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MARCH
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



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TELL IT TO DANNY.....	4
CALENDAR OF EVENTS.....	5
FOLKS IN FOCUS.....	6-7
AMERICA DANCES by Henry Glass.....	8
THE RECORD FINDER by Ed Kremers.....	9
ELEMENTARY SCHOOL FOLK DANCES.....	10
WHICH DANCE FIRST?.....	10
FEET FOREMOST by Grace Perryman.....	11
ESTHONIAN DRESS by Marjorie Posner.....	12
SENFENBERGER — Folk Dance.....	13
LET'S DANCE! SQUARES.....	15
UNITED WE STAND by Leonard Murphy.....	15
UNITED WE STAND by Leonard Murphy.....	15
CALLER OF THE MONTH by Mildred R. Buhler.....	16
NATIONAL PROMENADE by Mildred R. Buhler.....	17
CALL OF THE MONTH.....	17
CHATTER FROM THE SOUTH.....	18
AROUND THE SQUARE SET by Peg Allmond.....	18
THE DANCER'S BOOKSHELF by Lucile Czarnowski.....	19

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

Notes from Lawton Harris

LET'S BE FRIENDS

Your editor would be amused by the huge side-taking outcry he finds about us in respect to "composed" dances, if the results were not so devisive. It might seem that the truth is as usual in neither camp of the extremists. We are not a group of archaeologists digging out moldy antiques, but a group of recreationists working with living, energetic people and striving to meet their needs.

Can't we dance without fighting as to which of us is the more correct? I rather suspect that we need a considerable amount of different types of dances, of different emphasis—but always without condemning the one who prefers something else.

If no new dances are developed, our movement remains only something rich and fine out of the past. Let's dance the old dances as they were intended to be danced. Let's try a few new ones—I fear we have too many in circulation at the moment—and retain still fewer that prove to meet dancers' needs. If we try only long and difficult folk routines, we force some of our friends either to quit or try to make up something that meets their needs. I have no sympathy with commercialized developments in the field, such as the "dance of the week." I am critical of the quality and lack of both basic soundness and variety in most of the new dances. They don't fit together and the music is cheap and inadequate. I am more critical and alarmed at the attitudes of our "leaders." Let's be friends—let's be folks. Differ if we must, but in spite of our differences, we are all parts of a single movement.

In this issue *Let's Dance!* starts a series of articles for our friends who teach in the public schools. Each issue will have something of special and particular interest for such teachers. We hope to be of assistance in their field and to bridge some of the gulf between the folk dancing in our clubs and in the public schools. Leading educators have agreed to contribute.

OUR COVER

presents Ruth Bittman of San Francisco in homemade Czech costume. Materials largely from Goodwill Industries. Head-dress frame by Dave Blue. Photo by Posner.

AFTER night classes and parties come and see us! Reservations if desired, curb service, and we're open until 1 a.m.

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TELL IT TO DANNY

By DAN McDONALD

"We dance that they may walk," was the slogan for the "First Annual March of Dimes Folk Dance Festival" held in Governor's Hall, SACRAMENTO, Jan. 28, sponsored by the SACRAMENTO FANCY PRANCERS. Their president, CLAUDE SMITH, made a good choice in appointing NORMAN EUGENE MONROE as chairman. The affair was a huge success. One of the outstanding surprise exhibitions was the SAN FRANCISCO POLIO WHEELERS from the MAY T. MORRISON CENTER FOR REHABILITATION doing the "Beautiful Heaven (CIELITO LINDO) Waltz" in their wheelchairs and then square dancing to the same tempo and calls, along with the hundreds of dancers on the floor, showing their determination to dance while we dance with the hope that they may again walk. This group is scheduled to exhibit again at the March 11 Festival in SAN FRANCISCO. THE GAY E TEERS exhibition group from SAN FRANCISCO danced the "Fantasia Michoacan." JACK BATES of the TELEPHONE TWIRLERS pinch-hit for LEONARD BUNYON, who was still in stitches from his operation. They assisted in transporting the WHEELERS in LES VOGEL'S Accommodation Chevrolet, so graciously loaned to the folk dancers. Also, the UNION FLORISTS, 3017 16th St., SAN FRANCISCO, gave the girls those beautiful carnations they wore in their hair. The "TAMBOURINES" performed the very difficult Kamarinskaja (or ya, as you wish) in their beautiful costumes, under the excellent direction of VERNON KELLOGG. MARVIN BLANCHARD did a splendid job of MC'ing and the sound system was superb, as usual, when handled by that man "CHAN."

Don't forget the Fifth Annual Folk Dance Exhibitions in the S. F. ART MUSEUM—nights of March 2 and 9. This has become as traditional as its director, WALTER GROTHE.

A little bundle of joy, "A Boy," Jan. 8, to DOTTIE and JIM "BICKFORD," of course. KENNETH ALAN is the new partner.

It was "EUREKA" Grace Perryman took her S. F. Folk Arts Group to, not "EUROPE."

MURIELE PABST, secretary-treasurer, SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS, reports the CALICO CLICKERS had a marvelous party to celebrate their first birthday.

CIRCLE-UP FOLK DANCERS of RICHMOND held their 2nd Annual MARCH OF DIMES Benefit Party Jan. 26 with their slogan, "Folk Dance Now, So Others May Folk Dance Later." KENNETH LANGSTON, chairman, says "thanks to all folk dancers in appreciation of their spirit of community betterment. (They have another hot idea—they advertise on book matches.)"

DELMA ALAINE GREELEY and JAMES LESTER KLINE became one in 1951—both HI-STEPPERS and CARROUSEL members. Just heard they moved to Mexico.

January saw MAY GADD, noted authority on English Folk Dances, at MILLS COLLEGE for a two-day session.

Election time is drawing near for your FEDERATION officers. Nominations, March 11, SAN FRANCISCO ARMORY. Voting, May 20 in SAN JOSE. Your vote is not O.K. unless

your club has paid its yearly dues. This same old thing comes up every year. Let's April Fool them this time and get 'em paid.

GARFIELDERS on the ball again with a snowman to greet you at their regular third Saturday party, Willard Jr. High, BERKELEY.

ANITA DAY HUBBARD, "The Good Neighbor," in the S. F. EXAMINER writes that the best insurance for a sound marriage is a project in which both parties have an active and interested part and quotes the axiom that "families who play together, stay together." She ends the article by saying folk dancing is a fine activity for husbands and wives to enjoy together, and the informal atmosphere and good-natured gaiety are wonderful recreation.

Sunday EXAMINER, Jan. 14, gives publicity for the city's year 'round folk dance classes in nine recreation centers. Now wouldn't it be nice if a newspaper in each town throughout the state would include a calendar of events as well as a daily class calendar—sure would relieve the pressure of numerous phone calls to known leaders, officers, etc. Also would help strangers in our midst.

CUPID DOES IT AGAIN—BETTS RAMSEIER, lovely young SACRAMENTO caller, is to be married to EVERETT CUTLER, president and instructor of the UNIVERSITY OF NEVADA POLKATEERS. BETTS has been active in the UNIVERSITY OF CALIFORNIA Folk and Square Dancers until she decided to bow out in favor of the POLKATEERS of U. of N. She has called for BAR NONE CLUB of CARMICHAEL and has been seen at Folk Dance Camp and festivals for a long time. She is the daughter of MR. and MRS. IRV RAMSEIER. EVERETT, son of MRS. CHARLES BORROW, started his folk dance activities with the CAMPUS SWINGSTERS of SACRAMENTO and BAR NONE CLUB and then carried his enthusiasm to the UNIVERSITY OF NEVADA. They will be married at the CARMICHAEL COMMUNITY CHURCH on Mar. 3 and will reside in RENO. Attendants at the wedding will be more folk dancers—IRENE McGUIRK of BAR NONE CLUB, SHIRLEY BROWN, BAR NONE, WANDA SHARP of VISALIA. Ushers will be TED VAN DE SANDE, WAGON WHEELERS, ROGER RAMSEIER, BAR NONE. Best man, HOMER BARNES, BAR NONE and WAGON WHEELERS. Going to waltz down the aisle?

The TELEPHONE TWIRLERS have started twirling again at the MONTROSE office, which means MO good times.

SARA-CATS of LOS GATOS' new president is JOHN D. SMART. MRS. JUANITA LYNDE is the secretary-treasurer.

JERRY (Castanets) MUNOZ is now MRS. TYSE, which was nouse to me if not to youse.

REDDING, P. O. Box 1816, is the permanent address of the WONDERLAND TWIRLERS. They sponsor two dances each month, on the first and third Saturdays. Their dances are "family affairs," so although membership starts at 14, a glance across the floor will show all ages from 10 to 75—everybody dances! In order to satisfy the dancers from the various sections of the county, they have designated

the first dance of each month as a roving dance and dance in a different town each month. The second dance is home dance and is held at the Redding Grange Hall. They are charter members of the newly organized GOLDEN EMPIRE REGIONAL COUNCIL. If you're a stranger to SHASTA COUNTY one telephone call to MERRITT NELSON of the REDDING RECREATION DEPARTMENT or any one of their officers will suffice to put you in contact with whatever is going on and where. Their new officers are: Pres., NELLIE CHANDLER, PALO CEDRO; first vice, BEN JACKSON, WHISKEYTOWN; second vice, BOB BRADMON, ENTERPRISE; third vice, MARGE DAL PORTO, REDDING; secretary, WARREN HARDT, CENTRAL VALLEY; treasurer, ZOLA SHUMAN, REDDING; publicity, MARIE E. McGECHIE, COTTONWOOD.

