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APRIL
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



DANCING IN BIBLICAL TIMES--SEE PAGE 7

*In This
Issue*

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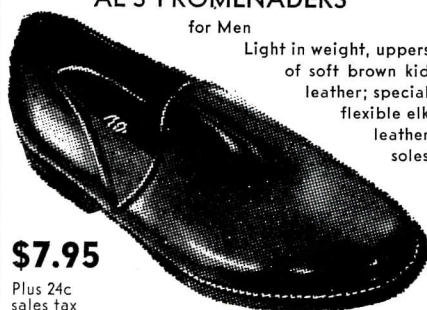
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LAWTON HARRIS, Editor

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CIRCULATION, NEW SUBSCRIPTIONS—Federation office, above.

ADVERTISING, EDITORIAL—1236 W. Elm St., Stockton, Phone 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—Lee Eichelberger, Chairman, 2800 Seminary Ave., Oakland 5, Calif.

LET'S DANCE is published monthly by the Folk Dance Federation of California. Northern Section: WILLIAM E. ("BILL") CASTNER, President, 1333 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, 2421 1/2 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 1952 BY
THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

By Lawton D. Harris

"SINGLE BLISS?"

Your editor has become extremely aware of a new type of problem in some Folk Dance circles ("square dance groups" seem to be even worse)—what happens to one who has no partner?

In one California community with 15 adult groups, only *one* provides an adequate situation for those who do not have a "partner of their own." "Wives have a right to dance with their own husbands—they worked hard enough to get them out," etc., etc. In many instances it is not "*policy*" but definitely *practice*, to exclude the unattached—"freeze them out."

A friend, just returned from a "Rocky Mountain Area" business trip, danced only three dances (in a hotel set-up), but "visited" a dance group almost every night for two weeks. All were friendly (verbally), but none saw to it that he danced. At the hotel, dance, his partner (for a wee moment) was surprised that he could dance.

A letter from a good dancer asks the question—"how about us single gals?"

Let's solve this problem locally. More mixing—more consideration for the "unwilling wallflower"—more careful registration of dancers into really suitable groups—recruitment of a specialized concentration to find partners for the "unattached." One group is working up a new tradition—"Come when your mate can't"—and finds it helps all concerned.

We may need to advertise in some classes: "You don't need a partner." Let's bid the men in the armed services more welcome. Let's not let the most social form of recreation become unsocial.

Maybe none of these will answer your local situation—but let's do something! Tell *Let's Dance!* of what is working in your group.

OUR COVER

Eleanor Elsocht, one of our many exhibitors at the State Festival, "When California Dances," at work on some of her figurines. Bob and Eleanor Elsocht have given generously of their artistic talents to our folk dance movement. All of the special mastheads involving art have been the products of their work.



CALENDAR

**BEV. WILDER, DON RONK AND
CHARLES RICH, EDITORS**

Items to be included in the Folk Dance Federation of California Calendar of Events must be forwarded by the twenty-fifth of the month two months previous to publication date to Bev. Wilder, 1304 Alma Ave., Walnut Creek, Calif.

FEDERATION FESTIVALS

North

SUNDAY, APRIL 6—SACRAMENTO. Sacramento Memorial Auditorium, 16th and J Streets. Council meeting 12:30; dancing 1:30 to 5:30 and 7:30 to 10:00. Host: Sacramento Folk Dance Council.

SUNDAY, MAY 11—RICHMOND. Richmond Memorial Auditorium, Civic Center and MacDonald Ave. Council Meeting 12:30; dancing 1:30 to 5:30 and 7:30 to 10:30. Hosts: East Bay Regional Folk Dance Council, and Napa Regional Council.

JUNE FESTIVAL — Date unknown. **WANTED:** a sponsor! The Southern Alameda County Folk Dance Council is unable to sponsor the June Festival. Any Federation region, club or other group desiring to sponsor this June Festival please contact Bev Wilder, address above.

SUNDAY, JULY 13—KENTFIELD. College of Marin. Host: Marin Folk Dance Council.

SUNDAY, AUGUST 24 — Host: Napa Regional Council.

South

SUNDAY, APRIL 20 — **SANTA BARBARA.** Tri-County Festival. Dancing 1:30 to 5:30.

SUNDAY, MAY 11—GLENDALE. Glendale Civic Auditorium. Dancing, 1:30 to 5:30. Host: Glendale Folk Dancers.

REGIONAL FESTIVALS

North

APRIL 4-5-6—FRESNO. Peach Blossom Festival. Memorial Auditorium. Host: Fresno Folk Dance Council. Chairman: Wat McGugin.

SUNDAY, APRIL 6—REDDING. Dancing both afternoon and evening. Host: Wonderland Twirlers, representing the Golden Empire Folk Dancers.

SATURDAY, APRIL 19—DAVIS, Calif., "Cal Aggie Picnic Day." Dancing 3 to 5 and 7:30 to 11:00. Hosts: Circle D Dancers and Levis and Laces. "Picnic Day" starts at 10:00 a.m. with parade, horse show, track meet and exhibits.

SATURDAY, APRIL 19—SAN FRANCISCO. Farmer's Market Festival, Alemany and Bayshore Blvds. Folk dancing and exhibitions starting at 12:30 p.m. Civic program begins at 10 a.m.

SUNDAY, APRIL 20—SEBASTOPOL. Apple Blossom Festival. Analy Union High School football field. Dancing in afternoon. Hosts: Sebastopol Swingers.

SUNDAY, APRIL 20—COLUSA. Fairgrounds Auditorium. Dancing afternoon and evening. Host: Colusa Whirlers. Exhibitions.

SUNDAY, APRIL 20—WESTWOOD. Town Auditorium. Dancing 1:30 to 5:30. Host: Lumber Jacks 'n' Jills.

SUNDAY, APRIL 27—SAN FRANCISCO. Cayuga Playground lawn, Alemany Blvd. and Foote St. Sponsored by S. F. Recreation Dept. Hosts: Cayuga Twirlers. Dancing in the afternoon.

SUNDAY, APRIL 27—RENO, NEVADA. High School gym. Afternoon and evening.

SUNDAY, MAY 4. The Herlong Festival previously announced has been cancelled.

SUNDAY, MAY 4—ST. HELENA. Host: St. Helena Gamboilers.

SUNDAY, MAY 11—SANTA ROSA. "Burbank Rose Festival."

SUNDAY, MAY 18—OROVILLE. "Regatta Days." Street dancing 7 to 12. Hosts: Oroville Old Time Dance Club and Oroville Junior Chamber of Commerce.

SUNDAY, MAY 18—SUSANVILLE. Square Dance Jamboree, 1:30 to 5:30. High School gym. Host: Lassen Promenaders.

SUNDAY, JUNE 15—GUERNEVILLE. "Stumptown Days."

SUNDAY, AUG. 3—ANTIOCH. County Fairgrounds. Dancing afternoon and evening. Host: Diablo Council of Folk and Square Dance Clubs.

South

SUNDAY, APRIL 13—LONG BEACH. Host: Long Beach Folk Dance Co-op.

SUNDAY, JUNE 29—San Diego Regional Festival.

OTHER EVENTS—Training

SUNDAY, APRIL 20—Teachers' Institute. Place to be announced. Teachers only.

JULY 21-AUG. 2—Folk Dance Camp, College of the Pacific, Stockton.

STATE FESTIVAL, OAKLAND

SATURDAY, APRIL 5—Statewide Festival Warm-Up Party. San Leandro High School gym. Dancing starts at 8.

THURSDAY, MAY 29—Woodminster Amphitheatre. Exhibition folk dancing and singing for all. Oakland's official welcome to the State Festival. Picnic supper.

MAY 30-31, JUNE 1—STATE FOLK DANCE FESTIVAL. Oakland Auditorium and Exposition Buildings. A comprehensive three-day program including: Square Dance Institute by Bob Osgood, square dance party, folk dance institute and three folk dance parties (including the big Sunday afternoon festival); special events and tours.

SQUARE DANCE CALLERS' ASSOCIATION ACTIVITIES

MAY 24, 25—Tri-Annual Two-Day Institute. Monte Rio.

JUNE 8—Larkspur. Jamboree. "Square dancing in the afternoon at the Larkspur Rose Bowl."

AUGUST 23—San Leandro. Jamboree. Dancing in the evening. Place to be announced.

JUNIOR SECTION FESTIVAL

SATURDAY, APRIL 19—Mill Valley. Tamalpais High School gym. Annual "Country Fair." Hosts: Tam Hi-Stepers and Drake Shipwreckers. Fun, food, games. Admission free. Junior members only.

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LET'S DANCE!



TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

MILLIE VON KONSKY and GWEN HEISLER know all about women and have proven it. Konclusively for the third consecutive year by their "All Women's Folk Dance Festival" held recently in OAKLAND in the A.M., yet. Twice a week more than 100 housewives meet at the DIAMOND ROLLER RINK in Oakland to dance the dances of all nations. See Millie's ad in Let's Dance! for European tour; the itinerary is terrific, from Italy to Ireland. Leave June 23rd; return September 1st.

The February 10th FEDERATION FESTIVAL at SACRAMENTO was truly the answer to LAWTON HARRIS' editorial (Feb. Let's Dance!) "After Folk Dancing—What?" The program was so perfectly arranged and executed that one couldn't help feeling that finally, folk dancing is here to stay, and the audience must have had the urge to participate, thank to ARDIE BLANCHARD, general chairman, and what must have been a wonderful committee.

A perfect follow-up was the beginning of a 17-week plan by the SACRAMENTO COUNCIL OF FOLK DANCE CLUBS and the RECREATION DEPARTMENT to teach more people this universal language we have come to love. The teachers are donating their services and the dances are from an approved list. Other areas, please copy! Write to DOLLY HART, 2713 16th Street, Sacramento, California, for more information and lay-out of this wonderful treat.

On February 19th, the 17-week series of free folk dance classes for beginners opened at the Oak Park Club House, which fairly bulged at the seams with the 500 people who turned out to learn a handy two-step. ROSS CLARK of the CASTANETS, WAGON REELERS, and ARDENEROS admirably handled the stampepe in the folk dance half of the evening. MARVIN BLANCHARD of the SQUARE ROUNDERS, BALLROOM FOLK DANCERS, WAGON REELERS, and LET'S DANCE CLUB managed over 30 squares in the last half. All hands concerned were vastly pleased with this overwhelming response and hope to have classes running in at least two different places soon.

The Sausalito P.T.A. sponsored a folk dance party and carnival February 16. CHARLIE BASSETT was M.C., so you know it was good. And a whole gang from MARIN appeared on DEE JAY MADISON'S TV program "Ash Wed." squared to the perfect pitch of URSULA MOONEY calling "Down Yonder."

LAWRENCE E. NELSON, secretary for the GOLDEN EMPIRE FOLK DANCE COUNCIL (which extends from YUBA CITY to REDDING) sent us the results of the recent election: HAROLD TODD, president, RED BLUFF HII SQUARES, Red Bluff; BOB FRANZEN, vice-president, ORLAND RANCHEROES, Orland; GENE NELSON, secretary, RED BLUFF HII SQUARES, Red Bluff; DAVE LEWIS, treasurer, JACINTO CLOVER REELERS, Willows.

