

Let's Dance!

FEBRUARY
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

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*Huckster
of
Happiness*

No matter where you live—the United States, Europe, Asia or South America—Walter Grothe has your happiness at heart and is working hard to spread folk dancing and the pleasure it brings in your community.

Much of this is done in his capacity as promotion manager for LET'S DANCE!, but acquainting people with the happiness they can find in folk dancing is no new job for Walter. As vice president of the Folk Dance Federation of California in 1945 and president from June 1, 1946, to June of 1948 he made so many trips up and down California that LET'S DANCE! ran a humorous map of the State, bristling with signs bearing the legend "Grothe Was Here." And the funniest thing about the map was that—from Yreka to Cal-exico—Walter had been there—helping folk dancing grow.

He has aided in the establishment of the nationally known Folk Dance Camp at the College of the Pacific, played a large part in introducing the California Federation to the National Folk Dance Festival in St. Louis and has been instrumental in bringing such famous folk artists as Frank Smith of Berea College, Elizabeth Rearick, May Gadd, Lloyd Shaw, Gert Kaufman and Vyts Beliajus to California.

Now he devotes most of his time to answering the hundreds of letters that pour in to LET'S DANCE! from readers all over the country and a surprising number of foreign lands, telling them about the magazine.

It's a strenuous job, but Walter feels more than amply rewarded by the knowledge that he has been, and is, helping so many people enjoy themselves and re-discover those ingredients of civilized living—music, dancing and congenial good-fellowship.

BOB LAMONT

THIS MONTH'S COVER



George Posner's camera has caught Einar Carlson, director of San Francisco's Scandinavian Folk Dance Club, and Tom Watts, popular S. C. member, having at one another in the famous Swedish Ox-dans.

It starts out in a friendly fashion and gradually becomes a quarrelsome affair that winds up in mock physical combat. Popular for over two hundred years (it was originally known as the Fricasse), the Ox-dans has some forty sequences—all fun to do and hilariously funny to watch.

LET THE FIGURES GUIDE YOU!



NORTHERN SECTION



NORTH AND SOUTH



SOUTHERN SECTION



OUT OF STATE

FEDERATION CALENDAR OF EVENTS

EDITED BY HAROLD PEARSON AND CHARLES RICH



DON WHEARTY



FEDERATION FESTIVALS

North

FEBRUARY 19 MARYSVILLE. The Folk Dance Federation of California is being hosted by the "Twin City Twirlers" of Yuba City Marysville. Place: Marysville Memorial Auditorium. Time: 1:30 to 5:30 p.m. No evening party has been set yet. The auditorium is large and a good time is assured for all.

MARCH 12 SAN FRANCISCO.

APRIL 30 SACRAMENTO.



South

FEBRUARY 12 Abraham Lincoln Birthday Festival at Santa Monica's Santa Monica Ballroom on the Santa Monica pier at the foot of Colorado Street. Time: 1 to 5:30 p.m.

(Note: This is not the Ocean Park Auditorium where December's Festival was held.)

The Westwood Co-op Folk Dancers are hosts. There'll be plenty of Folk Dances and Squares for all. And wear your best costume; **THE PROGRAM MAY BE TELEVISED.**

MARCH 26 OJAI. See March *Let's Dance!* for details



REGIONAL FESTIVALS

North

FEBRUARY 12 SACRAMENTO. Theme: A Valentine Party. The hosts for this interesting day will be the Whirl-a-jigs, Capitol Fiesta, Sacramento Folk Dancers and the Circle Square. Time and place to be announced.

FEBRUARY 12 At the Fireman's Hall, Barberville. Time: 2 to 5 in the afternoon and 6 to 9 in the evening. Your host is the Redwood Revelers.



South

FEBRUARY 4 The Kern County Festival at the Harvey Auditorium in Bakersfield. After folk and square exhibitions at 8 p.m. everyone is invited to dance. Sponsored by the Circle Eight Club and the Bakersfield Recreation Commission.

LAST FRIDAY of every month at the McKinley School in Santa Barbara: Time: 8 to 11 p.m. Sponsored and hosted by the Santa Barbara Folk Dance Groups.



STATE FESTIVALS

MAY 26, 27 and 28 on the beautiful Monterey Peninsula. Watch *Let's Dance!* for details.



TEACHERS' INSTITUTE

North

NONE ANNOUNCED.



South

FEBRUARY 19 From 2 to 5 p.m. (and probably on into the evening) at the Poinsettia Playground, 351 Willoughby Street, Hollywood, Calif. This is near Santa Monica Blvd., west of La Brea Ave.

There'll be a review of dances to improve style at Festivals and instruction. Institute conducted by Terry McDonald (Research) and Allen Pelton (Institute).



SPECIAL EVENTS

North

MARCH 3 and 10 All-exhibition program at the San Francisco Museum of Art.

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

Folk Dancer on the Air—KWBR, Sunday at 10 p.m.
Calling All Folk Dancers—KVSM—Sunday at 10 a.m.
Folk Fest—Televised on KPIX on Thursdays at 7:15 p.m.
Folk Music—KPFA, every evening. Time not known.
KLOK—San Jose on Saturday, 3:30 to 5:00 p.m.
KSMO—week nights. Exact time and name of program not known.

On the Stage

Charles Weidman and his Theatre Dance Company will be at the Marines' Memorial Theatre on Monday, February 20. The performance starts at 8:30. While not strictly folk dance this group is one of the finest in the United States and shouldn't be missed by anyone interested in dancing. Tickets on sale at the box office or City of Paris, San Francisco.

On the Screen

Dance film series at the Palace of the Legion of Honor each Saturday. No admission charge.

Among the People

Chinese—

Check to see if the traditional Tong Yan Sun Neen parade is to be given again on the 10th in San Francisco's Chinatown. Try phoning the Chamber of Commerce on this one. And, if you haven't seen a Chinese New Year—don't miss it!

Polish—

February 12th is the birthday of Thaddeus Kosciuszko, Polish patriot, who was granted American citizenship for his help in the Revolutionary War. Call the Polish Consul for more information.

Irish—

Although they take place on March 4, the commemoration services for Robert Emmet, the Irish hero, are worth respectful interest. Again check with the Consul or an Irish friend as to time and place in your community.

American—

The birthday of Abraham Lincoln on February 12 should be interesting to all Americans. Lincoln's life supplies many folk legends, songs and poetry with material and the choicest gems often appear, on this day, in your local newspaper.

Is Burl Ives or some other famous folk artist coming to your town? Is your local museum going to have an exhibition of folk costumes or folk craft? Is there a folk party coming in your community that's open to other dancers?

If so, let your magazine know about it by dropping a line to MARGARET JORY, Folk-World Editor, LET'S DANCE! Magazine, 1370 Euclid Street, Berkeley, Calif.

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TELL IT TO DANNY

By DAN McDONALD

THANKS A MILLION to all you nice people for the flood of Christmas cards. There were just too many to handle individually but I want you to know how welcome they were—and wish each one of you who sent me one (and all you other folk dancers) a Happy (and that means a dancing) New Year!

Wonders will never cease, I guess. STOCKTON COLLEGE'S adult education program has a folk dance class for mothers and tots. The program is guided by MRS. FRANK L. NASH, JR., experienced camp and recreation leader, who has four children of her own, ages 2 to 7, enrolled. Seventy-five mothers attend each class with their children. Can you visualize a festival with parents and children dressed alike? 'S thom fun!

From RENO, NEVADA, comes news of the largest party ever staged in the State of Nevada. It was designed for the benefit of dancers and spectators alike—no admission—no contests—no awards of any kind. Believe me, folks, this is the answer that will keep this recreation of our alive, forever. Not a fad; not seasonal; not a cycle; but here to stay as a great recreation!

It happened at the Oakland Festival: As Paul O'Byrne entered, a little girl said: "Look, mamma, there's Mr. Capezio."

Each month I seem to get in something about the MONTEREY BAY AREA. JACK BIRD, president of the JEANS AND QUEENS, told me that his group played host at a "Winterlands" Festival on January 21 and 60 groups in that area alone received invitations. I was bragging there were 40 clubs. YIPE, 20 more!!

Novel idea about the soap at that January 15. Festival. Bob Elsocht, who dreamed the idea up, said over 10,000 cakes were collected. On top of that it was one of the best festivals we've had so far.

HI-STEPPERS' new officers, 1950: Pres., GEORGE RANDOLPH; vice pres., DAVID CARPENTER; sec., CHRISTINA HANSEN; treas., DONALD P. SPIER; Board of directors, MYRON DUNN, OLIVER MORK, EVAN GOLDENBERG, JACK NEUMAN and ALMA MUNRO.

We were sure sorry to hear "BISH" BISCHOFF resigned as chairman of the teachers' institute, as he had a very fine program arranged for a much needed teacher training on the technique of squares. GRACE GONIK is the new chairman with EDNA SPALDING the new appointee, and LARRY GETCHEL assisting; BILL CASTNER has been notified that he is next in line as third place, when GRACE graduates and LARRY moves into No. 1 spot.

Here's some news from "that's my boy," SAM LEWIS. New officers for the Vallejo Folk Dancers are—Pres., MYRON TELFORD; V.P., BURTON CHEW; sec., LEONA NELSON; treas., CLARICE WEBBER. And SAM adds there are few folks who give you a better time than do these VALLEJO F. D.'s.

MILL VALLEY also installed its new officers and genial CHARLES BASSETT is now president. This club is now two years old and has nearly all its charter members and many others.

MOLLIE FAURE-BRAC and her MR. (COUNTRY COUSINS), won a year's subscription to LET'S DANCE! magazine at a folk dance party and says no other prize could bring more pleasure than our splendid magazine. Good girl, MOLLIE.

Continuing a policy of only the best, get behind the good ole FUN CLUB. Celebrated guest M.C.'s each second and fourth Saturday at 534 Precita Ave., San Francisco.

