

Let's Dance!

JANUARY
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

BORN TO DANCE--SEE PAGE 7

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A WESTERNER AND HIS BOOTS

On page ten of the July, 1947, issue of LET'S DANCE! a name appeared for the first time beneath that of the editor, a name that has grown to mean a lot to readers of LET'S DANCE! in California, New York or Texas.

But at the time of that first appearance it was unknown and bore only the vague title "Assistant." Not "Assistant Editor," just "Assistant." Eleven months went by and still that one vague word didn't change. Yet things were happening to the magazine—new writers with talent appeared for the first time, cartoons and humor became more plentiful, new departments were added.

Then, in the July, 1948, number, the words WAYNE WILLS, EDITOR, headed the staff and the man who had done such fine work under such a vague title took over the full responsibility for the magazine.

What happened after that is known to everyone who has read the publication. Circulation jumped from the hundreds into the thousands; advertising, the lifeblood that keeps a magazine going, increased in proportion; layout became more readable with an ever-increasing number of pictures to add additional interest to articles on folk dancing from authorities from all over California and the United States. Within 18 months LET'S DANCE! became what it is today—the nation's leading folk and square dance publication.

To say this was all the work of one man is ridiculous and Wayne Wills would be the first to deny it. But he wore a mighty big pair of editorial boots and, when he climbed out of them in December of 1949, he left them right beside the editor's desk.

The entire staff of LET'S DANCE! join me in wishing you the best of luck in your new position as Chairman of the Publications Committee, Wayne. And as for those boots—well, they look something like the legendary Pecos Bill's must have looked—but I'll try my darndest to fill them.

BOB LAMONT

THIS MONTH'S COVER



Ernest Lenshaw, charter member of Changs International Folk Dancers and one of the Federation's outstanding Spanish dancers, doing the FARRUCA with vivacious Alicia Arroya.

The FARRUCA is one of a group of Spanish dances classified roughly as FLAMENCOS and, like all in this category, has a wild, informal gypsy feel to it, with roots going deep into the folk traditions of the Spanish people. (Photo by Norm Lenshaw.)

LET THE FIGURES GUIDE YOU!



NORTHERN SECTION



NORTH AND SOUTH



SOUTHERN SECTION



OUT OF STATE

FOLK CALENDAR OF EVENTS



DON WHEARTY

EDITED BY HAROLD PEARSON AND CHARLES RICH



FEDERATION FESTIVALS North

JANUARY 15 OAKLAND. The Oakland Folk Dance Council is host to the Federation. Their theme: "A Winter Frolic." Time: Afternoon from 1:30 to 5:30. Evening: 7:30 to 11:30. Place: Oakland Civic Auditorium at Lake Merritt. Council meeting at 12:30.

FEBRUARY 19 MARYSVILLE.

MARCH 12 SAN FRANCISCO.

APRIL SACRAMENTO.



South

JANUARY 22 (SUNDAY) PASADENA. The Pasadena Folk Dance Co-op will be host for a "Mediterranean Festival" at the Pasadena Civic Auditorium. Ask anyone in Pasadena for the location in case you can't find it. Time: 1:30 to 5:30 p.m.

FEBRUARY 12 LOS ANGELES. Your hosts: The Westwood Co-op Dancers. Theme: "Abe Lincoln Festival." Time: 1:30 to 5:30 p.m. Early American dances to be exhibited and featured.



REGIONAL FESTIVALS North

FEBRUARY 12 SACRAMENTO. Valentine Party. Your hosts: The Whirla-jigs, Capitol Fiesta, Sacramento Folk Dancers and the Circle Square Dancers. Time and place to be announced. (See February LET'S DANCE!)



South

LAST FRIDAY of every month. **SANTA BARBARA'S** McKinley School. 8:00 to 11:00 p.m. Sponsored by the Santa Barbara Folk Dance Groups.

MARCH 12 Watch for details on the Orange Show Festival!

TEACHERS' INSTITUTE

JANUARY 22 Time and place to be announced.

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!

Also of Interest



Federation on the Air—KSFH, FM, Saturday, 5:30 p.m.

Folk Dancer on the Air—KWBR, Sunday at 10 p.m.

Calling All Folk Dancers—KVSM, Sunday at 10 a.m.



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TELL IT TO DANNY

By DAN McDONALD

On the train going to That wonderful RAISIN HARVEST FESTIVAL in Fresno; met a MR. BRANDT in the breakfast line. One word led to Folk Dancing and a new friend was found. He belongs to THE TUMBLEWEED SQUARE DANCERS of COALINGA where MRS. GEORGE E. OLSEN is the instructor. The FRESNO RAISIN HARVEST FESTIVAL was comparable to a statewide affair, officers from North and South were well represented and treated to three sessions of folk and square dance programs that will be hard to beat. One sad note evidenced by audience and dancers alike when it was announced that THE ROUND WHEEL SQUARE DANCERS were unable to appear as scheduled. Honestly a great sigh of disappointment arose when Yours Truly read a telegram from their president, HAROLD L. WILLSON. There was a thunderous applause when I asked them to take the sigh back just as though the R. W. Square Dancers had performed. . . Wonderful people those "FRESNOANS."

ALLEN'S (press clipping bureau) SERVICE, engaged by our new "LET'S DANCE!" editor, ROBERT D. ("BOB") LAMONT, is sure bringing in the news items from all over California. 100 a month is the agreement and that's enough, brother, that's enough! It's wonderful reading though when you stop to realize what happiness we're bringing into our own lives and those who NOW see us.

In PASADENA, for example, they use the Civic Auditorium for square dance classes . . . 200 couples of 75 occupations and professions, ranging from 20 to 70 years are enrolled for five-lesson series by the recreation department during the daytime hours. JUST IMAGINE—five-lesson series—that's strenuous!

I Knew It Would Happen Dept. "LEFTY ALLEMANDE" is a square dance instructor in SAN BERNARDINO and I remember a MISS STUMBLES who taught dancing in BURLINGAME.

Five thousand spectators watched 2,000 dancers enjoy themselves for seven and one-half hours at the SAN JOSE CIVIC AUDITORIUM Sunday, November 9, at one of the smoothest Folk Dance Festivals you'd ever want for. We know from experience why we enjoy participating, but it's amazing to see how the audience (who are also from all walks of life) enjoyed themselves. Wonderful too, the four groups who hosted the affair for the F.D.F.C. They were the VALLEY WALTZERS, GAY NIGHTERS, SAN JOSE STATE SPARTAN SPINNERS and the POLKATEERS; MORRIS THUSH, San Jose businessman and president of the GAY NIGHTERS, was general chairman.

WALTER GROTHE, past president of the F.D.F.C. (Northern Section), is the new instructor of the MILLBRAE HIGHLANDERS. No, they're not a "Scotch Group," but meet at "Millbrae Highlands."

FLASH—JOHN BITMAN and RUTH RUBY were married on December 17th!

We have a powerful booster in the person of SAMUEL GOLDWYN, who incorporated some hill-billy tunes in his recent picture of "Roseanna McCoy." Quoting EMIL NEWMAN, conductor: "This was my first attempt to conduct an orchestra composed of banjo, violin—beg pardon, fiddle—and jug. Luckily, one of the three—a fellow named HERMAN THE HERMIT—could read music." End of quote, but not the end of the little red school and the flop-eared mule.

December was the month of parties, parties, parties, just can't keep up with them all, but wherever one went it was just the same, everyone having a grand time, without a single regret. One of the safest, sanest, finest ways to ring in the new year, was to attend ANY one of the folk dance parties, and you all know what I mean.