Wonderful World — here's some advance publicity — received in February for what

you're readin'. THE LOCKEFORD MIXERS are planning their first "Hoe Down Jamboree," to be held in conjunction with the Clements Stampede. The Jamboree will be held Saturday night, April 26th, 1952, at Rossetti's in WALLACE. Dancing will start at 8:30. The M.C. will be IAN CAMPBELL of STOCKTON. The Stampede will be held at Clements, Sunday, April 27th. Square dancers from everywhere are invited. Offers to present exhibition squares are in order, and anyone desiring to make such a contribution should contact MRS. BEULAH ROSS, P. O. BOX 143, LOCKEFORD, CALIF. DOT MARCHANT is sure a hard-working happy folk dance teacher down the SAN FRANCISCO Peninsula. Besides all her classes she will again be in charge of the traditional MOUNTAIN VIEW HARVEST FESTIVAL a week before our big, Big, BIG Statewide deal in MAY. Had a swell time at her ST. BRUNO'S FROLICKERS in SAN BRUNO, Saturday, February 23. RANDY RANDOLPH, ED. WRIGHT, and GARY KIRSCHNER handled the squares in perfect style, and the entertainment by three eight-year olds highlighted the perfect program. Nice idea was filling requests after each square session.

VALLEJO'S SUNNYSIDE FOLK DANCERS celebrated their fourth anniversary with a Valentine party and DANNY was proud to cut the huge cake with MARY ALVITI, their first president, who was instrumental in getting this very successful group started. TONY and DOT DEAL have been their constant teachers and it was a beautiful sight to see the enormous crowd of costumed dancers—and guess what? They also had sandwiches and coffee, they did. JACK NELSON'S Folk Dance News in the VALLEJO TIMES-HERALD is a great contribution to the movement.

ROY and SALLY NICKOLSON of SEATTLE, members of the 49'ERS COUNTRY COUSINS PATTERN DANCERS, visited JIM and DONNA MOORE, who took them to CHARLIE BASSETT'S SAN QUENTIN BARS for a night of fun! yes, they dance in the jailhouse here. Watch for a square in Stripes and their Molls on "Your Show" TV, latter part of April.

Girls Wanted! And why not? Lots of dancing, never a dull moment, no taking the boy's part, except to guide him in the art of square dancing, Monday, 8 to 11, Service Club, FORT KRONKITE; phone MISS WORLAND, FORT BAKER. Army bus pick-up from Presidio, San Francisco, or go in a group. CHARLIE BASSETT says the boys sure like to dance, and you'll like the boys.

CLEO MOTT, 528-A NIMITZ ROAD, CHINA LAKE, CALIF., wants names and places to dance in SIDON ARABIN on the LEBANON COAST. If ye be knowin' these things, let her know.

You should have this issue before Saturday, April 5th, but if you don't be sure to be at the STATEWIDE FESTIVAL WARMUP PARTY at SAN LEANDRO'S beautiful High School Gym on that night, Saturday, April 5th. No admis-

sion charge, but tickets available for chances on (\$\$\$\$) bonds, proceeds to go towards our share in what is to be the biggest and most bestest four-day gathering the folk dance has ever planned, and the CITY OF OAKLAND is cooperating to the fullest extent with our general chairman, LEONARD MURPHY, who is doing an outstanding job in real know-how fashion, where only organizing ability counts when it comes to selecting committees headed by able leaders in this gigantic task of making it possible for us to show the entire nation that CALIFORNIA is The Folk Dance Crossroads of the World!

Yes, time flies, but we're just getting started! March 1st, the CASTLE PROMENADERS were 8 years old, still have pot-luck suppers and full classes. Their Jan.-Feb. '52 "Jester" is a priceless gem of editing, where pleasant memories back to the near-far of '44 were condensed in 500 words, to make you feel glad all over to have participated in their activities, where the rule was then, all were welcome, as it is today. "May Happy Returns" is for sure.

February 16 the MISSION BELLES and BEAUS held their regular third Saturday party with a Leap Year theme—all duties handled by the girls in beautiful style. MILDRED BUHLER, URSULA MOONEY and EDITH THOMPSON took care of the square tips and MIL-LIE had her fun and the men did, too, when they exchanged places in their set and she called for four men to do a do-si-do. Incidentally, MILDRED BUHLER'S radio program, "Calling All Folk Dancers," KYSM, is now 12:05 p.m. on Sundays instead of 10:30 to 11:30 a.m. KLOK still does a swell job Saturdays. Seems to give the news that's needed to lots of listeners. Sure miss DAVE BOYCE'S KWBR, OAKLAND, "Your Folk Dancer," Sunday nights. Cards and letters to the station are still coming in, but those guys have to be impressed with stacks and stacks. DAVE has given several years of Sundays, without a break and now it's our turn to give him a break, just a postcard of "wot happen" to THE FOLK DANCER will help.

Leap Year Nite at the SAN FRANCISCO FOLK DANCE CAROUSEL "County Fair" held February 29 has had terrific advance publicity. "PORKY" SPIER has turned every stone for tricks galore. No admission charge for the men—girls' entrance fee was lunch for two, no dessert tho' as the committee has signed up for the cake-baking contest, and there'll be cakes to eat till your stomach aches.

JOE MORAY says THE PLEASANTON MERRYMAKERS voted unanimously to make a donation of folk dance records to the Pleasanton Elementary School for use in their classes, creating good-will throughout the community and a big help to get them started with the right kind of HAPPY DANCING.

Chang's International Folk Dancers' fifth Friday OPEN HOUSE experiment was proof that people love to DANCE at CHANG'S. Refreshment time was your time, continuous service of hot enchiladas, French apple pie and coffee constantly made fresh for your palate. A big THANKS to MILDRED GERSHMAN for thinking up this friendly gesture and her doctor husband for the gastronomy.

FUN CLUB'S pot luck supper, honoring ANNA CARLSON'S dancing father, who was 78 years old, was the success it has always been, one of the B.F. (before federation) and, of course, the hall was too small even before they ate. Started by ARNOLD and FLORENCE McMURRAY way back then, when it was, as it is, now, FUN to EAT and DANCE at the FUN CLUB.



Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

I must say that March entered this year with a most leonine attitude. Upon looking outside at the mass of leaves, branches, and sundry debris littering the yard, I decided I'd much rather write this column than attempt to clean it up. Besides, tomorrow is deadline time up in Stockton.

Things really kept popping all over in February. The BERENDO FOLK DANCERS had themselves a right nice Valentine party at Elysian Park lodge, to which many a folk dancer came. Lots of fun. They've been doing plenty of work there lately, teaching all of the popular dances, and with good teachers; ALL PILL and SYLVIA KERKER to name some of 'em.

SALCHA and BEN NATHAN back in town again. Been south of the border for a spell, and also desert-dancing out 29 Palms way. Says Salcha believe it or not, 'twas cold out thar. (Well, a Hopak or two oughta warm one up, eh?) Also, from way, way down in southern Mexico, a card from KEAMER WALTERS. He and MILDRED enjoying every minute of their trip.

Seems that BILLY DUERST is doing all right by his ARDMORE FOLK DANCERS; folks who never could waltz are doing fine.

Lending a patriotic note to the occasion, it was interesting to note the GARBER, PRITCHARD and BERNSTEIN cars lined up in front of Dave Meyer's Broiler after the dance, Washington's Birthday. Red, White and Blue. (You ain't never seen red until you've seen Ruthie's choice of a Studebaker!)

From last reports, there'll be a full delegation from the southland at summer camp this year. If you haven't already done so, better get cracking on that little matter of reservations right now.

Here are the new officers of the VERDUGO DANCERS. President is RALPH MILLER, with a supporting cast of RAYMOND EUSTON, FLORENCE COMSTOCK, MARCELLA HANLIN, GEORGE LAINE and OLIVE THOMPSON. Remember, they meet second and fourth Thursdays in EAGLE ROCK.

The lowly carrot was proclaimed King, and a week of celebrations ended with the folk dance festival down in HOLTVILLE. Dancers converged on this friendliest of towns from far away places like Salinas, Tucson, and Mexico, lured there by the glowing reports of those who had experienced the pleasure of previous festivals and knew of the hospitality of its general chairman, FAYE MANLEY, and the co-host clubs, BUTTONS 'N' BOWS, VERDE SQUARES, and the VALLEY FOLK DANCERS. Preceded by a Saturday night hoedown, the main festival Sunday featured exhibitions of square dances from YUMA, by the CONVAIR HOEDOWNERS of San Diego, a hilarious comedy routine by the PINE VALLEY SQUARES and folk dances by the GANDY DANCERS and the BUTTONS 'N' BOWS. Many thanks to all you Imperial folks, the ROY MAJINS, BILL and JUANITA

ASHURST, and the others we had the pleasure of visiting with.

The ALTA LOMA FOLK DANCE CLUB invites all folk dancers to visit their dance, third Saturday of the month at the firehouse. Their guests last month were from the CHAFFEY COLLEGE beginners' group. Hosts for the evening, the M. C. WILLIAMSES.

The fifth annual Folk Dance Festival, sponsored by the CIRCLE 8 CLUB of Bakersfield with a swell show of some 16 exhibitions, saw some 40 members of the INTERNATIONAL DANCE CIRCLE and the GANDY DANCERS travelling northward as guests of the members of that most hospitable of clubs, and to exhibit in four of those dances. A fine dinner prepared by the MARK LINSOTT and VIZZARDS preceded the show. A dance for all on the stage followed, and after that another one at El Adobe until 2 a.m. As I have said before, the cooperation and good will of the Bakersfieldians cannot be surpassed. To list each individual would fill this column, so I'll make it orchids to Prexy RAY STURDEVANT, Chairman HAL HOLMES and their staff for a well-planned affair.

Still on the subject of festivals, there are quite a number on tap now. LONG BEACH CO-OP has one scheduled for April 12, followed next week by the Tri-counties affair in SANTA BARBARA. May brings us GLENDALE, and, of course, the big one in OAKLAND over the holidays. The first half of the year concludes with the SAN DIEGO FOLK DANCERS' hop which comes around June 22.

You folks who have teen-age groups can contact LOU PRICE, GEORGE KRAUSI, or ELMA McFARLAND about joining the Junior Federation. A junior festival is tentatively scheduled for early June.

ALTA LOMA again. Sponsored back in '47 by nine couples, with the purpose of developing folk dance leadership as an objective, the club is proud of the fact that five teachers have emanated from the group, two of whom worked in the realm of adult education in dancing.

Have you renewed your subscriptions? Better check up on 'em. You know we have more special dividend issues coming up, and you surely don't want to miss anything. Let your friends see this and subsequent issues. If they don't fall for the bargain they'll be getting, then they'll never go for anything!

DIANE SORENSEN is the GRIFFITH PARK FOLK DANCERS' delegate to the Winter Olympics in Norway. Ere you've read this, she'll be en route home again. This club, now celebrating its sixth anniversary, is sending RUSSELL STEELE to Europe in search of new dance material.

The Leap-day party at the GANDY DANCERS was hectic to say the least. DEAN LINSOTT, program chairman, ran off some 55 dances, and anyone who failed to come in costume had to pay the forfeit—do the Swedish Ox Dances—and this included girls and lads alike. Such characters!

A request from EDITH STEVENSON for any material—fotos, news clippings, etc.—

about the Federation for the Southern Section scrapbook. Let's keep our historian happy with a deluge of items you've been intending to send but perhaps forgotten all about, will you? By the way, Edie has been working to get an exhibition going at the Los Angeles County Museum same as is regularly done in San Francisco at the Museum of Fine Arts. Latest report has it that tentative arrangements are made and sometime in May the event will come off.