Lovely ANNEMARIE J. STEINBISS and her MOM struck a blue note New Year's Eve. On their way to the HAYWARD PARTY they were injured in an auto accident. MOM is still in the Mills Memorial Hospital in SAN MATEO, but by the grace of God, who seems to protect all of us folk dancers, ANNEMARIE is back at her classes without any stitches. For those readers who have not had the pleasure of knowing ANNEMARIE, here is a short-short: She is the gal who not only contributes those funny folk dance cartoons to LET'S DANCE! but also does the illustrations for the dance descriptions.

And, speaking of Annemarie, here are the new officers for one of the groups she directs, THE BURLINGAME VAGABONDS — DR. HOWARD TRELEAVEN, president, DON DURANT, v.p., RICHARD MIRK, treasurer, EVELYN EVANS, secretary, and THELMA MARKIS, social chairman. Good luck to all in the new year!

One hundred and one miles from the nearest railroad is purported to be a record the town of PINEDALE, WYOMING, holds! But that ain't all! For it holds its folk dances regular, come rain or hail or sleet or snow, and the dancers come from miles around and if you can't get home, there's always the next day. Favorite PINEDALE story is about the two ladies who were snowed in after the dance. They left in the morning and returned again that night and danced till after midnight—the trip was 78 miles each way over mountain passes!

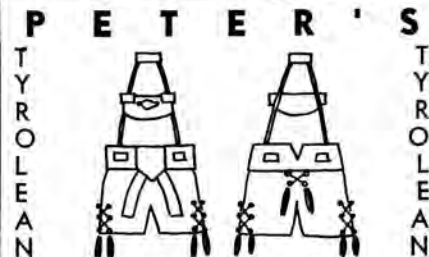
THE EDGEWOOD FOLK DANCERS of SAN FRANCISCO officers for the year 1950 are as follows: Pres., HARLAN BEARD, 201 Mallorca Way, S. F.; vice-pres., IRVING WHITING, 300

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16th Ave., S. F.; treas., ISABEL CONRAD, 66 Santa Paula, S.F.; sec., FRANCES P. LARKIN, 2815 Van Ness Ave., S. F. (9); federation delegate, M. J. LARKIN, 2815 Van Ness Ave., S. F. (9). All club correspondence should be addressed to the new secretary at the address above noted. (WISH ALL CLUBS HAD PERMANENT P. O. BOXES!)

Every hour on the hour did you hear the splendid voice of the announcer over station KJBS—FM and AM, say, Folk Dance Festival; Oakland, Civic Auditorium; Admission? Soap for Europe?? Thanx go to KJBS, and CHUCK PENDELTON, their station manager, for giving us this wonderful public service. And thank you nice people too, for responding so generously. Hope it once again brings happiness on wash day to our needy neighbors.

BARBARA MILLER, GATESWINGER team captain for the YMCA membership drive, writes, "Strangers are friends we don't know yet." DANNY says, "Friends are folk dancers you never even heard of."

ST. LOUIS, MO., again selected for the National Folk Festival, four in a row, April 12 to 15, 1950. If your group plans to go, write for particulars, Room 625, 703 Chestnut St., St. Louis, Mo. LET'S DANCE! advertising manager take memo: Write them for an ad in our "On the Way to National Fame Magazine."

Ahoy! Batten down the hatches! Sound G.Q. and pipe me aboard while I tell it to you . . . about . . . KELLY, the cute little Wave from T.I., who was anchored in Oak Knoll Hospital after hitting the deck while roller skating and had to wear a cast definitely not designed for folk dancing. She asked her doctor how she was supposed to do Hot Pretzels or Krakowiak and he almost dropped his teeth, thinking it was a disease of some sort, wait till she springs Sentfenberger on him . . . arf, arf . . .

THE NEVADA COUNTY NUGGETEERS gave a program CALIFORNIA IN SONG AND DANCE, December 5 for the Nevada County Historical Society and on the 17th gave an hour's dance program for the patients at DE WITT STATE HOSPITAL. Those taking part were HELEN CHAPMAN, ROMAN ROSYNSKI, MR. and MRS. JACK TOWNSEND, MR. and MRS. SCHIMKE, DR. and MRS. HIRSCH, MAXINE SLEEPER, KICK HALES, JESSE GAYALDON, LILIAH FOSTER and DAPHNE GARDNER. The NUGGETEERS had their annual Christmas dinner at SEAMIN'S LODGE in NEVADA CITY.

THE EMPORIUM Saturday afternoon folk dancing will start again February 18 and continue through June—third Saturday every month under S. F. Adult Education—1:30 to 4:30. All free at the Big E; the teacher . . . guess who? Me, DANNY. Let the dishes go, come on up and dance with DANNY.

LOOK WHAT I FOUND . . . NEVADA COUNTY NUGGETEERS, P. O. BOX 588, GRASS VALLEY, CALIF. THEY'VE GOT A P. O. BOX FOR A PERMANENT ADDRESS.

Just thought of something. One way for a doctor to lose patients is to send them Folk Dancing!

RAIN, RAIN, GO AHEAD AND RAIN. But it didn't keep a gang from attending the regular Friday night square dance party conducted by CHARLES BASSETT at the new American Legion Hall in MILL VALLEY. SAM STERN and LOWELL HAWK took care of the fiddle and piano, supported by a clarinet and drums to make those dancers and callers happy. That's a regular from now on and with CHARLES at the helm, and the American Legion behind him.

BILL HERLOW, treasurer of the Southern Section and one of the leaders in Santa Barbara's rapidly expanding folk dance movement, made a trip to BEATTY, NEVADA, to organize a folk dance group. Members of the group include townspeople from BEATTY and miners from the surrounding territory. Since there is no federation in Nevada the group may apply for membership in the Folk Dance Federation of California.

Due to the appearance of innumerable new folk dance records since the publication of the federation record list last spring, FRED HOB-LIT, editor of last year's list, and PAUL ERFER are beginning to think about plans for bringing the list up to date. Probably the new publication will be in the form of a supplement rather than a complete revision. No definite publication date has been set but May or June looks like a reasonable guess. So far FRED has been concentrating on American squares and rounds and PAUL on dances from other countries. They expect to contact the Northern Section in the near future to make plans for including information on new records in use there. Suggestions from users of the record list as to how its utility might be increased would be welcome.

A low bow to LOUIS ARNOLD, CONRAD TRYGSTAD, ED NELSON, CHARLES GRATIOT, WALT ERVIN and FRANCIS FINNIGAN of the SWING 'N' CIRCLE of Oakland. Whattidtheydo? They made it possible for the ROUND WHEEL SQUARE DANCERS (the wheelchair group) to be at the Oakland Festival through supplying the transportation from Vallejo. On the road back they got an able assist from W. H. BALES and EARL MANN. That's the kind of spirit we like to see!

International folk dancing reaches DOWNEY! This Los Angeles community is fortunate to have as a new resident, ESTHER LIPTZ PEARLMAN, one of the founders of the WESTWOOD CO-OP and former Southern Section director of publicity. Esther is folk dancing again after a two-year vacation to get married and begin raising a family. She is directing a group of fifty enthusiastic new folk dancers who meet at the Alameda School every Saturday night.

During Easter week this year some of the SANTA BARBARA FOLK DANCERS are planning a trip to Hava-Supai, Arizona, at the bottom of Havasu Canyon in Grand Canyon. They will visit a former dance teacher, WINIFRED GUNTHER, who, having married, now teaches school for the Supai Indians there. They will pack in as there is no other way to get there.

Goodbye now—and happy dancing!

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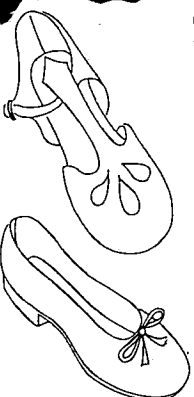
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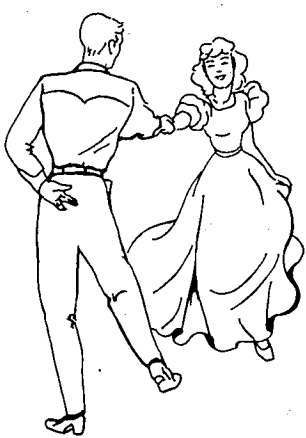
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PLACE-TOKYO; TIME-MIDNIGHT

TWO AMERICAN FOLK DANCERS FIND THEMSELVES MIXED UP
IN A STRANGE ADVENTURE AS THE CLOCK STRIKES TWELVE

By BARBARA MEE

IT HAD BEEN a hot August day in Tokyo, that energy-sapping, oppressive heat of late summer in Japan. But now, close on midnight, a breeze was pushing smoke-thin clouds across a round yellow moon as our borrowed jeep bounced over a rough road in the outskirts of the city.

I sat huddled between Jim Thompson, who was driving, and Henry Oyama, a Japanese who had volunteered to act as our interpreter, and wondered if Jim and I weren't a little crazy to be cruising around at this time of night.

But Jim and I had set out to uncover some real Japanese folk dancing and, looking over at the jutting angle of his jaw, I knew that he wouldn't give up the search—even if I wanted to. I peered at the growing shadows cast by the moon, took a deep breath and tried to look as if I were relaxing.

Every now and then Henry Oyama would nod his head and Jim would pull the jeep up to allow Henry to talk rapidly in Japanese to some stranger—along with much head bowing and polite compliments. But each time he settled back in the jeep with a shrug and shook his head.

"Look, Henry," I said, finally, "what about telling us something about these August dances while we're looking for them."

"Certainly," he agreed. "Every year at this time the spirits of the departed are supposed to visit the world. And these *Bon-odori* are danced to welcome them."

"Just in Tokyo," Jim asked, looking over from the wheel for a second, "or everywhere?"

"All over Japan," Henry answered, "although songs and steps differ a great deal. But the basic pattern is always the same. The *Odori* are very old. I've read that they were danced in Kyoto in 794 for the Emperor. And, like all folk dances, they typify the soil from which they spring.

"Some are of rustic character, with country girls and boys as the dancers. Some, like the *Tanabata-odori*, are danced by little girls only eight years

old. Others, such as the *Gebon-odori*, are danced by as many as seventy or eighty men—all merchants."

"Do the *geishas* ever do them?" I inquired.

