

Let's Dance!

DECEMBER
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



GERMAN FOLK DANCE--SEE PAGE 7

*In This
Issue*

Available for Dances and Shows
EDDIE HARKNESS ORCHESTRA

An authentic repertoire of
Folk, Square and National dance music
Phone **WAlnut 1-2756**
(Message to LOMbard 4-1903)
503 Franklin St. San Francisco, Calif.

**Dances of
EARLY CALIFORNIA
DAYS**

By **LUCILE K. CZARNOWSKI**

"Handsome . . . authoritative . . . Steps
are carefully explained, clear diagrams,
and the music appears with each dance in
simple but catchy arrangement."—DANCE
OBSERVER. *Illustrated—\$5.00*

Published by
PACIFIC BOOKS
Box 558, Palo Alto, California

AT YOUR SERVICE

for printing

Just Write or Phone

OXford 7-2605

The National Press

(Printers of Let's Dance!)

273 Broadway

Millbrae, Calif.

**MADELYNNE GREENE
HAS RETURNED FROM EUROPE!**

All Classes Resumed as Follows:

INTERMEDIATE

THURSDAY, 8:30 P.M. to 10:30 P.M.

ADVANCED

TUESDAY, 8:30 P.M. to 10:30 P.M.
PRIVATE LESSONS BY APPOINTMENT

SUtter 1-2203

SUtter 1-8155

451 Kearny St., San Francisco

THE DANCE MART

Large selection of books on folk dancing

Send for free catalogue

Box 315, Times Square Station, New York 1

**PEASANT COSTUMES
and Square Dance Dresses**

Cool
Colorful
Inexpensive



Illus.
Czecho-
Slovakia

Also
Blouses
Petticoats
Pantaloons

DOROTHY GODFREY

1333 Second Avenue, San Francisco
Telephone OV 1-7431

NEW

NEW

German Folk Dance Records

made under supervision of

PAUL and GRETEL DUNSING

These are 12" Plastic "World of Fun"
series records and cost \$2.00 each

M-114 Dance Lightly* Stopp-Galopp
Butterfly Dance** Tampet*
Klapptanz

M-115 Sonderburg Double Quadrille*
At the Inn to the Crown**
Foehringer Kontra** Alfelder

*in **Dance Lightly**
by Gretel and Paul Dunsing—25 cents

in **German Folk Dances Vol. I
by Paul Dunsing—\$1.75

Order from **GRETEL DUNSING**
4712 No. Hermitage Ave., Chicago 40, Ill.

MAKE IT

A



Christmas

FOR ALL OF 1952

Give

Let's Dance!

Subscriptions

for gifts and prizes

(A Christmas Card in your name will be sent
on all gift subscriptions received
in Editorial Office before December 10)

GIVE BOOKS:

Folk Dances from Near and Far
Six volumes from which to choose

AL'S PROMENADERS

Light in weight—
uppers of soft brown
kid leather—special
flexible elk leather
soles



\$7.95

Plus 24c
sales tax.

Order a pair of
AL'S PROMENADERS and you too will
agree they are the **PERFECT SHOES FOR
SQUARE OR FOLK DANCING. GIVE
SHOE SIZE AND WIDTH.**

AL'S STORE

AL MIGNOLA

210 Main Street

Salinas, Calif.

DANCE INSTITUTE

FOLK, SQUARE, ROUND, AND CONTRA DANCING

SAN FRANCISCO STATE COLLEGE

New Campus—19th Avenue at Holloway, San Francisco

Opportunities to learn and review dances, and do practice-teaching if desired.
Tuition fee, \$6 per College Unit, plus nominal service charge

Wednesday, Dec. 26, through Sunday, Dec. 30, 1951

Co-Directors:

Eleanor Wakefield, San Francisco State College

Ed Kremers, Past President, Folk Dance Federation of California

Information may be obtained from Leo Cain, Dean of Educational Services,
San Francisco State College, 124 Buchanan, San Francisco 2;
or from the Co-Directors

SPEND THE HOLIDAYS DANCING!

SAY "MERRY CHRISTMAS" TO YOUR FRIENDS

EDITOR'S NOTEBOOK

By Lawton D. Harris

EDITOR'S NOTEBOOK	3
CALENDAR OF EVENTS.....	4
TELL IT TO DANNY.....	5
REPORT FROM SOUTHERN CALIFORNIA by Paul Pritchard.....	6
THOUGHTS ABOUT THE GERMAN FOLK DANCE by Paul Dunsing.....	7
LET'S DANCE! COSTUME DEPARTMENT Ukrainian Costume, Part I—Women, by Marjorie Posner.....	8
THE RECORD FINDER.....	9
ED KREMERS—AN APPRECIATION by Walter Grothe.....	9
THE JOLLY REELERS by Marjorie Posner.....	10
FOLK DANCE—Danza Puertorriquena.....	11
FOLK DANCE—Square Tango.....	13
THE JUNIOR FEDERATION by Dave Boyce.....	14
THE EDITOR'S MAILBAG.....	14
CALLS FROM CALLERS' ASSOCIATION by Jack McKay.....	15
CALLER OF THE MONTH by Mildred R. Buhler.....	16
CALLS OF THE MONTH by Mildred R. Buhler.....	16
NATIONAL PROMENADE by Mildred R. Buhler.....	17
AROUND THE SQUARE SET by Peg Allmond.....	18
DANCE INSTITUTE IN SAN FRANCISCO.....	19

LAWTON HARRIS, Editor

ASSOCIATE EDITORS

Mildred R. Buhler, Square Dancing	George Posner, A. C. Smith and
Grace Perryman, Folk Craft	Phil Maron, Photography
Marjorie Posner, Foods, Costumes	Ed Kremers, Records
Lucile Czarnowski, Books	Madelynn Greene, Dance Tech-
Marjorie Posner, Costumes	nique
Bev. Wilder, Don Rank and	Paul Pritchard, So. Calif. Rep-
Charles Rich, Events	resentative

EXECUTIVE STAFF

Promotion Manager, Walter Grothe

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

OFFICES

ADVERTISING, CIRCULATION, NEW SUBSCRIPTIONS—Care Editor, 1236 West Elm Street, Stockton, Calif.

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

PUBLICATION—273 Broadway, Millbrae, Calif. Phone OXford 7-2605.

BUSINESS—731 Fulton Street, Redwood City, Calif. Phone EMerson 8-1588.

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

TEACHERS' INSTITUTE COMMITTEE—Lester Dunn, Box 92, Castro Valley

LET'S DANCE is published monthly by the Folk Dance Federation of California. Northern Section: WILLIAM E. ("BILL") CASTNER, President, 1633 Broadway, Alameda, Telephone LA 3-5335; BESS REDD, Corresponding Secretary, 2532 Camben Way, Sacramento, Calif.; BILL KERR, Treasurer, 1437 Portland Ave., Albany; Southern Section: BILL HERLOW, President, 110 W. Junipero St., Santa Barbara, Calif.; MINNIE ANSTINE, Corresponding Secretary, 2421½ Castillo St., Santa Barbara, Calif.

Subscription price: \$2.50 per year.

Entered as Second Class Matter at the Post Office at Millbrae, California, December 7, 1948, under Act of March 3, 1879.

COVER AND CONTENTS COPYRIGHTED 1951 BY
THE FOLK DANCE FEDERATION OF CALIFORNIA

ADULT EDUCATION AND FOLK DANCING—In these days of much misunderstanding concerning the item mentioned it seems appropriate to make a few suggestive remarks. Adult Education as a part of the public system of education is only about 30 years old. Originally stressing trade and citizenship training, it has spread to stress life-wide "Life Long Learning." As such, it early gave classes in folk dancing. Financial maneuvering in the State Legislature has occasioned many attacks at "frills," including crafts and most physical education classes. Actually, the possible savings are almost too small to cause all the smoke, but legislators are sometimes inclined to cover some fields by attacking others. Let us look at the case for folk dancing in the adult education system. For the present purposes we will ignore its place in the elementary and secondary schools, its almost unlimited place as sound therapy, and also its social soundness as recreation for young and old—both in segregated age groups and in family units. These do not come under the plan as considered in the "educative process."

One of the first injunctions laid upon the public schools is that they teach skills, inculcate learnings, and develop attitudes that will make more useful citizens. On this basis, if folk dancing has a place in any curriculum it belongs in that of adult education. It has helped us to develop within the minority groups in our community a feeling of being wanted, of being part of the community. The adult educator may well be expected to develop courses that will help people enjoy life, outside of class, with his fellow citizens. The skills developed have carry-over value in other areas, sensitivity to rhythm, physical coordinations, cultural and inter-racial appreciations, and a much higher developed appreciation of music.

The schools have long been charged with the necessity of preparing a physically fit citizenry. What better—and more pleasant—form of physical conditioning can we find than folk dancing? I would like to know how many miles I walk (run or jump) at each folk dance (not to mention the traffic dodging at a festival).

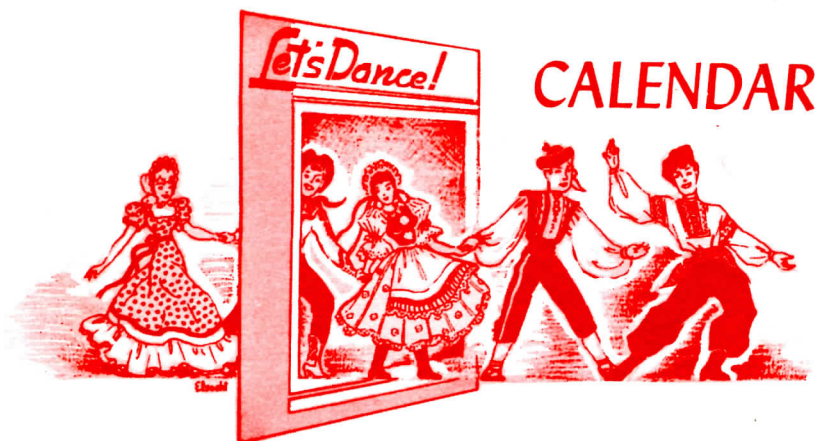
Many of the persons who have picked up folk dancing at the adult education class have gone on to organize activities in their own neighborhoods, become teachers, callers—or just fine friendly members of society. Incidentally, folk and square dancing comes closest of all the forms of recreation with which the writer is familiar of meeting the human need for friendship.

Now, don't misunderstand—the system is not perfect, but it is GOOD. I can suggest a few places where correction might be made. First, there is too little similarity between school systems, as to hours and costs of courses, not to mention content. In one community 80 hours of class work, roughly two semesters, is the limit under adult education. In others, four calendar years are permitted. Perhaps the

(Continued on Page Twelve)

OUR COVER

Spanish Recreation Club, Hayward, poses after exhibiting Stick "Danza" at San Leandro Festival. See page 15. Photo by A. C. Smith.).



SQUARE DANCE NAPKINS, NOTE PAPER
FOLK DANCE CHRISTMAS CARDS
FELT EMBLEMS FOR CLUBS

Rosemont Letter Shop
176 Duboce Ave. HEmlock 1-0817
San Francisco

BOB MIHAILOVICH FOLK DANCE CLUB

Wednesday Folk Dancing, 8-12 p.m.
Russian Center Auditorium
2460 Sutter Street San Francisco

More for the money than ever before

VOL. VI—Folk Dances From Near and Far

Containing all these features:

List of Abbreviations
Reference List for Folk Dances
Definition of Terms Frequently Used
22 Dance Descriptions
Many with illustrations
30 American Squares
Introductions and Endings

\$2.50

(30% Discount to stores in quantities of 25
or more)

Publications Committee
Folk Dance Federation of California
1236 West Elm Street
Stockton, Calif.

Sets In Order

A SQUARE DANCE MAGAZINE
FOR SQUARE DANCERS!!