Next, the GLENDALE FOLK DANCERS' Mardi Gras Party, and I'll let JOHN SWAIN tell you about that himself: Marching in to the stately beat of the Grand March, CECIL ARMSTRONG, known now as "King Rex" arrived at 9:15 p.m., to rule over the Mardi Gras, with his queen, CLAIRE NIMMY, and his court of some dozens of Glendalians, including Grand Wizer LARRY HOYER, Jester BILL BARNHART, and others. After due homage paid their majesties the entertainment began with "Magnolia," by MRS. HARRY ALLAN, and followed by performances by MRS. WALTERS, ED BELL, the ROBERT McCAMENTS, CHAS. SPRAYS, the BRUCE LOCKWOODS, DICK BREWER & CO., and the HOYERS. The finale was the highlight of the evening. To the savage beat of the voodoo drum, the "Hottentots," resplendent in their native costumes, burst forth in their version of the "Sagebrush." Participants were the BILL WALTERSES, CHARLES RICH, MRS. ALLAN, BILL BARNHART, EUNICE ULLMAN, EDITH BREHM, BILL BREHM, and JOHN SWAIN. Then the King waltzed his queen to the refreshment stand, partook of same, and then the royal couple bid farewell, departing for Araby, leaving the dancers to continue their festivities.

A recent Bostonian visitor to GRIFFITH PARK was so entranced by folk dancing, he offered a prize to see how good it could really be. A Hopak contest resulted in three couple-winners, with DAVE SLATER and HINDY NOBLER taking first place.

VIVIAN WOLL of SAN DIEGO promises to be a good publicity chairman. She tells me much news about that group, including the fact there are two new additions to the junior section of the club. JULIE and LOU BORNE, formerly of GRACE WEST'S group, had an 8-lb. baby girl, Jean Marie. Also on the distaff side, a young miss, Debora Sophia by name, weighed in at 6 lbs., 6 oz. at the home of IZABELLE and RALPH ALVINE. Many of their friends up nawth will be glad to hear of these additions.

Thought you might like to know that this column's previous editor, MARILYN BUSCH, is back in full action again as a folk dancer. Odds are now that we'll see a revival of lagging interest among some of the young gents in our folk dance groups.

SANTA BARBARA is now on the air! Due to the efforts of BILL "PROFESSOR" KNEISTEDT, a program goes out over Station KTMS each Saturday night, 6:15 to 7:00 p.m., called "Folk Dance Time." All festival and dance news goes over the ether if it gets there by Thursday, and then there's the additional co-operation from the Santa Barbara News Press. Sponsor is the RALPH RUNKLE Bootery, a local merchant who did much to assist in the swell costume display you undoubtedly saw at the statewide festival last year. Announcer BOB LEVISON was converted when, after the initial program, he was taken over to the OJAI Valentine festival by the Kneistedts. Thus we have a new radio

(Continued on Page Ten)

Dancing in Biblical Times

BY VYTAUTAS F. BELIAJUS

DANCING, in ancient times, played an important part in the daily lives of all people, whether for social needs or solemn religious purposes. This was true even of the ancient Hebrews. *The Pentateuch*, considered the oldest-written document of the Hebrew Old Testament, mentions dancing.

Miriam, the sister of Moses and Haron, danced rejoicing at the liberation of the Hebrews from Egyptian slavery and at the miracle of the crossing of the sea.

One episode of dancing ended in tragedy for an Israelite maiden in the time of the "Judges." The Tribes were troubled by the Ammonites, a Trans-Jordanian nation. Jephthah, the Gileadite, of the tribe of Menassah, was chosen to lead a band against them. However, it was poorly organized and the Ammonites were trained well. Soon, the going was rough and Jephthah vowed that if he were victorious, he would sacrifice the first living thing meeting him upon his return home. Since he was owner of flocks of sheep and cattle, he thought certainly a sheep would be the first thing to meet his eyes. He won the battle, but upon his return, it was not a lamb but his only daughter who greeted him. She came to welcome her heroic father with a song, danced and played the tambourine. He was heartbroken at the turn of events, but he kept his pledge.

King David, the Judean, was a noted musician, singer, psalmist and dancer. Whenever King Saul was depressed, David, then a youth of 18, was called to the palace to play sweet music to soothe Saul's nerves. This was the first time musical therapy was ever used.

During the reign of David, the Sacred Arc of the Covenant was recovered from the Philistines and, while it was being carried through the streets of Jerusalem, the King danced in front of it as it was being borne. He must have done some fancy capering, for when he returned home, his wife, Michal, daughter of Saul, lectured him for making a public spectacle of himself. King David was the first to introduce the singing of psalms and use of musical instruments at divine services. Dancing became a part of the services in the Temple.

In Israel (Northern Kingdom) under the reign of Ahab and Jezebel (922-901 BCE) we learn that Jezebel, daughter of a Phoenician King and Priest, erected

temples to Phoenician gods. In the temple to Istarte, Jezebel had a great many priests who wore sleeveless feminine garb, painted their faces, grew long hair, danced, rolled their hair in the mud and practiced body mutilation. Some dancing!

When the Judeans were expelled from their southern kingdom, although they hung their lyres upon the willows and wept, pledging themselves to be merry no more, upon their return to Palestine after 49 years of exile they brought back many new ideas from the Assyrians and Persians. Pageantry and dancing were introduced to the new Temple which was rebuilt 70 years after the destruction of the first.

During the second night of the feast of Tabernacles (Succoth) the pouring of a libation of water was celebrated. The women's outer court of the Temple was brilliantly lighted. A musical service of praise with dancing and a torchlight parade took place lasting all night. At daybreak, with a blast of trumpets, the priests announced the commencement of the march. The parade led to the spring at Siloah (Shiloh) where water was drawn in a golden ewer. In solemn procession the water was carried back to the Temple where the libation (pouring of the water over the altar) was performed, accompanied by sweet flute music and the strains or melody from countless instruments.

On the 15th day of Av (August) the Wood Feast was celebrated in honor of the gathering in of the wood which was offered at the altar of the Temple. White-robed maidens gathered among the vine-trees to sing and dance. Judean youth were wont to gather here to select their future wives from among the dancing girls.

Unfortunately, we have no sculptures or paintings depicting the dances of the Hebrews. The prohibition against graven images deprives us of information along these lines. Perhaps the Jewish dances were influenced by the Phoenicians, Idumeans, Philistines, Cannanites and Egyptians. Certainly the periods of exile and captivity had some effect upon these dances.

However, thanks to the Bible, we do know that the Hebrews have the oldest dance history, exceeded, perhaps, only by the Hindus, whose pre-historic gods danced. Shiva, the Hindu God of Creation and Destruction, for example, is always presented in a dance pose.

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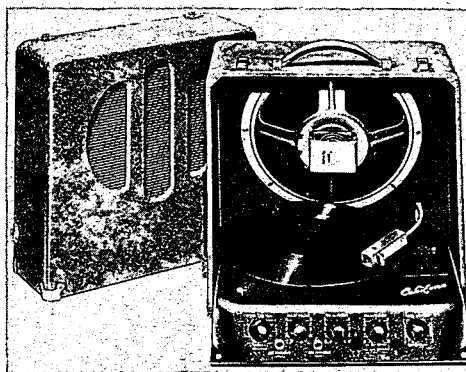
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RECENT RELEASES OF CALLERS' RECORDS

Reviewed by JACK SANKEY

Some of the record companies have produced a choice selection of square dance records without calls during the past several weeks. The Windsor Company has two new numbers: Rabbit in the Pea Patch, key-G, tempo 130, backed by Stony Point, key-G, tempo 132, Windsor 7117 (78), 3117 (33 $\frac{1}{3}$), and Possum Sop, key-G, tempo 128, backed by Shuffle Foot Rag, key-D, tempo 130, Windsor 7116 (78), 3116 (33 $\frac{1}{3}$). Both records by Sundowner's Band. Balance — very good, strong beat, and drum and tuba give a lift to the music.

Sets in Order has a new callers' record coming out each month, the latest being Tennessee Waggonner, backed by Bunkhouse Reel, by Ed Gilmore's Bunkhouse Four, S.I.O., 2011 on 78 rpm. The Reel is 6/8 time with a good beat, balance very good, recording good.

Old Timer has released three new callers' series records on 33 $\frac{1}{3}$ speed; average playing time is 7 minutes a side. Tennessee Waggonner, key-C, backed by Leather Britches, key-G, O.T. 3045; Chinese Breakdown, key-C, backed by Flop Eared Mule, key-F, O.T. 3046; and Buffalo Gals, key-G, backed by Hop Up Susie, key-A, O.T. 3047, all played by Clay Ramsey and the Old Timers. Balance fair, recording good. The Hop Up Susie has lots of life and the Tennessee Waggonner is easier to pitch than many of the other records of the same melody. These tunes and others are also available on 78 rpm. You can hear some outstanding fiddling on Old Timer's Ragtime Annie, 8021, key-D, backed by Boil Dem Cabbage Down, key-D.

Bo Osgood has recently become an advisor of Capital Record Company on square dance records, and it looks as if it has brought some results. The following are the latest: Manana, key-G, CAS4011; Ta Ra Ra Boom De Ay, key-D, CAS4012; It's a Good Day, key-D, CAS4014, all singing calls with calls by Les Gotcher on one side, instrumental on the other. Instructions are included with the record. Then there's Charley My Boy, CAS4021; If You've Got the Money CAS4022; If You Knew Susie, CAS4023; and There'll Be Some Changes Made, CAS4024, all singing calls, with calls by Paul Phillips on one side, instrumental on the other, and instructions included with the record. Capitol has also recorded two records with calls by Herb Gregerson. Balance and recording good on all of them, the average tempo being 124 on the Gotchers.

Smart Record's latest is Baby Face, backed by Alabama Jubilee, on A/B 10-78-02, without calls, Sheldon Gibbs' Orchestra. They have some other good hoedowns, too. Their Chinese Breakdown is excellent, and is different enough to be used right along with other versions of the same tune on the same program without sounding repetitious.

That's four couples, Set's filled, Keno!

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FRESNOTES

By Mary Spring

Provocative spring has made its debut in the blossoming orchards around Fresno and most of our folk dancers are sporting bright new skirts and bold shirts to welcome the new season and point up the Peach Blossom Festival. Following the pattern of all Fresno festivals and in imitation of the fiestas of the Spanish-speaking world, festivities last for three days with the folk dance parties scheduled for Saturday evening, April 5, and Sunday afternoon, April 6, in the Memorial Auditorium. The International Food Market graced the foyer for both major folk dance dance parties. Newcomers to the Food Market were the Greek-American Progressive Association, the Danish Ladies Missionary Society and the Sons and Daughters of Italy.

Among the exhibitions deserving mention because of being a bit "different"—the Teddy Bear's Picnic, contributed by the THREE RIVERS DANCERS, which proves how a simple dance can be so utterly pleasing and downright interesting when done well and with the use of imagination in costuming and arrangement; the Puerto Rican Plena, offered by the FRESNO FROLICKERS complete with gaudy Caribbean attire; the Santa Barbara Contra Danza, the most beautiful of the Early California dances, gracefully performed by the Dons and Senoras of the VINEHOPPERS; the Daldans, beloved by the Swedish people, and we believe danced for the first time in the Valley, presented by the COUNCIL WORKSHOP; the Sandunga by Fresno's FIESTA DANCERS highlighting the beautiful costume, complete with elaborate head-dress, of Mexico's Tehuana women; the Sixteen Hand Reel with the MODESTO ALLEGROS bringing to Fresno the sprightly music and twinkling feet of the Irish dance.