"Yes." Here Henry smiled a little. "Perhaps they dance them better than anyone. Because the *geishas* are as highly trained as any western ballerina. They are artists in the truest sense of the word. They have to be.

"You see," he went on, "Japanese dancing is essentially pantomimic and every movement, every turn or twist of the hand, the arm, or the body has significance to the Japanese—fully as much significance as words.

"If the dancer arches her hand over her eyes, for instance, the audience knows she is weeping. If she extends her arms, while looking eagerly in the direction of her hands, she is thinking of someone far away. And if she crosses her arms on her chest and droops her head all who watch know she is meditating. Above all, every gesture and movement must look smooth and effortless."

"The *Bon-odori*!" Jim said under his breath, tightening his grip on the wheel of the jeep. "Boy, I hope we can see them tonight!"

"I think we will," Henry said, sitting alert suddenly, "Hear that music?"

JIM AND I BOTH listened. At first we couldn't make out any sound and then, as Jim slowed the motor of the jeep, we heard the light tinkling of the *samisen* or three-stringed banjo.

"Turn left at the next corner," Henry said, not able to conceal his own excitement.

Two turns and a long street later we pulled the jeep up on the outer edge of a crowd of working people who had gathered in a roped-off area. We jumped out and scrambled to the roof of the jeep for a better view.

It was a fairytale scene that spread out before us. Beneath drifting clouds and a full moon, the dancers, in their graceful, brilliant *kimonos*, were going around and around to the wierd music that came from the banner-hung pavilion in the center of the group. Even the men were dressed in flowing, dark silks. It was an amazing contrast to the drab clothing worn for everyday use.

The music added to the unreal quality of the scene. The emphasis was on beat rather than on tune and the musicians played on assorted gongs, cymbals, flutes and, of course, the *samisen* that we had heard earlier. Perhaps in a different setting it would have sounded discordant—but, on this August night, it seemed to possess an unearthly charm



The author (on the left) and Lorraine Crafts, both members of *Changes* in San Francisco, dancing "Spring Rain" at the Marines' Memorial Theatre. (Picture by D. Valencia.)

which a more robust music would have lacked.

The great circle, a living wheel of people, moved—now slowly, now swiftly—and, with postures and sleeve-wavings, interrupted with occasional soft handclapping, the dancers glided about in the white moonlight, welcoming the spirits of their kinfolk.

As the Japanese folk dancers—men, women and children—moved before me, my thoughts suddenly flew back to Tokyo and my classes in folk and square dancing at the Surugadai Y.W.C.A. More and more Japanese were enrolling to learn the dances of other nations. Would it be possible to reverse this and join them in their dances? Finally I turned to Henry and asked his opinion.

"I don't see why not," he said. "Wait here a moment." He climbed down from the roof and was lost in the crowd. Presently he was back. "Come on," he said, motioning to Jim and me.

We looked at one another, smiled weakly and, in another minute, were part of the large circle we had been watching. Not knowing the steps or hand work we could only mimic the dancers ahead of us. But we did this to the best of our ability and either Henry had done an outstanding job of explaining us to the people or they understood, from our serious efforts, that we were not making fun of them but really wished to learn. Before the night was over I had a new respect for the folk dances of Japan and was determined to learn more of them. And, when I returned to California, I brought breakdowns and costumes with me. So far I've taught "Blue Sky Leading," a modern folk dance, and, if the response is any indication, it may, someday, be a popular California dance.

And why not? Costumes are fairly easy to get and not too expensive, the dances are simple yet look impressive and are fun to do, and the music is wonderful because it's so different. I could think of no more perfect way for us to say "thanks" to all the Japanese who are learning our dances and to those unknown people who, at midnight in Tokyo, let me join them in the one language, besides music, that is truly universal.

The **Gopher-Hollow** *Gallop*

By "UNCLE BOB" LAMONT

I've mastered many dances,
The Hopak it was easy—
The Highland Fling and Hambo
Don't even leave me wheezy

But the Gopher-Hollow Gallop
Puts misery in my bones,
Brings forth perspiration
And agonizing groans.

Some say, "Circle to the right."
Others, "Left aroun'."
There are several hundred versions
All around the town.

They tell me it's authentic,
To learn it is a cinch!
Then bump into each other
And wind up in a clinch.

So farewell fellow dancers,
Believe me I am through;
The Gopher Gallop's got me—
Let's hope it won't get you!

Folk Dances From Near and Far

Volume 5, *Folk Dances From Near and Far*, will be available within a few months. Watch for the announcement in the pages of *Let's Dance*!

RARE DESCRIPTION OF UNUSUAL DANCE

The following comes to us from Budd Heyde (via Danny McDonald). It was given by him on his radio program, *The Human Side*, heard over KFRC.

"At the little town of West Minot, Maine, a special dance will be held to-night. There will be all kinds of food served, liquid refreshments, a top band from Boston brought in for the occasion. It is held for the young people of the town and there will be modern dancing and square dancing. The festivities will go on until 12 midnight.

"And at the stroke of 12, the band will stop playing and a man will step up to the platform with a drink in his hand. He will raise his glass and say: 'I drink this toast in the memory of old Jerry Hillborn, the man who loved life and music. Everybody toast.' And then from all the assembled crowd will come a murmur—'to the memory of Jerry Hillborn' and the sound of clinking glasses and everyone will drink—to a host who's been dead for 23 years! Jerry Hillborn, who before he died left this will: 'To the young folk of West Minot, I do bequeath ten thousand dollars to be used solely for a dance to be held once a year. Nothing brought me as much pleasure as a good square dance with the sound of music in my ears and a fine robust woman in my arms. Nothing could give me more pleasure to know that even after I am dead that others will be able to enjoy it as I have. I make only one provision—that during the dance at the stroke of 12, a toast be drunk to my honor. Just in case my spirit hovering nearby, might in spiritual fashion drink a figurative toast along with them to laughter, love and music.'

"And perhaps at 12 midnight, when the band stops playing at the grange hall in West Minot, and the glasses click to Jerry Hillborn, it may be accompanied by another ghostly click from the glass of the host who's been dead 23 years."

LET'S DANCE!

Good Morning, Students--Let's Dance!

An Exciting New Kind of School Is In
The Making at Oakland's Mills College

By Milton Roberts

AN APPLE for the teacher used to be the formula for getting an A on your report card. But at the Dance Institute which will run from April 1 through April 6, at Mills College, nothing short of a genuine, imported costume can be counted on to influence the teacher. And even then the chances are she or he won't ease the shock of that D on your card because this is going to be one school where you have to be on your toes literally!

With Henry "Buzz" Glass and Shirley Wimmer of Mills as co-chairmen, a program has been mapped out to appeal to just about every one in folk dancing—dancers, teachers and recreation leaders.

Here's a glimpse of what the schedule includes: Fundamentals of the American Square, Fundamentals of Folk Dancing, Social Dancing, Advanced Square Dancing, Advanced Folk Dancing, Folk Dance Teaching Technique and Creative Approach to Basic Dance.

The major emphasis will be on Folk



The "College of Folk Dancing Knowledge" gets under way as (left to right) Sandy Tepfer, Madelynne Greene, Buzz Glass, Lucile Czarnowski and Shirley Wimmer discuss their plans. (Picture by Posner.)



Lawton Harris, chairman of the Folk Dance Camp, College of the Pacific—another fine member of the Mills Dance Institute faculty.

and Square Dancing. Lucile K. Czarnowski will present new material from her new book, *Dances of Early California Days*, during the afternoons of Saturday and Sunday, April 1 and 2. The variety of colorful dances will offer a unique opportunity to become acquainted with dances that are part of our California heritage. Miss Czarnowski, past president of the Federation, and former chairman of the Research Committee, is recognized as an authority in folk dancing across the nation.

Those who have a background in folk dancing will be interested in the advanced sections on folk and square dancing. Under the leadership of "Buzz" Glass, Madelynne Greene, Lawton Harris and "Sandy" Tepfer, a group of popular folk dances, including new material, will be presented. For those without previous experience, sections are planned in the fundamentals of folk and square dancing.

To help fill the demand for trained folk dance leaders, a section will be de-

voted to Techniques of Teaching Folk Dancing. Various aspects of group leadership will be developed as well as methods and techniques of instruction and problems arising in teaching will be analyzed and suggestions made in planning folk dance programs. "Buzz" Glass, Madelynne Greene and Lawton Harris will direct this activity.

Instructor in folk dancing at the U. C. Extension Division. "Buzz" has had wide experience in the educational, recreational, and dance fields. Madelynne Green, of the Festival Workshop, is well known to folk dancers as a leader and teacher as well as being a gifted artist, and Lawton Harris, chairman of the Folk Dance Camp, College of Pacific, has for many years been active in training leaders in recreational activities. A staff like this is almost too good to be true and presents one of the greatest opportunities ever found in California, for expert instruction.

Shirley Wimmer, chairman of the
(Continued on Page Twenty-six)

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!)

So many of us are either teaching young children in classes or trying to teach our own youngsters something about folk dancing that I thought some information about suitable records might be useful. So let's look at what's available for the very young. A new series of four albums of records recently produced under the supervision of Ruth Evans is of special interest and value to teachers of young children. The first two albums (known as Series I and Series II) are entitled *Childhood Rhythms*, and include, besides fundamental rhythms (walk, run, skip, march, jump, gallop), animal, toy, play, and character rhythms, rhythm combinations, bouncing balls, jumping rope, and, finally, interpretative and dance rhythms.

The second group of two albums (known as Album I and Album II) are entitled *Folk Dances*. Each record begins with a section giving instructions and slow practice on the dance, then concludes by playing the entire dance through at least once, with normal timing. Included are *Bleking*, *Bow Bow*, *Belinda*, *Donkey Dance*, *Children's Polka*, *Seven Steps*, *Danish Dance of Greeting*, *Chimes of Dunkirk*, *Carrousel*, *Put Your Little Foot*, *Kolo's*, *Oh! Susanna*, *Csebogar*, *Heel-and-Toe Polka*, *Swedish Clap Dance*, and a Corsican Dance in two parts.

