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DECEMBER
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

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Dear Fellow Folk Dancer:

With this issue Bob Lamont ends a long association with LET'S DANCE! which began back in 1946 when his articles and humorous verse first appeared in the magazine. His writing ability soon won him an associate, then an assistant, editorship and, in January of this year, he was appointed editor.

It was a happy choice. During the past twelve months Bob has guided our magazine so that it now has the largest circulation in its seven years of publication and is, in the words of a prominent Northern California folk dance leader, "... a vital force in California and U. S. folk dancing—as well as being entertaining reading."

Bob insists that credit for the achievements of the past year goes to the hard working staff—Mildred R. Buhler, Ed Kremers, Lucile Czarnowski, Marjorie Lewis, Iris Munson, Marjorie Posner, George Posner, Grace Perryman, Ruth Prager, Margaret Jory, Harold Pearson, Charles Rich, Madelynne Greene, Walter Grothe, Margaret Lamont and Lawton Harris, who takes over as editor next month. This is as it should be—but it was Bob's infectious pride in the magazine, his friendly help and encouragement and his belief in the magazine's future that kept things going.

Now that he has found it necessary to drop out of editorial work to devote his full time to HEAR A VOICE CRYING!, a novel about the American-Japanese in California, I know you all will join me in thanking him for a job well done and in wishing him every success as a novelist.

Cordially,

GEORGE MURTON, JR., President
Folk Dance Federation of California
Northern Section

THIS MONTH'S COVER

Two members of "Pappy" Shaw's famous Cheyenne Mountain Dancers illustrate the show-stopping "pop" as done in "Pop Goes the Weasel." Not to be outdone, the girls in the group are now "popping" the boys. It's easy, "Pappy" claims—once you know how.

Photo by Knutson-Bowers, Colorado Springs

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TELL IT TO DANNY

By DAN McDONALD

Now, I can say, "I told you so!" That three-day RAISIN HARVEST FESTIVAL was a terrific success from beginning to end. NATE MOORE, President of the FRESNO FOLK DANCE COUNCIL, can be very proud of his officers and committees, who worked in close harmony with the City Fathers. The Foods from All Nations served in the lobby of the MEMORIAL AUDITORIUM were delicious and all the raisins you could eat to give you the strength to participate. The FESTIVAL started with an opening party, Friday, October 27, from 8 to 12—then Saturday, 7:30 to 12:30 (5 hrs.) and Sunday from 1:30 to 6:00 p. m., more eats, then back to dance from 8 p. m. till the Goodnite (midnight) Waltz. Watch for April, 1951, PEACH BLOSSOM FESTIVAL, be there, you'll have a Peach of a time dancing with a group of groups, who know how to open the door to hospitality.

OAKLAND FOLK DANCERS are going great guns! GEORGE and JANICE STEWART'S beginners' class fills PARK BOULEVARD CLUB HOUSE each Wednesday night. The advanced group celebrated Halloween with a turkey dinner at the Club House. The dancers were as stuffed as the turkeys had been, but they managed their favorite dances. MILT GREENSTEIN, "OFD" President, says the party was made a success by the work of ETHEL WERLE, MABEL BERTAUD, BEE THOMAS and ISABEL MILLER.

ROSEMARIE FARRELL is now MRS. JOHN L. INCH as of October 28; she is also the new instructor for the SCANDINAVIAN FOLK DANCERS of San Francisco.

While on a business trip to the LOS GUILCOS SCHOOL FOR GIRLS in SANTA ROSA, SACRAMENTO caller IRV RAMSEIRE (who is a statistician for the Youth Authority) gave the kids quite a thrill by calling some squares for them. Good business for both!

THE PIONEERS, a new square dance club of SACRAMENTO, held their FALL ROUND UP JAMBOREE at Rainbow Gardens, Sunday, October 29. SI WARD'S MAVERICKS accompanied 21 local callers and played the 12 rounds for a swell evening of fun for all. MARVIN JERNE was the General Chairman, CARROLL YOUNG on program, with Publicity handled by LORENE HALVERSON and SAM SAUNDERS. BOB VARGAS had the Decorations.

Sixteen new groups joined the FEDERATION November 5, being approved at the Council Meeting where the FREE LANCERS were host to the "F.D.F.C.'s" monthly Festival. Thanx to HARRY and FAYE HEFFRIN, leaders of the group, for a very fine program held in the SALINAS Airport's immense hangar. The "SAN JOSE GAY NIGHTERS ADVANCED CIRCLE" with their beautiful Spanish costumes gave a thrilling exhibition of "Los Quadrillos," as did the never tiring MERRYMAKERS of SAN LEANDRO doing the National Dance of Uruguay, "El Pericon." The nite session, "An Evening At the Inn," hosted by THE CHUALAR PAISANOS and the SOLEDAD VILLAGE MIXERS held in the Salinas Armory was a well planned successful program of 36 dances, MC'd by BEN GERBRANDT, HARRY FLETCHER and

CHRIS THORUP with the squares called by ACE SMITH, BEN and GERRY (RED) GERBRANDT, HARRY HEFFRIN, BABE RUSSELL and NELSON HALL. For the exhibitions the SALINAS "BUCKS AND CLUCKS" did "Katheryna;" "La Coqueteria" by the "SAN JOSE POLKATEERS" and "THE INNSINGERS OF S. F." with guess wot? "The Dreisteyer," of course, plus their entrance of singing for a medley of dances. "The Viennese Waltz Time" before and during the intermission was beautiful and the children in their 4-H CLUB uniforms served refreshments. A truly fine Folk Dance Party "AT THE INN." Auf Wiedersehen

CLAREMONT SKIRTS 'N SHIRTS held its first party of the season last Monday night, October 30, with members in costume for Halloween. MR. GRANVILLE CENTERS, President of the Dance Club, and MRS. CENTERS appeared as Raggedy Andy and Raggedy Ann. MR. and MRS. SAMUEL FLINT, dance instructors, were a gay Caballero of old Spain and his Senora. Characters ranged from a beautiful merry widow in the person of MR. VANCE SPURRIER to a French Apache, portrayed by MR. ROBERT NATION and a doctor and nurse by MR. and MRS. LEROY HENNEBERRY. Members of the club are couples resident in the CLAREMONT-ROCKRIDGE-OAKLAND and BERKELEY area, who formerly belonged to two groups—the Claremont Folk Dancers and the Chaboliers. There are now fifty members of the new club, who meet every Monday night. Serving with MR. CENTERS as officers for the year are: MRS. JOSEPH TAYLOR, secretary; MR. JOSEPH MANILDI, treasurer, and MRS. ROBERT NATION, publicity chairman. CLAREMONT SKIRTS 'N SHIRTS DANCE CLUB has applied for membership in the FOLK DANCE FEDERATION OF CALIFORNIA.

THE MERRILY DANCE WORKSHOP under the direction of PEARL PRESTON exhibited a group of Italian dances for the CARNIVAL IN MASCHERA sponsored by the Italian Welfare Agency in San Francisco, Saturday, October 28. The beautifully costumed dancers participated in group dancing following their exhibition.

More than 150 Bay Area folk dancers performed on the greensward of STANFORD UNIVERSITY'S FROST AMPHITHEATER, Sunday, Oct. 29, for the "Festival of Nations" observance.

New officers of the PETALUMA INTERNATIONAL FOLK DANCERS are: president, SAM SMOOT; vice president, REIN GOOD; treasurer, AL KETCHUM; directors, ALICE SYKES, PAT PATTERSON and ALICE SMITH. ANDY ANDERSON is their council delegate.

Nice of "LIFE" to show CHANGS INTERNATIONAL FOLK DANCERS in front of SAN FRANCISCO'S huge birthday cake!