Each issue filled with new ideas, new calls,
new patter, round dances, book and record
reviews and coverage of important Square
Dancing events—all slanted toward the true
fun and enjoyment of this hobby.

Have SETS IN ORDER mailed directly to
your home every month for a whole year.
Your subscription—sent in today—starts
with the very next issue. Price \$2.50 per
12-month year. Send subscriptions to:

SETS IN ORDER

462 No. Robertson Blvd.
Los Angeles 48, Calif.

FEDERATION FESTIVALS

North

SUNDAY, DECEMBER 9—RICHMOND.

The East Bay Regional Council is host
at the beautiful new Richmond Audi-
torium. Time, 1:30 to 5:30.

SUNDAY, FEB. 10 — SACRAMENTO.

1:30 to 5:30 and 7:30 to 11 p.m.

South

SUNDAY, DEC. 9—SANTA MONICA.

"Christmas at Home." The Santa Mon-
ica Folk Dancers will present their 4th
annual Christmas Festival this year
featuring the dances of the United
States, with exhibitions from various
sections of the country. Time, 1:30 to
6 p.m. in the Municipal Auditorium,
Ashland Ave. and Ocean Front. Coun-
cil meeting at 11:30 a.m.

SUNDAY, JANUARY 13—GLENDALE.

The Pasadena Folk Dance Co-op pre-
sents its sixth annual festival this year
in the Glendale Municipal Auditorium,
1:30 to 5:30 p.m. Outstanding program
and exhibitions.

SATURDAY-SUNDAY, FEBRUARY 9-10

—HOLTVILLE. Folk and square danc-
ing in connection with the third annual
Carrot Carnival; Federation-sponsored
and hosted by Imperial Valley clubs.

REGIONAL FESTIVALS

North

MONDAY, DECEMBER 31 — Annual

New Year's Eve Party in Marin County.
Hosts: The Marin Dance Council.

MONDAY, DEC. 31—HAYWARD. The

Hayward Hey-makers will be hosts at
their fourth annual gay and festive
New Year's Eve Party, at the Hayward

Union High School Boys' Gymnasium.
Time, 8:15 to ???

SUNDAY, JANUARY 20—RED BLUFF.

Red Bluff Hi-Squares second annual
Birthday Festival Tehama County Fair-
grounds. 1:30-5:30 and 7-10:30 p.m.

SUNDAY, JAN. 27 — SACRAMENTO.

Folk Dance Federation members are
invited to attend a festival in the inter-
est of the March of Dimes. Place: Gov-
ernors Hall, Fairgrounds—1:30 to 5:00;
Evening, 7:30 to 11:00. Hosts: The
Deamond.

SATURDAY, MARCH 22—STOCKTON.

Civic Auditorium 8-12 p.m. Polk Y Dot
Sixth Annual Birthday Ball—a crippled
children's fund benefit.

STATEWIDE FESTIVAL

STATEWIDE FESTIVAL, May 30-31,
June 1, 1952—OAKLAND. The City of
Oakland Folk Dance Council are hosts.

1952 CALENDAR TO DATE

January—open
March 16—San Francisco (confirmed)
May—East Bay
July—July 13 Marin (confirmed)
September—Diablo (confirmed)
November—San Leandro
April—open
June—Hayward
August—Napa Regional (requested)
October—Fresno
December—San Jose (suggested)

*Items to be included in the Folk Dance
Federation of California Calendar of Events
must be forwarded by the first of the month
previous to publication to Bev. Wilder, 1304
Alma Ave., Walnut Creek, Calif.*



TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

This month we salute FRESNO. We were there for the RAISIN HARVEST FESTIVAL, Oct. 20 and 21, and can truthfully state that it surpassed anything we have attended in the past. THE FRESNO AREA COUNCIL is to be complimented for the perfect job of know-how hosting. Nothing was left to guess work—everyone knew what to do and did it well. Our personal thanX with a big X to RAFAEL and MARY SPRING, ART and DOROTHY GONZALLAS, FORD and CONNIE THOMPSON, Z. A. (AL) BUMP, HUNTER CROSBY, LYNN DAVIS, JOHN WIDMAN, JIM SCOTT and that wonderful caller, EARL JOHNSON, and all those on the various committees who were so kind and thoughtful to the SAN FRANCISCO POLIO WHEELERS during their overnight stay and participation in the grandest of all festivals. The standing heartwarming applause for their meager efforts will remain with them forever.

THE LARIAT SWINGERS of SALINAS directed by ACE SMITH gave a history-making exhibition with their "Heaven's Whirl Square" under black light, a surprising feat of fine showmanship. Their new officers installed in traditional style are ART CURTIS, Pres., HELEN DAVIS, Vice Pres., ADA WELLS, Sec., CHARLIE REED, Treas.

THE SAN LEANDRO CIRCLE UP CLUB invitation says, "Come ugly, come pretty, come stupid, come witty, but COME!"

RUBY MAY JOW is now MRS. JOHN CHONG, JOW CHONG, now, that's what I said. MING SWINGERS still doubling up.

What a thrill to dance to the Texas Star called in Japanese by MISS HIROKO (meaning: Doctor of Wide Knowledge) HIGUCHI, director of guidance for the Board of Education in NAGANO, JAPAN. Miss Higuchi was sent here to learn our way of international folk dancing. She has written a book in Japanese on American squares, listing 30 well-known numbers. A very charming person on a goodwill tour into the universal language of folk dancing that will do good for you wherever you tour.

Our October cover girl, UNA KENNEDY, was our guest caller on DEE JAY MADISON'S Hudson TV show, Wednesday, Oct. 17, while four of the GAY"8"TEERS and a couple of couples executed her command to "Six Advance and Six Retire with the Left Hand Low and the Right Hand Higher." She also did some step dancing as only she can step. Small World Dept.: When UNA returns to DUBLIN she will meet DANNY'S second cousin, VERA McDONALD, a girl like her and like her a dancing teacher.

The request of the SAN FRANCISCO FOLK DANCE COUNCIL for a suitable place to plant their dancing feet got off to a good start with favorable comments from His Honor MAYOR ROBINSON, who instructed (in our presence) the recreation committee to explore the possibilities and come up with the right answers. A folk dance file is now in our city hall and it includes the October issue of our

wonderful magazine with Una Kennedy's picture. MAYOR ROBINSON was quite complimentary when he shook her hand, and why shouldn't he be? We're sure going to miss that Irishier!

CHANGS INTERNATIONAL FOLK DANCERS, the Bay Area's mother club, is calling her children home. Tuesday nights is to be open to all comers. It will be fun again—to have fun again—all going in the same direction. Yes, the dances will be screened and approved; yes, there's fun ahead again.

Know why CLARICE WILLS wasn't MC'ing as programmed for the Raisin Harvest Festival? For cause she was MC'ing a job of her own and started right in raisin' ALICIA ANN, 7 lbs., 7½ oz., Oct. 7 and "Papa Darling" MAJOR WAYNE WILLS (former editor LET'S DANCE!) will have to shed those Maple Leaves for more important things after his hard day at the post. Congrats are as welcome as "A.A." at 2233 Fulton Ave., Sacramento 15.

Nice visit with DAVE and LOU BOYCE, those cute kids of the East Bay, workshop class revival of old-time, little-done, desirable dances at the beautiful RICHMOND Y.M.C.A.

THE JUNIOR FOLK DANCERS GUILD staged a Halloween party on Thursday, Oct. 25, in the Girls' Gym of EL CERRITO HIGH SCHOOL following the regular weekly class, under the direction of DAVE and LOU BOYCE, instructors. Organized a month ago, the JUNIOR GUILD numbers some 80 members, and membership is open now only to boys, the quota for girls having been filled. Thirteen schools are represented, with Portola Junior High School claiming 31, the largest number.

About fifty members journeyed by bus to SAN JOSE last Sunday (the 14th) to attend the Junior Section Folk Dance Festival.

Proving that folk dancing can be enjoyed from the sidelines as well as from the center of the floor, member clubs of the EAST BAY REGIONAL FOLK DANCE COUNCIL stage a monthly folk dance at the OAKLAND VETERANS' ADMINISTRATION HOSPITAL for the entertainment of the men and women confined there. This has been a volunteer service under the American Red Cross for over a year.

The program is not considered an exhibition type program, but rather a typical folk dance party, with simple dances such as Spanish Waltz and Circle Schottische contrasting with more elaborate dances such as the Schuhplattler, the Tarantella, the Hopak and the Russian Peasant Dance. Square dancing is included, and often some of the patients join in the fun. Special novelty acts add variety to the evenings' programs. From twenty to sixty dancers can be accommodated with wheel chair and ambulatory patients seated around the edges of the room.

Clubs which have participated in this monthly program are the ALBANY FOLK DANCERS, CIRCLE-UP FOLK DANCERS, FAIRMONT FOLK DANCERS, FOLK DANCERS GUILD, GARFIELD FOLK DANCERS and the VILLAGE

FOLK DANCERS. The BERKELEY FOLK DANCERS and UC FOLK DANCERS have not yet had their turn. MRS. JERRY WINTHEISER of RICHMOND is chairman of the FOLK DANCE COUNCIL, and scheduling arrangements for the hospital entertainment are under the direction of MRS. LORIMER BANTA of BERKELEY.

ThanX with a big X to MARY LATHE for such nice publicity. Those interested write or call her, 146 San Carlos Ave., El Cerrito, Calif., LA 5-0093.

CAROLYN [gets around] R. WILLIAMS (see Ad—this issue) is now ready to help you solve your Christmas shopping problem by buying her line of authentically-styled, hand-made sterling silver gimmicks to make you remember him or her for years to come. These are imported from SIAM, fashioned in exotic style. Again see ad in this issue, then see CAROLYN, you'll like her and her stuff.

PHIL MARON has moved (also an advertiser in all issues) to 1517 Clay St., OAKLAND 12, TW 3-7541, but has the same old address for his square dance party and classes, OAKLAND CENTRAL Y.M.C.A., where he will add a new touch on Dec. 13 when the party theme will be Swedish. Santa Lucia, Queen of Light, will serve the coffee and buns made with raisins, the coffee will be made with coffee, but you can dunk if you want raisins in it. Of course, she'll have help, because most of her time will be taken up watching those seven lighted candles in a crown on her head.

BONNIE WACKERMAN, formerly of SACRAMENTO SINGLE SWINGERS, will soon be, if not already, MRS. HOWARD HATFIELD in UPLAND, CALIFORNIA. HOWARD'S folks run the HOOSIER INN. They'll all be in if you're out thataway. Drop in.

Here's an idea: THE GATESWINGERS of SAN FRANCISCO gave a charity party for their poor old worn out P.A. which couldn't wear them out and guess wot—guests were invited!

"CRIPPLED" DANCERS: Stockton POLK-Y-DOTS are "bone-crushers for sure"—first Mary Ashley with a broken wrist—then Clair Beuther, broken bone in foot, and the latest is Lyle Faucett, fractured pelvis and vertebrae. Only the first happened on a dance floor. Hurry up folks—we must be dancin'!

ANOTHER GATESWINGER—to MILLIE (Rossback) ZAPPETTINI an 8 lb. girl. Congratulations!

A folk dance teachers' institute was held at Frenchie's Barn on the Redwood Highway, Oct. 28. Bee Barnett taught the Skater's Waltz, Silencio, Tango, Nigun, Moss Rose, Me and My Shadow, Bruder Lustig, Tuljak and Croatian Waltz. "Chuck" Cline taught some new squares, including Dark Town Strutter's Ball and Crawdad Song.

Bee Barnett, folk dance teacher for the past four years under Eureka Adult Educational Program, is returning to her native state, Colorado, to care for her aged mother. Bee conducted square and folk dancing at the Bell Glen Redwood Resort during this past summer and has already been engaged to be recreational director (stressing folk dancing) at Lane's Redwood Flat for the coming season.

