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APRIL
1951

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Issue*

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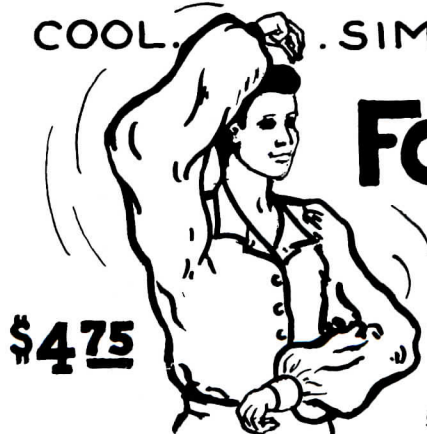
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LAWTON HARRIS, Editor

ASSOCIATE EDITORS

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Circulation Mgr., Ed Kremers	Promotion Mgr., Walter Grothe
Advtg. Mgr., Ed Kremers	
Publications Committee: Mildred Buhler, Lucile Czarnowski, Walter Grothe, Lawton Harris, Ed Kremers, Miriam Lidster.	

OFFICES

ADVERTISING—262 O'Farrell Street, Room 301, San Francisco, Phone SUTter 1-7294.

EDITORIAL—1236 West Elm Street, Stockton. Phone Stockton 3-4329.

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PROMOTION—390 Liberty St., San Francisco 14, Calif. Phone VAlen-cia 4-5017.

TEACHERS' INSTITUTE COMMITTEE—Edna Spalding, 2511 Virginia Street, Berkeley.

RESEARCH COMMITTEE—Mildred R. Buhler, 180 Elwood Street, Redwood City, EMerson 6-1219.

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

Notes from Lawton Harris

I AM THE FOLK DANCE

I am a peculiar breed of the dance . . . Often called the lowest form of the dance . . . I am timeless . . . My roots bed deep in the past . . . I am elemental, springing from the everyday lives of nameless common people of every land . . . preserved, perpetuated, relatively unchanged since physiologically man has changed so little . . . yet I take on the characteristics of the race and condition through which I pass—partaking of their joys and of their sorrows . . . expressing the deepest emotions of their lives.

I am debtor to Greek and Barbarian . . . to Jew and Gentile . . . to Sinner and to Saint.

I am you, as you seek to recapture the essence of understanding of another race as tied up in its rhythm and melody of motion.

I build . . . I heal . . . I ennoble . . . I am that within, which unites all mankind . . . I am of the essence of oneness.

You can debauch and desecrate me . . . yet will I live. You can misuse and subvert me, yet will I triumph. That which is elemental within me will eventually permeate the whole and lift it. You can not keep me down. For a short time you can change me, yet I will break out of your bonds.

I am the spirit of Freedom . . . I sing in the hearts of slaves . . . I raise up to new strength, the fallen . . . I am the timeless urge of the nameless masses of men seeking expression. . .

I AM THE FOLK DANCE.

Picture from *Here's to Square Dancing* by Frank Grundeen, published by Sets in Order, 1950. \$1.50. (Used by Permission)

This delightful book of cartoons on square dancers and square dancing is "from the inside" as you might guess from the above selection in which Southern California points fun at itself. It is not a book of instructions, save that the cartoons are so self-revealing that many callers and dancers will find the opportunity to "see themselves as others see them." It is a fine book for gifts. We keep one on the coffee table in our front room and conversation never lags.



CALIFORNIA STYLE (WH-E-E-E-E)

OUR COVER

shows "Dane" Axel Hansen, from the Scandinavian Club, San Francisco. (Photo by Posner.)

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By DAN McDONALD

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18—EIGHTEEN—18! That's the number of new applicants for FEDERATION membership presented at the February council and we now have 15 Area Regional Councils, a healthy movement for this greatest-of-all activity of ours. Through the area councils, co-ordinating plans for FEDERATION-sponsored and regional festivals can be kept in harmony.

At a recent meeting called by Ye Editor, LAWTON HARRIS, it was suggested the area chairman appoint a publicity chairman for their section and send pictures and news items to LET'S DANCE! magazine. Items for "TELL IT TO DANNY" should be mailed to DANNY, 4556 18th St., SAN FRANCISCO 14, Calif., before the 25th to be compiled for the month after next. Nice surprise getting your magazine on the first.

This makes the 15th. A REGIONAL COUNCIL has been formed and is functioning smoothly out in CONTRA COSTA COUNTY. It's called the DIABLO COUNCIL OF FOLK DANCE AND SQUARE DANCE CLUBS and got under way officially in December.

The officers are: Chairman, AL LAVEN of DO-CE-DO; vice chairman and treasurer, WALTER RUGH of CIRCLE FOUR; secretary, VIRGINIA WILDER of WALNUT WHIRLERS. The member clubs are: ACALENES FOLK DANCERS, CIRCLE FOUR, DANCIN' DUDES, DIABLO PROMENADERS, DO-CE-DO, REEL WEAVERS, SHELL FOLK DANCERS, STAGS 'N' NAGS (teen-agers), SUBURBAN SWINGERS and WALNUT WHIRLERS.

DAVE and LOUISE BOYCE again visited the LOS GUILUCOS SCHOOL FOR GIRLS in SANTA ROSA and had as their guests the GETCHELLS and the BITTMANS. This is the third appearance to the school for DAVE and LOU and each time new dances are introduced to the girls. Sisken, Bachelor's Waltz, the Roberts and Village Tarantella were taught them this time.

FRED JOHNSON from the deep PENINSULA looks very impressive with his new beard—still has the same bride tho'. Someone wanted to know if he was RANDY'S Pappy!

HENRY BAKER celebrated his 74th birthday t'other night at the CARROUSEL party by bringing his 80-year-old sister—and MR. CARLSON cut a cake, and capers, at the FUN CLUB with his daughter, ANNA, for his 77th by doing not one, not two, but three "Hambos"! Whew!

"THEY DANCE IN DEFIANCE OF POLIO." That's the column heading by PAT DANA, Tuesday, Feb. 13, 1951, S. F. EXAMINER. PAT was referring to the MAT T. MORRISON CENTER FOR REHABILITATION where our new honorary members, "THE SAN FRANCISCO POLIO WHEELERS," do their rolling around. At this writing they are scheduled for "STOCKTON'S BENEFIT FESTIVAL" for crippled children Saturday, March 3, and again for the March 11 FEDERATION FESTIVAL in the SAN FRANCISCO NATIONAL GUARD ARMORY. BOB HENSON will roll down from his home in PLACERVILLE to take his No. 1 position alongside SHIRLEY KELLEY and will be right in there when the caller says "Swing Your Honey Baby." Most thrilling sight—fun for them, but a tear-jerker for the audience—is to see them perform their square to the same tempo and calls along with the other dancers. Their waltz number is beautiful, climaxed by taking their places when they hear the call for "Sets in Order," which means, of course, "LET'S DANCE." (See Folks in Focus.)

April 29 is the date for the "SPRING FLING" in the new RICHMOND CIVIC AUDITORIUM which may prove to have been built for the folk dancers. THE CITY OF RICHMOND is wholeheartedly (there's a word) friendly disposed towards the movement and would not take no for an answer on that date, which was the reason for moving the FEDERATION FESTIVAL up one week to the 22nd, so now, we can attend them both. GEORGE R. SKOPECEK, JR., chairman of the EAST BAY REGIONAL COUNCIL, hosts for that day and night, invites you all. GEORGE is also chairman for the nominating committee for new FEDERATION officers. Be thinkin' about your club dues if they are due—ask your secretary-treasurer to send its 3 bucks to JACK O'TOOLE, treasurer, 1619 La Playa Way, Sacramento 19, and while we're about it, ask everyone, yes, everyone, to subscribe to LET'S DANCE! Who knows? You might see your name or "pitcher" sometime—well, if not you can have a laugh anyhow. No foolin' kids, we need your support, it's only \$2.50 a year. Walk to work two days, about 1 pack of cigs, four cokes, one loaf of bread, any one of a hundred items will pay for your month's supply of LET'S DANCE! Take it to work, show your friends, send in their names and amount to Circulation Dept., LET'S DANCE! 262 O'Farrell St., San Francisco 2, and see what it does for you.

Thirty-one young people's groups now belong to the JUNIOR SECTION of the FOLK DANCE FEDERATION, so ably counseled by DAVE BOYCE, their adult advisor. They are self-governed by elective officers and their affairs are a welcome sight to see. If you t---

a young people's group, drop a line to Dave Boyce, 372 Colusa Ave., Berkeley, Calif., for information or application. See next month's LET'S DANCE!

The program given at the OAKLAND AREA HOSPITAL, February 11, was sponsored by a FAIRMONT FOLK DANCE CLUB of ALBANY under the direction of BARBARA and CHARLIE BEAN. MC'd by MARK JONES, the program was a well-balanced one and participated in by dancers from the FAIRMONT, ALBANY, CIRCLE UP and GUILD folk dance groups.

The show must go on, says SAM SMOOT, in the Petaluma General Hospital with a broken ankle caused by a recent auto accident. The show in question: his "LET'S DANCE" radio program, KAEP, Sundays, 9 to 10 p.m., now being conducted by his favorite blonde (wife). SAM will be at every party as usual and enjoy watchin' till he's walkin'.

