would I have the nerve . . . to teach a lot of people . . . ?"

But your neighbor is reading your mind.

"It would be simple," he continues. "We don't know a thing about it. You've danced three whole months. You'd be 'way ahead of us. I'll bet you're an expert anyhow."

"Mmmm," you say, "I'll think it over."

BUT YOU KNOW darned well you are going to do it. You think of all the people you've seen teach in the past three months. You had come to know pretty much how each one operated. You'd been kind of critical as you stood in that circle with all the other pupils.

How would it be on the other side of the fence, with the circle around you, and with all eyes focused on you: some

speculatively, some quizzically, some bored, some interested, some impatiently glowering. Others, deep in conversation not remotely concerning folk dancing, might not even be looking your way. How do you get these to be quiet? Follow your first impulse and tell them to "Shut up!"? Wait until they have finished their conversation? Go ahead and talk above their voices? Be tough? Professorial? Laugh with them? At them? Or be meek and very charming?

(Continued on Page Seventeen)



It's so easy . . . you just do what it says here, on Page 176 . . . " . . . " . . .

BELLENDANS (JINGLE BELLS)

(Dutch Couple Dance)

Jingle Bells, a favorite Christmas tune, first appeared during the middle of the 19th Century and was classified as a "college song" in spite of its Christmas theme. This dance, from a Dutch collection, was introduced by Vyts Beliajus.

MUSIC: Record: Imperial 1145 *Jingle Bells*.
Folkcraft 1068 B *Jingle Bells* (preferred).
London 302 B *Jingle Bells*.

NOTE: If the London record is used, do the verse once, the chorus twice, verse once, chorus twice, verse once, chorus once.

FORMATION: Circle of couples side by side facing counterclockwise in cross hold position* (skaters' position), R hands joined over L.

STEPS: Skip*, Sliding step*.

MUSIC 2/4 or 4/4	PATTERN
MEASURE	VERSE
	I. <i>Forward and Back</i>
1	Beginning R foot skip forward 4.
2	Beginning R foot skip backward 4.
3-4	Repeat action of measures 1-2.
	II. <i>Sliding and Turning</i>
5	Assuming varsouvienne position* take 4 sliding steps directly R beginning R foot.
6	Repeat action of measure 5 beginning L and moving L.
7-8	Skip 8 times in place turning twice counterclockwise (M backward, W forward).
	CHORUS
B.	III. <i>Clapping and Turning</i>
1	Partners face each other (M has back toward center of circle).
2	Clap own hands 3 times (cts. 1, 2, 3), hold (ct. 4). Clap partner's hands 3 times (cts. 1, 2, 3), hold (ct. 4).
3	Clap own hands 4 times.
4	Partners clap each other's R hands once (ct. 1), hold (cts. 2, 3, 4).
5-8	Partners hook R elbows, M places L hand on L hip, W holds skirt in L hand; turn clockwise twice around each other using 8 skips.
9-11	Repeat action of measures 1-3.
12	Partners clap L hands once (ct. 1), hold (cts. 2, 3, 4).
13-16	Repeat action of measures 5-8 hooking L elbows and turning counterclockwise.

* * * * *

Repeat all as many times as desired, alternating verse and chorus.

CORRECTION FOR CIELITO LINDO (In August Issue)

Meas. 19-20. Reads: "Starting on R ft. both M and W take six WALTZING." CORRECTION: Should be WALKING steps fwd.

CABALLITO BLANCO




(Mexican)

MUSIC: Records: Standard T 124 A, "*Fado Blanquito*," Staff F D 1A, Decca 2164 B.
Piano: *Caballito Blanco* by Retana—Edward B. Marks.

FORMATION: Couples in a line, W in front of M (with her back to him) W arms are folded at shoulder height, L over R. M holds her L hand with his R hand and her R hand with his L.

NOTE: Throughout dance, unless otherwise stipulated, M keeps hands clasped low behind him. W holds skirt lightly in front with both hands.






STEPS: Fado step, Jump-hop, Walk* (stroll), Buzz-step turn*, Dos-a-dos.

MUSIC 4/4	PATTERN	ILLUSTRATIONS
MEASURE	<i>Introduction</i>	
1-3	M gives W slight impetus by slightly pulling her L hand with his R, starting her off clockwise. W takes 6 step-hops moving directly fwd. starting with R foot, revolving clockwise and stopping 6 or 8 feet from partner. W holds skirts with both hands. M in place, with hands clasped loosely behind back, sways very slightly in time to music.	
4	Partners facing, stamp lightly R, L, R (cts. 1, 2, 3), hold (ct. 4).	
5-8	Both beginning L, M and W stroll across to change places, passing R shoulders. (Step pattern: slow, slow, quick, quick, slow.) Repeat beginning R. When in opposite position both turn to face each other.	
	<i>Vamp</i>	
1	M slaps thighs R, L, R, L (cts. 1 and 2) and claps hands together twice (cts. 3, 4). W, holding skirts, steps R (ct. 1), points L toe across in front of R (ct. 2), steps L (ct. 3), points R toe across in front of L (ct. 4).	
2	Repeat action of measure 1.	
A.	<i>I. (a) Long Fado Step and Buzz-Step Turn</i>	
1	Step diagonally to R on R (ct. 1), hop R (ct. 2); step L in front of R (ct. 3), hop L (ct. 4).	
2	Step R behind L (ct. 1), hop R (ct. 2), step diagonally to L on L (ct. 3), hop L (ct. 4).	
3	Step R in front of L (ct. 1), hop R (ct. 2), step L behind R (ct. 3), hop L (ct. 4).	
	NOTE: When L ft. is in front, L shoulder is toward partner and the R foot is raised in back. When the R foot is in front the R shoulder is toward partner and L foot is raised. M keeps hands clasped in back. W holds skirts and both look back over own shoulder toward partner.	
4-9	Repeat action of measures 1-3 twice.	
10	Repeat action of measure 1.	
11-13	Beginning R, buzz-step turn clockwise (6 slow buzz-steps), making 3 complete turns to finish facing partner.	
14	Stamp R, L, R (cts. 1, 2, 3), hold (ct. 4).	