LES FIUREN, one of our enthusiasts, took part in a bowling tournament recently at which he created quite a sensation, attired as he was in his Schuhplattler costume!

The snow sports in the Sierras, so close to Fresno, have enticed our folk dancers and in some cases have proven rather tragic. WAT MCGUGIN, our council president, suffered a broken vertebra and after being bedridden for some days is now in a brace with all dancing activities strictly curtailed. Since the accident occurred when preparations for the festival were at their height, it must have been a double strain on him—mental as well as the physical pain—to direct matters from his bed and to participate only in such limited fashion in all the gala events. DOROTHY GONZALEZ, an expert skier, after executing fancy leaps and hair-raising runs, had removed her skis and was walking calmly to her car when she slipped on the ice and fractured her leg.

The most heartwarming and thoughtful gift that a folk dancer could receive was presented to me by the Frolickers—in line with their tradition of a remembrance for the past presidents. It is an exquisite figurine, ten inches tall, wearing a replica of my favorite costume, the Basque. Isn't that a wonderful idea to gladden the inmost soul of any folk dancer?

Spring has just arrived and already we are looking forward to the summer months when we will be dancing under the stars in Roeding Park. The City of Fresno is building a second outdoor pavilion, about half the size of the original one, and to be located on the eastern side of the park.

PRITCHARD

(Continued from Page Six)

program and a new dancer too, on the credit side of the ledger.

Saw a nice letter to MINNIE ANSTEIN from a young soldier patient at Camp Cook, thanking her and 39 other SANTA BARBARANS for an evening of entertainment the club put on for wounded vets of Korea. To entertain all the boys, the dancers divided into groups and danced in the aisles between the beds. This was followed by a performance in the auditorium for the convalescents, and concluded when they went to the service club where, after a few demonstrations, they danced with the soldiers there. The boys all enjoyed it immensely. Transportation was furnished by government buses and the following day, Colonel Kirby and his family went to Santa Barbara to convey the thanks of the personnel. The dancers promised to return again soon for another performance. DOROTHY PATCHETT and ERNEST SCHILLING were in charge of the deal.

It was nice to have MADELYNNE down to give an Institute on Scottish dances. It necessitated burning a lot of rubber on the part of those who were up in Bakersfield that ayem to get back down to L. A. in time for the teaching but they all managed to make it. Madelynne's discourse on travel in Europe that evening left one with the impression that the best place to learn folk dancing was right here in the good old U. S. of A. As the Sunday concluded, we heard further elaboration on this subject, learned a couple of interesting dances, and partook of refreshments (always dear to dancers) at the lovely hilltop home of SHUM and ALMA MALET. And speaking of Sunday's concluding, this one is also about to do so, along with this verbiage of mine. Kia Ora!



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TARANTELLA PER CINQUE (*Tarantella for Five*)

(Italian)

This is a composition of traditional tarantella steps arranged by Grace West to fit the record listed below, and presented by her at the 1951 Folk Dance Camp.

MUSIC: Record: Harmonia H 2050-A "Tarantella Sicilian"







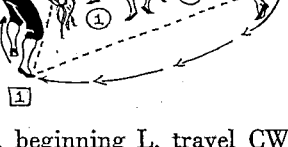
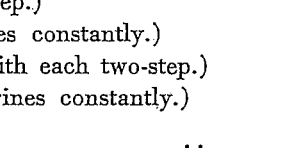

FORMATION: Three men and two women, stand side by side, about three feet apart, in a straight line facing audience.
M W M W M When more than one group is used they must be arranged in perfect formation, one line
1 1 2 2 3 behind the other, the lines about eight feet apart. Each person carries a tambourine in the right hand.

STEPS: Run*, Heel-Toe, Step Hop*, Buzz Turn*, Step step step hop* (See Schottische step, American barn dance*), Pas de Basque*, Two Step*, Change Step: Leap onto R ft at the same time kicking L ft fwd (ct 1), leap onto L ft, kicking R ft fwd (ct 2), leap onto R ft, kicking L ft fwd (ct 3), etc. for eight cts. Strike tambourine in front at about head level on each ct.

MUSIC 6/8

PATTERN

Illustrations by Carol Gove

Meas.		
	INTRODUCTION: There are five and one-half measures of introductory music which may be used to enter on an exhibition. If the dance is used as a general number at a large festival, dancers get into the mood by dancing freely at will, with hands held high over the head. In either case, <i>do not</i> stand still.	
	I. FORWARD, BACK, TARANTELLA STEP	
1-2	Beginning R, W move fwd on four light running steps, arms going up over and down low in a wide arc. M use same ft and arm work but move bwd on running steps. (Tambourines are silent).	
3-4	Beginning R, all return to position in line on four running steps. Eyes follow the hands as the arms are raised up and over head as the body is straightened. (Jingle tambourines on the rise and strike high overhead once on last step).	
5-8	Beginning by leaping on R, do eight change steps in place. (Strike tambourine on each step).	
9-16	Repeat all of I.	
	II. HEEL TOE, BUZZ TURN	
1-4	Place L hand on hip, R hand still holding tambourine high. Move directly to R with eight hops on the L ft and four heel toe steps R. ie: Hop on L while touching R heel out to R side (ct 1), hop on L as R toe touches floor near L toe (ct 2), etc. (Shake tambourine to make distinct jingle on each hop.)	
5-8	While turning R (CW) in place with buzz step turn, L arm is curved and trails behind body, R arm is curved and tambourine is held at chest level in R hand. (Jingle tambourine constantly.)	
9-12	Beginning L repeat action of II (meas 1-4) moving back to place. (Shake tambourine, which is still in R hand, to make distinct jingle on each hop), L hand remains on the hip.	
13-16	While repeating buzz turn to the R, No 2 M remains in place, both W move fwd finishing back to back about three ft in front of No 2 M, No 1 M and No 2 M move fwd so that the three M form a triangle about the two W. (Jingle tambourines constantly.)	
	III. MEN CIRCLE WOMEN	
	<i>Women's Part</i>	
1-2	With hands high over head W take three little steps in place R, L, R, hop on R ft at same time swing L ft fwd. (Strike tambourine on hop).	
3-4	Repeat action of III, Meas 1-2, beginning L ft. (Strike tambourine on hop.)	
5-8	Beginning R, W takes eight change steps (little kicks) in place. (Strike tambourine on each step.)	
9-16	Repeat action of III Meas 1-8.	
	<i>Men's Part</i>	
1-4	With arms outstretched at shoulder level (L arm leading, R arm trailing), the 3 M, beginning L, travel CW half-way around the two W with four two-steps. (Shake tambourine with each two-step.)	
5-8	M buzz turn R (CW) with R arm curved in front, L arm trailing. (Jingle tambourines constantly.)	
9-12	Repeat action of III, meas 1-4, completing CW circle about W. (Shake tambourine with each two-step.)	
13-16	M buzz turn R as they return to original position in line facing fwd. (Jingle tambourines constantly.)	

TARANTELLA PER CINQUE (Continued)

MUSIC 6/8

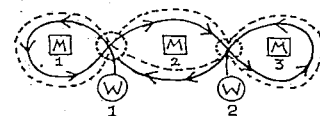
PATTERN

Illustrations by Carol Gove

Meas. IV. WOMEN FIGURE EIGHT

Women's Part

- 1-2 With L hand on hip and R hand holding tambourine high, take 2 step hops R, L, moving fwd to original position. (Tambourine silent.)
- 3-4 While sweeping tambourine down, fwd, then upward in a circular motion, No 1 W moves behind and around No 1 M, while No 2 W moves behind and around No 3 M, with four running steps, R, L, R, L. (Jingle tambourines and strike them on last step.)
- 5-6 W continue on around in front of end M on two step hops, R, L. (Tambourines silent.)
- 7-8 W meet each other passing L shoulders as they move behind No 2 M on four running steps, using same arm and tambourine action described IV, meas 3-4.
- 9-10 W continue fwd, No 1 W crossing the original position of No 2 W, while No 2 W crosses original position of No 1 W, with 2 step-hops. (Tambourines silent.)
- 11-12 No 1 W passes in front of and around behind No 3 M while No 2 W passes in front of and around behind No 1 M, with four running steps. (Jingle tambourines and strike them on last step.)
- 13-14 No 1 W crosses original position of No 2 W while No 2 W crosses original position of No 1 W with 2 step hops. (Tambourines silent.)
- 15-16 W pass R shoulders as they meet each other in front of No 2 M, and each continues fwd to her original position with four running steps. (Jingle tambourines and strike them on last step.)
- Note: W R hand holds tambourine high on each step hop sequence, and circles low and then up high on each series of runs.

*Man's Part*

- 1-2 Facing fwd with hands high over head M takes 3 little steps in place R, L, R, then hops on R at same time swing L ft fwd. (Strike tambourine on hop.)
- 3-4 Beginning L ft, M repeat 3 little steps and hop. (Strike tambourine on hop.)
- 5-8 Beginning R, M take eight change steps (little kicks) in place. (Strike tambourines on each step.)
- 9-16 M repeat action of IV, meas 1-8.

BREAK

- 1 No 1 W and No 1 M face each other while No 2 M and No 2 W face each other. No 3 M faces fwd. Hands are held high over head. All pas de basque once on R ft.
- 2 No 1 W and No 2 M face each other while No 2 W and No 3 M face each other. No 1 M continues to face No 1 W's position. All pas de basque once on the L ft.
- Note: On pas de basque steps both W and 2nd and 3rd M change tambourine from R to L hand. No 1 M does not change tambourine. (Tambourines are played at will on the pas de basque steps.)

V MILL AND SPIN

- 1-3 Holding tambourines high in L hand, No 1 W and No 2 M place palms of R hands together and they turn CW once in a R hand mill with 3 two-steps R, L, R. No 2 W and No 3 M also turn CW once in a R hand mill with 3 two-steps. No 1 M continues to pas de basque in place, with hands high over head. (Jingle tambourines.)
- 4 No 2 M pushes on palm of No 1 W to spin her around to R (CW) so she will face No 1 M, while No 3 M pushes on palm of No 2 W to spin her CW so she will face No 2 M.
- Note: On the spin both W and No's 2 and 3 M change tambourines to R hand. While W are spinning No 2 M faces L slightly to face No 2 W.
- 5-7 No 1 M and No 1 W form a L hand mill and they turn CCW with three two-steps L, R, L. No 2 M and No 2 W do likewise. No 3 M continues to pas de basque with hands high over head, during L hand mill. (Jingle tambourines.)
- 8 No's 1 and 2 M spin their respective partners to L by pushing on the palm of the L hand, and all finish facing front.
- 1-74 Repeat all of the dance from the beginning.
- 1-48 Repeat Figures I, II, III.
- Note: On last 4 meas of Fig III all buzz turn to R moving back to original line formation, and finish by striking tambourine once high over head, in a pose, all but No 3 M clasping R wrist of his neighbor with L hand. (Jingle tambourines on buzz turn.)