THE KIL-KARES of WATSONVILLE are making ready with enthusiastic plans for a super-duper regional festival, Sunday, December 17, celebrating the opening of their COUNTY FAIR. President RALPH PYLE has reserved the date with our festival chairman and we should look forward to another wonderful day of fun

dancing together. VERNON GRANDRUP is the vice president; "LIZ" GORHAM, secretary; and RUTH HARMER, publicity. A place to KIL-KARES, WATSONVILLE, Sunday, Dec. 17.

Look for many, many NEW YEAR'S EVE PARTIES. Have advance info on THE HAYWARD HEYMAKERS, Sunday night, December 31, 8:30 to ???, Hayward High School, so says BARBARA LEARD. JACK HAYS is calling the callers.

PEG ALLMOND started a new class devoted to square dancing in EL CERRITO, 2nd and 4th Tuesday at FAIRMONT SCHOOL—that's what DONALD MARCKS says for DANNY to tell it to you.

CASTLEMONT SCHOOL is out for the "CASTLE PROMENADERS," but they are in at the FREMONT HIGH SCHOOL, 47th Ave. and Foothill Blvd., OAKLAND, first Saturday, as usual. Everyone is welcome.

THE GATESWINGERS' Halloween party was a truly fun-for-all night and typical of many other clubs whose members really don't need a holiday excuse to dress up.

Those MOUNTAIN DANCERS of FELTON near SANTA CRUZ include an outstanding group of young people they can be very proud of—I wish I were acquainted with more by name. DELORES GEE gives her all when dancing; KATHERINE STITT is just as graceful as ever; the recent operation on her feet has not interfered with her ability and charm; DONNA MACHADO, another member of the young set, has taught many people of that area to dance.

Nice letter from VYTS F. BELIAJUS explaining our to-do about dance title spelling in the last two issues. Here's his letter intact:

"Dear Danny,

"How you be? Missed you last year.

"Re: DR. PIPER and names of Russian dances. You are all right and you are all wrong. Because Russian is written in Cyrillic it is often up to the individual as to how they want to spell the same thing in Latin script. There are many letters in Russian which have no equal in English (and vice versa), hence, all of this causes much confusion. By right the two dances should be spelled this way: Kokhanotchka, Aleksandrovska. There is no "h" in Russian, therefore, that rules out spelling that dance with "h" only. The KH is equivalent to the German, Polish and Scottish "ch" (a strong H). KH is used when transcribing any Semitic (Arabic-Hebrew), Oriental, Greek or Cyrillic letter. The Russian X is the German Ch or KH, it is for the same reason why the other dance should be spelled Aleksandrovska. Russian surnames end in a V, never with an F. Probably those with a knowledge of German, whose V is pronounced as an F, confuse the Russian and German and lump it all in one. It is really tough when one tackles foreign dances; besides a dancer, he also has to be a linguist.

"Warmest regards,

"Vyts."

'Bye now—and happy dancing!

AT MIDNIGHT

The "Club Fund" ends at midnight December 15, so don't forget to have your subscriptions in the mail by this date at the latest. The address again: Circulation Dept., LET'S DANCE! Magazine, 262 O'Farrell Street, San Francisco 2, Calif.

CALENDAR OF EVENTS

FEDERATION FESTIVALS

NORTH

DECEMBER 3 SAN JOSE. The Neighbors of the San Jose area are hosts to the Federation for a Dickens Christmas Festival, to be held at San Jose Civic Auditorium from 1:30 to 5:30 in the afternoon, and in the evening from 8 to 11 o'clock. The afternoon theme is Dickens' Christmas—past, present and future, the evening theme being Dickens' Christmas in other lands. The program includes, among others, these dances: Italian Quadrille, Tuljak La Raspa, Mexican Schottische, Polka Mazurka, Philippine Mazurka, Maxina, Down the Lane, Vo Sadu, Polyanka, Caballito Blanco, Esperano, Ting a Ling, Amanor Waltz, Zu Lauterbach, Donella Tango, Square Tango, Tango Waltz, Moss Roses, Windmueller, Viennese waltz.

JANUARY 7 SACRAMENTO. Memorial Auditorium, 1:30 to 5:30. Council meeting in Little Theatre, same building, at 12:30. Hosts: The Bar None Folk Dancers. Evening party at same place (auditorium) from 7:30 to 10:30. Hosts: The Let's Dance! Club.

FEBRUARY 18 OAKLAND.

MARCH SAN FRANCISCO.

APRIL OAKLAND.

MAY SAN JOSE.

SOUTH

DECEMBER 10 SANTA MONICA. The Southern Section is holding a Christmas Festival at Santa Monica with the Silverado Folk Dancers as hosts. Time: 1:30 to 5. A merry festival is planned to celebrate the holiday season.

REGIONAL FESTIVALS

NORTH

DECEMBER 17 EUREKA. The Eureka Folk Dancers and the Eureka Recreation Department are hosts to the Federation for a Sunday of dancing in the large Municipal Auditorium in Eureka.

DECEMBER 17 WATSONVILLE. Regional Festival. Dancing from 1:30 to 5:30 and 7:30 to 11 p. m. Hosts are the Kil-Kares of Watsonville. Place is the new \$80,000 building on the Santa Cruz County Fair Grounds, about two miles out of Watsonville on the Hecker Pass highway. The occasion is the dedication of said new building.

DECEMBER 31 HAYWARD. The third annual New Year's Eve party will be held for all who wish to come to Hayward for a gay evening of fun. Place: Hayward High School. Time: 8:30 p. m.

SOUTH

SANTA BARBARA. Last Friday of each month at McKinley High School. Time: 8 to 11 p. m. Sponsored by Santa Barbara Folk Dance Groups.

JUNIOR REGIONAL FESTIVALS

The December festival has been cancelled, and will be held instead at Salinas in February. Time and place to be announced.

TEACHERS' INSTITUTE. January 22.

Items to be included in the Folk Dance Calendar of Events must be forwarded by the fifth of the month prior to publication to Hal Pearson, 1636 Oak View Avenue, Berkeley 7, California.

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CHATTER *from the* SOUTH

BY MARILYN BUSCH

President HAROLD COMSTOCK has just announced that FORREST GILMORE, Whittier Folk Dance Co-op, will be standardization chairman, and DAVE SLATER, Westwood and Berendo Dancers, will be the new chairman of institutes.

The GANDY DANCERS are delighted with their new meeting place, 16th and Marine Street, Santa Monica. Time: 8:30 to 11:30, Fridays as usual. Their Harvest Festival on Sunday, October 22, was most successful. For once, the grass was in excellent condition for dancing. We understand thanks and bouquets should go to DICK MEAHERR, foreman of Exposition Service Yard, who had the grass cut and raked twice the day before. Other groups arranging festivals on grass, please note and do likewise.

A class for teachers began on Saturday, November 18, at the Folk Arts Bazaar. It is being held on alternate Saturdays. PAUL ERFER was the first instructor, followed the next session by CAROLYN MITCHILL. These instructors plan to teach on alternate Saturdays. It is hoped the class will be of help to leaders and teachers of the various groups.

The Sadler's Wells Ballet attracted many folk dancers at its recent engagement at the Shrine Auditorium, Los Angeles. Rumor has it that any folk dancer who tries to duplicate even the simplest of steps was stiff for weeks. Did you notice that backward kick in the *preziski* (please spell this for me) in the Czardas of Swan Lake? Just try it yourself, sometime.