New board of directors of the ARDENRO FOLK DANCING CLUB of ARDEN PARK, SACRAMENTO, as of Nov. 14th, are: 1st couple, MR. and MRS. LEWIS REDD; 2nd couple, MR. and MRS. ALEX BILUND; 3rd couple, MR. and MRS. ALBERT HERRERA; 4th couple, MR. and MRS. WM. BARKHURST; 5th couple, MR. and MRS. ALPH CLARK. And the 3rd couple are or is secretary. How's that for proving folk dancing is for ALL the family.

Look up the nearest regular Saturday night folk dance party nearest you and plan to attend; you won't have a better time at any one or the other, they are put on by the finest people in the world, and they are your neighbors.

EDITH STEVENSON'S children's square dance exhibition group, ages five through 12, from the TRANSFIGURATION GRAMMAR SCHOOL in LOS ANGELES, received a full page of publicity and pictures in the December issue of "Stars of Tomorrow." The school's Mothers' Club sponsors classes for the children in tap, ballet, Spanish, folk and square dancing, which is proving successful in keeping the tots off the street. The adult and teen-age group also have classes in folk and square dancing and a big family night is planned in the near future and DANNY says he hopes this becomes a regular. EDITH has been dancing since she was nine years old. First became interested in folk dancing 10 years ago watching "PAPPY SHAW'S" version of the square dance in ST. LOUIS, where she lived. To know EDITH is a pleasure and like folk and square dancing, she's here to stay.

BOB ELISOCHT, DIRECTOR OF PUBLICITY FOR THE FOLK DANCE FEDERATION OF CALIFORNIA, HAS COME UP WITH A SUPER-DUPER OR SHOULD I SAY WITH A SUPER-SOAPER AND THAT IS FOR EVERY-

(Continued on Page Sixteen)

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Folk, Comic or Modern

It's all as natural as breathing to San Francisco's Madelynne Greene, who was

Born To Dance

by ROBERT DOUGLAS LAMONT



Madelynne Greene and Virgil Morton do a Jota



The Festival Workshop dances the Hopak. Madelynne is on the extreme left.

WHO IS Madelynne Greene? You can get a half-dozen or more answers to that question. Some folk dancers will tell you she is the founder and present director of the Festival Workshop, a crack exhibition group that has exhibited at scores of Federation Festivals, given concerts from one end of California to the other and made a hit over television.

Other folk dancers will insist that Madelynne is, primarily, a teacher. They will point out any number of people, including themselves, who learned folk dancing from her at clubs like Changs, Hinkel and Garfield or at one of her classes at Stanford, College of the Pacific, College of Arts and Crafts or Federation Teachers' Institutes.

Many will tell you that she is, in their opinion, the Bay Area's leading exponent of the modern dance, able to create almost any mood she chooses by means of her body movements and facial expression, a true Artist. Argue the point and they will quote Frankenstein of the Chronicle, the dance critic of the News, Examiner or Call, and, more than likely, produce a clipping or two from Carmel or Los Angeles papers which support their viewpoint.

But the most enthusiastic answer will come from those who don't just think but *know* that Madelynne Greene is, beyond doubt, the funniest, the most satirical yet human dance mime to be found anywhere in the United States.

"You should have seen her doing 'The Speaker of the Afternoon,'" they will say, breaking out into a grin. "It's the most hilarious thing you can imagine. Or," and here the grin grows wider and is accompanied by a chuckle, "'Route 66,' 'The Music Lesson' or that one where she dances with a floor mop. Honestly she makes you laugh so hard you can't stand it. And listen, if you're ever at a party where she imitates the different ways the Hambo is done you'll see something you'll never forget. If that doesn't make you laugh then you'd better see a psychiatrist!"

(Continued on Page Eight)



Speaker of the Afternoon

(Continued from Page Seven)

Actually the woman who is the subject of all these varied opinions is every bit as good as her admirers proclaim and is equally at home in folk, comic or modern dancing. For some people are born with great talent for art, some with talent for music or writing but Madelynne Greene was born to dance.

She started, without prompting, at the age of four when, to her father's disgust and her mother's great pleasure, she would spend hours by herself, moving to tunes she would hum while dancing, music from the phonograph and even rhythms from the street that were steady and attracted her attention. And, before long, she had developed quite a following among her mother's friends.

This audience grew during her grade school days at the Frederick Burke School (the elementary division of the State Teachers' College in San Francisco) where she studied piano, voice and violin. But dancing was her first love and she remained true to it, talking her father (her mother was all for her) into letting her join Mrs. John J. Cuddy's Children's Theatre where she took dancing parts in every show possible.

By the time she was in her second year of high school at Lowell she had tried teaching and when the family moved to San Anselmo she organized a studio in her home. After school each day she would take a group of students, mostly girls, to the house and work with them on basic rhythm and simple steps. It was this class that formed the basis



Shore Leave! Madelynne and Virgil again.

for a thrill greater than graduation. For, the night following the receipt of her diploma, Madelynne presented fifty of her pupils in her first big public recital.

With this start she opened a real studio in San Rafael which drew pupils from all the nearby towns and from as far away as San Francisco and Oakland. Each year she took over the San Rafael High School Auditorium and gave a concert in which all of her students participated.

Busy as she was, Madelynne found time to study with Vivian Wall of San Francisco and it was while studying under Miss Wall that she began to attract attention in the Bay Area as a solo dancer. In a few short years, she was giving two and three concerts a year.

Then came her marriage to Eric Wilson Barker, a poet whose work has appeared in the Saturday Review, Harpers, Atlantic and many other national publications. Eric took her on an extended honeymoon in New York's Greenwich Village and encouraged her to study with May O'Connell of Martha Graham's School, Hanya Holm and at the Humphrey Weidman School. The climax of the year came when she gave a recital at the Riverside Theatre in New York and drew good reviews.

RETURNING TO San Francisco and settling down in an apartment on Telegraph Hill, Madelynne visited Changs International Folk Dancers one evening, back at the time when Virgil

Morton and Grace Perryman were teaching there. It was her first direct contact with the folk dance movement and she was fascinated by the amount of fun the folk dancers were having. The same night she enrolled in one of Virgil's classes and from then on was one of the most apt pupils at Changs.

With her past experience and training Madelynne was able to pick up the technique of folk dancing far more rapidly than the average beginner and, in a short time, she was teaching folk dancing at Changs.

In addition to her work at Changs, where she still teaches, at her studio on Kearney Street, her folk dance classes at the Irish-American Hall on Monday nights and Garfield on Tuesday evenings, Madelynne has found time for classes up and down the state and to organize, with Virgil Morton and David Allen (a ballad singer), a group called the Wayfarers who combine folk song, music, pantomime and the dance into what she feels is a new and exciting medium.

So Madelynne Greene fits the different descriptions of her. Folk dancer? Yes. Teacher? Certainly. Modern dancer? Absolutely. And, without doubt, a comic dancer with few peers. But first, last and foremost a brown-haired, green-eyed, friendly person who seems to have been put on earth for the purpose of devoting her life to teaching, eating and sleeping dancing . . . and bringing happiness to other people.

FEDERATION On the Air

by George De Martini



THE FOLK DANCE Federation of California, Northern Section, is on the air." That's what the announcer says every Saturday at 5:30 p. m. over the Pacific Broadcasting Company's San Francisco FM station KSFH.

At that time Dan McDonald, president of the Folk Dance Federation of California, Northern Section, is heard on "Folk Dances From Near and Far." The program, which is now in its sixth month, features Danny introducing each folk

dance record by giving a brief history of the selection and the origin of the dance.

For example, here is an excerpt taken from one of Danny's recent programs: "Now we bring you a Moravian—a Hanak dance called 'Kanafaska.' The Kanafaska is a full skirt or apron worn by a peasant woman. The dance takes its name from the song about the Kanafaska. The words go something like this:

"I have lost my Kanafaska. Help me find it, Vakus dear

"Chorus: Tra la la

"If you were a bit more clever . . I would then be yours forever

"But you are an awkward fellow . . so it is your loss, too bad.