The EDGEWOOD FOLK DANCERS called a meeting at their Christmas party to elect the following members: BILL RIEDMAN, president; TIM PENNINGTON, vice president; JERRY BOWERS, treasurer; EDNA TINGES, secretary. Cake and coffee were served later in the evening.

Just call him "Gramp" now, CHARLES (CHUCK) STATEWIDE REED'S daughter, GWENDOLYN (MRS. LT. DON W. BELLAIRS), brought home a swell little daughter on Thanksgiving Day, born Nov. 17. Pop works for Uncle Sam in Korea. Both parents and grandparents (there's EVELYN, you know) are members of LOS BAILADORES DE MONTEREY and LARIAT SWINGERS of SALINAS which gives SHARON ANN the title of the first LOS BAILADORES and the second LARIAT SWINGER baby. "CHIPPER" SMITH of the "ACE" and "MARG" holds No. 1 spot here.

SWINGSTERS of SAN FRANCISCO 1951 officers are LEONARD BUNYAN, president; BILL D'ALVY, vice president; BILL RIEDEMAN, treasurer; NANCY BARRON, secretary; BOB HARDER and FRANK MOORE, council representatives.

The New Year's Eve party was the best the HEY-MAKERS have ever had, and the 425 people there all seemed to enjoy it. The MERRYMAKERS of SAN LEANDRO did an exhibition of "La Bamba" with their usual precision, and the women's new blouses were really something to see—very pretty. The HEY-MAKER "girls" did their Can Can and at request of the crowd, a short encore. LEN MURPHY and BETTY GRASS divided the honors calling squares, and did a very good job.

NEW COUNCIL—On December 3 representatives from Glenn, Butte, Colusa, Tehama and Shasta counties met at the home of Bob and Louise Franzen in Orland to complete organization of the new council, to be henceforth known as THE GOLDEN EMPIRE FOLK DANCE COUNCIL. Officers elected were president, Ray Rinehart of Willows, vice president, Harold Thomas of Chico, secretary, Mrs. Thelma James of Feather Falls, treasurer, Mrs. Louise Franzen of Orland, Rosemary Todd, Red Bluff, publicity chairman. Following the business meeting a pot-luck dinner was enjoyed together and the day's activities ended with a session of folk dancing at the Orland High School gymnasium.

On January 21 they held their first regional festival at Idyllwild Roller Rink of Los Molinos with the Red Bluff Hi! Squares as hosts. In spite of the weather, 700 folks arrived, coming from as far south as San Jose and Modesto and from as far north as Klamath Falls.

THE SANTA FE CLODHOOPPERS were the special guests of the VETERANS OF FOREIGN WARS at a New Year's Eve dinner dance in

(Continued on Page Sixteen)



CALENDAR

FEDERATION FESTIVALS

North

SUNDAY, MARCH 11—SAN FRANCISCO. Theme: San Francisco Group's

Fourth Annual Spring Festival. San Francisco Council of Folk Dance Groups, hosts to the Federation. 1:30 to 5:30 afternoon; evening 7:30 to 10:30. Place: California State National Guard Armory at 14th and Mission Sts.

SUNDAY, APRIL 22—OAKLAND. Arroyo Viejo Park at 82nd Avenue and Olive Street between MacArthur and Foothill Boulevards. Evening party at Castlemont High School Gym. Hosts: Swing 'n' Circle; evening, Castle Promenaders.

SUNDAY, MAY 20—SAN JOSE. Gay Nighters - Spartan Spinners.

JUNE—HAYWARD.

South

APRIL 1—GLENDALE. April Showers Festival. The Glendale Folk Dancers present their fourth annual festival and invite dancers from the north and south. Place: Glendale Civic Auditorium, 1401 N. Verdugo Road (opposite Glendale College), in Glendale. A well-rounded program with the new dances and many of the old favorites includes two tips of squares. The Friesland (Holland) Skotse Trije will be presented for the first time by the Glendale Folk Dancers; also, the California Vals Jota. Other exhibitions by southern groups. Council meeting, 11:30 a.m., Room 204, Glendale College Auditorium. Festival, 1:30 to 5:30. Admission 30c (to cover cost of auditorium only).

MAY 6—LOS ANGELES. Westwood Co-op, San Fernando Valley. Hosts: Valley Co-ops Folk Dancers.

STATEWIDE FESTIVAL

MAY 25, 26, 27. California Statewide Festival, Santa Barbara. Save the dates and join in for a wonderful time. Details next month.

REGIONAL FESTIVALS

North

SUNDAY, MAR. 4—REDDING. Place: Redding Grange Hall. Time: 1:30 to 5:30 p.m. Evening party, 7:30 to 10. Hosts: Wonderland Twirlers. This is a new club and they have planned a good time for everybody.

SUNDAY, MAR. 18—OROVILLE. Municipal Auditorium. Time, 1:30 to 5:30 p.m. Hosts, Oroville Merry Reelers.

SATURDAY, SUNDAY, APRIL 7, 8—FRESNO. Theme: Peach Blossom Fes-

tival. Co-sponsors are the Fresno Folk Dance Council and the Central Valley Empire Association. Place, Memorial Auditorium. An introductory party on Friday evening, April 6, from 8 to 12 at The Shack is the regular Friday night party sponsored by member clubs of the Fresno Folk Dance Council and held throughout the year. On Saturday evening the party will start at 8 o'clock and on Sunday there will be another major folk dance party from 1:30 to 6 p.m. There will be exhibitions from various groups of the San Joaquin Valley as well as local Fresno clubs.

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

SUNDAY, APRIL 29—RICHMOND. Host, East Bay Regional Council. Place, the New Richmond Civic Auditorium. Time, 1:30 to 5:30 p.m., 7:30 to 10 p.m.

SUNDAY, JUNE 3—MONTEREY.
WEDNESDAY, JULY 4—WATSONVILLE.

SOUTHWESTERN SQUARE DANCE FESTIVAL

MARCH 23, 24—DALLAS, TEXAS. Agriculture Bldg., Fair Park. 30,000 dancers are expected by Roy Pitts, publicity chairman. Lloyd Shaw will M.C.

SATURDAY, MARCH 17—LUFKIN, TEXAS. Circle 'N' Swing's Second Annual Fun Festival at St. Patrick's youth center. Clinic 2 p.m. Evening dance, 8. Music by Grad Hester and his Texans.

TEACHERS' TRAINING

MARCH 17-22—MILLS INSTITUTE, OAKLAND. Second Mills College Institute. Please register as soon as possible. Henry Buzz Glass and Shirley Wimmer, co-chairmen.

FOLK DANCE CAMP

JULY 25 TO AUGUST 9—STOCKTON.

JUNIOR SECTION FESTIVALS

SATURDAY, MARCH 17—SAUSALITO. Marin County Annual County Fair. Time, 7 p.m. Place, Tamalpais High School Gymnasium. Folk and square dancing. Fun, food and games. Host, Tam Hi-Steppers. Fun assured for all juniors and teen agers.

MUSEUM OF ART

FRIDAYS, MARCH 2, 9. San Francisco Museum of Arts Building, third floor, corner McAllister at Van Ness. Annual performance of exhibitions. Co-ordinator, Walter Grothe.

FOLKS IN



1951 Officers, Changs. The lone gent in middle front is Lloyd Demrick, President. (Photo by Posner.)



The Polish Mazurka by the International Dance Circle, Los Angeles. (Photo by Lebac.)



Maxheimer talks it over with McKay and Castner. (Photo by A. C. Smith.)



Ed and Ethleen Lebac in Swedish Costume, after the Dal Dance. (Photo by Grochowski.)



King City Ranchero Presidents—Jim Pettitt, L. A. (Buss) McKinley and Emil Schoon (1951). The faces reflect the atmosphere of these "cow country" dancers. (Photo by A. C. Smith.)



Teachers' Institute—Grace Perryman makes a "Bold Merchant" out of Bill Castner. (Photo by A. C. Smith.)



STUDENTENWANDERUNGEN—VISITORS FROM AUSTRIA

Dances, songs—Schuhplattlers, Laendlers, Yodels—all with the real touch from the Alps and other parts of Austria, presented by a group of students and teachers from the universities of Austria. This, the second good-will tour, brings a talented group of 30 in a number of performances you will not care to miss. They will be seen in many parts of the country. The San Francisco appearance will be at the Opera House March 29. Tickets should be reserved now. Seven hundred were turned away last trip. Another performance is scheduled for Salinas, but the date was not known at press time. Walter Grothe is attempting to arrange for a Teachers' Institute. For additional information get in touch with Walter.

The pictures depict members of the group in typical old country costumes.

Dr. Susanne Polsterer, the talented director of the group, is waving at you.

MARCH, 1951

America Dances YESTERDAY, TODAY & TOMORROW

BY HENRY ("BUZZ") GLASS

NEVER BEFORE has the American dance scene been so rich in its various channels and never before have American dance leaders felt the challenges which have accrued with its present development. Today, America is dancing—modern dance, social dance, ballet, theatrical dance, concert dance, and for a large segment of the masses, square and folk dancing.