There they go again, GARFIELD FOLK DANCERS, Jan. 17, pot luck supper party, ushered in 27 new members, could be their dancin' too, I suppose, but they're sure a swell bunch and Tuesday nite men are welcome to attend the new girls on Thursdays. How do you get to be a Tuesday nite man? JULIANNE MEARS found her MARX on New Year's—JOHN married the gal.

CHARLES REINDOLLAR is serving his country most of the time. But, on Thursday and Friday nights he still serves his country dances, MILL VALLEY on the former, and up at SANTA ROSA (MERRY MIXERS) on the latter night.

MAJOR BOB MORGAN is building a goodly townhouse at SANTA ROSA to be nearer the scene of his bigger and better dances. BOB now totes Ye MERRY MIXERS.

THE REDWOOD ESTATES MOUNTAINEERS' new officers for 1951: President, RICHARD GERHARDT; vice president, JOE RICH; secretary, JOAN HASKELL; treasurer, REATH JOHNSON. Their new address is: THE MOUNTAINEERS, P. O. Box 26, Holy City, California. They still dance the second and last Saturday night of every month at the REDWOOD ESTATES CLUB HOUSE. Visitors are always welcome (a very nice line).

More dates, mates; April 7 and 8, PEACH BLOSSOM FESTIVAL, FRESNO. THE WAGON REELERS' annual festival, SACRAMENTO MEMORIAL AUDITORIUM, April 15; more fun with each one.

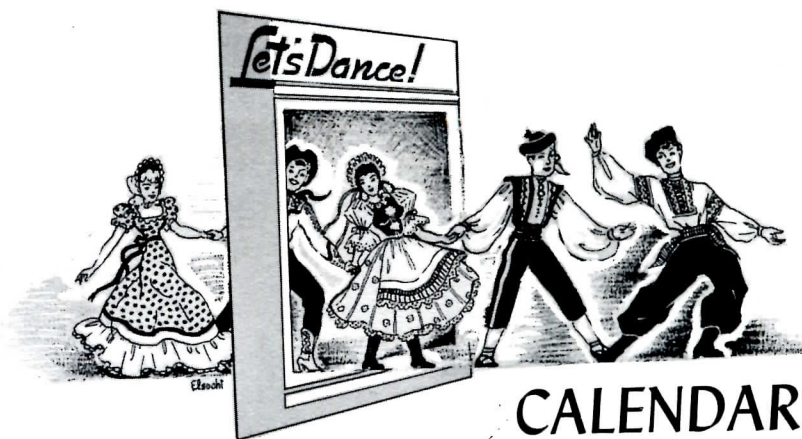
Did'ya know SAN JOSE was the capital of California once't did'ya?

Instructor FRED SLATER and his MENLO MIXERS have been having lots of fun learning new dances, reviving oldies and throwing a party the last Saturday of each month. WALTER GROTHE and his HIGHLANDERS were guests at the January party and added more color and gayety to the event. As a result of their election in November the MENLO MIXERS have a new executive board in office which includes TAG TAGGERT, president; KEN GIBSON, vice president; JUDY FISHER, secretary; VERN LEAHY, treasurer; LOUELLA SINNER, historian; JEAN SMALL, party chairman, and ANN SOBRATO, supply chairman. DON NEWPORT, past president, and SHIRLEY ARCHIBALD, secretary last year, are carrying their share of the work in the new board by adding experience to the meetings.

Come word from ATLANTA, GEORGIA, via BOB JOHNSTON, asking for information on joining a folk and square callers' association. This was passed on to Edith, Peg and Millie for their square dance section but what to do about the FOLK CALLERS?

The MILLBRAE PROMENADERS folk dance group announce their newly-installed officers as follows: President, PAUL LEWICKI; vice

(Continued on Page Twelve)



CALENDAR

FEDERATION FESTIVALS

North

SUNDAY, APR. 22—OAKLAND. Hosts, The "Swing 'n' Circle Folk Dancers." 1:30 to 5:30 p.m. "Fiesta de las Flores" in Arroyo Viejo Park at 82nd Avenue and Olive Street, between MacArthur and Foothill Boulevards. The evening party—hosts Castle Promenaders—in the Castlemont High School gym from 7:30 to 11 p.m. The gym is behind the main school building located on MacArthur Boulevard at 86th Avenue. Just follow the lighted walkway to the gym.

SUNDAY, MAY 20—SAN JOSE. Place: San Jose Civic Auditorium. Hosts: Afternoon, Gay Nighters; Evening, Spartan Spinners.

JUNE 17—Hayward; JULY 7—Marin County; AUGUST 12—Healdsburg; SEPT. 2—San Francisco.

South

SUNDAY, MAY 6—LOS ANGELES. Hosts: Westwood Co-op Festival.

JUNE—SAN FERNANDO VALLEY. Hosts: Valley Co-ops Folk Dancers.

STATEWIDE FESTIVAL

MAY 25, 26, 27—California Statewide Festival, Santa Barbara. Save the dates. See schedule in Folks in Focus.

REGIONAL FESTIVALS

North

SUNDAY, APR. 15—SEBASTOPOL. The Sebastopol Swingers are hosts at the Anady High School turf. Time: 1:30 to 5 p.m. Evening party is divided into two groups of folk and square dancing.

APRIL 6, 7, 8—FRESNO. Place, Memorial Auditorium on April 7 and 8. Co-sponsors are the Fresno Folk Dance Council and the Central Valley Empire Association. Party on Friday evening, April 6, at the Shack. On Saturday evening the party will start at 8 p.m. and on Sunday afternoon there will be another major folk dance party from 1:30 to 6 p.m. There will be exhibitions from various groups of the San Joaquin Valley as well as local Fresno clubs. The Old Country Food Market will also be held in the foyer of the Auditorium at both major parties.

SATURDAY, APR. 14—VISALIA. The Visalia Bar V Dancers are presenting their annual Spring Festival in the College of Sequoia's gym, 8 to 12 midnight.

SATURDAY, APR. 14—LOS BANOS. The Pacheco Promenaders of Los Banos will be hosts at a Merced County Folk Dance Festival at 8 p.m., held in Los Banos High School gym.

SATURDAY, APR. 14—DAVIS. The Circle "D" Dancers and the Levis and Laces invite all folk dancers to dance with them Picnic Day on the campus at Davis, 3:30 to 5 and 7:30 to 12 midnight.

SUNDAY, APR. 15—GARBERVILLE (in the heart of the Redwood Empire). Hosts: Redwood Revelers. Theme: Springtime in the Redwoods. Time: 1 to 5 p.m. and 7 to 11 p.m. Place: Fireman's Hall. Edith Thompson and Randy Randolph will call the squares.

SUNDAY, APR. 15—SACRAMENTO. Theme: Spring Fiesta. Afternoon from 1:30 to 5:30. Evening from 7:30 to 10. Hosts: Wagon Reelers. Place: Sacramento Memorial Auditorium, 16th and J Streets.

SUNDAY, APR. 29—RICHMOND. The East Bay Regional Folk Dance Council is host to the Federation for an afternoon and evening of dancing, acting in the capacity of the closing event of the City of Richmond's opening festivities for their new Civic Auditorium. Afternoon: 1:30 to 5:30. Evening: 7:30 to 10.

SUNDAY, MAY 6—St. Helena; Hosts: St. Helena Gamboleers; **SUSANVILLE,** Hosts: Lassen Promenaders; **SUNDAY, MAY 13—Oakland,** Beginners' Festival; Hosts: Bushrod Folk Dancers; **SUNDAY, JUNE 3—Quincy,** Hosts: Feather River Reelers; **Monte-rey,** Hosts: Shindiggers; **SUNDAY, JUNE 10—Antioch,** Hosts: Diablo Council of Folk Dancers and Square Dance Club; **SUNDAY, JUNE 17—Guerneville,** Hosts: Stamp Town Swingers; **JULY 4—Watsonville; JULY 8—Los Gatos.**

JUNIOR SECTION FESTIVALS

SATURDAY, APRIL 28—OAKLAND. The Junior Section festival at the Bret Harte School gym. Time: 7:30 p.m. Council meeting at 6:30 p.m. The Oakland Board of Education is cooperating with the Junior Section for this festival. Election of nominating committee. All delegates are urged to attend council meeting. The school gym is located on MacArthur Blvd. at Coolidge.

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



Atterdag College, Solvang, a California Danish Folk School.

Since the old peasant costumes went "out of style" in Denmark about 100 years ago, it is rather difficult to obtain material about them. However, there is a Danish "folk school" costume that is used in that country for exhibition use, and this costume is very suitable for folk-dancing.

The woman's costume consists of a black skirt of some dull-finish material such as wool, part-wool, or spun-rayon, trimmed with red ribbon. There are three or so rows of rather wide ribbon near the bottom of the skirt. The bodice is of black velvet or wool, laced with black ribbon or red, and sometimes trimmed with six large silver buttons, three on each side. The apron is of white cotton with lace at the bottom. The blouse can be long- or short-sleeved and is also of white cotton. The head-dress is a small



Polk Y Dot men circling in Sextur at their Birthday Ball. (Photo by "Ace" Smith.)

Modern DANISH FOLK COSTUMES

BY MARJORIE POSNER
Costume Editor

bonnet, usually black, tied under the chin with ribbon, and it can be trimmed with some red or lace around the face. Black low-heeled shoes, with or without silver buckles, and white cotton stockings complete this costume.