"Chorus: Tra la la

"The dance is done with four couples in quadrille or square formation and is a welcome addition to our foreign squares . . . the 'Kanafaska'."

An average of ten records are played during the half-hour program, most of them requests from Northern California folk dancers.

Fittingly enough, the descriptive material used on the program and the program's name are taken from the volumes *Folk Dances From Near And Far* and Danny gives full air credit to the Federation and to the Research Committee.

In an effort to gather more Federation members, Danny requests his listeners to write in for information as to how they can become part of the movement and the response to date had indicated that he is doing a definite service.

Service—to the Federation and to the folk dancer—is, as a matter of fact, the keynote of the whole program. No commercial announcements are allowed except those relating to *Folk Dances From Near And Far*, no individual record companies are mentioned and no attempt is made to promote any given product.

"We owe a BIG THANKS to Station KSFH, its announcing staff and its entire organization," Danny says, "for donating the time and personnel which make the program possible."

And those who have listened to the program feel that Dan deserves the same thanks for donating his time, records and experience toward bringing the Federation into the home—via the airwaves.

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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!)

In general, as we open the year 1950, the most significant trend in records is the multiplicity of choice offered the prospective buyer with respect to almost all the popular folk and square dances.

The record history of many dances can be recapitulated as follows: (1) A teacher introduces a dance, using the most suitable record known to that teacher. (2) Other teachers, after experimentation in a field wider than that available to the first teacher (because of access to more personal record libraries and more stores), often find records even more suitable than was the first one used. (3) Enterprising record companies—usually the smaller ones—produce records especially for the dance. Records in the last category generally offer such advantages as (a) presence of an introduction, (b) danceable tempo, (c) desired repeats, (d) a descriptive title, (e) usable reverse sides; to offset these advantages, it is often true that such records sound all too much like the "quickies" they are, lacking the tone qualities which in many cases brought the dance to popularity on the original records. The answer? Careful buying! Now for some record notes.

* * *

Re - Issue: *Booms-a-Daisy*. Victor (20-1492) has re-issued the old favorite, formerly on their subsidiary label, Bluebird. The reverse is a very cute *Varsoviana* (4 longs, 4 shorts). Both sides with pleasant vocals, which do not interfere with the dancing.

New Records: Imperial continues to produce with a vengeance. Some of the latest: *Mexican Waltz/Kalvelis* (1136)—seem very similar to the Sonart. *Corrido/Mexican Schottis (Alice in San Diego)* (1137)—Corrido seems O.K.; "Alice" probably not as good as the
(Continued on Page Twelve)

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LET'S DANCE!

Speaking of Beautiful Costumes

Edited by Ruth E. Prager

For Folk Dance Glamour--GO UKRAINIAN!

Color — riotous and striking — reds, blues, greens, yellows—yet always presenting a balanced pattern. This is the basis of the Ukrainian designs found in all the folk arts of these people.

The two costumes shown this month are from Poltava, in the central section of the Ukrain. They were made in a displaced persons camp in Germany by a friend of mine, a student studying to be a doctor. She was also a beautiful dancer, and when she learned of my love for folk dancing—hard as it was for her to believe that an American *could* folk dance—she became interested in my desire for an authentic costume like hers.

In the early part of 1946 it was impossible to obtain thread and materials in that war-destroyed land, so Natasha told me what was needed and I sent to the States for colored cottons, needles and ribbons. I sent for much more than I needed, because such articles were highly prized by the women, anxious to use their spare hours in camp making beautiful embroideries for their native dress, reviving their folk arts and dreaming of their lost homes. The creation of handicrafts among the various nationalities living in close proximity—Latvian, Poles, Estonians, Lithuanians, Czechs, etc.—was a means of inspiring respect for each other and of showing in a noncompetitive way the best their former homelands could now offer.

As student supervisor for the displaced students studying at the University of Heidelberg, and being cared for by UNRRA (United Nations Relief and Rehabilitation Association), I found a great need to create such respect among our varied nationalities, in order to insure needed understanding for community living.

In one of the pictured costumes a fur-lined jacket is worn. The pattern is superimposed or embroidered, and a contrasting fur used for a border design. The jacket is sometimes just hung over one shoulder. The material for the skirt and blouse is hand woven and the cross stitches are always very small, neat and close together. Cross stitch canvas is at

times used in the making, but more often the pattern is counted out directly on the threads of the cloth.

An overskirt may be worn, as shown in one of the pictures, of any bright or patterned material. It can be a regular skirt, or an oblong piece of material, wrapped around the waist and fastened with a pin under the apron. In place of the fur jacket a top cloth jacket can be used, which may hide the front of the blouse, but the jacket is also attractive too! It is usually a dark material, or velvet and sometimes embroidered with bright colors or a beaded pattern. This jacket flairs out from the waist and so gives an interesting outline to the figure.

For us here at home much the same effect can be achieved. Large department stores carry cross stitch canvas and Ukrainian patterns, and future issues of *Let's Dance!* will carry pictures of these lovely brilliant old patterns.

Learning to do cross stitch is good fun and easy too. There are coarse white materials on the market which look as if they were hand woven, and as the skirt is fairly narrow and short, the cost is not excessive. If you don't want to do the cross stitch on the sleeves and apron, look for mill ends or samples of draperies, which often simulate woven patterns.

Boots of course must be worn, and today the cowboy boots or other boots made especially for folk dancers are not difficult to obtain. They can be used also in many other national dances. Many first boots are made from a pair of black patent leather slippers to which oilcloth tops of black were attached.

Flowers for the hair are no problem, and the more and longer the ribbons the better. A bandana or simple band can be substituted in place of the flowers.

The object is to create an effect with the minimum of cash, plus the maximum of comfort for dancing. The more imagination you use the more pleasure you'll have and the more your friends will turn to you for suggestions.

Don't try for a costume to hand down to the next generation. European women could lavish time and precious materials



The author in one of the many costumes she brought back from Europe

in the creation of a costume and were supposed to do just that. A girl's worth was judged by her handiwork. Your purpose in dancing is enjoyment and fun. You want to dance as many nights in
(Continued on Page Twelve)

RECORDS

(Continued from Page Ten)

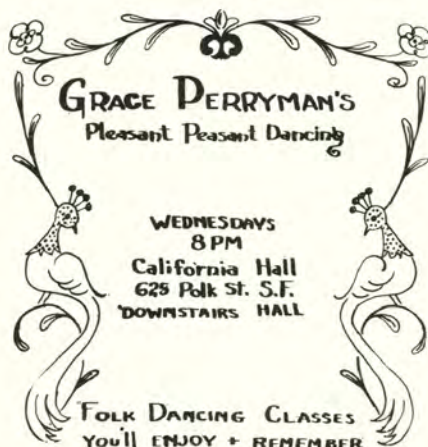
Victor. *Narcissus/Under the Bamboo Tree* (1138)—This was no doubt issued to quiet the complaints about the older record (1043) having only a half-side for each piece. On the newer disc, *Narcissus* has apparently been pressed twice on one side, *Bambo* twice on the other side, using the original playings. This leaves a slight dead space in the middle of each side. Since *Bambo* has not proved particularly useful, I believe most of us would prefer having a full *Narcissus* with something else on the reverse. However, it is the only full *Narcissus* arranged for folk dancing available to date.

McNamara's Band/St. Bernard Waltz (1143). An odd coupling, obviously to fill two unrelated current demands, one for music for the McNamara singing call, the other for the St. Bernard tune as found on one of the hard-to-get English records. Both sides very usable.

My Dreams are Getting Better all the Time/Cruising Down the River (1144). The first side does "Carlyle"; the reverse does "Swingola." I forecast that most groups will prefer the earlier favorites for *Swingola*—Mercury, London, Decca, MGM.

