

# Let's Dance!

NOVEMBER  
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This  
Issue*

B A B Y   B R O T H E R --SEE PAGE 7

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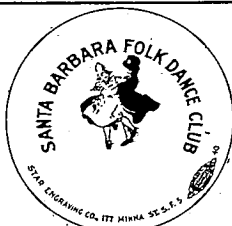
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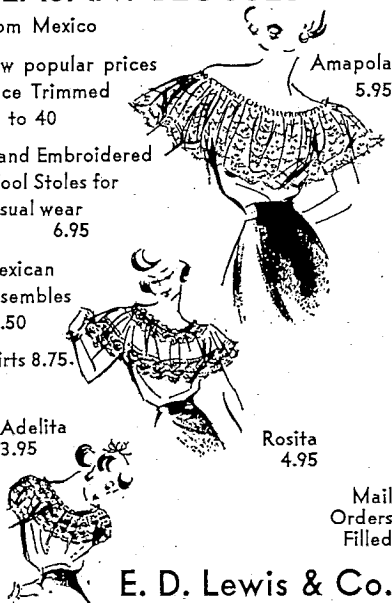
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BABY BROTHER by Iris Munson.....	7
TELL IT TO DANNY by Dan McDonald.....	4
THE RECORD FINDER by Ed Kremers.....	9
FOLKS IN FOCUS.....	10
FOLK DANCES FROM NEAR AND FAR.....	12
SQUARELY SPEAKING by Guy Merrill.....	15
FEDERATION CALENDAR OF EVENTS.....	3
FRESNOTES by Lillian Bowman.....	5
CHATTER FROM THE SOUTH by Marilyn Busch.....	6
CALLER OF THE MONTH, Ralph Page.....	16
CALL OF THE MONTH.....	17
NATIONAL PROMENADE by Mildred R. Buhler.....	17
AROUND THE SQUARE SET by Peg Allmond.....	18
THE DANCER'S BOOKSHELF by Lucile Czarnowski.....	19

ROBERT DOUGLAS LAMONT, Editor

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# CALIFORNIA FEDERATION CALENDAR OF EVENTS

**NOVEMBER 5** The Salinas Free Lancers will be hosts to the Folk Dance Federation of California at a Festival to be held at the main hangar of the Salinas Airport where approximately 20,000 square feet of floor space is available. Time: 1:30 to 5:30 p.m.

Arrangements have been made for an evening party from 7:30 to 10:30 p.m. at the Salinas National Guard Armory with the Soledad Village Mixers and the Chular Paisanos as hosts. A Regional council will be held at 12 noon, with the Federation Council Meeting planned for 12:30 p.m.

**DECEMBER 4** SAN JOSE. Civic Auditorium. Time: 1:30 to 5:30 p.m. Evening Party to be announced.

**JANUARY 4** SACRAMENTO

**FEBRUARY 4** OAKLAND

#### SOUTH

**NOVEMBER 4** LONG BEACH. Saturday evening the Silverado Folk Dancers are your hosts to a festival being held in the Long Beach Municipal Auditorium located in the center of Rainbow Pier—foot of American Avenue near Ocean Boulevard.

**DECEMBER 10** SANTA MONICA. Christmas Festival

#### REGIONAL FESTIVALS

##### NORTH

**NOVEMBER 18** EUREKA. The Eureka Recreation Department are hosts to the Federation for a Saturday evening of dancing. The setting is the large Municipal Auditorium in Eureka. Time: 8 to 12 midnight.

**DECEMBER 17** EUREKA

##### SOUTH

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

TEACHERS' INSTITUTE *January.*

#### JUNIOR REGIONAL FESTIVALS

##### NORTH

**DECEMBER 10** OAKLAND. The Junior Section Festival will be held in the Oakland Auditorium on Sunday afternoon, 1:30 to 5:30 p.m. This is a wonderful setting for the Juniors to hold their Christmas Festival and all Juniors are invited to come and enjoy the dancing and exhibitions.

##### SOUTH

**NOVEMBER 17-18-19** BAKERSFIELD. Sponsored by Circle Eight Club. Henry "Buzz" Glass of Oakland is the instructor. Place—East Bakersfield High School Cafeteria. Five sessions for your enjoyment. Friday, 17th, 8 p.m. intermediate and advanced; Saturday, 18th, 9 a.m. intermediate and advanced; 1:30 p.m. instructors and advanced dancers; 8 p.m. beginners' session; Sunday, 19th, 1 p.m. intermediate and advanced.

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

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946, of *Let's Dance!* Magazine, published monthly at Millbrae, California, for November, 1950.

1. The names and addresses of the publisher, editor, managing editor and business manager are:

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Business Manager — Margaret Lamont, Route 1, Box 319, Guerneville, California.

2. *Let's Dance!* is owned by the Folk Dance Federation of California, a non-profit, unincorporated organization whose officers are: George Murton, president, Northern Section, F. D. F. C., 731 Fulton St., Redwood City, Calif.; Francis Larkin, secretary, N. S., 2815 Van Ness Ave., San Francisco, Calif.; Harold G. Comstock, president, Southern Section, F.

D. F. C., 1853 Arvin Drive, Glendale, Calif.; Betty Hicks, secretary, S. C., P. O. Box 728, Wilmington, Calif.

3. There are no known bondholders, mortgagees or other security holders owning 1 per cent or more of the total amount of bonds, mortgages or other securities.

ROBERT D. LAMONT, Editor.

Sworn to and subscribed before me this 10th day of October, 1950.

P. E. Guidotti, Notary Public,  
Guerneville, Calif.

My commission expires Sept. 13, 1952.

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More area councils are being formed each month and are proving to be highly successful in their endeavor to show the way to cooperate in the art of real fun for all.

The by-laws of "THE SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS" prepared by ROSEMARIE FARRELL, ANNA CARLSON and FRANK KEARNEY is a masterpiece of coverage. I particularly like Sections A and H of Article II defining PURPOSES:

"A. To unite the groups in the San Francisco Area to promote and improve all Folk Dance Activities."

"H. To remain non-political and non-commercial."

I'm quite sure a copy may be had by writing the secretary-treasurer, MURIELE PABST, sending a self-addressed 3c stamped large envelope to 132 OLIVER ST., DALY CITY, SAN FRANCISCO 25, CALIF., or chairman, BILL SORENSEN, 93 CASTRO ST., S. F. 14.

THE VAGABONDS of Burlingame-San Mateo do get around; this time STRAWBERRY LODGE up LAKE TAHOE WAY, where plans are all set for a three-day deal, Feb. 1, 2, 3. You can do the same by writing to our old friend SHIRLEY SMITH at KYBURZ, Calif., and she will welcome you, too, 1, 2, 3. DR. and MRS. HOWARD TRELEAVEN, the VAGABONDS president, with GRANT and IRENE SWEET were recent visitors.

Goin' south? Wanna dance? See PAUL ERFER, FOLK ARTS BAZAAR, 625 SHATTO PLACE, LOS ANGELES 5, or call for info DUnkirk 8-5265 or check in with BOB OSGOOD, that Sets in Order man, 462 NO. ROBERTSON BLVD., L. A. 48—phone CRestview 5-5538.

FRAN LARKIN, corresponding secretary for the FOLK DANCE FEDERATION OF CALIFORNIA, is planning a tour of the country and Mexico with her caller-husband, MATT. They're sure to have fun and bring back loads of material. FRAN will keep in touch with FEDERATION affairs enroute, as she has arranged with Uncle Sam to forward all correspondence from P. O. BOX 3678, Rincon Annex, S. F. 5.

We sure got our dates mixed in October—CHANG'S HOBBY SHOW, CALLERS QUARTERLY MASTER INSTITUTE and FEDERATION FESTIVAL all on the 22nd.