RESEARCH COMMITTEE: Helen Perry,
Vernon Kellogg, Carol Squires

MECHOL OVADYA (*Ovadya's Dance*)

(Israel Dance by Yardena Cohen)

Mechol Ovadya is oriental in style and is based on a drum pattern. The following description is from dance notations by Dvora Lapson.

MUSIC:

Record: Folkraft 1110-A "Mechol Avadya"

The music consists of two patterns, A and B repeated 9 times on the record. During the A music the steps are danced in place; during the B music the leader leads his line to the right.

FORMATION:

The dancers are in a straight line with a leader at the right. The body is erect, the hands are joined and held down at the sides.

MUSIC 4/4	PATTERN
Measures	
A music	I. <i>Step-bend, Step-bend, Point, Point, Stamp, Stamp</i>
1	Step on R ft to R (ct 1), bend R knee (ct 2), step on L ft in place (ct 3), bend L knee (ct 4).
2	Point R toe on floor fwd (ct 1), point R toe on floor back (ct 2), stamp R foot lightly twice beside L (ct 3, 4).
3-8	Repeat Fig I, meas 1-2 three times.
B music	Step-bend, step-bend, step-bend, jump, jump.
9	Step on R ft to R (ct 1), bend R knee (ct 2), step on L ft across in back of R (ct 3), bend L knee (ct 4).
10	Step on R ft beside L (ct 1), bend R knee (ct 2), jump lightly on both feet (ct 3), jump on L ft, raising R beside ankle (ct 4).
11-16	Repeat Fig I meas 9-10 three times.
A music	II. Repeat Fig I, meas 1-8.
B music	<i>Step-bend, Step-bend, Run, Run, Jump, Jump</i>
9	All make a quarter turn to R, keeping hands joined, and move fwd. Step fwd on R ft (ct 1), bend R knee (ct 2), step fwd on L ft (ct 3), bend L knee (ct 4).
10	Run fwd with 2 light steps, R, L (ct 1, 2), jump lightly on both feet close together (ct 3), jump on L ft, R raised by L ankle (ct 4).
11-16	Repeat Fig II, meas 9-10 three times. Finish with quarter turn L so line is again facing front.
A music	III. Repeat Fig I, meas 1-8.
B music	Repeat Fig I, meas 9.
9	Step R ft by L (ct 1), bend R knee (ct 2), jump with feet together turned to R (ct 3), jump on L ft, turned front again, R raised (ct 4).
10	Repeat Fig III, meas 9-10 three times.
11-16	Repeat entire dance three times.
	Comment: An interesting interpretation of this dance was given by some Israeli students who had danced with groups in Israel. This dance came from the Yemenite Jews, some of whom were nomadic groups, very proud of their fine horses. In Fig I, meas 2, they bent their heads forward on ct 1, straightening their bodies and raising the ft in back on ct 2, like horses pawing the ground. All of their steps were done very sharply with pointed toes, almost a strutting step, like horses' prancing. It would be interesting to know how general this interpretation is.

SQUARE DANCING

in the Mother Lode

BY COKE WOOD

Caller for the Murphys Quadrille Team

SQUARE DANCING is not new in the Mother Lode communities of California, but is a direct and active descendant from the exciting days of the gold rush period when the shortage of women necessitated the marking of the "female" partner with a red patch on the seat of his britches!

There has been a quadrille contest in every Jumping Frog Jubilee at Angels Camp since its inception in 1928. An Angels Camp team consisting of Hildred Mayo, "Butch" Mather, Marguerite and Jim Luly, Hazel and Roland Grexton, Adele Wilder and "Doc" Cooper, with Caller Gene Gardella, competed for the first place honors for many years at contests throughout the Mother Lode. The Angels group learned their dances from the old-time callers who still remembered the figures and changes of their younger days. In their colorful and authentic costumes of "stovepipe hats," green with age, swallow-tailed coats and heavily brocaded, old-fashioned dresses, they very easily carried the spectator back to the days of '49. For a number of years this team made exhibition tours advertising the Frog Jubilee. When it would make its appearance, in full costume, and with a "live" fiddler, in the large cities of the Bay Area, it would practically stop the traffic, as square dancing was all but extinct.

Teams from many other communities of the Mother Lode appeared at the Jubilee contests to compete, with the Angels team exhibiting and acting as host to the visiting teams. Columbia, Placerville, Sonora, Vallecito and White Pines were usually represented by a well-trained team. The team from Hangtown, or Placerville, which has perhaps been established longer than any other group in the Mother Lode, gave the others the strongest opposition and won a number of the tournaments at the Jubilee, as well as at other contests.

This contest was a quadrille dance, as defined by several of the early writers of the nineteenth century, and not the western square dance that many folk dancers of today know as the square dance.

The Angels team disbanded during World War II, as the Jumping Frog Jubilee was discontinued for the duration. However, following the war, a lively group in Murphys organized a Quadrille Club and persuaded Adele Wilder and "Doc" Cooper, of the old Angels team, to coach them. In their first contest at the Jubilee in May, 1947, the Murphys Quadrille Team, to their amazement, won over the fine teams from Placerville. The Murphys team has won the last five Jubilee contests, against teams from the Bay area, Sacramento and the Mother Lode, and has not been defeated in competition.

What is distinctive and different about the Murphys team that has brought it success? I think those who have seen the team exhibit at Federation festivals will recognize



Dancers: Norman Tanner, Dorothy Hanenkratt, Ray Taylor, Joyce Tanner, Jene Tanner, Norval Tanner, Joyce Wilder, Irvin Tanner (Edmiston Photo)

the following characteristics: The prompting call, slower tempo, a sliding, smooth style of promenading, precision and timing that requires teamwork, variety, colorful presentation, rhythm and the use of "live" music.

These qualities, applied with a lot of hard work by the team and coaches, have paid dividends. Most of the figures used in the calls are modified to fit the style desired by the team, and an effort has been made to avoid the boresomeness of the visiting couple in order to keep everybody dancing. Smoothness and the curtsy have been emphasized, in contrast to the boisterous and more recent whirl and balance-step technique.

In costuming, simplicity has been stressed, but it has been made colorful by a variety of pastel shades in the ladies' dresses. The men have used simple black trousers and white shirts, but a flowing black ribbon tie has added distinctiveness.

Although square dancing has been featured in the centennial celebrations in the Mother Lode communities, there has developed a great deal of interest in folk dancing in recent years. Dance groups have been organized in San Andreas, West Point, Valley Springs, Jackson, Sutter Creek, Columbia, Angels Camp, Sonora and Moccasin Creek.

The Murphys Club is a community organization, representing all age levels, and an effort has been made to include square, round and folk dancing in the program. We live our style of dancing, but admire and enjoy the styles of other clubs. The dances of the Polk-Y-Dots, the Allegros and the Circle-Aires were beautiful and thoroughly enjoyed by our Homecoming crowd last July. We enjoy these contacts with members of other clubs and would like to entertain them at our club house in Murphys on alternate Monday evenings.

Come up and see us some time!

ED. COMMENT: *This is a request article. These "old timers" are having a lot of fun. The author and caller is now a teacher in Stockton College and was awarded his Ph.D. degree by U.S.C. He and Mrs. Wood formerly taught at the Bret Harte Tubercular Sanitarium in Murphys.*

An Introduction to

OSCAR AND MILLIE LIBAW

By INA METCALFE

Few people in the Los Angeles area have done as much to foster the spirit and techniques of folk dancing as have Oscar and Millie Libaw.

Wherever a dance group is faltering or in need of a boost in its teaching—there you will find Millie and Oscar. They supplement their expert instruction with records, refreshments, and gracious help to all beginners in our various dance groups.

Millie has brought us many authentic dances from her travels abroad.

She has accepted a request to return to Israel in April of this year. She plans to fly one way in order to be in Stockton by June for the Folk Dance Camp. While in Israel, Millie will give exhibitions and instruction in folk dancing. She will see to it that they "keep dancing" by giving them over four dozen dance records and a fine record player.

Millie's life philosophy of "doing for others" is also evidenced in numerous civic philanthropies such as the hours she spends in our Veterans' and Children's Hospitals. And she dances every night of the week!

It might be said that Millie and Oscar live for folk dancing and with their help, folk dancing lives in this area.

Hats off to the Libaws!

ED. NOTE: This tribute to two fine people was not solicited but gladly printed. "They take in the wanderer and make them feel at home—they provide rest for the weary—and food for the jaded mind."



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HERE'S WHAT CALLERS ACROSS THE COUNTRY
THINK OF THIS OUTSTANDING BOOK

Ed Durlacher, Long Island, "It is not only easy for the novice to understand, but for those already in the field it will offer greater understanding of better calling and programming. EIGHT YARDS OF CALICO will take its place among the finest books in this field."

Lloyd Shaw, Colorado, "The thing that pleases me most about the book is that it seems to break down the old sectionalisms that were the weakness of our American dancing . . . The authors have done a fine piece of work in breaking down these barriers with a sympathetic, all-inclusive understanding. They are contributing to the great American Dance that is being born."

Floyd C. Woodhull, Elmira, N. Y., "It should be cherished as a lifetime treasure."

Herb Greggerson, El Paso, Texas, Editor of "Foot'n Fiddle," "One of the most open-minded books from the East, and the notes to the callers alone should be worth the price of the book."

Carl Doc Journell, Houston, Texas, "A well arranged and well defined book."

Ralph Page, Keene, New Hampshire, "The call for The Old Fall River Line is worth the price of the book and you're getting a lot more of the Paul Hunt calls besides that one."

Whether you are just beginning, want to learn more, or are teaching others, you'll have more fun square dancing after you've read this book.

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From the EDITOR'S MAIL BAG

SAN FRANCISCO MUSEUM OF ART

Editor of the Record Finder:

Sir: In Feb. issue you state about the Jessie Polka Square, "We like this record, but it is a novelty dance at least so far as the square is concerned and its days are relatively limited."

How wrong you are. I mean about its life being limited. The dancers shriek with joy whenever the dance is announced. Just about every lady dancer says, "I love that dance." Come on now, cowboy, and get away from that swivel chair and go to a dance once in awhile.

E. R. WALKER, Pueblo, Colorado

* * *

To Larry Miller:

Many thanks for your kind words. We certainly enjoyed California and the people who attended our classes. I have been forbidden to dance for the next six months by the doctors and it is a hard thing to do; every now and then I just resist and do a Kolo. Mary Ann is doing the teaching, and I keep in the swim by taking over some of her sedentary duties. Had hoped to be in California this April, but will have to postpone trip till I am well again.

Thanks for writing.

MICHAEL HERMAN

ED. COM. You can't keep a good man down! Mike is busy making a new set of records for Victor for use in the schools.

* * *

PUGET SOUND FESTIVAL

"On February 15, 1852, the first settlers on the spot where the City of Seattle now stands celebrated the completion of their undertaking with a day of festivities which naturally included square and folk dancing.

"Exactly 100 years later, Feb. 15, 1952, the City of Seattle opened a year of celebration for the Centennial with a dance at the Civic Auditorium. Over 3,000 guests and spectators took part in the celebration, dancing to the finest hoedown music and to the calling of twelve of Seattle's top callers. The M.C. for the evening was none other than "Pappy" Shaw, who flew here from Colorado Springs

for the event. Spectators and dancers alike were given additional entertainment by the folk dancers of different countries, the most colorful of which were the Norwegian and Chinese dances.

The affair was sponsored by the Central Puget Sound Council of the Washington Folk Dance Federation, of which Bob Little is president.