Jingle Bells/Lili Marlene (1145). A very spirited *Jingle Bells*; I like it. Can't say as much for *Lili*; I prefer either *Broadcast* or *MacGregor*.

New *MacGregor's: Cotton Eyed Joe/Ten Pretty Girls* (604), *San Antonio Rose/You Call Everybody Darling* (both uncalled squares) (606), *Spinning Waltz/Merry Widow Waltz* (607), *Cruising Down the River/Mexican Waltz* (608), *Sparkling Wine/Badger Gavotte* (610), *Ting-a-Ling (Waltz of the Bells)/Moon Winks three-step* (611), *Boston Two-Step/Black Hawk Waltz* (1009). Some orchestra, some organ.



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COSTUMES

(Continued from Page Eleven)

the week as possible, and at as many festivals as there are Sundays in the month. So adapt your time and energies with this in mind—unless, of course, you are a costume enthusiast. Try using original drawings and photographs as your inspiration and put your ingenuity and cleverness to work for color, authentic appearance and folk dance glamor. Then write and tell us how you have solved your costume problems and share with the rest of us your creative experience.

EDITOR'S NOTE: For more costume information see *Folk Arts and Crafts Department*—page thirteen.

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Folk Arts and Crafts

Edited by Grace Perryman

PEASANT EMBROIDERY--HERE'S HOW!

Haven't you often admired the beautiful European peasant embroideries and thought how nice it would be to have the original or a reasonably good copy?

Well, the original is usually priceless but the copy is within your reach and the making of it will not only give you a more beautiful costume but will add greatly to your enjoyment of folk dancing!

Now of course you don't have the long days of inactivity which occur during the European winter, days that must be filled up with something to keep the hands and mind active, and which are used by many European women to embroider blouses, shirts, household linens, towels and just about every other article in the home. But you do have time, between getting the children and your husband cared for, your studying done or between those days at the office, to turn out results that will surprise you.

Here's what to do: Obtain some printed replicas (at the library, through dance books or from friends) of the lovely embroidery designs that tickle your taste. Make sure they're authentic and then simulate them with block printing or felt applique. Screen printing and stenciling also give you an opportunity to reproduce hours of stitching in a comparatively short time.

What's more they will give your costume the color and authenticity which otherwise would be beyond your reach—busy American woman that you are. The imitation embroidery will not last as well, true, but neither will your costumes when you subject them to the Hopak, Scandinavian Polka, American squares, and 34 other vigorous dances in an afternoon or evening once a week or even once a month.

Here are a few more pointers, gained from years of teaching folk arts and crafts: *Always* use the proper designs. In making a Russian blouse don't embroider it with Rumanian or Guatemalan patterns just because you think that looks cute or because the pattern is the easiest for you to locate. This spells "rank beginner" to every other folk dancer and makes ethnic groups and people of the nationality in question see red. Stick to the genuine and you can't go wrong.

Another thing to keep in mind is that



Don't like embroidery? Try linoleum block printing, Grace suggests.

peasant designs are usually in solid patterns and do not cover a great deal of space. Let your own taste be your guide but remember that it's better to cover less space with a solid pattern than to produce a scattered design which loses the peasant quality you are working to produce.

In block, screen or stencil printing the design shows by having a space between the sections of color, and you must choose a design that adapts itself to this technique. Cross stitch designs are particularly suitable for this purpose. And don't forget that printing in several colors requires more skill than with a single color which is often just as effective.

In your first effort it is *much* wiser to try a single color pattern. Don't forget to apply the design (in printing) when the fabric is flat and before the costume is sewed together. By cutting out the parts of the costume to be printed and running sewing machine stitching around the edge of each piece you can prevent fraying, do the printing and then assemble all parts for the finished product.

For the solid stitch embroidery, such as used on the Scandinavian woolen

skirts, bonnets and pockets and on the Polish vests and bodices and the Moravian bodices and men's aprons, try using the felt applique method. This gives you a fine choice of colors and while it is necessary that each piece be stitched down by hand, it requires much less work and time than the many stitches of the same pattern in embroidery. *Don't use felt applique on articles which require washing.* It is also impractical to apply felt applique on a light weight material since the weight is all on the outer surface of the garment and would tend to distort its shape.

You haven't tried crafts and so you can't try these methods? The answer is easy—get a book from the library and experiment or join one of the many classes given in evening schools and recreation centers. It will not only give you a new skill and creative hobby—it will become an ideal solution for your folk dancing costume problems.

NOTE: Grace will welcome all letters and articles on arts and crafts. Address her in care of LET'S DANCE! 262 O'Farrell St., San Francisco, Calif.

FOR ONE DOZEN DELICIOUS SPANISH ENCHILADAS

INGREDIENTS:

- 1 dozen handmade tortillas
- 5 Mexican choritzas
- 6 tsp. grated cheese (Parmesan)
- 4 tsp. chili powder
- Large pinch oregeno spice (margarum)
- Small pinch comino spice
- Small pinch thyme spice
- 1 dozen dried rosemary leaves
- Salt and pepper to suit
- 12 ounces olive oil
- 4 cloves garlic
- 2 large cooking onions (4 inches in diameter)
- 1½ pounds top round steak, ground twice
- ¼ pound lean pork, ground
- 2 small cans hot chili sauce
- 2 small cans Spanish tomato sauce
- 3 sliced hard-boiled eggs
- 2 dozen ripe olives

DIRECTIONS:

Place onions and garlic, chopped fine, in large frying pan. Cook until light brown, using small amount of olive oil to prevent burning, and using a lid in order to steam onions. In a separate small frying pan cook the lean pork with a little olive oil until done, then add to onions and garlic in the larger pan.

"FOLK FOOD"



While the above has been cooking, remove sausage skin from *choritzas*, pull stuffing apart in small bits, and add to the ground round steak in a bowl. Sprinkle with a large pinch of oregeno spice, 4 teaspoons of chili powder, about 1 dozen leaves of rosemary, 4 teaspoons of grated cheese, small pinch of thyme, and salt and pepper to suit. Mix well with hands, and add to the cooked pork, garlic and onions. Add about two tablespoons, more or less, of olive oil. Cook until meat turns to light brown, just off the pink, and remove from fire.

Pour about one-half inch of a good salad oil in small frying pan and warm. With a large fork dip each tortilla individually for a few seconds to soften, let drip, and place on a large plate. Across the middle of each tortilla place about a tablespoon and a half of the cooked meat, sprinkle with a large pinch of grated cheese, add two slices of hard-boiled egg, two ripe olives and roll tightly. Place on a large meat platter. To keep, cover with dish cloth.

When ready, steam in a meat roaster.

SAUCE:

Pour contents of four cans together, add about teaspoon, more or less, of chili powder, and salt to suit taste.

When ready to serve, place on a plate with lettuce, pour on sauce, sprinkle with more cheese and chopped spring onions, garnish with pickles and olives.

FOR THOSE WHO PREFER TO MAKE THEIR OWN TORTILLAS (SLIGHTLY SOFTER THAN THOSE COMMERCIALY PREPARED), THE FOLLOWING RECIPE MAY BE SUBSTITUTED:

- 2 eggs
- 2 tablespoons white cornmeal
- 2 tablespoons melted butter
- 1 cup cornstarch
- 1½ teaspoon salt
- ½ cup milk

Beat eggs until light; add cornmeal and melted butter. Sift cornstarch and salt; mix with milk until smooth; add to egg mixture. Bake like pancakes on a hot, greased griddle or skillet. They should be very thin. This recipe makes twelve 8-inch tortillas.

