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APRIL
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

LITTLE MISS MEXICO--SEE PAGE 9

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Transfusion Expert

Like the human body, LET'S DANCE! depends upon a steady supply of life-blood. But, in doing this, it relies, not on a heart, but on a transfusion expert—better known as an advertising manager.

For the last two years this responsibility, one of the greatest in magazine publication, has rested on the slender shoulders of a woman. Day and night—by telephone, by letter, by personal contact—Pearl Preston has kept a fresh supply of advertising flowing through the magazine. When a cancellation was made, she had a replacement before press-time; when more ads were needed to help defray the cost of publication, Pearl went out and brought them in; and when the end of the month came along, it was Pearl who made the collections and turned the money over to the Folk Dance Federation of California.

Until recently, she received no personal return save the pleasure she took in the knowledge that she was making it possible for LET'S DANCE! to reach the ever-growing number of folk dancers in this and other states.

This enthusiasm for folk dancing began in 1945 when Pearl was "bitten by the bug" at a meeting of the Young Ladies Institute in San Francisco. Shortly after this she joined the Glenn Park and Scandinavian clubs and began to dance almost every night in the week.

Membership in the San Francisco Fun Club, the San Leandro Folk Dancers and Changs International Folk Dancers followed within the next year. And, before long, Pearl found herself in demand as a teacher.

A schedule such as this, when coupled with the necessity of caring for two sons and a husband, is a difficult thing to maintain and, last month, Pearl decided that she had to give up something or lose her health. We are sorry she picked her job as transfusion expert for LET'S DANCE! as the work she must turn over to someone else.

But we don't know of another member of the Federation who is more entitled to a long rest. Nor do we know of another member of the Federation who is more deserving of the heartfelt thanks of every folk dancer who has enjoyed reading about his or her recreation in the pages of this magazine.

BOB LAMONT

THIS MONTH'S COVER



This picture of Roy Zellick, director of the Palo Alto Palomaniacs, and Margaret McCormick, Burlingame folk dance leader, was selected out of fifty cover shots because we had never seen a photograph that so captured the feeling of joy and relaxation that is the very essence of folk dancing. For, no matter what the dance, the whole folk dance movement rests on those famous words, "Folk dancing is fun!" (Photo by J. C. Robinson, Berkeley, Calif.)

LET THE FIGURES GUIDE YOU!

FEDERATION CALENDAR OF EVENTS

EDITED BY HAROLD PEARSON AND CHARLES RICH



NORTHERN SECTION



SOUTHERN SECTION



NORTH AND SOUTH



FEDERATION FESTIVALS

North

APRIL 30 SACRAMENTO. The Wagon Reelers of Sacramento are hosts to the Federation for an afternoon and evening of dancing. The Wagon Reelers have promised a really grand time for all. Dancing in the large Civic Auditorium at 16th and J Streets. Afternoon, 1:30 to 5:30; Evening, party begins at 7:30.

MAY 7 BERKELEY. University of California, Men's Gym.

JUNE 18 HAYWARD

JULY 9 LOS GATOS

JULY 23 MARIN COUNTY

AUGUST 13 HEALDSBURG



South

APRIL 2 GLENDALE FOLK DANCERS present their third Annual "April Showers Festival," 1:30 to 5:30 p.m., Glendale Civic Auditorium, 1401 N. Verdugo Road. Glendale Council Meeting, 11 a.m. Glendale College Auditorium, 204 Verdugo Road (across the street from Civic Auditorium). Glendale Folk Dancers invite the North and South to the large and beautiful Civic Auditorium. Special ethnic exhibition dances. All the latest dances now being taught in the southern section including the "Schuhplattler."

MAY Local festival cancelled in favor of state festival.

JUNE LOS ANGELES



REGIONAL FESTIVALS

North

APRIL 15 DAVIS. "Cal Aggie Picnic Day." Hosts are Circle D of Davis. Place, quad of the Campus. Time, 3 to 6 in afternoon. Evening, 7:30 till midnight in the Recreation Hall. Other festivities include Fashion Show at 10 a.m., parade at 1 p.m., horse show at 2 p.m.



DON WHEARTY

APRIL 16 OAKLAND. "Bushrod Folk Dancers Annual Beginners' Festival." Sponsored by the Oakland Folk Dance Council. Sunday afternoon, April 16, 1:30 to 5:30, Bushrod Field, Racine Street and 59th Street, Oakland. Program designed for beginning folk dancers and all those who like the easy dances of the Federation. Hosts will be the Bushrod Folk Dancers.

APRIL 16 RENO. Spring Regional Festival at the new gym on the University of Nevada campus. Afternoon and evening of dancing.

APRIL 23 SAN LEANDRO. Spring Folk Dance Festival at the San Leandro High School, 1 to 5 p.m. Hosts are the San Leandro Folk Dance Club and the San Leandro Recreation Department. Evening party in San Leandro High School's gym from 7:30 to 10:30. Soft solid shoes are compulsory. Exhibitions in afternoon.

APRIL 30 FRESNO Peach Blossom Festival. Memorial Auditorium. Hosts, Fresno Folk Dance Council. Time, 1:30 to 5:30 p.m.

MAY 14 TURLOCK. Centennial Celebration. Fair Grounds.

MAY 21 SAN FRANCISCO. "I Am An American Day."

MAY 21 SAN JOSE. Gay Nighters.

MAY 28 ST. HELENA. The Helena Gamboilers.

JUNE 4 NAPA.

JUNE 11 MARIN (tentatively)

JULY 2 PETALUMA.

JULY 4 SAN FRANCISCO.

JULY 16 MOUNTAIN VIEW.

AUGUST 6 STOCKTON.



South

APRIL 15 VISALIA.

MAY 13 BAKERSFIELD.

SANTA BARBARA First Friday of every month at the McKinley School. Time is 7 to 11 p.m. Sponsored by the Santa Barbara Folk Dance Groups.

STATE FESTIVAL

MAY 26, 27, 28 MONTEREY PENINSULA.

NATIONAL FESTIVAL

APRIL 12-15 ST. LOUIS.



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!

What's Going On in the Folk World

Edited by Margaret Jory

On the Airwaves

KYSM, San Mateo, 1050 on your dial—"Calling All Folk Dancers," Sunday mornings from 10:30 to 11:30.
 KSMO, San Mateo, 1550 on your dial—"Adventures in Folk Music," week nights from 10:30 to 11, and "Polka Party," Sunday evening from 9 to 10.
 KWBR, Oakland, 1310 on your dial—"Folk Dancer on the Air," Sunday evenings from 9 to 9:30.
 KLOK, San Jose, 1117 on your dial—"Polka Party," week days 10:45 to 11 a.m., and Saturdays from 3:45 to 5:15 p.m.
 KEEN, San Jose—"Square Dance," Saturday afternoons from 1:30 to 2.
 KTIM, Marin County, 1510 on your dial—"Your Favorite Folk Music," Sunday afternoons from 1 to 1:30.
 KAPF, Petaluma—Folk Music at 9:30 a.m. Sundays.
 KGIL, Sherman Oaks (reaching the greater Los Angeles area), 1260 on your dial—Folk Songs and Dances, Monday through Friday from 10 to 11 p.m.
 KYNO, Fresno—Saturdays, 10:30 a.m. Nate Moore, master of ceremonies (president of Fresno Folk Dance Council).

For FM Listeners

KGFS-FM—Folk Music, Sunday evenings from 6 to 7.
 KPFA-FM—Folk Music every evening.

On the Stage

April 14, Wednesday, at 8:30 p.m. Jean Erdman, assisted by Lillian Chasnoff and Elizabeth Sherbon, will present a concert of Modern Dance at the Marines' Memorial Theater, San Francisco. Tickets available at the Opera Box Office, City of Paris. \$2.40 to \$1.20. Formerly a soloist with the Martha Graham Company, Miss Erdman is presenting her first performance in San Francisco with her own company.

Among the People

Irish—

April 10 is the first anniversary of the founding of the Irish Republic. In San Francisco the United Irish Societies are sponsoring the Easter Monday celebration.

English—

April 23 is St. George's Day with annual roll call and entertainment sponsored by the Sons of St. George. This holiday originated in the ancient Roman Parilia, a great pagan spring festival, and has since developed as a Christian observance. In northern Europe, St. George took on the characteristics of Balder, the god of spring and the spirit of vegetation. In the fourteenth century St. George became the patron saint of England.

Pan-American—

San Francisco's annual celebration will be held in April. Check with Chamber of Commerce for date.

Polish—

May 3 commemorates the ratification of the Constitution in 1791 granting freedom to Polish serfs. The observance in San Francisco includes festivities at the Polish Hall on 22nd Street and in Golden Gate Park at the Music Concourse where old dances like Goralski and Kujawiak are performed and the music of Chopin, Przybylski and Moniuszko is played by the band.

Everybody—

The National Folk Festival being held in St. Louis April 12-15. This event is a high point of the year where many of America's ethnic and Federation groups will perform during the full five-day program of folk music and dancing.

The INTERNATIONAL Folk Dance Conference, held in Venice last year, will be held in Indiana from July 17 to 21 in conjunction with the Mid-Century International Folklore Conference which will take place at Indiana University from July 22 to August 5, 1950. Details later.

Thanks to you whose thoughtful notes and cards help provide accurate items for this column. Please feel free to send your suggestions and criticisms and PLEASE! let us know what's going on in your community by dropping a note to Margaret Jory, Folk-World Editor, LET'S DANCE! magazine, 1370 Euclid Street, Berkeley, Calif.

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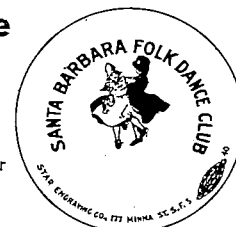
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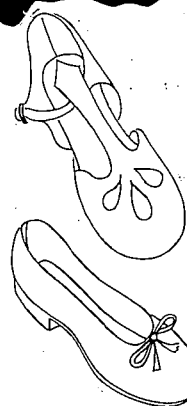
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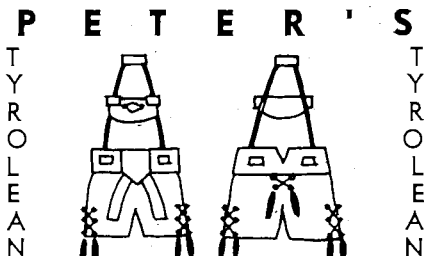
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TELL IT TO DANNY

By DAN McDONALD

ONE OF THE FINEST things to come from this grand and glorious fun of our'n is the family interest angle. It is off to a good start in actual practice by a group known as the TAHOE FAMILY FOLK DANCERS. They even have a "Kiddie Korral" on the dance floor. Officers for 1950 are: President, OTTO RHOADES; Vice Pres., MARGARET GARTNER; Dance Director, MABEL VAN DUZER; Sec., SHIRLEY STEARNS; Treas., FRANCES KEITHLY.