INTRODUCTION

THE VAMP

LONG FADO

MUSIC 4/4	PATTERN	ILLUSTRATIONS
MEASURE		
B.	(b) <i>Jump-hop Step</i>	Jump Hop
1	Jump to easy stride position, with knees bent slightly, toes turned out (ct. 1), hop on L ft. straightening L leg and turning R knee to R and pointing R toe down in front of L calf (ct. 2), jump to stride position (ct. 3), hop on R ft., bending L leg in front of R with L knee pointing to L and L toe down in front of R calf (ct. 4).	
2	Jump to stride position (ct. 1), hop on L ft., bending R leg (ct. 2), hop L (ct. 3), hop L (ct. 4). (Make one complete turn clockwise on the 3 hops on the L foot.)	
3-4	Repeat action of measures 1-2, hopping first on R foot and turning counterclockwise.	
5-8	Beginning L, M and W stroll across to change places as in the <i>Introduction</i> , passing R shoulders. (Now in original positions.)	
9-12	Repeat action of measures 1-4.	
13-16	Repeat action of measures 5-8, but instead of changing places, partners do a dos-a-dos (pass R shoulders, move to R around each other and back into place). As the dos-a-dos is completed M makes a 1/4 turn L, and W makes a 1/4 turn R to finish on M's R. Both face in same direction and at R angles to original position.	
C.	(c) <i>Short Fado Step</i>	
1-3	In skating position (R hands joined on top of the joined L hands), partners do one Fado step (6 step-hops), starting on R.	
4	Stamp R, L, R (cts. 1, 2, 3), hold (ct. 4), weight on L.	
5	Repeat action of measures 1-4.	
	<i>Vamp</i>	
1-2	Partners face each other and back away to position 6 or 8 feet apart while they repeat action of Vamp as described above in <i>Introduction</i> .	
A.	II. <i>Long Fado Step</i>	
1-14	Repeat action of I (a).	
B.	<i>Jump-hop Step</i>	
1-16	Repeat action as in I (b) above, except that instead of a dos-a-dos at the close, M and W again stroll across to change places.	
C.	<i>Short Fado Step</i>	
1-8	Repeat action as in I (c) above, but in double line formation, partners facing each other (M clasping hands loosely behind back, W holding skirt) as in the <i>Long Fado</i> .	
B.	<i>Jump-hop Step</i>	
1-16	Repeat action as in I (b) above with the dos-a-dos. Since partners have now changed places, couples will face in opposite direction to that originally taken in B.	
C.	<i>Short Fado Step</i>	
1-8	Repeat action of I (c) as before. On final stamps, without releasing hands, lean away from partner to pose.	

Ending

TELL IT TO DANNY

(Continued from Page Four)

tioning any names) went back for three helpings. The evening's dancing was under the direction of ORVILLE ROBERTS. BETTY ROBERTS and MARY RUTH JOHNSON provided the catering service. DOTTIE McEWEN, MAK-EY EYTEL, PEBLE REVARO were unofficially cleanup committee, and BETTY ROBERTS, after a terrific struggle claimed the dishpan. JEAN THURBER of the "Y" was on hand to provide the programs and all the necessary supplies. ETHEL and PAUL O'BRYNE, the "Mama and Papa" of the TURNO'BEEs, were invited as special guests, but were unable to attend. Likewise, LORRAINE BUCKMAN, program director of the YWCA.

NORM LENSCHAW of CHANGS INTERNATIONAL FOLK DANCERS went to Acapulco in February and sailed from there to Honolulu on the yacht "Idalia." Back to Cal. from the Islands on the yacht "Flying Cloud" and is now on his way to South Africa aboard the "Enchantress." Boy how these folk dancers get around!

Thursday evening, December 8, the OAKLAND RECREATION DANCE ARTS will kick up their heels in their first party, celebrating their third birthday. Party will be at the Ali Baba Ballroom in Oakland with a full orchestra, floor show and all the trimmings. Taking part in the evening's fun will be the RECREATION DANCE ARTS JUNIORS, a new addition to the group.

Another bang up party date will be the New Year's get together for the HAYWARD HEY-MAKERS. They are putting forth every effort to make this an extra-special affair and

all folk dancers, all, repeat, are invited. BILL CASTNER will do the calling. For those who have missed a HEY-MAKER party (tsk! tsk!) they are held in the boys' gymnasium of the Hayward High School, Hayward natch, at 8:30 p.m.

OJAI ART CENTER FOLK DANCERS hosted groups from all over Ventura and as far away as L. A. at their benefit dance on October 29. Halloween decorations were all over the Art Center hall and many of the costumes were authentic witches' outfits from out of this world. Music was by DAVID YOUNG and FRIEDA ZIMMERMAN.

Good news travels far. And, to a folk dancer, "LET'S DANCE" IS good news. Did you know we have an avid subscriber way up in Pine-dale, Wyoming? DOCTOR JUDSON S. LEE-MAN is their leader. Their "squares" are a joy to behold!

DR. LEEMAN, while visiting with ORVILLE and BETTY ROBERTS (Turn O'Bees) on his recent two weeks' trip, acquired over 40 dances to take home to his "Shindiggers." Between Mr. and Mrs. JAMES HULL and Mr. and Mrs. ORVILLE ROBERTS he had to return to Wyoming to get caught up on his sleep. Fine vacation!

YOU are invited to attend a Christmas party! Yes, the SAN FRANCISCO FOLK ARTISTS cordially invite you to attend A ST. NICOLAUS EVENING IN GERMANY on Saturday, December 10, 1949, at California Hall, Polk and Turk Sts., San Francisco. Bring your fellow folk dancers and friends. Contact a FOLK ARTIST or call GRACE PERRYMAN at SUTTER 1-7294 any time during the day for your ticket. Learn the real meaning of FROHE WEIH-NACHTEN. Got you there, huh?

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OLD TIMER 8005: *Brown Eyed Mary* and *Heel and Toe Polka*. Excellently played and recorded, this is the only *Brown Eyed Mary* without calls, and a fine medium-tempo *Heel and Toe Polka*.

OLD TIMER 8006: *Virginia Reel* and *Chicago Glide*. Music for the reel is *Irish Washerwoman* (no calls). The *Chicago Glide* tune is an intriguing one—won't someone in Arizona tell us how they do this dance?

OLD TIMER 8007: *Rancho Grande* and *The Manatau*. Callers have been waiting for this *Rancho Grande* without calls. Directions for the *Manatau* (Manitou), can be found in Lloyd Shaw's Round Dance Book.