—From Eleanor Elsocht

RECORDS FROM OUR FOLK DANCE CATALOG

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V-21618 79c
M-105 2.00

Cielito Lindo
Pan-005 79c
I-1085 79c

Circassian Circle
I-1042 79c
M-103 2.00
(Most Irish jigs are suitable)

Circle Schottische
V-20075 79c
V-24085 79c
(Any slow schottische)

Clap Dance (Swedish)
V-20405 79c

Come Let Us Be Joyful
(German)
V-20448 79c
M-102 2.00

Comical Fellow (English)
V-27297 79c

Corrido (Mexican)
C-6196 63c

Cotton Eyed Joe (American)
I-1045 79c

Cowboy Polka (American)
Coast 225 89c

Cowboy Schottische (Amer.)
V-20075 79c
I-1046 79c

Crested Hen (Danish)
V-21619 79c

Cshebogar (Hungarian)
V-20992 79c
M-101 2.00

Cuckoo Waltz
S-T-2030 79c
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V-11103 79c

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Your Club and Mine

Merrymakers (of San Leandro)

by MILTON ROBERTS

Here is a Federation group that is really active! Founded February 10 of last year, the Merrymakers have exhibited at Kentfield, Changs, Walnut Creek and Woodminster, just to name a few festivals, and, on top of that, have appeared as guest artists on Dude Martin's TV show on KVO and again on the same station at the opening of Macy's in San Francisco.

But, according to Gerry Munoz, the group's director, their proudest moment came when they were asked, last July 14, to represent the San Francisco French Colony at the Bastille Day celebration at the Scottish Rite Auditorium and at Golden Gate Park.

"We practiced for weeks," Gerry recalls, "and still didn't feel we were up to such an honor. The dances were to be 'Le Fandango Basque,' 'Lou Panliran,' 'Rigodon' and the 'Gavotte du Pont Lavan.' Doing them for our own amusement was one thing, but to dance before a French audience—well, we were more than a little worried."

That worry vanished when the audience, both at the Scottish Rite Auditorium and the Golden Gate Park, gave the group an ovation and the French language paper praised their work.

This highlights one of the most interesting points about the Merrymakers—and Federation folk dancing—they do the dances of many nations, including our own American Squares, and dance them well enough to perform before audiences from the countries where the dances originated.

Attention to authentic patterns and steps is responsible, the group's members insist, for much of the enjoyment they get from dancing. The other major factor being the development of their own costumes.

Here the Merrymakers have done much to contribute to their reputation as



First row in Le Fandango Basque costumes: Left to right, Ed Silva, Doreen Pruellage, Emy and Al Albertazzi. Second row, in German costumes, Beverly Elsocht, Dixon, Rhea and Dick McIntyre, Dorothy Muhr, Art Neuman, Eleanor and Robert Elsocht, Babe and Don Walker. Maude and John Hayes, Alice and Verne Odergard and Howard Bell (not in picture) complete the group. (Photo by Phil Maron).



"Swing your partners!" Like so many federation groups, the Merrymakers combine American and European folk dances for the maximum enjoyment of their hobby. (Photo by Art Neuman).



Emy Albertazzi, Beverly Elsocht, Gerry Munoz (the group's director) and Doreen Pruellage model one of the many costumes they have made. (Photo by Art Neuman).

one of the most colorful groups in Northern California. Bob and Eleanor Elsocht, art directors for *Let's Dance!* (Bob is also director of publicity for the Northern Section), do the research on the costumes and lay out

the art work. Then the whole group gets together to sew and handpaint their costumes.

Their two dancing families (the Elsochts and McIntyres), their attention to authentic folk dancing and their costume work, make the Merrymakers of San Leandro representative of the finest type of group in the Federation.

TELL IT TO DANNY

(Continued from Page Five)

ONE, AUDIENCE AND DANCERS, TO BRING A HUNK OF SOAP TO THE JANUARY 15TH FESTIVAL IN THE OAKLAND CIVIC AUDITORIUM, DEPOSIT SAME IN BOXES AT THE DOOR, WHICH WILL BE COLLECTED BY THE AMERICAN FRIENDS SERVICE COMMITTEE FOR DISTRIBUTION OVERSEAS. SOAP WILL NOT ONLY RELIEVE SUFFERING AND IMPROVE MORALE, BUT WILL ALSO DEMONSTRATE THE FRIENDSHIP OF THE AMERICAN PEOPLE AND FURTHER PROMOTE INTERNATIONAL GOODWILL AND DANNY SAYS THIS WILL BE A SMALL DOWN PAYMENT ON THE DEBT WE OWE FOR THE WONDERFUL MUSIC AND DANCES WHICH WERE ONCE THEIRS IN A BRIGHTER HOUR AND WHICH WE WHO HAVE EVERYTHING NOW FULLY ENJOY. BESIDES—WHAT COULD ADD MORE TO OUR GOOD CLEAN FUN THAN BRINGING A CAKE OF SOAP ALONG!

Ye New Editor Bob Lamont had to take his MARGARET out of circulation for possibly a year or more. Longer than nine months so don't get any ideas, this is heart trouble. MARGARET was director of the Reel and Strathspey Club (the Scottish dancers) and BOB has her comfortable up Guerneville way, where there's nae too much to do and she will hae tae rest.

DOROTHY (FROST) STEVENS, the very popular "SARA-CATS" teacher, has been honored by the LOS GATOS Chamber of Commerce for her fine organizing of folk dancing and is responsible for the interest shown—over seven per cent of the population are folk dancers! Other communities would do well to follow the example, statistically I mean.

HAROLD BREWER writes that JIM and ESTELLE FONTANA should be given some of the credit for the advent of folk dancing on the MONTEREY PENINSULA and that MONTEREY and WATSONVILLE were enjoying festivals as far back as 1945 and 1946. So-o-o-o, it just shows to go that DANNY doesn't know everything, and more BREWERS are needed to "TELL IT TO DANNY."

GARFIELD'S TEACHER TRAINING COURSE came to a very successful end. A fine experience to find out if you can or are not quite ready to take on a class. EDNA SPALDING (spelled without a U) asks the Federation to take over now, but the Federation is not equipped for such a task. However, there's nothing to stop an individual or a club from sponsoring such a worthy class. Many student teachers as well as their potential pupils would be grateful.

From the diary of SAMUEL PEPYS LEWIS: November 28: This evening walked over to the ALPINE FOLK DANCERS. These hikers seldom attend festivals; they prefer the tall timbers. In fact they are planning two New Year's Eve celebrations, one in the snows and one for the stay-at-homes at ALPINE LODGE in MARIN COUNTY. Chief problem: "How to get LET'S DANCE! before these people."

From MONTEREY COUNTY: Yes, cowboys do like squares. But did you ever attend folk

dancing in that region, with or without squares? Well, the cowpunchers do and they like squares. They also love American round dances and are just nuts over European folk dances. Who says European and American folk dancing won't mix?

Had a letter from CLAUDE MANSFIELD (old time FUN CLUBBER) just returned from a five-week Greyhound bus tour. He covered 25 states, danced every night and slept the next day on a Greyhound bus. How about folk dancing special trips, Greyhound?

Swell idea for MARCH FEDERATION FESTIVAL—all SAN FRANCISCO groups will host the daytime program and the SQUARE DANCE CALLERS ASSOCIATION will host the night Jamboree at the STATE ARMORY . . . Money Made Ready to hire the finest sound engineers and equipment that the Ready Made Money can hire. Who says square dancers and them that likes European folk dances can't get together?

FUN CLUB is rolling right along at their new hall, 534 Precita Ave., S. F., second and fourth Saturdays as traditional. That's opposite SEARS, ROEBUCK off MISSION.

FROM THE DIARY OF SAMUEL PEPYS LEWIS:

Sunday, November 19: Had the blues. So went to SAN FRANCISCO to see the exhibition of RUTH PRAGER'S costumes. RUTH has brought back a collection of hats, vests, vestments, bodices, costumes, pictures of costumes, pictures of dances and endless stories of what has been transpiring among the displaced persons of EUROPE. Going over the collection I saw how history passes into symbolism and this symbolism into the folk arts. It was the finest thing of its kind ever seen around these parts and RUTH is the perfect person to head up the Costume Department for LET'S DANCE! Don't miss her page from now on.

