

Let's Dance!

FEBRUARY

1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



SANTA CRUZ CHRISTMAS STORY -- SEE PAGE 7

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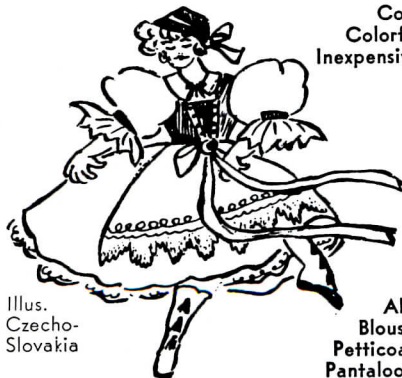
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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

By Lawton D. Harris

AFTER FOLK DANCING—WHAT?

This is not a discussion of eating "after the ball is over," as fascinating as that subject might be to the writer. Rather, we seek to explore what some believe to be a definite dance cycle.

Historically, first came the primitive dance; then guild, occupational and ritual dances, and finally the ball-room and court dances. For a considerable part, folk and square belong in the first two classifications. However, we are frequently going more deeply into the third or more sophisticated stage.

Where does this upsurge of dancing lead to? After folk and square, what comes next? Merely *more* squares, merely *more* folk; *faster* squares and *more* *vigorous* folk; more *intricate* squares and more *sophisticated* folk? From squares to rounds to——?

The writer feels that the question is deeper than merely creating interest in our groups. Our movement is young; will it be a flash fad and then gone? It met very fundamental needs; do they no longer exist?

Think it over—what *should* come next? Is folk and square dancing sufficient or does something else need follow? The fast coinage of poor "new dances," the introduction of elaborate sophisticated tangoesque dances may indicate a trend that needs examination. Some, we suspect, have been coined to bolster inferiority complexes of dance teachers. We dance so much more than the "old folk dancers;" we attempt to be so many different people not just ourselves, that we are easily confused. It is easy to accept the new as good and reject the old that may be better.

The club report published in this column for January, 1952, was a very realistic attempt to face the problem. After talking with a number of old timers (Mel Day, Herb Greggerson, the Hermans and others) the writer is of the opinion that folk and square are here to stay—IF we remain true to the fundamentals. Forsake them and something else must follow.

OUR COVER

Two members of the Junior Guild caught while dancing the Zillertaler. (Photo by Phil Maron.)



CALENDAR

FEDERATION FESTIVALS

North

SUNDAY, FEBRUARY 10—Sacramento Memorial Auditorium, 16th and Jay Sts. Council meeting at 12:30; dancing 1:30 to 5:30 and 7:30 to 11. Hosts—Let's Dance Club, Triple S, Camilia City and West Sacramento Folk Dance Clubs.

SUNDAY, MARCH 16—National Guard Armory, SAN FRANCISCO. "INTERNATIONAL FAIR" with the S. F. Folk Dance Council as hosts. Dancing 1:30 to 5:30 and 7:30 to 10:30. Bill Sorenson, Chairman.

APRIL 6—Sacramento

MAY—East Bay Council

JUNE—Hayward

SUNDAY, JUNE 13—Marin County

SUNDAY, AUGUST 24—Vallejo

South

SATURDAY-SUNDAY, FEBRUARY 9-10—HOLTVILLE. Folk and Square dancing in connection with the third Annual Carrot Carnival; Federation sponsored and hosted by Imperial Valley Clubs.

REGIONAL FESTIVALS

North

SATURDAY, MARCH 22—STOCKTON. Civic Auditorium 8-12 p.m. Polk Y Dot Sixth Annual Birthday Ball—a crippled children's fund benefit.

OTHER EVENTS

Teacher Training

March 1 and 2—Hanford. Teacher's Institute sponsored by the San Joaquin Dance Council. Saturday at High School, Sunday at Civic Auditorium.

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 first of the month previous to publication to Bev. Wilder, 1304 Alma Ave., Walnut Creek, Calif.

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

SPECIAL EVENTS OUT OF STATE

Friday, February 15 — Seattle, Wash., Civic Auditorium — Winter Festival Central Puget Sound Council of the Folk Dance Federation of Washington. Lloyd "Pappy" Shaw will be master of ceremonies.

STATE FESTIVAL, OAKLAND

SATURDAY, APRIL 5—8 p.m., Festival Warm-up, San Leandro High School Gym, Bancroft and Blossom Way.