THE ISLAND TURNERS of ALAMEDA meet on the second and fourth Saturday nights each month at 949 THAUWAY—BOB and NANCY MURDOCK are the Instructors. MARVIN W. GOULD, 848 THAUWAY, is the correspondent with ROBERT E. SMITH as secretary, but it didn't thau way he lives.

THE NAPA REGIONAL COUNCIL met on October 1, at the Naval and Marine Training Center, preceding the SUNNYSIDE FOLK DANCERS' REGIONAL FESTIVAL.

Representatives from most of the member clubs were present, with Chairman SUE LEMON presiding.

JACK NELSON, newly-elected president of and acting representative of the SILVERADO FOLK DANCERS OF NAPA, was appointed publicity chairman, and is to contact the local newspapers in the various towns comprising

the NAPA REGIONAL COUNCIL, with the possibility of obtaining space for a column to be devoted to folk dance news and what's going on in the folk dance world. It was the general belief that this will stimulate interest for folk dancers and potential folk dancers, as well as benefit business houses that carry folk dance supplies.

Our President, GEORGE MURTON, is still up north, VANCOUVER, PORTLAND, SEATTLE, etc., and we hope he finds plenty of time away from his work-a-day to dance with those very nice people.

THE SAN FRANCISCO FOLK ARTS under direction of GRACE PERRYMAN gave a delightful recital of international folk dances entitled "This Dancing World" at SALINAS Sept. 23rd, sponsored by the FOLK DANCE CLUBS OF MONTEREY COUNTY and SALINAS EVENING SCHOOL. The program of nine dances was unique in that it gave a brief history of the origin of each dance.

LET'S DANCE! was requested three at a time from far away DAYTON, OHIO. "Please enter our subscriptions to LET'S DANCE! Enjoy the magazine very much. REV. JAMES HURLEY, MR. GEO. BIERSECK and MRS. ROBERT SEIZER." Thank you very much! We attended to it at once.

"THE SILVERADO FOLK DANCERS of NAPA wish to express their appreciation and thanks to everyone who helped make their recent 'Back to School' Festival the success that it was.

"The evening session held on the tennis courts was unanimously acclaimed as the place to dance on a warm summer evening, instead of a hot stuffy hall. Very truly yours, LOELLA H. MULLER, publicity chairman, SILVERADO FOLK DANCERS."

SHINDIGGERS FOLK & SQUARE DANCE GROUP meet first and third Saturdays, 8 to 11 p.m., HORACE MANN SCHOOL AUDITORIUM, 51st and Ygnacio Sts., Oakland, says JEAN O'NEAL, their secretary.

On September 24, CHARLES BASSETT MC'd at the VINTAGE FESTIVAL at SONOMA. This is an old California Folk Festival and is another step to bring folklore and folk dancing in line. I hope to report further.

On Sunday, October 1, CHARLES B. MC'd at BOONEVILLE in Mendocino County. The purposes include:

A. The celebration of the closing of the vacation season.

B. A get-together of all the MENDOCINO COUNTY CLUBS.

C. An effort to get the citizens of BOONEVILLE to form a group of their own.

"BUZZ!" KILBORN and wife, LUCILLE, of SAN RAFAEL are now with the MARIN SQUARE STEPPERS, which meets at KENTFIELD Saturday nights. (DANNY'S their uncle.)

Latest acquisition to the MILL VALLEY FOLK DANCERS is JIM MOORE and his MRS., late of SEATTLE. There they had been MC'ing et al. JIM says the enthusiasm is even higher in WASHINGTON than down here, but there

are less "advanced" groups and more interest in simple dancing.

School's open again with many new enrollees in the folk dance classes under our wonderful unified school system of adult education. This may affect attendance at some of the regular clubs for awhile, but they will all benefit in the long run, knowing that more and more people are learning the art of friendly fun, by holding hands with their neighbors in an endless ring of true fellowship proven down through the ages to be found in FOLK DANCING.

And now let's hear from the first council to take advantage of the new colyum plan. Take it away Lillian . . .

#### FRESNOTES

By Lillian Bowman

Fall activities hold the spotlight around this part of the Valley. Every night except Sunday the adult education department holds classes in just about every school. Some dancers go to school six evenings a week!

EVELYN and JACK LEYDEN just returned from a month's motoring trip into Mexico. They attended many of the dance programs and brought back a wealth of color slides of the dancers . . . also some beautiful costumes.

Mr. HOLLIE NUNSACKER, one of our leading folk dance teachers, presented a thirty-minute program of folk dancing at the Fresno County District Fair. This was conducted under the adult education department and hundreds of spectators enjoyed it. Dancers included the WALLY BARCUSES, TOM NORTHRUPS, BOB BOWMANS, GERTRUDE BIEHLE and THOMAS HUNTER.

The LEMOORE FOLK DANCE GROUP held a festival Sept. 30, preceding the big "Lemoore Day Celebration." Dancers from all the valley towns attended and food, as usual, was tops. Thanks went, particularly, to Mr. and Mrs. LOUIS SKATKI and Mr. and Mrs. CHAS. HARRINGTON.

There's a new group of dancers up at Big Creek, way back in the Sierras. For the fifty members, dancing is their only recreation and they make the most of it. Everyone, by the way, is welcome. Their instructor is LAVERNE WILLIAMS (Miss); Pres., CLARENCE WILSON; Sec., DOROTHY WATHER; Treas., BETTY KEENLAND. What's their name? THE BURR CUTTERS. Cute?

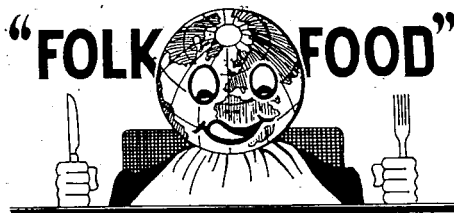
The CLODHOPPERS were recently hosts at the Roeding Park Pavilion to an "all-county dance," which was a thumping success.

And, speaking of successes, thanks to all for making the Raisin Harvest Festival so outstanding! Now back to DANNY.

To Me? Nothing to say except how about you other councils taking a hint . . . oh yes . . . and HAPPY DANCING! . . . of course.

## WE'RE OFF!

The "Club Fund" package has been mailed to all clubs and the program is under way. If you haven't received your copy of the magazine and order book send a hurry-up call to Ed Kremers, Circulation Manager, 262 O'Farrell Street, San Francisco, 2, California.



Edited by MARJORIE POSNER

If you want to start a good argument just mention CURRY to cooks and gourmets! There are all sorts of theories about how it should be cooked, served and eaten; from what brand of curry powder should be used to what goes with it as accompaniment.

This month I'm going to stick my neck out and give you a recipe for LAMB CURRY that comes from Australia and that we think is delicious:

#### LAMB CURRY (AUSTRALIA)

- 2 lbs. lamb stew (shoulder)
- 1 tblsp. fat
- 1 onion, sliced thin
- 1 teasp. salt
- 2 cups boiling water
- 1 tblsp. curry powder
- 1 tblsp. flour
- dash pepper
- 1 diced apple

Trim fat from meat and cut in  $1\frac{1}{2}$  inch cubes. Brown in fat with onion. Add salt, curry powder, flour and pepper. Mix well. Add apple and water. Simmer slowly, covered, until tender (about  $1\frac{1}{2}$  hours). Serves 6. With it serve plenty of hot rice cooked as follows:

#### RICE

Wash rice well and add water to about 1 inch above level of rice. Cover and cook slowly until rice is as dry as you like it. Salt may be added before or after cooking.