THE SONOMA VALLEY FOLK DANCERS have amalgamated splinter groups in their vicinity into the larger "VALLEY OF THE MOON SWINGERS." BOB HUBBARD is now president and MYRTLE WILSON, secretary. These people meet often, and all for free to the public. Monday with the teacher [CHARLES REINDOLLAR], Wednesday for review and to help the beginners, and alternate Fridays, for parties. All of the dances are now given at the Sonoma Valley High School.

Our friend FRANK DILLARD has just returned from a short visit to the Southwest. FRANK finds that in Arizona they give the same squares with the same calls as in California, but do them much slower and do not interrupt them with intermissions and round dances. Each caller keeps them busy until he is tired, then the floor is cleared and back they go, generally with a fresh caller. And so on far into the night. In Texas the dances are still slower and while they use the same terms, a few have different meanings. However, at the end of each set of squares there is a round dance, either American or European, so the programs are varied.

THE SAUSALITO FOLK DANCERS, which WILMA YOUNG has been directing, has, by agreement, become a junior group. Interest in folk dancing among the teen-agers in Marin County is now coming into its own, and there will soon be more news for DAVE BOYCE and his JR. FEDERATION.

Swell idee on KWG, Stockton, "Saturday Night Barn Dance," 6:30 to 7:30 with LAWTON HARRIS at the controls and with a sponsor yet . . . better get an ad in L. D. though, so won't mention it here.

Altho GLEN PARK FOLK DANCERS was organized six years ago they only recently adopted a club costume—a sort of "composite" of membership suggestions and preferences—supervised by MARILLA PARRATT, an artist-designer. Everyone agrees their non-national costumes, though conservative compared with usual folk dance garb, are practical and distinctive. EVERYONE by the way has a standing invitation to the Intermediate and Advanced Classes every Tuesday at 8. Beginners on Thursdays, same time. Free instruction by RALPH THOMAS sponsored by San Francisco Recreation Department, Glen Park Community Center, Chenery and Elk Streets, San Francisco.

FRESNO'S CENTRAL VALLEY "BLOSSOM-TIME" FESTIVAL will be held Sunday, April 30, same time as Federation-sponsored date at Sacramento. And April 16 is top-heavy with four going's on's. SEBASTOPOL "APPLE BLOSSOM TIME," RENO invites all Californians

who can make it. BUSHROD has a "Beginners Festival" (which has become a tradition). Then COLUSA invites everyone (to COLUSA, of course) April 16. Now, if you'd like a week end of dancing, start Saturday afternoon, April 15, at the AGGIE PICNIC—California School of Agriculture in DAVIS, continue dancing there Saturday night, catch one of them thar Raadio programs Sunday morning and take your choice of where to dance Sunday afternoon April 16!

Just read March issue. Boy! What a magazine! Of course, I read "Tell It To Danny" first and don't be too severe with me—for errors in dates, and references to doin's what never got done. Trouble is, I hear about too many things that are goin' to happen before they happen and seem to forget that circumstances alter cases. PETALUMA'S K.A.F.P. program of our kind of music is 9:30 p.m., not a.m., and it is an AM not an FM station. Well, we have fun anyhow!

A Regional Council for Folk Dance Clubs in the North Bay Area was recently organized with the following officers: Chairman, SUE LEMMON of the VALLEJO FOLK DANCERS; Vice Chairman, HAROLD REAMS, NAPA FOLK DANCERS; and Secretary-Treasurer, LUELLA MULLER of the BUZZ STEPPERS in NAPA. Other clubs present and participating in the organization were: SUNNYSIDE FOLK DANCERS and BUSTLES AND BOOTS DANCERS, both of VALLEJO, THE BENICIA FOLK DANCERS, SILVERADO FOLK DANCERS of NAPA, ST. HELENA GAMBOLEERS, and VALLEY OF THE MOON SWINGERS of SONOMA. At present, clubs from SOLANO, NAPA and SOUTH SONOMA COUNTIES are invited to join this Regional Council.

Heard that VELMA KAUFMAN, the treasurer of SAN FRANCISCO FOLK DANCE CARROUSEL, is leaving the 17th of April for IRELAND where she will meet JOSEPHINE KENNEDY. The two girls and PA KENNEDY will spend the month of May touring Europe. Both of these redheads began their dancing under the expert guidance of BUZZ GLASS at U. C. Extension and attended the first Stockton Folk Dance Camp together. So, before the end of April, there will no doubt be some demonstrations of Skaters Waltz, Hopak and Polyanka going on at JO'S folk dance class in DUBLIN.

Ever hear of the Shingles? No, not a new dance. These are all aluminum and DANNY'S house is the First in S.F. to have 'em. Guarantee for life, just like Folk Dancin', the younger you are the longer the guarantee. Not a fad, but something solid, here to stay. Just a little commercial! DANNY'S went an' gone to work again. San Francisco representative for the Aluminum-Lock Shingle Co. Sure, they'll advertise in LET'S DANCE!, yer dern right.

THE BIG Emporium on second Saturday afternoon—e'en you wanna dance on Saturday afternoon with DANNY—No, not a commercial—It's all for free under Adult Ed-u-cash, but where'd all the kids come from? Second Saturday, not third. SECOND.

Cutest "We Have A New Baby" announcement by the BURTON DANIELS: "If you

think you'd like to meet . . . The Sweetest Baby yet . . . Then come take a peek . . . into OUR Bassinet."

They're already doin' it here and in the South. List of dances to be done at Festivals released well in advance for knowhow.

About 27 JACINTO CLOVER REELERS enjoyed their first Federation Festival, as members, at MARYSVILLE. MRS. DAVE LEWIS (P. O. Box 115, Rt. 1, Willows, Calif.) writes: "Quite a number of our members take the LET'S DANCE! magazine. I think it is swell and read all articles each month. I enjoy them very much and learn a lot from them too. Our club has over a hundred members. We hold our dancing on Friday nights at the Grange Hall and would love to have any folk dancers who are able to visit us and dance with us at any time. Our officers now are: Pres., GEORGE LEWIS; V. P., DORIS SOETH; Sec. Treas., MRS. DAVE LEWIS. Our instructor is RAY RHINEHART." Thanks for them kind words—and get set for visitors.

Got a post-card reminder—have to renew my subscription, if I want the April issue. Say, how's about everyone doin' just that? Price is going up to \$2.50 in May, and you can get under the wire and save money now by renewing. Me—I'm going to try for 5 years at the old rate. Just call me "Scotty" from now on!

Last month I thought up a gag about doctors losing patients by sending them Folk Dancing. Well, tain't funny, it's the truth! Just discovered there's a certain VERY VERY PROMINENT neurologist in S. F. who highly recommends Folk Dancing to many of his patients. It's a good system for the system, it seems. VILLAGE MIXERS in SOLEDAD have planned their new house for folk dancing, overlooking the Salinas Valley for 30 miles. The hills will be ringing with Tarantellas. Don't be surprised if someday you see the lettuce pullers dancin' in the lettuce fields instead of pulling lettuce!

KEN SAMUELS of SAN ANSELMO visited with the '49ers in SEATTLE recently as a guest of ALLEN and HELEN POTTER. They dance at the "Y" on Thursdays. Party Nite is the third Friday with live music at the Serbian Hall. Ken says, and I quote, "They are a grand bunch of people, as all square and folk dancers are; they made me feel right at home," end of quote but we would all agree in full quote.

DEAR DANNY: Please be informed that we have gladly agreed to rent a permanent P. O. box for the "IRVINGTON PROMENADERS." The number is 325.

Item from R. GILMORE of SUSANVILLE'S LASSEN PROMENADERS.

Our callers and instructors have had to travel far and wide to gather material for the club. Recently they spent a week in San Francisco visiting Madelynn Greene's, Grace Perryman's, Ed Kremers' and many other classes. The instructors also took in the teachers' institute in Oakland on January 29. It was fun; they had a wonderful time, but it's so far from home. Therefore, it seemed like a god-send to drive only 87 miles, an hour and 45-minute trip, to Reno, and have so many dances presented in one afternoon. Our thanks to Walter Grothe for coming and let's hope the idea of having teachers' institutes and classes grows and moves farther over the state.

The MOUNTAIN VIEW MOUNTAINEERS are dancing the first three Fridays of each month at 8 p.m. in the Masonic Hall in MOUNTAIN VIEW. They are experimenting with a system of rotating leadership (each member takes one night and runs the show) and so far it's working out fine. (Thanks to Ed Carpenter.) "OPERATION FESTIVAL" is organizing at GARFIELD FOLK DANCERS in BERKELEY and

wouldn't be s'prised if others shouldn't take up the call of "See you in St. Louis!" for the NATIONAL FESTIVAL on April 12.

Just add another folk and square dance festival to the list for April 15 when the BAR V DANCERS present "Dutch Treat" at the COLLEGE OF SEQUOIA gym in Visalia 8 to 12 p.m.

ALICE WARD, now in Salem (Salem Gate-swingers), Oregon, has consented to bring greetings from Oregon to California from time to time, and here's a G.F.O. from her:

Friday night, February 3. Nearly three hundred folk dancers braved the snow and sleet, and came from Portland and other valley points. Disappointing was the small turnout of Salem people, who missed a grand time. Each dance group presented its own exhibitions and between was square dancing for all.

Compared to California, folk dancing is in its infancy, and the clubs that are forming seem to go mostly for squares. The clubs meet once and twice monthly in the smaller towns; in Portland there are several clubs meeting weekly, hence they are moving right along and are doing a right smart Mexican Schottis and Square Tango. Thanx, Alice! Keep 'em comin'.

KIM and NORMA KIMBEL are still traipsing around the country. I last reported them in Petaluma, but now comes a letter that they're happy in Happy Camp (Siskiyou County) Calif. After dancin' and fiddling (Kim does it—fiddling, I mean) in New England, Wash. D. C., Maryland, Virginia, North Carolina. Seems like you just can't go anywhere, even a fishin' or a huntin' 'thout getting a group started dancin'. The high school at Happy Camp sponsored a barn dance on March 4 and people came down from the hills and up from the valley when they heard the caller holler "sets in order." All ages again, 6th graders to over 70. Now if it happens that a storm would keep 'em from gatherin', they just pick another night. No, sir, you can't stop people from folk dancin'!

Last month Ye Ed chopped me a nice article about the MING SWINGERS' CHRISTMAS PARTY. Sent it back, he did, marked UNTIMELY. Well, I got him this time with one he can't mark thataway—GUNG HAY FAT CHOY means Happy New Year to you! And it was in order last month at their party where several hundred TEEN MINGS AND MING SWINGERS gathered together in a delightful party of folk and square dancing. If he takes the ax to this I'll have the SUEY TONGS after him.