To those who are enthusiasts about folk and square dancing, the movement has reached proportions where many of the leaders and teachers, and even more the people who dance, are asking "Have we reached a peak in our dance movement and where are we going today and tomorrow?" Without injecting any subjective preferences, an objective and pragmatic view of the problems confronting folk and square dancing today should be helpful in gaining a firmer grasp of where we are. If we are to direct intelligently, or at least understand, the impetus of the folk and square dance movement, we must understand the American cultural patterns that have created and sustained their interest.

Any gathering of folk and square dance leaders invariably develops the various problems and themes which should be brought forward to the attention of folk and square dancers. It seems to be the general consensus that in many areas the peak of enthusiasm of the past few years has subsided and some recession is taking place. Some leaders complain about the lack of new dancers for their beginning and advanced classes. Others complain that they have many beginners but few advanced dancers. Some directors remark that there is a rapid turnover of participants. Coupled with the possibility of waning interest are the comments of active dancers who feel that square and folk dances have become so complicated that the recreational opportunities have diminished.

The result, some complain, has brought tension and fatigue as opposed to wholesome recreation. Those who have been devotees of folk dancing for a number of years now find dissatisfaction with the expanded program. They complain of complicated dances, composed dances, and dances that necessari-

tate continual "homework." Among teachers, one finds frustration developed from trying to keep up to and surpass the other teachers or attempting to give the newest and latest in dance material. Many teachers voice opposition to the flood of new dances, but at the same time pressure for new material.

In the social organization of folk and square groups one finds a variety of problems that confront both the leader and the dancer. From a simple recreation group that mingled in genuine kinship, problems of fixed sets, closed groups, cliques within groups, petty politics, and many things extraneous to the simple joy of dancing complicate a social recreation that has an essentially simple basis. For many of the national folk dance leaders, the lack of true folk color present in many groups has signified a sad state of affairs. Others feel irked and disgusted at the watered versions of folk dances or have become antagonistic towards a seemingly new innovation, the round dance.

FACED with a seeming variety of problems and vexations, dancers and leaders are attempting to find the answers to these various problems. Healthfully, the leaders are either aware of some of the present implications or evince a desire to know what forces are at work. The "sixty-four dollar question" seems to be "How did we arrive at our present situation and where do we go from here?"

Thus, at least to understand the present situation, we must look at the various forces that have directed the contemporary dance movement. Because of the many facets of the movement this consideration as presented here can only point out some of the influencing factors. The emphasis will be on trying to outline some of the elements involved in the character of the dance movement rather than offer a solution.

Many people are disturbed by the changes taking place in folk and square dancing. Yet, throughout man's history, one discovers the old continually challenged by the new. That which was the form and mode of yesterday in our economic or cultural institutions finds itself challenged by the new and the

contemporary. Sometimes the new and old combine to form a synthesis and a new form emerges. Sometimes, man forgets the old almost completely and a new pattern or quality assumes its place.

The changing of institutions and the speed of evolution depend upon many factors, but change is continually present. In dance history traditional dances associated with social, religious, or agricultural rites changed slowly, because their quality resulted from meaningful activities of living people. Folk dances, on the other hand, where disassociated from their intrinsic functions often lost their specific form and succumbed more readily to change.

The various interpretations given to similar folk forms in European countries illustrate the changing pattern of cultural transition. The waltz, now universally admired, made, in its time, a bitterly fought entrance upon the dance scene. In its early presentations dance historians noted that the waltz was considered a crude form of the dance. Real true material stands the test of time because it is of importance to living people. Though even traditional material changes, its change is but slight because of its hold in a particular culture. In

(Continued on Page Nineteen)

THE AUTHOR

HENRY ("BUZZ") GLASS—Founder and first president of Folk Dance Federation of California, early member of Chango, leader or guest leader of many Federation clubs, teacher at many institutes, Folk Dance Camp, director at Mills Institute. Buzz has tried all forms of the dance and is considered a specialist in ballet, modern and folk. (Incidentally, we understand he is now calling squares.) Buzz has served long and faithfully on the Federation's Research Committee and has personally gone to great length to find the proper background and styling of each of the dances he teaches. With this unusually strong emphasis on authenticity, we find him, paradoxically enough, as the innovator of our very popular Beautiful Ohio Waltz. Knowing all this about Buzz, your editor asked for this article, which we think will be of interest to all of you.

THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY

by Ed Kremers

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PHIL MARON'S FOLK SHOP
573 15th St. GLencourt 2-2511



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

Dances taught at the Federation's Institute held in Oakland on January 21 are listed below, together with suggested records:

SPANISH WALTZ (American):

- (a) Victor 35798-B (12 inch)
- (b) Columbia 35504 (10-inch)

(NOTE: The tune for both of above records is *Estudiantina*. This is the dance described in Volume III of *Folk Dances from Near and Far*, published by the Federation.)

BOLD MERCHANT:

Kismet 115-B.

POLKA SEXTUR:

Folkraft F-1097-A.

FANTASIA MICHUACANA (Described in January 1951 *Let's Dance!* with correction of Part IX per page 14 of February 1951 issue):

Imperial 1015.

SQUARES AND SQUARE TEACHING:

There are many suitable records, both with and without calls. For basic records, the following are suggested: Without calls—any of the non-called sides from the Lloyd Shaw album on Decca; with calls—the Windsor "beginners" and "intermediate" teaching records.

BARURAY:

Kismet 141-A.

SISKEN:

Fidelity (Soundcraft) 5001 - A.
New label Calvin 5001 - A.

SHUDEL BUX:

Decca 45027-A.

"HARMONY MUSIC" RECORDS

The Scandinavian Music Company (see RECORD FINDER column for October 1950) has released two recordings formerly pressed on a private label. These are Harmony 79 *Dovre Hambo/Sun Valley Schottische* and Harmony 80 *Beautiful California Waltz/Hollywood Polka*. These are played by the Armin Orchestra—popular in San Francisco "old-style" dance circles.

PETALUMA

THE HARMONY STORE
37 Main Street Phone 313

SACRAMENTO

COAST RADIO
900 J Street Gilbert 2-6424

TOWER DRUG
16th and Broadway Sacto. 2-4916

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262 O'Farrell St. SUTter 1-7294

MODERN RADIO CO.
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FRANK CAMPI MUSIC CO.
50 So. 1st St. CY 3-9290

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

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THE FOLK SHOP
1 Oak Place. Saratoga 3892

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JOHNNY CALVIN
2363 Pacific Ave. Stockton 3-1536

OTTO SCHWILL
2301 Pacific Ave. Stockton 2-3553

VALLEJO

NELSON TELEVISION STORE
1207 Tennessee St. Phone 2-1527

WALNUT CREEK

REILLY'S MUSIC SHOP
1521 Main St.—W. C. 2702

MARCH, 1951

ELEMENTARY SCHOOL FOLK DANCES

BY LAWTON AND SALLY HARRIS

WE ASKED a number of teachers for lists of dances that were being taught in the various elementary grades. The results were very interesting, but just as discouraging. For instance, *Cotton Eyed Joe* was being used in all grades from the second through the eighth. We actually could discover but one logical basis for their choice. They were teaching the dances they knew.

A perusal of the various texts used in our colleges for the training of teachers was even less productive. We found two completely different types of texts: One prepared for physical education teachers and including folk dancing as part of the P. E. program; the second prepared for the music teachers and presenting the dances as an extremely secondary sideline. Many familiar dances, at least in name, appeared in these books, but in forms found nowhere else and usually involving situations not typical of the dances of the nation represented. We came to the conclusion that the dancing was presented as a very minor sideline and watered down, simplified and otherwise altered for convenience in teaching or perhaps avoidance of copyrights.

We have found that many Americans of "old world" origin object to these rhythmic play activities. They by and large refuse to claim the dances. Folk dance enthusiasts are objecting to having their children taught "incorrect versions" of the familiar dances. These dancers complain that this is unnecessary as there are plenty of simple dances for all grades, suitable in graded difficulty and practical for correlation to other courses of study, and possible for dancing in the home if all learn the same version.

Interviews with school teachers have led us to believe that most teachers are anxious to present the dances of "the old world" in as authentic a manner as possible. We suggest certain general principles of selection:

1. Avoid closed couple dance positions prior to the seventh grade. Varsouvienne and skating positions are not involved at this point.

2. Start all new and younger dancers with circle formation, and walking and skipping steps, then add the two-step,

the polka, etc. The waltz and square dances are the last to be given. Simple square dances may be used earlier than the sixth grade by using the ones in which the buzz step or similar turns are not involved.

3. The number of verses or patterns seems to be a decided factor in difficulty; so the earlier dances should not exceed two to four verses. The older grades can take more.

We here give a list of dances and recording numbers for a group of dances actually taught during the past two years in one private school by one teacher. The classes came to the school auditorium one half-hour period each week. While this was their P. E. activity, a very social emphasis was laid throughout. The classroom teachers came to the dance sessions with the classes, but they did not dance, although they were extremely cooperative. The number of the record is given only at the point where it first appears.

FIRST GRADE *Looby Loo*, MGM 50027A; *Chimes of Dunkirk*, Burns, Evans 127; *Shoemaker's Dance*, Victor 20450B; *Kinderpolka*,

Victor 20432A; *I See You*, Victor 20432B; *Carrousel*, Victor 20432B; *The Swing*, Pioneer 3002A; *Wooden Shoes*, Imperial 1007A.

SECOND GRADE *Chimes of Dunkirk*; *Shoemaker's Dance*; *Kinderpolka*; *I See You*; *The Swing*; *Carrousel*; *Wooden Shoes*; *Green Sleeves*, Victor 21619B; *La Raspa*, Peerless 2238; *Patty Cake Polka*, Folk Dancer 1501; *Jump Jim Crow*, Pioneer 3113B; *Jingle Bells*, Folkraft 1068.