Dragons, witches and a goblin or two were present at a belated Witches' Sabbath, November 1, hosted by the GLENDALE FOLK DANCERS. The guest list included Dracula and a vampire with real green skin and snaky locks. Nobody could guess who were the Gold Dust Twins or that horrible Ape Man. When

the lights were dim, a sensational dragon, designed and manipulated by PAT CARPENTER, GRETA SHELDON, PATRIC and BARRY LEWIS, snorted in with flashing eyes, 'mid clouds of smoke. When the lights went on, BILL BARNEHART was discovered operating its fourth rear coil.

THE PASADENA CO-OP is planning its Christmas Dance for Friday, December 29, at Farnsworth Park, Altadena. The theme will be a Mexican Christmas with a *pinata* and surprises. NADINE STRAITH-MILLER is chairman. She will be assisted by BEA RASOFF, DOROTHY GARBER, BOB GODDING, DOROTHY TEMPLE and PATRICIA CARPENTER.

Said CHARLES RICH, co-editor of Calendar of Events for LD, to the telegraph operator: "Please take a telegram. FESTIVAL AT A CERTAIN PLACE, TIME, JUST WHEN, THEME, SO AND SO, EXHIBITIONS, BY THUS AND SO, ETC., ETC." Said the operator to Charles Rich: "Tell me more, I want to be there, too."

An annual event, always well-attended by folk dancers, was INTERNATIONAL DAY, October 14 and 15, 1950, at the INTERNATIONAL INSTITUTE, 435 S. Boyle Street, Los Angeles. The local ethnic groups served their favorite foods, sang, danced and exhibited their beautiful costumes and folk arts. Among the dances was one not usually seen, a garland dance performed by a charming Hindu girl, student at UCLA, to the music of a native stringed instrument. As usual, the Philippine bamboo dance gave the audience some thrilling moments. At the end of the evening program, spectators joined in folk and social dancing till midnight.

After appearing at the Anaheim Halloween Fair and Festival, the GLENDALE FOLK

DANCERS gathered at Knott's Berry Farm for dinner. As they were in costume, they attracted much attention. "Are you dancing on the program tonight? At what time do you dance, and where?" were frequently asked. Finally, "Bud" came up and said: "We do not usually have dancers on our Sunday program, but won't you dance at our campfire program, tonight?" They danced, and were asked to come again another time.

Again, the RAISIN HARVEST FESTIVAL, October 27-28-29, at Fresno, attracted its quota of visitors from the south. BILL HERLOW, Santa Barbara, was one of the masters of ceremonies, and members of the INTERNATIONAL DANCE CIRCLE exhibited their Polish dances, the Mazur and the Kujawiak.

IRIS MUNSON, who did such outstanding work on *Let's Dance!* as Southern California editor, and FRED HOBLIT, were married in a beautiful ceremony. Folk dancing friends were well represented at the wedding and all of us join in wishing Fred and Iris the best of everything!

Please send all material for this column to Marilyn Busch, 1126 Florence Street, Burbank. Items should reach her by the first of the month before desired publication.

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Russian Two Step (See Karap-		
yet)		
K-101*	89c	
Russian Sher		
F-8001	79c	
C-20322-F*	63c	
V25-5067	79c	
Russian Waltz		
K-108	89c	
Rye Waltz		
D-25058	79c	
I-1044	79c	
F-107*	\$1.05	
Sailor's Hornpipe	English	
V-21685	79c	
Sarba	Romanian	
(In Album C-64)		

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The Story of the Tango

BY NANCY SINE
Stanford University

THE TANGO, contrary to popular belief, is not an element of Argentine folklore! Between 1855 and 1875, there arose in Andalusia a special type of song called the *Tango* which became very popular in this region and later diffused throughout the Iberian Peninsula. During its popularity a dance arose which was executed to this melody. At first it was danced by a woman alone; then later by one or more pairs. The men and women danced facing each other, marking the rhythm with their feet, and whirling. Both the man and the woman used castanets to complement the underlying beat. The dance began to lose its popularity about 1880, and one could see the beginnings of its decadence. But the song and music were sung and played until 1900. The fact that this song failed to acquire the popular favor to live on in its original form did not lead to total extinction, however. The Andalusian *tango* was adopted by the educated composers of the day, who included it in the musical dramas and stylized it.

Determining the music that was used to accompany this dance and the numerous verses is difficult. At the present time there is no record of the music anywhere and the people who danced this dance could not recall the various versions of the music, as it was some fifty years ago that this particular version was danced. They *did* remember the words to the verses and they are now on record. It is true that the Andalusian *tango* is found today in the more classical music of Spain, but this is not the original; that which was played in the *pueblos* and for such gay occasions as the Spanish carnivals.

These same popular Andalusian *tangos* were introduced in Argentina and were cultivated with the same intentions as in Andalusia, with the same music and the verses, and even sung by the youngsters in the streets. However, the transplantation was not complete in that many variations arose which were peculiar to the Argentine people. The rhythm, for instance, changed from that of the Andalusian *tango* to that of the *milonga*, a type of song that was very

old in the culture of Spain and found in almost all of the eastern part of South America. The accompaniment was about the same but the melody differed just enough to characterize its new location.

Then the Andalusian *tango* took on a new aspect, a new version, and a new rhythm, the *habanera*, a melody which originated in Cuba and with the *milonga* and the *tango* rhythms was intensely cultivated by the lower classes.

Outside Argentina, however, all three of these are found under different names and are popular with various classes of people, not necessarily the lower classes. In Argentina, all of them have fluctuated between the salons, the middle-class theaters and the ordinary dance halls. The *habanera* is the more artistic and cultivated of the three. The *tango*, *milonga*, and the *habanera* all have the same rhythm, this harmony being the unifying factor and the main reason for their confusion with each other. They were all popular at the same time and danced by the same people. The past century has been rich in songs for the salons, and they are all accompanied by this same formula or rhythm, with varying tempos.

The African Negroes who settled in Argentina gave the name *tango* to their musical instrument, the *tamboril* (drum). They called the *tango* the voice of the *tamboril*; two almost simultaneous beats on the drum head produce this sound. They also gave the name *tango* to their native dance, and its rhythm has also fused with the remains of the Andalusian *tango* to become the true Argentine *tango*. Here we derive much of the characteristic *tango* tempo as we know it today.

It is fairly well accepted that the Argentine *tango*, as differentiated from the Spanish or Andalusian *tango*, from which the present day *tango* is derived, was developed among the lower classes in Buenos Aires. This is particularly true in the ill-reputed "Barrios de las Ranas," the most disreputable section of that city, where it was first known as the *baile con corte*, "the dance with a stop."

The girls usually danced in very full skirts and the men wore the typical gaucho costume consisting of high top boots and spurs. Attempting to dance in this cumbersome outfit introduced several new movements into the *tango* which afterwards became peculiar to it. This dance was then introduced into cafes, and in order to exhibit a more dreamy effect, the people substituted the *habanera* rhythm to show that the dance was no longer the common *baile con corte*. It was at this time that it began to acquire the name of the Argentine *tango*, because it had cast off much of its European qualities, and the steps were practically all native to Argentina.

IN LONDON it was made into a dance possible for the ballroom and not much later was introduced in America by Maurice and Florence Walton. Society in the United States was warned to give it the cold shoulder, but found it such a captivating dance that there became a great demand for dance teachers who could give *tango* lessons. The *tango* of the pre-war period was quite a different dance from the *tango* we know today. It was danced to the *habanera* rhythm and varied widely in steps and figures. No one has ever tried to standardize the dance, and, therefore, it differs greatly with each country, people and instrument used.

The *tango* we know today is quite different from the original Argentine *tango* in music and in pattern. The *habanera* rhythm, with its definite musical pattern, gave way to the more subdued *milonga* rhythm. *Milonga* in a musical sense of the word is a class of Argentine songs sung by the gauchos. The steps to the dance were also changed and simplified, and it became possible to dance the *tango* on a ballroom floor like any other social dance, something quite impossible with the earlier form.