Others in the Old Timer series are *Varisuviana* (not California version), *Red River Valley*, *Western Schottische*, *Golden Slippers*, *Glowworm Minuet* (too slow for the gavotte version), and *Ten Pretty Girls*.

4-STAR 1344: *Over the Waves Waltz* and *Under Double Eagle March*. By Ben Christian and his Texas Cowboys, this is an excellent Western style waltz, and a very peppy march that is a natural for the Grand March.

4-STAR 1345: *Golden Slippers* and *Texas Schottische*. A fast *Golden Slippers*. The *Texas Schottische* rendition has a ragtime beat to it that makes it my favorite.

MacGREGOR 609: *Flower Girl Waltz* and *Singing Quadrille* (Dos-A-Dos and Down Center). This is organ music by Erv Arluck, and a needed record for lovers of singing quadrilles.

VICTOR 25-8036: *Vintergaekken*. This one, used by many groups for the *Amanor Waltz*, is again available.

THE LATEST IN SQUARES

WESTERN SQUARES 804: *Old Missouri* and *Jumpin' Cactus*. Without calls, played by Roy Sexton and his Arizona Hoedowners. Fast catchy tunes previously unavailable. Recommended.

WESTERN SQUARES 805: *Sally Goodin* and *Birdie In Cage* (with calls).

WESTERN SQUARES 806: *Arizona Star* and *Split Your Corners* (with calls).

Western Squares also has an album of three records, "Lessons In Western Squares." One record has spoken instruction of square dance fundamentals on both sides. The other two records have *Birdie In Cage* and *Sally Goodin*, with instructions on how to do them on the reverse. Paul Doggett is the instructor, and Wayne Walker the caller. These are Arizona style squares, and the style differs somewhat from California (especially the hand-grasp).

Pikes Peak Records have issued two albums of squares that are interesting from a novelty viewpoint. All of the squares were recorded at actual dances at the Broadmoor Hotel in Colorado Springs, with all the background noises, yelling and stamping.

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By "UNCLE BOB" LAMONT

ONE OF THE BIGGEST problems facing the new folk dancer is the pronunciation of the names of the dances and, as an old-timer, I thought a few examples would illustrate the simple rules that anyone can master — thus eliminating all future confusion on the matter.

Take ZBOINIKI for instance. It looks difficult, but can be made to roll off the tongue with ease if you only remember that the Z is not pronounced Z but more like an S, except that there is the slightest trace of a T present and the whole thing must be sneezed for just the right effect. The second, third and fourth letters are pronounced just as they appear — except the tongue must be kept well back in the mouth and the "oy" sound must not be drawn out too much and you have to

Perhaps we'd better begin with a simpler name. Let's consider TANCUI. Only six letters and very easy. The TAN is pronounced just as you would the color you get at the beach, except the "A" is soft, and the balance flows readily, once you have it firmly in your mind that CU isn't CU at all but SW

and that UJ is like EE with just a trace of

On reconsidering I've decided to put the emphasis on the Spanish dances because we, here in California, are very familiar with Spanish names and should have no trouble at all with them.

HUAYNO NO ME OLIVEDES presents no problem if well, that's a little long for a starter. The JARABE, as we all know, is pronounced just as it is spelled except that the J sounds like an H and

WALTZ pronounced "Wall-t-ss." See what I mean? It's easy — once you know how!

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SQUARE WHEELERS

(Continued from Page Five)

them and had the muscles that come from working in the mines, but they were slow to learn that instant response which is needed to make a square look good—particularly a square made up of wheel chairs.

The girls, on the other hand, picked up the calls fast enough but, particularly in the case of Pat Sherman and Madelin Ordway, who were patients, they tired quickly and it was weeks before they could last through a whole evening's practice.

Word spread quickly around the hospital and the number of women in the group increased as Katherine Becker and Ruth Montag, two patients, joined. The nurses, too, were anxious to belong and, before long, Betty Fisher, Lillian Pearl, Pat Leister, Waverley Young and Phyllis Rylander were swinging their partners and promenading home.

Harold Willson, Wayne Sparks, James Hiles and James Tolliver, all patients, heard their fellow miners talking about the fun and, after one practice session, became enthusiastic dancers.

Still the group had not ventured outside of the walls of the recreation hall at the hospital. Then, on Sunday, June 5, the Sunnyside Folk Dancers of Vallejo, under Mr. C. K. Mell and "Tony" Deal, paid a visit to the hospital and exhibited a group of square dances. When they had gone, Bill Heilman looked at the members of his group and said, slowly, "How about paying them a little visit in return?"

The idea was taken to Miss Rosenberg, who approved instantly. She contacted Miss Gertrude Schauer of the Vallejo Recreation Center and the two women began to talk. The result was that, exactly one month from the time the Sunnyside Folk Dancers had visited the hospital, the Round Wheel Square Dancers exhibited for them at the Vallejo Community Center.

Mr. Mell and "Tony" Deal were so impressed that they contacted Dan McDonald, Larry Getchel and Dave Boyce and suggested that the Round Wheel Square Dancers be asked to exhibit at the annual Woodminster Festival in Oakland. The suggestion was no

sooner made than accepted and the hit the group made with the 8,000 spectators at Joaquin Miller Park was proof that they were no longer beginners but able to hold their own with the best exhibition teams.

Since then they have danced at the Vallejo Armory, Inverness, the Mare Island Hospital, Boise Springs, the San Francisco Civic Auditorium and the Oakland Civic Auditorium. Wherever they appear they are the hit of the day.

"Folks have sure been nice to us," Bill

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Heilman says, "and we can't thank them enough for the help they've given."

But, in the opinion of those who have seen the Round Wheel Square Dancers, the thanks goes to the men and women who have shown that a broken spine or a body crippled by the ravages of a disease is no match for the human spirit.



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On Teaching Folk Dancing

(Continued from Page Nine)

You fall into a deep reverie, and visualize yourself as the potential instructor. Would you be the teacher who:

1. With closed eyes, vaguely directs a group of people, apparently floating midway between floor and ceiling?

2. With your hand over your mouth, describes a dance for twenty minutes, while your pupils sagged wearily on their feet?

3. Dashes wildly through the routine once, throws a record on the turntable and "away we go" . . . whither?

4. Emphasizes *fun* to the point of introducing handsprings into otherwise sane dances?

5. Teaches impossibly long dances to the beginners?

6. Indulges in "performance" teaching, in which you clown around while your pupils wait for the performance to end?

7. Preaches a dance with a fervent gleam in your eye and talks down to the class as though 5 to 7 were the age limits?

8. Can't resist the temptation to turn five spins in the dance you just taught with one?

10. Becomes a creative genius and explains to visitors, "We know the authentic version, but, in our club, we like to do it backwards and on our hands . . . because it's more fun that way!"?