THIRD GRADE *Wooden Shoes*; *Patty Cake Polka*; *Green Sleeves*; *Jump Jim Crow*; *La Raspa*; *I See You*; *Jingle Bells*; *Oklahoma Mixer*, Folkraft 1035A; *Come Let Us Be Joyful*, Victor 20448A.

FOURTH GRADE—add to third grade—*California Schottische*, Imperial 1046; *Varsouvienne Mixer*, MacGregor 10-398-3; *Brown-Eyed Mary*, Old Timer 8005b; *Chester Schottische*, Folkraft 1101B.

FIFTH GRADE *Come Let Us Be Joyful*; *Brown-Eyed Mary*; *Oklahoma Mixer*; *California Schottische*; *La Raspa*; *Patty Cake Polka*; *Varsouvienne Mixer*; *Sicilian Circle*, Methodist M104A; *Ping Pong Schottische*, Victor V 20077 B; *Jingle Bells*.

SIXTH GRADE—Add to fifth—*Troika*, Sonart M588; *Oh Johnny!* MacGregor 399-38.

SEVENTH AND EIGHTH—Add Squares. NOTE: Other recordings of these dances are available. These were preferred for use with children, because of stylings, tempo, registration, etc.

WHICH DANCE FIRST?

In Behalf of Beginners

By VERA FRANCIS, Cle Elum, Wash.,
and LAWTON HARRIS

IN THE SPRING of 1950 we circulated about six hundred questionnaires to people whose names we found on three mailing lists—mostly Westerners, all folk dancers. These lists were from the 1949 Folk Dance Camp, the Mills College Institute, and the official Federation Club mailing list. About three hundred were returned. The questionnaires asked for the first ten dances taught a beginners' class in the order of presentation. The returns were tabulated and analyzed. Relative position changed little from place weighting, so we present the first ten as compiled from the ballots:

1. Oklahoma Mixer
2. Cotton Eyed Joe
3. Spinning Waltz
4. Circle Schottische
5. Varsouvienne Mixer
6. California Schottische
7. Wooden Shoes
8. Korobouska
9. Road to the Isles
10. Patty Cake Polka.

Oklahoma Mixer had approximately three times as many votes as *Patty Cake Polka* and appeared on nearly every list. We believe the

list is more interesting when analyzed as to type of dance, including step, pattern, etc. Any other group of similar dances which had been taught as widely could probably have been substituted. We arrived at the following conclusions from the list:

1. Most of the dances are mixers. Perhaps this would indicate that a free, social, mutual assistance atmosphere was helpful, making the teaching less difficult. Any more experienced dancers in the group could thus make their influence more widely felt.

2. The music is simple, usually well played, distinctly phrased with a predominant rhythm pattern. This suggests to us the possibility that the beginner needs a more predominant rhythmic pattern and that each dance should be sufficiently different and distinct as to aid in the retention or memory of the dance. Incidentally, it has been our experience that most of the dances with inferior or adapted music are soon dropped from our repertoire. We keep dances with good music.

3. There was only one waltz in the first ten dances, and that entered the closed dance position for but two measures. It is interesting
(Continued on Page Sixteen)



Michael Herman



Carlos Rosas



Ralph Page



Herb Greggerson



Vyts Beliajus

A LETTER TO LET'S DANCE! READERS

Dear Friends:

Let's Dance! and the Folk Dance Camp take this means of giving you the information about this year's FOURTH ANNUAL FOLK DANCE CAMP, all at the expense of the Folk Dance Camp. The Camp budget is paying the full bill for this very valuable space and thus conserving the full amount of Let's Dance! space for other Federation news.

Your Camp is almost filled for this year. A check-up is starting to ascertain which periods those now registered will prefer. When this is completed, we will know exactly how many vacancies there will be. Your registration now will give you this preferential standing.

We regret that pictures were not available, when we went to press, of all of our faculty leaders.

GUS EMPIE is a leading square dance personality from Idaho. His presence will complete more thoroughly our camp coverage of American dancing. Folks up that way tell us: "You haven't met Idaho color and flavor until you dance with Gus Empie."

JACK HOHEIZAL is one of the best known folk and square dance leaders from Southern California. In addition to his classes, recordings, and writings, Jack has made an outstanding contribution at the point of folk dancing in the public schools.

We believe that this year's camp should even excel that of last year. For any additional information write

Yours truly,

Lawton Harris,
Camp Director

Fourth Annual

FOLK DANCE CAMP

COLLEGE OF THE PACIFIC, STOCKTON, CALIFORNIA · JULY 25 TO AUGUST 9, 1951

Lawton Harris, Director
Sally Harris, Registrar

Committee: Mildred Buhler
Vera Holleufer
A. C. Smith

GENERAL INFORMATION

The Folk Dance Camp of the College of the Pacific and the Folk Dance Federation was one of the earliest and remains one of the largest of the summer training programs for folk and square dance teachers. Now, as the fourth annual Camp is announced, a faculty of some 25 nationally known leaders will be on hand. The location is the beautiful campus of the College of the Pacific in the great central valley of California. The weather will be warm but six air-conditioned dance studios and the college pool keep spirits and energy high.

A maximum of three units of Upper Division college credit can be earned by attendance at all three camp periods—the entire 15 days, July 25 up to and including the morning of August 9. The schedule includes about 8 hours of dancing daily.

An instruction syllabus of about 100 pages will contain the directions for all dances not previously published in the official publications of the Federation. A few additional copies of the manual will be available.

Session I is meant to be a specialization period with unusual offerings to meet specific needs. Sessions II and III will be as nearly identical to each other as we can make them and will include instruction in all phases of the folk and square dance movement.

LEADERSHIP



A strong Square Dance section has been arranged for all three sessions, and includes both dance and callers' sections

VERA HOLLEUFFER, Chairman

Gus Empie, Boise, Idaho
Herb Greggerson, El Paso, Texas, editor "Foot N Fiddle"
Jack McKay, San Francisco, Calif.
Jack Hoheizal, Los Angeles, Calif.
Bob Osgood, Los Angeles, Calif., editor "Sets in Order"
Ralph Page, Keene, New Hampshire, editor "Northern Junket"



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Lucile Czarnowski, Univ. of Calif., Berkeley, author
"Folk Dances of Early California"
Michael Herman, New York, editor "The Folk Dancer"
Carlos Rosas (Rueda), Mexico City, Mexico

Plus many fine Western Folk Dance Leaders reviewing Federation used dances, etc.

A. C. SMITH, Chairman



Genevieve Dexter, State Board of Education
Morry Gelman, Minneapolis, Minn.
Henry (Buzz) Glass, Oakland, Calif.
Madelynne Greene, Festival Workshop, San Francisco
Walter Grothe, San Francisco
Carolyn Mitchill, Los Angeles
George Murton, San Francisco
Grace Perryman, San Francisco
Richard Purvis, San Francisco
Grace West, San Francisco

ANOTHER SPECIAL FOLK DANCE FEATURE offered by the College of the Pacific

1st Summer Session, June 23rd—July 20th

Carlos Rosas—2 unit course—Elementary School Rhythms and Mexican Dances

Lawton Harris—2 units—Folk Dance Leadership

Lawton Harris—2 units—The American Square Dance (Dances and Calling)

For additional information write Dean of the Summer Session,
College of the Pacific, Stockton, Calif.



A portion of the Camp Faculty of 1950—many of whom will be back for 1951 Camp

COSTS

Registration and fees total \$17.50 per person, per period.

Board and Room (optional) will cost \$4.00 per day per person.

RESERVATIONS IN ADVANCE—Since dance floor space and particularly housing accommodations are limited, we have been compelled each year to close registrations long before camp opens. A \$5.00 deposit (refundable up to July 1st) is necessary to hold a registration. Any person may attend as many sessions as desired. However, housing is available only for continuous sessions.

SCHEDULE - 1951

Session I—noon Wednesday, July 25th through Sunday noon, July 29

Callers' Clinics—all types and all degrees of skill—some for beginners

Elementary school rhythms and dances

Materials and methods for teachers of adult education classes

Classes for beginners—offered in this session only

All types of folk dances—with almost all teachers on hand

Techniques of teaching

Session II and III—all faculty on hand—all specialties emphasized

The list of the faculty will suggest the wide range of dances to be taught

Reviews and repeats of many Federation used dances

Workshops for special interest groups—made to order

Community singing—swims—parties

Organ recitals—request sessions

Swap sessions

Sessions II and III will be as nearly identical as possible. Session II starts at noon on Sunday, July 29th, and closes with the big outdoor festival on Saturday evening, August 4th. Session III starts Sunday morning, August 5th and ends at noon, Thursday, August 9th.

One unit of credit may be earned in each session.

Assemblies will be a daily feature, all based on controversial issues.

Session III is designed as a repeat of Session II to enable a camper to get into almost all classes—which is impossible otherwise, with six simultaneous classes.