THURSDAY, MAY 29—8:15 p.m., Woodminster Amphitheatre: Oakland's official welcome to State Festival. Exhibition folk dancing and folk and community singing for all.

CIVIC AUDITORIUM and EXPOSITION BUILDING

FRIDAY, MAY 30 — 8 p.m., opening party.

SATURDAY, MAY 31—8 p.m., evening party.

SUNDAY, JUNE 1—1 to 5 p.m., Festival.

SUNDAY, JUNE 1—7:30 p.m., closing party.

TWO INSTITUTES

FRIDAY, MAY 30—1 to 5 p.m., American Square Dance Institute.

SATURDAY, MAY 31—1 p.m., International Folk Dance Institute.

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LET'S DANCE!



TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

Now is a fine time to look back at the list of new honest-to-goodness friends who have the same grand feeling for others and are wondering just a little bit why they didn't start folk dancing sooner.

Each month I seem to want to shout out loud about the last month's festival, and each time I feel the next just couldn't be better than the last. But, I'm telling you that December 9 in RICHMOND was terrific and what a building to dance in! I'm gonna let MARY LATHE, publicity chairman for the EAST BAY REGIONAL FOLK DANCE COUNCIL, tell it to you. This is what she wrote:

"Echoes of the Christmas Carousel held at RICHMOND Dec. 9 are still heard; a success in every sense of the word, the EAST BAY COUNCIL is proud to have hosted the December Federation Festival. Some 3,000 attended, including the spectators, who filled every seat in the gallery and the crowd of dancers on the floor. Where DID they all come from! You know, that floor is so constructed that it absorbs all the 'bounce' of vigorous folk dancing, being suspended from the walls. For concerts the forward end of the floor is dropped so that the seating area (the main floor) is on a slant.

"The COLD weather brought out some interesting costumes. The Ukrainian and Scandinavian costumes which are too warm for summer were just right, and we know now why the Hopak is popular in Russia; it's the way to keep warm.

"The exhibitions were 'top-drawer;' when the MILLBRAE HIGHLANDERS did the Dreisteyrer with the women carrying off the men, what a hand they did get! Did anyone seeing the JUNIOR FOLK DANCERS GUILD in Zillertal think they were too young? (See cover of this LET'S DANCE!). Juniors are truly the folk dancers of the future, and more power to them. The Crossroad Villagers gave a real touch of Christmas.

"An editorial by the Richmond Independent afterwards was highly complimentary to the group for wholesome, attractive entertainment, and called the festival a 'happy surprise.'

"VIC and GERRY WINTHEISER, festival chairman and president of the council, respectively, were delighted to see so many of you, and hope you'll all come back again someday."

And you can bet we will come back, again and again. The first time the folk dancers used the building, last year, the Richmond police were all over the place. They soon found out what kind of people folk dancers were, and now there isn't a cop in sight.

The average current folk dancer has advanced to the know-how stage and may be content with party nites and fun festivals—proven every Friday and Saturday night and almost every Sunday. Let's make 1952 a folk dance year, and get back to the fun we started, teaching people to enjoy themselves and their neighbors in this friendly, wholesome, diversified activity in which the whole family may

participate. Dad may not have the time to play ball with Junior; Mom can't go to school with Jane, but the four of them can have fun going to a folk dance class and come home a happier, healthier foursome all interested in the one subject that hasn't an equal for unlimited pleasant possibilities. This is all a build-up for interest in new beginners' classes. Leave the present clubs much as is for intermediate and advanced dancers, so the beginner will have a place to go when they complete their basic training.

RAYMOND F. PABST, of 132 Oliver Street, Daly City, died Saturday, Dec. 29, 1951, far from home in a Coachella Valley Hospital, of an automobile accident and the really sad part is, it was so unnecessary. RAY was only 44 years old, in the prime of life, a healthy happy folk dance leader with a gifted sense of humor and a contagious smile which made you love him.

His passing brings back memories of those good old days when we danced together as members of THE FUN CLUB in the early forties. Just last year, he and NURIELE celebrated their 21st wedding anniversary. Together they belonged to THE DALY CITY FOLK DANCERS and started THE CALICO CLICKERS; were members of the TYROLEANS of SAN BRUNO, THE MILLBRAE HIGHLANDERS, THE SQUARE CUTTERS of SAN FRANCISCO and danced with the NAUTICAL SQUARES of HALF MOON BAY.

RAY was co-master of ceremonies at the big Federation-sponsored festival hosted by the combined folk dance groups of San Francisco last March, at the National Guard Armory, where approximately 5,000 dancers were directed by him.