11. Comes to blows with your partner while demonstrating a dance?

12. Holds the book of dance directions in one hand, mumbles into the pages, while frantically trying to demonstrate the described steps before the group?

YOU GROAN, "What kind of a teacher will I be! Maybe I'm not ready to teach!" But you'll probably take the challenge, anyhow. Teaching, like everything else, has to begin somewhere . . . and you can improve with the years.

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HEADQUARTERS

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ON TO THE NEXT...

● ● "LET US DANCE," says Mrs. Wills with a wifely emphasis upon the "us," and a fleeting recollection of eighteen-months-worth of festivals at which Mr. W. trod the one-step path of the editor — requisitioning an article here, a cover there; listening to a good idea for better coverage here, explaining an unforgivable omission there; and consistently missing his "date" for every fifth dance.

● ● THE SWAN SONG, that perennial hallmark of college and organizational journalism, we feel moved to warn you (if, dulled by some vague sense of duty to the printed word, you, gentle reader, are under the illusion that these paragraphs are to deal with sprightly, folk-dance tid-bits) is here upon you.

● ● BY TRADITION, of unimpeachable authenticity (up to, and including: *Li Ogorodi*) — (a private joke), the "Swan Song" is a more-or-less private affair between the departing editor, his staff, his conscience, and (only most remotely) his readers. Ideally, it is an admixture of recollections and acknowledgements—which is roughly like attempting to homogenize oil and water by shaking memory's bucket. Practically, it is a great waste of space. A sort of "final luxury."

● ● THE ODDS, you must realize at the outset, are, at the very least, ten to one. Ten to one that for every yeoman-chore acknowledged, ten sterling services will go unmentioned. It cannot be otherwise as the production of *Let's Dance* has grown to be that complex a matter. The editor, not at retirement, but monthly, has need of a full-time secretary for the single purpose of saying "thank you." Perhaps, with this explanation, some hundred-plus individuals will see fit to temper their opinions of that seemingly "ungrateful" wretch who left contributions unacknowledged, the simplest of requests dangling in mid-air.

● ● *LET'S DANCE*, the magazine, its monthly manifestation, its increasing stature in content and circulation, its contribution to the growth and well-being of one of the most important recreation movements of our time—folk dancing—this was the paramount consideration. It has been the boss. The boss that literally hundreds have given freely of their time and talents to serve.

Not a commercial publication for the folk dancer market; not the organ of a single "authority"; not the organ of specialized, isolated branches of the broad fields of folk dancing; but a medium filling the needs of, and offering a voice to, *every folk dancer*.

● ● MANY THINGS, MANY PERSONS have made *Let's Dance* the magazine it has grown to be; and which it is before long destined to become. As we join Millie Von Konsky, Henry Koopmann, Henry Glass, Kay Biel, and Bret Van Kriedt in the never-never-land of past editors, it is with the full realization and appreciation that we have been associated with a living and growing thing, an entity quite apart from editors and dates. From that close association, knowing the strength and potential, we can predict that another twelve months will find close to ten thousand subscribers receiving a magazine of over thirty pages with full-color costume illustrations, and articles world-wide in scope and origin. *Let's Dance* will require ever-more of its editors, in time and effort. In Robert D. Lamont it will have an ample servant.

● ● THE ONE OUT OF TEN. The following-named, ten-fold, have for the past eighteen months composed the entity which is *Let's Dance*: KEN BOWEN, JIM NUTE and their incomparably co-operative and efficient National Press; PEARL PRESTON and her hundreds of hours dedicated to the lifeblood of advertising; FRAN LARKIN and her magnificent contribution in rounding up not inches but yards of advertising for the Yearbook Issue; LUCILE CZARNOWSKI and MILDRED BUHLER and their Research Committees; HELEN CAULFIELD ERFER and E. W. "BISH" BISCHOFF and ROBERT G. LAMONT, as wonderful a trio of associates as ever was; GENO and NANCY BULF who have "doubled in brass" in an endless string of editorial jobs; ANNEMARIE STEINBISS, DON WHEARTY, DAVE BLUE—but if we are to get even the "one in ten" included, we had better hurry on, and nary mention why.

CLARICE, LARRY GETCHELL, WALTER GROTHE, DANNY McDONALD, ED KREMERS, EARL BODENSCHATZ, MARGARET JORY, WILLIAM H. LEWIS, CHARLES RICH,

CHARLES MODECKE, LUCILE SPITLER, DICK DILLEY, BILL ST. JOHN, WESLEY H. BURKHART, LUCILE MYLES, HARVEY LEBRUN, MARILYN SCHILLING, VIRGINIA ANDERSON, LARRY TEMPLETON, "ACE" SMITH, LEE OWENS, "BUZZ" GLASS, HAROLD PEARSON, PAUL and ETHEL O'BRYNE, GERT KAUFMANN, "DOC" ALUMBAUGH, SONG CHANG, CLARA DOLE WHITE, ESTELA R. SULIT, RAY SHAW, GRACE C. PERRYMAN, GALE PREITAUER, ANNABELLE RANSLEM, MADELYNNE GREENE, MILAN PAKASKI, CARL MYLES, GEORGE SZEPTYCKI, LAWTON HARRIS.

RAY WHITE, BILL MOONEY, MARJORY LEWIS, SARAH GERTRUDE KNOTT, MICHAEL J. DEVERS, BOB OSGOOD, DOUGLAS STURGES, BRITISH INFORMATION SERVICE, VIOLET STOCKHAM, BETTY and HOWARD SUGARMAN, IRWIN HACKNER, ELLA G. SONKIN, ROGER BLANCHARD, DOROTHY PUNDERSON, SPIKE HENDERSON, DOROTHY FROST, KEN STEVENS, MARIA STENZEL, GEORGE MURTON, FRANCES "PANCHITA" BRAMHALL, ED DURLACHER, CLARENCE P. CROOKS, BILL HERLOW, DON RONK, ELMER C. PURDY, VYTS BELIAJUS, CLARENCE ARGO, BARRY BINNS, ANNE ANDERS, HAROLD COMSTOCK, PAUL ERFER, DAVE BOYCE, EILEEN WINTER, LIESL BARNETT, ELEANOR EL-SOCHT, MIRIAM LIDSTER, ALVINA MERRETTIG, FRED HOBLIT, "SANDY" TEPFER, E. W. GLASS, MARILLA PARRAT.