FRESNO NOTES

Reported by Mary Spring

Twice in November the Central California Callers Association has been the host at bang-up square dance jamborees. FRANCES PETERS—of Folk Dance Camp shawl knitting fame—was capable and charming director of the affair held on Nov. 3. On Nov. 30 the DOLL OR DOLLAR DANCE was featured at the

(Continued on Page Six)

Report from Southern California

BY PAUL PRITCHARD

1050 Twelfth Street, Santa Monica

... or, "All Quiet on the Southern Front."

If no news is good news, then things must be going along wondrous well here in this end of Californ-iyay.

Tonight as I write this, the goblins are hobbing around and about, and in celebration of the occasion, the GLENDALE FOLK DANCERS are having a quarterly party over in their balliwick, while the BERENDO CO-OP is hosting a Halloween party which, if on a par with other Berendo jamborees, should be quite a super-affair. These wind up a week of similar soirees during which I would guess at least half of the folk dancers of California managed to attend at least one. Some of the more indefatigable of the clan were reported seen at one every night. The WESTWOOD CO-OP had a special meeting on Saturday night, all in costume (no folk dance costumes were supposed to be worn!), and there was a very large turn-out for the big one given by the GRIFFITH PARK FOLK DANCERS the night before.

A small boid done tole me that Santa Barbara's popular young caller, BRUCE JOHNSON, has announced his decision to retire from the ranks of bachelordom and take to him a "taw." Good luck, Bruce! Another report from the square circles is that PEGGY FOGLE of DO-SIDO also took the vows recently. Don't know either of the second lucky people in these cases, but can assure them they've done okay. Both Bruce and Peggy were members of the old POINSETTIA PROMENADERS, and Peg is a charter member of the SANTA MONICA FOLK DANCERS. Another Santa Monica recently wed was DELLA ENGLERT. Since a vacation back Kentucky-way in the early part of the year, her folk dancing visits had become scarcer and scarcer. And now we sort of know the reason why.

The second "Folkfest" at the FOLK ARTS BAZAAR was hosted by PAUL and HELEN ERFER, and a very successful affair, too. The afternoon program was a festival in all the usual sense, plenty of dances and several exhibitions. In the evening session, there was folk singing, refreshments and several motion pictures which pertained to folk dancing, costumes and folklore. The entire proceeds of the day went to the VYTS BELIAJUS "get well" fund.

MARIE and ELEANOR SMITH, formerly of CENTINELA VALLEY, who have recently moved to Temple City, felt something was missing out there, so, on a recent Sunday, invited a large group of folk dancers from the Los Angeles area over to a shindig, and their hope is that it will result in the creation of a folk dance group out that-a-way. Temple Cityites who witnessed the affair seemed quite impressed.

Still more parties. If I thought the crowd that managed to get into SZABLOWSKY'S early this month was large, when he, with the assistance of MILLIE and OSCAR LIBAW put on a "do" for Pickford Plaza, I was to have another think coming in regard to folk dancers and sardines. That was the occasion for the farewell party for CHET ROISTACHER, hosted by RUTH and BILL GARBER, which gathered one of the largest collections of "old timers" in one place since the early WESTWOOD days. Everybody came in outlandish costumes (another Halloween week af-

fair!) and had a wonderful time being extroverts. CARLOS CARVAJEL was a Siamese god. ED LABAC a Chinese Mandarin, while SHUM and ALMA MALET came as opposites, as did DANNY and TERRY MOORE. (Both Shum and Danny make right buxom lassies!) A highlight of the evening was a solo a la Little Egypt by Danny.

The GANDY DANCERS' festival held at Ocean Park was somewhat different to say the least. Conveniently indoors, and on a Saturday night, it presented several dances for the first time as a regular festival program, and, on occasions, there was plenty of room to dance. The exhibitions were also arranged with the idea of entertainment in mind. The INTERNATIONAL DANCE CIRCLE danced "Metelycia," SAM MESQUEZ and AMALIA SOTELO presented two dances from Mexico, CAROLYN MITCHILL'S FIRESIDE SET whooped it up in the "Texas Style Cotton-Eyed Joe," while an all-male assemblage operating under the title of TULARMANIACS gave us a real comedy number listed as "Impressions from Tularemia," but which sounded suspiciously like "Matalachines" and "Ox Dans."

Os yes, I almost forgot to tell the reason for Chet's farewell party. He and ROBERTA are headed back east, to Pennsylvania, on a farm, no less, and plan to raise beans and chickens and little Roistachers. Gonna make callers of 'em, kids?

The LOS ANGELES CO-OP has changed its meeting nights to Fridays on an experimental basis at present, and, if successful, plans to continue with this new day. BERENDO CO-OP has had its new elections, and I'll probably have a list of the new officers next issue.

The Raisin Harvest Festival in Fresno was, from the point of view of the Southern members attending, a most wonderful affair. A long weekend of super dancing, with exhibitions and lots of side attractions, enticed quite a goodly number of dancers from this area. At least half of the GANDY DANCERS and the I.D.C. clubs went up, and I guess almost all of CIRCLE-8 from BAKERSFIELD. Also seen were members of GLENDALE, some from WESTWOOD, a delegation from INYOKERN, others from the Imperial Valley groups, and our prexy, BILL HERLOW, and corresponding secretary MINNIE ANSTEIN, of the Santa Barbara area. One of the strongest impressions made was that the folks in the north seem to wear their costumes to festivals instead of hanging them in closets to gather dust.

The annual International Day at INTERNATIONAL HOUSE in Los Angeles this mid October attracted many of our local folk dancers to its two sessions. The dances by the ethnic groups were attentively watched, and costumes well inspected. In fact, practically the entire front rows of seats around the dance pavilion were packed solid with folk dancers. I should remember to tell also that the buffet cafeteria was well patronized. At the end of the evening, the patio was opened to the visitors who promptly did polkas and kolos for about two hours, until the orchestra went home. This is well worth watching for next year!

Glendale Folk Dancers work out their teaching on a cooperative plan. For several years they have met once a month at the home of Charles and Helen Rich, for what is called

a "leaders' group meeting." New dances are there presented for the first time; suggestions are offered by the "guinea pigs" on whom the volunteer teaching technique is being tried. Finally, at a regular dance set (Wednesday evenings, in the Y. W. C. gymnasium) the dance is presented to whole membership "in all its glory."

Among many prizes at the Spirit Party Robert Spray was voted the "ghost most likely to succeed." As an award he received a large grey "tombstone" with the following words inscribed:

*Now, here I lie . . . no more I'll prance
Through English Reel or Spanish dance;
No more my aching muscles sprain
In peasant dances from Ukraine;
No more with heart and lungs take chances,
Dancing frenzied Polish dances.
Here I lie—just six feet under
Going to get a rest . . . by thunder!*

The above epitaph was written and composed by Bob and Mary McCament.

Well now, I guess we'll end this thing right about here, and on behalf of everybody, I'll send everybody else Christmas greetings of the very best quality. Adios!

PAUL PRITCHARD
1050 Twelfth St.,
Santa Monica.

TELL IT TO DANNY

(Continued from Page Five)

Memorial Auditorium with live music and an imposing array of talent as callers. Admission was a doll or a dollar, and the cause one of the worthiest on record—the Valley Children's Hospital. FRANCIS MONNIER was chairman with able assistants DONNA CISCO, THORA DUNKEL, JERI CROSBY and BING WEST. As token of the unity between our square dance enthusiasts and our folk dancers, the Council Workshop was invited to put on a demonstration at the benefit party. To promote this unity further the Association sends two of its members, MRS. MILDRED TUCKER or an alternate, to sit in at the Fresno Folk Dance Council meetings.

Speaking of square dances, E. JOE STOCKTON, one of Fresno's most popular callers, packed a special emotional wallop in his calling at the council party on Oct. 26. Reason: he had just rushed back from the hospital, where his wife JANET had just presented him with a baby boy, REX LEE.

The council has moved to its winter quarters for the weekly Friday evening parties which are hosted by the member clubs. Place: Washington School, Glenn and Thomas Aves., Fresno. Time: 8 p.m. every Friday.

Since this month marks the close of his term as president of our Fresno Folk Dance Council it is fitting that we express our appreciation to E. FORD THOMPSON for his unremitting work in behalf of council activities and promotion of folk dancing in general. Talk about enthusiasm, energy, diplomacy and complete devotion to a cause—our prexy has all of these! And let's not forget that he's been aided and abetted by his lovely wife, CONNIE.

Some of our absent colleagues were back in town for the Raisin Harvest Festival to make the celebration complete. REX WRAY returned to act as caller for the opening party on Oct. 19, NATE MOORE is back for good and we're happy to announce that his folk dance radio program, "A Date with Nate," is going strong every Sunday at 2 p.m. on Station KSJV. BUSTER BROWN "wowed" them

(Continued on Page Eighteen)

Thoughts about the GERMAN FOLK DANCE

By PAUL DUNSING, Chicago

Noted Authority on German Folk Dancing

GERMAN folk dances have been, are now, and will be in the future expressions of the communal life of the people. Communities change, the people change, and of course the dances change. Life itself means change. And yet, it appears sometimes as though time had stood still.

In the year 1951 the traveler runs into a ducal wedding party in a small southern German town and he sees—and, if he wishes, participates in—the life of the Middle Ages. Of course this is magic pageantry. Only hours later he might arrive in a small village or in a big pulsing city—it really does not matter—and he finds himself dancing with the homefolks a tango, a rumba, a foxtrot, or even a jitterbug. And then he arrives back home on these shores and the first thing into which he happens to run might be a folk dance party where hundreds dance the *Windmueller* or the *Rheinlaender zu Dreien*. It depends on his background, his personality development, and his philosophy of life how he reacts to all that.

Now, this is only an attempt to solidify some thinking about the German folk dance. With anything as fluid as folk culture this is a difficult task. It would be so much better if this could be a two-way or a multiple-way conversation rather than a discourse. Perhaps then at least the inadequacy of language to express feeling could be better bridged. The need and the desire to respect people as persons in their own right becomes so much more real in a person-to-person relationship. These are merely reactions based on personal experiences and on study.

There seems to be a fundamental urge of the human being to express his feelings in movement first, then in music of some sort, then in speech, and then in a multiple of other ways. At the primitive level there is stamping of feet, clapping of hands, turning or twirling; then chanting or singing is added, perhaps also drum beats and pipes; then a story is told through a combination of movement, speech, and chanting; then music of various kinds takes over for speech and chanting while movement

remains; and again singing, chanting, and speech are reintroduced to supplement movement.

Along with this basic development goes an increasing consciousness and a refinement of order in pattern of movement, in music, and in form and style generally. It would be possible to name examples of German dances for each of these developmental stages. Furthermore, it would be possible to detect traces of these stages in most of the old German dances. The folk dancer of today is little concerned with the early development of his *Tanzgut* (dance material) but he does stand reverently and in wonderment when he watches still existent folk customs such as dance processions in the Rheinland or the *Perchtenlaufen*, a bit of mummery to ban evil spirits in the Alps.

BUT the older German folk dancer of today might have been taken in more by another sort of experience. In his youth and as a member of the *Jugendbewegung* or the *Wandervogel*, which history is beginning to recognize not only as a youth movement but also as a cultural epoch, he had thrilling experiences at solstice festivals. On the hilltop and around a huge fire, *Jungfrau'n kommet zu den Reihen*, a solstice dance, was imbued with meaning which speech or any other form of communication has never been able to convey. True, this is a nice dance and fine music. It is so good, in fact, that audiences in Washington's Constitution Hall during National Folk Festivals also were thrilled by it. Some still talk about it after these twelve years. Certainly these thousands in that hall had a worthwhile experience. But in the eyes of this old folk dancer it fades away behind that hilltop experience 25 years ago. There, humanity wound a tight circle around that fire as a symbol of its own essential unity and recognizing that beyond that circle there was something bigger, better, and even more important than any of its links. Perhaps this means coming as close to the original intention of the dance as one will ever get.