MGM has recently issued what appears to be the first in a series of "Singing Game" records (No. 5-6), regular 10-inch size. One side is *Looby Loo*, the reverse having *Here We Go 'Round the Mulberry Bush*, and *Did You Ever See a Lassie?* All have vocal singing instructions, well done. This appears to be a record which should find its way into every school, and into homes having dance-loving children.

(Continued on Page Twenty-six)

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Speaking of Beautiful Costumes

HERE COMES THE BRIDE!

By RUTH E. PRAGER, Costume Editor

HAVE YOU ever thought about the romance our folk dancing has inspired? "They met at Changs" or "They fell in love at the Pasadena Festival" are words that can be heard wherever folk dancers gather.

Only last month two members of the Berkeley Folk Dancers, Ruth Ruby and John Bitman, climaxed a folk dance romance with a marriage that, for sheer beauty, could hardly be matched. The bride wore a stiff, white satin skirt and a bodice and jacket of white and silver—both Romanian—and all guests came in their best folk dance costumes. Even the entertainment, by the Festival Workshop, was in keeping, since only wedding dances were featured—one from the Philippines, another from Poland, a Russian dance and a Jewish wedding dance.

So, in case you are thinking of marriage, I thought we'd take a peek at the wedding dress of the people of Schwalm, a small section of land in Germany, and see if they haven't got something you can adapt to your own uses.

In this district of Germany there is a woman in each village with the special assignment of dressing brides and three hours is the minimum time for this—providing all has been prepared days ahead by the costume seamstress and tailor!

The bride must wear 13 numbered green-hemmed petticoats, the foundation one simple, each proceeding one more and more elaborate and richly embroidered. The thirteenth is decorated in red, green and violet, and covered with a starched apron of flowered satin.

She must also wear a violet blue tulle undershirt, covered by a black velvet jacket, which, in itself, is again covered partly by her headdress, and by a silver stitched front piece. This breastplate and the crown may be permanent parts of the costume, but all other parts of the headgear are put together for each new bride in the family, out of yards and yards of narrow bands of brightly flowered and embroidered silken ribbons, which were ironed and folded away in trunks as heirlooms, after the last wedding in the family.



Ready for the Ceremony

Thirty-two meters of tightly accorded pleated green silk form a band across the front of the crown. Down the back hang narrow ribbons in semi-circular formation, pinned together with over 300 pins (and these pins are supposed to, and do, show).

The bride's hair is braided across her head, and interwoven in the braids is a cloth-covered wire. Around her neck is a velvet choker and to this is fastened

the elaborate headpiece. On top of all are many colored glass beads in the shape of small soap bubbles and, directly in the center of the crown, is a figure of a doll's head, symbol of fruitfulness.

The bride wears white linen knitted gloves and stockings. Her black shoes have a lovely silver buckle—but the right shoe tongue may not be pulled in
(Continued on Page Twenty-three)

FOLKS IN FOCUS

LET'S DANCE! presents an exciting new department! Festivals, personalities, exhibitions—all the pageantry and gayety of folk dancing—will be brought to you each month by the cameras of leading photographers. Don't miss an issue —you may miss yourself!



These are the folks who made the Oakland Festival on January 15 such a success. LET'S DANCE! will give a one-year subscription for the first letter that identifies each person correctly. Send all letters to the editorial office and good luck to you!



Those expert show-stoppers, The Round Wheel Square Dancers of Vallejo, did it again at the Oakland Festival



The Festival Workshop (above) and the Recreation Dance Arts (below), two of the outstanding exhibition groups at the Oakland Festival, caught in action. The Workshop is doing the Carpathian Mountain Dance "Zboiniki" and the Dance Arts the Czechoslovakian "Beseda."



Here are the folks who have helped build LET'S DANCE! from a mimeographed sheet to the finest folk dance magazine in the world! (Left to right): Ed Kremers, Clarice Wills, "Buzz" Glass, Henry Koopmann, Millie Von Konsky, Wayne Wills and Bob Lamont. Kay Biel and Bret Van Kreidt are absent.



NO SOAP? Not so. One of the purposes of the festival was to gather soap for Europe's needy and here are the folks who helped and some of the 10,000 bars that were collected. Photographer Phil Maron, who took these pictures of the Oakland Festival, is also the proprietor of the Bay Area's newest folk dance shop at 573 15th St.

Changs International Folk Dancers Inaugurate 1950 Club Officers



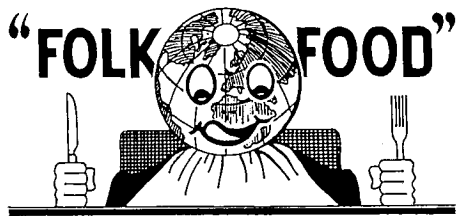
Changs International Folk Dancers, one of the oldest and largest folk dance organizations on the West Coast, inaugurated their 1950 club officers on January 9. Seated, left to right: Helen Cheatwood, registrar; Ernie Drescher, president; Eileen Bayler, bulletin chairman; Frank Kearney, vice president and federation delegate; standing, left to right: Marjorie Posner, research chairman; John Crafts, treasurer; Grace San Filippo, class chairman; Bob White, floor chairman; Neda Greenhalgh, publicity chairman; Frank King, historian; Ann Irving, dance chairman; Mel Landers, membership chairman. Absent: Esther "Mickey" McGuire, secretary. (Picture by Posner.)

Santa Rosa Junior Merry Mixers Practice the Windmeuller



Here are some of the most active members of the Junior Federation. Left to right they are: Ernie Brydone-Jack, Ora Branson, Joan De Long, Delia Seghezzi, Mervin Armstrong (V.P.), Don Nielsen (publicity). In the back are Marelyn Johnson, Carolyn R. Williams (the group's instructor), Allen De Long (president) and Robin Brydone-Jack. (Photo by L. G. Hamilton.)

Like this new section? Then dust off your Leica, Graflex, Rolly or good old Brownie and keep the pictures coming in!



Edited by MARJORIE POSNER

LET'S EAT!

Chow call is almost as popular among folk dancers as the hambo—the only time they aren't talking or arguing about dances, costumes, or festivals is when they are eating good food! So, how about trying some new dishes from other countries, using these recipes that have been tried on family and friends and found good? Food is often a clue to the way of life of a country—everyday habits, work, or agricultural products. And there are foods for special occasions, weddings, funerals, holidays, church festivals, harvest gatherings.

For the first item on the menu we'll begin at the beginning, with soup—hearty, meal-in-a-dish soup that can be served as luncheon or as the first course of a big dinner. This soup is MINESTRONE from Italy.

There are as many recipes for MINESTRONE as there are variations of the polka, depending on the district of Italy where the cook happens to live or what she or he has on hand. This one is our favorite and is the type of peasant food that can be started in the morning and be ready for hungry folk dancers by evening. It is especially good cooked in an earthenware pot and SLOWLY.

MINESTRONE MILANESE

- 1½ qts. beef stock (can be canned consomme or bouillon cubes)
- ¼ lb. fat salt pork, cubed
- 1 small cabbage, shredded
- 2 stalks celery, chopped
- ½ lb or small can spinach, chopped fine
- 3 carrots, sliced thinly
- 2 large tomatoes or small can
- ¼ teaspoon pepper
- 1½ cups diced potato
- 1 lb. limas or small can
- 1 large onion, sliced thin
- Salt to taste
- Garlic, 1 or 2 cloves
- Chopped parley, 2 tblsp
- ½ cup red wine—not sweet
- Pinch basil, thyme

Cook all together at least four hours. Making the day before improves flavor and it can be kept longer in the refrigerator and brought to a boil before serving. Serve with plenty of grated parmesan cheese on top.

A good accompaniment to MINESTRONE is:

CHEESE-BREAD

Sliced a loaf of French bread lengthwise or use French rolls. Fill with sliced American or pimiento cheese and tie together. Place in moderate oven until cheese melts, then slice and serve with soup. Be careful not to use too much cheese or it will squirt out and burn your fingers when you eat it!

A big bowl of salad, MINESTRONE, CHEESE-BREAD, apple pie and coffee make a wonderful meal after a big afternoon of dancing and it can all be prepared before you leave the house.

I hope you enjoy trying these new dishes and we'll have more tested recipes next month. How about sending in your own favorites for us to try and pass on to everyone?

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Blouse Patterns You'll Like

By GRACE PERRYMAN, Arts and Crafts Editor

DO YOU WANT to make a peasant blouse for your costume but are at a loss to find a pattern? If so, the answer to your problem is contained in a yardstick or tape measure. I mean a peasant blouse is usually made of rectangular pieces of cloth, and therefore patterns are easy to make—for the novice as well as for the experienced seamstress. Originally, of course, the peasant women wove the cloth for the blouses worn by the family, but weaving is a slow, tedious job, so that the blouse patterns used were composed of rectangular pieces mainly to prevent wasting material.

We do it differently here in America. Because the sleeve is made square, the shoulder seam is very low, and often the pattern requires a square inset under the armhole to prevent the upper shoulder seam from binding. The neck line is usually a slit in the cloth, or a square, gathered into the collar. This is why the neck line is sometimes "bunchy," but that is "peasant" style.

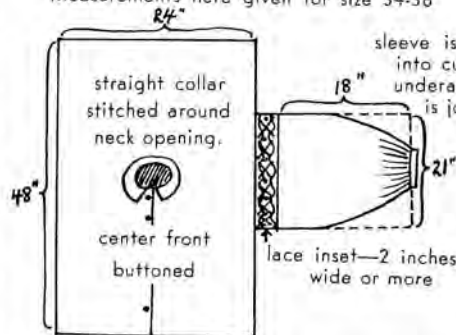
In making a peasant blouse, do not strive for the tailored effect; the blouse is the same width at the shoulder as at the waist. This can be compensated for by taking tucks around the bottom of the blouse, or by a bodice (fitted and stayed) that will stress the natural lines which a peasant blouse certainly hides.