● ● OVER ONE HUNDRED persons having to do with the entity which is your magazine, *Let's Dance*, have been named—they are, at the very minimum, but one in ten who have contributed. These are, but the names which are immediately traceable—through by-lines and staff positions. The remaining nine hundred? The hundreds who have contributed news items to *Your Club and Mine, Tell It To Danny*. The hundreds who have written letters of encouragement, letters of constructive criticism, letters suggesting possible articles.

The hundreds who have worked actively in promoting new subscribers—and this group, perhaps the most nameless, are for that very reason deserving of special notice and inclusion. We have hesitated to name the dozen names of persons who we know have given hours to this facet of *Let's Dance*, as we were

(Continued on Page Nineteen)

FEDERATION ROLL CALL

Continuing the club listings begun in our YEARBOOK ISSUE, **Federation Roll Call** is a service to keep the roster of Federation clubs at all times up to date. Changes and corrections in existing listings will be made **only** when submitted through the official channel—to ALVINA L. MERRETTIG, Corresponding Secretary, Northern Section, 512 Van Ness Ave., San Francisco, California; OR to BETTY HICKS, Corresponding Secretary, Southern Section, P. O. Box 722, Wilmington, California.

NEW CLUBS Northern Section

CITRUS HEIGHTS

Gay Greenbackers

Florida Club Inn
Hi Way 40 and Greenback Lane
Citrus Heights, Calif.
Thursday, 8 p.m.
Mrs. La Verne Stewart
Route 6, Box 3368, Sacramento, Calif.

DEL PASO HEIGHTS

Haggin Grant Folk Dancers

Ashbury Methodist Church
Marysville Road and South Avenue
Del Paso Heights, Calif.
Friday, 7:30 p.m.
Charlotte G. Watson
3625 Ivy St., Del Paso Heights 3, Calif.

MENLO PARK

Menlo Mixers

Burgess Park Gymnasium
Menlo Park, Calif.
Beginners, Wednesday, 8 to 11 p.m.
Advanced, Alternate Fridays and Saturdays.
Fred Slater
P. O. Box 176, Menlo Park, Calif.

EAST OAKLAND

The Merry Whirlers

Laurel School, East Oakland, Calif.
Friday night, 8 p.m.
Sqdney Ross (Mrs.), Secretary
4284 Detroit Ave., Oakland 19, Calif.

SALINAS

Dons and Bells

Birds Nest, Salinas Municipal Airport
Salinas, Calif.
Wednesday, 8:30 p.m.
Mrs. Don Hultz
100 Carmel Ave., Salinas, Calif.

Free Lancers

Birds Nest, Salinas Municipal Airport
Salinas, Calif.
Monday, 8 p.m.
Mrs. Harry L. Heffrin
1414 Bellehaven Ave., Salinas, Calif.

SANTA ROSA

The Tune Trotters

Fremont School Gymnasium
Corner King and College Streets
Santa Rosa, Calif.
Friday night, 7:30 p.m.
Party night, last Friday every other month.
Mrs. Liesl Barnett
2192 Olivet Road, Santa Rosa, Calif.

STOCKTON

Cherokee Folk Dancers

Stockton Rod and Gun Club
Mt. Diablo Avenue, Stockton, Calif.
First and third Thursday each mo., 7:30 p.m.
Corwin Miller
4015 Newton Road, Stockton, Calif.

VALLEJO

Boots and Bustles Folk Dance Group

Lincoln School Auditorium
620 Carolina, Vallejo, Calif.
Tuesdays, 7:30 to 10:30 p.m.
Mrs. Kay Tye, Secretary
1224 Adams, Vallejo, Calif.

CHANGES FROM YEARBOOK LISTINGS

ALAMEDA

Alameda Frolickers Folk Dance Club

Santa Clara Avenue Methodist Church (summer)
Washington School (Balance of year)
Santa Clara Ave., Alameda, Calif.
Wednesday, 7 to 10 p.m.
Mrs. Homer Foote
456-B Taylor Ave., Alameda, Calif.

Alameda Steppers

Porter School Auditorium
Walnut and Alameda Ave., Alameda, Calif.
(Change from Oakland listing)
Wednesday, 7 to 10 p.m., Beginners
James A. Hull, leader
2438 Russell St., Berkeley, Calif.

BERKELEY

Berkeley Folk Dancers

Change to:
Constance L. Moncharsh
733 Keeler Ave., Berkeley 8, Calif.

Garfield Folk Dancers

Error in listing:
Edna Spalding
2511 Virginia (NOT 251)
Berkeley 9, Calif.

FELTON

Mountain Dancers

Felton, Calif.
Laura Lauer, Secretary
300 Bonny Doone Route
Santa Cruz, Calif.

MILL VALLEY

Mill Valley Folk Dancers

Mrs. Chalmers R. Donaldson, Sec.-Treas.
415 Pine Street, Sausalito, Calif.

NEVADA CITY

Nevada County Nuggeteers

Seaman's Lodge
Nevada City, Calif.
Sunday evening, 8 to 11 p.m.
Miss Daphne M. Gardner, Secretary
P. O. Box 588, Grass Valley, Calif.

MILLBRAE

Millbrae Highlanders

Taylor Boulevard School, Millbrae, Calif.
Laurie B. Ozment
213 Barclay Ave., Millbrae, Calif.

OAKLAND

Turn O Bees

YWCA, 1515 Webster Street
Oakland, Calif.
Wednesday night, 8 to 10 p.m.

PETALUMA

Petaluma International Folk Dance Club

Jane L. Patterson
215 12th Street, Petaluma, Calif.

REDDING

Redding Folk Dance Club

Pine Street School, Redding, Calif.
Wednesday night, 8 to 10 p.m.
Mrs. Adelaide Castle, Sec.-Treas.
Buckeye Route, Redding, Calif.