Is the *tango* a folk dance? There is some disagreement over this point but the majority of dance leaders seem to agree that it has earned the right to the folk classification and to its position as a favorite among people who love to dance.

TRIPLE DUTY

Here's a Costume
That's Authentic
For Three Countries!

BY MARJORIE POSNER
Costume Editor

IN the Kalotaszeg district of Transylvania (once Hungary but now Rumania) a very beautiful costume was worn by the peasants. It is considered outstanding because it gracefully follows the lines of the wearer's body, with no exaggeration by dozens of petticoats, wired sleeves, or peaked caps. Copying it will take a good bit of effort, but the results are well worth it.

The women of this region wore a black or dark blue skirt, ankle-length, done in fine knife-pleating in back and plain in front. The front is faced with a wide band of fine wool material—orange-red for girls and young women, yellow for matrons, and green or black for older women. The band should be about eight inches wide and the skirt is worn with the front tucked up into the waistband so the color shows in a broad "V." The skirt material was sateen.

Under the skirt went two or three petticoats, also to the ankles, with the prettiest one on the outside so it would show.

In front of the skirt was worn a black sateen apron, decorated with large rosettes of bright-colored flowered ribbon in the lower corners and colored embroidery. The apron was rather large, covering the front of the wearer, and was as long as the skirt. At the top the apron is gathered into the band with knife-pleating, caught with colored wool stitching.

The blouse was of white cotton, very full and gathered to a high, narrow neckband. The sleeves, cut raglan style, are very full at the bottom and gathered into a cuff about three or four inches wide, worn just below the elbow. The top of the sleeve is embroidered in red (except the old women who wear black), a rectangle of solid chain-stitch work about six by eight inches. The same type of embroidery is used on the cuffs and the neckband. The blouse is fastened at the neck with a red cord and tassels of wool.

On Sundays and feast days the women wore a short, sleeveless jacket of dark blue, sometimes embroidered in wine and green silk thread, in the typical tulip patterns.

On the head the young girls wore a sort of crown of pearly beads and roses, with wide flat bows of ribbon, for fes-



tive occasions; otherwise the common headdress was a yellow scarf with bright red flowers printed on it.

The only jewelry mentioned as being worn with this particular costume was a string of dark-red glass beads.

Red leather boots with pointed toes were worn by the young women and plain black boots or high laced shoes by the married women.

In the winter the only outer garment worn was a hip-length jacket of green wool, ornamented with gold lace.

The men of Kalotaszeg were dressed in the typical Hungarian *gatyas* (full trousers like a divided skirt) of white linen, sometimes beautifully embroidered in white; short white blouses worn over the trousers and with the wide open sleeves, also sometimes embroidered in white; black boots and round hats. On Sundays they wore the beautiful white greatcoat—the *szur*—with much embroidery on it and sometimes replaced the white trousers with skin-tight black ones, tucked into the boots. For festive occasions and in the winter they wore the same type of sleeveless jacket as the women, blue with silk embroidery in green and decorated with bone buttons sewn on in various designs.

We can safely call these beautiful costumes truly Hungarian, for the Magyars occupied this region for hundreds of years and it was turned over to Rumania at the end of World War I, making it Rumanian in name only.

Costumes

Our clubs are all great
Across this big State,
Our dances full of color and zest;
Our Festivals fine,
Our music like wine,
But I like our costumes the best!

Though our dances thrill me,
Pronouncing them kills me—
(Tsignonochka, Wegis, Krestayanka,
Eide Ratas, Ziogelis, Hopak and
Totur—

Not to mention Pol'yanka.)

But I can pronounce
Any costume there is,
Without giving it a second glance;
There's a shirt and a hat
Some pants and some boots
And a skirt that swirls when you dance!

So give me our costumes
With a capital C,
With stripes or bustles that flounce;
Gay they may be, but
The thing that sends me
Are names that I can pronounce!

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

TEACHERS' INSTITUTE

Dances taught at the Federation's Institute held at the El Camino Gardens Auditorium, near Vallejo, Oct. 15, are listed below, together with suggested records:

MAXINA:

- (a) English-Columbia 12-inch DX-1202 (an import).
- (b) MacGregor 629 (with oral instructions on reverse).
- (c) MacGregor 632 (with *Jessie Polka* on reverse).

DOWN THE LANE:

- (a) Decca 24986.
- (b) MacGregor 642.
- (c) Lloyd Shaw 2-111 (just out).

AUPRES DE MA BLONDE (*My Favorite Blond*):

Folkraft 1091.

ZASIALI GORALE (Described in Nov. 1950 *Let's Dance!*):

Folkraft 1090.

EVA THREE STEP:

- (a) English-Columbia 12-inch DX-1257.
- (b) Capitol 15420.
- (c) London 353 (newest).

(Note: The tune for all of these is *Teddy Bears' Picnic*.)

DREISTEYRER:

London P-18017; tune, *An Der Waldgrenze*.

SPANISH SCHOTTISCHE:

- (a) Imperial 1192 (formerly 199-B).
- (b) Victor 23-0880-B.

(Note: The tune is *Labios de Coral*; the Imperial is favored for *Spanish Schottische*; the Victor is also excellent for *Mexican Mixer Schottische*.)

TANGO WALTZ:

English-Columbia 12-inch DX-1218.

IN MY GARDEN:

Kismet 140.

MOSKROSOR (Described in October 1950 *Let's Dance!*):

Folkraft 1092.

(Continued on Page Eighteen)

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Carlos Rosas and his partner, Senorita Amalia Millan, drew enthusiastic applause at Fresno's recent Raisin Harvest Festival with the Mexican Danza Autoctona.



Part of the exhibition group of the Salinas Lariat Swingers who presented the German Dreisteyrer Laendler at the Raisin Harvest Festival.



Fresno's Czechoslovakian Sokol Group exhibited the Beseda at the Raisin Harvest Festival and proved to be one of the most colorfully-costumed clubs on the floor.



The Clodhoppers of Fresno, all set to exhibit Las Altenitas. Authenticity even included moustaches specially grown for the occasion. Boxes of raisins were pinned on later.



A few of the models who made the "Folk Dance Style Show" at the Raisin Harvest Festival so entertaining and interesting. Beth Tabor of Fresno narrated the show; Marge Widman was chairman.



No other square dance group was more popular at the Raisin Harvest Festival than this "Junior contingent" from the Fresno Fiddlefooters. Their beaming instructor and caller is Buster Brown. (Photos by Weymouth-Hudson, Fresno).



Members of the Cheyenne Mountain Dancers, Dr. Lloyd Shaw's exhibition team from the Cheyenne Mountain School at Colorado Springs, who toured California last month. They not only caught the spirit of the Victorian Era (above) but took spectators' breath away with square figures such as "Flap Like Thunder" (R). Photos by Knutson-Bowers, Colorado Springs.



Dancers from all over the U. S. and Canada gather at the Chicago Stadium for a rehearsal of the International Square Dance Festival. (See story on page 15).



The Valley Waltzers, active San Jose group founded by Song Chang, line up for a portrait. (L to R) Eddie Myers, Ethel Myers, Tom Graham, Adele Coolidge, Rose Vessel, Matt Vessel (president), Jo Buttitta, Vincent Orlando, Pansy Essman, Clifton Hurt, Grace Hurt and George Slavich. Julia and Earl Lundwell are instructors.