THE GLENDALE FOLK DANCERS have been doing the holiday season up like a Yule package. First it was a Thanksgiving party with GEORGE KRAUSI as chef, assisted by IVY (Delicious Salad) LACKEY, with live music for after-dinner dancing played by FRED HOBLIT and DAPHNE and DOROTHY ALLEE. Then, just before Christmas, they brought in the Yule log with all the trimmings, sang carols and danced until the wee small hours. And, the Wednesday after Christmas they wound up the year with a Mexican party. Hi-lite—the breaking of the pinata, with plenty of favors for everyone.

MONTHLY PARTY, MILL VALLEY FOLK DANCERS, Thursday, November 16, was a honey! The secretary, DORIS DONALDSON, has been having guitars and ukes, but this time she brought in a real fiddler, and they played for all the squares. CHARLES REINDOLLAR, CHARLES BASSETT, FRANK SCHOENIG called and JIM YORKE, up from the Bay district of LOS ANGELES, knocked us dead with the best calling we've had to date. So it was about the best party ever attended.

And that NEW YEAR'S EVE AT FAIRFAX! Well, all the MARIN folk dancers got together under the leadership of CHARLES BASSETT

and really put it over this time. All the federated groups cooperated along with the schools, colleges and civic organizations interested in either folk or square dancing or both—more groups and more persons than participated in the preparation of the KENTFIELD festivals.

IDEA DEPARTMENT! LOS BAILADORES de MONTEREY can now be reached through their new Post Office Box 786 at MONTEREY, CALIFORNIA. Present officers are: President, CHARLES F. REED, 89 Via Del Pinar, Monterey, California, phone Mty. 4207; vice president, PARKER HALL, Carmel, California; secretary, (MRS.) MAUDE WILMOT, Carmel Valley, California; treasurer, (MRS.) VIRGINIA KELLY, Monterey, California; leader, (MRS.) MARJORIE MARSHALL, Pacific Grove, California. They'd appreciate getting their mail at the new box. How about your club getting a permanent box—hm-m-m?

A message from DUBLIN, IRELAND, JO KENNEDY of the S. F. CARROUSEL and THE GATE SWINGERS (and a prettier red-headed Irishman you never did see) has sent out invitations to her new folk dance class:

Tomorrow night I hope you will come
To try it and see just how it is done.
You'll polka and schottische and waltz a bit
And not one dance will I let you sit.

Let the women wear cottons and heels that are flat

And men sport shirts with no cravat.
I'll work you hard, but it's lots of fun
And you'll be surprised how much we get done.
It's the Country Shop sharp on eight
And we'll start on time so don't be late.
The Shelbourne side of St. Stephen's Green
With Lisney's above and Kildare St. between.

Sure folk dancing existed before the FEDERATION movement but it takes the Californians to bring general folk dancing to Japan, China, Europe and South America. GOOD-BYE NOW and HAPPY FOLK DANCING!

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AMANOR WALTZ

(American-Norwegian)






This dance was arranged several years ago by Arnold McMurray of San Francisco and has found wide popularity among California Folk Dancers.

Although the music is Norwegian, the dance pattern indicates the American influence—hence the name chosen is a combination of the first syllable in each of the two national titles.

MUSIC Records: Victor 25-8036-A *Vintergae Kken* New Release
Victor 15040-A *Vintergae Kken* Old Release

FORMATION Couples in double circle facing each other, M back to center.

STEPS Waltz*, Waltz balance*, Pirouette*, Two-Step*.

MUSIC 3/4	PATTERN	ILLUSTRATIONS
MEASURE	I. Waltz Balance, Cross-Over, Waltz Turn	
1-4	a. Partners with R hands joined, M L on hip, W L holding skirt, waltz balance toward each other on R foot (meas. 1), waltz balance away on L foot (meas. 2). Partners change places on 2 waltz steps, W turning L under joined hands (meas. 3, 4).	 <p>I WALTZ TURN</p>
5-8	Repeat action of meas. 1-4, returning to original position.	
9	b. Arms outstretched and hands joined at shoulder level, palms together. <i>Man's Part:</i> Step to L side on L (ct. 1), close R to L (ct. 2), change weight to R (ct. 3).	
10-11	On 2 waltz steps make one complete turn to L while moving counterclockwise in circle.	
12	Step to L side on L (ct. 1), swing R across L (ct. 2, 3). NOTE: M releases his L hand on meas. 10 (ct. 1). He swings his R hand, which is still joined with W L, through between them and releases it on meas. 10 (ct. 2). As he completes his turn, he rejoins outstretched hands with partner on meas. 12. W does counter-part (meas. 9-12).	 <p>II CIRCLE WALTZ</p>
13-16	Repeat action of meas. 9-12 beginning on the opposite foot and progressing clockwise in circle.	
1-16	Repeat all of Fig. I.	
1-12	II. Circle Waltz and Turn Partners assume closed position and waltz for 12 meas. turning clockwise and progressing counterclockwise around the circle (M starts back on L, W forward on R).	
13	W turns R under the joined, extended hands.	 <p>III WAIST TURN & SEPARATE</p>
14	M turns L under the joined, extended hands.	
15-16	Both turn simultaneously under joined hands. Note: During turns both keep free hands on their own respective hips.	
1-3	III. Waist Turn and Separate Partners face in opposite direction with R hips adjacent; M R hand and W L hand joined on W L hip, M L hand and W R hand joined on M L hip.	
4	a. Beginning R foot both take 3 waltz steps turning clockwise in place.	 <p>IV WAIST TURN & SEPARATE</p>
5-8	Step L (ct. 1), swing R across L (ct. 2, 3). Repeat action of meas. 1-4 beginning on R foot again, but with L hips adjacent and with arm positions reversed.	
9-11	b. M places closed fists on hips, W holds skirts. Beginning R foot and turning R, both take 3 waltz steps moving away from each other (M to center of circle, W to outside).	
12	Both step on L (ct. 1) and swing R foot forward (cts. 2, 3). (On the step-swing M faces center of circle, W faces directly to the outside.)	
13-15	Repeat action of meas. 9-11. Begin by stepping back on R foot and turning L to return to partner.	 <p>V WAIST TURN & SEPARATE</p>
16	Repeat action of meas. 12, at same time assuming the original waist hold position used at start of Fig. III.	
1-16	Repeat all of Fig. III.	
1-16	Repeat all of Fig. III again. NOTE: When partners return to each other the last time they pause to face each other (M back to center), omitting the step-swing on meas. 16.	

Let's Dance SQUARES

EDITED BY MILDRED R. BUHLER

SQUARE POLISHING

Get Out Your Mental Cloth and Shine Your Sets

WE ARE ALL square dancing now in a big way, but just how do we square dance? Sitting on the sidelines at a jamboree or festival is a wonderful experience and quite an eye-opener. The callers are doing a good job and the dancers are apparently having a good time, but something is lacking.

I don't believe many of us have reached the point where we can receive the most satisfaction from our squares. We know lots of figures, or at least think we do, yet something is missing and until you have experienced the thrill of dancing with a set that has every detail polished to the last degree, you are blissfully unaware of what it is.

"Polish" is about as good a term as we can find to describe what we are looking for.

There are two definite reasons why our squares are not what they should and could be. First, insufficient time spent on the squares. Second, the influence from the foreign folk dances which creep in and color the squares, spoiling their pure form. This of course happens mainly because they are all tossed together and the distinctive national flavors of all are lost in the blending process. This latter is not what we want, and I think we could improve matters greatly if we separated the various types of dances when planning our teaching schedules. Certain things go well together, others do not, and we could do some long range planning which would help this situation, and would give our students, particularly the beginners, a better opportunity to absorb the true national characteristics belonging to each dance. The two problems are so closely interwoven that if we correct the first perhaps the latter will correct itself.