SACRAMENTO

Whirl-A-Jigs (In Yearbook as Whirl-A-Jig)

Sacramento, Calif.
Miss Patricia Kleps (Not Lkaps)
3223 East Curtis Park Drive
Sacramento 17, Calif.

SAN FRANCISCO

The Crossroad Village Dancers

Change of name from "Studio Dancers"
Saturday (Change of date)
Meeting Place: Madelynne Greene's Studio
451 Kearny Street, San Francisco
Mrs. Grace West
Music Box, Sausalito, Calif.

Festival Workshop

Meeting night, Friday

Fun Club

Precita Community Center
Precita Ave. bet. Florida and Alabama Sts.
San Francisco, Calif.
(New meeting place)

Turn-O-Bouts

Error in Yearbook listing
355 Colon Avenue (Not Colton)
San Francisco 12, Calif.

SANTA ROSA

Santa Rosa Merry Mixers

Fremont Elementary School Auditorium
Corner of King and College
Santa Rosa, Calif.
Thursday, 7:30 to 10 p.m.
(Party night, 3rd Saturday each month)
(No Thursday class, week of party)
Nellie Adams, Secretary
1047 14th Street, Santa Rosa, Calif.

SUSANVILLE

Lassen Promenaders

Beginners: Monday nights, 8 p.m., Lassen Hall
Folk Dancers only: Wednesday, 8 p.m., Lassen Hall
Regular Square: Friday nights, 8 p.m., Lassen Hall
Mrs. Ray Packwood
607 Cottage St., Susanville, Calif.

TORMEY

Village Squares Folk Dancers

Tormey, Calif.
Mrs. Lillian West, Sec.-Treas.
142 Garretson St., Rodeo, Calif.

ON TO THE NEXT

(Continued from Page Eighteen)

unaware that so many more were doing the same vital job, unheralded.

IT SHALL ALWAYS BE COUNTED AMONG OUR MOST CHERISHED EXPERIENCES TO HAVE WORKED WITH SUCH A MAGNIFICENT GROUP OF FOLK DANCERS WHOSE SINCERE PURPOSE HAS ALWAYS BEEN TO EXTEND THE INVITATION "LET'S DANCE" TO A WORLD SO SORELY IN NEED OF THE ACTIVE AND JOYOUS PARTICIPATION WE HAVE FOUND IN FOLK DANCING.

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Our commendations to Let's Dance's outgoing editor, Wayne Wills, for an outstanding job the past 18 months, and best wishes to the new editor, Bob Lamont, who we know will do as well.

And to all we send herewith

NEW YEAR GREETINGS

Let's Dance

SQUARES



CASEY JONES

A Novelty Square Dance

Originated by "Bish" Bischoff

Casey Jones, you brave engineer
You swing all around with your sweetheart dear.
You head right out for the baggage car,
And form a train just where you are!

CHORUS:

Keep on goin' with your both hands in
Stoke the fire—your headlamp's dim!
Now swing your partner—give her a whirl,
Swing her hard—she's a railroad girl.
Four hands up and around you go
Circle left but not too far
You hook right up to the Pullman car
And form a train just where you are!

REPEAT CHORUS.

STOP WHERE YOU ARE—THERE'S A COW ON THE TRACK
YOU CAN'T GO FORWARD AND YOU CAN'T GO BACK

* * *

Six hands up and around you go
Circle left and then let loose
And hook right up with the old caboose
And form a train just where you are.

REPEAT CHORUS

It's eight hands up and you circle right
Circle right with all your might
Now the other way back and you form a train,
A single track line through the sugar cane!

HEAD FOR CALIFORNIA

(After a musical interlude sufficient to allow dancers to have fun in twisting their lines around the hall, call:)

"MAKE CONNECTIONS"

(After dancers have finished forming a single train, call:)

Swing your partner, swing your girl
Swing 'em around with a roundhouse whirl.
Promenade home with old Casey Jones
And find a seat to rest your bones!

DEFINITIONS: Before beginning the call explain the terms to your dancers. CASEY JONES is the No. 1 gent. The first couple is the ENGINE. The second couple is the BAGGAGE CAR. The third couple is the PULLMAN CAR. The fourth couple is the CABOOSE. In order to FORM A TRAIN, dancers circle left in a single file with both hands on the shoulders of the person just ahead. At the call "HEAD FOR CALIFOR-

NIA," the No. 1 gent (Casey Jones) breaks his hold on the person ahead and leads his line at random all around the hall, twisting and turning by the other lines. At the call "MAKE CONNECTIONS," each Casey Jones connects up at the end of one of the other lines, until all dancers are in one long "train" circling around the hall.

When your dancers know their railroad

terms and have their "train orders," just blow the whistle and let 'er go!

NOTE: This works best with live music. However, there is one Casey Jones record available (Rondo 134) played by Ken Griffin on the organ. The above calls are adapted to fit this record. Dancers get a "kick" out of the organ music which actually enhances the novelty of this square.

Around the SQUARE SET

Newest member of the Northern California Square Dance Callers Association is O. H. "JOE" UPTON, of Turlock. Joe is 73 years young and has been calling squares for the past fifty years! Having called his first square at the tender age of 12, Joe is well-known to old-time dancers up and down the coast. He remembers calling in the Eureka area during the time EDITH THOMPSON'S father was calling the changes there. Joe called at the recent Fairfax Jamboree—and to say that he "wowed" the dancers is putting it mildly. Joe still thinks nothing of calling Saturday nights until the wee hours, and then driving all night to some other city to "call" on Sunday.

* * *

Up in Salem, Oregon, our very good friend ALICE WARD, formerly of the San Francisco Carrousel, is now very busy running a large weekly public folk and square dance, as well as being instructor for the Y. M. C. A. "Gate-swingers" of that city. Alice, though she never called a square before in her life, is also the group's "caller." Both callers and instructors are scarce up there—so our Alice is a very busy lady.

* * *

Our popular callers are busy taking care of the next generation of dancers, too. By the SANDY TEPFERS, a boy, Mark Gordon. By the BISH BISCH-OFFS, a boy, Jeffrey Kurt. By the JOHNNY ESKENAZIS, a girl, Janet Ann. And all within one month!

* * *

First book by a local square dance caller, LEE OWENS, is now on the market and selling fast. Now if some local caller can make up some recordings, we'll be right up there with other square-minded sections of the country.