"A Mixed Up Faculty"—Lawton, Herb, Ralph and George

Herb introduces a new dip and dive figure—not essentially Texan



CANDID SHOTS FROM 1950 CAMP



Six dance editors in camp



Sets in order—Sets 'em up



Sets in order—Midnight



Carlos and Gracie



Mildred—that's enough

Period I
July 25-29
Period II
July 29-
August 4
Period III
August 5-9



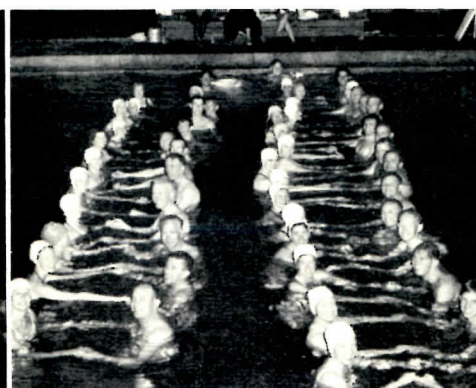
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**REGISTER
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Squares in the pool



"Long ways"



Nuts!





Feet Foremost

BY GRACE PERRYMAN
Folk Craft Editor

IMAGINE the beating your feet take. They bear the burden of every *pas de basque* or leap or buzz step that you do, and usually while encased in leather shoes or boots. So give them a vacation once in awhile. Get them into the open and exercise them without any shoe restraints.

If you are one of those persons who is willing to take the time, you can get a book on foot exercises, take off your shoes and give yourself scientific treatment for half an hour every day. But if you're one of the jillion people who hasn't that extra time, get yourself a pair of very light sandals and wear them every time you have a chance.

Japanese *zori* are a good type of sandal for this purpose. They have a thong between the big toe and second toe and are quite secure for walking, climbing, even dancing and they do not encase the foot at all.

Or, and this is the purpose of this article, you can make yourself a pair of sandals. You may be an amateur craftsman but you can still make a very usable pair of sandals of your own design and with very little equipment. In fact the only tools you need are a jack knife and a leather punch; an edging tool is good but is not necessary.

You will need heavy leather for the soles. Scrap cowhide from a saddlery is very cheap, and every saddle manufacturer has plenty of scrap; they may even give it to you. Trace around your bare foot when you are standing on it and then draw the sole at least a half inch larger around all sides. Do not follow all the contours of your foot for this sole pattern but make it as even around the edges as possible. Cut this pattern out of the leather, using the jackknife or even a sharp razor blade. Be sure to reverse the pattern for the other foot so that you do not have two soles for the same foot. Round off the edges of this sole with an edging tool or with a piece of fine sandpaper, and polish the sole two or three times with neutral leather cream.

Now all you need is to fasten this sole to your foot in some manner. Rawhide laces, which can be bought at any cobbler's, are the most practical. Other leather thongings are not strong enough and to cut leather thonging is not easy for an amateur.

The Japanese style of sandal is very simple. Punch two holes in the sole between the big toe and the second toe, and thread a rawhide lace through them and through a small piece of leather above the sole. This small leather may be cut in any shape and is placed on top of the foot to protect the toes from rubbing by the lacing. (Refer to the picture of the man's sandals.) The ends can now be drawn to the sides over the foot and threaded through holes which are made on the edges of the sole at the best place for your individual foot measure. The ends are tied around your ankle from back to front or front to back as you desire.

Another method is to punch a series of holes all around the edge of the sole

and thread a rawhide lacing through them, knotting the ends to hold the lacing in place. Then take a grosgrain ribbon or strong cotton tape and lace it through the stitches of rawhide and around your foot. You may let your imagination run riot in inventing crosses and half hitches to hold the sole to your foot. See the picture of the woman's sandal.

Also if you look at any picture of Mexican peons' *guaraches* you will see many designs for weaving and tying leather thongs to hold a sole to your foot.

And there you are. The only warning is: remember leather stretches and you will have to keep taking up on the lacing; also do not thread your ribbon or cotton tape through the sole as it will quickly wear out (a matter of a few hours) if you walk on it, while the rawhide lacing will not.

So whip yourself up a sandal and get your feet out in the open. (Photographs by Walter Laubscher.)



Esthonian

DRESS

BY MARJORIE POSNER

Costume Editor

The costume of Esthonia completes the triad of Baltic States, Latvia, Lithuania and Esthonia. There are some similarities in these costumes, but each has its own individual characteristics. The Esthonian costume described this month is very pretty, yet it is relatively simple to make, as authentic costumes go, and it is colorful.

The skirt is of bright orange wool (we can substitute heavy cottons, linen or dull-finish rayons) with a few narrow stripes of white, red or darker orange. It is made rather full and gathered to a waistband. At the bottom is a strip of embroidered braid about 2 or 3 inches wide, usually a contrasting color embroidered with small flowers. Skirts are worn about "boot-top" length.

The blouse is of white cotton or linen, with high neck finished off with a ruffle, long full sleeves ending in a cuff, yoke shoulders and front neck-opening. There usually is small-flower embroidery on the cuffs, yokes, neck-ruffle and in a square around the neck opening. Red is the predominating color of the embroidery.

The apron is of royal blue and is decorated at the bottom with a band of embroidery. The apron I saw on an Esthonian girl at the Treasure Island Fair in 1939 was blue and at the bottom was a wide strip of orange felt-like material which was embroidered with small flowers in white, red and dark blue. Below the orange strip, on the edge, was white lace with an orange thread running through it. The apron, skirt and blouse are held together by a wide leather belt, usually natural or brown, with a large silver buckle in front.

The only jewelry worn is the typical round shield pin, large or small, worn at the neck of the blouse. The hat is a small horseshoe shaped affair sitting on the top of the head. It is of orange or white with stiffened sides of flowered braid in white. If the top is white it is usually embroidered with flowers, too. The stockings and slippers can be quite elaborate. The Esthonian women knit beautiful stockings in white and

orange with flower designs. The girl I saw had stockings that were white to above the ankle and then the rest was orange with white flowers knitted in. She wore soft black slippers with flowers in bright colors embroidered across the front of the foot.

The men wear a simple costume of dark knee-pants, bright woven belt with ends tied in a bow and hanging down

the left side, and white shirts. The pants are usually dark blue and sometimes the men wear a loose vest of striped wool material, in orange, blue, yellow and white. The tie is a narrow woven braid tied in a bow. White knee-length stockings and dark shoes complete the man's costume.

The picture, photographed from an original water-color painted for Ruth Prager in a DP camp in Germany, shows how the woman's costume should look.

Now would be a good time to think about making this costume because the stores are showing the lovely orange color in materials suitable for the skirt. This shade has been very hard to find in inexpensive fabrics. The skirt stripes can be simulated with bias tape sewed on in regular patterns.



*M. Posner
Esthonian costume*

1948

RESEARCH COMMITTEE:
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ton, Heidi Schmidt, Anne-
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Vernon Kellogg.

SENFTEMBERGER

(German)

This description is from an English translation of a modern German folk dance book.

MUSIC: Record: Imperial 1101, *Senftenberger*.

FORMATION: Couples side by side with the inside hands joined and with free hands on hips.

STEPS: Walk*, Reverse-swing Step, Mazurka*, Polka* Slide*.

Music 4/4 and 2/4 Pattern Illustrations

Measures

A 4/4 Introduction: Couple formation, 1 measure.

1-2 I. *Walk, Reverse-swing Step*.

M, beginning with L foot, take 4 slow walking steps fwd. counterclockwise (cts. 1, 2, 3, 4). Step sideward L, away from partner, (ct. 1), close R foot to L, take weight on R foot. (ct. &), step diagonally across R foot with L, moving toward partner and take weight on L (ct. 2), swing R foot fwd., drop hands and pivot, turning away from partner on L foot (ct. &), step bwd. onto R (ct. 3), swing L fwd. and hop on R (ct. &), step fwd. onto L (ct. 4), hold (ct. &). W takes the same action as M beginning with R foot.

3-4 Repeat action of Fig. I, meas. 1-2.

M, who is on R side of W, begins with R, W with L.

B 2/4 II. *Mazurka, Polka*

1-8 In closed position, beginning M L (W, R), move fwd. with 3 quick modified mazurka steps. Do not complete the 3rd mazurka step, but after sweeping M L (W R), back across the M R (W L) instep, dance into the 1st polka. Dance 5 more polka steps turning clockwise and advancing counterclockwise around the room.

NOTE: The modified mazurka, as done, is small, quick, and a bit jerky due to its being danced to polka rhythm.

1-8 Repeat action of Fig. II, meas. 1-8.

A 4/4 III. *Walk, Reverse-swing Step*

1-4 Repeat action of Fig. I, meas. 1-4.

B 2/4 IV. *Slide, Polka*

1-8 In closed position beginning with M L (W R), move fwd. with 4 slides (cts. 1 & 2 & 3 & 4 &). Stamp on M L (W R) (ct. 1), hop M L (W R) and swing M R (W L) leg fwd. (ct. 2), step onto M R (W L) (ct. 3) hop on M R (W L) and swing M L (W R) leg bwd. (ct. 4). Dance 4 polka steps, beginning M L (W R), turning and advancing around the room counterclockwise.

1-8 Repeat action of Fig. IV, meas. 1-8.



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UNITED WE STAND

BY LEONARD MURPHY

WE, the folk dancers of Northern California, are fortunate to have had our movement established on a foundation of fundamental policy sufficiently broad in scope to fulfill the requirements of changing trends. To folk dancers of Northern California, the term "folk dance" embraces four main types, namely, ethnic, general international, American squares, and American rounds. It is well that the general structure of the Folk Dance Federation of California is so flexible as to include in one coordinated movement these various forms of folk dances. Those sections of the country that confine their folk dance to any one type are missing much of the real joy that comes from a fully-rounded, well-balanced program, such as ours. It is significant that in various localities, where adherence to one type of folk dance has been strongest, an irrepressible demand for diversification has arisen and they are presently engaged in expanding their program to include other types. This trend reflects the soundness of our program and should stimulate careful scrutiny of suggested changes in our fundamental policy.