SAN JOSE POLKATEERS meet Thursdays in Costa Hall, Third and Santa Clara, San Jose, and recently celebrated their fifth B.D. You should see them all dressed up in their new Mexican costumes! All girls' skirts are solid color with points of contrasting color at the bottom; the main color in the boys' shirts match the girls' skirts.

SAN FRANCISCO FOLK ARTS under the able guidance of able GRACIE PERRYMAN are working toward one of their "Wonder Parties." Date is Saturday, April 22, and posters will be out in time to announce the theme.

There are many ways to say close the door, but this sign I saw recently really does the trick:

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AREN'T YOU???

THEN CLOSE IT WHEN YOU'RE

THROUGH!!!!

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8011—**Old Missouri**—Square Dance without calls; **Jumpin' Cactus**—Square Dance without calls. Roy Sexton and His Arizona Hoedowners.
8012—**Blackberry Quadrille**—6/8 Square Dance without calls; **Blacksmith Quadrille**—6/8 Square Dance without calls. Roy Sexton and His Arizona Hoedowners.
8013—**Nobody's Business**—Square Dance without calls; **Bully of the Town**—Square Dance without calls. Roy Sexton and His Arizona Hoedowners.
8014—**Catch All Eight**—Square Dance with calls; **Arizona Double Star**—Square Dance with calls. Johnny Melton, Caller; Roy Sexton, music.
8022—**Arizona Star**—Square Dance with calls; **Split Your Corners**—Square Dance with calls. Wayne Walker, caller; Roy Sexton, music.
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Little Miss Mexico

A PETITE CALIFORNIAN HAS WON THE
HEART OF OUR SISTER REPUBLIC

By ROBERT DOUGLAS LAMONT

THE THIN, overdressed woman sitting in the waiting room of Mexico City's Central Airport nudged her balding, patient-looking husband sharply with her elbow.

"Look at that reception committee," she whispered, jerking her head toward a group of men and women intent upon the plane that was gunning its way toward the terminal. "Someone really important must be arriving."

Her husband glanced up, grunted and went back to reading the financial section of the *Times*. But the woman, after a moment's hesitation, opened her purse, took out a pair of rimless glasses and settled them on her patrician nose. By shifting to one side, she was able to recognize Plutarcho Barreiro, the blind composer; the Secretary of Education for Mexico; Arnulfo, the famous artist, and Frances Toors, author of *Mexican Folkways*. The others were either unknown to her or obviously newspaper people of no social importance.

As the passengers filed through the gate, a short time later, she leaned slightly forward, eager for a glimpse of the personality who warranted this distinguished gathering. The reception com-



Avis Landis (second from right in the first row) with the "Las Inditas" ("The Little Indians") ethnic group of Oakland which she teaches. The club is under the direction of Senora Eva Villa.

mittee stirred suddenly and, all smiles, moved forward. Cameras flashed, reporters asked questions and laughter rang out—but still the V.I.P. remained hidden from view.

Gesticulating, talking volubly, the happy group moved past the seated woman and she caught a glimpse of large blue eyes, a tiny figure and a wealth of brown hair.

"Why," she repeated to her husband for the tenth time on the flight back to New York, "she looked like a little girl. I wonder who on earth she was?"

Had the lady remained another day in Mexico City she would have seen the mystery-woman's pictures in such leading publications as *Ovaciones* and would have read that "the Little Jewel Box," "Angelita," or "Little Miss Mexico" had returned to her real home and been even more perturbed. And, had someone told her that "Angelita" was a public school teacher from San Lean-

dro, a small town near Oakland and the San Francisco Bay, she would have been indignant in her refusal to believe such a thing.

Yet, to many people in Mexico City and lesser cities in other states, the arrival of Avis Landis is a welcome event and one which, repeated each summer since 1939, has done more to cement friendly relations between Mexico and the U. S. than all the goodwill missions in the past ten years.

The secret of this diplomatic magic lies, implausible though it may sound, in two words—folk dancing. For Avis Landis has not only become one of the few Americans recognized by the Mexican government as an authority on their dances—she has captured the very spirit of the people themselves.

And, whether she is dancing at the National University in Mexico City, in a cafe in Vera Cruz or a private party in Oaxaxaca, this ability to express their



Avis and Antonio Hinojosa in the "Jarabe Tapatio," famous Mexican Hat Dance.



"Los Jorongos" is always good for a laugh.

humor, tragedy and national pride has, more than official sanction, earned her the title of "Little Miss Mexico."

As one old Mexican said, after seeing her dance with the famous "Concheros" who travel by foot from church to church: "To see her move to music is to know she is one of us."

This is a remarkable accomplishment for a woman of pure Scandinavian extraction, a schoolteacher by profession, who, until 1930, neither spoke Spanish nor knew a single Mexican personality.

THE DAUGHTER of a prominent San Francisco attorney (who died last year), Avis was strictly raised. From childhood she was encouraged by her mother, a concert pianist, to study music, but neither parent considered her desire to dance as more than a childhood notion. Teaching, it was agreed, was a suitable profession for a young lady.

So it wasn't until she entered Oakland's Mills College that Avis found an outlet for her lifelong ambition to dance. Mills, then as now, took a serious approach to dancing and had one of the top faculties on the West Coast—including Mary Wigman, Agnes Boone, Tina Flade and Terry Crowley.

Before long Avis was not only hard at work on creative and modern dancing, tap and clog, but had branched out into Spanish dancing as a pupil of Jose and Elissa Cansino, internationally known Spanish teachers. Within three

years she was popular on the campus as a solo dancer and the creator of such comedy numbers as "Spark Plug," "Apologies to Raggedy Ann" and "Said Mrs. O'Grady to Mrs. O'Toole."

In her "spare" time she became a member of the college swimming and tennis teams and, in this latter capacity, became somewhat of a celebrity, ranking among the ten best women amateurs in California and winning a half-dozen cups and double that number of medals.

Then two seemingly unrelated things happened to change her life—she suffered a severe injury to her right arm and Senor Angel Guzman was sent to California by the Mexican government in 1930 to establish a recreational program for Mexican Nationals in Oakland.

Unable to continue swimming and tennis, Avis was looking around for another outlet for her energies and dropped in at the Mexican Community Center where Senor Guzman was teaching.

"I fell in love with Mexican dancing at first sight," Avis likes to recall. "It seemed to me it had everything—humor, variety, color, passion and a complete lack of stiff formality that made it like a drink of spring-water on a July day."

Within six months she was one of the most popular members of Oakland's Mexican colony, had been singled out by Senor Guzman as his partner, and was the only non-Mexican in the exhibition group that toured the State. Five years later, when Senor Guzman returned to Mexico, Avis was unanimously elected in his place as instructor.

NEWs OF this Scandinavian-American girl who was "Mexican at heart," traveled fast. The Pan-American Society asked her to instruct a group of Mexican Nationals who had been sent to California to work for the Southern Pacific Railway and featured her as a soloist on their Pan-American Day programs; the Mexican government invited her to study, at its expense, at the *Universidad Nacional* and, in 1939, Avis accepted the invitation and began her yearly visits to Mexico.

In spite of the strenuous demands of her job as a teacher in the San Leandro public schools and activity among Mexican groups in the evenings, she found time to join the growing folk dance movement in California and taught classes at the Oakland Folk Dance Club,



"The Bottle Dance," a great favorite among older Mexicans. If the bottle is knocked over before the music ends the dancer is considered poor.

Castle Promenaders, San Leandro Folk Dancers and many other groups; served as chairman of the Teachers' Institute for the Northern Section of the Folk Dance Federation of California for six months, and was a member of the Research Committee of the Federation from September, 1946, until June, 1949.

To some people the greatest measure of Avis' ability is the number of Mexican dances she has introduced to the members of the Folk Dance Federation of California. The list is impressive and includes such popular dances as *Corrido*, *Las Altenitas*, *Las Espuelas*, *Jesuita*, *Mexican Miner's Schottis*, *Los Jorongos*, *Chiapenecas*, *San Marqueno* and the *Jarabe Michoacano*.

But to the people of Mexican blood in the San Francisco Bay region and to her many friends in our neighboring republic to the South, Avis Landis is more than just a teacher of folk dancing. And, while they may disagree over their favorite name for her—"Angelita," "Little Jewel Box," or "Little Miss Mexico"—all consider her living proof that racial understanding and admiration are possible between Mexicans and Americans and feel their world, because of her, has been made a better place to live in.

Dancing IN A MUSEUM

OLD, YET NEW, FOLK DANCING HAS WON A PLACE AMONG LEADING CULTURAL MEDIUMS

By Ken Kirkwood

ONCE A YEAR the cathedral quiet of the San Francisco Museum of Art is broken by the skirl of bagpipes, the strumming of Spanish guitars, tinkle of the Japanese *samisen*, and loud, vigorous strains of Russian, Hungarian and other folk music.

From their places on the gallery walls the works of cubists, post-impressionists, surrealists and other modern artists look down on a throng of brilliantly-costumed dancers who, with last minute whisperings of instructions regarding entrances and exits, dance patterns and music, are preparing to participate in one of the oldest forms of self-expression known to man.

Then a hush falls on the dancers as a slender, darkhaired man steps to the microphone at one corner of the museum courtyard and says, in a voice pleasantly tinged with a Viennese accent, "Good evening ladies and gentlemen! Welcome to another performance of the Folk Dance Federation of California."

To Walter Grothe, twice president of the Folk Dance Federation of California and presently promotion manager of *Let's Dance!*, the Federation publication, this greeting he gives and the ensuing program are a high-spot in the year. For the yearly museum show is, to a great extent, the result of his activity.

The idea for the series came to him at a party in 1945 when he was telling Dr. Grace

McCann Moreley, director of the San Francisco Museum of Art, about the folk dance movement that, even then, was sweeping California. Impressed by his enthusiasm, Dr. Morley took up the idea and, in the same year, authorized Walter to prepare a program.

The first exhibitions were crude by today's standards. Only a few clubs participated and most of the dances were performed in one costume. But Dr. Morley was pleased and, in 1946, she arranged for three evenings of dancing instead of two. This was increased to four evenings in 1947 and 1948. At the same time more groups were invited, each dance was presented in authentic costumes and stress was laid on the cultural aspects of folk dancing.

In 1948 and 1949 the program was reduced to two nights, but this was far from an indication of lack of interest on the part of the Museum. At the suggestion of Walter Grothe and Dan McDonald (who had handled the music for the performances since their inception) Dr. Morley had the center courtyard of the museum rebuilt to eliminate acoustical problems and allow a greater seating capacity.

The 1950 performances, on March 3 and 10, proved the value of this remodeling. For, according to Dr. Morley, the two nights of dancing have drawn more people to the San



Members of the International Dance Circle of Hollywood putting their backs into the English "Old Men's Jig" at the March Museum program.

Francisco Museum of Art than any other event of the year.