And so other dances attach themselves to a person and he in turn attaches himself to a dance. The *Windmueller* is a nice dance and it, too, has excellent music—two good reasons why it should be danced and why it is being danced. Its meaning?—well, *Windmueller* is to “us” as “That Cause Can Neither Be Lost Nor Stayed” is to “them.” *Windmueller* simply is German folk dance. Besides being an old traditional dance it is forever linked with the joys and tribulations of a cause. This cause here is the devotion toward folk dancing as a cultural pursuit which is designed to bring people together in positive, friendly, and cooperative communication. You join hands for a common task, you build the mill, you test it, you see it break apart, and you join forces to build the symbol anew. The mill or the wheel is the symbol of ever-pulsing life.

NOW, what about the Swedish Schottisch? First of all, it is not a German dance. It is what its name implies, a Swedish dance in origin. But Swedish also are a number of very popular folk songs known and sung inside Germany. It makes little difference to the singers or the dancers as long as what is expressed strikes a sympathetic chord. That is exactly what the Swedish Schottisch did and it became part of the *Tanzgut* of German youth in the 1920's. There might be little difference in conception, yes even in form and style, between the Swedish and the German. And, of course, the crusaders for authenticity deplore that fact. But it can be said, right here, these same crusaders have a field day with German materials alone because to their distress they find differences in one and the same dance as they view it in different parts of the country and sometimes even in the same part. To get back to the Swedish Schottisch, it did to this folk dancer exactly what it purports to do: it helped foster a courtship which led to a life partnership. An attachment of this sort will keep the object alive forever.

(To Be Continued Next Month)

UKRAINIAN COSTUME

Part I--Woman's

By MARJORIE POSNER

Costume Editor

OF ALL the folk-dance costumes, the Ukrainian seems to be one of the most popular styles, so I am going to describe the woman's costume this month and the man's next.

Fig. I. BLOUSE: The woman's blouse is really blouse and petticoat in one piece and is cut from white linen or linen-like cotton (Indian Head is a good choice). The diagram shows the shape of the various pieces used. The long rectangle can be from 20 to 30 inches wide depending on where you want the drop-shoulder line to come on you. Sleeves should be at least 20 inches around and gather slightly at the shoulder and more at the wrist to fit into a cuff about 2 inches wide. If you find the petticoat too narrow at the bottom you may add a long narrow piece under the arm to widen the skirt part but don't make it wider than two yards as it will bunch up under the straight skirt. There should be embroidery on the edge where the sleeve gathers on, a rather heavy piece there; and on the bottom a narrow band in a design similar to that on the shoulder piece. Red and black are best colors to use. There can also be scattered designs on the full sleeve or lines of narrow design down the sleeve, straight or on the diagonal. If you are going to do hand-embroidery on this blouse try to make it of linen as it lasts much longer than cotton. You may use embroidered braid to simulate embroidery, if possible using a geometric design rather than a floral one. For authentic embroidery designs, which must be worked over canvas or by counting threads, write me for sources. The neckline has a drawstring or elastic to make it fit snugly. A square gusset is used under the arm to avoid pulling on the seams when your arm goes up.

Fig. II. SKIRT: The skirt is made of one straight piece of material and should be of wool or similar heavy material. The original skirts were woven in a checked pattern with flowers or other designs in the squares. The closest

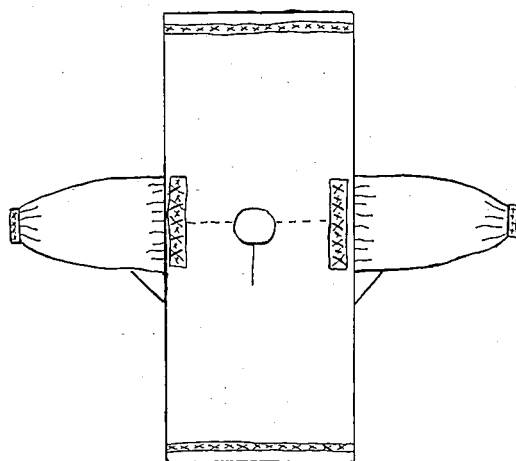


Fig. I

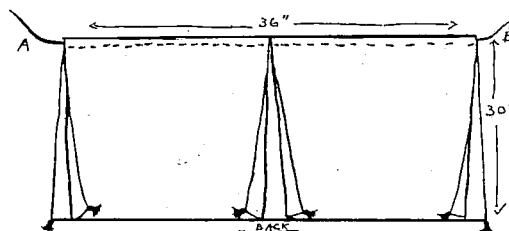


Fig. II

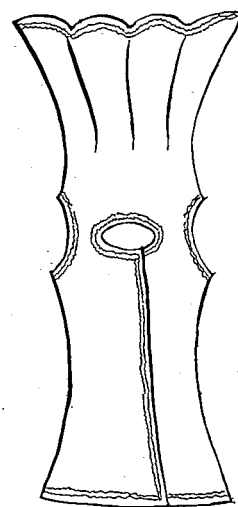


Fig. III

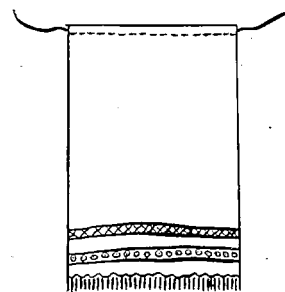


Fig. IV

we can come to this is to use a checked material plain or with embroidered designs added to the checks. The skirt should be of a dark color—red, blue, green—and should be more of a check than a plaid. For the average figure you will need a piece of material 36 x 60 inches. This is folded in half so you have a skirt 36 x 30. Along the long edge sew a small seam or casing for a drawstring to tie around your waist. Split the top layer of material up the back in the center and finish the edges with narrow hems. Your skirt should now look like the diagram. You may add six tassels to the corners for decoration, as shown. This skirt is worn simply by tying the string around your waist so the corners A and B come together. It is a good idea to hook them so they will stay securely. Your blouse is boot-top length so the skirt should be just short enough to show the embroidery on the bottom of the blouse-petticoat.

Fig. III. JACKET: This is usually made of velveteen or wool material and

is fitted to the wearer. The back has gores so the jacket will flare out in ripples below the waistline. In front it has a diagonal closing and a high neck. There are no sleeves. All the edges may be trimmed with heavy braid in the same color or a dark color, or it may be left plain. The jacket should be about finger-tip length.

Fig. IV. APRON: This is made of the same material as the jacket or it can be of white linen. It is a straight piece on a drawstring and should not be gathered but should lie flat against the body. The white aprons are embroidered like the blouse, in similar patterns at the bottom. The heavy aprons have embroidery or braid trim at the bottom. Both are fringed. The apron should be a little shorter than the skirt.

The above are the main pieces of a woman's Ukrainian costume. Now to put it together:

First comes the blouse. Over that goes the skirt with the opening in front from the waist down which is covered

(Continued on Page Seventeen)

LET'S DANCE!

THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY
by Ed Kremers

Try These Record Shops

ALAMEDA

FRANCK'S MUSIC AND APPLIANCES
1349 Park St. LAkehurst 31021

BERKELEY

DAVE'S RECORD SHOP
372 Colusa Ave. LA 5-5122

FRESNO

HOCKETT COWAN MUSIC CO.
1254 Fulton Street Phone 6-8171
MARGO'S, Home of Foreign Records
719 Fulton Street Phone 3-8044
SCHILLING MUSIC CO.
1239 Fulton St. Phone 3-3517

LOS ANGELES

AMERICAN MUSIC COMPANY
426 So. Broadway MI 1871
FOLK ARTS BAZAAR
625 Shatto Place DU 8-5265

MERCED

RECORD RENDEZVOUS
356 Seventeenth St. Phone 375

OAKLAND

RADIO MARGO
7415 MacArthur Blvd. LOckhaven 2-1551
FAIRFAX RADIO & RECORD SHOP
5361 Foothill Blvd. ANdover 1-2060
PHIL MARON'S FOLK SHOP
1517 Clay Street TWinoaks 3-7541

SACRAMENTO

TOWER DRUG
16th and Broadway Sacto. 2-4916

SAN FRANCISCO

ED KREMERS' FOLK SHOP
262 O'Farrell St. SUTter 1-7294
MODERN RADIO CO.
1475 Haight St. UNderhill 1-4751

SAN MATEO

PENINSULA MUSIC CENTER
El Camino Real at 24th Flreside 5-2310

STOCKTON

OTTO SCHWILL
2301 Pacific Ave. Stockton 2-3553
STOCKTON RADIO SERVICE
114 No. Calif. St. Stockton 8-8383

VALLEJO

NELSON TELEVISION STORE
1207 Tennessee St. Phone 2-1527



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

"WORLD OF FUN"

Some recent releases on the WORLD OF FUN label have drawn attention to this fine body of material made available by the Methodist Church. At present the series includes thirteen 12-inch plastic records, complete with instructions. Most of the discs contain two pieces to a side, making four for the record. Tunes now available are: Cshebogar/Kalvelis/Hol-Di-Ri-Di-A (Weggis)/Seven Steps; Galway Piper/Ace of Diamonds/Come Let Us Be Joyful/Danish Schottische; Irish Washerwoman/Captain Jinks; Red River Valley/Sicilian Circle/Camptown Races/Pop Goes the Weasel; Weaving/Troika/Spanish Circle/Chimes of Dunkirk; Trallen/La Raspa/Green Sleeves/Trip to Helsinki; Little Brown Jug/Put Your Little Foot/Fireman's Dance; Seven Jumps/Korobushka/Gustav's Skol/Crested Hen; Cumberland Square Eight/Good Humour/Christ Church Bells/Black Nag; Newcastle/Spinning Waltz/Hopak/Road to the Isles; Ten Little Indians/Oats Peas Beans/Mulberry Bush/Rig-a-Jig-Jig; Sandy Land/Turn the Glasses Over/Alabama Gal/Sent My Brown Jug Down; Lili Marlene/Great Big House in New Orleans/Waltz of the Bells/Ten Pretty Girls.

Supervised by Michael Herman (who also played in the orchestra), the records cover a wide range of ethnic culture, including Hungarian, Lithuanian, Austrian, Irish, Danish, German, Russian, Belgian, English, Swedish, Finnish, Swiss, Mexican, Scottish and American. The actual pressing of the discs was performed for the Methodist Church by the R.C.A. Victor company, thus ensuring an excellent physical product. The set as a whole is more or less aimed at youth groups, though it is sufficiently flexible in content to be usable also with young children and with adults.

With the recent issuance of the 10th to 13th records in the series (bringing the total number of different tunes to 49), a complete book of instructions has been prepared, replacing the smaller pamphlets previously issued with earlier records, and providing instructions for all 49 selections. In general, the book is very good, though it is marred here and there with inaccuracies (particularly in "Road to the Isles," which has a heel-pointing figure instead of a toe-point as commonly done, and which finishes with stamps rather than with the three light steps in place), and with newly-composed figures for traditional tunes ("Hopak" and "Newcastle").

For leaders who wish to avoid the introduction of the social (ballroom) position, some interesting methods of accomplishing this re-

(Continued on Page Seventeen)



ED KREMERS

By WALTER GROTHE

At the Council meeting of the Folk Dance Federation of California, Northern Section, November 11 at San Leandro, the announcement was made of the resignation of Ed Kremers as advertising and circulation manager of *Let's Dance!* magazine due to pressure of personal business.

This resignation represents a milestone in our Federation history. There is hardly a folk dancer in the state who does not know "Ed." They know that he is the owner of Ed Kremers' Folk Shop and that he is very active in Federation affairs, but very few people know the extent of Ed's Federation activities and how much we owe to him.