CHUTNEY just naturally goes with CURRY so here is a recipe for it that is not too difficult to make and adds a nice flavor:

#### CHUTNEY

- 3 onions chopped very fine
- 4 lbs. tomatoes, chopped
- 1 lb. apples, peeled, cored and chopped
- 1 pt. cider vinegar
- 2 tblsp. salt
- 1 clove garlic
- 2 cups sugar
- 1 cup raisins
- 1 teasp. each cinnamon, cloves, mustard
- $\frac{1}{2}$  teasp. each pepper and allspice

Cook all together until thick and clear. Seal at once in sterilized jars. This may be cut down to a small amount if you just want to try it.

A good dessert with the CURRY is a pie made with both apples and plums. Use the HOT-WATER PASTRY recipe in the August issue of *Let's Dance!* and make pie as follows:

#### PLUM-APPLE PIE

Line pie-pan (a deep one preferably) with pastry. Sprinkle pastry with flour first, then sugar (to keep from getting soggy). Put in about 4 cups peeled, sliced apples. Sprinkle apples with mixture of 1 cup sugar, 1 tblsp. flour, 1 teasp. nutmeg. Over this place a layer of plums (canned ones may be used if well-drained). Dot with butter. Cover with more pastry, flute edges, pierce with fork for steam to escape, and brush with undiluted canned milk. Bake in a hot oven (425 degrees) about one-half hour.

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says

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# CHATTER from the SOUTH

BY MARILYN BUSCH

Hil Here's the news, but first, here's our president, Harold Comstock:

The first meeting of the new leaders group was held at the Folk Arts Bazaar on September 16th. About sixty leaders and teachers were present at this very successful meeting.

This group has been formed to supplement the regular council meetings and to act more or less as a steering committee for the affairs of the Southern Section. Being comprised as it is of leaders and teachers, the problems of the Federation are much closer to them than to the elected delegates, many of whom are not interested enough to attend council meetings.

At this first meeting a general discussion on the following subjects was carried on:

1. The beginner problem at festivals.
2. Number of dances on a festival program.
3. Type of dances on a festival program.
4. Advisory committee's job.
5. Standardization of dances for festivals.
6. Choosing an M.C. for a festival.
7. Cliques.
8. Regional leaders' group meetings.
9. Appointing a standardization chairman.
10. Pictures for newspapers.
11. Squares separately at festivals.
12. Badges.

Our future meetings will have an agenda of one or two major points to be investigated thoroughly and the necessary steps taken to correct the fault. This will be followed by a short discussion to arrange the agenda for the next meeting.

I wish to extend through this column a cordial invitation to any of the leaders or teachers, whether or not they belong to the Federation, to be present and to take part in these leaders' meetings. For it is in this manner that we shall be able to promote our folk dancing and all of the attendant benefits for the people who do not as yet realize what folk

dancing is and what it can do for them.

By the time this goes to press we will have had our second meeting and expect to make a great deal of progress. If you wish to attend these sessions please send me your mailing address. Notice of these meetings will be sent to those registered as desiring to attend.

Cordially,  
Harold Comstock.

The KAPER CUTTERS of Pasadena sponsored the Folk Dance Festival at the Los Angeles County Fair, Pomona, on Sunday, September 24. It was held on the Inner Field of the race track on the fair grounds. Did the dancers compete with the horses? No, not horses, merely with a parade of 25 bands, thousands of drum majorettes, females balancing on flag poles, stunting automobile drivers, acrobats on tight ropes, etc. Was the Festival a success? It was lots of fun. Friends in the grandstand said the dancers made a very colorful background and their beautiful costumes blended into interesting rhythmic patterns.

After the Festival, dancers from Santa Barbara, Glendale, Pasadena, Temple City, Pomona and South Pasadena met at De Laye's French restaurant for dinner and an evening of dancing. Dr. and Mrs. RUFUS KNIGHT and Miss ELMA McFARLAND were hosts.

The Kaper Kutters, by the way, have announced their new schedule of dances. The first, third and fifth Thursdays at Longfellow school, 1065 E. Washington St., Pasadena, 8 to 10:30. This is an intermediate group, taught by ELMA McFARLAND. DR. RUFUS KNIGHT is president.

BILL BARNHART (Stanford Summer Graduate, 1950), former leader and organizer of the Village Hoedowners of Stanford Village, member of the Stanford Hoedowners, is back home in Hollywood. Bill is attending

a television training school and dancing as many nights as possible.

MARGARET LLOYD (Margi to her friends) is now finishing her recreation major at Los Angeles State. She was a member of: Changs International Folk Dancers and the folk dancers at Palo Alto.

Both Margi and Bill are a welcome addition to our southland dancers. In exchange, FRED SCHNEIDER, IDC and Pasadena Co-Op, has gone north to the San Francisco area. Fred does a wicked schupplatt, with extra flourishes, learned from the Bavarian-Trojan Zither Club, of which he is also a member.

Welcome back "The Nathans."

"It's wonderful to be back home again, and on with folk dancing."

So says Salcha who has been absent for five months visiting gay Paree.

Ben rushed to meet her in New York by plane and there they spent six weeks visiting the folk dancers and the night life of that great city.

Salcha reports the only flaw in the trip was the new folk dance she missed and the food that enlarged her waistline.

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

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# Baby Brother

## The Story of the Growth of the Southern Section of the Folk Dance Federation of California

By IRIS MUNSON

**A**NYONE WANTING to folk dance in Southern California today, any individual or club wanting a teacher or caller, finds much of the work done for him. A folk dance directory, compiled each year by the Southern Section Director of Extension, contains every type of group — beginners, advanced, square and ethnic—plus a list of competent leaders and callers; teachers' institutes are available where all may learn new dances to carry back to their groups so that all clubs can participate in the popular monthly festivals which are held in Los Angeles and surrounding cities.

A group wishing to host a festival may refer to the festival suggestions put out by the Festival Advisory Committee and confer with members of the committee at any time—free of charge.

And when information about records is needed, clubs and individuals can refer to the extensive record list published by the Southern Section for the entire Federation. In addition, for those who want to know more about folk dancing, a brochure is available which gives a complete picture of the aims and purposes of the Folk Dance Federation of California.

This organized activity for the benefit of those interested in folk dancing is a far cry from the scattered efforts of

the summer of 1945; then only a few groups were functioning throughout the entire Southern California area and these were working independently—sometimes not even aware of one another's existence.

Then, on January 5, 1946, a meeting was called by Katherine Jett, president of the Westwood Co-op Dance Club. She had, she explained to the seven club representatives who attended, contacted Walter Grothe of the Folk Dance Federation of California in San Francisco and received his promise of support in the establishment of a Southern Section of the Federation. The idea was enthusiastically accepted and a temporary steering committee was elected on the spot.

**B**Y THE TIME of the second steering committee meeting in March the number of groups represented had grown to eleven: Los Angeles Recreational Co-op, Hollywood Folk Dance Center, Hollywood Peasants, Westwood Co-op Folk Dancers, West Los Angeles Playground, Silverlake Dance Group, LaVerne College, Pasadena Folk Dance Co-op, East Los Angeles Folk Dance Co-op, Jarabe Club, and Whittier Folk Dance Fellowship.

At this meeting, held at the time of the first Southern Section Festival March

10, Walter Grothe, then vice-president of the Folk Dance Federation of California, and Henry Koopman, historian, were present to offer encouragement and advice. The final action of the steering committee was to adopt both the name and by-laws of the North with the intention that they act as two sections of one organization.

The first festival in Southern California was to be sponsored by Westwood. The date was set for February 3, 1946, but, as occasionally happens in Southern California, it rained. Disappointed dancers were forced to postpone the festival until March 10th. Although a far cry from the festivals of 1950 with hundreds of costumed dancers, those who attended that first festival knew it was a taste of things to come. Thus Baby Brother came into being.