This response on the part of the public over the last five years, Walter feels, plus the enthusiastic cooperation of Dr. Morley and the staff of the San Francisco Museum of Art, is the perfect answer to those Doubting Thomases who, with a sniff, dismiss one of the basic cultural mediums of man and one of the finest outlets for the tensions of modern times, as a fad that won't last.

And Californians may well be proud of the fact that the Federation idea has not only revived a wonderful folk art but has made folk dancing the most rapidly developing recreational activity on the American scene today.



One of the highlights of previous years was this perfect circle by Changs International Folk Dancers at the completion of the Hungarian "Kormagyar."



The Circle D Dancers of Davis exhibit the Greek "Syrtas" during the recent series at the San Francisco Museum of Art (Pictures by Posner).

THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY

by Ed Kremers



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

THE OLD TIMER COMPANY has followed up early releases (see December 1949 *Let's Dance!*) with a goodly number of useful records, pressed on "nonbreakable type" material. *My Little Girl/Grand Canyon Rag* (8003) couples an uncalled singing square with a banjo instrumental for calling hoedowns; *Waltz Quadrille/Silver Bells* (8008) has an uncalled singing quadrille with a two-step; *Rye Waltz/Home Sweet Home* (8009) are slow waltzes; *Halfway/Saturday Night Breakdown* (8010) are uncalled squares as are *Old Missouri/Jumpin Cactus* (8011), *Blackberry Quadrille/Blacksmith Quadrille* (8012), and *Bully of the Town/Nobody's Business* (8013).

The last three releases are "called" squares (some with written instructions included): *Catch All Eight/Arizona Double Star* (8014), *Arizona Star/Split Your Corners* (8022), and *Sally Goodin/Birdie In the Cage* (8023). These records are quite new and therefore have not been thoroughly subjected to the test of time, but in general it can be safely said that they are worth the record buyer's money.

KISMET'S NEW VENTURE

Folk dancers know Kismet records particularly for the numerous Russian and Central European numbers which have served us well for years. About a year ago the company departed from this tradition by issuing *At the Inn/Totur* (135) and *Gamal Reinlendar/Swedish Schottische* (136). Now we have two additional general records from Kismet: the Portuguese *Vira/Jewish Patch Tanz* (137); Jewish *Baroiges Tanz* with Palestinian *Hora* on the same side/Philippine *Carinosa* on reverse (138).

Like former Kismets, these are 10-inch records, but the company has chosen
(Continued on Page Twenty-two)

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LET'S DANCE!

JIVA MEXICO!

Tips for that "South of the Border" Look

By Mildred Walter

IT'S CLOSE, its history is directly related to that of California and its dress colorful yet comfortable. So why not try going Mexican with your next costume?

Most Mexican Indios wear the white pajama-like suit for which a white sport shirt and white washable pants will be suitable. A straw sombrero and a serape can be added for authenticity and glamour. The Indio is never without that serape, which serves as coat, raincoat and blanket. The rainbow type, from Saltillo, in Northern Mexico, is the one most often seen in our Southwest. It is invariably used here in the Jarabe Tapatio, the Mexican national dance, and can be purchased south of the border or in places that import from Mexico, such as Olivera Street and the Farmers' Market in Los Angeles.

The relatively inexpensive straw sombrero can be purchased in the same places, but the felt sombrero used by professional dancers, though as easy to come by, will cost real money. It will be more expensive the more it is decorated, especially if the decoration runs to gold as with some of our proudest Charros. The Charro suit is also expensive because of the heavy ornamentation.

With the performer in the Charro suit and the gorgeous hat is seen the equally gorgeous China Poblana. Her heavily sequined skirt in red and green, her beautifully embroidered blouse, her rebozo and her jewelry and ribbons, not to mention her lovely petticoat with its dainty laces, make her indeed an eye-catching figure.

HOWEVER, the woman who wishes to wear a simple Mexican costume will find a variety of costumes which can be imitated and adapted for something different to wear at the next folk dance festival. We all know that an embroidered blouse and a full skirt with a beautifully trimmed petticoat, give the impression of Mexico. To add to this impression, use the rebozo, for this garment is worn by women in all rural parts of Mexico, and has recently been adopted by city women as their national stole.

A reasonable facsimile of the rebozo can be made by fashioning a stole of al-

most any bright colored material, especially with a narrow stripe widely spaced, so long as fringe can be added at the ends, for long fringe is always part of the traditional rebozo. The commonest type of silk rebozo is about a yard wide and two yards long with a full yard of fringe at each end. The fringe is braided or tied in rows of knots. A rebozo is always folded lengthwise, twice. The same is true of the serape. (It is always annoying to find that one's helpful friends have folded it crosswise.)

Many of the Inditas, as the Mexican women call the Indian women, wear the pre-Colombian quexquemel over the blouse, or in place of it. Any woman who likes to sew will be likely to enjoy experimenting with the quexquemel. It is easily made by putting two rectangular pieces of material together following a picture or sketch. If you wish to make one that is quite long and fine, you will find it necessary to put in two darts at the shoulder.

Every quexquemel should be edged with fringe or with lace, and any embroidering stitches you care to add will not only enhance its beauty, but will make it more typical. Your quexquemel will be authentic whether made of wool, preferably striped and giving the appearance of handloomed material, of cotton, of organdy, or of any material that "looks Mexican" to you.

The "huipil" is the Indian name for the blouse worn by most of the Inditas in the southern part of the country. It is a sleeveless garment worn short enough to show the bare midriff when the wearer is in action, to the ankles, or just long enough to show the flounce of the petticoat. In other words, the huipil may be of any length you wish, depending on which of the many tribes you be imitating.

THE BEAUTIFUL Tehuana type dress used in the Sandunga, a graceful dance from Tehuantepec in Southern Mexico, is more feminine and lovelier than the China Poblana. It consists of a full gathered skirt with a very wide band of lace at the bottom. The lace is often pleated on rather than being gathered, and some of the prettiest models have the wide lace with pointed

edges. Oftentimes these dresses are made of satin heavily embroidered, and the long huipil worn with it is embroidered in the same way. The most exotic part of the Tehuana costume is the lace headdress which is made of the same wide lace, and which is worn to frame the face for church and to hang from the back of the head for fiestas. Authentically, it is made like a baby's dress, sleeves and all, but for dance costume, this bit of authenticity may be omitted.

Anyone who cares to delve further into the study of Mexican dance costumes will find plenty of variety for the



Ada Harris and Marvin Hartfield, of Changs International Folk Dancers, in one of their Mexican costumes

man, because there are more than seventy Mexican regional dances which have been named, and many variants which are purely extemporaneous.

Frances Toor's recent encyclopedic volume, *A Treasury of Mexican Folklore*, has several excellent color plates and a large number of black and white photographic plates, as well as descriptions of some of the dances. A set of paintings of Mexican regional costumes by Carlos Merida, who illustrated the above book, can be found in your public library, and another delightful set by Erna Platt is also there. They are not usually circulated, however. The descriptions in both of these are just as fascinating as the plates.

But no matter where you get your pattern, you'll enjoy the costumes of our sister republic to the south and, once you have one, you'll join other folk dancers in saying to yourself—"Viva Mexico!"

Folks IN FOCUS

Festivals, Personalities, Exhibitions — All of the Gayety and Pageantry of Folk Dancing — Brought You Monthly by Leading Photographers



A small part of the 2,100 people who made the February Festival at the Harvey Memorial Auditorium in Bakersfield such an outstanding success. It was sponsored by the Bakersfield Recreation Commission and the Circle-Eight Dance Club. (Photo by Paul Adams, Bakersfield.)



Ten pretty girls pose during the recent Southern Section Festival hosted by the Westwood Co-op.



And four M.C.'s of the Southern Section Festival. Left to right they are: Paul Pritchard, Mike Kamen, Ed Szblowski and Chet Roistacher.

(Photos by Labac & Grochowski, Los Angeles.)



Continuing with their yearly performances at the San Francisco Museum of Art (see story on page 11) the Folk Dance Federation of California presented another program on March 3 and 10. Upper left: The Festival Workshop's "Polish Wedding." Upper right: Changs International Folk Dancers in the Lithuanian Mill Dance. (Pictures by Posner, San Francisco.)



Entering the only Western style square in the February Eastern Maine Square Dance Festival in Bangor, Maine, these members of the "Brownville Log-Jammers" not only won first prize for dancing but took first for costumes as well. (Photo by Luther G. Ellis, Brownville, Maine.)

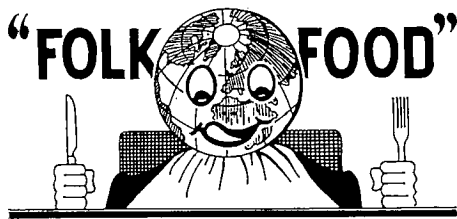


Like it? This section, that is. Then whip out your camera and shoot the pictures in!

Charles Rich, Southern California Events Editor, and his wife Helen. Both are very active in Federation affairs and Charley did a great deal to obtain the advertising that helped put over last year's Year-book. (Photo by Labac & Grochowski, Los Angeles.)



A record has been made in Bampton, South Oxfordshire! It is the only village in England with an unbroken chain of over 500 years of Morris dancing. Mr. William Wells, the fiddler, has been playing for dancers for over 60 years. (Photo courtesy of British Information Services.)



Edited by MARJORIE POSNER

TIME FOR DESSERT! I have three for you this month, all from Sweden, all simple to make and delicious. These three were great favorites with the guests at "Mamma" Gravander's "Sveagaard" (Swedish House), and she gave me the recipes, which are authentic Swedish. Let's hope they will be as popular with you as the Hambo!

APPLE CUSTARD

- 1 qt. milk, scalded
- 6 large eggs
- 4 apples, sliced VERY thin
- $\frac{3}{4}$ cup sugar
- $1\frac{1}{2}$ tsp. vanilla
- 1 tblsp. salt
- Cinnamon

Beat whole eggs with sugar, salt and vanilla. Pour in hot milk and mix well. Lay apple slices in the bottom of a shallow baking dish in rows and pour custard mixture over carefully, so as not to disturb fruit. Sprinkle with cinnamon to taste. Bake in pan of hot water (to inch of top) in moderately slow oven (325°F.) about 1 hour. Test for doneness of apples with toothpick and custard with knife at $\frac{3}{4}$ mark. Knife should come out clean and apples be soft. Serve warm or cold.

RICE PORRIDGE

- Cooked rice
- Sugar
- Topping
- Whipping cream
- Vanilla
- Melted butter (optional)

Wash cooked rice with cold water and chill thoroughly. Whip cream until thick and flavor with sugar and vanilla. Mix rice and cream and serve VERY COLD with garnish (cherry, strawberry preserves, berries, fruit sauce, etc.) Proportions vary according to taste (we like plenty of cream!) and the dish can be made even richer by adding melted butter to the rice before mixing with cream. Be sure to blend butter in well.