As ever yours,

For happy dancing,

WILFRED H. PRICE, D. M. D.

IN DEFENSE OF COSTUMES

I am sure that the article, WHAT IS A COSTUME?, by Marjorie Posner in the February issue of *Let's Dance!* has been read by thousands of folk dancers with real interest. I would like to write a few words about those thousands of dancers who enjoy the folk dances just for fun, who prefer this form of wholesome recreation to night club or bar room entertainment.

Most people like to look attractive, especially young people. They are not too particular about authentic costuming if it means a huge waist line, long skirts that don't "swirl," myriad petticoats and dark colors that don't make gay the heart. This does not apply to youth only, for folk dancing seems to bring youth to all who participate. Partners are shared, strangers meet, families enjoy the exhilarating fun of dancing together.

What more charming sight is there than to see a green lawn the background for hundreds of happy people in gay, colorful costumes, dancing to the purest form of music, the music of the peoples of the world handed down from generation to generation? These dancers are not too interested in whether their costumes are authentic.

To be that, costumes must come from the lands where tradition has made them what they are. For professional dancers and those

(Continued on Page Twenty-one)



Again, Walter Grothe and his co-horts, Danny McDonald and Marvin Hartfield, lined up two fine programs of folk dance exhibitions, given March 7 and 14. Both programs sparkled with fine dancing, nice costumes and an atmosphere of sensitivity toward dance origins and backgrounds. (Program cover by Bob Elsocht.) The March 7 program:

Ostgotapolskan Swedish, Scandinavian Folkdancers, S. F.

Khorovodnaya Plyaska, Russian, S. F. Women's Folk Dance Group.

Cowboy Squares, S. F. Gateswingers.

Varsouvienne Quadrille, American, Redwood City Docey-Doe Club.

A. Kolomeyka, Ukrainian, Univ. of Calif. Folk and Square Dance Group.

Hanegal, Danish, Hayward Jolly Reelers.

A Tarentella, Italian, Oakland Recreation Dance Arts.

Batory Mazur, Polish, Fiesta Folkdancers, S. F.

Indian Stick Game, American Indian, four Redwood City youth.

Seann Triumhas, Scottish, Penny and Margie.

Grechaniki, Ukrainian, Suburban Swingers. Israeli Dance (medley), Crossroad Villagers, S. F.

Espana Cani, Spanish, solo, Maxim Avilar. Dance of the Magyars, Hungarian, Palomaniacs.

Berliner Kontra Stockton Polk Y Dots. Danish.

Yenzerska Mazurka, Polish, Changs International Folkdancers.

Pavane and Galliard (Classic), French, State College Dance Group, S. F.

The March 14 Program:

Christmas Easter Dance, Swedish, S. F. Folk Artists.

Andalgo, Hungarian, Sacramento Castanets. Dreisteyrer, Austrian, Millbrae Highlanders.

Egressi Csardas, Hungarian, Carlos Carvajal Folkdance Group.

A Czech Csardas, Gandy Dancers, Santa Monica.

Prince Charles of Edinburgh Reel and (Continued on Page Eighteen)



THEY DANCED FOR "PAPPY" SHAW

NEW ENGLAND CONTRAS

from a Western Caller's Point of View

By JACK MCKAY

If you can talk before a group, tap your foot to the rhythm of music, and count to four, you can call contras.

This article is divided into three parts—the first part is called "Calling Contras Cook Book Style"; The second part, "Teaching New England Contras"; and the third, "Differences Between New England Contras and Western Squares."

For those of you who have a desire to call contras and do *not* have a background of western square dance calling, it is suggested that you become thoroughly familiar with parts 1 and 2, then dive in and teach and call contras to your group. For those of you who do have a background in western square dance calling, you will want to consider carefully all three parts of the article.

* * *

PART I

CALLING CONTRAS COOK BOOK STYLE

When a bride starts to cook she generally gets a good cook book and follows the directions carefully, though she may not understand why the directions given will produce good results. After she has had some experience in her cooking she begins to find out through trial and error, and through talking to her mother and other good cooks, just what it is that gives her that "so-o-o-o good" effect. The same is true in contra calling. It is recommended that you learn to call contras cook book style first and then, as you gain experience, try to gain understanding or background and discover the technical aspects that lead to those "so-o-o-o good" contras.

Contras are danced to the phrase of the music, as are our international folk dances. In section II on teaching you will find that each of the basic movements has a specific number of counts in which it is to be completed. The main job we have as a contra caller is to combine these two ideas. We have to give the command in time enough so that the dancers can start to dance the movements on the first beat of the musical phrase. Our "cook book recipes" make this an easy task. One of the first contras suggested for teaching to new contra dancers is Haymakers' Jig, so let's use this as our example and see just how

a "recipe" is written and how you follow it.

HAYMAKERS' JIG

Odd couples are active and cross over
*Balance and swing the one below

— — — —
— — — —
— — — —

Balance and swing your own

— — — —
— — — —
— — — —

Down the center 4 in line

— — — —
— — Come right back
— — — —

Same two ladies chain

— — — —
— — Chain right back
— — — —

Balance and swing the one below

First of all, we must consider that if the dancers are to start dancing on the first beat of the music we must give a command before the music starts. You will note in our "recipe" that the first line has an (*) before it and is separated from the rest of the call. This line is to be called only once and is called before the music starts (this assumes that there is no introduction in the record being used; if there is an introduction this line may be given during the introduction).

The body of our "recipe" is made up of a series of lines each of which contains four marks (—). Each of these marks (—) represents an accented beat of music, that is it represents one tap of the foot when you are tapping your foot in time to the music.

— — — —
— — — —
— — — —
— — — —

The words you see in Haymakers' Jig are inserted in place of the number of marks (—) required to say the words, for example, "down the center four in line" takes four accented beats to say, and consequently replaces an entire line of marks. "Come right back" takes only two accented beats to say and consequently replaces only two marks on the line.

In calling Haymakers' Jig then, we would give the line marked (*) before

the music starts and then starting with the first beat of the music we would tap our foot 12 times for the 12 dashes in the "recipe." We would then call "Balance and swing your own" on the next four taps of the foot. We would repeat this process, tapping our foot for each mark shown (accented beat) and giving the commands in the number of beats allowed in our "recipe." After giving the last line, "Balance and swing the one below," we repeat the entire process, starting with the dashes in the main body of the "recipe" (note we ignore the line marked (*) after it has been given the first time).

After you have practiced and become thoroughly proficient with this type of prompt calling, you will want to add some patter and some variation to your calling so that you can come closer to the kind of contra calling we enjoyed so much at Folk Dance Camp these last two years with Ralph Page. Remember, *advanced* calling comes after a long period of practice, so let's learn to walk before we try to run.

(Sections II and III will be published in subsequent issues of *Let's Dance!*)

S. F. MUSEUM

(Continued from Page Sixteen)

Seann Triubhas Solo Highland Dance, Scottish Reel and Strathspey Club.

La Bourree Montagnarde, French, Folkloric Francaise.

Romany Mood, Gypsy, Sacramento Tamboourines.

Het Boertje and de Vleegerd, Dutch, Dutch Ethnic Group.

Bakya, Philippine, Philippine Ethnic Group. Reels, Jigs, and Hornpipes, Irish, Gaelic League.

Zboinicki Polish, Festival Workshop, S. F. South Slavic Dances, Anatole and Wassilieva Joukowsky.

La Zandunga, Mexican, Fresno Folkdance Council Workshop.

Polish Polka and Wesele-U-Witosa, International Dance Circle, L. A.

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CALLER of the MONTH

By MILDRED R. BUHLER

One of our "old timers" in the California folk and square dance movement, James A. Hull of Berkeley, first started folk and square dancing about 12 years ago under the tutelage of Lawton Harris. He and his wife readily became addicts and have been active leaders in the movement ever since.

At Alameda High School where he is a science instructor by day, Hull and his petite "taw" have taught folk and square dancing in the adult evening school for 10 years. For two summers they were recreational directors at the Institute of International Relations held at Mills College.

Carrying the activity everywhere with them, even on vacations, the Hulls took square dancing to the Jackson Hole country of Wyoming several years ago, where they assisted with Institutes, and conducted the folk and square dancing at the Circle S Guest Ranch. He also called squares at the historic pageant, "Rendezvous on the Green."

The Hulls are ardent advocates of "dancing for fun," the less difficult dances all can enjoy.

One of his greatest contributions to the square dance field came about in answer to his own need and that of his pupils. As an outgrowth of his thorough research, Jim has compiled a very fine little booklet, *Square Dance Calls and Explanations*, which is an excellent handbook for all callers and dancers to use. Its *Dictionary of Terms* is a great aid to the novice and its pocket-size form makes it an easy and inexpensive way to carry about accurate reference material. Many callers and teachers urge their classes to use it as a teaching aid.

When Jim isn't dancing or calling, he is likely to be found in his workshop busy at another hobby—building inlaid furniture.

We are happy to include below one of his original calls which has been enjoyed by many dancers throughout the country:

THE OLD SIDE DOOR

1. First young couple bow and swing
2. Go down the center and split the ring
3. Butterfly whirl that opposite two
(As first couple passes between third couple, first lady and third gent hook R elbows while first gent and third lady hook L elbows. They spin once around in this position, then release arms and finish with first couple standing on the outside of the third couple, all facing the center of the set.)
4. Then listen, please, just what to do
5. Separate, each to the old side door
(First gent moves over in back of fourth couple, first lady steps over in back of the second couple.)
6. Walk right through and cross the floor
(First gent passes between fourth couple, first lady passes between second couple and they pass each other (R shoulders) and cross to the opp couple, first lady to fourth couple, first gent to second couple.)
7. Six hands up, three to each ring
8. Circle once and a half while the birdies sing
(First gent and lady will now be on the outside)
9. Shoot the birds to the center of the square
10. Where they clinch and swing like a newly-wed pair
(Second couple shoots first gent to the center, while fourth couple shoots first lady to the center where they swing)
11. Now change sides, turn threes once more
(First gent now goes to fourth couple, first lady to second couple and they circle in "threes" once and a half)
12. Then shoot them again through the old side door
13. Swing "encore" but don't swing late
14. You've a date to swing the two who wait
(After first couple are "shot" to the center again and they swing, they finish by facing the third couple, lady on the R of gent)
15. I'll swing your gal, you swing mine
(Each gent swings opp lady)
16. Let's swing our own gals, isn't this fine
(This last swing will find first couple on the outside, third couple with backs twd center)



JAMES A. HULL

CALL of the Month

DOWN YONDER

Singing call originated by Bob Hall of Glendale, Calif.
This particular call is arranged to fit Windsor Record No. 7714 (instrumental only)

OPENER AND CHORUS

1. It's allemande left, let's do it Alamo style
2. Give a right to your partner, and we'll balance a while
(After regular allemande left retain left hand hold with corner and swing half-way round and join R hands with partner. Gents are facing in and ladies are facing out in an eight-hand ring. All take two short steps fwd, then two short steps bwd.)
3. A right hand swing—go halfway round, and balance again
(Drop left hand, hold on with R, swing halfway around and take next person by the left hand. Gents are now facing out while ladies face in in a newly-formed eight-hand ring. All step fwd and back as before)
4. A left hand swing and catch the next, and balance that ring
(Drop R hand, hold on with the L, swing halfway around and take the next person by the R hand. Balance fwd and bwd.)
5. A right hand swing, and then you rock out and in
(Drop L hand, hold on with R, swing halfway around, take next person by the L hand and balance fwd and bwd again)
6. Now you swing with the left, and do a right and left grand ('n)
(Drop R hand, hold on temporarily with L, swing halfway around and immediately start a regular grand right and left with your partner)
7. Down yonder, when you meet your maid
8. Just take her by the hands, lads, we'll all promenade
9. Your daddy and mammy, and Ephriam and Sammy
10. Are wait'n' Down Yonder for you!