Ed was the second president of the Folk Dance Federation of California, and it was he who started our Federation publication, first under the name of the *California Folk Dancer*. The old timers will still remember the early festivals where they saw Ed with a sheet of paper sitting in some corner talking to a folk dancer and telling all the advantages of subscribing to our publication and thereby building the nucleus of our present circulation of *Let's Dance!* More than one hundred subscriptions were obtained during the first year by Ed personally through individual contacts.

Also, in the early days there were very few teachers and practically no square dance callers. Ed was one of the first in both fields, and through his example many have been inspired to follow suit.

After the war when Ed opened up his folk shop he devoted a great deal of time to help promote our publication *Let's Dance!* and our volumes *Folk Dances from Near and Far*. When the Federation did not have sufficient funds to finance the printing of the volumes, Ed stepped in.

Then came the time when the interest in folk dancing increased by leaps and bounds, but we were held back by a shortage of available recordings. The desire for new dances grew, but no recordings were available. Again Ed was a pioneer. He approached some of the recording companies and convinced several

(Continued on Page Seventeen)



The Jolly Reelers

By MARJORIE POSNER

Scandinavian dances are justly popular with western dancers. Several groups are featuring such in their regular and demonstration programs. The Scandinavian Folk Dance Clubs (one in San Francisco and another in Sacramento) welcome "foreigners," and have many non-Scandinavian members. Another fine group is found in Washington. The Polk Y Dots of Stockton (without a Dane in the membership) have long featured Danish dances because of very fortunate contacts with Old Country and Ethnic dancers. But, probably, no western dance group has done as much with these "Nordic dances" as the "Jolly Reelers" of Hayward.

The Jolly Reelers are a rather unusual group in the Folk Dance Federation. They specialize in one type of dance, the Scandinavian, though not one of their members is of Scandinavian descent. Special attention is paid to details such as correct music, recorded by members of the group when possible or necessary; proper style and mannerisms, copied from dancers from Europe whenever there is an opportunity to do so; dances translated from the original language, and, lastly, authentic costumes.

On the matter of costumes they spend long hours in research and translation and then the women get together for sewing bees to make the costumes. The group was first organized in the Fall of 1949 with four couples and now has grown to about eight, two sets, which is about the limit they have set for the space they use for practicing and for presentation of their dances. Director of the group is Lester Dunn.

The pictures by George Posner: Upper—Danish costumes from Sjaelland Island, province of Rosnaes (left to right—Shirley Heger, Esther Coleman, Harry Coleman, Hal Heger.) Middle—Finnish Costumes—women's from Iitti, men's from Kruumupyy (top—Larry Brauer, Harry Coleman, Oscar Reed; sitting—Esther Coleman, Jeannette Brauer, Lil Reed.) Lower—Swedish costumes from province of Skane (left to right—Bob and Neva Cochrane, Luther and Edith Dolin and Oscar and Lil Reed).

"I have gotten more good out of American Squares and books that I ordered from you than from any other source in my fifty years of calling."—F. A. SPRUNGER, Bristol, Ind.

Only \$1.50 for 12 months (\$2 for 17 months) of the finest square dance magazine

AMERICAN SQUARES

121-6 Delaware St. Woodbury, N. J.

We sell books and records. Write for our catalog at the same time.

KURANT'S WESTERN OUTFITTERS

for the folk dancer

A full line of Western Outfitting
for men, women and children

COWBOY BOOTS - SHIRTS - PANTS, Etc.

EXbrook 2-5518 San Francisco 82 Third St.

INTERNATIONAL FOLK DANCERS of PORTLAND

"All That the Name Implies"

The Oldest and Largest
Folk Dance Club in Oregon

DANCING—TUESDAY NIGHTS

CLASSES—THURSDAY NIGHTS

W. O. W. HALL

S. W. 11th near Alder

Folk and Square Dancing Skirts, Blouses,
Aprons, Stoles, Handbags
in colored
broadcloths—

made to order
and trimmed
with

Imported
Tyrolean
Braids!
(Skirts \$8.95 up)

TYROLEAN
INFORMALS
by WECK

P. O. Box 855
Santa Barbara, Calif.

Sole distributor for
Original Tyrolean braid

Braid also for sale by the yard



Research Committee:
Helen Perry, Vernon
Kellogg, Carol Squires

DANZA PUERTORRIQUENA

Puerto Rican

The Danza is considered one of the most typical of all Puerto Rican dances. The arrangement given here is from the book *Bailes Borinqueños* (Dances of Puerto Rico) by Lisa Lekis, and is used by permission of the author. The steps and turns of this Danza are arranged to fit the particular record used by the author.

MUSIC: Record: Let's Dance 1101—Danza Puertorriquena "No Me Toques."

FORMATION: Couples in ballroom position, M facing CCW around room.

STEPS: The Danza step is based on the two-step rhythm. The steps are small and taken on the ball of the foot; the feet are kept close together. Avoid a flat-footed two-step or a samba sway. The feeling of the dance is of floating along with no bounce or sideward sway in the shoulders or head. The delightful music is very helpful in getting the feeling of the step.

Danzas are characterized by a promenade called a paseo for an introduction. During the paseo couples stroll around the room, talking to each other. Typically the women carry fans which are used as an accessory to flirt with their partners. The orchestra may play a paseo during a Danza but the record has it only as an introduction.

MUSIC 2/4	PATTERN
	<i>INTRODUCTION</i> Paseo
Meas. 1-14	Partners side by side, W L hand resting lightly through M's R arm. Couples stroll CCW, taking two steps to a meas. W carries fan in R hand and uses it flirtatiously.
15-16	Join R hands and face partners, W turns R under joined hands with two walking steps and does a low curtsy before beginning the dance. M bows.
	<i>FIGURE I.</i> Two-steps and turns.
1-2	In ballroom position, take 2 two-steps forward. M starting L; W, R.
3-4	W turns R with 2 two-steps under own R arm. Man continues fwd with 2 two-steps.
5-6	Repeat action of Fig. I meas. 1-2.
7-8	W turns L with 2 two-steps under own R arm. Man continues fwd. with 2 two-steps.
9-12	In ballroom position couples make two turns R (CW) with 4 two-steps progressing CCW.
13-16	Keeping M L, W R hands joined, partners turn inwardly with 4 two-steps making one complete turn under joined hands.
	<i>FIGURE II.</i> Slide and point, two-step turns.
1-2	Resume ballroom position and take 3 sliding steps toward center of room, starting M L, W R; finish last slide with a point, M drawing R foot up to L instep; W drawing L foot up to R instep. On the point both turn inward to face away from center, M L, W R arms curved high on the turn and point.
3-4	Repeat action of Fig. II, meas. 1-2, moving out of circle, starting M R, W L.
5-8	Repeat action of Fig. II, meas. 1-4, moving in and out of circle.
9-12	Partners each move slightly to L so R hips are adjacent, make a complete turn with 4 two-steps revolving CW, starting M L, W R.
13-15	Partners move to R so L hips are adjacent and make a complete turn revolving CCW with 3 two-steps, starting M L, W R.
16	W turns to her L with one two-step finishing in back promenade position. (W on man's R, both R hands joined at W's R hip, L hands joined and extended to L side). Finish with weight on R ft. M does one two-step in place.

DANZA PUERTORRIQUENA (Continued)

MUSIC 2/4	PATTERN
	<i>FIGURE III. Promenade turn and rock.</i>
1-4	Partners side by side, both starting L foot, make one complete turn L with 3 two-steps. M moves backward, W fwd. On meas. 4 rock fwd. on R (ct. 1 &), back on L (ct. 2 &) bringing the R heel up to instep of the L foot, toe pointed on floor. The feet are kept close together during this rocking step.
5-8	Repeat action of Fig. III, meas. 1-4, starting with the R and turning R. (W moves bwd., M fwd.).
9-12	Repeat action of Fig. III, meas. 1-4 starting L. During this step the R hands should be raised to varsouvienne position.
13-14	W turns once to her L with 2 two-steps starting R, she crosses in front of the man, finishing on his L side, L hands joined at W's L hip, R hands joined and extended to R. It is necessary to release L hands momentarily while making this turn, but keep hands joined as long as possible. M does 2 two-steps progressing slightly.
15-16	W turns to her R with 2 two-steps, finishing facing man in ballroom position. It is necessary to release both hands during this turn but keep them joined as long as possible. Man continues with 2 two-steps, finishing by stepping on R. It is optional whether the W makes one-half turn or one and one-half turns, be sure to keep the two-steps smooth.
	The action in meas. 13-16 is rapid but can be done smoothly with practice. Start from a varsouvienne position, keep the W close in on the turns and avoid pivoting or twirling.
	<i>FIGURE IV. Cross-step and two-step.</i>
Meas. 1	Ballroom position, moving CCW, M steps L across in front of R, steps R to R side, closes L to R. W steps R across in back of L, steps L to L side, closes R to L. This is done in two-step rhythm.
2	Repeat action of Fig. IV, meas. 1, starting M R, W L.
3	M steps L across in front of R, W steps R across in back of L (ct. 1 &). M steps R across in front of L, W steps L across in back of R (ct. 2 &).
4	Repeat action of Fig. IV, meas. 1.
5-8	Repeat action of Fig. IV, meas. 1-4, starting M R, W L.
9-12	Repeat action of Fig. IV, meas. 1-4, starting M L, W R, except on last meas. take one extra step to finish with weight on M R, W L.
13-16	Take 4 two-steps, turning CW twice, progressing CCW, starting M L, W R.
17-32	Repeat entire Fig. IV, meas. 1-16.
	Repeat entire dance, starting with Fig. I.

EDITOR'S NOTEBOOK

(Continued from Page Three)

greatest problem is that of qualified teachers. The schools prefer an M.A. degree in chemistry to dance experience. The writer can point to the employment of one teacher who, after three months of teaching, came to the writer with the question: "How do they dance a schottische?" Investigation proved that his dance experience was three months of intermittent attendance at another adult education class. In another case in the same school system, the writer was given as a reference, but was never contacted. In fact, the applicant was totally unknown to the writer. Just last month

at a callers' meeting the writer remarked to a friend, "That fellow is having a whale of a good time, but I have yet to see him in step with the music. Who is he?" The answer—"The new beginners' teacher in—."

In an attempt to defend its financial basis (average daily attendance records) the state department has thrown a lot of unreasonable red-tape around such teaching. One of the latest is that attendance must be recorded to the nearest ten minutes—a difficult task IF the teacher is going to be teaching and demonstrating. It looks like TOO MUCH "TIME OUT FOR IDENTIFICATION." We realize the reason—but a cure might more likely be in better and closer supervision of the classes and especially of the "credentialing of teachers."

Research Committee:
Mildred R. Buhler and
Miriam Lidster

SQUARE TANGO

(English)

- MUSIC:** Record: English Columbia DX 1322 "Square Tango"; Columbia C 71-3 *Por Una Cabeza*.
- FORMATION:** Couples in closed ballroom position; standing anywhere around the room. M facing LOD with W directly in front of him.
- STEPS:** Box, draw, slow walk*, dip and cross steps.