The average class spends from 15 minutes to a half hour out of each two-



Two members of the Redwood City Docey-Do Club show correct position for the promenade

hour period on squares, and that is not enough time to permit proper coverage. Some groups spend even less time on squares, and then wonder why it is they don't like them. Squares must be given time to develop them properly, and they should be handled by leaders carefully trained in the field.

LET US GO BACK and review some of the things that are pertinent to good square dancing.

First of all, keep the squares in proper line with the floor or the dance area being used. Square them up and keep them squared. When standing in "home" position each person should be able to reach out and touch his corner without stretching or reaching far. If he has to step toward his corner to reach him

there is no doubt that the set is too large. Be careful on the promenade not to let the set spread out in an ungainly manner. Beginners are very prone to use much more floor space than is necessary. An easy way to prevent this is to have the four men close in a bit while promenading so that there is a circle approximately two feet in diameter between their four left shoulders. The opposite couples must be careful about remaining opposite each other all through the promenade and at all other times when they are doing identical figures.

The main thing that contributes to a smooth style of square dancing is the manner in which we maneuver about the floor. The enthusiastic beginner flies through the air with a skip, hop and jump, sometimes throwing in a gallop when a sashay was intended, or he walks about in a stilted manner with no life whatsoever. To help him find a happy medium is the challenge facing every good instructor.

Good square dance music has a strong beat that is easy to hear and easy to follow. A step should be taken on every beat of the music. In this area we use the gliding walk or shuffle step. Some sections of the country use a smooth two-step almost exclusively, but whatever you use, keep it on the beat of the music.

BEFORE WE GO too far let's take "promenade position," partners standing side by side facing counterclockwise with hands crossed in front, the joined right hands over the joined left hands, held in a light manner at about chest level. Stand tall, head erect, chest out, shoulders back but relaxed, with elbows held up and out slightly from the body. With your "sitting room" pulled under and your "dining room" pulled up, as Lloyd Shaw describes it, and your

(Continued on Page Twenty-two)

Around the SQUARE SET

The SANTA MARIA VALLEY PIONEER ASSN. is setting up an active square dance group under MR. and MRS. JOHN MURRAY, with MR. and MRS. DAVE BOYD, MRS. MARY ANN ELLIS and MRS. FICKERT assisting. We wish them luck and good dancing!

No further news of BERNIE LE MAY'S work with the SAN BERNARDINO Squadron of the Air Force. Idea was to have dances as a feature of the squadron's public relations—not to mention its personnel relations. How did it go, Bernie?

SKIPPER STEIMLE is busy at SAN GABRIEL with three new classes, going all at once in addition to his other activities. Call him at SY 3-8677 if interested.

Did you miss that announcement about the new classes, instructed by ED GILMORE at the city hall auditorium in REDDING? Call 2336 if you did. LEFTY ALLEMANDE, JIM McDANIELS, BOB BECKETT are also doing a fine job. BOB has a group for high school students on Friday nights and Jim has a 'teen age group at the YWCA on Friday afternoons.

GALE PREITAUER is doing a bang-up job in bringing squares to VENTURA. A University of Cal (Davis) man he has been at square work since before college days; met his wife, Gale, at a square dance. He also teaches round dances and is going to take on more classes if he can find that eighth day in the week.

"BISH" BISCHOFF'S new novelty call "Casey Jones" is one of the best of its type to be heard in a long time. If you haven't heard it or read it get a copy of December's LET'S DANCE! and give yourself a treat.

MILDRED BUHLER, popular caller and teacher from REDWOOD CITY, is the new associate editor in charge of square dancing for LET'S DANCE! All items about callers, dancers and clubs will be welcome for AROUND THE SQUARE SET. Just send them to Mildred at 180 Elwood St., Redwood City, California.

CALL OF THE MONTH

(As called by Elmer A. Manier, Sacramento, Calif.)

Here is the complete caller's "patter" for a square dance of the "hash" type, which uses four different figures as well as several types of "breaks" or chorus figures. Try it on your group and see if they are on their toes!

All eight balance and all eight swing

All join hands and form a ring

And circle South

And let a little moonshine in your mouth.

Break and trail along that line

The lady in the lead and the gent behind.

The gents turn back and swing them awhile.

Promenade, Indian style

The lady in the lead and the gent behind.

The gents turn back and swing them awhile.

Down the center go roll the ball

And swing that girl across the hall

She's the one you call your own

And promenade your honey home.

* * *

Two head couples balance and swing

And go right out to the right of the ring

Ease to the right and hook with the left

And turn those lines around the set

Pop those lines and feel their helft

The ladies duck low and face the set

And all take a ride on the Harlem rosette.

The gents reach high, the ladies duck low

Four hands up and around you go

And when you get straight, do a do-si-do

Do-si-do with the gent you know

The lady go si and the gent go Do

Just one change and home you go

And all eight swing around the ring.

* * *

Allemande left and the ladies star

The gents promenade, but not too far

Meet your corner with a left hand swing

And the gents star back across the ring.

Allemande left with your corners all

Grand right and left around the hall

Meet your partner, don't be late

Grab those girls and promenade eight.

* * *

Two side couples forward and back

Two ladies chain three-quarters round

The gents promenade around the town

Chain 'em in as you did before

The gents promenade around the floor.

Chain 'em in and chain 'em back

The gents promenade the outside track.

Chain 'em in as you used to do

Then go home and swing 'em a few,

Swing, swing, all eight swing.

* * *

Allemande left and there you are

With a right and left and form a star

Just remember where you've been

Right and left and star again.

Break that star and find your own

Swing her once and promenade her home.

* * *

Two head couples balance and swing

And lead right out to the right of the ring

The two gents swing with an elbow swing

Now your opposite with a turkey wing

Now the gents with the same old thing

Now your partner with a pigeon wing.

Circle up four and away you go

And when you get straight do a do-si-do.

Do, do, and a little more dough

Just one change and home you go

And everybody swing your own

Swing her round and round.

* * *

Allemande left with your left hand

Right to your partner with a right and left grand

He liked whiskey, she liked rum

That's where their troubles all begun.

Meet your partner with an elbow swing

And keep right on with the same old thing.

All the way around the ring,

Swing 'em wrong and swing 'em right

Swing 'em all if it takes all night.

Swing 'em right and swing 'em wrong

Once and a half and keep hooking on.

Meet your partner, take her in your arms

And give her a swing

And promenade home with the dear little thing.

* * *

Two side couples balance and swing

And go right out to the right of the ring

The lady round two and the lady falls thru.

The gent around two and the lady falls thru.

Four hands up with a right hand cross

Back with the left and don't get lost.

Right hand back to the lady left

Break with the left and pull her thru

And shuffle along the old shoo-shoo.

Now you're doing the do-si-do

A little bit of heel, a little bit of toe

Just one change and home you go,

And swing all eight around the ring.

* * *

Go to the left with a left allemande,

Back to your partner with a right and left grand.

Make your feet go whickety-whack

Meet your partner and turn right back.

Meet your partner, kick her on the chin

Turn right back and do it again.

Meet your partner, promenade

Promenade and don't get sore

That's all there is, there ain't no more.



HOLLYWOOD — "Who's Who" of Hollywood could be made of the new group formed here called "Stars on the Cob." They were organized by Henry Wiloxon and Joan Woodbury and include such names as Myrna Loy, Edward G. Robinson, Mrs. Spencer Tracy, Rosalind Russell, Mrs. Carey Wilson, Monty Wooley, Martha Raye, Ann Baxter, Joan Blondell, Bing Crosby, Ann Pearce, Ronald Coleman, Joan Crawford, Betty Hutton, Dorothy Lamour, Lauren Bacall, Mrs. Kitty Lane, Claire Windsor, Dr. and Mrs. Basil K. Woods and Mr. and Mrs. J. J. Schneider. Ann Lehr heads the guild and is general chairman.