Study the accompanying sketches and see if one of them isn't what you've been looking for. Other nationalities than those shown have their specific blouse patterns, some very elaborate and some simple. Perhaps you have a better pattern and, if you do, please drop us a letter telling us about it.

THE SCANDINAVIAN BLOUSE

(Woman's)

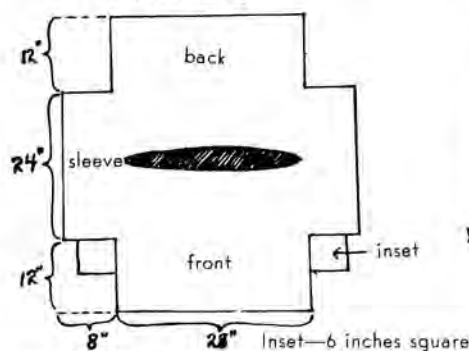
Measurements here given for size 34-36



The men's Scandinavian blouse does not have the lace insert, or such a full sleeve. It is much more practical to use a regular man's shirt with red feather stitching around the collar and cuff for the Scandinavian costume than to use this peasant pattern.

THE TYROL OR ITALIAN BLOUSE

(Woman's)

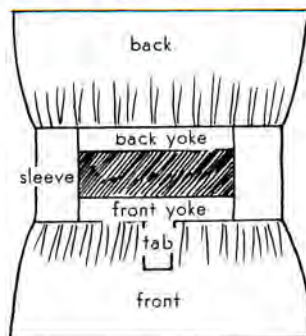


Italian neckline—crosswise slit as drawn, hemmed and drawn up with draw string. May be slightly shaped.

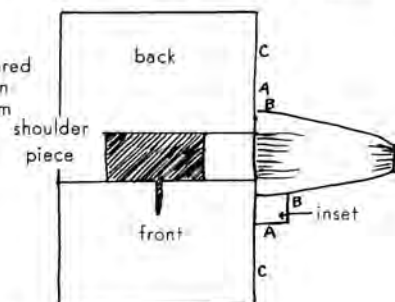
Tyrol—smaller neckline with lace above drawstring or small round collar.

Sleeve edged with lace and pulled up with a drawstring.

THE MEXICAN BLOUSE (Woman's)



THE RUSSIAN BLOUSE (Woman's)



Back—27" long x 30" wide

Front—27" long x 28" wide

Shoulder piece—16" x 7"

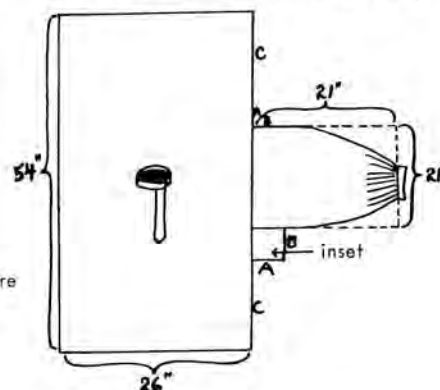
Sleeve—20" x 30" wide. Upper sleeve is gathered onto shoulder piece. Lower sleeve edge is gathered onto cuff.

Neckline is gathered onto a narrow neck band. Opening at center front is 6 inches deep.

Embroidery on shoulder pieces, sleeves, cuffs, neck band and front opening.

Inset—4" x 4"—sew ABC to ABC.

THE RUSSIAN BLOUSE (Man's)



Sleeve is gathered onto cuff.

Neckline is finished with narrow upright band, with placket at left front 12 inches deep.

Embroidery on collar and front placket, cuffs, and sometimes on lower hem line and sleeves.

Inset—4" x 4" sew ABC to ABC.

Back—26" x 18"; front—26" x 18"—gathered into bottom edge of yoke.

Back yoke—9" x 3"

Sleeve—14" x 5"

Front yoke—11" x 3"

Tab—is optional; may be omitted; may be lined and hanging loose, or may be stitched down against the front. Size: 3 1/2" x 6".

Embroidery on yokes, sleeves, and tab.

THE MOUNTAIN DANCERS

By IRIS MUNSON

TIME: World War II. Place: France. Scene: An American soldier viewing a group of French folk dances.

Strangely enough this is how the story of the Mountain Dancers must begin. The American soldier was Muir Dawson, who found himself in France following the Italian campaign. While watching the dancing he wondered if the spirit and gaiety of that moment couldn't be experienced by his friends back home in California as well.

In the spring of 1946 this dream was realized. Muir was an enthusiastic skier, and at the Sierra Club lodge at Norden, near Donner Summit in the Sierras, several of the skiers had begun folk dancing in the evenings. Early in the year plans for a folk dance group began to crystallize among some of the Southern Californians, among whom were Arlene Baker, who had folk danced in Vallejo previously, and Barbara Fitch (now Hildebrand) who had folk danced with the Pasadena Folk Dance Co-op. Back in Los Angeles Muir arranged for a hall and a public address system and with Arlene and Barbara as the first teachers the Mountain Dancers became a reality.

A short time later Jimmy Klein, a member of the Gate-swingers, came South to live

and became an active leader of the Mountain Dancers. Jimmy was in Southern California less than a year before returning to M.I.T. to study for his doctor's degree, but during that short time he became one of the most popular figures in the Southern Section of the Federation. His scheduled return to California next year is anticipated by all the Mountain Dancers.

The Mountain Dancers are probably the most closely knit group in the Federation. Their many common interests aside from folk dancing make them unique. Skiing is the first love of almost every Mountain Dancer, and the High Sierras is their favorite haunt. They think nothing of traveling hundreds of miles on a weekend to ski all day and then dance all night. This is the rule and not the exception on their cal-

endar from the time the first snow falls until late in the spring. During the summer they hike, surf, scale rocks, and dive for fish to supplement their folk dancing.

On New Year's Day of 1947 the Mountain Dancers were skiing at Harwood, the Sierra Club's lodge on the slope of Mount Baldy. During the afternoon it was decided to hold a hambo endurance contest. This thought makes even rugged folk dancers shudder but not these Mountain Dancers—even at 7,000 feet. Several couples began dancing, not even stopping between records. Ten hambos, then twenty, went by. Whenever a girl needed a rest another would replace her. About three hours later three Mountain Dancers were still going strong after fifty hambos—Chuck Wilts, Jimmy Klein and Al Wilks. They decided there was no point in continuing since all three felt they could go on indefinitely. Fabulous people—these Mountain Dancers! If you don't think so try this sometime. Or if that isn't enough you might race a friend down Mount Baldy. Chuck and Jimmy did this in approximately twelve minutes.

The Mountain Dancers have
(Cont. on Page Twenty-four)



Dancing in the New Year!



"Officers front and center!" Left to right they are Winifred Kinstle, Muir Dawson, Agnes Dawson, Pauline Green, Paul Green and Suzanne Wright. (Photographs by Bob Gooding)



Al Wilkes, Don Wright, Dordon Wright, "Mike" Brundred and Suzanne Wright ready to get their muscles in shape for the night's dancing.

CANADIAN BARN DANCE

(Old Time English Ballroom Dance)

Mr. Harold Evans, an old time English Ballroom Master, now in Victoria, B. C., taught this to Lucile Czarnowski, who brings it to us.

MUSIC: Records: Eng. Columbia DX 1177 *Canadian Barn Dance*; Beltona B. L. 2453 *Canadian Barn Dance*.

FORMATION: Couples facing counterclockwise in double circle, inside hands joined at shoulder height, M has L hand placed lightly on hip, W holds skirt between thumb and first finger.

STEPS: American Barn Dance Schottische* (Run, run, run, hop) done in a restrained manner, with a very slight hop, Two Step*

MUSIC 4/4	PATTERN
MEASURE	I. <i>Schottische</i>
1	Beginning outside foot (M L, W R), move forward with one smooth schottische step. (Lift the free foot with low swing.)
2	Beginning inside foot, move backward with one schottische step.
3	Facing each other (M back to center of circle), partners separate on one schottische step. (M start L, W R.)
4	Move toward each other with one schottische step. (M start R, W L.)
	II. <i>Two Step</i>
5	Partners assume closed position. (M has back to center.) Beginning M L, W R move sideways, (counterclockwise), on one slow two step—(cts 1, 2, 3) pause (ct 4).
6	Repeat action of meas. 5 beginning M R, W L, and moving clockwise.
7-8	4 quick two steps turning clockwise, and progressing counterclockwise in circle.
	NOTE: When dance is done progressively, do one complete sequence, then on meas. 4 of 2nd sequence, progression occurs by each person moving L to new partner. (M counterclockwise, W clockwise.) Finish sequence with new partner, then do another complete sequence, and again progress on 2nd one.

ESPERANO

MUSIC: Record: Columbia DX 1240 (English) "Esperano"

FORMATION: Couples facing each other, M back toward center, right hands joined at chest level.

STEPS: Walking*, Schottische* (Barn Dance), Two Step*

MUSIC 4/4	PATTERN
MEASURE	I. <i>Step, Close, Step, Point</i>
1	Step to M L on L foot (ct 1); close R to L (ct 2); Step L on L (ct 3); point R toe fwd on floor (ct 4) keeping weight on L foot. W opposite.
2	Partners change places with three walking steps, (M beginning R, W L), (cts 1, 2, 3); (W turns under the joined raised hands), Both point free foot on floor, (M L, W R), (ct 4).
3	Repeat action of meas. 1.
4	Repeat action of meas. 2 with M turning L under raised joined hands.
5	In open dance position* facing counterclockwise, (outside hands hang freely), partners move forward with one schottische step beginning on outside foot. The hop on the 4th count is low and the inside foot is pointed forward, close to the floor.
6	Continuing forward, take one two step, beginning M R, W L, (cts 1 and 2), and then two walking steps, beginning M L, W R, (cts 3 and 4).
7-8	Assume closed position and progress counterclockwise around circle, while turning clockwise, with 4 two steps. Note: Do not twirl partner.
NOTE: <i>Because of illness in her family, Annemarie J. Steinbiss, who has done such nice work illustrating these descriptions, was not able to supply them this month. But she will be back soon we hope.—Ed.</i>	



IT ISN'T EASY--BUT IT'S FUN!