MUSIC 2/4	PATTERN
Measures	
	I. BOX, DRAW STEP
	W does the counterpart of all of the steps.
1-2	a. M beginning on L ft. step directly fwd. (ct. 1), hold (ct. &), step directly to the R with R ft. (ct. 2), close L ft. to R and change weight to L ft. (ct. &). Step directly bwd. on R (ct. 1), hold (ct. &), step to the L with L ft. (ct. 2), close R ft. to L and change weight to R ft. (ct. &), completing one square "box" pattern.
3	b. M steps directly to the L with L ft. (ct. 1 &), draws R ft. to L with an accent (ct. 2), hold (&).
4	Repeat action of measure 3, stepping to the R with R ft. and draw L to R.
5-8	Repeat action of measures 1-4.
	II. SLOW WALK, DIP
1-3	a. M beginning on L ft. take six slow gliding steps fwd. (ct. 1 & 2 &, 1 & 2 &, 1 & 2 &). Note: Step only on count, pause on &.
4	b. M steps directly fwd. on L, bending L knee, and he takes all his weight onto L ft., keeping R leg outstretched backward with R toe touching floor but with no weight on the R ft. (ct. 1), hold (ct. &). M steps directly bwd. on R ft. straightening L knee (ct. 2). M keeps weight on R ft. bringing L ft. to R in preparation for the next step (ct. &).
	III. CROSS STEP
5-7	Moving in LOD in open ballroom position. M steps fwd. L (ct. 1 &), fwd. R (ct. 2 &), fwd. L (ct. 1), step R beside L (ct. &), without dropping hands turn inward toward partner to face CW and step L across R (ct. 2 &); step fwd. in CW direction on R (ct. 1), step L beside R (ct. &), turn inward toward partner and step R across L (ct. 2 &).
8	Turning slightly L to face LOD and assuming closed ballroom position M steps fwd. on L (ct. 1), steps directly R on R (ct. &). Close L ft. to R (ct. 2), hold (ct. &). This last step (cts. 1 & 2) are done in a quick, sharp fashion. Note: The W on (ct. 1), meas. 8, takes a large step with her R foot to place herself directly in front of her partner in closed ballroom position.

From the Editor's MAIL BAG

News from Arden Johnson, old timer at Folk Dance Camp, from Minnesota, and former editor, *The Roundup*, now stationed in Japan as special service officer directing two theatres, a hobby shop, a gym, an athletic field, an officers' club, a football team, a library (with 8,000 newly-arrived books to be catalogued). He reports that he is "busy and losing weight" but "happy to be doing his bit for a lot of young, rather lonesome and scared boys on their way through to Korea." His base is Ashiya and he has found no dancing yet. His address: First Lt. Arden J. Johnson, AO 1847244, 6122 AB CO APO 75 c/o P.M., San Francisco. An airmail would reach him just at Christmas.

* * *

A letter from Una Kennedy: "I had wonderful news from home. My brother (17 years old) went into Jo Kennedy's class in folk and square dancing at the "Marian Arts" group in Dublin (Ireland, not California) and wrote to me to tell how much he enjoyed them and asking for calls and literature on square dance music and history. Mother and Dad had Jo Kennedy (no relation) out for an evening and they think that she is a wonderful girl. (Ed. note—So did San Franciscans and also the first Folk Dance Camp gang.) A boy from Santa Cruz and a friend visited home and Dad said that they went to a ceilidhe and a class, etc."

* * *

SCOTLAND'S WELCOME TO MADELYNNE

Helensburgh, 1st October 1951

It gives me utmost pleasure to write to *Let's Dance!* to tell you of two very important dates we enjoyed with Madelynne Greene during her visit to Scotland. First of all, indirectly, I heard that Madelynne was coming to Europe, from one of your folk dancers in Los Angeles whom I had previously met in this country. I wrote Madelynne and I was de-

Federation

JUNIOR SECTION

The Junior Section is again starting in its new term of new officers with lots of pep and energy. The new officers are Jim Lynch of the Hayward Teen Swingers, president; Jim Wood of Richmond, vice president; Teddy Vail from Concord, secretary; Brian Young of the Junior Guild in El Cerrito, treasurer; Beverly Savage from San Leandro, historian; Lloyd Stoneking of El Cerrito, director of publicity.

New member clubs are Hippity Hoppers of Berkeley, Sunnyside Folk Dancers Juniors from Vallejo, Hymnsanurs from Walnut Creek, Junior Folk Dance Guild of El Cerrito, Shinkickers from Redwood City. More applications are now in the hands of new clubs and it is hoped to have them in the section soon.

During the past year the Junior Section has held seven festivals and is now planning for December and the coming year 1952. Ray Williams of Campbell was appointed by the president to act as festival committee chairman for the coming year. Also, the Juniors will take part in and assist at the Statewide Festival in Oakland in 1952.

The newest group to be organized in the Juniors is the Junior Folk Dance Guild at El Cerrito High. This group now has a membership of 98 and represents 13 different schools in the vicinity of Richmond, Albany and El Cerrito. The group, started and instructed by Dave Boyce, is open to all young people 13 through 19 years of age. Plans are now under way for an exhibition by them for the December 9 festival at Richmond Auditorium.

lighted to hear from her that she would be able to pay us a visit.

On Monday, 1st. October, we gathered together a few of the folk dancers of Glasgow at very short notice. It was a wonderful eve-

(Continued on Page Nineteen)



Junior Section Officers, 1951-2: Left to right—Jim Lynch, president; Beverly Savage, historian; Brian Young, treasurer; Lloyd Stoneking, director of publicity; Jim Wood, vice-president.



Junior Guild Halloween Party

Some New Names in *Let's Dance!* Family

Ed Kremers after many faithful years is turning over many of his duties. No words that we can express would fill the bill but, Ed, we certainly do mean a healthy "thank you." Next month Bill Castner will write the Record Finder.

Next month will find a tough job turned over by Hal Pearson to Bev. Wilder and Don Ronk. They will compile your monthly Calendar. Information must reach them on the first of the month prior to appearance. Charles Rich will continue to serve Southern California. Hal, a busy dancer and teacher, has been doing nobly in one of our toughest assignments. Thanks to you Hal!

TWO RESEARCH COMMITTEES to serve you better—Mildred Buhler and her fine committee are keeping up their hard battle to keep you supplied with dances properly explained and "fool-proof." Their work is the very heart of *Let's Dance!* Reinforcements have been enlisted and Helen Perry, Carol Squires, and Vernon Kellogg present their first description in this issue, "The Danza" on page 13. *Let's Dance!* aims to supply you with two dances in complete detail each month

and with an occasional dividend issue (see Sept. 1951). This is a terrific job for volunteer workers, but with these two fine committees, we will expect to produce about 30 descriptions each year.

A FEDERATION OFFICE. At the November business meeting a tremendous step forward in Federation affairs was undertaken—the establishment of a regular office for all Federation affairs, not a part of some other business. This issue of *Let's Dance!* was held up several days in the expectation that we could give you the address of YOUR new office and the name (and picture) of your new secretary. That will have to wait for next year—that is next month. In less than 10 years the Folk Dance Federation has grown from a few scattered clubs to a movement with its own magazine, its own published books, and now its own office and secretary. Folk dancing marches on! The best of it for some is that the budget is in hand for the new venture. It is not speculation! However, your club dues are still due and payable—many of them overdue.



Hayward Teen Swingers in their Shuddle Bux costumes. They exhibited the dance at Salinas Junior Section Festival.

CALLS

FEATURED NOVEMBER 25—NORTHERN CALIFORNIA CALLERS
ASSOCIATION (Members, California Folk Dance Federation)

EDITED BY JACK MCKAY

ODD FOUR TEXAS STAR

1. Two head men go forward and back
2. Two side ladies do-sa-do
3. Same four forward with a right hand star
(First and Third men, Second and Fourth ladies)
4. Back with the left—not too far
5. Skip your partner and the next
6. And pick up the opposite across the set
(Left hand star consists of
First man with Third lady, followed by
Second lady with Fourth man, followed by
Third man with First lady, followed by
Fourth lady with Second man)
7. Swing out and in the other way back
8. Make your feet go wickety whack
(The people on the rim of the star walk forward to form a right
hand star while those in the center back out to become the rim
of the new star)
9. When you get straight you break and swing
(Straight being when gents one and three and ladies two and
four, with their new partners, are at their home position)
(Repeat to get original partner)

ELBOW HOOK AND HARLEM WHIRL

1. First and Third balance and swing
2. Lead right out to the right of the ring
3. Ladies hook, turn four in line
(Ladies hook right elbows forming a line of four. Line turns
clockwise one revolution)
4. Now I'll swing your girl, you swing mine
(Gents stop, ladies continue to turn $\frac{1}{2}$ more and swing with the
opposite man)
5. Veer to the right, gents hook with the left
(Stop swing with lady on the right side. Gents hook left elbows)
6. Turn that line around the set
(Turn line of four, one revolution counterclockwise)
7. Pop that line and feel their heft
(Extend to arms length)
8. Ladies duck under and face the set
(Keep hands joined. Ladies pass in front of partner and under
the joined hands of the men. Turn left and join right hands
with other lady)
9. We'll all take a ride on the Harlem Rosette
(Turn rosette clockwise)
10. Then join your hands and circle four
(Drop rosette and join hands to form a circle with partner on
the right of man).
11. Now docey-doe as you did before
12. Take her home and everybody swing

ROAD TO BOSTON (Contra Dance)

(Couples 1, 3, 5, etc. active, cross over before dance starts.)

*Balance and swing the one below

— — — —
— — — —
— — — —

Half promenade across

— — — —
Half right and left to place

— — — —
Down the center with your own
Up the outside all alone
Into the set one place below
Across the set for a do-sa-do

— — — —
Do-sa-do with the one below

— — — —
Balance and swing the same

*This line given before the music starts.

— Indicates "beats".

SPLIT YOUR CORNERS AND WHIRL AWAY

1. First and Third go forward and back
2. Forward again and split your corners to the outside track
(First and Third go forward, ladies turn right, gents turn left,
then split side couples)
3. Take that lady home with you
(Gents lead opposite ladies to gents' home position)
4. Lead right out to the right of the ring and circle four
5. Whirl away with a half sashay and circle four around that way
(Ladies pass from gent's right side to his left side with one left
face turn. This gives each man his original right hand lady as
his partner).
6. Break it up with a docey-doe.
7. Take that gal and home you go.
(Start doing docey-doe when men have their backs to their home
position).
(Repeat three more times to get original partner)

Ancient Spanish Dance

Still preserved in the mountainous Basque regions of Northern Spain, these Stick (sword-type) dances are still alive after many centuries. Some claim as much as two thousand years of life for these very dangerous series of dances with heavy clubs. The actual origin is unknown but strikingly similar dances, although usually less vigorous and dangerous, still persist in many parts of Europe.

While most of these dances are done by men only, and never in mixed groups, there are some which women dance using gaily colored beribboned sticks or castinets.

The exhibition at San Leandro Federation Festival was the third time these dances have been exhibited in the Bay Area; the first was 23 years ago and the last previous exhibition was given 15 years ago.

Antonio Nieto is director, Manuel Ixquierdo, drummer, Dionisio Perez, flutist, and Al Chamorro, Pete Salinera, Pete Munoz, Leonard Garcia, Angelo and Manuel Paredero, Jon Bautista and Dimas Lamas, dancers.

The sheer speed of the vigorous beating of the sticks of one dancer against another, in primary rhythms, executing grand right and lefts, whirls, countermarches, was bewildering and exciting.

Action picture below by Phil Maron is of this group at San Leandro Festival.



CALLER of the MONTH

By MILDRED R. BUHLER

We are happy to introduce Earl Johnson of Dos Palos, one of San Joaquin Valley's most popular callers.

A native of Kansas, Earl grew up with square dancing. His father was a fiddler and the young Earl accompanied him on the piano or organ at many parties. In 1922 he moved to Dinuba, then later lived in Southern California for eleven years, finally settling in Dos Palos in 1939, where he is a manufacturer of heavy farm implements.

When folk and square dancing began to sweep through the valley it was natural for Earl to take an active lead. With his wife, Emma, as his assistant, he organized the Kalico Kapers of Dos Palos, now numbering 50 couples, and his pioneering spirit has been one of the driving forces in other parts of the valley, for he helped organize three clubs in Merced, and promoted the Merced Folk Dance Council. He was one of the organizers of the Central California Caller's Association, serving as its president this past year. He is also a member of the Northern California Callers Association.

Earl's relaxed, easy calling and his knack of selecting calls appropriate to the group have brought him widespread popularity throughout the valley, especially in the Fresno area.

Furnishing a contradiction to those who would separate square dancing from other forms of folk dancing, Earl firmly believes they should be assembled on one program. He indicates that the Kalico Kapers successfully demonstrate how well an over all program does work.