Two California folk dance leaders, Walter Grothe and Grace Perryman, enjoy the German "Zu Lauterbach" at a recent Festival. A charter member of Changs International Folk Dancers, Grace is now director of The San Francisco Folk Arts, and also arts and crafts editor for LET'S DANCE! Walter served as Federation president for two terms and now acts as promotion manager for LET'S DANCE! between teaching and continued active participation in Federation leadership. Photo by Bob Campbell.



Meet the Kings of Fresno—our nomination for the Dancing Family of the Month. A folk dance teacher in the Fresno night schools, Jean King (shown with baby Harold) is the mother of twelve and proudly reports that all of them (with the exception of Harold and the two youngest girls) are enthusiastic folk dancers. (L to R—1st row) Dennis, Victoria, Sandra, Tommy; (Center) Michael; (2nd row) Patrick, Mrs. King and Harold, Betty, Rosemary and Doris; (3rd row) Mr. King, Gene and Jimmy. Photo by Harry Outcault, Fresno.

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MARKLAENDER

(German)

MUSIC: Record: Kismet 139—"Marklander."
Folk Dancer 1051.




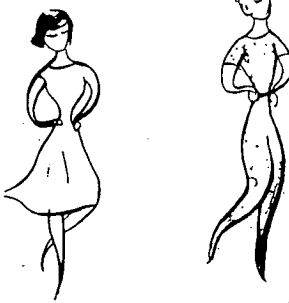
FORMATION: Couples in double circle or scattered anywhere around the room, in closed position*, both facing counterclockwise.

STEPS: Schottische*, Step-hop*.

Music 4/4	PATTERN	Illustrations by Annemarie J. Steinbiss
Measures		
A.	I. <i>Schottische and Cross-over</i>	
1-2	a. M beginning on his L, W on R. M leads W in front of him (from R side to L) with 1 schottische step (W pivots inward to face partner as she crosses). M leads W back to original place with 1 schottische step (W pivots outward to original social dance position). M dances both schottische steps almost in place.	
3-4	b. Couples turn CW moving CCW around the room with 4 step-hops. M step-hops L, R, L, R; W opposite.	
5-8	c. Release hands, placing them on hips, and move away from partner with 1 schottische step. Repeat schottische step back to partner. Take partner in closed position and repeat Fig. I-b, meas. 3-4.	
9-16	Repeat action of measures 1-8.	
B.	II. <i>Step-hop and Turn</i>	
1-4	a. Join inside hands. Beginning with M L, W R, take 1 step-hop (swing joined hands forward and turn partners back-to-back). Repeat with 1 step-hop M R, W L, (swing joined hands bwd. and turn partner face-to-face). Face clockwise and drop partner's inside hand. Rejoin hands (M's L, W's R.) Repeat 2 step-hops moving bwd., counterclockwise (back-to-back and face-to-face). b. Take partner in closed position and repeat Fig. I-b, meas. 3-4.	
5-8	Repeat action of Fig. II, meas. 1-4. Note: Throughout this figure free hand swings freely.	
A.	III. <i>Schottische and Step-hop</i>	
1-4	a. M beginning L, W R (hands joined in promenade position, R hands above L), move forward counterclockwise with 2 schottische steps.	

LET'S DANCE!

MARKLAENDER (Continued)

Music 4/4	PATTERN	Illustrations
Measures		
	b. Continue forward in promenade position with 4 forward step-hops.	
5-8	Repeat action of Fig. III, meas. 1-4.	
	IV. <i>Schottische and Step-Hop Turn Around Partner</i>	
9-12	a. Lifting joined R hands over W head, M beginning on L, dances 1 schottische step in place, as W, beginning on R, crosses in front of M with 1 schottische step, turning counterclockwise once as she moves to M's L side. Repeating schottische step, W turns clockwise once as she returns to place. Drop L hands and place on hips. W turns outwardly as she moves clockwise behind M with 4 step-hops. W finishes on L side of M.	
13-16	b. Rejoin L hands in front of W keeping R hands high over M's head. Beginning on R, W dances 1 schottische step in place as M, beginning on L, crosses (turning counterclockwise) in front of W with 1 schottische step. Repeating schottische step, M turns clockwise as he returns to place (on R side of W). Drop L hands, place on hips. M turns outwardly as he moves clockwise behind W with 4 step-hops returning to original place.	
B.	V. <i>Pursuit</i>	
1-4	a. M places hands on hips, W keeps R hand high overhead and places L hand on hip. Beginning on R, W moves fwd. counterclockwise with 2 schottische steps. M, beginning L, keeps time in place with 2 schottische steps. W turns clockwise in place with 4 step-hops as M, beginning on L, advances fwd. to W with 2 schottische steps. Note: W may hold handkerchief in R hand throughout this step.	
5-8	b. Couples take closed position and repeat action of Fig. I, a and b, meas. 1-4.	
9-12	c. Beginning on L, both hands on hips, M moves fwd. with 2 schottische steps. W, beginning R, with hands on hips, keeps time in place with 2 schottische steps. M turns counterclockwise in place with 4 step-hops as W, keeping hands on hips, and beginning on R, advances fwd. to M with 2 schottische steps.	
13-16	d. Couples take closed position and repeat action of Fig. I, a and b, meas. 1-4. Repeat dance from the beginning and bow to partner to finish dance.	

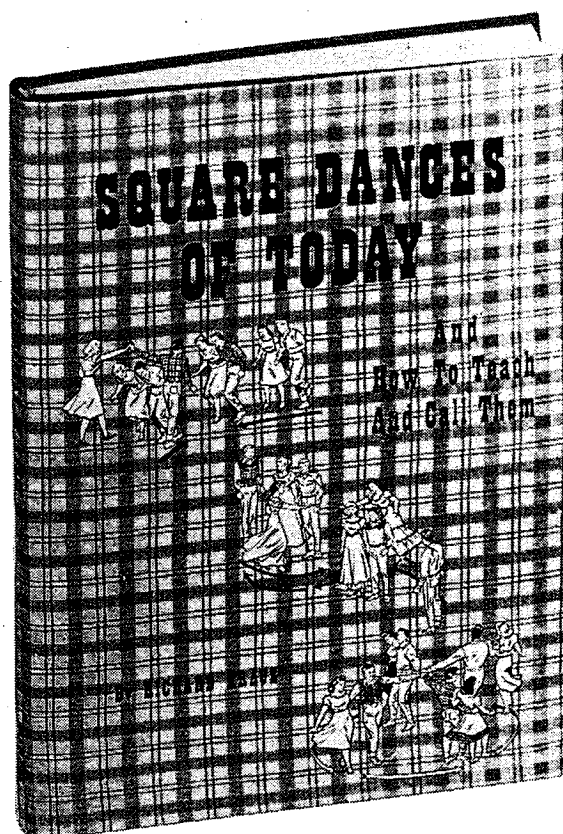
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Let's Dance Squares

International Square Dance Festival

BY MILDRED R. BUHLER

ONE of the major events in the history of our American square dance movement was the International Square Dance Festival held at the Chicago Stadium October 28 co-sponsored by Radio Station WLS and the Chicago Park District. The term international was applied due to the inclusion of a Canadian group which presented an exhibition of American squares. Although 450 leaders representing 19 states attended the opening session on Saturday morning, a leaders' institute at the Eighth Street Theatre, home of the National Barn Dance, and 20,000 were in attendance at the evening festival in the Chicago Stadium, it was regrettable that most of the nation's "big names" in square dancing were conspicuously absent.