The man wears dark knee breeches, blue or black being common colors, fastened at the knee with a silver button or two or bright yarn tassels. The long stockings are white, red or even a darker color and may be kept up with woolen bands tied at the knee. The vest can be of striped material or plain. A narrow striped blue-yellow-white-red material can be used or plain red, with silver buttons decorating the front. An ordinary white cotton full sleeved shirt can be worn and a narrow string tie or a scarf



Joan Hansen, Axel Hansen and Alfreda Wellman get ready for the Crested Hen.



Lutheran Church, Solvang—typical Danish architecture.

around the neck. The common head-covering is a stocking-cap, which can be red or a dark color, with a tassel on the end. The cap can be made of jersey or flannel. Low black shoes, with or without silver buckles, are worn on the feet.

This is a very practical costume for dancing and is based on the traditional peasant costumes.



Polk Y Dots during Baglaens. The head girls are just starting back to their partners. Dotty Spooner is just "taking off." (Photo by "Ace" Smith.)

Square Dancing Is More Than Fun

In Schools It Lends Itself to a Better Understanding of Social and Democratic Skills

BY FRANCES KIELY

Principal, Fairlee, Vt., School

A CLOSELY integrated functional school program cannot ignore the need for recreation to be woven into the general pattern—and unless the strands are carefully guided, we find ill-balance, and lack of harmony in that pattern . . . and our chances of developing a wholesome school community are considerably lessened.

Teachers in small town country schools are ever on the alert for entrances to new channels of interest, because oftentimes there are too few pupils in any one age category to offer much in the way of competitive sports and, of course, facilities for conducting a satisfactory indoor program are generally inadequate. Square dancing can well be recognized as a valuable tool in this field because of its relationship to many of the "solid" subjects in the daily curriculum . . . social studies, guidance, music, art, English and school citizenship.

Four years ago I started teaching a few simple square dances to the children in the sixth, seventh and eighth grades of the Fairlee School. I had an enrollment of under twenty, so I was able to do considerable individual follow-up analysis, and to check the accomplishments as new goals were reached. From the first, the children "took to" square dancing. Here was plenty of action to furnish an outlet for their youthful exuberance—and such fun!

We used records with combined music and calls; records furnishing only the music, the changes to be interpreted from an accompanying handbook; and the instructional records, from which the children first heard the explanation of the dance timed so that they might walk out the changes, with sufficient time to think them out, and then swing into the dance with the same instructor calling the changes.

MY ENGLISH CLASSES, which had done much work in book review study, and book reporting, found record-analysis a new and interesting experience. They requested that I allow them to prepare comment cards with "findings" based upon their own

experience. I found some interesting material on those cards and forwarded some of the most original to the author of the records, who very generously wrote to the members of the upper grades expressing his interest, and encouraging further correspondence. This became a fine source of motivation for a real vital project in letter writing, which continues to be a pleasant experience for all concerned.

It was challenging to observe gradual growth in the ability of the children to evaluate their own accomplishment . . . they were well aware of their problems and needs, while appreciative of new skills mastered. There was a definite and steady development of social grace and poise, and much interest was evidenced in necessary phases of etiquette . . . an interest which could be fulfilled, as our town library could furnish us with such books as "Tips for Teens," "Smarter and Smoother," and "Your Manners Are Showing," all presented in the free and easy language of our day.

OUR BOYS do not leave their girls in the middle of the floor when the dance is finished. We have no gangling adolescents. We hear very little silly chatter having to do with "boy loves girl." Here, I observe a boy slow to work his way into school society . . . already in; and, there, a self-conscious girl showing more general confidence.

Last year the teacher of our first and second grades became interested in the program, and the upper grade children volunteered to help teach the "small fry." This became a popular and valuable activity which employed our young folk many stormy and cold recess periods and noon hours. A strong bond developed between our "little folk" and our "big folk," which resulted in fine cooperation and spirit on the playground, aware interest in the progress of individuals, and pretty definite elimination of age barriers.

We have top support from our music and art supervisor, who does much rhythm work with all ages of children, which results in fine, natural interpretation of the music, and better than ordi-

nary coordination. Early in the year the upper grade children learned to develop stencils from subjects, which they had actually sketched from nature, and early in the spring they were given the assignment to design an appropriate square dance illustration, which would adapt to a stencil. The class voted for the design produced by a seventh grade boy to be the most appropriate, and the class used that design to create borders which they stencilled in oils on square dance skirts and scarves for the members of the primary team, which made its debut at the closing exercises of the school held in June. After school closed for the summer vacation the older children met at the school building, under teacher-supervision, to stencil and make identically designed costumes for their own demonstration team . . . a team elected by the student body.

WE HAD an extremely varied and worthwhile summer experience demonstrating and teaching in summer camps and hotels in this locality. Our team appeared at Lake Fairlee Club for the second season, at Camp Wyoda, Bonnie Oaks Inn, Camp Wynona, Camp Quinebeck, Lake Morey Inn and Rutledge Inn. Our primary team accompanied us to Lake Fairlee Club and Camp Wyoda. At the camps and hotels the teams first demonstrated, then broke down and invited campers and guests to "fill in" to create two sets, and from that point the number of sets was increased until in many cases the floor was filled—with always an experienced dancer to patrol each set.

We were always privileged to explain our school program, and the children received exposures in the social field, in participating in discussions and in assuming their places in new situations. Everywhere we found vigorous interest, challenging questions, friendly participation in whatever program we had set up, and we were always royally entertained. Upon our return to school, the children reviewed the summer program—which had developed quite unexpectedly, and by accident—by expressing pleasure to have shared with

others something which they enjoy, satisfaction to have met so many grand people of all ages, and gratitude that there was a bond strong enough to "hold" during vacation days. Of course, those elements meant much to me, too, but still greater was my satisfaction in knowing that the youngsters were at ease, and eager to gain new experience, and I have been thrilled to watch greater freedom, and easier ability to express themselves in new situations.

OF COURSE, we have not even scratched the surface of the possibilities which the facility holds, but we have learned that square dancing provides exercise through pleasure, and lends itself easily to the promotion of a better understanding of social and democratic skills. One of my eighth grade boys pointed out to members of a P.T.A. organization only last week that improved ability to interpret and act in coordination will be an asset in the realm of athletics—I believe there is a specialist in a neighbor state working on that very thing; another eighth grade boy informed the members that teamwork is one of our greatest needs in community living, and that the quality is a "must" when a set is on the floor in action; a third boy spoke with real depth of feeling of the necessity of using well every agency which may help the maladjusted child to find his place in his own society and from that point branch into community living.

Each year it becomes more essential that our citizenry be composed of clear thinking, unprejudiced individuals, who are able to voice the results of their thinking while standing on their own feet, with their chins held high by the power of self respect. In order that this end may be successfully gained, our youth must have much direction and careful guidance, with every opportunity to work and play in a wholesome well-supervised school society. Square dancing certainly offers us teachers an effective means of developing in our boys and girls, during their formative years, the personal qualities of their natures that will enable them to stand on sound footing with their fellow beings through life.—Reprinted by permission from December, 1950, *Vermont Town Meeting*.



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

KISMET'S

The Kismet Record Company continues to broaden the scope of its catalog. Recent releases are two records of "Gay Nineties" style dances: No. 143 *Nearing Circle Waltz* (Hundred Pipers) / *The Danish Dance*; No. 144 *The Montgomery/Esmeralda*. All are played by Ben Lambert and Ensemble, and recorded under the supervision of Rod La Farge. Mimeographed instruction sheets accompany the records. *The Nearing Circle Waltz* is a rather simple waltz mixer; *The Danish Waltz* is the old familiar "Lott ist Todt;" *The Montgomery* is a pattern schottische—the instructions suggest "two to six persons side by side with arms around each others' waists;" *Esmeralda* is in schottische time, though the basic step described is called a "smooth slow polka." Although none of these "American Folk Dances" has much to offer in the way of exciting patterns, the music is well and "danceably" played, and it appears that these four dances have more to offer those seeking recreational-type material than do many of the routines now being composed to overnight hit tunes.

A "SMART" RECORD COMPANY

At least, the Desert Recording Company, a new arrival, uses "Smart" as its label! Here are the first four instrumentals for square-calling: No. 1001 *Wake Up Susan/Chinese Breakdown* (Good medium tempo; clear); No. 1002 *Leather Britches* (very fast) / *Santa Claus Breakdown* (a fast Jingle Bells); No. 1003 *Ragtime Annie/Sally Goodin'* (satisfactory); No. 1004 *Boil Them Cabbage Down* (very good) / *Mississippi Sawyer* (satisfactory).

The next two have calls (by Bob Walters): No. 1005 *Arizona Star* (more commonly known as *Texas Star*) / *Birdie In the Cage* (both sides good); No. 1006 *Medley* (Docey Doe) / *Sutters Mill* (both sides good).

(Continued on Page Ten)

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REPORT *from the* SOUTH

BY PAUL PRITCHARD

Ever been to a wedding of folk dancers? Well, February started out with such an affair when, on Friday the 2nd, Dean Linscott and Natalie Tanas took the vows. There was quite a celebration at the GANDY DANCERS' hall, and the entire club, as well as many visitors, including some from Bakersfield and points beyond, attended. Dean was in charge of the program for the evening and things really kept moving. 'Twas quite something to watch Dean in his tux and Natalie in her lovely satin wedding gown doing the "Danish Hornpipe." General consensus was that such events should occur more often, and as there are two pair of Gandies still in line—well, who knows?