JACK BATES of the TELEPHONE TWIRLERS has asked RITA MACKEY of the TELEPHONE TWIRLERS so now they'll be using the same telephone and twirl together.

Page 61, January CORONET, has a nice article on folk dancing titled, "Cutting a Rug Around the World," and the December CATHOLIC DIGEST has condensed an article from the AMERICAN MAGAZINE too, also, or also too!

Another couple dancing with DANNY have agreed that folk dancing is fun and will soon be one. AGNES JENSEN from ANN ARBOR, MICHIGAN, will be known as MRS. HERBERT HABER of NEW YORK. And our dancing man, HENRY BAKER, was 75 years young December 8. He never misses a party or festival and has a class attendance record "heart to beat!"

Condensed from an article by ?, quote, in part: "Are you still dancing? We have slowed down considerably. There was so much new stuff coming into the fold that we sort of lost interest. People don't want to learn new dances all of the time; they'd like to dance some of the ones they learned."

HIROKO HIGUCHI, 186 Hakoshimizu, Nagan City, Japan (mentioned in January LET'S

DANCE!), writes that she is well on the road to forming several folk dance groups in JAPAN and is ever grateful for her three-month visit to America. Her letter is a treasure, and states, in part, "That I could have the belief that as long as I lived on the earth, I would be able to have such a wonderful memory. When I remember the most affectionate hospitality that you gifted me on my visit to your country I am moved to tears. I thank you from the bottom of my heart. That I could see you was the most precious experience and that I can talk with you in a letter is a great light which will give me hope and promise. Whenever I talk about America I talk of you and your kindness. That I could have many friends of various groups who loved folk dances was also one of my happinesses." MISS HIGUCHI was elected as a member of the FOLK DANCE ASSOCIATION OF JAPAN and magazines concerning folk dances are going to be published and she will write the essay about our activities in America for the first issue.

"FOLK DANCE NEWS," edited by JACK NELSON, sure gets space in the VALLEJO TIMES-HERALD. His articles are good reading for all subscribers. They contain pictures of costumed dancers, a calendar of events and the very necessary class night schedules. They have a very swell idea, also, in getting together all the local dance instructors to standardize the dances done in their area.

SUE LEMMON and WALLY DALQUIST will exhibit at the VALLEJO MARCH OF DIMES JAMBOREE. She was queen for party night and was presented with a pair of earrings to match her last year's bracelet gift. Said SUE, the VALLEJO FOLK DANCERS are the very best that an instructor could ask for. On the sad side, another VALLEJOITE, MILLIE STILES, an ardent folk dancer, had an operation in the St. Francis Hospital in San Francisco. But she won't be down for long, as there is one gal who always looked on the SUNNY SIDE.

Surprised and pleased was I to see the mass attendance of some of the SUNNYSIDE and other VALLEJO groups to the traditional second Saturday ST. DOMINIC'S PARTY in December. Hope TONY DEAL got a good picture of the hula specialty number; if he did, it's a good Deal!

"365 Days of Folk Dance Sunshine." That tops, the program cover of the New Year's Eve Karstad Ball at FAIRFAX, hosted by THE MARIN COUNTY DANCE COUNCIL, and if that crowd of more than 500 dancers was an example, the sunshine is good for 366 days this year. CHARLIE and RUTH REINDOLLAR almost didn't make it, being snowed in, but after a seven-hour struggle, they arrived in time for the exhibitions, which were superb, as was the hot dinner served at midnight, with desert first though! Nice gimmick on the swell program was the grab bag for extra dances every so often, until after 2 a.m. into the New Year. Yes, 1952 had a good start there. Programs were again furnished for free by that nice guy, JOE LAMPERLI, member of THE MILL VALLEY FOLK DANCERS.

ANGELO MAGNIE is the new president of the PORTOLA BALLADORES, SAN FRANCISCO; GENE LAJANNETTE, vice pres., LEE MAGNIE, secty., URSULA PISTOCCHINI, treas., AL MESITA and SKIP UNDERWOOD are trustees, ANITA and JIM SMITH, historians and delegates. DANNY had the honor of installing this very fine group of officers, PEARL PRES- TON is their instructor. ELLIS and LUCILE WOOLLEY furnished the teddy bear bibs and they danced the "Eva Three Step." Their programs were attached to Christmas cards. LU-

(Continued on Page Six)



Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

The holidays are all over, the tinsel and trimmings and gay wrappings which once adorned and camouflaged pretty gifts have gone to join the dismantled and wilted Christmas trees on their pyres; some of us perhaps are satiated with turkey, mincemeat, fruits and other goodies, but we are all looking forward to the brave, new year, and hope that it betokens for us even better tidings than the one just passed.