The Southern Section had its first opportunity to dance with the North when the first Annual Statewide Festival was held at Ojai on May 11, 1946. Folk dancers from all over the State converged on the town. Traffic was diverted, the main street roped off for dancing, and the entire community festively decorated. Five hundred dancers and 3000 spectators took part in the six hours of continuous dancing and, by the end of the festival, the North and South had



The grand march at the Santa Barbara Festival in 1948, symbolical of progress made since. (John Chesluk photo.)



Southern Section President Harold Comstock makes a point at one of South's democratic council meetings. (Photo by Ed Labac.)





Folk and squares are equally popular among Federation dancers in the south. (Left) The Swedish Gandy Dancers exhibit the Dahl Dans at the recent Santa Monica Festival. (Right) Marjorie Stout, popular S.C. caller, puts the folks through a fast square at September's Whittier Folk Dance Fellowship get-together. (Photos by Ed Labac, Los Angeles.)

become one Federation in spirit and in purpose.

Since then the Southern Section has continued to grow both in numbers and in area under the leadership of three presidents: Allen Pelton, serving the first year, followed by Virginia Anderson, who continued in office throughout the second and third years, and Harold Comstock, who holds the reins at present.

Throughout the four and a half years of the Federation's existence its member clubs have included a considerable number of square dance groups. But the majority of square dance clubs have felt a need for associations of their own and today there are seven in Southern California: The Associated Square Dancers, comprised of groups in the general Los Angeles area; The Cow Counties Hoedown Association, in the San Bernardino, Redlands, Yucaipa area; The Tri-Counties Square Dance Association (Santa Barbara, Ventura, San Luis Obispo counties); The San Diego County Square Dance Association, comprised of groups in San Diego proper; The South Coast Association of Square Dance Clubs, comprised of groups located in and around Long Beach; The Western Square Dance Association of the San Gabriel Valley; and the Northern San Diego County Square Dance Association, in the Vista, Oceanside area. Each of these associations holds a "jamboree" or "round-up" (the terminology varies with the association) for its member clubs at intervals of every 2 or 3 months.

**E**XCELLENT CALLERS have multiplied in number as rapidly as have the clubs and dancers. Courses of lessons in square calling are continually being presented by many of the more

prominent callers. Most of the callers of longest experience are products of Pappy Shaw's summer classes in Colorado Springs, and square dancing was given an added impetus when two of the square dance associations and the Folk Dance Federation joined together to sponsor a four-day institute in the fall of 1948 by Pappy Shaw and his Cheyenne Mountain Dancers.

The division between International and American folk dancing (European dances and American squares and rounds) caused some misunderstanding for a time — particularly when a few short-sighted leaders tried to brand all dances with a European origin as "foreign" and promote "squares" as the only dances Americans should do.

This attitude is now losing ground rapidly as more and more average dancers are learning that American squares stem from dances brought over to the U. S. from Europe; that many of their "rounds" are European dances with new names and a few minor changes in steps; and as an increasing number of callers such as Bob Osgood, editor of *Sets in Order*, and Herb Greggerson, famous Texas caller and teacher, are passing around the word that folks who

like the International dances are no different from the square dance enthusiasts — that they are, in short, doctors, lawyers, Army officers, students, housewives and teachers who are having fun.

By the same token the International folk dancers are paying an increasing amount of attention to American forms. Hardly a festival goes by that does not include several tips of squares and at such gathering points for International dancers as Stockton's famous Folk Dance Camp at the College of the Pacific, leading callers are finding classes in calling and square dancing gaining in popularity.

This growing friendliness between the "folk" and "square" dancer could some day result in a unified effort that would be the biggest recreational dance organization in the U. S. But, even if the present program continues, one thing is certain: The Southern Section of the Folk Dance Federation of California, while still "baby brother" in comparison to its Northern counterpart, is now a leading recreational and cultural factor in Southern California — proof, once again, that folk dancing fills a vital need in today's oftentimes grim world.

*(If you are interested in joining or forming a folk dance club in Southern California please write to Harold G. Comstock, President, Southern Section, Folk Dance Federation of California, 1853 Arvin Drive, Glendale, California. He will be glad to give you any help you need.—ED.)*

## THIS MONTH'S COVER

One of 1950's most interesting events was the recently completed tour of Scandinavia by a group of University of Washington students — folk dancers under the leadership of Gordon Tracie (shown on the cover with Jordis Dahl). They introduced many of our folk and square dances and, in return, brought back a wealth of valuable, authentic folk material. Watch for the story in the near future.



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by Ed Kremers

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

### OLD-TIMER COMPANY

Apparently the Old-Timer people have found more success with their square dance records than with their "old-time couple dance" records—at least, their recent releases have been almost entirely in the square dance field. Here are a few received since our report in the June issue of *Let's Dance!*: No. 8019 *Inside Arch, Outside Under* (Saturday Night Breakdown)/*Saguaro Whirl* (Chinese Breakdown), called by Joe Boykin, played by Roy Sexton; the figures are interesting, but the recording of the higher notes is a bit shrieky. No. 8024 *Sides Divide* (Soldier's Joy)/*Half Sashay* (Sally Goodwin), called by Butch Nelson, played by Forrest Delk; I like this one because the calling is clear and exciting.

No. 8028 *Soldier's Joy/Mississippi Sawyer*, and No. 8030 *San Antonio Rose/Hot Time in the Old Town Tonight*, are without calls. The playing by Forrest Delk's "Gully Jumpers" is lively and good. No. 8029 *Druggin' the Bow* is an instrumental novelty, probably usable as a "party" stunt record; the reverse is *Wednesday Night Waltz*, a fairly good general old-time waltz piece; both by Forest Delk.

Old-Timer is also entering the 45 r.p.m. field; to date, they have released ten numbers in the new speed (the record numbers are the same as for the same piece on the regular 78 r.p.m., but preceded by an "S"): S-8014 *Arizona Double Star/Catch All Eight*, S-8015 *Take a Peek/Four Leaf Clover*, S-8018 *Corners of the World/Arkansas Traveler*, S-8020 *El Rancho Grande/Oh Susana*, S-8025 *San Antonio Rose/Hot Time* (all are squares with calls); the five records discussed in detail above are also available on 45 r.p.m.

HOMER, BETTY,  
AND BERNIE HOWELL

We recently received a copy of a record labelled "HH Howell 101-102";  
(Continued on Page Nineteen)

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One of the most colorful groups in the Salinas area is the Free Lancers, shown here just before exhibiting the Mazur at a recent festival. Front Row (L to R) Floralene Cutler, Maxine Hall, Faye Heffrin (the group's leader), Demaris Parsons, Elsie Massa, Ethel Irvine, Lillian Hosegood, Lucile Birch. Back Row (L to R) Ray Cutler, Leonard Sampson, Nelson Hall, Harry Heffrin, Eldon Parsons, John Massa, John Irvine, Roland Hosegood and James Birch.



Placid D. Lazaro and his wife, Juliana, demonstrate the "La Carinosa" at the Philippine National Celebration at Stockton's Memorial Civic Auditorium.



Celebrating their acceptance as a member of the Federation, members of the To-Tingers of Fort Bragg ( a new group) were doubly proud because they were able to dance in their own club house—154 Pudding Creek Road. Visitors welcome any Tuesday or Saturday night.





Carlos Rosas (center, facing Grace Perryman) was guest of honor at the second annual Inter-Racial Festival Sept. 30 at the Veterans' Memorial Building, Oakland. Other well-known folk dance leaders who attended included Walter Grothe, Grace Gonick, Bish Bischoff, Millie Von Kinsky, Bill Castner, Len Murphy, Madelynne Greene and Wayne and Clarice Wills. The Festival was directed by Harvey Lebrun, founder of the East Bay Merry-Mixers, who now proudly reports five inter-racial groups in the Bay Area. (Photo by Phil Maron, Oakland.)