Want To Be Good at Calling Squares? An Expert Gives You a Look at What You Have to Keep in Mind

By MILDRED R. BUHLER, Square Dance Editor

SO YOU WANT to be a square dance caller? You look at these callers standing before the mike with a huge crowd of dancers starrng, twirling, swinging, and promenading before them and you think, "That looks easy. If he can do it, so can I." Of course you can. Square dance callers weren't born calling squares, but it takes a lot of study, plenty of practice and a few other things to get there.

Most of us who have been calling for a number of years learned the hard way, without benefit of special instruction courses for callers and the many aids available to you. If some of the things we have discovered will be of help to you, the giving of them is a joy. More and better callers is what we need, and the primary function of LET'S DANCE! (with the help of the Square Dance Callers' Association) is to produce just that.

We want to encourage and try to be of whatever help we can. But a word to all of you hopefuls—there is a lot more to calling squares than just memorizing a book of calls and having the nerve to "give out" with them. Let's take a look at the picture and see if we can help you chart your course.

A successful caller must have many other capabilities besides a good speaking voice, for the demands upon him if he is to "put it across," run in many directions. He is the "main spring" at any square dance, the central force around which the whole evening revolves. The music may be excellent, the floor good, the crowd eager, but unless the caller is good the evening will be a flop in the eyes of the dancers.

BEFORE we take up the actual "calling" let us define the other requirements. First you must be a capable MASTER OF CEREMONIES, with a knack for handling a crowd in a gracious manner, putting every one at ease, helping them to enter into the spirit of the evening under both good and difficult circumstances. You must be AMIABLE and ENTHUSIASTIC at all times, in order to have your crowd enthusiastic. For a sour-faced master of ceremonies, though he might be a walking encyclopedia when it comes to knowledge of square dancing, will not make a popular caller.

You must be a GOOD ORGANIZER, with a complete knowledge of how to plan a balanced evening, arranging a program with enough variety to satisfy the different tastes and needs of the particular crowd you will serve. You must be a GOOD TEACHER, with ability to break down steps and figures in a fast clear manner that will invite the confidence and respect of your pupils. Along with this you must be able to evaluate quickly the capabilities of the group so that you will move neither too fast nor too slow. And at all times, be PATIENT.

Try to keep the evening moving at proper speed, seeing to it the sound equipment, floor, records, and other so called mechanical details are arranged for in advance of starting time, so that the evening will start promptly and run smoothly without interruption except for intermissions that are placed at proper intervals and are not too lengthy.

In other words, be in command and assume responsibility in a congenial and dignified manner.

Every good caller must keep abreast

of the times, maintaining a sort of General Information Bureau for the convenience of people and other interested parties, issuing information about other places to dance, music and record stores, costume supply houses, etc.

NOW THAT we have covered the background, let's get down to the piece de resistance, that actual "calling" department itself, for even if the caller is blessed with an abundance of the above qualities, and he lacks the basic fundamentals upon which good calling is based, he may not really be catalogued as a "top caller."

Here is an outline of suggestions which grew out of our own Caller's Clinic, and from "Pappy" Shaw's Caller's Class in Colorado Springs.

Voice: A caller should, first of all, have a pleasing voice, with a deep resonant quality. The shrill voice is offensive to the ear, which is the major objection to women callers.

Clarity: Of utmost importance. Caller should practice speaking clearly and distinctly, observing the primary rules of good pronunciation, enunciation, and diction. To obtain the best results it is suggested that a check of sound equipment be made to see if the blend of voice and music is proper, in order not to drown out the voice, or have it too strong. Music should always serve as background for the calling.

Pitch: Try to find the key that is best suited to you and when working with "live music" ask the orchestra to play for you in that particular key. Avoid monotone calling. Be in tune with the music, then vary your tones on dif-

CALL OF THE MONTH

GLORY, GLORY, HALLELUJAH (Singing Call)

1. The first old lady promenades the inside of the ring.
(1st lady promenades around the inside of the set in a saucy manner)
2. When she meets her old man she gives him a great big swing!
(When the 1st lady returns to partner they swing vigorously)
3. They turn around and face right out, the others fall in behind.
(At end of swing 1st couple turns around and faces the head of the hall, lady on gent's right. 2nd couple falls in behind them, 4th couple steps in behind the 2nd couple, and the 3rd couple remains in place)
4. The ladies go right and the gents go left and you march up four in line.
(Ladies cast off right, gents left, march around and back up the center in longways formation, separating as they come up center so they are about five or six feet apart. Finish with both lines facing each other.)
5. The first old couple dos-a-dos, you dos-a-dos your own.
6. The next old couple dos-a-dos, you dos-a-dos your own.
7. The third old couple dos-a-dos, you dos-a-dos your own.
8. The last old couple dos-a-dos, you dos-a-dos your own.
(These dos-a-dos figures are done in the order in which the couples are now standing, not in their original numerical order.)
9. It's everybody forward and back, I'll tell you the reason why—
(The four people in each line join hands with each other and advance toward the opposite line, and then retire to place.)
10. It's forward again and pass right through, and look your gal in the eye.
(The two lines move forward and pass through each other and turn to the right when they reach the opposite side.)
11. Step right up and swing her boys, you swing her mighty high—
12. You swing those pretty girls home. Swing 'em home!
(The two lines move forward and all four couples swing, each couple moving to home position on the swing.)
13. Dos-a-dos your corner, and your corner dos-a-dos.
14. Dos-a-dos your partner, and your partner dos-a-dos.
15. It's allemande left your corner, and allemande left your own.
(Make sure that couples turn completely around to their own places as they "allemande left" their own, and they take a slight "dip" as they pause before continuing.)
15. A grand old "Right and Left" all around. Sing—
17. Glory, glory Hallelujah! Glory, glory Hallelujah!
18. Glory, glory Hallelujah, as we go marching home.
(Instead of the more common half "grand right and left," a full "grand right and left" is used, and when partners meet the second time they immediately promenade home, although there is no cue word for them since all of the dancers are supposed to join in on the chorus.)
Repeat all three more times.

We have found many different versions of this same call, but this one with a few changes is one we received from Chet Roistacher about three years ago. It will work nicely with the Bill Mooney Imperial Record 1098 if the record is played through twice. It's fun to hash the call up a bit on the Dos-a-dos part, and it keeps the dancers from getting bored!

ferent levels of the scale to prevent it from becoming monotonous. When the music changes from one key to another, as it often does, the caller must change with it, or he will be completely off-key with the most irritating results. The best callers have a natural "ear" for musical

tones and adjust readily to changes.

Command: Place emphasis on the cue words that indicate to the dancers the next change in pattern. Caller must make the commands sharp and clear, while the patter serves to fill in the spaces between the commands. Distinguish clearly be-

tween the important and the unimportant, the commands and the patter.

Rhythm: Watch for the strong beat, and don't ignore it. Unless the caller has a natural sense of rhythm or can develop one, he is very apt not to be with the music, a most exasperating experience for the dancers who are conscious of rhythm.

Timing or Coordination: Caller should coordinate the dancers and the figure, giving the right call at the right time, not rushing the dancers, not making them wait. Keep the movements flowing by giving the call a few beats ahead of the time of execution. The caller who calls too far in advance places a strain on his dancers, and they feel rushed and hurried. The caller who is slow takes all the smooth flow out of the dancing and the result is jerky dancing filled with unpleasant waits.

Phrasing: The caller must try to match the phrasing of the call to the musical phrase.

Personality: Project excitement into the voice, keep it warm and alive, make it sparkle and smile. Here is where the caller injects *pep* and *enthusiasm* into the dancers. This is where he puts his "punch" and lends his own personal touch. Don't mimic the other fellow; develop your own style and flavor. A natural twang in the voice is all right, but don't make an effort to acquire one.

Pattern or Judgment: Organize your calls so that the choreograph is pleasing. Plan program so there is variety throughout the evening, and yet consider carefully the occasion and the group. Plan exhibitions carefully, plenty of variety will add immeasurably to the enjoyment of the audience.

Participation: Let the dancers feel you are at one with them, right in there dancing, not trying to stand them up somewhere with your exhibitionism. After all, your main purpose is to serve them, not try to outdo them.

After working a while at this calling business, a wonderful way to permit you to analyze your own work is to make some recordings on tape, wire, or on records, and then give yourself a complete survey. The results may shock you, and undoubtedly will give your ego a tumble, but it is the best possible way to help you improve.

This all sounds like a big order. It is, and it is the thing we are all aiming at, the star we are trying to reach. It takes study, time and *much, much* practice, but don't let it frighten you away.

Get hold of a small group of dancers,
(Continued on Page Twenty-four)

Around the SQUARE SET

BY PEG ALLMAND

NEW YEAR'S PARTIES.

FAIRFAX PAVILION was the scene of the traditional New Year's Eve party—more than 200 attended—good crowd, good dancing—good food! Dancing ran until 2 ayem! Of interest was the fact that while folk dancing was a part of the program, squares seemed more in demand. Six squares of two tips each were danced but the applause was so terrific that each two tips was stretched into three making a total of 18 TIPS CALLED AND DANCED! Part of the program, including an additional set of squares, had to be called off when the New Year clock hands reached 2! Rugged individuals, these Folk and Square dancers. Congratulations to CHARLEY BASSET and CHARLEY REINDOLLAR and the other Marinites who engineered the party.

ED KREMERS started two new classes of American Squares and Rounds at the Y.W.C.A. at 620 Sutter Street, San Francisco. Beginners on Wednesday, advanced on Friday. The beginners' class is an eight-week course. The advanced class is an open class and visitors are welcome.

The YMCA GATESWINGERS held their New Year's Eve party in the Y gymnasium, and in order to permit all those new parents to get out the GATESWINGER president, MILLY ZAPPETINI, arranged for a room and baby sitter to take over the babies and small children. Festive spirit prevailed—and games and dancing were enjoyed by a good crowd. Super eats welcomed in 1950! Dancing ran until 1:30.