Valentine's Day was the motif of a party held by the Ojai Art Centre Dancers, with over 80 people attending from towns to the south and San Francisco. Any folk dancers passing by Ojai on a Tuesday night are welcome to drop in to dance with the group.

WESTWOOD CO-OP has just announced its new officers for the coming term—an all-star cast headed by DAVE SLATER as president, and including ABE ROTHSTEIN, Cissy CARLOT, SID PIERRE and DAPHNE UPTON. Helen Kennedy and Rudy Johnstone will continue as members of the executive council, and Helen wants to warn everybody plenty in advance that Westwood's spring festival is tentatively scheduled for early May, so keep an open date on your calendar—probably the first Saturday night or Sunday afternoon.

They tell me that the CIRCLE-8 club in Bakersfield is a member of both sections of the Federation. Well, after the swell reception some of us from the south received while visiting their third Annual Festival February 10, we'd just dare anybody to try to kidnap them away from us. Besides the numerous Valley groups, there were exhibitions of native dances by the INDONESIA CADETS at nearby Minter Field, and from the Los Angeles area, the GANDY DANCERS performed the Bialy Mazur and Kamarinskaja.

One of the nicest festivals I have attended for a long time was the one recently held in HOLTVILLE, hosted by the SQUARE TEENS of that city, along with the VALLEY FOLK DANCERS, the EL CENTRO OLD TIME DANCE CLUB and the BRAWLEY SQUARE DANCERS. Under the leadership of that human dynamo, FAYE MANLEY, this first festival in that area was a huge success. There was a Saturday night square dance party, escorted trips across the border into Mexico and all kinds of other interesting entertainment, as well as a big after-festival dinner, when, after dinner, tables were pulled back at the Motor Inn and more dancing was enjoyed for those who could still continue. All this in addition to the regular festival, which was arranged to suit everybody's likes—folk dances, squares and rounds. Callers from Glendale to Phoenix, and exhibitions by the SAN DIEGO FOLK DANCERS, the COSMOPOLITANS and I. D. C., added to the color. Nicest thing of all was the fact that down there everybody hops right in to do all the dances in a true traditional friendly folk dance spirit—none of this disdain for the simpler ones by those who consider themselves "too far advanced" for such, while the squared dancers enjoy "Korobushka" as much as "Catch-all-Eight."

The SANTA MONICA FOLK DANCERS, after a "warm-up-practice" Valentine Day party, followed through with their third Anniversary party Feb. 24, to which several other groups were invited. Miles Playhouse is not very large, but ere the night was long gone, the place was packed and fairly hopping. As someone asked, "How come this festival wasn't listed in *Let's Dance!*? (Aha, a subscriber!) and it was a sort of "Junior Festival" at that. Many thanks to SID PIERRE and his staff for a swell Saturday evening.

We'll call it 'nuff said for this issue now. Hope to see you at the State Festival, if not sooner. Aloha.

The Record Finder

(Continued from Page Nine)

All of the above square dance records feature the music of Sheldon Gibbs and his Arizona Ranch Boys, with Fiddlin' Slim Forbes.

The last two releases received are: No. 1007 *Sugar In My Coffee* (a good square dance piece, similar to *Cotton Eyed Joe*)/*Varsouviana* (two longs, four shorts); No. 1008 *Buffalo Gals* (satisfactory)/*Rustic Schottische* (slow).

MORE "OLD TIMERS"

After about six months of relative inactivity, the Old Timer Company presents the following new releases: No. 8021 *Ragtime Annie/Boil Them Cabbage Down* (both square dance music without calls, Key D); No. 8026 *Under the Double Eagle* (grand march)/*Mormon Schottische* (Twinkle, Twinkle Little Star); No. 8031 *Flop Eared Mule/Knockin' At the Door* (both square dance music without calls, keys F and G, respectively); No. 8032 *Eighth of January/Hell Amongst the Yearlings* (both square dance music without calls, keys D and A); No. 8033 *Buffalo Gals/Tennessee Wagoner* (both square dance music without calls), keys G and C respectively). First reactions to the square dance records indicate that they will be quite useful.

Old Timer has also made two more of its earlier records available in 45 r.p.m.—S-8001 *Varsouviana/Red River Valley*; S-8002 *Western Schottische/Golden Slippers*. This makes an even dozen Old Timers now available in the 45 speed.

WINDSOR'S "NEW DEAL"

The Windsor Company is now releasing a new series of "Gold Label" records with the following features: (a) Up to 4¼ minutes of play on a 10-inch disc, regular 78 r.p.m.—as much playing time as on the average 12-inch disc; (b) use of pure vinylite, resulting in a thin, lightweight record that is virtually unbreakable, with good tone and wearing qualities. Although the Gold Label series will sell for more than the company's regular 10-inch flex records, it appears, from examination of the first releases of the new series, that the company's claims of superiority are well-founded, and that the difference in price is justified.

The first group of records on the Gold Label series falls more or less into the classification of novelty squares—No. 7405 *Old Fashioned Girl/Hurry, Hurry, Hurry*; No. 7406 *The Thing/S(l)inging Hash*; No. 7407 *Ma-*

nana/Same Old Shillelagh—these three are all called squares; matching records are available, without calls—Nos. 7105, 7106 and 7107 respectively. Full instructions and calls accompany each record.

As to whether or not it is a desirable trend, in the folk and square dance movement, to invent and record dance patterns to novelty tunes such as *The Thing*—about which much fun is currently being made among "our people"—it is not considered that this column is the proper place for such discussion, since it is the primary purpose of this column to inform readers of *Let's Dance!* as to the availability and danceability of records. The above-mentioned records are definitely danceable.

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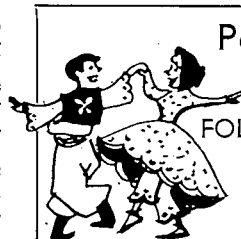
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OUR STATE FESTIVAL HOSTS—Southern Section officers—extreme left Floyd Comstock, prexy, and Bill Herlow, state festival chairman.

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SCHEDULE

Friday, 8 p.m. (May 25)—Opening Party, High School Gym.

Saturday, 9 a.m. (May 26)—Registration, High School Gym; 1:30 p.m., North-South Teachers' Institute, High School Gym; 8 p.m., Dance in High School Gym.

Sunday, 1:30 p.m. (May 27)—Outdoor Festival, High School Stadium; 8 p.m., Closing Party in the Gym.

Good places to eat will be found close by the High School.

Housing reservations must be made quite early (with the Convention Bureau, P. O. Box 299, Santa Barbara, Calif.) as two other conventions are meeting at the same time.



S. F. POLIO WHEELERS, Dan McDonald, director, line up for another fine exhibition.



Changs Gypsies can't keep still. Bee Drescher and Carlos Carvajal keep on practicing on the Burron. (Photo by Posner.)



A portion of the huge crowd at the big February Festival in Oakland line up for Cabillito Blanco. For those not there—they did spread out a little after their picture was taken. (Photo by Posner.)

APRIL, 1951

TELL IT TO DANNY

(Continued from Page Five)

president, EDDIE HENNESSEY; secretary, BETTY FARMER; treasurer, WALLY MacARTHUR; publicity, BOB CAMPBELL.

MARRIED—Our Cecile (Buhler), daughter of Jake and Millie, to Bob Clarke, at Memphis, Tenn. The family flew back and are now taking the "honeymoon" back to California. That is, all except the bride and groom. They are completing their navy training. All report splendid southern hospitality.



We've been talking about Alaskan groups. Here's the cover of their first big festival program. Note—three days of it! Congratulations!

Beautiful rubber stamp the S. F. SWINGSTERS have, 2-inch circle with a large S, a costumed boy and a girl on either side. This very nice engraving was done by their BOB HARDER. It wasn't hard for him at all, at all, he's an engraver that's why—and a SWINGSTER and a GAY-E-TEER.

Another GAY-E-TEER is FRANK MOORE, the man who has said "Thank you" more than 4,000,000 times to motorists while taking their quarters at the tollgate on the S. F.-Oakland Bay Bridge. FRANK has also earned the title of the MOST POLITE MAN in a 3-page article by C. H. GARRIGUES in February's NATIONS BUSINESS magazine. Frank has had to make change for more than half the times he's said "thank you" with an error average less than one in 10,000. He has helped to apprehend auto thieves, bandits, counterfeiters and dope peddlers. But all these feats of achievement fade into insignificance for FRANK against "thank you's" said 4000 times a day to 4,000 hands stuck out of 4000 automobiles. FRANK is now teaching several groups to folk and square dance, which comes just as natural to him as his "thank you's."

Membership in the SAN DIEGO FOLK DANCERS is growing by leaps and bounds. The newly-elected officers are: President, Art Dass; vice president, Bill Curtiss; secretary, Evelyn Prewett; treasurer, Fred Johnson. Recently 40 members chartered a bus to Holtville to join in the Carrot Festival. Their newly-formed exhibition group made its first public appearance with their rendition of Plikin.