Now that school is well under way, the Santa Rosa Jr. Merry Mixers are busier than ever. The group includes (Sitting, L to R) Beverly Hahn, Rosalyn Hahn, Patricia Powers, Carolyn Williams (Instructor), Madalyn Hahn, Joan De Long, Johanne Robinson, Helen English, Shirley Crepazzi and (Standing, L to R) John Rowe, Leonard Powers, Bob Phillips, Leroy Katen, Al Crevelli, Allen De Long, Milton Elm and Mervin Armstrong.



Up to 300 guests have attended one of the "baby festivals" held frequently by Napa's Silverado Folk Dancers. Among the most active members of this club are (L to R) Louella Muller, Dick and Betty Boycott (co-chairmen), Pearl Guthrie, Jessie Lunceford, Marian Hoffman, Jennie Polson, Bessie Young, Vida Lowe, Emily Didier and Betty Hampton. (Back row) Frank Shaw, Cliff Lowe and Conni Lynn.



Proof that folk dancers like to kick up their heels lies in this picture of the Can-Can group of the Hayward Hey-Makers. Left to right the "girls" (front row) Rudy Suetch, Harry Lynch, John McIlhany and John Hayes; (back row) Tommy Bullock, Rino Scilippa, Sam Rank and Bob Hurd. (Photo by Art Neuman, Oakland.)



If smiles mean anything, these members of the Pioneer Square and Round Dancers (YWCA, S.F.) are more than happy with their club. (Left to R) Ed Kremers (caller), Dorothy Wartick, Allen Wright, Barbara Selig, Jim Williams and Virginia Dawe, secretary at the Y.W.

## RESEARCH COMMITTEE:

Mildred R. Buhler, Chairman;  
Lawton Harris, Miriam Lidster,  
Adrienne Murton, Heidi Schmidt,  
Anne-marie Steinbiss, Dorothy  
Tamburini, Lucy Cheney,  
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## ZASIALI GORALE

(Zah-shya-lee Goo-rah-ley)

A Polish dance introduced at Folk Dance Camp, Stockton, California, by Vyts Beliajus. It is a singing game from the mountainous district of Polish Galicia. There are many figures, but most are optional, since it is up to the leader to choose the desired figures or create his own. The chorus, however, is not replaceable and it begins the dance regardless of what the following figures are. These figures as described by Vyts Beliajus were chosen from the many authentic steps used.

## MUSIC:

Record: Folkraft F-1090 A—*Zasiali Gorale*Piano: See *Dance and Be Merry*, Vol. II. by Vyts Beliajus

## FORMATION:

Groups of three, a man with two women or one woman with two men (the single person in the center), holding joined inside hands at shoulder height, elbows bent. The two outside people have their free hands on their hips. The groups may be facing forward in a column of threes down the center of room or facing counterclockwise in a circle.

## STEPS:

Step-swing\*, Run\*, Stamp

MUSIC 3/4 and 2/4	PATTERN
MEASURES	
A 3/4	CHORUS.
1-8	a. Beginning on the R foot, step R, swing L across R (cts. 1, 2, 3). Step on L, swing R across L (cts. 1, 2, 3). Repeat 3 more times while progressing fwd. (8 step swings altogether) in line of direction. On the swing there is a slight lift on the supporting foot made by rising up on the toes on Ct. 2 and returning heel to floor on Ct. 3.
9-16	b. Beginning on R, take 8 fwd step swings while moving bwd to original place.
B 2/4	I. Runs
1-3	a. Beginning R, take 6 running steps fwd.
4	Stamp 3 times in place (R, L, R).
5-7	b. Beginning L, take 6 running steps bwd.
8	Stamp 3 times in place (L, R, L).
9-16	Repeat action of Fig. I, meas. 1-8.
A 3/4	CHORUS
1-16	Repeat
B 2/4	II. Arches
1-3	a. M and his L hand W raise joined hands (M L, W R) to form an arch. W on his R, beginning R, takes 6 running steps going under the arch, around the M and back to place. M and L hand W follow R hand W turning inward simultaneously and under their own joined hands.
4	All stamp in place 3 times (R, L, R).
5-7	b. Beginning L, repeat action of Fig. II, meas. 1-3, but with W on M L going under arch formed by M and W on his R.
8	All stamp in place 3 times (L, R, L).
9-16	Repeat action of Fig. II, meas. 1-8.
	Note: Throughout Fig. II trio keeps inside hands joined.



# ZASIALI GORALE (Continued)

MUSIC 3/4 and 2/4	PATTERN
MEASURES	
A 3/4	CHORUS
1-16	Repeat
B 2/4	III. <i>Clap and Elbow Swing</i>
1-3	All release hands for this figure.
4	a. M and W on his R clap own hands, hook R elbows and beginning R run around each other back to place with 6 small steps. L hand W stands in place.
5-7	All stamp in place 3 times (R, L, R).
8	b. M repeats action of Fig. III, meas. 1-4, but with W on his L and hooking L elbows. R hand W stands in place.
9-16	All stamp in place 3 times (L, R, L).
A 3/4	Repeat action of Fig. III, meas. 1-8, except that M hooks L elbows with W on R and R elbows with W on L.
1-16	CHORUS.
B 2/4	Repeat
1-3	IV. <i>Greeting</i>
4	All release hands
5-7	a. W on M R takes 3 running steps (R, L, R) to cross in front of M to face W on his L. Both W nod to each other and W on R runs bwd. (L, R, L) to place.
8	All stamp in place 3 times (R, L, R).
9-16	b. Repeat action of Fig. IV, meas. 1-3, with L hand W, beginning with L foot, crossing to greet R hand W and returning to place.
A 3/4	All stamp in place 3 times (L, R, L).
1-16	Repeat action of Fig. IV, meas. 1-8.
B 2/4	CHORUS.
1-3	Repeat
4	V. <i>Figure Eight</i>
5-7	All release hands and place on hips.
8	a. Beginning R, M takes 6 running steps going in front of W on his R, around her and back to place. W stand in place.
9-16	All stamp in place 3 times (R, L, R).
A 3/4	b. Repeat action of Fig. V, meas. 1-3, with M going around L hand W and beginning L.
1-16	All stamp in place 3 times (L, R, L).
B 2/4	Repeat action of Fig. V, meas 1-8.
1-3	CHORUS
4	Repeat
5-7	VI. <i>Twirl</i>
8	Inside hands are joined and raised high
9-16	a. M twirls both W inwardly under raised arms 3 times, W taking 6 running steps.
A 3/4	All stamp 3 times (R, L, R)
1-16	b. Repeat action of Fig. VI, meas. 1-3, beginning L and with W turning outwardly on twirls.
B 2/4	All stamp 3 times in place (L, R, L)
1-3	Repeat action of Fig. VI, meas. 1-8.
4	
5-7	
8	
9-16	