During recent months, we have experienced the formation of a number of clubs that specialize in American square and round dances. This is a healthy indication that our movement is geared to the will of our people and we are fortunate to have leaders capable of presenting this type of program. American squares have long been recognized as a sadly neglected part of our movement; therefore, formation of these clubs, together with the added emphasis being placed on this type dance in many international folk dance clubs, indicates that quality will be raised to a happy level. It is felt that these American square dance clubs, functioning as members of the Folk Dance Federation of California, should be given a listing in the Federation Roster of Clubs that will serve the dual purpose of directing those people interested in this type of organization and provide the medium for ready inter-club communication necessary to successful plan-

ning of various activities. The additional emphasis now being placed on American squares at both Federation Festivals and Teachers' Institutes indicates that American square dance clubs, as members of the Federation, will be in a position to occupy an increasingly important role in Federation affairs. To the Square Dance Callers' Association of Northern California, an organization affiliated with the California Federation of Folk Dancers, goes much of the credit for this stimulated interest in American squares. The wisdom, patience and spirit of good will that prevails in this organization is directly parallel to that general spirit that has made our movement great.

The greatly expanded activities of various groups within the Federation are in need of the stabilizing influence of properly constituted coordination committees to prevent conflicting dates for their activities from becoming a source of annoyance. These committees, representing interested groups within the Federation, such as the Callers' Association, can be established with a minimum effort and can successfully eliminate those conditions which, if left unattended, could grow to undesirable proportions.

Proposals for creating new organizations should be investigated most carefully, not only for their declared purpose, but also for motives that could conceivably be not so readily apparent. Organization, for the sake of organization, and the creating of new positions of leadership, are not sufficient reasons to justify existence. Let us be content to work within the framework of existing organizations whose flexible structure will encourage achievement of worthwhile objectives of all groups.

A spirit of tolerance, the devotion to a cause, and the cooperative efforts of its many people have provided the momentum for the growth of our movement. Those same high ideals, if allowed to reign unhampered, will insure the continued success of our beloved folk dance movement.

THE AUTHOR

Leonard Murphy, who has been dancing since 1941, is a square dance caller and a folk and square dance instructor under the Oakland Board of Education. He is also director of the Swing 'n' Circle Folk Dancers, a private group, and is very active in the Oakland Folk Dance Council.

CALLER of the Month

By MILDRED R. BUHLER

A BACKWOODS SECTION of Michigan, near Hillsdale, was the place where our "Caller of the Month," "Ace" Smith of Salinas, first saw the light of day in 1917. He moved shortly thereafter to a farm 20 miles east of Grand Rapids, which he described as a boy's paradise, its main attractions being two lakes and a collie dog, and he claims he never left this spot until he was 17.

Although square dances were held regularly at the Old South Boston Grange Hall, several miles from home, Ace, being a bashful country hick (so he says) can only recall a very slight exposure to this activity while a boy.

Ace had a slight exposure to folk dancing there in northern Michigan, where the community was predominantly Swedish and the music for the schottische, polka and hambo, which they called old time Scandinavian dancing, was furnished by Ollie Skratthult's Scandinavians, the Victor recording artists. Combining this with his other hobbies of skiing, hockey and especially photography, he had a very full youth.

While attending Michigan College of Mining and Technology he met the lovely Marguerite Louise Walther, better known to our dance world as "Marge," and about six months after graduation when he obtained his degree in civil engineering, they were married in Washington, D. C., where he had secured a job with a utility company.

Moving to California in 1941, they saw their first California folk dancing at the First Methodist Church in Sacramento and entered into the fun, but it was in 1943 that they attended their first festival, one that was held at the College of the Pacific under the direction of Lawton Harris. It was here that they were really "smitten," and Ace claims this was the last time they were "spectators" at a festival. They joined Lawton's large class at the YMCA, and a year later helped organize the Stockton Polk-Y-Dots, "Ace" serving as their first president. With Lawton prodding them, they began their teaching career with a group of the military and civilian personnel at the Lathrop Holding and Reconsignment Station south of Stockton.

In Salinas, to which they moved in 1947, they found little folk and square dancing activity. After starting their first class at the request of the Salinas Recreation Department, the formation of the Lariat Swingers soon followed, and people began flocking from all of the outlying communities to join in the fun. The movement mushroomed under the capable leadership of the Smiths, and before long with the aid of the Lariat Swingers, groups were established in all of the surrounding communities. The year 1949 found Ace and Marge with almost more than they could handle, a total of over 1000 adults enrolled in their classes and clubs.

Among the many groups they have served as instructors besides the Lariat Swingers, are the Salinas Jeans and Queens, Salinas Top Hands, Hollister Promenaders and Twirlaters, Greenfield Swingsters, King City Rancheros, Monterey Peninsula Coun-



A. C. ("ACE") SMITH

try Club Promenaders and the Los Bailadores of Monterey, which they taught for a brief period.

Ace is one of the three co-ordinators who serve as assistants to Lawton Harris at the Folk Dance Camp at the College of the Pacific. He was co-chairman of the 1950 state festival at Monterey; organized the first "Dance so that Others May Walk" March of Dimes Festival, and still serves as its chairman; is a member of the Square Dance Callers' Association of Northern California and also the Monterey Bay Area Callers' Association. He has presented more than 75 costumed exhibitions throughout the Monterey Bay Area and as far east as Fresno and as far north as San Jose. With Marge always at his side as his most efficient aide, and with both of them possessing a plus rating in personality, success was there for the taking. Still an engineer in the sales department of the P. G. & E. Company, his hobby has tied in well with his occupation, bringing him a host of friends the length and breadth of the state. Traveling folk and square dancers will always find a friendly greeting awaiting them at the Smith abode.

According to Ace, he feels that "square dancing is an amazing facet of the folk dance picture, not a separate thing apart," and he sees no reason why they need ever be isolated.

WHICH DANCE FIRST?

(Continued from Page Ten)

to note that in the first ten dances and go through one repeat of each dance there should be only six measures of closed dance position. This might indicate two things: (a) That the 3/4 rhythm is, in the experience of most of our teachers, more difficult to teach. (b) Also it suggests that the closed dance position adds an additional hazard of coordination between the two dancers which a rank novice should not undertake immediately. We notice that the two-step and the schottische are preferred beginning steps.

4. All of the dances on the first ten have very few patterns. This would suggest to us that while the beginner is trying to master basic steps, he should not have to remember too many patterns. The beginning dancers will take more joy in doing Oklahoma Mixer well than experienced dancers will find even in such a number as the Russian Peasant Dance.

5. We note a fairly wide nationality range with the American predominant. We judge this was accidental, but it might indicate to the teacher that we should present a wide nationality background. This gives a distinctness to the music and pattern which aids in the retention.

Dancers do not resent simple dances. They wish good music, some variation and a great deal of downright fun. We, the teachers, must see that they have this opportunity.

If folk dancing has passed the peak of greatest popularity, we, the teachers, must be more careful of each individual dancer and see to it that he gets a real satisfaction out of his dancing. To a certain extent, because of different backgrounds, each will not only have a different starting point, but also a different rate of learning. Let's give satisfaction to our beginners.

TELL IT TO DANNY

(Continued from Page Five)

the EMERYVILLE Veterans Memorial Building. HARVEY LEBRUN directed the folk dance part of the program. The most popular audience-participation dances proved to be the "Mexican Shuffle" and the Cotton Eyed Joe; the most appreciated exhibition dance was the Sicilian Tarentella.

Spring, spring, beautiful MARY SPRING sends us this message from FRESNO: On April 7 and 8 FRESNO will present the PEACH BLOSSOM FESTIVAL, with an introductory party on Friday evening, April 6, at the SHACK, and two major folk dance parties in the MEMORIAL AUDITORIUM on Saturday evening from 8 p.m. to midnight and Sunday afternoon from 2 to 6 p.m. The FRESNO FOLK DANCE COUNCIL and the CENTRAL VALLEY EMPIRE ASSOCIATION will co-sponsor the festival. Exhibitions will be presented by various valley groups and the OLD COUNTRY FOOD MARKET will again be featured in the foyer of the auditorium.

THE FRESNO FOLK DANCE COUNCIL at a recent meeting elected the following officers to serve for the current year: E. FORD THOMPSON, president; REX WRAY, vice president and treasurer; MRS. JOHNNY WIDEMAN (Margie), secretary.

THE FRESNO FROLICKERS recently held an election, choosing the following officers: president, Mary Spring; vice president, LOI-

(Continued on Page Seventeen)



By MILDRED R. BUHLER

SALEM, OREGON. *All Out for Squares on the Powder River!*

The Powder River Promenaders, with headquarters in Baker, Oregon, filed articles of incorporation recently and promised to spread the enthusiasm for square dancing as far as they can. Included in their plans is a training program for callers and leaders.

BERKELEY, CALIF. *Elks Club Features Folk and Square Dancing!*

Under the leadership of Instructors Bill and Julie Stewart, the local Elks Club holds bi-monthly sessions in folk and square dancing for its members and their guests. Beginners and spectators are made especially welcome.