FIRST FIGURE

11. The four gents star, you turn the opposite gal
(Gents star R and turn the opp lady with L forearm swing)
12. You star right back and turn your own little pal
13. Sashay round your left hand lady, one time around
(Gents do a R dos-a-dos with corner)
14. See-saw your pretty baby, don'tcha fall down (ya give your)
(Gents do a L dos-a-dos with partner)
15. Corner a swing, ya got the world on a string (then it's a)
16. Left allemande and now a right and left grand, boys ('n')
17. Down yonder, when you meet your new maid
18. Just take her by the hand, boys, and all promenade
19. Oh, they're raisin' a fuss, and a hullabaloo
20. A-waitin' Down Yonder for you!
(End figure with original corners as new partners)

SECOND FIGURE

21. The four ladies star, you turn the opposite man
(Ladies star R and turn opp man with a L forearm swing)
22. You star back home, now, and turn 'em again
23. Sashay round your right hand lady, one time around
24. See-saw round your pretty baby, don'tcha fall down (ya give your)
25. Corner a swing, ya got the world on a string (then it's a)
26. Left allemande and now a right and left grand, boys ('n')
27. Down Yonder, when you meet your new maid
28. Just take her by the hand, boys, and all promenade
29. Oh, they're raisin' a fuss, and a hullabaloo
30. A-waitin' Down Yonder for you!

REPEAT CHORUS (Lines 1-10)

REPEAT FIRST FIGURE (Lines 11-20)

REPEAT SECOND FIGURE (Lines 21-30)

17. Four hands up a full turn around
18. Then shoot them through to stamping ground
(After a full turn third couple shoots first couple through under the arch formed by their own joined hands to the first couple's home position)
19. Swing gals all 'til you come straight, then
(All four couples swing in home position)
20. Paddies up and circle eight
(Join hands and circle to the L)
21. Halfway 'round you break just so
22. And turn your gals with a do-paso
23. Partners left, then corners right
24. Turn your own if she's in sight
25. Let her know she's your delight
26. And promenade home if it takes all night.

Around the SQUARE Set

By PEG ALLMOND

THOMPSON'S HILLBILLIES furnished the live, an I DO mean LIVE, music for the Dimond Dancers Party recently—at the Fruitvale School, Oakland. Lots of fun! Vance and Dale Teague are the leaders.

NICE VALENTINE PARTY at the Community Center of Palo Alto sponsored by the Recreation Department Folk Dance Groups. THIRTY-NINE folk dances on the program. Guest caller, Jack McKay; exhibitions by the SQUARE CUTTERS, San Francisco.

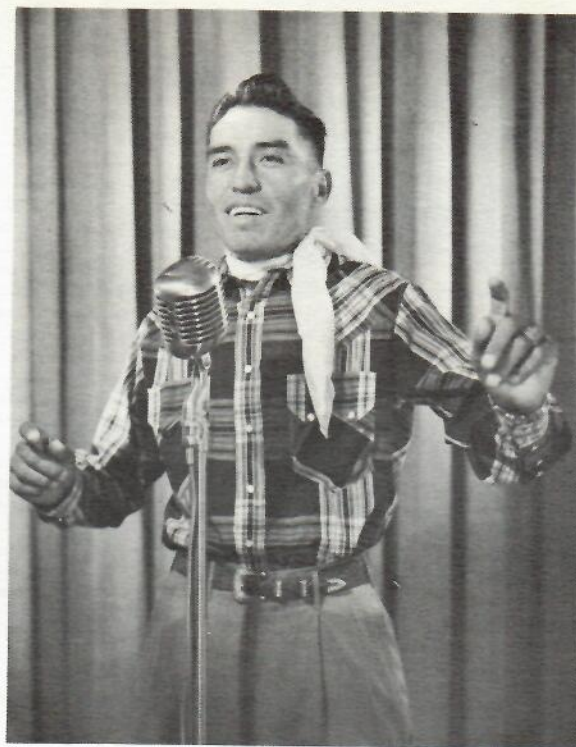
Recently the callers of the MONTEREY BAY AREA ASSOCIATION, of the Northern California Square Dance Callers Association, invited their members to a callers' clinic. Calls were criticized from the floor, taped. The tapes were then played and used for dancing at the regular association meeting, where criticisms were made from the floor as well as by the special committee. It seems like a swell idea. Anybody else want to try it? Contact Prexy Jay Balch.

GEORGE FORSYTHE AND HIS TAW, OLLIE, of Centralia Washington, danced through S. F. on the way home from a trip to Southern California, including Palm Springs. They report the squares MUCH faster in Southern California than "back home."

Be on the lookout for Johnny SAVAGE, a G.I. currently stationed at Ford Ord. He is trying to get into as many dances as possible, and reports them all "super"—"we need more of them." He sounds astonishingly like Jonesy, and no wonder! They lived close to each other and "Jonesy" helped "Johnny" get started.

REDWOOD EMPIRE area of the Callers Association has elected new officers: Dan Howe, president; Paul Kindig, V.P.; Les Fontain, secretary; Kim Kimlel, treasurer; Wyatt Urton, program chairman; Ann Malkemus, historian; and Fay Bowman, membership chairman.

MORRIS SEVADA - the Real American Caller



by PEG ALLMOND

One of the big highlights at the Tucson Festival as reported last month in *Let's Dance!* was the singing calls of a young Indian, Morris Sevada. He did Rancho Grande as it has never been done before and the applause was thunderous. Morris has a fine tenor voice and spices the call with phenomenal tongue-twisting Spanish.

Morris is a full-blooded Navajo Indian, a graduate of Ft. Wingate Indian School, where he studied voice under Clarence Taptoka, noted Hopi Indian tenor. In 1948, he obtained a 40-acre allotment of land along the Colorado river at the Poston Reservation in Arizona. He studied calling with Joe Boykin, under whose guidance the calling was developed.

He is married and Taw (I didn't say "squaw") Sophie is an enthusiastic square dancer, too. They have two square-dancing children, a girl, 16, and Morris, Jr., a 14-year-old caller for Poston school dances.

Don't dare miss any chance to dance to some real American calling!

Country Fair

Here's an idea you may use to put your club on its feet "financially" if you need it.

When the Carrousel (folk dance club) found its treasury getting low the membership came up with the idea of running a Country Fair. They decided that the club would spend exactly nothing, that everything used for entertainment, prizes, etc., would be donated.

They started weeks ahead collecting "white elephants" which were later converted into prizes for concerts. The night of the party, there were plenty of Country Fair decorations, booths, barkers, games, fortune tellers, wheels of chance, magic lantern shows, weight guessing, etc. There was a cake-baking contest among members and 38 beautiful gooey, gorgeous cakes were entered by members. The cakes were later sold as refreshments and proceeds went in to the "kitty." Ursula Pistochini won first prize.

Club members donated materials and made up authentic Swiss costumes which were used as door prizes. Tickets to the affair were sold at all groups for weeks ahead. Admission to the party was good for a chance of door prizes. Betty Wallenschek won the lady's costumes and Jim Knudsen the man's. "Porky" Spiers, a club member, was the chairman of the affair and certainly has the admiration of the club and all who attended the party. Gracy Perryman, leader of the group, says the Country Fair put the club on its feet financially—and she will be glad to give further details to anyone who would like to use the idea.

Callers Association

The Callers' Association held its election meeting at Edgewood in San Francisco early in February and elected Jay Balch of Alameda, president; Dan Allen of Larkspur, vice-president; Eileen Cullum of Hollister, secretary; Jack Sankey of San Francisco, historian; Cliff Viery of Oakland, treasurer; Homer Blinckow of Danville, program chairman; Brad Sonderman of Millbrae, publicity; and Ken Clark of San Jose, membership.

Tapes of callers of the Monterey Bay Area group were played, danced to, and criticized—with excellent comment and participation from the floor and a committee appointed for the purpose. Several new calls were presented (see Jack McKay's page for these).

An exceptionally large turnout provided an unusually fine lot of discussions. The dancing was enjoyable and the meeting ended all too soon.

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By MILDRED R. BUHLER

DURHAM, NEW HAMPSHIRE. *Folk Festival To Be Held.*

The seventh annual Folk Festival of the New Hampshire Folk Federation is going to be held here Friday and Saturday May 23 and 24, at the New Hampshire Hall, University of New Hampshire. Visitors are invited to this colorful affair.

BAKERSFIELD, CALIFORNIA. *Friends Indeed!*

The old saying, "A friend in need is a friend indeed," was beautifully demonstrated here, not so long ago.

One of the local square dancing families lost their home and all of their belongings by fire. B Squares rallied to the rescue and held a successful linen and kitchen shower for the unfortunate family. Immediately following, the Unite Square Association planned a benefit to be held at the Memorial Hall with all proceeds going to the worthy cause. We commend these Bakersfield square dancers for their kindness!

PHOENIX, ARIZONA. *Fifth Annual Square Dance Festival!*

The Valley of the Sun Square Dance Organization, composed of thirty clubs, and the Arizona Republic combined their efforts to present the 5th Annual Square Dance Festival and Fiddlers' Jamboree here Feb. 15-16.

It was another two days jam-packed with fun and pleasure for the hundreds of local fans and visitors who converged on Phoenix for this big event.

Roy Sexton of Phoenix, 1949 champion fiddler, ran off with the laurels again this year, with Bill Williams of Flagstaff and Charlie Adams of Mesa tying for 2nd place. Roy has now been crowned "Champion Hoedown Fiddler of the World."

A huge committee whose chairman was Roy Stuck, president of the Valley of the Sun Square Dance Organization, planned and managed the many special events as well as the three different dances on Friday and Saturday nights.

Among the guest exhibition teams were Dave Clayner's Gals and Pals, Bob Osgood's Rip 'N' Snorters, and Ralph Maxheimer's Levis and Laces from Southern California, and Skipp Barber's Old Pueblo Twirlers from Tucson. All presented beautiful exhibitions.

Henry Wasielewski's Frontier Dancers, a group of 10-12-year-olds from Phoenix, stole the show with their beautiful work. The Associated Round Dancers of Phoenix also gave a polished performance.

Approximately 400 attended the Cowboy Breakfast at the Western Saddle Club on Saturday morning. A style show and exhibition dancing held the spotlight Saturday afternoon, although there was also a session on "what's new" in square dancing. At all 10 events, both daytime and evening, live music was featured, employing some 7 different

western orchestras.

The Phoenix people are noted for their gracious hospitality, and this year was no exception. Out of towners were entertained in many ways and by many people and all look forward to another Phoenix festival.

PORTLAND, OREGON. *Bill Castner Visits Oregon!*

The Oaks Park Pavilion here was the scene of a square dance jamboree recently with Bill Castner, president of the Folk Dance Federation of California, as the featured caller. Bill called to a floor filled with 45 sets of enthusiastic dancers, and both he and the dancers report a wonderful time. Bill was also feted at a potluck dinner after which he gave an evening of instruction. Also on his itinerary was a visit to the beautiful Portland Hayloft, built in 1950 by Jack and Gertrude O'Donnell.