The last dessert is one of those dishes that can vary a lot in ingredients according to what the cook has on hand or can get. Any combination of dried fruits can be used and fruit juice can be used in place of part of the water. This combination is one we like:

FRUIT SOUP

- 2 qts. water
- 1 tblsp. cornstarch
- 1 tblsp. lemon juice
- $\frac{1}{4}$ cup tapioca (quick)
- $\frac{3}{4}$ cup sugar (or less if you like)
- 4 cups dried fruit (I use mixed dried fruit as it comes in packs, adding more prunes and apricots)
- $\frac{1}{2}$ glass currant jelly (or any leftover fruit jelly)

Cook fruits in water until tender. Add lemon juice and jelly. Mix cornstarch, tapioca and sugar and add slowly, stirring until thick. Cook about five minutes, being careful it doesn't burn. Serve hot as first course or dessert, or cold with cream as dessert. We prefer it cold with lots of unsweetened cream.

Next month I am going to use some recipes sent in by our readers in this column, so how about sending in yours for us to pass on? If your dish has any interesting story attached, please let us have it, too—makes the eating even better!

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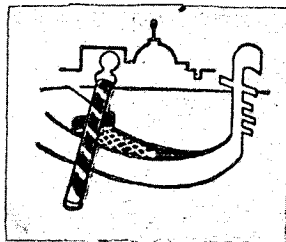
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LET'S DANCE!

Sherlock Holmes WAS WRONG!

But Then, of Course, He Wasn't a Folk Dancer

By Lawrence Lorring

THAT FAMOUS folk-character, Mr. Sherlock Holmes, was as near to being right all the time as anyone in history—real or imaginary. Yet, according to Dave Blue of the Festival Workshop in San Francisco, the Blood-Hound of Baker Street made a whole series of blunders by turning to his associate from time to time and saying, "Quick Watson, the needle!"

For, insists Dave, he not only demonstrated a regrettable reliance on narcotics but showed a complete lack of imagination.

"He should have added one word," Dave says, "and that word is 'thread.' Because, with a needle and thread, he could have stimulated his mind, found a new outlet for his creative talent and added one more accomplishment to the long list that was forever causing Dr. Watson to gasp in admiration."

Asked if he meant that the famous detective should have taken up sewing, Dave replied with a vigorous affirmative that caused his bushy, brown hair to wave back and forth above his high forehead.

"Sure," he said, "the idea that sewing is strictly for women is ridiculous. Why some of the most famous soldiers and statesmen in the world have been experts with needle and thread.

"And look at the tens of thousands of men in the service who learned how to sew on their own buttons and darn their own socks. Why I remember a shipmate of mine in the Navy who made a small fortune tailoring blues—and he was just about as tough a cookie as you'd meet anywhere. No, sewing isn't for women only, not by a long shot!"

Here Dave's brown eyes lighted up.

"And that goes for making folk dance costumes too. Any man with some creative ability, and the patience to learn to handle the materials, can turn out costumes that will cause the women to do a double-take when he walks by."

EXAMINATION of the costumes Dave Blue has made is convincing proof that he is not one who makes statements he can't back up. A Navy vet and a commercial artist, as well as being a folk dancer, Dave has made Slovak, Polish, Hungarian and Scottish

costumes in his spare time and is now working on an authentic Ukrainian shirt. Each is an outstanding piece of work.

A bachelor, Dave began his sewing as the only answer to the costume problem that was within the range of his pocketbook. Asking the women he knew



We had to leave Dave's face out to show the front and back detail of his needlework.

to dance was one thing. Asking them to make his costumes for him was something quite different—particularly when he couldn't afford to pay them for their efforts.

So Dave took a vest and, under the impression that there was nothing to it,

proceeded on his first venture with needle and thread. Design was the first thing that stumped him and, like so many other folk dancers, he found the answer to this problem in the National Geographic's costume pictures. Then came choice of threads and, finally, the long process of learning how to handle a needle.

The thimble, he recalls, gave him the most trouble. It loomed on his finger like a ten gallon bucket and, instead of helping him, continually got in the way. For a while he tried working without it but gave this up when his finger became so perforated that he could hardly pick up a fork, let alone a needle.

At least a dozen times he threw the vest on the floor, let loose with some choice Navy slang and swore that he would never try anything relating to sewing again. Then, when he'd calmed down, he would edge over to the vest, nudge it around with his foot and, finally, pick it up, sigh and get back to work.

EVEN WHEN he had the vest finished, he was faced with one more hurdle. To admit that he had sewed it, not to admit it, that was the question. The deciding factor came when an admiring woman stopped him at a Festival.

"What beautiful embroidery," she exclaimed. "What woman did it for you, Dave?"

He says the question made him see red for a second. Here he had put in hours of work, come up with something outstanding, only to have the credit go, automatically, to a member of the opposite sex.

"I did," he said, a little beligerently, waiting for loud laughter.

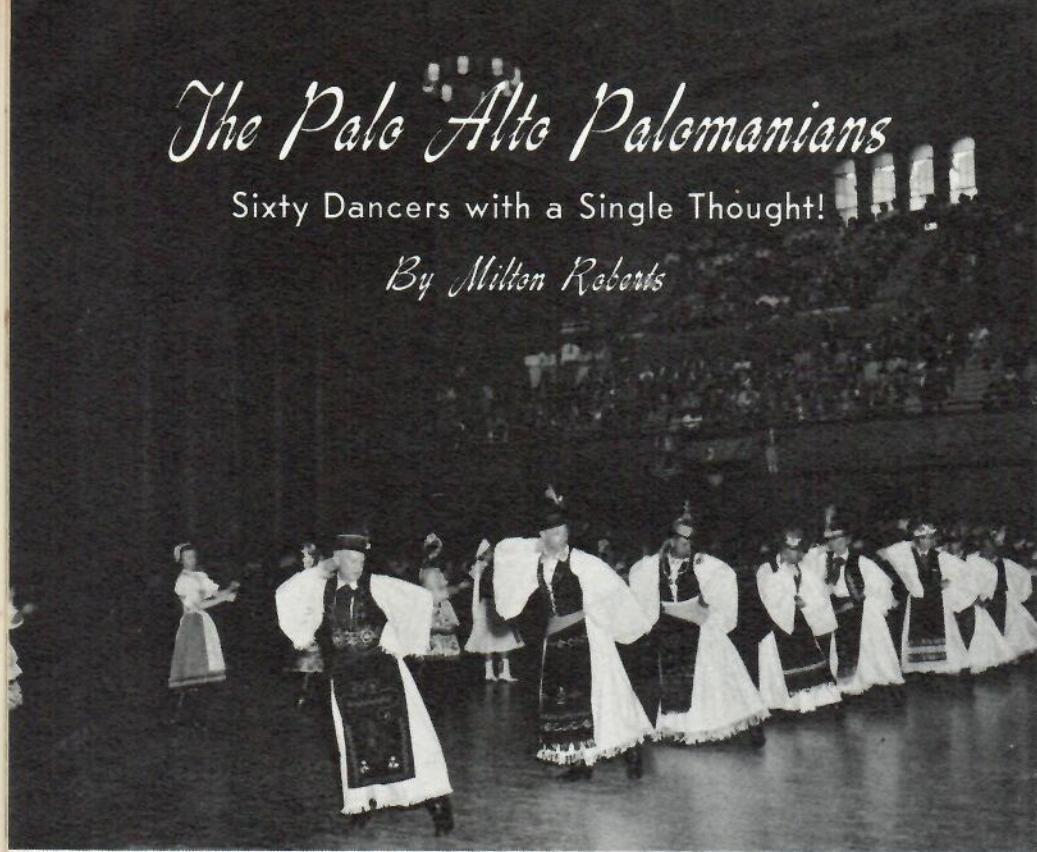
But, instead of laughing, Dave says the woman's face took on a new look of respect and admiration.

Admiration has been the reaction of folk dancers to Dave Blue's costumes ever since. And whether he is correct in his assertion that Holmes should have taken up the needle and thread, there is no question that he has proved beyond a doubt that making beautiful costumes can be a challenging, interesting and entertaining avocation for men as well as women.

The Palo Alto Palomanians

Sixty Dancers with a Single Thought!

By Milton Roberts



(Photo by Phil Maron, Oakland)

THE LAST TIME the Palomanians exhibited their beautiful Casino Czardas a folk dancer in the audience was overheard saying to his partner, "Did you ever see such precision? They must spend all their time practicing for exhibitions."

This is a common reaction to the public work of the Palomanians and, in view of their ability to perform a wide variety of dances—from the Gopak, Nebesko Kolo and Czardas to the Mexican Las Espuelas—in almost perfect unison, a point of view that is understandable.

But nothing could be farther from the truth. For, since the Palomanians were organized at the Palo Alto Community Center shortly after the first Federation Festival in Lodi, back in 1941, the primary emphasis has been on enjoyment rather than exhibition practice.

Nor do the Palomanians have an exhibition group within their ranks. Every member of the club is capable of participating in each dance and no performance sees the same people exhibiting. This unusual versatility is made possible by the fact that the member-

ship of the club is limited to dancers who have belonged to beginners' groups and community organizations and, through this activity, have been trained in the fundamentals of folk dancing to a point where they can learn new dances quickly and retain dance patterns with the minimum of effort.

During their regular meeting night each Monday, only twenty minutes is devoted to the teaching of a new dance and, on their monthly party night as well as their monthly square and country dance night, no teaching is done.

CONTRARY to the practice of many Federation clubs, the Palomanians exhibit only at Federation Festivals and at special performances of the Federation such as the yearly programs at the San Francisco Museum of Art and Joaquin Miller Park in Oakland.

This policy stems from the feeling expressed by Roy Zellick, the club's director, when he says, "We're all family people with a great number of outside interests. And, while we don't object to other groups dancing for lodges and private organizations, we feel that we are folk dancers—not performers."

That feeling has played an important part in the activity of the Palo Alto Palomanians. For, in spite of the fact that they have composed and introduced many dances now done by the Folk Dance Federation of California; in spite of their reputation as a beautifully costumed exhibition group; they are, first, last and foremost, a group of middle-class Americans who have long known the truth of the statement, "Folk Dancing is FUN!"



Ready for "Los Matlanchines." That serious look is part of the costume for this Aztec dance.



All together as usual! This time in the Santa Barbara Contra Dance. (Photos by Norm Lenshaw, San Francisco)

ZIOGELIS (The Grasshopper)



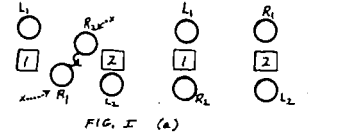
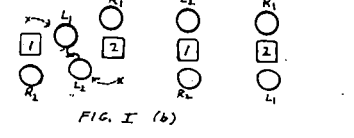
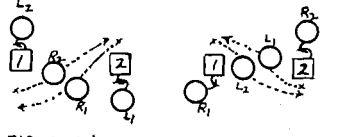
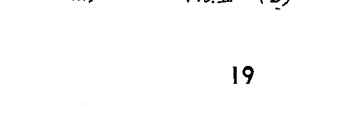
(Lithuanian)

This dance was introduced to the California Folk Dancers by Vyts Beliajus, author of *Dance and Be Merry*, during the summer of 1949.