JACK McKAY

San Francisco

A 10-wk. course in American Squares is to begin Jan. 9, with Jack McKay as instructor. For information call

LO 6-6293

Let's Stop Hashing Our Squares

One of California's Leading Callers Steps from Behind the Mike To Give Us a Thought-Provoking Article

"SANDY" TEPFER

BEFORE AND BETWEEN periods of living in these parts, I have had the pleasure of dancing and calling squares in the East, around Washington, D. C., in Colorado while in the service, and occasionally in other parts of the country while traveling. I have seen the



popularity of square dancing rise, the number of dancers, callers and clubs increase, and the dancing develop in complexity. In northern California I have also witnessed the development of a kind of square dancing that is different, and in some ways decidedly inferior to that of other regions. I am referring to the kind of square almost universally called in this area the "hash" square.

Let's see if we can trace the reasons for the local popularity of hashing the squares . . . it's not difficult to find the cause. Square dancing in this area has been largely a by-product of the development of folk dancing by the early pioneers of our Federation. These men and women, although primarily interested in the dances of other nations, always have tried to achieve a balanced program of dances and have included a couple of squares in every dance program.

AT FIRST THERE were no live callers, then very few. Squares were only known as they were called on the very few decent records available at that time. The same few figures were danced over and over again; it took little time for all the dancers to know all the calls and to anticipate them. The early live callers had to sell square dancing to folk dancers who were at best neutral, and usually rather non-sympathetic. They met this situation by using an old-time caller's privilege, that of mixing up figures.

In other parts of the country, where square dancing has stood on its own feet as an independent activity instead of an adjunct to folk dancing, the hash square, or "caller's choice," has been used on two occasions: first, for exhibition dancing, where one square had to keep up the interest of a large number of spectators some of whom were not dancers; second, for variety on a dance program, most often as the last "tip" of the evening.

FOLK DANCERS OF Northern California were introduced to live calling under two handicaps: canned music and hashed squares. The first is not my gripe here; the second is, and we can do something about it. It will require the thought and action of a large number of callers, mostly home-grown, mostly people who know squares only as they are called on records and here in California.

I can hear the shouted replies already—not enough variety—we don't do enough square dancing in an evening—the dancers won't stand for repeating the same figure four times. There are answers to all these. Evidence

that the dancers will stand for repetition is the increasing popularity of singing calls, which (fortunately) are usually not hashed, even here. To the others, most federation groups, with the development of more live callers, are doing more squares on each program, and would do still more if the callers would know when to quit each tip.

I hear another shout behind the scenery—that I am just as guilty as those I condemn. Perhaps in the past I have been, but after giving much thought to the matter, in the past year I have quite generally stopped hashing squares, *with no adverse comments from the dancers.* I haven't returned to the old four times around system in all cases; sometimes I have substituted a type of mixture that is not hash, a mixture that retains two important principles of square and folk dancing while relieving monotony where it might otherwise exist. First, symmetry; second, repetition. Dances that do not repeat are not folksy—that's the trouble with many of our "made" folk dances—it applies to squares too.

THERE ARE TWO tricks of organizing a "tip" that callers can use to provide variety without sacrificing symmetry or repetition. Try them and see if you like them. Organize the figures that you know according to types, in the same fashion in which they are organized in Lloyd Shaw's "Cowboy Dances"—Docey-doe figures; Divide the ring; Symmetrical figures; Single visitor type, etc. Then organize a "tip" like this—take three docey-doe figures, call out first couple to do all three in turn with the other couples, then use the same three figures in the same order for each of the other couples. That gives the beginners in No. 4 position a chance to learn something, too.

The other method, and one that applies to more different types of figures, is to select two figures that are related in pattern, such as two divide the ring figures, or two forward six figures, call one for the first two couples and the other for the last two, or one for the heads, one for the sides. For symmetrical figures, use two figures, each repeated—making sure that the girls get passed around properly of course. The more nearly alike the two figures are, the more appropriate the combination.

If you still feel that further variety is needed, strut your stuff in the chorus calls—there endless variety is in order and also in tradition.

Please give it a try and let the dancers be the judges, ask them if they are getting enough variety. I have found that most of them like their squares symmetrical, and repetitious, within limits, with enough variation to keep the dance from becoming monotonous.

"Sandy" Tepfer, a native of Brooklyn, N. Y., learned to dance and call squares around 1940 in Washington, D. C.—learned eastern squares from various local callers, Southern Appalachian dancing (North Carolina style) from Ralph Case of Washington (formerly of Asheville, N. C.); New England longways and squares from Gene Gowing; western squares from Ray Hope and others of Colorado Springs and Mary Smith and others in Denver.

Square Dance Language

"SWING THAT PRETTY GAL"

MILDRED R. BUHLER

North, south, east or west,
Swing the gal that you love best.
Swing 'em high, swing 'em low,
Swing 'em all with the double elbow.
Swing your corner with a right hand swing
Now your own with a left hand swing,
Now your opposite with a two hand swing
Now hurry back home and you look around
Now swing your honey with your arm around!

WHAT FUN! you say. Yes it is, and also what confusion until we have our bearings and the Swing Department of Square Dancing well in hand.

We find so many variations in the actual step patterns of the swing, as well as in the calls, that sometimes strange callers from strange places throw us into a tailspin. In this particular section of the country we seem to agree that to *swing* means to take a modified closed ballroom position, standing far enough to the left so that the right hips are nearly adjacent, and then move forward around each other. Our controversial issue at present is the method in which we move around. Shall we use the Eastern Buzz step or the Western Walk Around or Shuffle step? No matter where you go in this area you will find both types of "swing" in use, and our Northern California Square Dance Caller's Association sanctions both. Of course for exhibition work it would be wise to agree upon one or the other. Let's look at them both.

The Eastern Buzz Swing came to this country from Europe in the early days and has been considered the *swing* throughout much of the country since that time. It is indeed a beautiful sight to see a whole floor full of dancers doing the buzz swing so smoothly that they appear as a mass of spinning tops with no bobbing up and down. It is that ugly bouncing motion, which reminds one of a galloping kangaroo or a charging bull pawing the earth, that ruins the buzz swing for many of us. The blame must fall of course on the instructors.