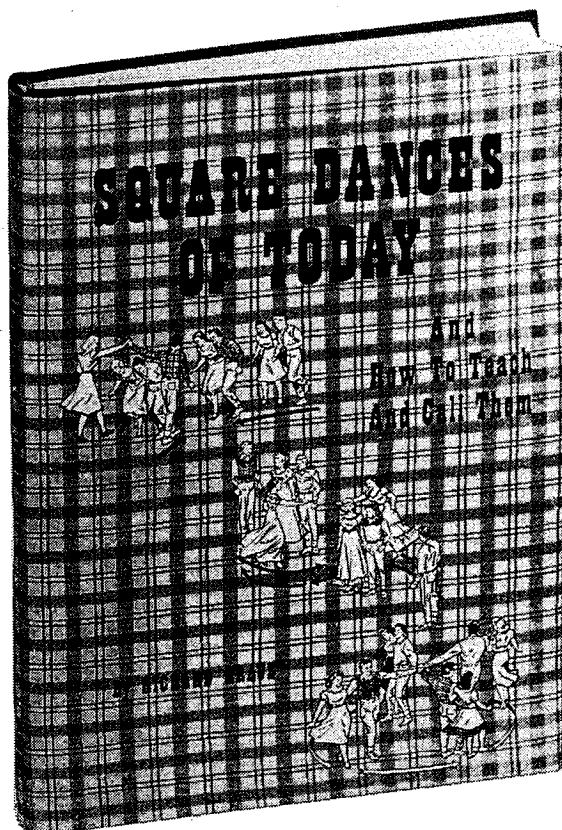
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# Let's Dance Square

## SQUARELY SPEAKING

By Guy Merrill

**ED. NOTE:** It is our hope from time to time to have guest writers who like to express their points of view about the present folk and square dance trend throughout the country. This month our guest writers are the Merrills of Palm Springs, Calif., who recently completed a six-month cross-country dance trek, and below are some of their observations and personal points of view.—M. B.



(Photo by Riley, Jonesport, Maine.)

We are the Merrills of Palm Springs. We are caller and orchestra for our Club — the Wagonwheelers. Muiretta and Don form the orchestra and Guy is the caller. Yep, we're old timers and for years we dreamed that one day old-time dancing might get a shot in the arm. Sure enough it happened and how!

Last April we took off for a six-month tour of the entire country, and we thought you might like to hear something about it.

All in all, the dance fraternity is composed of extremely nice people from one end of the country to the other. We eternally detest these itemized travelogues wherein the parties concerned are heaped with such extravagant compliments. We undoubtedly were a pain in the neck to some of the people we visited and in turn we met a few stinkers.

Who gives a whoop how many states, or how many miles? We danced 9,000 feet up. We danced at 253 feet down below sea-level. We danced on the coast of Maine near the Canadian border, in the Appalachian Mountain country, in N. Y. C., N. Y. State, the Ozarks, the Catskills, the Rockies and in many of the small towns as well as the large cities.

We learned that a contra dance done in its own environment is a joy; however, take the same dance, present it somewhere else, and it fast loses its charm. The same thing applies to most of the other sectional dances. The singing games are out of this world when

done by the people who do them regularly and understand them. They are pretty poor specimens when done from a book by someone who has never experienced the true zest and flavor of the singing game in its own environment. The Appalachian Circle dances are as authentic as it is possible to find in this country. Take them away from their own environment and immediately we notice a let-down. Much as we love our own Western styles, we were entirely carried away with the various styles we found.

The people welcomed us with open arms, they made us feel thoroughly at home. We made a firm resolution before we left home that in no case would we bore others with "How we do it our way." We went to dance their way and to enjoy ourselves, not to expatiate upon our ways. The Eastern people, however, had other ideas. With three exceptions, they demanded that we do Western dances for them. In two cases no "foreign" dances were welcomed from any source. In the other case, no "square" dances were welcome. Some of our finest remembrances are of these people; they were just lovely, they dance their own way and more power to them.

We met ever so many of the outstanding leaders in all phases of music and dancing. We were impressed by the number of capable young callers and leaders who are certain to be heard from.

We noticed a decided difference in the music, East and West. The East generally uses strathspeys, jigs, double jigs, hornpipes, reels, etc. In speaking of the East, I am referring to that part of the country east of Colorado, Texas and Oklahoma, roughly. Our Western styled music can be heard very frequently in the East, but in spots.

Undoubtedly there are far more people doing square dancing in the East than in the West. Percentagewise, we have more dances than the East. We have many decided advantages out here. They are too numerous to detail. It would do us no harm to realize that we have these advantages over the East. We have met and solved many problems that still confront the Easterner.

We must remember that we are indeed fortunate that the West is the melting pot of people from all other states. We have inherited the styles of the dances from all parts of the country while the rest of the country carried on in substantially the same old way. On our trip it was plainly evident that old-time dancing has made the greatest progress where the fusing of ideas from the great original sources has been presented. Where the original single style has predominated, not too many people have been attracted. Perhaps this is just another way of saying that our Western dances and styles have made more progress than any other styling. Club dancing has not made its debut in the East. Each locality is presenting its



# CALLER of the Month

**B**ORN into a Scotch Irish family, mostly Irish, he says, with a host of ancestors who were Irish minstrels, a grandfather who was an Irish dancing master, an uncle who was a caller, and a father who was a fiddler, 47-year-old Ralph Page of Keene, New Hampshire (whose family came to this country in 1620!) was a natural to become the top authority in the field of the New England Country dance.

Ralph claims to have been dancing 45 years, and he started calling about 19 years ago. He was playing the fiddle in an orchestra, and one night the caller claimed he had laryngitis, pressing Ralph in as a substitute. With that beginning he has climbed to the top as a New England caller, which is a field quite different from that of our western caller.

Co-author of *The Country Dance Book*, which should be included in your folk dance library, editor of the magazine *The Northern Junket*, a recording artist under the Folk Dancer label, Ralph was selected from the eastern leaders as the one who would be most capable of "selling" the dances of New England to the West. He made his first trip to California this past summer to be one of our guest teachers at our Stockton Folk Dance Camp, and he brought the New England dances to us with a staunch determination that we were going to do them properly and like them.

There's no doubt in the minds of the many eager students who crowded his classes that his mission was a success. We love those dances and it is our sincere hope that we can introduce them to our groups in a manner that will meet with Ralph's approval when he returns next year. From the late reports received, the contras are being taught by



quite a number of teachers, and we are eagerly awaiting the time when a sufficient number of people will do them well enough so that they can be regularly included on our festival and jamboree programs.

Ralph has a very busy schedule running many dances, most of his activity being confined to New Hampshire—with occasional visits to Massachusetts. A bachelor most of his life, he was married about five years ago to a New Yorker who now assists him with his many dance activities. He claims his favorite contra is the "Chorus Jig," which is November's Call of the Month—given exactly as he called it in the Folk Dancer Album—which, by the way, will start you off properly in your contras, if your caller is hesitant about attempting that particular field.

BY MILDRED R. BUHLER

localized stylings as "old-time dancing."

Meantime millions of Americans are very well disposed indeed towards dancing. We have enjoyed the benefits of a gigantic publicity campaign through the press, radio, television and the movies, yet we find ourselves without a uniform method of dancing to present to the willing public. Each section presents its version as "square dancing."

The American people want an uncomplicated system of dancing, a system that will permit one person to dance with another and enjoy it. A state of absolute anarchy exists at present, with a substantial number of "willful" men and women diligently at work, each blithely going his own way.

In spite of these facts we have with us a tremendous number of extremely able men and women who have managed to keep the dance picture within reasonable bounds so far. The time is very short, however. We must have a national organization, *and soon*. We must set up a clear-cut policy. We are dealing with a segment of American culture. There

is a type of integrity that is an essential as a facet of character in an activity such as ours. We must make it plain that there is no room for people entirely lacking in this feature. The boys and girls who are in this business for the "fast" dollar should be pretty well known to you by now. If square dancing does a nose dive, these boys and girls will be found exactly twenty-four hours later in some other "racket" after another "fast" dollar.

The American people want Square Dancing. Millions of them are receptive at present. A large part of our country is virgin territory. First, we, as dancers must make up our minds as to a number of things. Are we going to present "modern" S.D.? Are we going to present "traditional" S.D.? We have not strayed very far from traditional dancing as yet, but the time is short and we know it.