A new group was started at St. Anthony's Church on Fifth Ave. in REDWOOD CITY last November and is going strong. They have adopted the name of "FAIR OAK REELERS" and invite all who wish to join and have fun. Parties are, once a month on Tuesday night and the teacher is ED DUGAN.

More power to them and more and more.

HAPPY DANCING.

FRESNOTES

from Mary Spring

OLIN SCHMITT returned to Fresno recently from a trip to St. Louis, Mo. and gave an interesting account of folk dancing activities in that community. He reported that although square dancing is definitely in the commanding position, interest in European folk dances is increasing. "Circles and Squares," publication of the St. Louis Folk and Round Dance Federation, reports an interview with Olin regarding the organization and purpose of the Fresno Folk Dance Council. Members of the St. Louis Federation indicated great interest in our local set-up and a desire to use it as a pattern to meet their own folk dance needs.

Fresno folk dancers were treated to a bit of romance in the month of good St. Valentine as BERTHA SEGOVIA and OLIN SCHMITT decided to dance through life together with the wedding ceremony performed on Feb. 22. The couple met at a folk dance, their romance eagerly watched by their dancing friends. The bride and her sister, Louise Sigler, also a folk dancer, are from the Spanish colony of the Philippine Islands. During the last war they were in a Japanese concentration camp for 37 months.

The COUNCIL WORKSHOP, sponsored by the Fresno Folk Dance Council, has been having a busy season. It demonstrated some of its dances at the Fresno county employees' annual dinner and also participated in the Bakersfield festival in February. It is interesting to note that ethnic groups in Fresno are cognizant of our folk dance activities. The Armenian Relief Society asked the Council Workshop to exhibit at their annual affair and in turn the class was entertained by an Armenian group doing the dances of their fore-fathers. Composed of representatives of various Fresno clubs, the class also welcomes dancers from neighboring communities. Orchids to Wilma Graesch for a fine job of teaching this class.

FRANCISCO NOTES

By Trudi Sorensen

As long as folk dancers keep on having fun and genuine enjoyment in their clubs, life will be rewarding to everyone. At least, it must be thus with the TELEPHONE TWIRLERS for they are once again re-organized. JACK BATES is their new president and CHARLOTTE OLSEN serves as secretary. With DANNY McDONALD as their "new" teacher, the club has surely taken a step in the right direction and members now can resume their dancing on Friday nights from 7:30 to 10:30. When this group was originally formed in 1947 JULIUS DOBKOWITZ joined them. Not only does Julius keep up with a good many of the dances and derive keen enjoyment from his chosen hobby, but he is proudly counted as the club's oldest member—a young 77, if you please!!

Have you seen the "Calliope," the newest publication to disperse news to the CARROUSEL membership? The first edition drew much

favorable comment and compliments for Editor ALICE WARD. Their IRISHERS party in March conveyed a true spirit of Old Eire and made their St. Patrick's Day dance an event to be long remembered. Drop around any Friday evening, says President GUENTHER GIBBE and he will be on hand to welcome you. Tell the secretary at the door what club you belong to and have fun with Friendly Carrousel! WALTER GROTHE, leader of the FOREST HILLBILLIES, reports that his group at Millbrae acted as hosts to the Austrian group of students March 17. An hour's program arranged by this talented and energetic group on their second goodwill tour of our country provided a wonderful treat for all in attendance.

Signs of Spring are all about us and Sunday, March 11, was no exception, when the SAN FRANCISCO FOLK DANCE COUNCIL hosted the annual "Spring Festival" at the S. F. Armory. GRACE WEST was the capable chairman of this event and cooperation among the clubs was uppermost.

A group of girls from the Sofia School in Stockholm will be in California at the invitation of the California State Board of Education during April. They will present a program of gymnastics and folk dancing as follows: Apr. 3, Santa Barbara; Apr. 5, Modesto; Apr. 6, San Jose State College; Apr. 9, Scottish Rite Auditorium, S. F. (8:15 p.m.); Apr. 10, Richmond; Apr. 11, S. F. State College; Apr. 13, Portland, Oregon.

'Bye for a while—see you next month!

VIRGIL MORTON

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BAGLAENS KONTRASEJRE

(Backwards Contra)
(Danish)

This description is prepared from a translation by Kirsten Andersson and Lester Dunn from GAMLE SALLING-DANSE, Foreningen til Folkedansens Freimne, Denmark, 1947, pp 31-32.




MUSIC: Record: Harmony 77, HMV AL 1356

FORMATION: Four couples in a square numbering from one to four counterclockwise around the set, with in-
side hands joined at shoulder height, outside hands hanging freely, or placed on hips with fin-
gers forward.

STEPS: Run*, Leap*, Step-hop*, Swing*.

Music 2/4	Pattern	Illustrations by Carol Gove
Measures 2 measures	Introduction.	
1-8	I. Circle a With hands joined at shoulder height, circle L (clockwise) with 16 small, light running steps.	
1-8 (repeated)	Stamp (ct. 1) and circle R (counterclockwise) with 15 running steps, to original places.	
9-12	II. Chorus: Box, Leap, and Grand R & L a Beginning with outside foot (continuing to face center of square) couples 2 and 4 take 8 small running steps around an imaginary box (2 away from partner, 2 fwd, 2 toward partner, 2 back to place), to open pathway for head couples. Simultaneously, with 8 running steps, couples 1 and 3 run to own L between L hand couple (1 through 4 and 3 through 2) and then divide, M returning to home position, W going to opposite W's position.	
13-16	b Couples 1 and 3 take closed position, R hips adjacent, with person they meet (No. 1 M and No. 3 W; No. 3 M with No. 1 W) and swing in place with 8 running steps. While head couples swing, couples 2 and 4 remain inactive, inside hands joined, outside hands on hips.	
9-16 (repeated)	Repeat action of Fig. II, a, b with couples 1 and 3 making the box, while couples 2 and 4 divide L hand couples, separate and swing (No. 2 M and No. 4 W; No. 4 M and No. 2 W).	
17-20	c In closed position, No. 1 M and No. 3 W and No. 3 M and No. 1 W move toward each other with three small running steps and raise joined hands high (with a slight swoop) on the 4th step. Retire to original position with 4 running steps.	
21-22	Step forward on outside foot (M L, W R) (ct. 1). With R hand M shoves W across set to opposite M as W leaps fwd onto L ft. to give effect of throwing (ct. 2). W takes 2 more steps to partner.	
23-24	Assume closed position with original partner and turn clockwise in place with 4 running steps. Couples 2 and 4 remain inactive, with inside hands joined, outside hands on hips.	
17-24 (repeated)	Couples 2 and 4 execute action of Fig. II, c, to get back to original partners and couples 1 and 3 remain inactive.	
25-32	d Beginning with R to partner, grand R and L around set with 16 low step-hops (hands clasped low).	

BAGLAENS KONTRASEJRE (Continued)

Music 2/4	Pattern	Illustrations by Carol Gove
1-8 1-8 (repeated)	<p>III. <i>Women Star</i></p> <p>a Using "Thumb Grasp" W form a R hand star and turn clockwise with 16 running steps (free hands on hips, fingers fwd). Return to place with L hand star.</p> <p>"Thumb Grasp:" Thumb hooks on thumb of person ahead, fingers folded around hand of person behind.</p> <p><i>Chorus</i> Repeat action of Fig. II, a, b, c, d.</p> <p>IV. <i>Men's Two-Hand Mill</i></p> <p>a Four M form a two-hand mill, joining both hands straight across with opposite M, R arm above arm of M to R and L arm below arm of M to L. Circle L with 16 running steps. Stamp (ct. 1), circle R with 15 running steps to original place.</p> <p><i>Chorus</i> Repeat action of Fig. II, a, b, c, d.</p> <p>V. <i>Swing and Greet</i></p> <p>a In closed position, with R hips adjacent, all four couples turn clockwise in place with 16 running steps. Stamp (ct. 1), keeping R hips adjacent, turn bwd. (counterclockwise) in place with 15 running steps to finish in original position.</p> <p>b <i>Greet:</i> M extends his L hand toward W who places her R hand on it (palm up). M quickly claps his R hand (palm down) onto W R hand as if he had a coin in it, grasping W R hand with his R at the same time. Finish with one short vigorous handshake as W and M bow.</p> <p><i>Note:</i> There are some five additional figures but they are left out of this description since it was impossible to use all the figures with this short record.</p>	  

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Let's Dance Squares



Mr. and Mrs. Frank Bradford, splendid hosts to Let's Dance! representatives.

THE ARIZONA REPUBLIC and the Valley of the Sun Square Dance Organization once again joined hands to sponsor the fourth Annual Square Dance Festival and Fiddlers' Jamboree, Feb. 9 and 10.

From the moment Peg Allmond and I arrived at about 6 o'clock on Friday morning until our departure early Sunday, we had pleasure-packed days we'll long remember. Met by our genial host, Frank Bradford, we were whisked out to the Bradford's home to freshen up and await the opening activity,

In the Valley of the Sun

BY MILDRED R. BUHLER

which proved to be the preliminary Fiddlers' Contest in the Town Hall.

This was the one part of the two-day event which was competitive. The dancing was purely for fun, but the fiddlers, several of whom traveled many hundreds of miles to compete, vied for top honors and cash awards.