Visitors to Dos Palos are invited to dance with the Kalico Kapers on party nights, the first and third Saturdays of each month.

Below is one of Earl's favorite calls, "THE CRAWDAD HOLE," as composed by Virginia Reed of Dallas, Texas.

THE CRAWDAD HOLE

Intro.

1. All join hands and around you go, Honey
Break that ring with a do paso, Babe
Grab that gal and home you go
We'll all go down to the Crawdad Hole
Honey Babe Mine.
(Promenade home with own partner)
2. First and third go forward and back, Honey
Forward again and a right and left through, Babe
Forward up and right and left back
Down that ole square dance track
Honey Babe Mine.
3. Four little ladies chain across, Honey
(Don't chain back)
Swing that guy he's your brand new boss, Babe
All four couples dos a dos (with new partner)
You promenade around and you snuggle up close
Honey Babe Mine. (First and Third men have new partners)
4. Allemande left with the ole left hand, Honey
Right to your honey with a right and left grand, Babe
Grand right and left go round that ring
Take a little walk with the pretty little thing
Honey Babe Mine.

(Repeat 2, 3, 4, three times more, alternating lead with side couples.)



EARL JOHNSON

CALLS of the Month

ARIZONA DOUBLE STAR

Original call by Jere Long

1. First and third in a half sashay
(First and third gents exchange places with partners, lady rolling to left in front of man)
2. Now up to the center and back that way
(First and third couples advance to center and retire)
3. Now star by the right in the middle of the set
(First and third make a little more than one full turn)
4. Then double star with the folks you met
(No. One couple now stars L with couple No. Four, couple No. Three stars L with couple No. Two)
5. Break to the center and lead ladies chain
(As the two stars break first and third ladies immediately do a half chain)
6. Now circle four half around the range
(First man and third lady end circle with their backs toward second couple, third man and first lady have backs toward fourth couple)
7. Pass right through and don't you roam
(First and third gents and new partners)
8. Split your corners and head for home
(First gent and third lady split fourth couple, third gent and first lady split second couple and cast off to home position)
9. Left to your partners and don't be late
10. Pick up your corners and promenade eight.

(Repeat all with head couples leading again, then repeat twice more with side couples taking the lead. Use any break or filler desired.)

MAKE THAT STAR JUST TWICE AS WIDE

1. First and third you balance and swing
2. Do-sa corners of the ring
(Everybody dos-a-dos with corner)
3. Meet in the center and swing right there
(First and third couples only, swing own partner)
4. Form two lines across the square
(Sides separate and join heads in lines of four, parallel to heads position, fourth lady and second gent flanking first couple, second lady and fourth gent flanking third couple)
5. Forward eight and back you go
6. Four old gents you dos-a-dos
(Diagonally across, first and fourth, second and third, respectively)
7. Center four make a left hand star
(First and third couples only)
8. Side four stand where you are
9. Pick up the one who's by your side
(Pick up corners on R elbow)
10. Make that star just twice as wide
11. Break and swing, and promenade home

(Repeat for head couples, then twice more for side couples.)

Coming in Let's Dance!

Irish Backgrounds by Una Kennedy, Dublin
The Revival of Philippine Folk Dances by Celia Olivar, Manila
Caribbean Dances by Lisa Lekas, Puerto Rico
and articles by a host of other specialists, including Dvora Lapson, Paul and Greta Dunsing, Mary Ann Herman, Ralph Page and Joseph and Miranda Morais

TWO dances each month . . . a page of Square Dance Calls . . .
Costume Articles . . . Folk-lore articles . . . The latest CAL-
ENDAR OF EVENTS—what other dancers are doing

TWELVE BIG ISSUES for \$2.50. Sign up your friends—NOW
Say "Merry Christmas" 12 times with a subscription to
LET'S DANCE!

Say "Merry Christmas" all year long with LET'S DANCE!



By MILDRED R. BUHLER

TUCSON, ARIZONA. Square Dance Festival Coming!

The Fourth Annual Southern Arizona Square Dance Festival will be held here January 18 and 19, 1952. All square dancers are invited to join in the fine dancing, the good fellowship and the beautiful weather which Tucson has plenty of. For further information contact Sandy Tepfer, 510 East 4th St., Tucson, Arizona.

CHICAGO, ILLINOIS. Second International Square Dance Festival Rated Huge Success!

Over 1700 square dancers, callers and leaders coming from 13 different states, as well as the province of Ontario, Canada, assembled in Chicago October 26 and 27 for the second International Square Dance Festival, which was held at the International Amphitheater. Observers and small groups from an additional dozen states really gave the festival continentwide significance.

Exhibition teams from Kentucky, Iowa, Missouri, Michigan, Minnesota, Arkansas, Wisconsin, Indiana, Illinois, Ohio, Oklahoma, Washington, D. C., and Canada were featured on both of the evening programs, but the main drawing card as far as the dancers and leaders were concerned was the assemblage of the four nationally-known leaders for the Institute sessions. Al Brundage of Stepney, Conn., Rickey Holden of San Antonio, Texas,



Sixteen Wisconsin leaders and callers "wheel" at Chicago Festival. Mr. and Mrs. Vic Graaf are at the left center.

Ed Gilmore of Yucaipa, Calif., and Lloyd "Pappy" Shaw from Colorado Springs, Colo., gave the "square dance picture" nationwide coverage.

Plans are already being laid for the 1952 affair. The dates chosen are November 7 and 8. Sponsored by the *Prairie Farmer* Station WLS, in cooperation with the Chicago Park District, this gigantic affair which is developing into one of the nation's major square dance events was chaired for the second time by Walter Roy, recreation director for the Chicago Park District, who is also president of the American Association of Park District Executives.

OKLAHOMA CITY, OKLA. Californians and Texans on Staff at Oklahoma Institute!

Dale and Ruth Garrett of Van Nuys, Calif., as well as Manning and Nita Smith and Jim and Martha Bybee from Texas, were on the staff for the Institute held in connection with



Al Brundage, Lloyd "Pappy" Shaw, Rickey Holden and Ed. Gilmore talk it over at WLS Chicago Festival.

COSTUMES

(Continued from Page Eight)

by the apron. All this is held together by a sash, preferably red, and long enough to go around the waist several times. Tie on the left side, and have ends dangling to below the hipline.

Next come the jacket, boots, jewelry, and a head-dress. The most popular jewelry is corals; crystal or glass beads are next; and old coins or crosses are also worn.

The head-dress is a wreath (not a high Russian-style crown) of flowers sewn to elastic, with ribbons in back hanging to the waist. Boots should be black, but red ones may be worn.

If you have any problems with this costume be sure to write to me for help.

ED KREMERS

(Continued from Page Nine)

that it would be to their advantage to record folk dances, and many of the dances now available were made due to Ed's initiative.

It is impossible to enumerate all things that Ed Kremers has done unselfishly for the folk dance movement and for the Folk Dance Federation of California. Wherever there was a need, Ed was available and willing to help. He has spent hours and hours on committee work and was always ready to serve as master of ceremonies, as a caller, and as a teacher.

It is no exaggeration to make this statement: that we, the Folk Dance Federation of California, would not be where we are today if it had not been for Ed Kremers. The vote of thanks which was given to him at the San Leandro meeting is only a small expression of what we owe to him.

THE RECORD FINDER

(Continued from Page Nine)

sult are suggested by the slight modifications of the couple-waltz portions of "Spinning Waltz" and "Waltz of the Bells."

Incidentally, we are indebted to Michael and Mary Ann Herman for calling attention to some of the above points with respect to the instructions; they assure us that they had nothing to do with these errors, and have taken pains to warn us against them.

Currently, two new records are "in process" under the supervision of Paul and Gretel Dunsing, experts in the German folk field. More on these later.

the Oklahoma State Square Dance Festival which was held here November 17. Many square dancers from the Middle and Southwestern states attended this one-day institute followed by the giant festival in the evening at the Coliseum.

SEATTLE, WASH. Fall Festival Held!

The Puget Sound Council held its Fall Square Dance Festival November 9 at the Seattle Civic Auditorium, with callers and dancers coming from a wide portion of the northwest.

Around the SQUARE Set

By PEG ALLMOND

A taste of western dancing was the quest of KOBLE B. PERINE of FRAMINGHAM, MASS., who visited the GATESWINGERS recently—and pleased he was with the variety of folk and square dancing he witnessed (did I say witnessed?). He passed up the folk dancing, but he couldn't resist the squares, and said he enjoyed himself thoroughly.

SQUARE DANCE EXHIBITION on ROLLER SKATES? Yep—watch next month for a report of this novel exhibition being rehearsed by four squares of dancers in Santa Cruz!

ED. GAULT is the NEW PRESIDENT of the San Jose Region of the Callers' Association.

Novel names of square dance groups in Texas—the DOUBLE STAR group and THE WHIRLWINDS, both of Port Arthur, Texas. JOHN S. NEGROTTO, who is a member of both groups, danced in San Francisco recently.

DANCIN' DUDES celebrated their first birthday with a BIRTHDAY JAMBOREE; 106 members and guests partook of the full program of fun and fine food. Outgoing president introduced the new officers: President, Mr. and Mrs. Scotty McLeod; vice president, MR. and MRS. BEV. WILDER; secretary, Mr. and Mrs. Al Leven; treasurer, Mr. and Mrs. Roy Selling; board members, Mr. and Mrs. Fred Simmen and Mr. and Mrs. Homer Blincow. Callers for the evening included LEONARD MURPHY, RANDY RANDOLPH, JACK McKAY, JIM MORK, BOB ROSS and PEG ALLMOND. The birthday cake was so large it took four people to carry it!

CROW CANYON INN was the scene of a mighty fine dance hosted by the PAWS 'N' TAWS, with JIM YORK of AUBURN as caller for the evening! High level dancing; most enjoyable.

"THE SQUAREHEADS" meet every Wednesday night at the Shell Club House. Al and Carmen Doran are the leaders. You are welcome!

The Blincows—Lois and Homer—report they had a terrific vacation—danced in Chicago with the Marshall Lovetts, with Louis Lutz's group in Laramie, Wyoming. They also ran into a dance in Laramie at which Ed Gilmore and about a dozen members of the SHAW AUGUST CLASS were dancing and calling. They danced at Red Feather Lake Resort in Colorado and with various clubs in Southern California before returning to Danville.

Heppy and Randy Randolph had a square dancin' honeymoon. First stop was Fresno Raisin Festival the day after the wedding, then on to southern California where they danced with Maxhimer, Osgood and several other callers of note.

The San Leandro Circle Up Club had a Halloween party in Bancroft Junior High School. The program was in the shape of a house—haunted, of course—and all the dances were announced by humorous cartoons. At the Inn was illustrated by two glasses of beer

on a table, with the words "hic hic" coming up from the foam. Cotton Eyed Joe was illustrated by a drawing of a head with real cotton for eyes, and just "Joe" underneath. And many other clever ideas, including a page announcing the guest caller as Peg Allmond, "GHOST" CALLER. Send in your programs so your clever ideas can be passed on to other groups.

"Bill" Barr, one of Wisconsin's leading callers and a fine square dance teacher, has moved to Sacramento. His "drive inn" at 2031 Kay Street will open soon. Folk dance campers should drop around and bid "Bill" welcome back to California and order a "square meal."

On Sunday afternoon, October 28, at 1:00 o'clock callers from all over the northern California area converged on the Lincoln Glen Cafetorium in San Jose for a get-together, teaching and review session.

The following figures and choruses were presented by the callers indicated: Arizona Double Star, Bill Fowler of San Jose; Birdies Fly Away, Paul Thomas, San Jose; Muchmore Maze, Arno Pantaya, Cupertino; Nightmare Allemande, Ruth Graham, Oakland; Boise Buttercup, Bud Helm, Los Gatos; Golden Gate Sashay, Bill Castner, Alameda; Allemande Left Go Down the Lane, Vincent Gorman, San Jose; Frontier Whirl, Georgia Clark, San Jose; Allemande Whee, Cliff Viery, Oakland.