Edith Thompson of San Bruno, secretary of the Square Dance Callers' Association of Northern California, represented the Folk Dance Federation of California, and apparently was the sole California representative. She reported a wonderful time from her arrival by plane on Wednesday morning until her departure the following week. The extra days there gave her an opportunity to visit several classes in operation, most of which were part of the Chicago Park District. However, she ran into Vyts Beliajus and was fortunate indeed to have the opportunity of visiting one of his Ethnic Lithuanian groups, composed chiefly of D.P.'s who are unable to speak English but who dance their native dances beautifully, to the point where they are practically professional in ability. Edith reported a most enjoyable evening was spent with these fine folk. She was also the featured guest on several radio and television shows including the National Barn Dance.

At the Saturday morning leaders' institute a panel discussion was held on the following phases of square dancing:

1. *What Is the Future of Square Dancing?*

It was the general consensus that square dancing as a popular fad would last only about another five years, and then would fade into the background. This is dangerous thinking and we need to disprove it. Under this general heading several sub-topics were discussed including: (a) Teaching techniques, (b) terminology, (c) methods of organizing local and state groups.

2. *What Place Does Round Dancing Hold in a Square Dance Program?*

It was interesting, and amazing, to discover that many sections of the country still know and do nothing about the round dance program. They seem to have no idea of how to present them.

3. *Costumes.*

A major part of the country is not costume conscious, and does very little about it. This note will be of interest to our extremely costume-conscious sections, especially California.

4. *National Organization.*

When the subject of forming a national association was brought up, very little time was devoted to it, and it was generally felt that the nation was not ready for such a move at this time. The idea was killed before it was hardly born. Some of the leaders who were behind the idea were quite disappointed, but their spirit was undaunted and it is assumed they will continue to carry the banner.

After a leaders' luncheon, the afternoon was spent rehearsing for the evening festival, which opened with a grand march led by our own Edith Thompson and Gus Empie of Idaho. As each state representation marched in, the organist played its state anthem, which was very impressive. At the conclusion of the march all of the participants promenaded into set formation, and the formal dancing opened with a general participation number, followed

(Continued on Page Sixteen)



A few of the many leaders who gathered at a special luncheon at the recent International Square Dance Festival in Chicago. (L to R) Edith Thompson, representing the Folk Dance Federation of California; Mr. and Mrs. Ernest Lee of Ottawa, Canada (Mr. Lee is director of physical fitness for the Canadian Government); John Drake of Station WLS and Mrs. Frank Ryan, owner of Station CFRA in Ottawa.

CALLER of the Month

By MILDRED R. BUHLER

BORN IN DENVER, moving to California at the age of two to spend his early boyhood among the orange groves and on the then undeveloped beaches in southern California where his father was in the real estate business, witnessing the panic which caused the family to lose everything, including the present site of Hollywood which then was among their holdings, returning practically destitute to Denver at the age of nine, then two years or so later moving to Colorado Springs where he finished his formal education and has remained ever since—that is the beginning of the colorful career of 60-year-old Dr. Lloyd Shaw, fondly called "Pappy" by his many students the length and breadth of the land.

Ever a lover of the great out-of-doors, a patron of the arts, a sound supporter of Democracy, and an educator par-excellence, he has made a contribution to the American people that will live on in history and the hearts of his fellow men.

During the 34 years he has served as superintendent of the Cheyenne Mountain School, in the Broadmoor district on the outskirts of Colorado Springs, he has developed a unique sports program that provides active participation for the major part of his student body. After developing a championship football team in the early days, he completely barred the sport from the school's program, feeling the acclaim and ensuing publicity the team drew was an unhealthy thing for the school. Looking for something less competitive, that the whole school could participate in, he started a program of mountaineering, including hiking and skiing in addition to outdoor camp life. He also included horsemanship on the program but felt it was too strenuous for the girls since it launched them into the rodeo field, and so he turned to the more cultural activities of dramatics and folk dancing. After a few years of working diligently with the European folk dancing, he discovered there was a vast amount of material among the cowboys of the west, and he turned to that with a vengeance, bit by bit uncovering and chronicling properly for the first time the American folk dance of the west which led to his book *Cowboy Dances*, which he published in 1939. Still the most popular book of its kind, it is used the country over as a manual for beginning square dancers.

Welcome news to square dancers everywhere is the announcement that "Pappy" plans to write a second volume which will bring his square dance information up to date. Feeling that he could not do justice to the whole field, he has, during the later years, specialized in the American folk dance, feeling this broad enough to occupy his time, and he has unquestionably earned the title, "Dean of American Square Dancing." His vast research in the field of round dancing, and the demands of his students for further reference material brought about his writing of the *Round Dance Book*, which was published in 1947, and is a most welcome addition to the folk dancer's library.

First an educator, secondly a showman, and lastly a missionary, his unquenchable zeal to spread the square dance gospel from Sunset Boulevard to Broadway, from New Orleans to Detroit, has been fulfilled and each year sees countless thousands of new converts to the joyous movement. Never before in the history of the country have so many people danced.



He took his first out-of-state trip with his teen-age dance team, the Cheyenne Mountain Dancers, in 1937, when he visited Scripps College in Claremont, California. Then they traveled to the National Folk Dance Festival in Washington, D. C., in 1939, and since that time have made two trips a year, one in the spring and another in the fall, with the exception of a couple of war years when they were unable to travel out of their home state. In the past five years they have appeared in more than 50 major cities of the U. S.

People often ask how they can do this and manage their studies. First and foremost, Dr. Shaw demands high scholastic standing from all team members. In spite of the fact that his mission is to spread square dancing the length and breadth of the land, he arranges the itinerary with a complete disregard for those who clamor to see his dancers, considering only the opportunity to provide new and enriching experiences for the youngsters. That's why he never takes the same team over the same territory. He waits until there is a turnover in the team before he returns to an area.

His recent trip to California is typical of the program he plans for his troupe. Coming by way of Idaho Falls, Reno, Colusa, Merced, San Francisco, Carmel, San Luis Obispo, Boulder City, Ogden and Salt Lake City, they presented 10 shows enroute, but also did much sightseeing, the high spots including such things as a peek at the glamorous night club show in the Mapes Hotel in Reno, a glimpse of Lake Tahoe, a short trip to Yosemite and the Mariposa Big Trees, a shopping tour in the big stores and rides on the cable cars of San Francisco, a two-and one-half-hour boat trip on the San Francisco Bay, a supper at Fisherman's Wharf, a trip up Telegraph Hill, a tour of Chinatown, a drive over the San Francisco Bay Bridge, encircling Berkeley, then a ferry crossing at Richmond and on to the beautiful Muir Woods, back over Golden Gate Bridge with lunch at Seal Rocks, a delightful trip around Monterey and the 17-Mile Drive with a stop at the Carmel Mission, on down the coast past Point Lobos down to Big Sur, which really gave the inland youngsters a wonderful glimpse of the ocean, then

(Continued on Page Seventeen)

INTERNATIONAL DANCE FESTIVAL

(Continued from Page Fifteen)

by a full evening of exhibitions of square dancing interspersed with special entertainment by members of the National Barn Dance cast and other famous radio stars including Martha Tilton, Kurt Massey, Bob Atcher, Pat Barrett ("Uncle Ezra"), Lulu Belle and Scotty, Arkansas Arkie, the Buccaneers, Dolph Hewett, Grace Wilson, Homer Jethro and the Maple City Four.

The 18 various exhibitions represented 16 different states and Canada, and several of the teams had as many as 10 sets. The dancing as a whole was quite simple in form according to our California standards, but it was thrilling to see this great assemblage of dancers from so many sections of the country.

In the opinion of Edith Thompson, the most beautifully-costumed team, with the smoothest dancing, came from Georgia, with Fred Collette of Atlanta doing the calling. The most outstanding team, all things considered, came from Washington, D. C., with Dr. Walter Goodsell calling. Indiana had eleven sets in its exhibition, coming from all sections of the state. One set from southern Indiana, however, stole the show with its original "back woodsy" style that simply captivated the entire audience and brought thunderous applause.