Did you know LOS ANGELES school department estimates 150,000 children, ages 8 to 18, are actively engaged in square dance movement? That there are over 600 adult clubs and 250 square dance callers or there were in December, 1949? (Don't take any figure for sure tho', as it changes hourly.) Please

agree this means more than ever—TEACHER TRAINING.

Another beginners' class in American Squares and Rounds is being held at the Edgewood Home, under Jack McKay. Edgewood Home is at 1801 Vicente Street, San Francisco.

AMERICAN SQUARES CAMP are planning three camps this summer; PARK COLLEGE in MISSOURI, July; CAMP FARLEY on CAPE COD in early August and from August 27 to September 4 at CAMP INDUHAPE in MINNESOTA.

Genial deep-voiced BILL CASTNER, having recently returned from a visit to square dance centers in Colorado, Wyoming, Utah, and the middle West, is busy telling the home folks that California dancing is quite up to par with what he saw. Joe Lang's Hayloft in Denver, however, has a type of smooth and polished square dancing that gives Californians something to shoot for.

FAY BOWMAN, popular caller in the Sebastopol-Santa Rosa area, is busy working on plans for a big square dance jamboree to be held in that area under the joint sponsorships of the Junior Chamber of Commerce and the Callers' Association. If the plans materialize, Fay expects it to boom square dancing in that part of the country.

FUTURE JAMBOREES: The Callers' Association, spurred by the big turnouts at its last jamborees, is planning quite a few more. Les Clark and Bill Castner will co-chairman a jamboree to be held in the East Bay sometime in February. In March, the association will sponsor a square dance party as the evening party of the March federation festival in San Francisco. Menlo Park has been tentatively set as a jamboree location for April or May, with Mildred Buhler as chairman.

(Thanks to "Bish" Bischoff for these last three items.)

PLEASE SEND ALL ITEMS FOR AROUND THE SQUARE SET TO PEG ALLMAND, 342 FUNSTON AVE., SAN FRANCISCO.

SPEAKING OF COSTUMES

(Continued from Page Thirteen)

place! This brings good luck. Under the inner lining of the shoes, money is hidden for the poorest girl in the village, who has the distinction of taking off the bride's shoes after the ceremony, and helping her to undress.



Both bride and groom wear flowers on one sleeve, sewn on with a very long white thread. This thread will later be used in making the first dress of the first born. (The groom's silk kerchief is also used in the christening ceremony.) He wears an extremely tall, three-masted head arrangement, put together like the bride's, with bands of bright ribbons, and interspersed in this crown are rose-marie branches, which must later be planted in the newlyweds' garden.

The bridesmaids wear costumes similar to the bride, but of red and gold instead of green and silver, and you can well imagine the impressiveness of such a bridal procession as it goes through the village streets.

So, when the time comes for you to put on a folk wedding dress and say "I do," maybe this little look at the people of Schwalm will, along with the pictures, help you with your costume problem. If you want more detail try the book "Die Schwalm" by Heinz Metz, printed in Germany by the Deutsches Verlagshaus Bong and Co., under the direction of the Folk Costume Committee. Even if you don't read German the pictures by Hans Retzlaff will be more than useful to you.

Or, if you prefer the costume of another country, write an informal, chatty article and tell us about it. Who knows—you may be helping cupid get in some more of his work among your fellow folk dancers!

THE DANCER'S BOOKSHELF

LUCILE CZARNOWSKI, Editor

England's Dances: Folk Dancing Today and Yesterday. By Douglas Kennedy. London: G. Bell and Sons, Ltd., 1949. 158 pp. 7s 6d. net.

Cecil Sharp, the renowned collector and teacher of the English traditional dance, performed his task so thoroughly that few since his time have added much to his findings. He began his work in 1899, when he chanced to see a group of traditional Morris dancers performing to tunes and dance patterns which had never been recorded and were remembered by only a limited few. The revival of the English traditional dance occupied the remainder of Cecil Sharp's life until his death in 1924.

The story of folk dancing is never complete, however, and Mr. Douglas Kennedy, who was one of Cecil Sharp's first pupils, and was closely associated with him in the early revival of folk-dancing in England, makes this very welcome contribution, which links the present day folk-dancing with the traditional past. He is well qualified to do this as he has been very active for a number of years as director of the English Folk-Dance and Song Society. This office has led him to travel widely through the British Isles, on the Continent, and to many sections of the United States, teaching, leading festivals and searching for contributory links in the English folk-dance tradition. He has some interesting things to say about American Squares. Mr. Kennedy has shown interest in the dance history of California and it is evident in his book that he is aware of what is happening in California today, which is making a new kind of folk-dance history.

It is not the intention of this book to give descriptions of English dances, although two very fine old Handkerchief Morris tunes are included. It is a book which presents in a very concrete, interesting manner the ritual nature and origin of the Morris, Sword and Country dance of England.

Of particular note is Mr. Kennedy's interest in the development of the traditional style of English folk-dancing. He states, "To the non-traditional folk-

dancer—the revivalist—the process of mastering a Sword or Morris Dance is a process of gradually surrendering himself to the form until the dance can exercise its spell upon him. When individual self drops into the background, the impersonal style begins to show. The greatest compliment that can be paid to a 'revivalist' team of folk-dancers is to class their dancing as 'almost traditional.' This would signify that the team had graduated through the teething stage of self-expression to the level of 'group impression,' if I may invent a phrase to describe something very old but now rather rare."

The book is well illustrated and has a map showing the geographical distribution of English Ceremonial Dance Traditions. It is a little book from which one may learn much in a very short time.

Lucile Czarnowski is not only a former president of the Folk Dance Federation of California and a nationally known figure in the dance world but also the author of the interesting "Dances of Early California," recently published by Pacific Books.

She will welcome reviews on any book about folk dancing, folk arts and crafts or even travel (when there is a strong emphasis on folk-ways). Please send material to her in care of the Hearst Gymnasium, University of California, Berkeley 4, California.

HOW TO CALL SQUARE DANCES

(Continued from Page Twenty-two)

either inexperienced ones who don't know the difference, or preferably a group who are all striving to become callers, and just struggle with the thing. Don't try to break into calling by inflicting yourself on a group of unsympathetic dancers; that is a little too tough. But remember this, good calling is an integral part of our square dance movement. The caller is the main "hub" of the wheel, but he is a servant to the rest, not a show-off.

And the great reward for your efforts is to see the happy smiles on the faces of your dancers, and to know that you are making that moment one of complete satisfaction for them. Don't ever let your feeling of importance overshadow your desire to serve, for as "Pappy" Shaw has said, "The best caller is the one that you do not know is there."

THE MOUNTAIN DANCERS

(Continued from Page Eighteen)

been active in Federation affairs, and they have hosted one festival. Sigrid Hilmers served as the Southern Section Corresponding Secretary for the 1947 - 1948 term. They have spread folk dancing to many ski resort areas where it has become very popular. It is only natural that they were first to introduce it at Sun Valley. For the past two winters members have taught folk dancing during the ski season there, and this year Don and Suzanne Wright are spending three months teaching at The Ram and Trail Creek Cabin.

It is not surprising that the two favorite dances of the Mountain Dancers are the Shuhplattler and the Hambo. A pair of skis, a case of records, a phonograph, and snow in the mountains are the essential ingredients in any Mountain Dancer's recipe for a wonderful time. And that is something they always manage to have!

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Of interest to all folk dancers. Contains dance descriptions, costume information, pictures, reports on folk dance activities everywhere. You are guaranteed to receive authentic material.



SEATTLE, Wash.—*Big things are doin'.*

One of the largest indoor square dances we've heard about was held in Seattle on Dec. 16. It took 12 large halls to accommodate the crowd which was an "all city" event sponsored by the Seattle council of Parents and Teachers as a fund raising affair for the Post Intelligencer's Christmas Fund for needy children. A total of \$1,332 was added to the fund. Wonderful idea, and congratulations to all those who shared in the effort.

LOS ANGELES, Calif.—*Big dough!*

Square dancing has moved into the "million dollar industry" category. Clothing manufacturers, recording companies and publishing houses have all become alerted to the vast opportunities made possible by this latest "big time" recreation, and they are all responding in a big way. It's about time!

SAN DIEGO, Calif.—*Still on top!*

About 5,000 gents and their taws are attending hoe-downs regularly in these parts. There are square dance clubs for all ages, but one a bit more unusual than some of the others stipulates that all members must be over 65. This club has chosen the descriptive name of the "Squeaky Knees." We never get any older than we feel.

PASADENA, Calif.—*He man stuff!*

The Western Square Dance Association of San Gabriel Valley held one of the south's largest square dance Jamborees recently at the Sunny Hills Recreation Center, near Fullerton. Dancing was from 2 p.m. to midnight, with a two hour intermission for "chow." Twenty-three leading callers from the southland took turns calling the squares. Pretty rugged!

BOISE, Idaho—*Good news!*

Donald Mills, pastor of the Congregational Church of Kirkland, Washington, was the guest caller here recently. Rev. Mr. Mills, who is president of the Washington State Folk Dance Federation, is considered one of the best square dance callers in the Pacific Northwest. Can't we find more like him?

RIVERSIDE, Calif.—*Square dancing rates highest!*

One year after the square dance program was started by the Redlands Recreation Department it was estimated that more than 4,000 people were participating in this one activity. Never in the history of the town had so many citizens participated in any one recreational program, nor has the enthusiasm been so long sustained. Good programming!

PORTLAND, Ore.—*Smart gals!*

Square dancing skirts were prominent among the ware for sale at the bazaar of the Trinity Episcopal Church here. The skirts were modeled by some of the younger women of the church. Bet they made money!

HOLLYWOOD, Calif.—*Now look who's dancin'!*

Frank Veloz, who runs a nationwide chain of ballroom dancing schools, not long ago admitted he had made a mistake. He thought the current "square dance craze" would be nothing but a passing fancy, but he now feels it is here to stay for a good long time and he plans to start square dance classes in his many studios. More strength to your elbow, Frank.

GALVESTON, Tex.—*New council formed.*

A square dance council has been formed here and recently they held their first Jamboree. Twelve hundred people crowded in to dance to Doc Journell, Harry Hope, and several other callers. Nice goin', boys.