To serve its members best an organization must first of all be a "show-case." It must be capable of presenting the best of everything to its members. It

must have high aims and it must everlastingly stick to them. We have been privileged to "grow up" with S.D. and have taken no end of satisfaction in the fact that the movement has been so remarkably clean and decent. It is a positive miracle that the S.D. movement has arrived at its present place so free of indecencies. It goes without saying that we all owe an enormous debt to all of those—dancers, callers and teachers—who have put their heart and soul into this movement and who are still working to keep it at a high level.

Everything changes—so will S.D. If we are going to do "modern" S.D., why not? If we are going to do traditional S. D., why not? The least we can do is to label our product.

The American people today, we feel, do not want contra dances, Appalachian Circle dances, singing games, western dances, Texas dances or any other sectional style in particular. They want the fusion of these styles. They want what *they themselves* call "square dancing." The nearest fulfillment of this style is our own "western" style. This is meant to designate the styles of the entire West, not forgetting the Texas region, without whom we would all be in a sorry fix.

## HAPPY ENDINGS

BY MILDRED R. BUHLER

*Everybody in the center stand,  
Shake the opposite lady with your right  
hand,  
Howdy do, how are you,  
How are you?  
I'm all thru,  
So are you!*

\* \* \*

*Ladies to the center and form a star,  
Gents walk off and leave them thar.*

\* \* \*

*Ladies to the center and stand there  
wishin',  
Gents run off and all go fishin'.*

\* \* \*

*Ladies to their seats and gents all foller,  
Now thank the fiddler and kiss the  
caller.*

\* \* \*

*Promenade around the hall,  
Promenade and don't you fall,  
Promenade right off the floor,  
That's all there is, there ain't no more.*





BY MILDRED R. BUHLER

OKLAHOMA CITY, OKLA. *Fourth Annual Festival Held!*

The 4th Annual Square Dance Festival of the Oklahoma State Federation of Square Dance Clubs was held in the Oklahoma City Municipal Auditorium on Sept 30. The event was an all-day affair with dance clinics in the afternoon, and the big public dance in the evening.

PHOENIX, ARIZONA. *Square Dancing on Fair Program!*

Square dancing will play a major part in the Arizona State Fair Nov. 3-12. Under the leadership of Joe Boykin, square dancing will be featured every night in the ghost town, which will be a replica of an old western town. Hundreds of dancers from all over Arizona and many out-of-staters are expected to participate in this gigantic affair. Admission to the fair grounds will also admit you to the square dancing.

LEWISTON, IDAHO. *Roundup Features Square Dancing!*

Two thousand people attended the big street dance, featuring a square dance exhibition by an Elks Lodge Square Dance team from Moscow, at the Lewiston Roundup on September 1.

SEATTLE, WASH. *Greggerson Makes Northwestern Tour!*

Herb Greggerson, the roving square dance teacher and leader from El Paso, Texas, completed a tour to the Pacific Northwest last month. While in Seattle he gave a four-day institute at the Y.M.C.A.

AMARILLO, TEXAS. *Square Dance Contest!*

Under the leadership of H. Grady Wilson, the fifth Annual National Square Dance Contest will be held in Amarillo Nov. 2, 3, 4. Four divisions are listed: Adult-Professional, Adult-Amateur, Young Peoples Contest, and Lady Callers' Contest. The latter is a new addition.

NEWARK, NEW JERSEY. *Fall Festival to Be Held!*

The Fall Festival, sponsored by the New Jersey Square Dance Callers Teachers' Association, will be held at the Portuguese Hall, 55 Prospect St., Newark, N. J., Nov. 5, from 3 to 10 p.m. Special features will be exhibition teams of both American square dancing and international folk dancing.

YAKIMA, WASH. *Benefit for Humane Society!*

Square dance enthusiasts for miles around were invited to a big square dance roundup at Skateland Park, given as a benefit for the Yakima County Humane Society, to raise funds for the completion of their new shelter.

BAKERSFIELD, CALIF. *Square Dancers Participate in County Fair!*

Kern County square dancers made a major contribution to the Kern County Fair re-

# CALL of the Month

## The Chorus Jig

BY RALPH PAGE

*1st, 3rd, and every other couple are active.*

Go down the outside, now back to your place

*(Active couples turn outward, ladies to R and gents to L and walk down the outside of the set 8 steps then return to places. If the sets are lined up close together, it is very pretty to have the M and W of adjacent sets join hands as they go down the outside and back)*

Now down the center with your own, now you bring her back the same way home

*(Active couples join hands with own partners and walk down the center of the set 8 steps, drop hands, turn inwardly and joining hands again return almost to place, stopping beside the couple who was originally just below them. Couple one stops at couple two, three stops at four, etc.)*

You cast off and turn "contry" corners—

*(Active couples now drop joined hands and place outside arms (ML, WR) about inactive couples' waists. (The men are working together in this cast off, and the ladies are working together. The inactive people also place their arms about the waists of the active people.) They turn outwardly, active couples walking forward, and inactive couples backward, to finish with all facing the center of the set; the active couples now are below the inactive couples. To turn "contry" corners, active couples meet in the center, join R hands (forearms upright) and then turn clockwise. W then advances to the M above (one nearest the caller) and joins L hands with him and turns once around CCW, while M advances to the W below (one farthest from the caller), joins L hands with her and turns once CCW. Partners again meet in the center, join hands and turn one-half CW, then W advances to the M below (farthest from caller) and M to the W above (nearest caller) and they join L hands and turn once CCW. At the end of this turn active couples will be facing each other diagonally across set, M facing down, W up.)*

Now balance partner and swing partner—

*(Active couples advance to own partners, balance and swing (New England Style.)*

Now over to place and down the outside again.

*(Active couples advance over to the space between the inactive couples they have been working with, W to W side, M to M side and again go down the outside.)*

cently. For five nights running, major groups in the area, including the B-Squares, the Wagon Wheelers, the Stardusters Club, the Circles and Squares, the River Reelers, and the Circle Eight Club, presented exhibitions and led the general dancing for the benefit of local square dance enthusiasts. The nightly programs were presented under the supervision of the Kern County Recreation and Cultural Commission. Callers Bernice Bradden, Ken Updegraff, Harry Carr, Jack Redstone, Lee Cook, Jack Dennis, Louis Leon, Howard Kinzel and Frank Celle were on hand to lead the dancing.

WILTON, NEW HAMPSHIRE. *New England Festival!*

The Fifth Annual Monadnock Region Square Dance Festival was held at the high

school auditorium here Sat., Oct. 7. This affair, which was sponsored by the Monadnock Region Association, was directed by Ralph Page and included exhibitions by the region's finest dance groups.

LOS ANGELES, CALIF. *Top Callers At Fair Again!*

Square Dancing was a feature of the Los Angeles County Fair held at Pomona Sept. 15-Oct. 1. On each Friday and Saturday night a huge dance floor was set aside for use of the dancers to swing their partners. Callers Fenton Jones, Ray Shaw, Ted Roland, Jack Hohiesal, Ed Gilmore, Carl Myles, Jim York, Jim Munyon, Del Holly, Bob Osgood, Ralph Maxheimer and Wayne Donhoff were featured. Keeno!

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# Around the SQUARE Set

by PEG ALLMOND

THE BUZZ STEPPERS AND COMMUNITY PROMENADERS were hosts to the Square Dance Callers Association of Northern California at a moonlight SQUARE DANCE JAMBOREE held on the tennis courts of the Napa Junior College recently. Decorations converted the courts into a barnyard by the use of bales of hay, harnesses, saddles and cornstalks, with a simulated barn for the orchestra. Sound was SUPER and the courts were treated with talc to insure good, smooth dancing surface. The R. B. ETES of El Cerrito put on a novelty square exhibition. Members of the exhibition group were all girls, in breath-taking costumes. They made their entrance riding wooden horses. The group was trained by RUSS BLANCHARD and the calling was done by DOROTHY ADAMS. Dorothy is new in the calling field and turned in an excellent job on the exhibition.