Pearl Preston of San Francisco taught the Vienna Two-step.

Jack McKay reviewed the material covered in his first talk on the Theory of Teaching Square Dances—and continued on with more material on the subject as worked up by Vera Holleuffer and Jack for the Mills College and Folk Dance Camp sessions.

Next meeting will cover still more on the same subject, which was well received.

TELL IT TO DANNY

(Continued from Page Six)

at all three parties of the festival with his own special brand of personality-plus square dance calling.

Festivals have been blossoming out all over the valley—Nov. 3 at Tulare, hosts TULARE TWIRLERS; Nov. 24 at the Dos Palos High School Gym, with the KALICO KAPERS; Dec. 2 at Merced Fairgrounds, CIRCLE M CLUB as hosts. And plans are already under way for another three-day folk dancing fiesta—Fresno's PEACH BLOSSOM FESTIVAL on April 3, 4 and 5 in the Memorial Auditorium.

The CIRCLE EIGHT CLUB of Bakersfield was host in that city to a large Fresno delegation at a two-day institute taught by Buzz Glass. There were three sessions on folk dancing on Saturday, Nov. 25, and one on Sunday morning, Nov. 26, and a session on square dancing on Sunday afternoon. The institute was attended by leaders and teachers from all over the valley, who are eager to increase their repertoire of dances.

The SAN JOAQUIN REGIONAL DANCE COUNCIL is a well-organized unit with its first slate of elected officers, Z. A. (AL) BUMP, president, and MARGIE WIDMAN, secretary. The monthly bulletin of the organization, giving all noteworthy events in the folk and square dancing world in the valley, has a wide circulation.

The committee for the COUNCIL WORKSHOP at a recent meeting made plans for the dances to be taught during ensuing months. The calendar for the class is full and stimulating, reflecting the onward march of folk dancing in Fresno and throughout the area.

CALIFONE

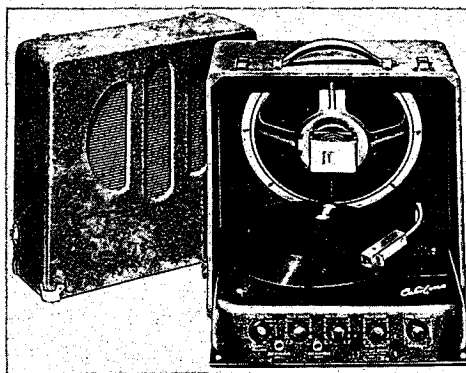
*the caller's
partner*

the 1951 Model 24Muv

America's Most Powerful
Single Unit
Complete Sound System

\$162.50

Plus
Excise, Tax



"VARIPOLE" Speed Tuning

This exclusive Califone feature permits a gradual adjustment of turntable speed from 25% below normal to 10% above normal at all 3 speeds.

3. speed transcription player
"Varipole" electrical variable speed
2-12" heavy duty loud speakers
Super power 24 watt peak amplifier
Inputs for 2 microphones
Combines to a single easily
Carried unit weighs 30 pounds

Other Califones Complete System
from \$99.50

Send for 1951 Catalogue Today

CALIFONE CORP.

Hollywood 38, Calif.

THE MAIL BAG

(Continued from Page Fourteen)

ning for us, more especially as the Glasgow International Folk Dance Group is in its infancy. To receive first-hand knowledge from our American friends through Madelynne made us more keen to carry on our winter session, and to spread this International Folk Dance Movement so essential to the understanding of other nations. We exchanged dances and got down to steps, which Madelynne demonstrated. It was thrilling to try out the Mexican steps. To finish our "workshop" evening we danced Kruez-Koenig and Cotton Eyed Joe, which we had just been taught. The grand finale was a chat over a cup of tea with all the folk dancers. How nice it all was!

The following evening, 2nd. October, was a real treat to my Scottish Country Dancing Club in Helensburgh. Madelynne delighted us by demonstrating, with her undoubted skill, a Mexican dance, and we were all transported to that colorful country. The delightful costume added just the correct atmosphere. Then followed the "Burlesque of the Hambo" as done by beginners and the "Gossip Dance" danced to a Russian melody. The applause spoke for itself just how much we enjoyed both items.

At the club, Madelynne was initiated to our Scottish Country Dancing and she did it excellently. I hope she will now pass on some Scottish reel and strathspey steps to folk dancers in California.

We arrived home from the club tired but very happy and this time over a cup of coffee which Madelynne made herself we discussed folk dancing to a late hour.

Through our own magazine *Let's Dance!*, may I say "Thank you Madelynne for all you did." At the same time I take the opportunity of sending greetings to the folk dancers of California from Glasgow folk dancers in Scotland.

Cheerio and Happy Dancing,

CATHERINE RAMSAY

(Scottish Country Dance Society).

FOLK DANCERS ARE SUCH NICE PEOPLE

Folk Dancing today takes the place of an international language; something we haven't been able to obtain although we have needed it for a long time. And if you don't think so, you haven't met the little lady from Japan who was introduced to us on a recent Friday evening (at Chango). I had the privilege of doing several dances with her and I don't remember ever meeting a more pleasant, capable, and intelligent person, anywhere. I honestly believe that a person like this can do more to promote international good-will than all the ambassadors and officials that ever wore striped pants. I have come to believe that we will never have peace on this earth until we attain an international language (so that the common men may understand each other), but until that time comes, folk and square dancing will provide the nearest approach. It wouldn't hurt our "potential enemies" to spend a few hours every week practicing a Virginia Reel, the Zillertaler Laendler, or the Italian Quadrille. I'd give a fortune to see Uncle Joe Stalin dance the German Shuddlebox. His baggy trousers are just made to order for it.

TED PIPER.

(Ed. note—The lady mentioned is the same as mentioned by Danny in his column—Miss Kiroko Higuchi, Nagano, Japan. We will present in the near future more news of folk and square dancing in Japan.)



The Christmas holidays will find another new program entering the teacher field as San Francisco State College presents on its beautiful new campus, 19th Ave. and Holloway, San Francisco, the Dance Institute under the direction of Ed Kremers and Eleanor Wakefield. The program will consist of folk, square, round and contra dances and Una Kennedy, Anatol Joukowsky, Erma Weir, Grace Perryman, Walter Grothe, Dan McDonald, Lawton Harris, Lester Dunn, "Randy" Randolph, Soong Chang, John Filcich, Mel Day, Madelynne Greene, Grace West, Lucile Czarnowski and Glen Stubblefield, and also Celeste Kennedy and Bernice Peterson of the College staff, will be on the faculty, with a few more yet to be signed. The dates are Wednesday, Dec. 26, through Sunday, Dec. 30. Further information may be obtained from Ed Kremers or Dean Leo Cain, San Francisco State College, 124 Buchanan St., San Francisco 2.

Art & Metha's RECORD CHEST

Folk Dance Records

920 S. W. Broadway
Near Taylor Street

The Folk Dance Center of
Portland, Oregon

Operated by
ART & METHA GIBBS
Dance Instructors

Phil Maron's Folk Shop

Folk and Square Dance Records

Books and Accessories

MAIL ORDERS FILLED PROMPTLY

1517 Clay Street TWinoaks 3-7541
OAKLAND 12, CALIFORNIA

Now Available

AT YOUR RECORD DEALER'S

on a "Let's Dance!" Label
with "LOS LANCEROS" on
the over side

DEALERS:

Write

GEORGE MURTON, JR.

731 Fulton Street
Redwood City, California
FOR YOUR SUPPLY



SISKEN—BACHELOR'S WALTZ
Same record, new label: Johnny Calvin 5001

Now Ready
CHESTNUT TREE — TUCKER'S WALTZ
Johnny Calvin 5002
Send dealers' orders to

Johnny Calvin
music

2363 Pacific Ave. Stockton, California

THE ROUND UP

Official publication of the
Folk Dance Federation of Minnesota

\$1.00 per year

Send your subscription to

THE ROUND UP

Box 51, University Station
Minneapolis 14, Minnesota

Square Dancers!

VISIT

OLSEN NOLTE SADDLE SHOP

4701 Third Street San Francisco

"The Store of the Wooden Horse"

SHIRTS - BOOTS - HATS - JACKETS
BELTS - BUCKLES - TIE SLIDES
SILK COWBOY TIES

"Everything for the Square Dancer"

FOLK DANCES FROM NEAR AND FAR

Now Available

VOLS. I, II, III, IV, V

\$2.00 each

VOL. VI—\$2.50

(30% discount to stores in
quantities of 25)

Order from

PUBLICATIONS COMMITTEE

1236 WEST ELM STREET

STOCKTON, CALIF.



Pleasant Peasant Dancing
GRACE PERRYMAN'S
Folk Dance Classes
Wed., 8 p.m., Calif. Hall, 625 Polk, S. F.
Thur., 8 p.m., Beresford School, San Mateo

The CAROL of CALIFORNIA

folk and square dance costumes

are now available at

Terry-Lo, 2146 Center St., Berkeley 4
Karel Kostume, 85 So. First, San Jose
Loewe & Zwierlein, 317 B St., San Mateo
Maxine Shop, 149 No. Main, Sebastopol
Casa Maritza, 1494 California, S. F.

Factory:

1937 Hayes St., San Francisco 17, Calif.

The Novel Gift for Christmas!

SIAMESE STERLING SILVER JEWELRY

Silver link belts - Earrings - Bracelets
Necklaces - Pins - Cufflinks - Tie-clasps
Belt buckles

BUTTONS — We have everything!
Imported - Hand-made - Inexpensive

The gay dancing girl design is especially
appropriate for dance-minded folks!

CITY OF PARIS, San Francisco

Geary Entrance MAILLOUX of SIAM

VIRGIL MORTON

pioneer leader and teacher of California
folk dancing . . . for your club or group
write to

109-A Douglass Street
San Francisco 14, Calif.

FOLK DANCE DRESSES,
BLOUSES, SKIRTS, SLIPPERS

WE MAKE COSTUMES TO ORDER

MOLL MART SMART SHOP

5438 Geary Boulevard San Francisco
Mollie Shiman, Prop. EVERgreen 6-0470

Merry Christmas

from

CHANGS INTERNATIONAL FOLK DANCERS

Folk Dance Classes

Beginners Monday
Intermediate Thursday
Advanced Wednesday

8:30 p.m. to 10:30 p.m. — 60c

Style and ethnic background stressed as
well as the dance patterns themselves

1630 Stockton St. San Francisco 11, Calif.

RECORDS

BOOKS

ED KREMERS' FOLK SHOP

A FOLK AND SQUARE DANCE
SPECIALTY CENTER

United Nations Theatre Building
262 O'Farrell St., No. 301

San Francisco 2, Calif. SUTter 1-7294

ED WILL "CO-DIRECT" A DANCE INSTITUTE

at a San Francisco College

December 26-30, inclusive

Drop a card for details

SEND FOR OUR NEW CATALOG
Listing Over 500 Folk Dance Records!
35 Cents

RECORDS • BOOKS

folk arts bazaar

625 Shatto Place, Los Angeles 5

* * *

Folk Dance Classes every Monday & Friday
8 to 10:30 p. m.

Private lessons by appointment

DU 8-5265

DU 7-3940

KISMET RECORD COMPANY

227 EAST 14TH STREET

NEW YORK 3, NEW YORK

One of the oldest established independent manufacturers of those
gay, lilting, international folk dances.

Available on plastic and shellac.

If your nearest dealer cannot supply you please communicate with
us or our West Coast distributor for information.

W. M. VAN DEREN

2806 San Pablo Avenue

Berkeley, California

HAYLOFT
2950 W MISS AVE
DENVER
COLORADO