* * *

WASHINGTON AND OREGON — "Pappy" Shaw's touring group of dancers is making a hit wherever and whenever they appear. The group is composed of young high school students from "Pappy's" Cheyenne Mountain School at Colorado Springs and he laughingly claims that since the student body numbers only ninety or so that half of it is with him on this tour.

* * *

WASHINGTON, D. C. — Rumor around the capitol is that more than one servant of the people is locking his office door and practicing square calling.

"It looks better than fiddle-playing or red suspenders for getting votes," a local wag remarked, "and, if square dance movement keeps growing, may even surpass baby kissing as a sure-fire way to reach the House or Senate."

* * *

NOTE: SOMETHING DOING OUT-OF-STATE THAT YOU'VE HEARD OR READ ABOUT? CLIP IT OUT, JOT IT DOWN AND SEND IT TO LET'S DANCE! SQUARES, 180 ELWOOD ST., REDWOOD CITY, CALIF.

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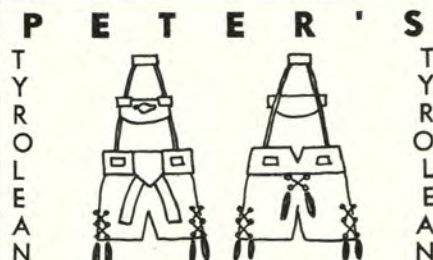
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THE DANCER'S BOOKSHELF

In this age of picture magazines and profuse illustrations it's surprising how few books on dancing are published with full emphasis on photography. Because dancing is a visual thing, needing to be seen to be appreciated and understood.

John Martin's *The Story of the Dance* could well serve as a model for future publications. Martin, dance critic for the New York Times, is a clear, concise and non-technical writer who, nevertheless, knows his subject perfectly and, what is equally important, knows how to present it in an interesting manner. He takes all forms of dancing and shows how one grew from the other—from basic dance to folk dancing and ballroom dancing, from dancing as a means of enjoyment and expression for the individual to its arrival as a means of mass entertainment on Broadway and in the motion pictures.

And right along with the text he has one of the finest collections of pictures of folk dancing, ballet and modern dance to be found anywhere.

Folk dancers will enjoy the section on their particular recreation, of course. But they will equally enjoy browsing in the story of other dance forms that are closely connected with folk dancing.

The end result of a few short hours with Martin's book will be a deeper appreciation of folk dancing and, for those who attend ethnic, ballet and modern dance performances, a fuller understanding of the dance art coupled with that increased sense of enjoyment that comes from the ability to grasp more thoroughly what is being seen.—R.D.L.

SQUARE POLISHING

(Continued from Page Nineteen)

weight forward on the balls of the feet, you are ready to move. Now glide forward, step, step, step, step, with each beat of music, using steps that are as long as the legs of you and your partner will permit without looking as though you are doing the 50-yard dash.

Lead with toes down, and skim the floor very lightly. Take the weight on the toe first, allowing it to roll back to the ball and then to the rear of the foot, at the same time lift the legs from the hip and not from the knee joint. Keep the body well over the foot that is taking the weight, allowing the trailing foot to remain on the floor until you need it for the next step. Keep your feet passing each other at close range. Look at yourselves if you have a large enough mirror to permit it. You are floating, and what a joyous way to float!

To top it off, glance in your partner's direction as though you are enjoying each other's company, and believe it or not, your smile indicates that you are. If you practice the gliding step with this proper posture several times you will find it becomes very easy for you to do and you will soon feel and see a great difference in your dancing. One warning—don't pump the arms up and down in time to the music.

Both jiggling and off beat clapping of the hands is frowned upon by members of the Callers' Association of Northern California, although we know some of our old timers indulge in this in a manner that is delightful to watch.

We also suggest that special endings such as Do-Sa-Do, Single swing, Twirl

and Duck, etc., only be done on a command from the caller, and not be thrown in on the slightest whim of the dancers. With so many endings possible the floor can become a sea of bobbing, ducking, twirling, etc., if this freedom is permitted.

Speed is definitely to be desired, but watch that it may not be overdone. A rat race can spoil the beauty of any dance.

For additional pointers that add to the over all beauty we suggest: 1. Men keep free hands over their respective rear pockets at all times, in place of dangling them somewhere in mid-air. 2. Women use their skirts gracefully whenever possible. 3. Look at your partner and smile. 4. At no time shall the men lead the women in a rough manner. The best leaders are always gentle to the last degree.

Try some of these suggestions and watch your square dancing shape up into something that's fun with a capital F.

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CHEERS AND *Jeers*

SQUARES VS. FOLK DANCE?

In a recent issue of LET'S DANCE! a square dance caller said in part: "... vast majority of federation groups who are primarily folk dance groups and who use 'squares' only as program variety. . . ." He is not alone in this differentiation between "folk dancing" and "square dancing." I would like to rise up and ask loudly where the difference is.

The term folk dancing does not mean or imply in any way that the dance has to be of any type, nor does it exclude any type. It means dancing of the people—but the term does imply usage of a dance or type of dance by the people for some reasonable length of time as an accepted dance.

A dance that someone has built up to fit a certain recording—a dance that has no characteristic flavor or style of any peoples, just merely a different sequence of familiar steps to remember—is no folk dance. There are many, many of these folkless folk dances being done in California as the real McCoy while American squares—dances that are steeped in good old Yankee zip and folklore—are being denied their place as folk dances.

Whether you go in for squares or not, as Americans let's officially put them at the top of our list of folk dances; at least let's CALL them what they are: AMERICAN FOLK DANCES.

—LLOYD M. DEMRICK
* * * (Changs)

NO CLOWNING, PLEASE!

Editor, LET'S DANCE!

Dear Sir:

We must have criticism as well as nice comment so here is mine. Something should be done at once to stop the ruining of our dances by a certain element that thinks dancing a form of circus clowning.

The Scherr is not supposed to be done with leapfrog thrown in, standing on the head and kneeling on the ground. And the Skater's Waltz does not include grunting when you throw your partner to the left side and back to place.

If such things are allowed to continue the Federation dances will look like the carryin'-on of inmates of a mental institution and the whole grace, charm and beauty of our movement will be destroyed.

Respectfully,
CLAUDE MANSFIELD,
Hotel Federal, S. F.
* * *

Editor, LET'S DANCE!

Please extend my heartfelt thanks to the following for their help on Yearbook advertising. First to Pearl Preston, the regular advertising manager; to Harold Comstock, president of the Southern Section; to Charles Rich of the Glendale Folk Dancers; to Helen Caul-

field and Paul Erfer, also of the Southern Section; to Bill Herlow and Minnie Anstine of the Santa Barbara Folk Dancers, all of whom helped considerably.

In the north to Don Ronk of the Santa Cruz Breakers, who was most conscientious and helpful, as was Eula Hesketh, also of the Breakers. To Tom Sawyer and the Castle Promenaders, to Alice Williams of Santa Rosa, to Doris Mitchell and Ruby Pinkney of the Turlock Folk Dance Group, to Eileen Cullum of the Hollister Promenaders, to William Scharf of the Lodi

Folk Dancers, to Ken Bowen of the National Press and to my husband Matt. To all these and countless others whose assistance and cooperation was so gratifying.

Thank you all again.

FRAN LARKIN

Editor, LET'S DANCE!

Please let me take this opportunity to thank my advertising manager, Fran Larkin, and her husband, Matt Larkin, for the splendid work they did on the advertising for the September-October 1949 Yearbook Issue.

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