The exhibition which pulled the heart strings of everyone there and drew a good many tears was a specialty called "Square Dancing Is for Everyone," put on by the Chicago Park District with Virginia Morrison calling. This team numbered 11 sets including two sets of blind dancers, two of deaf and dumb, two recovered polio victims, two with members all over 60, and three whose members were all under twelve. This exhibition truly demonstrated the comprehensive work being done by the Chicago Park District, and bouquets go to them and especially to Virginia Morrison.

The Canadian group was very interesting and made a big hit with everyone. All French Canadians, they danced American square figures but the calls were all given in French. They were members of a very old group which was organized in 1607 and which are now under the direction of Ernest Lee, director of physical fitness for the Government of Canada.

(Continued on Page Seventeen)



BY MILDRED R. BUHLER
CORVALLIS, OREGON. *Clinic and Jamboree Held!*

Oregon State College sponsored the annual folk dance clinic at the college on Oct. 22, followed by a jamboree at the Coliseum Oct. 22. Although the clinic was designed primarily for teachers, the jamboree was open to all organized clubs of Oregon and the neighboring states, and a huge crowd responded. Miss Erma Weir of the Women's P. E. staff at O.S.C. was in charge of the affair, which has done much to further the movement in that area.

BAKER, OREGON. *Dance for Choir's Benefit!*

The Powder River Promenaders recently held a benefit square dance to raise funds to purchase robes for the high school choir. An orchestra from Boise, as well as callers from Boise and Weiser, plus the group from Baker, furnished plenty of top entertainment.

PASADENA, CALIF. *Square Dancers Perform at Football Game!*

Under the direction of Jack Hoheisel of Alhambra, a large group of square dancers from the Pasadena and San Gabriel Valley area presented an exhibition at the Memorial Coliseum on Nov. 5, just preceding the game between the Los Angeles Rams and the San Francisco '49ers. The colorful spectacle was well received by the large crowd.

SELAH, WASHINGTON. *Lion's Club Sponsors Square Dancing!*

The Selah Lions Club is sponsoring a Beginners' Square Dance class for its members here.

BOISE, IDAHO. *Attend Chicago International Square Dance Festival!*

A. W. "Gus" Empie and four couples from different parts of Idaho represented this state at the recent International Square Dance Festival held in the Chicago Stadium Oct. 28. The group presented two original Idaho figures in their exhibition.

PORTLAND, OREGON. *Has Hayloft Too!*

Portland now has a Hayloft too, patterned after Joe Lang's original one in Denver. The Oregon Hayloft was built by Mr. and Mrs. John J. O'Donnell to provide square dance devotees of Portland with an ideal rendezvous for their favorite pastime. Jack and Gertrude O'Donnell, both over 60, are ardent hobbyists who became smitten with the "square dance bug" a little more than two years ago. Going into it wholeheartedly, they decided to build for Portland an ideal square dance home in place of the dream house they had planned so long for themselves. The new Hayloft, which is on the corner of SW Front Ave. and Lincoln St., has western decor throughout, including the 325 famous cattlebrands which Jack burned into the trimming himself and the front doorknobs which are fashioned of polished horseshoes.

OKINAWA. *Hoedown Held!*

Roy Wolfe from Phoenix, Arizona, called the squares at a recent old fashioned square dance held at the Rycom Officers Mess on Okinawa.

CALL of the Month

The Drifters

BY JACK McKAY

1. First and third go forward and back,
2. Forward again with a right and left through,
3. Sides drift out to positions new
(*Second and fourth couples sashay two steps away from each other to corners*)
4. And swing the girl that's nearest you.
(*First man swings second lady, second man swings third lady, third man swings fourth lady, fourth man swings first lady*)
5. Pull 'em straight to lines of four
(*Each man puts his new partner down on his R forming two lines that are parallel to positions one and three, which face each other. The line in first position has third man and fourth lady, and second man and third lady. The line in third position has first man and second lady, fourth man and first lady.*)
6. Forward eight and fall back eight, and pass right through and don't hesitate.
7. Forward eight and fall back eight, pass right back and don't be late.
8. Now right and left through across the street,
9. Everybody swing your own little sweet.
(*Each man turns around to swing his original partner.*)
10. Now it's allemande left and a grand old right and left, etc.

Caller of the Month

(Continued from Page Sixteen)

on across the state via Bakersfield into Las Vegas, Boulder City, a trip over the dam and a boat ride on Lake Meade, continuing home through beautiful Zion National Park, where they witnessed the glory of the sunset on those beautiful rocks, a stop-over at Salt Lake to visit the Mormon Tabernacle and enjoy the famous organ recital, and a swim (or rather a float) on the lake itself. That trip alone is a wonderful education for anyone, and a compensation the youngsters get for their share of missionary work in the field of square dancing.

With his lovely poetess wife, Dorothy, at his side, ever ready to assist him in any way she can, and with his competent and most charming accompanist, Harriet Johnson, who knows and meets his every musical need, plus Howard Jones, the school custodian, who also drives the special bus they travel in, they are a traveling academy, no less.

In addition to the trips into many sections of the country with his dance team, he conducts three week-long summer institutes in Colorado Springs which serve as the main training center for leaders and callers all over the nation.

His vast knowledge in this field brought Shaw to Hollywood as the special dance director for "Duel In the Sun," with the making of a Decca square dance album following, and his most recent contribution to the folk dance

International Festival

(Continued from Page Sixteen)

The Prairie Farmer, WLS and the Chicago Park District deserve much credit for this tremendous undertaking, and it is to be hoped that their plan to make this a yearly event will materialize, and that next year a much wider participation will be possible, with several days devoted to the event. If at all possible we would like to see time arranged for an exchange of material of the various leaders. It is hoped, though, that the various types and forms of dancing will be carefully preserved and that we will not see any one section completely overpowering the rest, destroying the various native forms that have developed through generations of dancing.

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Around the SQUARE Set

by PEG ALLMOND

FRIDAY, NOVEMBER 10TH, was a red letter day in the square dance world—the YWCA Friday night group—Randy Randolph is the leader—had a PIONEERS SQUARE DANCE PARTY, the HOEDOWNERS in Marin County celebrated their first birthday, and both groups invited the general square dancing public. Some of us wished for a helicopter so we could dance at both parties.

Speaking of birthdays, young Michael Rose, 10-year-old son of Edna Rose, had only one request to make as a celebration for his birthday—permission to attend the SQUARE CUTTERS' PARTY so he could see squares danced, since his mother had told him so much about them. Needless to say, the request was granted and Michael and his proud mother led the grand march to the refreshment table. Michael danced the contra and Virginia Reel.

Up Eureka way, Bee Barnett's group met at Trinidad for a square dance on Saturday night and invited Joe and Rose Moore, who now live in Eureka, and Clarence and Olive Johnson, Square Cutters who were visiting them. The host group was the Jolly Jumpers, of which Chuck Kreuger is president.

Danny McDonald appeared at the Gate Swingers' Halloween party costumed as an M. D., complete with operating gown, stethoscope, mask AND NURSE. Incidentally, the Gate Swingers' Halloween party was a howling (and I do mean howling) success. Those rubber masks certainly add realism to costumes. Russ Nygren was a leering, realistic Frankenstein; Margaret Nygren was a good Miss Hillbilly, complete with a pair of rubber feet with toes tied up and a snaggle toothed mask; Vera Holleuffer was a glamorous Carmen Miranda with real fruit in the head basket (and her patter in the square she called was full of "H'ya, where ya been—give a cheer for Halloween—and promenade that girl, that's really somethin'—promenade your little pumpkin!") Highlight was the announcement of the engagement of Rose Mary Farrell and John Inch. Incidentally, that romance jellied in the intermediate square dance class at the YMCA. Getting back to the Halloween party—you might try to keep sane and at the same time dance in a square in which there is a Frankenstein, a doctor, a nurse, two wolves, a Spanish senorita, a Hedy LaMar and a Little Red Riding Hood with a toothache mask! My poor ache-ing sides!