MUSIC Record: Folkraft F 1052 B (KW 193) Lithuanian Album.

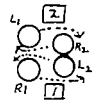
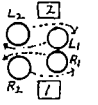
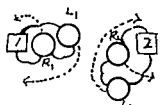
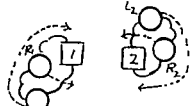
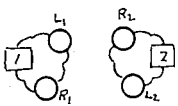
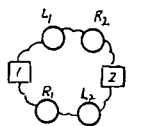
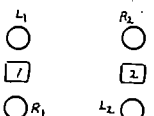
FORMATION Sets of six people at random about the floor. Each set is composed of two lines of three facing each other about six to eight feet apart. Each trio is composed of one man with a woman on each side of him. M hands are around the W waists and W inside hands are joined behind M back, W outside hands hold their skirts. Before beginning dance, trios should be numbered one or two, respectively.

STEPS Grasshopper Step; Lithuanian Polka Step (run, run, run, hop—keeping steps very small and close to the floor); Walk*; Skip*; Slide*.

MUSIC 2/4	PATTERN	ILLUSTRATIONS
Measures	I. a. <i>Grasshopper Step</i> —Refrain.	 <p>REFRAIN - (a)</p>
1-4	Starting with R foot, do one polka fwd. (ct. 1 and, 2 and). Step fwd. L (ct. 1); step fwd. R (ct. and), drop fwd. on L foot with an accent, bending body fwd. and extending R foot back (ct. 2), slight pause (ct. and). Starting R foot do one polka step bwd. (ct. 1 and, 2 and). Step bwd. R foot (ct. 1), step bwd. L (ct. and), drop bwd. on L foot, leaning body fwd. while extending L foot fwd. (ct. 2), pause (ct. and).	
5-8	Repeat measures 1 to 4.	 <p>REFRAIN - (b)</p>
9-12	b. <i>Elbow Swing and Change</i> W on each M's R side clap hands (ct. 1) as they move toward each other (diagonally across the set). W hook elbows upon reaching center and turn once and a half around then each W retires to the opposite position, exchanging places. The whole movement requires 8 skips. At the same time the M and remaining W balance fwd. and bwd. while slightly facing each other.	
13-16	Repeat action of measures 9-12 but with L hand W exchanging places.	 <p>FIG. I (a)</p>
1-8	II. a. <i>Grasshopper</i> —Refrain Repeat all of Figure Ia, measures 1-8.	
9-12	b. <i>Slide and Elbow Hook</i> R hand W return to their original places with 4 sliding steps, R shoulder leading and passing back to back. On reaching home they turn in place with 4 walking steps. Meanwhile, the M and L hand W hook R elbows and skip around each other in place.	 <p>FIG. I (b)</p>
13-16	Repeat meas. 9-12 with L hand W returning to original places.	
1-8	III. a. <i>Grasshopper</i> —Refrain Repeat all of Figure Ia, measures 1-8.	 <p>FIG. II (a)</p>  <p>FIG. II (b)</p>

ZIOGELIS (The Grasshopper)--Continued

(Lithuanian)

MUSIC 2/4	PATTERN	ILLUSTRATIONS
9-12	b. <i>Slide and Arch</i> M, with hands on hips, slide diagonally to their own R passing in front of R hand W and stop at outside center of set facing each other, using 4 slides to reach this position. Then, in place, they do 4 foot extension steps as follows: Hop on L foot and at the same time extend R heel fwd. (ct. 1 and). Hop on R foot, extend L heel fwd. (ct. 2 and). Repeat two foot extension steps. Meanwhile W join inside hands, placing outside hands on hips, and polka to opposite side of set (No. 1 W going under arch formed by No. 2 W).	 FIG. III (a)
13-16	W drop hands, turn inwardly to face center of set and rejoin inside hands, polka back to place with No. 2 W going under arch formed by No. 1 W. Drop hands and turn in place. Meanwhile, M continue doing 4 more heel extension steps (cts. 1 and, 2 and, 1 and, 2 and) and return to original positions with 4 sliding steps.	 FIG. III (b)
	IV. a. <i>Grasshopper</i> —Refrain	
1-8	Repeat Figure Ia, measures 1-8.	 FIG. IV (a)
9-12	b. <i>Trio Arch</i> Each M holds inside hands of W. Both W of each trio change places with each other on 4 polka steps, the R hand W going under the arch formed by the M and the L hand W. The M follows through the same arch going under his own arm. Trios now have their backs toward each other and the center of the set.	 FIG. IV (b)
13-16	Repeat same action but with L hand W going under arch, followed by the M. Trios finish facing the center as in original position.	
	V. a. <i>Grasshopper</i> —Refrain	
1-8	Repeat Figure Ia, measures 1-8.	 FIG. V
9-12	b. <i>Two Small Circles</i> Each trio joins hands, forming two circles. All do 4 polkas to R.	
13-16	Repeat action of measures 9-12, but reverse direction to the L. Drop hands and end with trios facing each other.	 FIG. VI (a)
	VI. a. <i>Grasshopper</i> —Refrain	
1-8	Repeat Figure Ia, measures 1-8.	
	b. <i>Large Circle</i>	
9-12	All join hands to form one large circle. All do 4 polka steps to the R.	 FIG. VI (b)
13-16	Repeat action of measures 9-12 but reverse direction to the L, ending with trios again facing each other. Finish with slight bow.	



EDITED BY MILDRED R. BUHLER

Yankee Doodle Dancing

There's a Wealth of Material Right Here in the U. S. A.

By E. W. Bischoff

SEVERAL YEARS AGO I was devoting my time almost completely to "straight" international folk dancing. But slowly I became convinced that one of the privileges of the American folk dance movement was the performance and preservation of our own native American dances.

It seemed to me that few California teachers at that time were putting any emphasis on dances of the U. S. A., so I resolved to do what I could. This resulted in my present preoccupation with square dancing and its allied dance forms, and my present role as a "caller."

An examination of current folk dance programs in Northern California indicated that, with the exception of squares, none of the older American folk dances was being either taught or performed. (This holds true to almost the same extent today.) Therefore, I delved into books and research in an attempt to rediscover these dances.

Some of my early experiments were rather disappointing. I soon learned that you can't just dig up a dance out of a musty past and expect it to become a folk dance "hit." Many dances which died out did so for a good reason, and should remain dead. What was needed was a rule for the determination of what constituted an American folk dance.

This is the working principle I finally adopted: A true American folk dance is one which was performed in the earlier days of our republic, and which is still popular today (at least, in some sections of the country). There are many who will dispute this method of ruling, but I found it satisfactory. Perhaps the many contemporary "invented" dances that so fill our programs are American folk dances, too—but it will take the passing years to render judgment.

My research, as well as a study of

folk dance programs from all parts of the country, indicated that there was at least one undisputed champion among American dances of long survival—and that was *The Lancers*. It was the "big" dance of the last century, not only in the Eastern part of the United States but among the pioneers of California's gold rush, and was still being performed throughout the country. Yet few California folk dancers were familiar with it.

THE LANCERS is now a part of every one of my teaching programs.

The reaction of my students is always interesting. Usually about half will like it immediately; the others will frown upon it as being "too slow." The better dancers among them are ordinarily in the first half, since it takes a good sense of timing and rhythm to derive satisfaction from any quadrille. At any rate, I consider it a "must" for American folk dancers and feel it provides wonderful training for later work in the faster "squares."

In the square dance field there are many excellent sectional types, such as the stately New England style, the Southern Appalachian, the Kentucky Running Set, the Western Cowboy square, etc. When these are performed to traditional American tunes—and at a somewhat slower tempo than the modern form—they are the best and most popular of all our American folk dances.

Throughout New England, and to a lesser extent in other parts of the East, the old-time "contra" or "longway" dance still holds sway. Its popularity in this area has not increased, I believe, mainly because of a lack of instructors who can teach them properly. Teaching longway progression requires great amounts of patience by both teacher and student. But once learned, it opens up a whole new field of dances that are not

only died-in-the-wool Yankee stuff, but are great fun to do. These include *Hull's Victory*, *Money Musk*, *Chorus Jig*, *Arkansas Traveler* and the various *American Hornpipes*.

Sandy Tepfer is one local leader who is doing much to bring us the longway dances—and has worked out some excellent teaching methods.

MY OWN experience has taught me to begin with the *Virginia Reel*, another "must" dance, and then, for teaching purposes, the English longway dances *Bonnets So Blue* and *Cumberland Reel*. From there the progression to the more complicated American longways is an easy one. Tepfer uses the *Happy Valley Reel* as a beginner, and finds it satisfactory.

Aside from the quadrilles, squares and longways, there are also some mixer, circle, ballroom and couple dances that are definitely American folk dances and deserve a place on our program. Space permits only a listing of some of the most important and popular: *Soldier's Joy*, *Sicilian Circle*, *Captain Jinks*, *Old Dan Tucker*, *Fireman's Dance*, *Portland Fancy*, *Military Schottische*, *Varsouvienne*, *Heel and Toe* (or *Bohemian*) *Polka*, *Paul Jones*.

Also not to be neglected are the Play Party Games, which are, after all, folk dances. My groups love them. These include: *Skip to My Lou*, *Yankee Doodle*, *Shoo Fly*, *O Susanna*, *Weevely Wheat*, *Brown Jug*, *Pig in the Parlor*, *Paw Paw Patch*, *Looby Lou*.

I don't say these dances should be done to the exclusion of "international" numbers. But I do feel that a touch of American tradition adds much to any and all programs.

For no matter what our ancestors were, we are "Yankee Doodle Dandies" and what's more, we should be proud of it!

CALL of the Month

Allemande Left and Back to Your Pard

Allemande left and back to your pard
Now swing her once in her own back yard.
Varsouvienne position, and don't you blunder
(Take Varsouvienne position, and promenade forward around set)

Swing her behind you as you walk under,
(Using girl's arms as you would a scarf, keeping hands joined, gent's right arm does a wide sweep in front of him and around behind him, turning his partner from a Varsouvienne position to a position behind him. Gent doesn't turn but continues to face and move forward. When lady is behind gent, he releases her and she walks behind gent, until new gent walks forward to claim her in Varsouvienne position. Above is repeated with each of the following calls until each man has his original partner back. He then turns her around once, and they promenade home)

On to the next, Here's a brand new girl
Now give this gal the same kind of whirl.
On to the next, You're not thru yet
The same kind of whirl for this little pet.
One more girl, and don't you blunder,
Swing her behind you as you walk under.
Here's your own, The best in the land
Promenade her home, boys. And there you stand!