HYANNIS, MASS. *Square Dance Festival!*

The third annual Square Dance Festival, sponsored by the Cape Cod Square Dance Association, was held here at the American Legion Hall on Friday, Jan. 25, with Dick Anderson serving as chairman. The 350 dancers who attended acclaimed the affair a "big success." Music was furnished by Mal Von and his orchestra.

U. S. A. *Rockabye Baby Is Latest Singing Call Hit!*

Three prominent callers are crooning a new, and yet one of the oldest types of singing calls, these days, the lullaby. Old Mr. Stork has been a very busy bird with his rapid cross country flights, recently.

On Jan. 22 a son, Barry, was delivered to the Al Brundage home in Stepney, Conn.

On Jan. 30 Cal Golden, Jr., arrived to be a permanent resident at the home of Cal and Jean Golden in Hemet, Calif. He was welcomed by two-year-old Vicki Lynn.

On Feb. 21, a brand new daughter, their first child, was welcomed by Rickey and Marti Holden, in San Antonio, Texas. Rickey says the young lady was tentatively named Terpsichore, but they rather suspect that aristocratic title may degenerate to Leslie.

*Now we'll all promenade once more,
Promenade across that nursery floor!
Congratulations all, to these babies new
LET'S DANCE! sends best wishes to Maw and
Paw, too.*

From the Editor's MAIL BAG

(Continued from Page Sixteen)

interested in costume research, it is a necessary part of their folk dancing, but not for the great American folk dancing public. I doubt if they want to be bothered. So do let those of us who like to folk dance for sheer joy, wear costumes that are pretty, comfortable and becoming.

DOROTHY GODFREY

TOO STRONG?

"In recent months, several magazines have contained articles about the 'leveling off' of the folk dance interest. From my own experi-

ence, the folk dance interest is being *frazzled* and *stomped* to death by the many square-heavy programs: two or more square callers giving 8-15 minutes of walk-through, 15 to 20 minutes of *fast* squaring, and THEN a half hour rest! Many of us work all day Saturday, and we just *can't* keep up that pace, so we sit out that hour. Then the program goes on: two American rounds (the California two-step—usually misnamed the Boston Two-step) done to a boogie record turned up to deafening volume; and an anaemic 'step-swing, two-step, and turn the lady 'under' dance, set to some currently popular ballroom tune.

"Frankly, the square-happy people seem to be the ones who *can't* do folk dances very well, for they can't remember more than two patterns at a time, and so the constant square calls are a *necessity* for them! Many of us began folk dancing after the war because we enjoyed dancing, and we wanted to make social contacts in new communities. The programs were varied: simple mixers, intermediate and difficult dances as well as the old stand-by dances we *all* learned at first; and throughout the evening regular-paced square dances by *good* callers (oh for the good old days!) young and old—we often danced till 2:00 a.m. and enjoyed every minute.

"The original mistake was in separating square from folk dances—BOTH are folk material. At a recent square dance jamboree, a well-known caller from the Northern California Square Dance Callers Association protested because several of the very popular English dances were on the program. Our American squares stem from the quadrilles of other countries; the American rounds have taken their steps, figures and movements from old-country dances (older than our own government); American play party and singing games have figures and tunes and words like those of other countries; the waltz, polka, schottische and even the two-step all stem from other countries. That leaves only the dances of the American Indians as truly *ours*, so bring along your feathers and tom-toms and let's get going, you 1000 per cent Americans! (Sorry I'm not eligible—I'm a mixture of four European countries and the American Indian.)

"If the radio played only bebop and put on only murder mysteries, many of us would give up listening, but with the variety offered, we can *each* choose. So it should be with our dance programs—a variety to suit all tastes. Because of the expense and work involved in giving a festival or jamboree, let's go back to a combination deal with a varied program, given about three times a year in each area, and so assure a good attendance. Let's use more mixer and progressive dances at our festivals and club parties so we split up and get re-acquainted. If I'm going to dance just with my husband, we'd do better to stay home, use our favorite records, and save the price of a babysitter!

"We *still* like to folk dance and are too stubborn to drop out, so we are continuing to attend the club dances for all their square and round programs. Guess I'll take along my Lummi sticks, so Ken and I can do a *truly* American folk game: Ma koo way, ko tay oh.

"As ever—dancing, of course,
"ALTA B. HIGHMAN"



FOLK ART FOR FOLK DANCERS

By ELEANOR PHILIPS

Your true artist is primarily a craftsman who is compelled by drives, peculiar to him, to express his understanding of people and their relationship to the conditions of their environment. A folk artist such as Eleanor Elsocht (see cover picture), whose work you will see displayed at the Statewide Festival, captures in her ceramic figurines the miracle of movement, color and design which is the folk dancer's reply to the conditions under which he likes it.

In discussing her work, Eleanor says that she and Bob became attracted by the beauty and design of folk costume while still students at an Oakland art school, starting then the research and accumulation of material which did not come into actual use until they started folk dance classes and, later, exhibition dancing.

As a result of the latter, they acquired many costumes and when the number grew to the point where it seemed necessary to enlarge their home or just move out and let the costumes take over, they turned to ceramics as an outlet for their still unsatisfied creative urge.

One unplanned result of folk dancing was the ability to visualize various poses of the body, to simulate typical life-like action so necessary to make a folk figurine representative of his national character.

Eleanor and Bob soon discovered, while gaining practical experience in the use of clay, coloring, and firing, that in order to bring the figurines to the glazed state with as little handling as possible, it was extremely important to have their own kiln. The detail work is so fragile it does not transport well.

(Continued on Page Twenty-three)



Fun and Friendship at State Festival

Because of the happy bond among folk and square dancers throughout the state, something new has been added to the plans for the seventh annual Statewide Festival.

At six o'clock on Thursday, May 29, a family picnic supper will be held in the area next to Woodminster Amphitheatre preceding the City of Oakland's official welcome to Federation and Centennial visitors.

The Park Department will set up tables and benches for the picnickers and every person who comes from his own home to the supper is

WANT TO RIDE A HOBBY HORSE?

If you're a folk dancer who wants to achieve a collection of authentic costumes . . . and what folk dancer doesn't? . . . but need your closet space and perhaps your money for "civilian" clothes, then it's time for you to mount a hobby horse. That's how Anna Carlson, Emmy Albertazzi and Helen Getchell started their doll collections, the tiny folk dancers in perfectly detailed national costumes that you will see displayed at the Statewide Festival.

As president of Unit 23 of the United Federation of Doll Clubs, Helen says that many folk dancers belong to the doll clubs and all doll collectors go to the folk dance festivals. The clubs comprise a clearing house of ideas whose purpose is to create and maintain interest in dolls for education; to illustrate graphically to young and old the history, geography and social customs of other countries.

The dolls in each of the three collections vary in size, variety and source. Helen's range from a Spanish bullfighter flaunting a bright red cape and poised on the head of a pin to a German bisque girl four feet tall who sits in a child's rocking chair and wears a size eight dress; and from the purple velvet splendour of Catherine the Great to a simple peasant woman sitting on a bench cleaning a basket of tiny silver fish.

Anna and Emmy dress their dolls completely down to the last authentic detail of underclothes and accessories, even the toys and party favours Anna makes with wooden heads and pipe cleaner bodies.

Typical of folk dancing itself, each collection is a shared hobby. Helen collects with her sister, Ruth Larson, who has brought many of their 1500 dolls from Europe; Emmy's husband and son help with accessories and research and Anna's father, 78-year-old folk dancer Julius Dobkowitz, makes the shadow boxes and shelves for her displays.

During the three-day Statewide Festival there will be someone to answer any questions you may wish to ask. Do you belong to an exhibition group that needs an authentic model for a costume? Would you like to know who wore the first hats, long stockings and high heels?

Or do you just want to look at the dolls and their costumes? If you talk to Emmy or Helen or Anne and are not already a collector, their enthusiasm for their little people may be all you'll need to mount the hobby horse, too.

asked to bring, in addition to his own food, enough for one extra person. If a family of three brings its supper, that family is asked to provide for three visitors. The suppers must be complete; nothing can be bought at the picnic area.

It's an old-fashioned idea but a folksy one; the folk dancers of the Bay Area and nearby districts extending their hospitality to those who have come from great distances to accept the Federation's invitation to dance at our Statewide Festival. It's a good illustration of "Fun and Friendship for All."

LET'S DANCE!

Folk Art for Folk Dancers

(Continued on Page Twenty-two)

The process for each figurine is a very long one. After the first model is made in clay, a plaster mold is constructed consisting of many pieces which fit together. Thin clay, or slip, goes into this mold. The figurine is then cut and rearranged to suit the particular idea in mind and, after being cleaned to a smooth finish, is ready for dressing in cloth saturated in slip, or clay shaped and applied; the fine detail work of flowers, jewelry, hair styles and hats follows. After drying, the figurine is partly colored with underglaze colors and is fired for the first time.

The second glazing and firing follows and then the figurine is ready for gold or silver ornamentation or detail work with china paint. Sometimes, to get the exact shadings of depths of color, the third firing is followed by still another.

Eleanor is trying now to produce as many figurines as possible for the Festival; but later, with Bob, she hopes to go further with ceramic folk art work. If and when they do, it is not too much to expect that the products of their craftsmanship will hold their own in comparison with the best.

Ed. Note: Bob is now designing the special cover for the May LET'S DANCE! and has contributed most of LET'S DANCE! special feature designs, such as the Calendar, Record Finder, and the cover itself.

S. F. State College Program

On Wednesday, April 16, at 8:15 p.m., the Creative Arts, Humanities and Physical Education Division of San Francisco State College will present Anatol Joukowsky and his wife, Yania Wassiliowa, in a lecture demonstration of Balkan ethnic dances.

The dance heritage, the musical rhythms and the vivid costumes of Greece, Macedonia, Albania, Bulgaria, Serbia and of other countries of this region little known to us, will be richly represented.

The demonstration will be held in the men's gymnasium on the new campus at 19th Avenue near Holloway and will be open to the public without admission charge.

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FOLK DANCE FEDERATION OF CALIFORNIA



Dear Friends:

We of the Folk Dance Federation of California extend to each of you a warm welcome to join us "When California Dances", in our 1952 Statewide Festival. This Festival, to be held in the City of Oakland from May 29 through June 1, promises to be the focal point of interest, both statewide and nationwide during the year of 1952.

Festival programs, arranged by some of our most capable people, are designed to provide maximum dancing pleasure for the various levels and types of dancers. Two institutes, one accenting International Folk, the second emphasizing American Square Dance, have been arranged for your pleasure.

The City of Oakland, celebrating its one hundredth birthday, has been most cooperative, has literally opened its heart to our Festival and you will be declared its honored guest. Our Municipal Auditorium and Exposition Building will accommodate many thousands of dancers and many more thousands of spectators. Special events have been arranged to fill your spare moments with most pleasant experiences.

The warm reception that awaits you, the multitude of hands extended in genuine friendship, and the many hours of association will, we are confident, find a special place and live long in your collection of fondest memories.

Kindest regards and happy dancing,

Bill Castner

William Castner, President
Folk Dance Federation of California

Leonard Murphy

Leonard Murphy, General Chairman
1952 Statewide Festival
Folk Dance Federation of California