To *Buzz Swing*: Partners should stand so that their right feet are near each other with the weight on the R and the R hips pressing lightly against each other. Then, leaning slightly away from each other, pivot clockwise by taking small paddle steps on the ball of the L foot, which is kept near the base of the R heel at all times. Dizziness can be prevented if the dancer will look steadily at some object on or near his partner's R shoulder. If this method is followed carefully a fast, smooth type of Buzz Swing can be developed that is beautiful to watch and a joy to do. Let's get rid of the clown who bends his knees, butts his head down and "bites the dust" full speed ahead, who wears both himself and his unfortunate partner out in a hurry.

Being a strong advocate of the western style of square dancing, I have long adhered to the "walk around" (shuffle step) swing.

It is truly a development of the west and it seems to me if we are trying to typify the west in our dancing why not go all the way. History, perhaps legendary, tells us that as the wagon trains moved west in the "Westward Ho!" era, the people brought their dances with them. When camp was made at nightfall, if they were not fighting Indians, out came the fiddle and the banjo, and a bit of "hoedown" was enjoyed by the campfire. Then, and for a long while after they reached their new homes, smooth ballroom floors were not available for dancing. They found "buzzing" unpleasant because it stirred up the dust, so they began to pick up their feet in a loose shuffle type of walking step, similar to that used in the Promenade and the Grand Right and Left, and it remained on in the west as a new and finally as an established form.

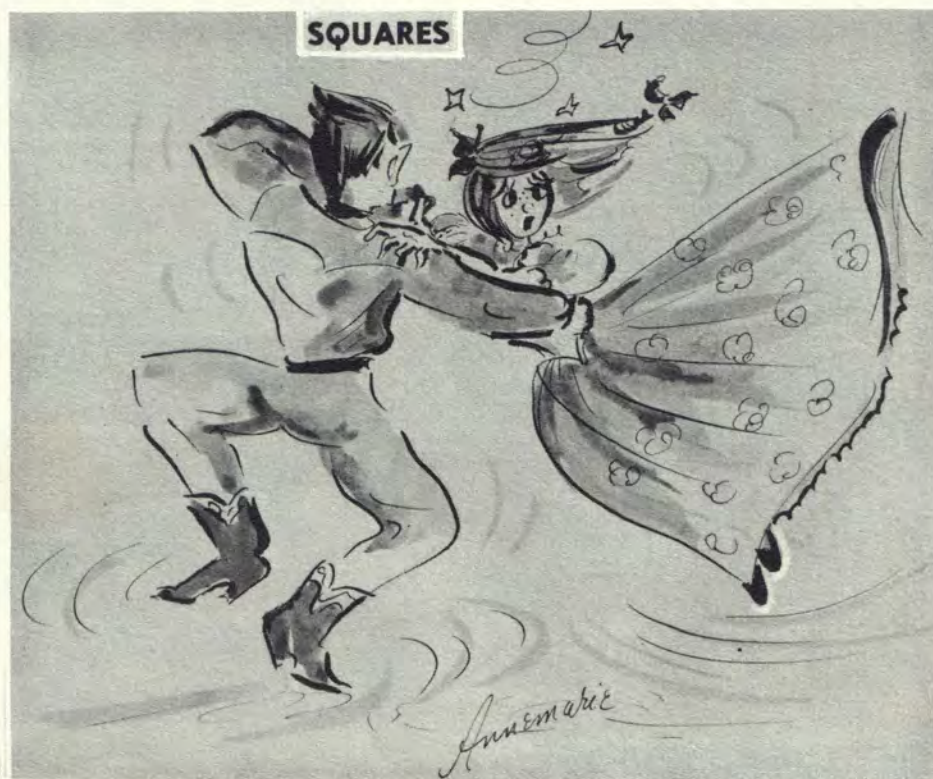
In recent years the Buzz Swing has become increasingly popular in the west and the Walk Around Swing has appeared in the east, so it seems the two are now a part of our

common heritage, and both are here to be enjoyed.

In some sections of the country the swing in ballroom position is scarcely used at all. The Two-Hand swing, the R or L Single-Hand swing or the Elbow swing is more popular. We use these swings here also, but our Callers' Association agreed that when any of these swings are used here, they should be clearly indicated by the caller. Dancers should never take anything for granted, but should listen carefully to the call, and the caller should never give a misleading call, just because it rhymes or makes the patter "cute." Give those swing calls with command and with clarity, if you want to hold your floor together. Single-hand or Elbow swings are easy to interpret, but demand a walking step for the footwork. A Two-Hand swing is much prettier and easier to do if the forearms are held upright and rather taut. This prevents the set from spreading out in an ungainly manner.

One swing that our Callers' Association frowned on is the Arm-Lock swing. This is the one where partners place R hands on each other's R shoulders and join L hands in a hand clasp underneath the locked R elbows, and then buzz dizzily. This was considered too rough for general use and it was suggested that we refrain from using it at festivals and jamborees, where the floors are generally crowded.

One last word to the gents. Regardless of the swing you use, please hold your partner gently, and cut out the rough whirls and spins at the end of the swing. Anybody can get out there on the floor and pull and jerk his partner around until she feels like she'll never walk again, let alone dance. It takes the finished dancer to place his partner where he wants her with precision and grace, and apparently little effort. Save your gymnastics for your solo work; don't try it out in a square.



Heel and Toe Polka Square

(A California variation of the Denver Hayloft Polka Square)

1st and 3rd balance and swing

Go forward up and back again.

The 1st and 3rd you sashay out

(head couples separate and sashay to corner of square)

2nd and 4th turn round about.

(side couples turn back to back with partner)

Sashay into the center of the set

(all sashay into a single line so that side gents are back to back, head gents are on ends facing in, 1st and 4th ladies are facing each other, 2nd and 3rd ladies are facing)

Sashay out, you're not thru yet.

Sashay into the center of the floor

Stand right there and we'll dance some more.

(gents take lady standing in front of them in varsouvienne position, moving to the left first in heel and toe figure)

Heel and toe and out you go

(heel, toe and step-close-step)

Heel and toe and in you go

Heel and toe and out you go

Heel and toe and in you go.

Sashay out and form a ring

Circle left and shout and sing.

Allemande left and do it with a smile

Grand right and left in polka style.

(use polka step while doing grand right and left)

Right and left till you meet your own

Take her in your arms and polka home.

(ballroom position, polka with partner until back to home position)

CHARLES E. BANDLETT
11 INNER CIRCLE
REDWOOD CITY CALIF