Original Call—Floryns Marlowe

This figure is actually the cape step of the Italian Quadrille but makes a most pleasant change with its patter. We are always glad to have new "trimmings," and are most grateful to Mrs. Marlowe of Sherman Oaks, Calif., for this nice contribution.

OOPS! SORRY. LAST MONTH'S CALL WAS TITLED "THREE'S A CROWD!"—ED.

THE RECORD FINDER

(Continued from Page Twelve)

en a plastic material for these releases. Since none of these dances has been done consistently in the past by central California groups, the records have not been thoroughly tested in this area as yet; however, reports from the Southern Section indicate that the records have already been put to good use there—particularly the Jewish and Palestinian sides.

CRYSTAL "WESTERNS"

A series of good dance records on the Crystal label (pressed on more or less unbreakable material) has been available for some time, but has not been widely used as yet in the central California area.

Most of the line is just plain hill-billy, but the company has issued at least three good "hoedowns" played by "The Frontiersmen," all having callable music with solid rhythm. The pieces are *Chicken Reel/Done Gone* (144), *Mis-*

issippi Woodchopper/Arkansas Traveler (145), and *Devil's Dream/Turkey In the Straw* (146).

The first five pieces are played in rather fast time; *Turkey* is slower, making it an excellent record for such common uses as calling a Virginia Reel, especially for young children, or older folks, where strong rhythm and recognizable melody are essential and speed is not desired. The same orchestra played *Calico Polka/Frontier Schottische* (108), both very danceable—the polka rather fast, with an occasional vocalization which does not disrupt the rhythm, while the schottische is slower. Also on Crystal, played by Jimmy Mayo and His Mojave Mesquiteers, is *New Five Cent Piece/Down Home Rag* (193); both sides very callable.

The company's advertising material mentions other possibilities, but to date the reviewer has been unable to secure and test them.

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Around the SQUARE Set

The new edition of JIM HULL'S little book, **SQUARE DANCE CALLS AND EXPLANATIONS**, is due from the press any day. This little, inexpensive book is widely used by dancers, teachers and callers.

The **HARMONY HOEDOWNERS** of Oakland had the **SAN FRANCISCO SQUARE CUTTERS** as their guests for an evening of American squares and rounds on March 29.

"Calling" is really being given attention in the area. The Oakland Adult Education Department is sponsoring its second callers' class—20 enrollees!

THE **POLK-Y-DOTS** of Stockton hosted a party for beginning folk dancers in the area, on March 25, in the Civic Auditorium. A dual celebration—the fifth birthday of the Polk-Y-Dots and the March of Dimes. An exhibition by the **POLK-Y-TOTS**—children of the DOTS—was a square, and the caller was seven-year-old **BOB HARRIS**, son of **SALLY** and **LAWTON HARRIS**. Children in the exhibition were all in the 6- to 8-year age range. Squares have certainly become popular in Stockton!

At the San Francisco Museum of Art, Folk Dances of Many Lands were presented on programs given March 3 and 10. Cowboy squares were presented by the **GATESWINGERS** at the first show, caller **VERA HOLLEUFFER**; and American squares were presented by the **REDWOOD CITY DOCEY-DOE GROUP**, caller, **MILDRED BUHLER**. Both clubs turned in excellent exhibitions.

ED KREMER handled the squares section of the Teachers Institute held in Sacramento March 4. This institute was held by the Sacramento Council of the Federation.

The **CIRCLE EIGHT, ISLANDERS** and **FROLICKERS** of Alameda gave a surprise party for **GRETCHEN** and **BILL CASTNER** on Saturday night, February 25. One hundred and fifty Castner admirers were present. The surprise for the Castners was a baby buggy, a bassinet and a year's diaper service—**NUF SED!**

SAM STERN'S orchestra furnished the music for the Square Dance Jamoree held at Castlemont by the Callers' Association. Good floor and good acous-

CALLER of the Month



HER FATHER was caller, emcee and host, making sure that all of the cowboys met the lonesome ladies; her mother played the piano, and Edith Thompson of San Bruno attended her first square dance at the age of six weeks, in a basket that was placed on top of the old square piano, back in western Colorado.

Her mother tells the story, declaring Edith neither cried nor slept the whole night through, but lay there wide awake intent on all that went on about her. Their transportation was a horse-drawn wagon, and they would leave home at noon in order to cover the 22 miles to the dance by evening. Then they would dance all night and return the next morning, catching up on their sleep while the horses took them safely some.

Edith started dancing at a very early age, before she was old enough to go to school, and she learned to play the piano sitting on her mother's lap while her mother was giving lessons. After the family moved to Eureka some 20 years ago, they continued their old time dances right in their home and her mother, Mrs. Bee Barnett, still is a folk and square dance leader in that area.

Since moving to San Bruno, Edith and her husband, who is also musical, have been active in both folk and square dancing in this area. Edith was a charter member of the Square Cutters and has been dancing with the Tyroleans for four years, serving as their regular caller. She also teaches two adult groups for the South San Francisco Recreation Department, plus two teen-age groups. With her husband and his brother she has formed an "old time" dance trio, composed of a fiddle, guitar and piano. And she is now secretary of the Callers' Association of Northern California.

Besides her husband, her family includes two young daughters, and Edith finds time to be a girl scout leader besides taking an active part in church work.

As a caller Edith has come a long way in her two and a half years of active calling. She has a lively and contagious spirit in her calling, plus a line of patter that is fresh and individual, and proves most delightful to the dancer. (Photo by Tony Gaudio.)

tics made the dancing most enjoyable. Mix into that, 21 callers and 400 dancers, and the result is—**FUN!**

DATE to be remembered—first Saturday night of each month is party night at Kentfield Junior College. **JOLLY SQUARE STEPPERS** are hosts and everyone is welcome. Live music by members of the group. **M.C.—CHAR-**

LEY REINDOLLAR.

CIRCLE O PROMENADERS sponsor square dance parties the second and fourth Saturday nights of each month. Place, Brown's Hall, Mill Valley. **FRANK SHONIG, M.C.** Try it!

JOE UPTON had his **TODDLERS** (8- to 10-year-olds whose parents are (Continued on Page Twenty-four)

The Dancer's BOOKSHELF

Lucile Czarnowski, Editor

Handbooks of European National Dances. (Published under auspices of the Royal Academy of Dancing, and the Ling Physical Education Assoc.) New Chanticleer Press. \$1.25 Ea. Now available.

Armstrong, Lucile, *Dances of Portugal*, 1948.

Breuer, Katharina, *Dances of Austria*, 1948.

Collan, Ann, and Heikel, Yngvar, *Dances of Finland*, 1948.

Crossfield, Domini, *Dances of Greece*, 1948.

Lubenova, Mila, *Dances of Czechoslovakia*, 1949.

Salven, Erik, *Dances of Sweden*, 1949.

Van der Ven-Ten Benschel, E., *Dances of the Netherlands*, 1949.

Witzig, Louise, *Dances of Switzerland*, 1949.

This is a series of books on National Folk Dances which will receive wide acclaim by those seriously interested in folk dancing. Each book contains an introduction which explains the origins of the various types of dance, body poise and gestures, step notation and music for four of the selected dances of the country. There is a detailed description of the national costumes with four beautiful color plates. The editor emphasizes the importance of authenticity, and especially stresses the fact that in exhibitions, the costume appropriate to the dance be worn. A bibliography of books is included, and, of special interest to those lucky folk dancers who can afford to be world travelers, is the list of festivals with place and date where dancing may be seen.

Most of the dances listed are not now generally known, such as *A Rosa* from Portugal, *Kalamatianos* from Greece, or *Sjalaskuttan* from Finland, but when properly introduced by some of the exhibition groups, and when records are available, many of them will be colorful and valuable additions to the Federation's repertoire.

by HELEN RICH
Glendale Public Library

America Square Dances. By Dot Burgin. Publ. by American Squares.

This attractive paper-bound book is a compilation of the dances described in the first volume of the monthly maga-

zine, *American Squares*, from September, 1945, through August, 1946. The author has added an introductory section in which the most used square dance terms are explained in a clear and concise manner. The collection of dances includes 61 squares and quadrilles, five couple dances, ten contras, and three circle dances. The squares are arranged in types, for example, stars, symmetrical, swings, promenades, etc.

Both home-made and old-time squares are included, as both were included in the magazine. A few are from the West, but most of the squares are of the Eastern singing variety. Many have been previously published elsewhere. The descriptions of figures are brief but adequate for callers, and it is the writer's opinion that this little book will be of use mainly to callers.

by SANFORD TEPPER

Partners All—Places All. Miriam H. Kirkell and Irma K. Schaffnit. E. B. Dutton, 1949. Price \$3.95.

In *Partners All—Places All* we have a book for the beginning teacher, group leader, or square dance caller which covers nearly all the questions which crop up about square dances and how to do them correctly. It covers nearly all of the basic figures in squares with concise, easy-to-understand explanations for many of the old familiar recorded squares, beginning with the simple and progressing to the more difficult in easy stages, with diagrams and illustrations to help the puzzled. There is also printed music for each dance.

It begins with party games and mixers with which to break the ice and get a new group dancing and having fun, and includes programs suggested for those first evenings of the class or club. Longways figures have their place in the text, to help to explain the sometimes puzzling dances of New England.

There is a complete section of explanations of the terms and calls used in square dance calling. These are easy to understand, but not too verbose. Last but not least is a bibliography of magazines and books dealing with folk and square dances. Each dance has a suggested record to be used for it, with number and manufacturer listed.

by DON RONK

When reviewing books, please give title, author's name, name and location of publisher, year of publication, number of pages and price. Send all reviews to Lucile Czarnowski, Book Editor, LET'S DANCE! Magazine, Hearst Women's Gymnasium, University of California, Berkeley, Calif.

Around the SQUARE SET

(Continued from Page Twenty-three)
the members of The Wagon Wheels) give a demonstration recently—two squares. Joe (Uppie to you) called.

Members of the REDWOOD CITY DOCEY-DOE CLUB and their families, some 60 people in all, made their annual snow trek to Yosemite on the weekend of March 4. The flu bug caught up with MILDRED BUHLER, their leader, preventing her from going with them. The group presented an exhibition at the Awahnee Hotel Ski Dinner under the leadership of GEORGE TAYLOR who was pinch-hitting for Mildred.

Many thanks and great appreciation are due the Musicians' Union, Local 6, who 'made possible the use of Sam Stern's six-piece orchestra at the Square Dance Jamboree March 12. This Jamboree was the festival evening party, sponsored by the Square Dance Callers' Association for the Federation. It was held in the gymnasium of the George Washington High School and the "live" music certainly added to the pleasure of the dancers and callers alike. The music was furnished WITHOUT COST—a nice gesture on the part of Local 6.