When I accepted the invitation to serve as one of the judges along with Bob Osgood of Los Angeles and Fred Siegel of Spokane, I did so with some reluctance for I felt quite inadequate to the job, and later I was to discover that my first misgivings were quite justified, for the Fiddlers' Contest proved to be a major event consuming all Friday morning, past the lunch hour, and a good portion of both Friday and Saturday evenings when the semi-final and final contests were held. Each contestant was judged on about 15 different points and the judges were really kept busy.

The eleven highly talented contestants varied in age from 20 to some 60 years and it really was a pleasure to dance to all of them. One of the boys, Charlie Adams, formerly of Kentucky and now from Mesa, Ariz., was a trick fiddler who played *Ridin' Old Paint* in about every possible position his anatomy could be twisted into, ending by using an old-fashioned washboard for a bow. A cousin of Roy Acuff, long associated with the National Barn Dance, Charlie was a clever stunt showman.

Another excellent fiddler, for my money, and a very clever entertainer was Tee Green

of Tempe, Ariz., who has raised a whole family of talented musicians. As in all contests, a winner had to be chosen, and the judges found themselves struggling to find minute flaws on which to disqualify the contestants.

One of the younger fiddlers, 31-year-old Ardell Christopher of El Paso, Texas, last year's winner, obtained leave from the U. S. Air Force to come down and capture the prize money of \$200. Twenty-year-old Charles Giebel of Phoenix, who has been fiddling for only three years and playing for square dancing about six months, ran him a close second, with Tonto Bill Kelly, one of the older men, coming in third.

Another of the young fiddlers, and a very talented one, was Walter Noble of Mesa. Dude Turner of Riverside, Calif., one of the runners-up, pushes a mean bow that lends plenty of square dancing pleasure to many a southern California event. Most of these boys play entirely by ear, never having learned to read music. It was good to see the young men taking such an interest in fiddling, for without the development of new fiddlers all the time, the art would soon be lost.

FRIDAY AFTERNOON, an informal institute was held, which in our humble estimation lacked organization and did not prove too beneficial.

The two main sessions, Friday and Saturday nights, were housed in three separate halls simultaneously, all located within a two-block



Contestants in the Fiddlers' Contest. The winner, Ardell Christopher, is at extreme right, rear.



A bevy of Southwest beauties add their sunshine at Phoenix.



GUS "BOISE VALLEY" EMPIE

CALLER of the Month

GUS EMPIE is often referred to as the "Square Dance Ambassador of the Boise Valley." In his work with the U. S. Bureau of Reclamation he travels throughout the Northwest, to Washington, D. C., Denver, Colo., and occasionally to other parts of the country. Quite often his off-hours at these places are spent in dancing, calling and exchanging square and round dance material with groups in the area visited. In the days before dance material was distributed so extensively in magazines, books and records, the material was brought back and passed on to the Boise Valley dancers.

For the past two years Idaho's Columbia Station, KDSH at Boise, has broadcast a weekly radio square dance program featuring Gus Empie and the Idaho Brush Hands. This program was also used as a medium for distributing square and round dance material throughout the Northwest to interested listeners who would write in requesting it.

Gus calls for various clubs in the Boise Valley and particularly at Weiser, Idaho, where he goes each Saturday night to call for one of four different clubs and a city-wide community dance. He has been conducting square and round dance work shops and callers' classes where refresher courses are given in the execution of square dance figures, round dance routines and calling technique. These sessions wind up in a jamboree type of dance with all callers participating. His main ob-

jective has been to keep the callers informed of what appears to be the varied techniques and styles used by various callers throughout the country, in an effort to improve calling and dancing in the Boise Valley.

Gus was born and raised in Safford, Arizona, near the San Carlos Apache Indian Reservation. As a boy he worked cattle and closely followed the activities of nationally-famous rodeo performers. These early experiences no doubt account for the Southwestern flavor in his calling and dancing. He says that from the time he started dancing and calling in 1947, he has never had as much fun "since I quit calf roping."

Gus is an alumnus of Pappy Shaw's August class and also attended American Squares dance camp in Medford, New Jersey, in 1949. He is author of a square dance entitled *The Apache* and two round dances, *The Riata* and *The Sunset Trail*. *The Riata* is a round dance composed to fit the Third Man Theme as rendered by Ethel Smith on Decca No. 24908. Babe King, No. 1 lady in the Idaho Brush Hands set, assisted in the composition. *The Sunset Trail* is a waltz which utilizes various types of waltz steps and has been composed to conform to Hayden Simpson's rendition of the song by the same name on record 4 Star No. 1203.

Gus will serve on the square dance staff for the Folk Dance Camp.

area, allowing the crowd to wander from one hall to another with little effort. This arrangement permitted a much larger crowd than any one of the halls could have handled alone, but of course let everyone see, hear and participate in only one-third of the evening's events, which many people found a little distressing for they didn't want to miss a thing.

Ralph Putnam, Shorty Wells and Charley Mundy and their orchestras furnished the music on Friday night, while Tee Green's orchestra, Mom Ruth and her Westerners, and Dude Turner and his Californians held forth on Saturday night. The dancers really had a fine selection of music. The dancing, of course, was interspersed with various entertainment and exhibitions.

Outstanding among the things we saw was Dave Clavener's group of teen agers from Southern California who performed beautifully in gorgeous victorian costumes. Their presentation was reminiscent of Lloyd Shaw's Cheyenne Mountain Dancers.

Since the special entertainment was also spread among the three halls, no one person could see all of the numbers, and of course we missed some of the ones we especially wanted to see. The program did not list the specific exhibition numbers, which was a handicap. About 60 callers, quite a number of them guests, supplied the dancers with plenty of fast hoedown. I mean *fast*. We found those Arizonans really move when it comes to square dancing. Some of the cowboys right off the range really had a wicked hoof, with the "city folks" smoother in form.

THE SATURDAY morning festival breakfast at Bud Brown's Barn on the outskirts of Phoenix was a treat for everyone. Around 400 crowded into the barn to enjoy the food, the dancing and the informal atmosphere teeming with friendliness and gaiety. The barn itself is a treat to visit for it

is filled from rafter to ceiling, around all the sides, and in every corner with the vast collection of curios and mementoes of the old west which Bud and his charming wife, Isabelle, have been collecting for years. Truly a western atmosphere predominates here and the barn offers a perfect setting for the morning-long get-together, permitting ample opportunity for informal chit-chat.

The Saturday afternoon style show was interesting and clever. Each of the 25 couples who modeled their own lovely costumes also presented a couple dance. Harriet Kline did an admirable job of em-ceeing the style show, but much of her effort was lost to the audience due to accoustical problems in the gym, an unfortunate situation which so frequently handicaps us all. The costumes were lovely and interesting, most of them being American of one era or another.

STREET DANCES were held during the lunch hour both Friday and Saturday, where Mom Ruth, the famous woman fiddler who is the undefeated champion of Arizona, provided the music. Mom really makes everyone sit up and take notice when she starts to fiddle.

The Phoenix square dance movement is most interesting. Sort of isolated a bit, geographically, they have developed several different mannerisms that are unique. On the allemande left and the grand right and left they use an upright forearm with a thumb clasp that first startles you a little bit, but which you soon adopt and follow easily. In general their dancing is fast and not quite as smooth as found in California, especially the southland.

There were so many visitors at the festival it was difficult to detect the pure style of the Phoenix people, but one thing we could easily detect, and which was evident on every corner,

was the spirit of friendliness and the warm hospitality that prevailed everywhere. People opened their homes to the many visitors.

The Valley of the Sun Square Dance Organization, composed of some 30 clubs, has developed many good callers. Encouraging a policy where as many callers as possible call each evening in each club suffices to produce many callers, and we recognize a good motive in such planning.

Congratulations are due the large committee who planned this big annual event. It takes careful planning and the best of cooperation to put on an affair of this sort and the wonderful time we had only makes us want to return to another festival of the Valley of the Sun.

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THE ROUND UP

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By MILDRED R. BUHLER
NAMPA, IDAHO. Callers' Council Meets.

The first meeting this year of the Square Dance Callers' Council was held in Nampa with Ross Crispiano as chairman. About 50 callers and their wives from the Boise Valley area as well as the Weiser, Burley and McCall areas attended the meeting, where an exchange of ideas and material took place. Co-chairmen of the permanent committee are Gus Empie, Jere Long and Mel Day, all of Boise.

WENATCHEE, WASH. Apple Pie Contests.

Throughout this area many of the square dance clubs are featuring apple pie contests, open to both men and women. Sounds like a wonderful idea and would be welcome as an extra-curricula attraction at any club, anywhere. Who will furnish the pies?

BAKERSFIELD, CALIF. Indonesian Cadets Try Square Dancing.

Forty Indonesian cadets had their first try at American square dancing recently when the B-Squares of Bakersfield entertained them at the Horace Mann School here. Simple squares and rounds were chosen by the callers, Bernice Braddon, Chappie Chapman, Ken Up De Graf, Kenneth Kingsbury and Harry Carr. More than 60 members of the B-Squares attended the party, with the ladies acting as partners for their foreign guests while the men served the refreshments. These cadets also do their own dances—see Folks in Focus.

ASTORIA, ORE. Y.M.C.A. Holds Festival.

The Astoria Y.M.C.A. held a square dance festival in conjunction with the American Y-Centennial Anniversary week celebration. Groups from Clatskanie, St. Helena, Tillamook, Canon Beach, Seaside and Gearhart were invited to participate in the "hoedown."