New address of the SANDY TEPPERS—510 East Fourth Street, Tucson, Arizona. They will be glad to hear from you. On their way back to the West from New York City, where they visited with relatives, the Tepfers stopped off at El Paso, Texas, and danced with the Greggersons and had a wonderful time.

JOHN S. HUMMER of Tucson, Arizona, visited in San Francisco recently—called and danced with the Edgewood Folk Dance Group and visited the Gate Swingers.

PHIL BEGGS of Corona, California, who does professional calling in San Bernardino, came through the Bay Area recently. He visited with the Gate Swingers, and danced and called at the Marin Junior College Saturday night party. The dancers enjoyed his calling very much. We hope he will put us on his itinerary on his way back to the Southland. Phil is taking a square dance vacation, hitting all interested cities and groups on the coast.

ART AND METHA GIBBS of Portland, Oregon, danced with the Gate Swingers recently. They are Square Dancers par excellence.

Pouplar DAN ALLEN is the new treasurer of the Callers' Association. He is taking over Paul Hungerford's duties for the rest of the year. Paul found school activities and business demands too heavy and had to resign.

Nice exhibition—original figures—turned in by the GATE SWINGERS with BILL CASTLE directing and calling, at the Sonoma Festival. He cleverly wove the names of the eight couples into patter and as each couple sashayed down the square he introduced them (in his patter) to the audience. Excellent timing and a novel idea.

That popular caller, EDITH THOMPSON, represented the Folk Dance Federation at the International Square Dance Festival in Chicago in October. Report will be made in picture issue of L. D., of course!

JOHN GROOT AND HARLEY LATSON from the WHITTIER CO-OPERATIVE FOLK DANCERS of Southern California paid a dancing visit to San Francisco recently. The Gate Swingers enjoyed their visit.

The MONTEREY BAY REGION CALLERS' ASSOCIATION sponsored the Indian Summer Square Dance for the Square Dance Callers' Association of Northern California at Watsonville in October. The scene of the Jamboree was the Civic Auditorium and the music was furnished by BIG JIM DeNOON and his Dance Gang. This is the same organization that produced the music for the State Festival at Monterey—'nuf sed! Wonderful! BABE RUSSELL and CHET DAVIS of King City, BOB REID and ACE SMITH of Salinas, HARRY COLLUM and THERON WRIGHT of Hollister, CARL POPE and JIM FONTANA of Watsonville were the area callers on the program and the visiting callers included MILDRED BUHLER, ED KREMERS, BILL CASTNER and PEG ALLMOND. ACE SMITH, JIM FONTANA and JIM LARSEN and their hard working committees deserve a vote of thanks. We hope they hold another jamboree before too long.

Clever programs at the WALNUT CREEK AREA FESTIVAL. Art work was done by DIANA DORAN, daughter of the caller, CARMEN DORAN. Host clubs for the festival were ACALANES, CIRCLE FOUR, DO-CE-DO AND WALNUT WHIRLERS. Squares were included in the afternoon dancing, but at night they held two dances—one for folk in the Girls' Gym and a SQUARE DANCE JAMBOREE in the Boys' Gym (both in the ACALANES HIGH SCHOOL). BEV AND VIRGINIA WILDER had charge of the JAMBOREE and turned in a bang-up job. The OAKLAND SQUARENADERS gave a beautiful exhibition. INTERESTING NOTE ON CALLERS — there were FIVE WOMEN CALLERS on the evening program!

CALLERS CLASSES scheduled — BILL CASTNER, Berkeley, JACK McKAY, San Francisco, BARRY BINNS, South San Francisco, MILDRED BUHLER, Redwood City. Here's plenty of opportunity to learn to call!

There was "SOMETHING NEW" about the square dance exhibition at the Regional Festival at San Mateo on Oct. 1, which was sponsored by the Peninsula Folk Dance Council and the San Mateo Rec. Dept. MILDRED BUHLER assembled 96 dancers from several clubs for one mass exhibition, having four different callers take turns at the mike. The groups represented were the Belmont Clodhoppers, the '49ers and the Saints and Spinners of South San Francisco, the Redwood City Star Promenaders, the Sequoia Y.M.C.A. Group, and the Redwood City Docey-Doe Club. The callers were VERA HOLLEUFER, BARRY BINNS, EDITH THOMPSON and MILDRED BUHLER.

Send items of interest about your Square Dance activity, callers or events coming up to PEG ALLMOND, 342 Funston Avenue, San Francisco.



# The Dancers

## BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

### PHILIPPINE NATIONAL DANCES.

By Francisca Reyes Tolentino. Chicago, Silver Burdett Company, 1946. 371 pp. \$4.00.

Despite the fact that this book has been in our bookstores for four years, many folk dancers have not as yet become acquainted with it. With the appearance of recordings of the music for some of the dances described in its pages, it should increasingly find a place in folk dancers' libraries.

The Philippine dances show an interesting blend of Oriental and Occidental influences and give evidence of the different levels of culture found in the Philippines before this last war. They are excellent examples of the often repeated statement that the folk dance reflects the culture, characteristics and environment of the people from whom they are derived.

*Philippine National Dances* represents years of research by Mrs. Tolentino and her associates. Remote regions in the Islands were visited and many people were interviewed to collect some of this material. As students were trained in the techniques of collecting the dances, songs, musical instruments and costumes, the country proved to be very rich in these and other folk lore materials.

It was originally planned to publish several volumes of the folk dances and the editor of this column had the privilege of seeing the manuscripts of three of them. The war interrupted these plans. The manuscript of the present volume was sent to the United States just prior to the Japanese invasion of the Philippines and escaped the sad fate of the other manuscripts and all of the other collected materials, which were destroyed by the Japanese. This gives added value to what has been preserved of the beautiful and varied dances of the Philippine people.

The book contains fifty-four carefully described dances, with their musical accompaniment. Diagrams and interesting background notes are included in the descriptions. It is profusely illustrated with pictures of dancers performing the dances from different regions of the country, thus showing the many types

of costumes in their native settings. Definitions of dancing terms and a very adequate description of fundamental dance steps and fundamental positions of arms and feet in the Philippine dance are included. A classified index adds to the completeness and usefulness of this book.

LUCILE K. CZARNOWSKI.

## THE RECORD FINDER

(Continued from Page Nine)

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

### COLUMBIA RE-ISSUE

Columbia has reissued an old favorite formerly on Vocalion, *Gronland Rheinland Schottische/Pilot's Waltz* (Styrman's Valsen), played by Ted Johnson and his Scandinavian Orchestra; the new number is 12435-F.

### MISCELLANEOUS

Many folk dancers will recall the two "Oliver" records produced under the supervision of your Record Editor several years ago, at a time when it was impossible to secure from the major record companies the needed records, to which we had originally learned some of our favorite Italian dances. The pieces concerned were the *Italian Quadrille*, coupled with *Italian Danza*, on record 202, and the *Sicilian and Neapolitan Tarantellas*, coupled together, on record 201. By the time the initial pressings of these two records had been sold, the major companies were furnishing their records in fairly reliable fashion, so it was decided not to re-press the local records right away. However, many dancers had, by then, learned their Italian dances from the local recordings, and were accustomed to them—particularly appreciating the presence of "introductions" on each side; these dancers continued to request the records month after month. In view of this, new pressings of these two records have been issued, now on plastic. Due to a technicality, the label-name has been intentionally changed to "Olive," but otherwise the records are identical to those originally issued.

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