BILL LEWIS, popular Southern California folk and square dancer, visited in San Francisco recently and danced with the Edgewood Folk Dancers.

The RAISIN FESTIVAL was a beautiful affair. Fresno certainly knows how to put over a big celebration. Squares were called by Buster Brown, Bill Barr, Jack Mulkey, Bob Baker, Lloyd Daniels, Hunter Crosby, Earl Johnson, Bernard Wright, Joe Upton, Francis Monnier and others from the Fresno Area. Visiting callers included Danny McDonald, Bill Castner, Ace Smith, Jack McKay and Peg Allmond, and others. The three-day ses-

sion was sparked with gorgeous exhibitions by Federation and ethnic groups.

Nice party put on by THE PIONEERS SQUARE DANCE CLUB at Rainbow Gardens in Sacramento. Live orchestra—beautiful setting—enjoyed by the Pioneers and their guests.

The Redwood City Docey-Doe Club celebrated Halloween in a gala manner. A sumptuous dinner, prepared by the gals, was followed by a full evening of dancing and novel entertainment. Everyone came masked and attired in elaborate costumes including devils, cats, witches, convicts, gold dust twins, ladies of the harem, a couple of black Sambos, and many more. Charles Lidster emceed the novel program that highlighted the evening.

THE RECORD FINDER

(Continued from Page Nine)

MISCELLANEOUS

Some of the 1949 Summer Camp dances not heretofore reported on in this column are listed herewith:

SISKEN / UNKAA'S ELS DANS (Batchelor's Waltz): Fidelity 5001. Two Danish waltzes for a circle of couples.

BUTTERFLY WALTZ: FM 335. A simple three-person waltz.

BETTY BLACK HAWK: Black Hawk Waltz on Imperial, Folkraft, MacGregor, Four-Star, etc. A couple-variation of the traditional dance.

SHUDDER BUX: Decca 45027—A Hasselby Steppen Polka. A German "square."

FAIRY REEL: Rex 15008. An Irish dance for six people.

IRISH WALTZ: Lloyd Shaw 2-110; MacGregor 644-A; Windsor 604-A. The basic tune for this couple dance is Too-Ra-Loo-Ra-Loo-Ral.

DENNIS WALTZ: Rondo 197-B; Windsor R-604-B. Medleys of Take Me Out to the Gall Game and The Band Played On (Strawberry Blond). A couple dance.

KAMARINSKAJA: Continental C-1296-A (formerly C-1037-A); Typsy-Gypsy. A vigorous Russian couple dance.

GENOVA CIRCLE: Victor 26-1046-B Min Skal Din Skal. A waltz for a circle of couples.

GAMMAL FAMILIE VALSE (Old Time Family Waltz): Victor 26-004-B Ockero Valsen or similar light, smoothly-flowing Swedish waltzes. A progressive "good-night" waltz for a circle of couples.

SIRTO: Victor 26-8014-B. A Greek "broken-circle" dance; couples not required.

CALL OF THE PIPES: Standard F-13001-B (A Reel). A Scotch-Canadian couple dance.

(Continued on Page Nineteen)

The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

DANCES OF EARLY CALIFORNIA DAYS. By Lucile K. Czarnowski; Pacific Books, Palo Alto, 1950. 159 pp. \$5.00.

Here is a book that should have a prominent place on the shelves of every folk dancer in the State and all outside California who are interested in early American dancing. For Lucile Czarnowski, past-president of the Folk Dance Federation of California, and for many years chairman of the Federation's research committee, has produced a volume which is like a festival in print.

Dances of Early California Days opens with a fascinating picture of California's dancing past—doubly interesting because of the wide growth of folk dancing today. Then follow page after page of clear, concise instructions, diagrams, music well arranged by Betty Lovejoy and, in many cases, the words of the songs to which the dances are done.

So that teacher and dancer alike may add to their enjoyment of a dance by knowing something about it, Miss Czarnowski has given the background of each dance—how it started, where it started and the story of its growth in popularity. In addition she has identified the area in which the dance was done so that no matter where you live in California—King City, Los Angeles, Santa Barbara, Monterey or Napa—you will find at least one dance that is truly native to your community.

Each of 39 dances presented is authentic down to the last bar of music and last bow or curtsy. Most of them—*La Yucca*, *La Varsouvianna*, *El Sombrero Blanco* for example—are over a hundred years old, and the "new" dances such as the *Mazurka*, *Danish* and *York*, date from 1849.

Another interesting thing about the book is that it gives variations of the dances as they occurred in various parts of California. Three *La Yucca*'s—from King City, Watsonville and Santa Barbara—are given, for instance, and four versions of *La Varsouvianna*—as danced in Pacific Grove, San Juan Capistrano, Monterey and Watsonville.

All this, plus an attractive format that allows the teacher or student to lay the

book in an open position while learning, make *Dances of Early California Days* an outstanding publication and one which will add to everyone's enjoyment of folk dancing.

ROBERT DOUGLAS LAMONT

THE RECORD FINDER

(Continued from Page Eighteen)

BEAUMONT POLKA: Decca 46170 *Tennessee Polka*. An easy couple dance.

TARANTELLA VILLAGGIO: Standard F-6026-A *Tarantella Paesana*. An Italian dance for a circle of couples.

ALABAMA JUBILEE: Crystal 108 *Calico Polka* or any well-arranged polka or two-step. A simple couple dance—not to be confused with the square dance figure by this name!

MCGINTY SCHOTTISCHE: Folkraft 1035-A *Rustic Schottische*. A couple dance.

ALTAI: *Sentimental Journey* on Broadcast, Windsor, MacGregor, Lloyd Shaw, etc. An easy couple dance.

COTTON EYED JOE WITH A DO-SI-DO: Folkraft 1035-B or other *Cotton Eyed Joe* records. A progressive version for circles of 2, 3 or 4 couples.

KOLOS: The following Kolos were taught (besides a number from the *Folk Dancer* albums detailed in the August 1950 *Let's Dance!*): *Pleskavac* (Balkan No. 518); *Kraljevo* (No. 521); *Drmes* (No. 506); *Radikalka* (No. 519 *Haj, Haj*); *Carlama* (No. 503); *Jeftanovicevo* (No. 510); and *Rumunjsko* (Rumanian) (No. 525).

PHILIPPINE DANCES: *Polka Sala* (Imperial 1186), a couple dance. *Chotis* (Imperial 1187), a couple dance. *Aetana* (Imperial 1186), a "longways" dance, sets of three couples. *Baruray* (Kismet 141), another "longways" dance for couples.

HOMER, BETTY AND BERNIE HOWELL

We recently received a copy of a record labelled "HH Howell 101-102"; side 101, the music of *Old Mill Stream*, arranged for the dance *Weave Waltz Mixer*; side 102, *Lili Marlene* ("fox trot"). This is a ten-inch plastic record. The Howells, by the way, are generally credited with originating the *Betty Blackhawk Waltz* variation of the old *Black Hawk* and *Lili Marlene*, and with numerous variations of older patterns (they publish a rather useful booklet on round dances). Unfortunately, the record cited here, though usable, is rather poor from a musical reproduction standpoint.

THE ROUND UP

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