OAKLAND, Calif.—*Something new has been added.*

The Redwood City Junior Docey-Doe Club were all wired with red and green lights for their square dance exhibition at the Junior Folk Dance Federation of California's big Christmas party which was held on Dec. 11 at the Oakland Auditorium. The 32 teen-agers formed a large poinsettia in one figure, and as the house lights went out, the kids lit up. At another point they all promenaded into a large Christmas tree, and on went the lights. 'Twas very pretty and most Christmasy! What won't they dream up next!

And that's Keeno!

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THE RECORD FINDER

(Continued from Page Twelve)

A BASIC RECORD LIBRARY FOR ELEMENTARY SCHOOLS

Capitalizing upon its many years of experience in producing records for school use, RCA Victor has "summarized" into a basic record library the music which selected experts considered should be a part of the equipment of every elementary school. The experts were Lilla Belle Pitts, Professor of Music Education, Teachers College, Columbia University, and Gladys Tipton, Assistant Professor of Music Education, Illinois State Normal University.

Complete with teaching notes, the set as a whole comprises 21 albums, containing 83 records covering 370 classical, modern, and folk music compositions. The set is organized into six albums of rhythms, six "listening" albums, four "singing" albums, and one album each of Singing Games, Christmas Music, Music of American Indians, Rhythm Bands, and Patriotic Songs. The teaching notes include facts about the music, suggestions for mood, notation of melody, description of media, basic rhythm patterns, dramatizations of forms, examples of free expression.

Obviously the album of most interest to us is the one on Singing Games. Games (folk dances) included are: *Big Gray Cat*; *Hippity Hop to Barber Shop*; *Ten Little Indians*; *Yankee Doodle*; *The Snail*; *Sally, Go Round the Moon*; *A-Hunting We Will Go*; *Thread Follows the Needle*; *London Bridge*; *Here We Go 'Round the Mulberry Bush*; *Soldier Boy*; *Muffin Man*; *Farmer in the Dell*; *Did You Ever See a Lassie?*; *Way Down in the Paw Paw Patch*; *Old Pompey*; *Skip to My Lou*; *Looby Loo*; *Oats, Peas, Beans and Barley Grow*; *Needle's Eye*; *Jolly Is the Miller*.

Separate albums in this set may be purchased, but not single records. Since the instructions are in the album covers, it would not be possible to make the best use of the records without having the complete album. This set is recommended to busy teachers and administrators as a "nutshell" answer to the problem of how to create an excellent school record library.

Allegro has been working up a good series of children's records. These are not the usual run of "dime store" nursery rhyme records, but rather are records of distinct educational value. Some of the group included in the general category of "participation" records are of special interest in the folk dance

field, including *Skip to My Lou*, *All Around the Mulberry Bush*, *Square Dances*, *Picking Up Paw Paws*, *Shoo Fly*, *Maypole Songs and Dances*. There are also some good general rhythms records, such as *Let's Play Animals* and *Peer Gynt*. Helpful instructions are included on the individual record jackets.

A set of rhythm records for the range from pre-school through the sixth grade has been produced by Phoebe James, a composer-pianist connected with the University of California at Los Angeles. The series now contains five records—*Animal Rhythms*, *Free Rhythms*, *Animal Sound Effects*, *Garden Varieties*, *Fundamental and Interpretive Rhythms*.

The only trouble with all of the children's records is that the adult is likely to be so interested in learning from them that the poor kids don't have a chance!

DANCE INSTITUTE

(Continued from Page Eleven)

Dance Department, Mills College, will offer The Creative Approach to Basic Dance Forms. She is recognized as a notable concert dancer and authority in the field of Modern Dance and while this part of the school program will be of special interest to teachers Shirley feels its interpretation of dance forms will give folk dancers a broader knowledge of their recreation.

"Sandy" Tepfer, familiar to folk dancers as a popular caller and teacher, will lead students in advanced square dancing.

WITH INSTRUCTION concentrated in the morning and afternoon, the program will offer other activities during the evening. Panel discussions will be held on the various phases of dancing, along with demonstrations. And, to top it off, there will be instruction in settings and lighting for the exhibition minded.

Mimeographed copies of dance notes will be provided for dances not appearing in *Folk Dances from Near and Far* and *Let's Dance!* magazine, and notes on square dancing, not included in current publications, will also be furnished.

Altogether it adds up to the biggest attempt to meet the increasing demand for instruction in all fields of America's finest new avocation and, if early enrollment is any indication, classes should be full to quota in very short order.

(In case you are interested you might write to the Office of Records, Mills College, Oakland 13, California, or to "Buzz" at 3732 Buell Street, Oakland 19, for more information.—Ed.)

CHEERS AND Jeers

TOO MUCH PRAISE?

Editor, LET'S DANCE!

Your broadside of felicitations, "A Westerner and His Boots" (which, incidentally, I bought at Kurants—a loyal L.D. advertiser of years standing), was most heartwarming, and gratifying. However, I feel moved, so the record might be entirely clear, to remove any implications which others may inadvertently read into your over-kind second paragraph.

LET'S DANCE! as I've droned so often, editorially, has been the triumphant product of many people. It therefore is most unbecoming that implication, however unintentional, should credit me with unproportional editorial influence upon the 1947-1948 volumes of LET'S DANCE! The contribution of Millie Von Konsky, who most certainly wore her own editorial "boots," was uniquely and splendidly her own. As I have credited, elsewhere in my issues, it was Millie's forwardlooking editorial policy which brought LET'S DANCE! through some of the roughest shoals of its existence. I was, indeed, proud to serve as her assistant—and many a "trick of the trade" did I learn from that vantage point.

As for your January Issue, Bob—in the words of one of David Allen's ballads, "damn your eyes, it's beautiful!"

WAYNE WILLIS

2474 2nd St., Palo Alto

All of us on the staff appreciate your kind words, Wayne. No slight was intended regarding Millie Von Konsky's fine work—or anyone else who was on the staff of the magazine at the time, for that matter. I was just trying to say "thanks," on behalf of the Federation, for the swell job you did in the 18 months you were editor.

BOB LAMONT

A LOOK AT NEW YORKERS

Editor, LET'S DANCE!

What can the visiting folk dancer expect in New York City? At first impression commercialism . . . jealousy . . . dissension. Deep-rooted, though, is the real folk dance spirit. New Yorkers, I had been told, were cold and indifferent. But this generalization, like most, proved false. During my stay, which passed only too quickly, I found warm-hearted friendliness with few exceptions. And it was with great reluctance that I took leave at the end of my six-week visit.

Most leaders and dancers displayed good fellowship and the writer was made to feel as if he were a part of the groups. Dance material was generously offered. Information about record, music and sources was made available. Copies of records, before unavailable, were recorded so that we are now doing some of the dances formerly limited to the East.

Obtaining folk dance information from some leaders was at first difficult. Their jealous aversiveness contrasted sharply with the efforts we in California take to provide all possible information for everyone interested. The commercial groups are aggressively mercenary. Their leaders try to eliminate competition by disparaging criticism against leaders of other groups. And

would anyone attending a folk dance class (or any other class) expect to be informed that it was against the corporation rules to take notes on the floor during a session? Believe it or not—that actually happened!

Dogmatism, too, is more prevalent there than in California. Occasionally it is carried to such extremes that it becomes amusing. One almost hesitates to dance at times without first procuring an official stamp of authority. One misstep and we might be excluded from folk dance heaven forever.

Festivals, as we know them, are non-existent. "Regional festivals" are held occasionally; usually sponsored by an individual or group for a mercenary purpose. These are restricted and not everyone may participate. Heartening, however, is the growing interest in the formation of an organization which will be representative of all the dancers. New Yorkers who have heard of our non-profit activities are anxious for a federation which says to all, "welcome." They are almost amazed when first they hear of our regularly held festivals with never a thought of profit.

Enthusiastic leaders, disregarding the Deities and the profit motive, are beginning to guide new groups into folk dancing for fun. New to New York is a non-profit cooperative club. The Folk Dance Fellowship, organized by Lillian Gutkowitz, who was indoctrinated with our cooperative ideas while visiting California. This is probably just the first of many such organizations. The next logical step, as they learn cooperation, should be a federation and the inauguration of festivals in the Empire State such as we enjoy every month. I wish them every success and happy folk dancing.

WILLARD TIDWELL
Los Angeles

ANSWER TO DEMRICK

Editor, LET'S DANCE!

There is no one who will dispute Lloyd Demrick's letter last month that square dancing is folk dancing. However, during the practice of folk dancing in this country, two separate divisions of Folk Dancing have come about. The term "folk dancing" has come to mean to dancers only dances of European or foreign origin (and sometimes American round dances). The term "square dancing" has come to mean American square dances and American round dances.

This distinction has come about for many reasons: (1) American Square Dancing is not a folk dance in the sense that foreign dances are folk dances. The European folk dance, which we do, for instance, is a static dance form that seldom changes. In fact, we strive to do it "authentically" as it was done many centuries ago. The American Square Dance, on the other hand, is constantly changing—new figures are continually being invented, new musical rhythms, and new stylings. Our present-day square dancing resembles the "old Yankee" square dance only in the actual floor positions. It is really more akin to ballroom dancing than to folk dancing—in that it is keeping pace with modern tastes and styles. (2) There are vast numbers of people participating in "square dancing" who care nothing whatever for "folk dancing" and are zealous that a care differentiation be made. (3) There are many dance groups who classify themselves as either folk dance or square dance groups—in fact, whole associations and federations have organized upon this distinction. (4) Almost all the leading square dance authorities frown upon the practice of mixing "Folk dances" (foreign dances) with American Square and Round dances. (Lloyd Shaw among them.) (5) There are many for-

eign square dances in our federation repertoire (Italian Quadrille, Sher, Kanafaska, etc.), yet these are almost never referred to as "square dances" but as "folk dances."

But whatever we decide to call it, square dancing is fun. And I know that we all agreed that there should be a great deal more of it.
E. W. "BISH" BISCHOFF
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