SAN ANTONIO, TEXAS. *Sunday Afternoon Jamborees Continue.*

Sunday afternoon square dance jamborees are being resumed again this winter in San Antonio, under the sponsorship of the San Antonio Area Square Dance Council, oldest organization of square dance groups in this area. The tenth jamboree given by the council was held January 14 at the Woodlawn Gym in San Antonio from 3 to 6:30 p.m., preceded by a clinic hour. Among the callers selected from the panel approved by the participants of the Square Dance Workshop were George Lowry of Seguin and Cecil Hull and Ricky Holden of San Antonio.

ATTENTION! SPECIAL FLASH!! HOT OFF THE WIRE!

NORTH HOLLYWOOD, CALIF. *Summer Clinic Scheduled at Asilomar!*

A "Summer Clinic" for both dancers and callers, sponsored by *Sets in Order*, is being scheduled as follows: Time, Wednesday, June 27 - Monday, July 2. Place, ASILOMAR (the national YWCA Conference Grounds, located on the Monterey Peninsula). The guest lodges are on the American plan, meals included, also off-campus facilities. It is an ideal vacation area for a dance camp, being close to San Francisco and yet centrally located for the whole state. The staff includes Bob and Ginger Osgood of Los Angeles, Ralph and Eve Maxheimer of Hollywood, Raymond Smith of Dallas, Texas, Ruth and Dale Garrett of Los Angeles, as well as day-by-day guest teachers, callers and specialists. Further information may be obtained by writing *Sets in Order*, 462 North Robertson Boulevard, Los Angeles 48, or by calling CRestview 5-5538. Congratulations! Another move forward.

CORVALLIS, OREGON. *Oregon State Holds Square Dances!*

Led by Callers Erma Weir, Gene Ryder and Claude Cook of Portland, the students and faculty square dance fans of the Oregon State College have been assembling for big evenings of folk and square dance fun.

Send all out-of-state square dance news to Mildred R. Buhler, 180 Elwood Street, Redwood City, California.

CALL of the Month

The Bridge

ORIGINAL CALL BY JACK MCKAY

1. First and third you balance and swing.
2. Make a bridge across the ring
(First and third men send their ladies to the center forming a line of four across the set with hands joined [man's right with partner's left, lady's right hand joined]. This forms three arches.)
3. Two through the middle and four through the ends,
4. Swing 'em boys and do it again.
(Second couple through the middle arch, fourth couple divides, lady going through the right arch, man through the left arch.)
5. Now four through the middle and two through the ends,
6. Everybody swing and we're gone again.
Allemande left, etc.

MORE OF DANNY'S COLUMN

(Continued from Page Sixteen)

MILLSAP; treasurer, ART MORK; secretary, VIRGINIA NAZARETTA; historian, GRACE PETERS; council rep., RAFAEL SPRING; federation rep., VERA JONES; hostess, MRS. ALICE COTTETT.

The new officers of the SAN LEANDRO CIRCLE-UP FOLK DANCING GROUP are: HAROLD MILLER, president; JOHN FINLEY, vice president; FRANK ROWE, treasurer; MISS SHIRLEY TORRENCE, secretary; CARL and FRANCES HOVEY, program chairman; SPIKE ROSAREN, advisor; ELAINE CLARK, historian and publicity director; federation council representatives, VIC COMEGYS and DICK MCINTYRE; San Leandro council representatives, MRS. MILDRED NICHOLAS and JULIO PALMIERO. PALMIERO is president of the SAN LEANDRO FOLK DANCING GROUP.

Goodnight Irene—I got the wrong WARD . . . it's ALICE WARD who came back from Oregon, to stay, Hurrah!

And speaking of Oregon, the INTERNATIONAL FOLK DANCERS of PORTLAND announce their festival March 18 at the Armory, 109 N. W. 10th, Portland.

Don't forget those club dues, and do renew or be a new subscriber to LET'S DANCE! It's so much for so little.

HAPPY DANCING!

FRANCISCO NOTES

By Trude Sorensen

Doing their bit as they see fit are members of the INNSINGERS from the CROSSROAD VILLAGERS. On numerous occasions they have put on programs of folk dancing and singing under the auspices of the American Red Cross

at the Service Center of the Presidio. A performance at the Youth Guidance Center followed by dancing with general participation met with much enthusiasm.

Dropped in to the SWINGSTERS, who dance every Tuesday night at the City College Auditorium—a nice group, active and thoroughly enjoying their dancing, also under the able instruction of GRACE WEST.

The "White Elephant Party" given by the SQUARE CUTTERS saw a new president in office—DICK ARCHER—who formerly was a member of the Tyroleans in San Bruno. Their Mardi Gras held on February 10 held a Valentine theme, and was chairmanned by the new "first lady," MARGARET ARCHER, and a committee of four couples. Wonderful party—ask anyone who attended!

No less enthusiastic are MURIEL and RAY PABST, who have been teaching at the CALICO CLICKERS right along. This up-and-coming club celebrated its first birthday in January and have indeed progressed a long way in the right direction. The gala affair was highly attended what with Callers EDITH THOMPSON, TEX DEHONEY of the 49'ers of South San Francisco, and RANDY RANDOLPH of the HI-STEPPERS present.

Speaking of HI-STEPPERS this spirited group now meets at the Roosevelt High School gym on Geary Blvd., every Saturday from 8:00 to 11:30 p.m.

THE FUN CLUB lives up to its name, notably on the fifth Saturday of the month which is party night; but new dances are taught on the second and fourth Saturdays from 8 to 8:30 p.m. at the Community Center on Precita Avenue.

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CHATTER *from the* SOUTH

By PAUL PRITCHARD

Whenever there is a fifth Wednesday in a month, you can be sure that the GLENDALE FOLK DANCERS will have a really super party night. Such a night was the one in January when the theme was "Early California." Everybody arrived in costumes of the era of '49 and danced the dances of that period, including an exhibition of the California Vals Jota. It all was concluded with a buffet of chili con frijoles.

From time to time during the past few months, some of the younger men in the folk dancing circles have been disappearing, only to turn up later dressed, not in folk costumes, but in uniforms of brown or blue. Now we have to report that VIOLET CHRISTIANSON, one of the original Gandy Dancers, has been called back into the service with the WAVES. Hope it won't be for too long, Vi—we want you back!

Down Mexico way, CARLOS ROSAS is already working on new material to bring to us this coming summer. That in itself should be well worth going to the summer camp for.

Daniel Q. Cupid has been twanging his bow a lot around these parts lately. SYLVIA HYTNER, of the WESTWOOD CO-OP, turned up right after New Year's with a sparkler on her finger—says her intended is not a folk dancer—yet! ELIZABETH CORR and BERT BENNETT of the GANDY DANCERS are another newly announced twosome, and NATALIE TANAS and DEAN LINSCOTT of I.D.C. (as well as the other two clubs) complete our immediate list. Folks up Bakersfield way won't believe this, but Dean actually sat out a Schuhplattler the other night. Said he was too tired, but it seemed he had just been to a demonstration at which they performed the Schuhplattler, Hambo and a Hopak, after which there was smorgasbord. Don't see how he could possibly be tired, do you?

The Santa Barbara committee, headed by

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Bill Herlow, is actively at work on the forthcoming Statewide Festival, May 25-27. Big things are in store—dance parties on Friday, Saturday and Sunday nights, Teachers' Institute on Saturday afternoon and the big festival on Sunday afternoon.

The COSMOPOLITANS are now meeting every Monday night under the direction of PAUL ERFER. They are scheduled to demonstrate dances of Austria and Bavaria at the Holtville Festival, including the Dreisteyrer and the Schuhplattler.

Those folk dancers who attended the annual International Folk Dance Festival at the Philharmonic in Los Angeles last month probably recognized many a familiar face among the cast. The fifteen numbers on the program included the "Biay Mazur" by the INTERNATIONAL DANCE CIRCLE; "Reit im Winkle," by the MOUNTAIN DANCERS; and a dance from Azerbaijan, "Me & Leyla," with ALI AMIR MOEZ and TERESA MASON. After the show was over, all the Mountain Dancers, as well as many of the I.D.C., went to Turner Inn for more polkas, schotisches and laendlers.

With elections coming up all over the place, we'll probably have lots of new information next time. So far, the GANDY DANCERS have reported in with officers as follows: Fred Nice, president; Paul Pritchard, "veep"; Jerry Adam, treasurer; Ethleen Labac, secretary; Virginia Thomas, historian. I.D.C.'s officers for the next "semester" are Elie Kamin, president; Sam Mednick, vice president; Dulcie Adams, secretary; Ruth Garber again council delegate.

Reviewing the PASADENA CO-OP Festival in January, it was generally conceded this was one of the best festivals seen at Pasadena in some time. The program included several new dances in this area, and several interesting exhibitions, one of which was "Pajarera" by the JARABE CLUB. This dance, I understand, was taught to the club by LEILANI PAPADOL. The costumes and "props" were lovely, and these young girls danced so very gracefully. Orchids to "Lani" for her work there.

Hope this column isn't too chaotic—I'm new at this job and haven't had any chance to go Winchelling around for news yet. May have to browbeat MARILYN BUSCH into taking this job back—but then, who'd want to beat Marilyn, anyhow? We'll see how things work out next month. Meanwhile, Kia Ora, and keep dancing!