BURBANK, CALIF. Graduation Held.

Burbank Recreation Department recently held graduation exercises for 200 members of its beginning square dance class held at the Olive Recreation Center under the direction of Al McMullen. This latest graduation was the ninth one held, and it is estimated that more than 3400 persons have learned to square dance at the Olive Recreation Center since the inauguration of this program. New classes still continue to be formed.

BROWNSMEAD, ORE. Box Social Benefit.

The Brownsmead Grange held a box social and square dance recently at the Grange Hall. Enough money was raised to pay for a new coat of paint for the building.

PHOENIX, ARIZ. Mounted Quadrille Team Presented Problem.

The entry of the state champion mounted quadrille team, whose horses are owned by Gordon Hale of Phoenix, presented a headache to festival committee heads of the Fourth Annual Square Dance Festival of the Valley of the Sun, held recently in Phoenix. Advertising that the festival was open to "all square dance lovers," the entry of the dancing equines brought fire from the worried taxpayers who felt the horses should be barred from the gym floors. Committeeman Johnny Milton, in charge of the inside dance exhibi-

CALL of the Month

Sides Cut In

1. First and 3rd balance and swing, now up to the center and back again.
2. Now up to the center and swap your girl, with a great big swing and then a whirl.
(First and third gents swing opposite ladies in the center of the set)
3. Now face the sides just you two—
(First man, third lady face fourth couple, third man, first lady face second couple)
4. Go through that couple, go 'round to the middle,
5. Swing right there in time to the fiddle—
(First man, third lady go between fourth couple, cast off (lady R, gent L), they meet again in the center and swing, while third man and first lady go between second couple, cast off and meet again in the center and swing)
6. Face the center and pass right through, split that couple, go 'round to the middle,
7. And swing right there in time to the fiddle.
(First and third men with original opposites face each other, pass through each other, then go on to separate the couple they are facing, first man and third lady going between second couple, while third man and first lady go between fourth couple. Again they cast off, men to L, ladies to R, and meet in center and again they swing opposites)
8. Now face the center and pass right through, turn right back on the same old track
9. And swing that gal behind you.
(First and third men and their opposites face the center, pass through each other, turn around to the right and face each other and swing their own partners who are now facing them)
10. Now circle up four in the center of the floor—
11. It's 'round and around and around you go, and when you get straight do a do-paso
12. That's turn partner by the left, your opposite by the right, partner by the L
(Only first and third couples are working)
13. Now sides cut in and it's corners all with the right hand 'round,
14. It's partners all with the left hand 'round, corners all with the R hand 'round
(Second and fourth couples now join the action)
15. Sides cut out, it's partners left, opposites right, partners left, and
16. Home you go, and everybody swings.
(Second and fourth couples become inactive again, and first and third couples finish it up, then everybody swings)

* * *

We do not know where this call originated. We received it from Frank "Pop" Dunkle of Bell, Calif., who in turn received it from Herb Greggerson of El Paso, Texas, but in a slightly different form.

bitions, found himself in a bit of a quandary, but the general opinion was that square dancers of the equine variety should confine their performances to the great out-of-doors, of which there is so much in Arizona.

VENTURA, CALIF. Optimists Stage Big Square Dance.

Billed as the largest square dance ever held in Ventura County was the one recently staged at the Moose Hall in Foster Park by the Ventura Optimists. Callers, musicians and the Order of the Moose contributed their talents and facilities in order to increase the benefit fund which went to the projected Westpark Swimming Pool.

U.S.A. Square Dance Callers Travel Widely.

With Bob Osgood traveling across the country to New England and back, Ralph Maxheimer on a Texas trek, Herb Greggerson off to the Dutch West Indies, and Mildred Buhler running all over the central and southwest states, square dance leaders are doing more than a bit of traveling these days. New ideas are bound to pop up all over the place.

GLENDORA, CALIF. Northerners Visit Southland.

Betty Grass of San Leandro, Peg Allmond of San Francisco and Mildred Buhler of Redwood City all attended the Square Dance Jamboree sponsored by the San Gabriel Valley Square Dance Association which was held at Bill Mooney's beautiful new Square Dance Barn (more like a palace) out at the White Oaks Ranch in Glendora on Feb. 11. This place is some joint, and one that every square dance caller would love to work in, much less own. With room for 100 sets, counting patio dance area, a dozen or so built-in speakers to cover every corner of the room, a magic wall that opens out to provide a roof over the patio if a quick rain should blow up, and a perfectly beautiful floor, with spacious dressing rooms and a snack bar—what a square dancer's paradise! Congratulations to Bill and his partner, and many, many good wishes. Besides enjoying seeing this square dance "palace," the trio of northern visitors enjoyed the very fine dancing they witnessed, as well as the most gracious hospitality extended them.

Around the SQUARE Set

by PEG ALLMOND



New officers of the Callers' Association of Northern California: (front row) Jack McKay, research; Robert H. (Scotty) McLeod, membership; C. J. Viery, program. (Back row, standing) William Castner, vice president; Eileen Cullum, secretary; Jack Sankey, president; Harry Cullum, historian; Dan Allen, treasurer. (Photo by Phil Maron.)

REPORT OF THE SECOND TRI-YEARLY INSTITUTE OF THE SQUARE DANCE CALLERS' ASSOCIATION OF NORTH- ERN CALIFORNIA.

The two-day institute started with luncheon at 12:30 Saturday, and in spite of rain and 26 miles of the curviest road in Sonoma County, 60 arrived in time to eat! Classes were held in the main building, which also provided sleeping quarters in steam-heated dormitories. Following luncheon there were an institute in square dance figures and choruses, review of two contra dances and presentation of two new round dances. Following dinner, all new material was reviewed, and there was an hour of community singing led by Andree Hull. Then Fay Bowman of Sebastopol had adults and children participating in a program of games aimed to make everyone laugh and get better acquainted. This presentation was so successful that Fay was asked to provide instructions and material so other leaders could use his "bag of tricks" to help get new groups acquainted in a hurry.

Then came the party at which all callers were given an opportunity to call. Art Valine of Sacramento was M.C.

Sunday morning breakfast started the second day. An inspirational talk was given by Bea Barnett of Eureka. Bea has a penchant for making even square dance calling a career of importance, pointing out that a caller is a leader in his area and it is his obligation to see that his group activity is kept clean and wholesome, and that the members of his group get to know each other as neighbors should. Bea gives a comforting talk, and holds her audience to the last word.

Followed more institute-luncheon-review—and then the most important of all business meetings—the election of members to the

AMERICA DANCES

BY HENRY ("BUZZ") GLASS

(Continued from Last Month)

BESIDE historic change impinging upon our dance movement, we must recognize the interests, tastes, and even the preferences of people. One must concede that if a dance form meets a demand and satisfies its need it has a justifiable existence. The night this writer saw "Red Shoes" there were 50 people in the theater. Around the corner at the same time there were hundreds seeing a rousing Western. While people may be educated to seek what some term the less artificial and more genuine type of dance, mere snobbishness and name calling will not divert a potent force. Certainly the quality of a *Hora*, *Kolo*, *Morris Dance*, *La Jota*, or *Csardas* has a genuine essence that pales some of the seemingly anemic ballroom dances.

However, one must recognize that there are many who do not share the universal taste of some folk dancers in their desires to probe more deeply into world dance culture. The situation should clarify itself when we realize that we must cater to various levels within the folk and square dance movement. This should be accepted, not as necessarily lowering cultural forms but more as recognizing differences within our vast society.

Another interesting aspect of our present dance movement is its scope and numbers in dances and dancers. In days past, the number of participants in the folk dancing movement was limited in number. The dancers did not seem particularly anxious about new dances. The main emphasis was on recreation

executive committee for the new year.

Things to be remembered: Anne Malkemus passing out the peanut brittle . . . Phil Maron climbing around to get a picture . . . the stacks of doughnuts hauled out to treat the crowd, by Mr. and Mrs. Dan Allen . . . Art Valine calling to the failing electricity flow . . . the ladies' squeals in Fay Bowman's game session at same . . . the balloon break-by-sitting game . . . the roaring fire kept burning by Wesley Duckworth from Stockton . . . the bride and groom, Mr. and Mrs. Bradley Sonderman . . . the snow on the road up . . . the beautiful bend in the Gualala River from the clubhouse.

Another Institute goes down in our memories. Better sign up for the next one—you and your family, that is. You will all enjoy it.

Nice parties at the GRASSHOPPERS in San Leandro every month—everyone is welcome so get in touch with BETTY GRASS and line yourself up for a good time.

Begorra—and Top o' the Morning to You. That was the greeting on the card inviting guests to the SWINGSTERS' party March 2 in Laurel Hall. Sort of rushed St. Patrick but everyone had so much fun St. Patrick could hardly object.