Caller FAY BOWMAN is chairman of the Folk Dance Festival at Sebastopol April 16. GOOD SQUARES and lots of them will be included in the afternoon and evening programs.

NEW OFFICERS presided at the monthly meeting of the Callers' Association. Record attendance, good clinic and round table sessions made attending callers happy.

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OGDEN, UTAH: *Driving of the Golden Spike To Be Celebrated.*

The 81st anniversary of the "Driving of the Golden Spike," which connected the rails of the Union Pacific R. R. and the old Central Pacific R. R. at Promontory, Utah, in 1869, will be celebrated May 10 with numerous events being planned in honor of the occasion. A new addition to the celebration will be a huge square dance which is to be held in the White City Ballroom in Ogden—Utah's largest and most beautiful ballroom which is capable of handling over 7000 dancers. Square dancers from everywhere are invited to join in this colorful event, which is to be chaired by Fred Smith of Ogden, who attended the Folk Dance Camp at Stockton last summer and who promises the affair will be a memorable occasion. Let's get on our hosses, boys, and head for Ogden, come May 10! Sounds great!

HOUSTON, TEXAS: *Spring Square Dance Festival.*

Houston's big Square Dance Spring Festival was held in Houston's Coliseum on March 31 and April 1. Many thousands of dancers and spectators attended the four scheduled sessions which were handled by a large committee of Texans under the general chairmanship of Dr. Carl Journell. We hear it was a wonderful affair, and sorry we missed it.

SAN JOSE, CALIF: *Another New Venture.*

Lee Owens, caller and author of *American Square Dances of the Southwest*, is in charge of the weekly Square and Round Dance Parties being offered at the Palomar Ballroom, to which everyone is invited each Thursday evening. The "Forty Niners" provide the music. Congratulations, Lee.

YAKIMA, WASH: *Square Dancing Booms to Success as Winter Recreation.*

Capacity crowds are attending the various square dance classes offered in Yakima this season. Such large attendance is reported that housing is again proving a major problem. Present facilities are bulging on every side. Good news! What can we do to provide adequate facilities?

LOS ANGELES, CALIF: *Callers Multiplying at High Speed!*

About 50 good callers were available in this area a year ago, and today there are more than 250 whose voices are guaranteed to outlast the strongest legs in the county, with a wide repertoire of fast and interesting calls to choose from. Despite the large increase of callers during the last year, the ringmasters of the hayshakers shag don't have a cinch of a job. Plenty of effort goes into the making of a good caller.

TACOMA, WASH: *Squares Become a Part of the Gridiron Halftime Stunts!*

An unusual idea of halftime entertainment at collegiate sports events has been arranged by John O'Connor, member of the College of Puget Sound Music Faculty. Published by an eastern firm, it includes a band arrangement of the dance melody *Country Style*, which Bing Crosby made so popular, and a square dance routine. The spectacle calls for participation of about 100 persons, some 60 in the band and 40 dancers. Big schools and universities across the nation such as Notre Dame, University of Texas and the University of California, have presented the number and find that it meets with wide acclaim.

O'Connor confesses he is not a square dance expert but claims one of the events which served as an inspiration for this novel stunt was his watching 2000 people "do-si-doing" to the calls of Lauritz Melchior and Al Jolson at Chicagoland's famous music festival some months ago. Congratulations, Mr. O'Connor; this is what we've been waiting for. RIVERSIDE, CALIF: *New Recruits Multiplying Fast!*

Square dancing is growing by leaps and bounds in this area, according to John Boyd, president of the Cow Counties Hoedown Association. Regular participants have jumped from 1500 dancers last April to over 9000 at the present time, with new classes starting every week. The bug bit hard!

EUGENE, OREGON: *March of Dimes Benefit.*

A big square dance was staged here at the Eugene Armory February 28 by the V. F. W. Post No. 293, as a March of Dimes Benefit. Great merit in that!

PHOENIX, ARIZONA: *Square Dancing For the Symphony.*

The weekly square dances held to raise funds for the new Arizona Symphony have set a new high in square dance fashions. The clever square dance dresses were designed by Patty Judson, popular socialite who prefers to win fame in the fashion field rather than lead the usual social life of an heiress. Success to you Patty!

That's keen!

Don't forget to send your square dance news to Mildred Buhler, 180 Elwood Street, Redwood City, Calif. P. S. We also would welcome some good pictures.

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Jigs)
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CHEERS AND Jeers

COMPOSED VS. AUTHENTIC?

Editor, LET'S DANCE!

Touche, as a frustrated choreographer, I am moved to reply to Grace San Filippo's remarks in your March issue.

I believe I understand just what the lady means. I hereby concede her point. I even think it's a good one. I would classify our dances as follows: The Old Traditional Folk Dances, pertaining to some particular locality. Old ballroom fads, and inspirations that will crop up from time to time and demand an outlet.

It was for the development of the first mentioned that our organization was fundamentally formed, of course, and I think, as Grace implies, they should be primarily stressed. I think the others should remain provided they are recognized for what they are. Simply because they are well established and we derive considerable enjoyment from doing them.

Coming to the rescue of the poor old research committee I'd like to point out to Grace that to nail down an original authentic version of 90 per cent of these old timers is virtually impossible and an attempt in that direction is fraught with danger; one walks a narrow path strewn with tender little toes all ready to be stepped on, which could explain the committee's turn toward composed dances.

ARNOLD McMURRAY,

San Francisco.

Watch for more on this in the next issue.—Ed.

LADY WITHOUT SKIRT

Editor, LET'S DANCE!

LET'S DANCE! has grown into quite an influential magazine in the folk dance world and I hate to see it pulling such a faux pas as appeared on page 11 of your January issue. Do you know that the photograph shows the lady (in Ukrainian costume) without her SKIRT! Yes sir, that is not a skirt, but a petticoat. Evidently your author was not aware that a Ukrainian girl's skirt is a long one-piece affair like a night shirt, the bottom part of which acts as a petticoat and is never never worn with a skirt.

There are other things wrong with the costume too. The jacket is a Hutsul jacket worn with a completely different costume, so different that the combination of this jacket with the costume shown is almost as bad as putting an Eskimo parka on a Hawaiian costume. The suggestion to wear cowboy boots is equally out of place, for the American cowboy boot is the wrong height, wrong shape and has designs that make it unsuitable for any European costume. The white embroidered apron is also incorrect, but should be made of a colored material usually to match the jacket not shown in the picture.

I know Easterners are frowned upon by Westerners, but this is written, believe me, without malice. Hurriedly and with best wishes.

MARY ANN HERMAN

Box 201

Flushing, Long Island, New York

Far from "frowning on Easterners" we welcome suggestions and are working toward a loser harmony between all folk dance groups

everywhere. As to the costume in question—we blush about the cowboy boots but point out that the use of an overskirt was covered in the second paragraph of the second column of the article; that the combination of jacket, headdress, etc., is for a general Ukrainian flavor, not a specific provincial one; that the apron IS colored, but does not show as such in a black and white picture. Finally that "dancibility" is ever more of a "must" for a costume than authenticity.—Ed.

COAST TO COAST

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SUE DORAN

Portland, Ore.

Editor, LET'S DANCE!

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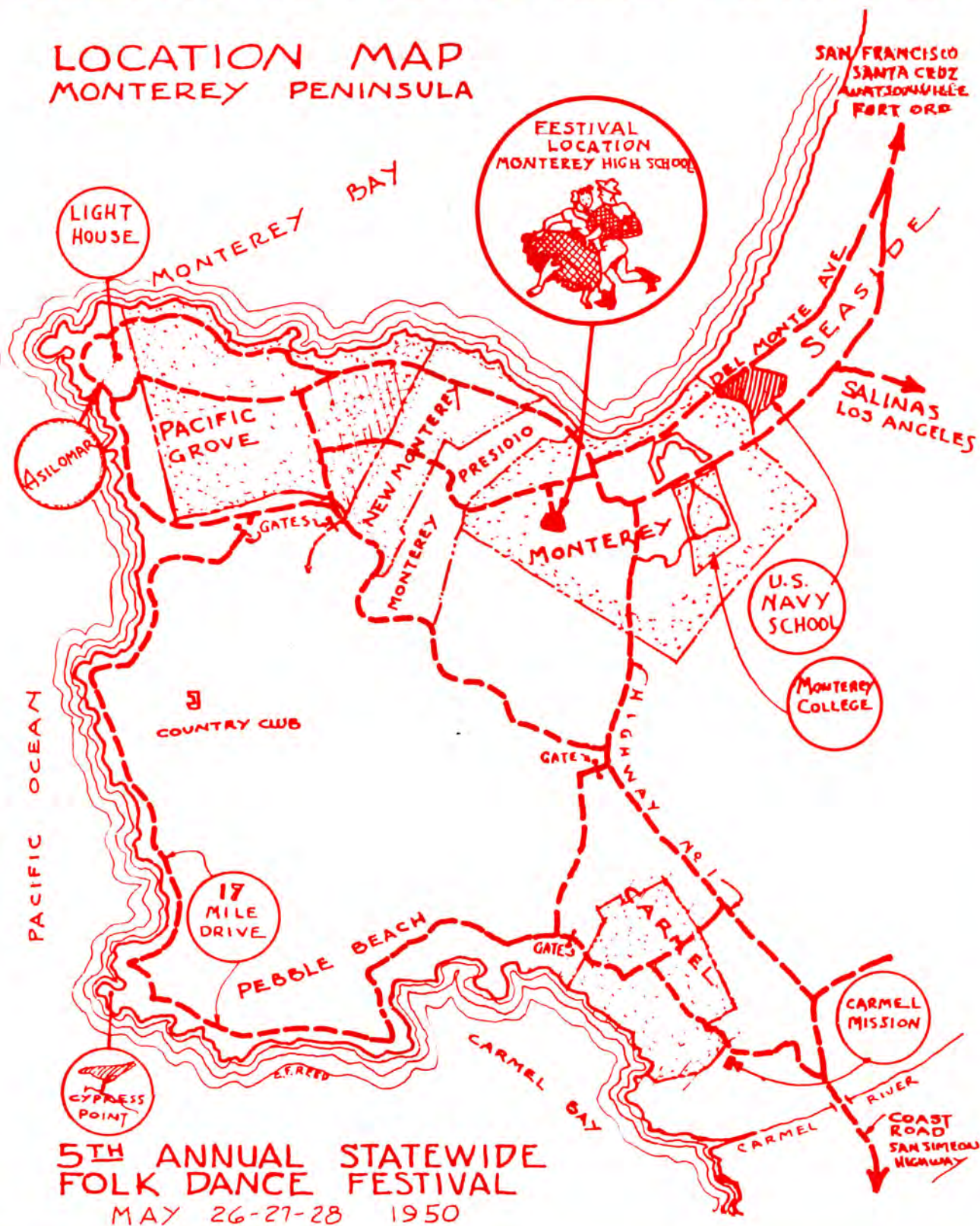
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