Around the SQUARE Set

by PEG ALLMOND

THE SQUARE DANCE JAMBOREE sponsored by the Square Dance Callers' Association of Northern California January 28 in the Marin Catholic Gym at Kentfield was an outstanding success. SIDE SADDLE SAM AND HIS FOUR SPURS furnished the music to the satisfaction of the dancers and delight of the 29 participating CALLERS.

The large balcony of the gym provided an opportunity for spectators and they thoroughly enjoyed watching. The women dancers are more and more turning up in long dresses, a la Southern California, and while the long dresses are a lot of work for the ladies, they add a lot to the color and beauty of the dancing. The men are not far behind—many an inhibition has been dropped and the mildest-looking chaps are turning out in the wildest-colored, brightly-embroidered shirts. More western trousers and more cowboy boots are in evidence at each jamboree. More women callers are being included on the jamboree programs—SIX appeared at Kentfield. Two husband-wife combinations were on the program—Carman and Allan Doran and Dot and Jack Sankey.

Better plan to attend the next jamboree. You will enjoy the dancing. Announcement of time and place will be found in another section of *Let's Dance!*

BOB and MARIE ROSS, who teach at the John Muir School in Berkeley, finished off their last course with a party at which cleverly designed DIPLOMAS were awarded the members of the class. Following is the verse which appeared on the diploma, which included the name of the dancer, date and signatures of BOB and MARIE:

DIPLOMA

*Now the end of the term is here
You've danced from the old into the New
Year*

*You've had your times both good and bad
Of having fun and being a sad sack sad
But through it all with flying colors you've
come*

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passed on through *Let's Dance!* to other clubs.

The population of Belvedere is very small but they have a folk and square dance group that meets every Friday in the recreation center. It is an open group and called the SOUTHERN MARIN FOLK DANCERS, and party night is the second Friday of each month. Vic Myers is the president and Mickey and June McGowan are the leaders.

Instead of attending the evening session of Teachers' Institute held by the Federation, the Berkeley evening school teachers get together from 7:30 to 11 p.m. and review the afternoon's dances. Each teacher is responsible for the teaching of one of the dances taught at the institute in the afternoon. The teacher is responsible for teaching and procuring the record used. After this evening workout they feel they have accomplished something, and are really competent to go out and teach the dances. At their evening session they iron out any problems they encountered in the afternoon and go forth SURE OF WHAT THEY ARE GOING TO TEACH. They meet in the John Hinkel Park Club House and all pay their share of the expense of rent, etc. Hats off to them. I wonder how many other groups get together to review before they teach the new things presented? Write in and let us know what you do along this line.

A warm and sunny clime greeted Buzz and Frankie Glass and two children when they visited Bert and Sandy Tepfer and children in Tucson, Arizona, over the Christmas holidays. Tucson has about 16 dance clubs and they had a chance to dance with two of them—the 49'ers and the Foot 'n' Fiddle Group. All groups do squares and rounds, and Sandy is introducing advanced round dances and intermediate folk dances by giving a 10-week course at the local Y.M.C.A. Jam sessions and parties with such outstanding local leaders as Harry and Dia Trygg, George and Marion Waudby and Howard and Jane Tench were fun as well as a wonderful opportunity to exchange dances and dance notes. Watch for some of the delightful dances that are done down Tucson way!

AMERICA DANCES

(Continued from Page Eight)

dance history we must realize that dances that we often accept as traditional have been blended by many influences. One must realize that every generation will dance not only in the time they live but in relation to their modes and manner of living. In the history of folk dance, that which is the composed dance of one epoch becomes in time the dance of the people and is expressive of that era. As one dance authority explains, folk or composed dance depends upon the moment one examines it. Thus, in surveying the modern folk and square dance movement, it is not sufficient to merely say "j'accuse." Those who are repelled by changing quality of the dance scene must become aware of the people's interests and desires. In appraising the folk movement, that which is simple and devoid of artificial qualities will stand the stress of time.

(Continued Next Month)

MARCH, 1951

The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

The Dancer's Bookshelf of April, 1950, is sure of *Let's Dance!* carried reviews of the first eight volumes of the series *Handbooks of European National Dances*, published under the auspices of the Royal Academy of Dancing and the Ling Physical Education Association. The countries covered by these publications include Portugal, Austria, Finland, Greece, Czechoslovakia, Sweden, the Netherlands and Switzerland.

Now three more issues of this series have come off the press, which will be reviewed here, and dances of England and Wales, Italy, Scotland and Spain (II. North-East and East) are announced to be in preparation.

DANCES OF SPAIN, I. South, Centre and Northwest: By Lucile Armstrong. New York: Chanticleer Press, 1950. 40 pp. \$1.25.

It is a practice in these handbooks to present in the introductory material a map of the country showing the regions from which the dances come. This is especially helpful in a discussion of the Spanish dances, since their differences in character are so marked. Starting with the southern part of Spain, the dances of Andalusia are discussed under three categories, Flamenco, Clásico Espanol and folk dances. A list of fifteen folk dances is given, included in which are the bolero, fandango and tango. The latter has no connection with the Argentine tango.

The dances from the Central Uplands which show characteristics from surrounding provinces are next summarized. They are followed by the dances of the north-western region. According to the author, these dances are simpler and their style is more easily acquired by Northern European dancers. Mention is made of fandangos, jotás, dances in a single file formation, called the snake, ring dances and those for four couples in a square.

Several noteworthy paragraphs are devoted to music and costume, with an appeal by the editor not to dress all performers of Spanish dances in Andalusian costumes.

Four dances are described in detail by the technical editors, Muriel Webster and Kathleen P. Tuck. They are Pericote, Danza Prima and Muineira of the North-West and Seguidillas Sevillanas from Andalusia. The music, arranged for piano, is given for each dance, as well as suggestions for the playing of castanets when the dance requires them.

Four beautiful color plates give emphasis to style and body position in the dances as well as accurate detail on costume. A short selective bibliography is included.

DANCES OF FRANCE, I. Brittany and Bourbonnais: By Claudie Marcel-Dubois and Marie Marguerite Andral. New York: Chanticleer Press, 1950. 40 pp. \$1.25.

The authors of this volume hold high positions in the Paris Museum of Folk Art and Traditions, so the dances described in this book, as in all the other handbooks, are traditional, typical of the regions from which they stem.

Since the dances of France show great diversity, two additional volumes are planned by the authors to complete their task. In this volume, the aim of the authors, as stated in

the introduction, is to show a variety of dances rather than follow any geographical order; consequently they start with the sea-bound land of Brittany in the northwest and then proceed to the very center of France, to the old duchy of Bourbonnais.

A very interesting historical background is presented for the dances of each region, including the occasions on which dances are performed, types and styles of dances and typical instruments used in their musical accompaniment. Notes on costumes are supplemented by four color plates, two for each region showing the details of costumes for both men and women.

The dances given careful descriptions are Gavotte de Pont-Aven (Brittany), Ridee de Baud (Brittany), La Chieuh' (Bourbonnais) and La Bourree Bourbonnaise. These dances are quite simple in pattern and are easily interpreted.

A selected bibliography is included for each region.

DANCES OF HUNGARY: By George Buday. New York: Chanticleer Press, 1950. 40 pp. \$1.25.

Dr. George Buday until recently was director of the Hungarian Cultural Institute in London. He is not only well acquainted with his native Hungarian dances but is in addition a student of Eastern European folk lore and customs.

In presenting a historical survey of the Hungarian dance, Mr. Buday gives selected dances, important as types or because of their traditional significance. These dances are the Hajdutanc, which survives in part, in the various Stick dances, the recruiting dances, called Verbunkos (or Verbunk), the Csardas, survivals of ritual dances and work dances and dance games.

He shows the place of the dance in Hungarian weddings and includes notes on village dance etiquette.

Mr. Buday states, "Hungary's wonderful treasury of costume is too rich even to be summarized." However he gives some helpful suggestions and the four-color plates, which are his own drawings, illustrate in considerable detail three different costumes for men and women.

The latter half of the book offers a careful analysis of basic steps, Csardas steps and the dances Paloc Martogatos vagy Kukorgos (dipping or squatting dance), Kalotaszegi Forgos (turning dance), Kunszentmiklosi Verbunkos (recruiting dance), and Karadi Bebug-Verbunk. Happily, a pronunciation chart is included to assist those who are unfamiliar with the Hungarian language.

All three of these books add valuable background material and interesting traditional dances to the folk dancer's repertoire.

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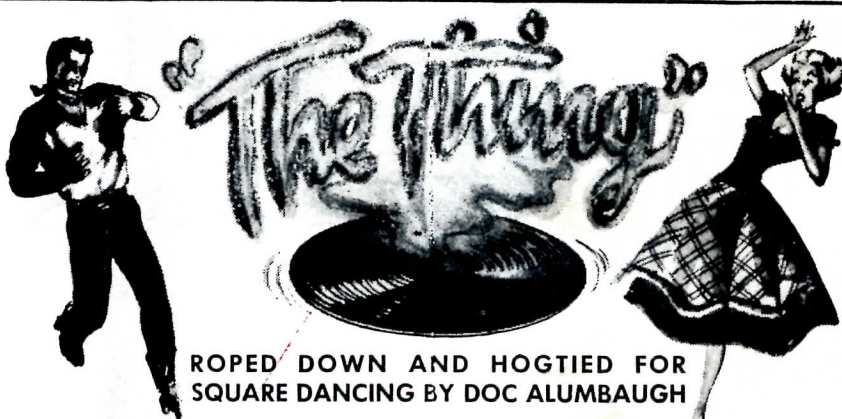
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