CLIFF GARVIN of the YOKE AND WHIFFLETREE CLUB of Seattle paid a visit to San Francisco recently. Cliff was down on business for the telephone company and mixed up a few squares with business. He called a good square and danced with the Square Cutters. His group dances the second and fourth Fridays—and have a party on the first Saturday of each month. His is an open group and welcomes visitors, so step in and square dance with them the next time you are in Seattle.

and participation of the group and the spirit engendered by good fellowship was a great value. With the development of the mass dancing that we know today, folk and square dancing received a definite imprint of the American cultural pattern. This impression not only directed the movement but it gave it its unique stamp. Those who find it distasteful to lose the color and contrast of international dancing can direct their expletives at the same institution that gave us the Ford, the coke, the home laundry, the can of fruit, and the carton of milk. Our American institutions are moved by mass productions. This has made itself felt in the desire of Americans to have standardized products and to be alike.

It is interesting to note that patterned dances may have become popular because they were like standardized products. Thus, a demand has been created for packaged dances. Though we may deny or resist it, the force is potent and prevalent. Compare the adoption of a dance in which it is suggested that people ad lib and improvise (such as Carlos Rosas with his Mexican dances) to one that is definite in form and one has the answer.

This does not mean that Americans are lacking in imagination or creative possibilities, for these factors have developed our civilization. It does signify that people feel more comfortable with an established form. As folk and square dancing have become mass activities, they have undergone many changes which contrast with original sources. Perhaps we can more clearly see why some dances merge toward a more prosaic pattern and lose some of their identifying qualities.

ONE of the most interesting developments on the American scene has been the development of square dancing. In the far west and southwest, urban people found square dancing a wonderful diversion. Where formerly there had been but a handful of callers, there suddenly blossomed callers by the hundreds. With the generating of interest and mass participation, square dance leaders not only created new variants of old figures, but introduced a maze of new patterns and calls.

To some extent, the new leaders as well as the dancers without a traditional background created so many innovations that the standard simple patterns known to generations were overshadowed by newer additions. While people enjoyed the new calls and patter, some became bewildered by the complexity of the calls and the rapid pace of dancing. Traditionally, one could take his place in his local grange group with a knowledge of basic patterns. On the other hand, his city cousin discovered that he now had to walk through a fairly complicated maneuver before "sets were in order."

To evaluate square dancing in California one must consider the some 100,000 or more people square dancing today. The trend in California, which is largely urban, perhaps reflects the restlessness of the time and the desire for "bigger and better" square dancing. It means that many of those who adopted square dancing found in its patterns an outlet for their energies and a new challenge. Certainly it met a need for social recreation in the era of commercial entertainment when the usual pattern was for people to pay to have others entertain them.

Like an American success story, the sq

dance movement found itself propelled and boosted by more callers, record companies, department stores, recreation departments and schools. Its recent growth with its attendant problems has caused some to ponder its direction. Many feel that the true charm of good square dancing has been obliterated by present tendencies. Any desire to return to former times must take into account the thousands of new dancers and leaders that have given square dancing its present form. While square dance leaders are generally optimistic that people will continue to form their sets, its tendencies will be influenced largely by present day society throughout the nation.

AS WITH square dancing, folk dancing likewise has been shaped by forces operating within our cultural patterns. As folk dancing moved from small units to larger groups, changes occurred. The growth of greater numbers meant a greater demand for leaders, more leaders developed competitive groups, and thus the cycle developed. So great was the demand that teachers who were actually neither teachers nor trained dancers served to fill the need. Many of these did outstanding missionary work in spreading the gospel, and gave time, energy and money to bring to others the message of folk dancing.

With the great increase in folk dancers, certain trends developed which brought criticism from various national leaders. Some have indicated that the dances all seem to look alike, that a whirl and a clap seem to be the common ingredients while others have been shocked with the pseudo forms taken from traditional folk dances. On the other hand the scene of thousands of costumed folk dancers overflowing municipal auditoriums thrilling both dancers and spectators became a common sign of the times.

As in square dancing the mass movement of folk dancing has created its own needs and interests. The greater number of dancers signified that the skill, individuality, style and the folklore of traditional forms became dissipated or diffused in the swaying masses. In common with the tendency to "put things in the bank," the pressure was put on leaders to give more and newer material. Aided by record companies, dance journals, as well as these same national leaders, more and more material was presented to dancers without it being completely digested. With the aid of pressed records and P. A. systems, traditional dances of other countries as well as those of ethnic groups received the markings of mass participation.

DURING the span of years, California dancers have had the opportunity to contact rich folk dance material with the presence of May Gadd, Frank Smith, Herb Greggerson, Ralph Page, Lucile Czarnowski, Vyts Beliajus, Carlos Rosas, Gert Kaufmann, Elizabeth Rearick, Lloyd Shaw and others. On one hand, the presence of these leaders would not have been possible without the mass activity of folk and square dancers who provided a ready market. In spite of the unique lilt of the Lithuanian folk dances, the buoyancy of the Israeli dance or the pleasant jogging of the running set brought from its indigenous home, dance leaders were not able to "sell" these dances to their constituents. To understand why folk dancers would enjoy the strains of Lili Marlene or the Irish Waltz to the challenge of a Lithuanian folk dance one must take into account the patterns of a culture which more readily accepts that which is familiar and near at hand. Again, the larger numbers of dancers with their own ideas of what they desired meant that many

of the traditional folk dances were eliminated from the repertoire or watered to a sterile melange. The positive approach is not merely to condemn or to sneer snobbishly. Attempts and efforts have been made to perform more widely some of the English and delightful Scandinavian dances, but the efforts have not been felt by the greater body of folk dancers. Some believe that it is unfortunate that more American dancers enjoy the Irish Waltz as contrasted to a rousing Kolo, but one must be aware of the quality that appeals to the American diet. In reality, if we are understanding, we will realize that, as a mass movement, American folk dancers will react as others would in other climes throughout the world—they will interpret and select those dances that are nearer to their cultural patterns.

Other problems of the present folk and square dance movement stem from the competition in leadership which has been influenced by commercial values. It did not take long for the cultural movement to be evaluated in dollars and cents and this in itself influenced the dance movement. That the effects have been beneficial as well as deleterious must both be considered.

Unable to slow the movement, leaders found members of their groups pressuring for new and more dances. Unable to fill the demand, many dancers began to shift from group to group thus adding a new problem for leaders and a new shade of color to the movement. The idea of keeping up with the Joneses has had its share in the dance program and has contributed to the sterility of dances incompletely digested in style and form.

SOME of the dancers who would call themselves traditionalists are shocked by the presence in the dance scene of what they would term a low mongrel form. They of course refer to the ballroom type dance and composed dance finding its way into the folk and square dance scene. Some look with disgust at *Tea for Two*, *Altai*, *Square Tango*, *Down the Lane* and others. However, before one levels the accusing finger, one should see the increasing numbers enjoying these round dances throughout the West. The round dance is vigorously present upon the scene. Only the passage of time will denote whether it will pass into oblivion as other dance forms of yesterday. Suffice it to say, that people have an appetite and interest in these dances. As in other movements, the dances of the moment will be supplanted by others with more character. People and time will ferret the more interesting and appealing from those that are dull. On the positive side, new dances will appear that show originality and skill in composition. The desire of a great section of the American public for packaged dances that provide relaxation and recreation cannot be denied. Round dancing may be the realization of dancing for thousands who have not been brought in contact with the present folk and square dance program. At least, the round dances will definitely supplement the other types.

Today and tomorrow America will be dancing. Its direction and impetus will be geared by the taste, influences and standards of the dancers and leaders. In its course, it will reflect the tensions and interests of our present generation and perhaps be submerged merely to rise again, altered but continuous in its presence. For the traditionalist who sees and rebels against the trends of the present movement in square and folk dancing, there will be kindred folk to carry on dance activities that will reflect their approach to world and national dance activities. All can agree that

The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

ADVANCED SQUARE DANCE FIGURES OF THE WEST AND SOUTHWEST. By Lee Owens and Viola Ruth. Palo Alto, Calif.: Pacific Books, 1950. 143 pp. \$3.00. Calls, descriptions and music.

I have, with a pleased sigh, just laid down Lee Owens' newest and latest book, *Advanced Square Dance Figures of the West and Southwest*.

This is an excellent book that will appeal to the advanced square dancer as well as the caller. The thirty-odd figures and fillers and breaks are for the more versatile square dance groups and some of the figures are definitely of exhibition calibre.

A word regarding terminology might be appropriate. Mr. Owens' Western "do-si-do" is the same figure as we, in California, call "do-pas-so." There are other minor variations from our accepted local terminology, but his terminology fits the greater part of the United States and therefore is correct.

This is a cover-to-cover book. Lee Owens' interesting selection of figures and calls, his detailed descriptions, and Viola "Mom" Ruth's appropriately selected music will keep you reading and dancing from preface to Home Sweet Home!

WILLIAM E. CASTNER,
Berkeley 3, California.

A WORD ABOUT THE AUTHORS:

Lee Owens is an experienced dancer and caller of the square dance and has demonstrated his ability with dance groups in all sections of the country where the square dance flourishes. In this, his most recent work, he was aided by the leading callers in each locality from which calls were selected.

Viola Ruth, known to her friends as "Mom" Ruth, is the undefeated champion fiddler of Arizona. Her music has the fundamental stamp of tradition gained through many years of playing for square dance gatherings.—L. K. C.

America will be dancing. In both square and folk and round dancing thousands of Americans who previously never danced will be having recreation in school, recreation centers, private groups, granges, churches and countless other institutions in our society. While the problems of the present seem to be vexatious and confusing, tomorrow will cast greater light on the influences of American cultural patterns in our dance scene.

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