The period around the last of December was the occasion of many an interesting folk dance party. True, some groups closed down for the holidays, but there was no dearth of dancing opportunities if one wished to keep tripping the light fantastic, or whatever else one might wish to trip. Some of the outstanding events included the Christmas party at the GLENDALE FOLK DANCERS, which was of a Swedish theme, and included exhibitions from that northland country as well as smorgasbord to suffice all. Another party was held the Saturday preceding New Year's by the WHITTIER FOLK DANCE CO-OP, and it was really nice, good eats and exhibitions—this time of a Latin variety. They had a brand new hall, perfect for dancing, and if the rain hadn't been coming down cats and dogs, the place would have been filled to the scuppers with everybody who had planned to turn up. A third affair was the annual New Year's party in Elysian Park, hosted by the GRIFFITH PARK FOLK DANCERS. I guess every folk dancer who wasn't already at some private soiree somewhere must have been on hand for this Griffith whinding. Hot dogs and coffee and stuff, and a merry welcome of the New Year. The location, being in fair proximity to Pasadena, occasioned some of the hardier of the tribe to set off for the Rose Parade after festivities ceased, and to be there in plenty of time to get a front line seat.

This issue should arrive at your homes just in time to remind you of the festival at HOLTVILLE, February 9-10, which, as I have said before, if up to the standard of last year's fete, is well worth attending, and FAYE MANLEY, the leader of affairs down there, assures me it will be every bit as good.

A holiday visitor around these parts was ED GROCHOWSKI, on furlough, who stopped by for a session at the GANDY DANCERS and around town to renew auld acquaintances. Eddie seems to think that ere long he'll be learning some Schuhplattles and laendler figures right "on the spot" so to speak. Well, bon voyage, fellah, and come back soon!

From DAVE SHATTO I bring glad tidings that we finally have folk dancing via radio-waves down here in Soucal. Radio listeners in the Riverside area are getting a weekly half hour of folk dance music, listed as the "Folk Dance Festival," broadcast over KPRO

of the Liberty Broadcasting System, 7:30 to 8:00 every Sunday evening. Written and published by BOB GIBBS, formerly of the CORNELL FOLK DANCERS of Ithaca, N. Y., it had its first airing December 2, with a careful selection of recordings, both for listening pleasure and as a representation of international folk dancing, carrying an educational theme as well, for it fills in with some of the background and characteristics of each dance. The program is also acting as a clearing house of information for its listening area with news of festivals and other folk dance activities.

From across the seas, Los Angeles was honored by the appearance of the Sadler's Wells Theatre Ballet (during the Christmas holidays no less—ouch our aching pocketbooks!) and among those balletomanes of our folk dancers espied taking a postman's holiday to watch the pirouettes and grande jettes were OLGA MIROSAV, PAUL & HELEN ERFER, RUBY ANDERSON, and others.

Changes in officers at the CANDY DANCERS include LARRY HOYER, new treasurer, VIRGINIA THOMAS, up to secretary, and DODIE MANTLE taking over as historian. RUTH CARBER and ETHLEEN LABAC, members of the exec board.

Hear tell as how JES BROWN is now over in Hawaii, studying art. Hope they square dance in the islands, Jes. Don't want you to get homesick.

Before I forget, a group of dancers from various clubs had quite a nice deal up at HARWOOD on Mt. Baldy. It rained in buckets, but a fine time was had by all, except those trying to sleep at 3 o'clock in the morning while the less drowsy ones made with folk songs to the accompaniment of a guitar by the firelight. Didn't bother WILL KINSEY though who, while asleep under his blankets, was mumbling the directions on how to do some dance step or something. Never could quite make out what it was though. Good heavens! Suppose Will took to somnambulism—would he be a sleep-dancer instead of a sleep-walker?

As you may guess from the brevity of this month's story, my couriers of information have all been out enjoying the holidays or shopping, leaving these meagre gleanings for me to look up myself. Too bad journalistic protocol doesn't condone a columnist talking about himself, otherwise I could easily fill up the page this month with news of my nice new Buick and its subsequent attack of diabetes, among other things, but as things are, I guess I'll have to wait till next issue when I hope you'll favor me with plenty of items about what's going on in your various groups. Surely you have some election news, don't you? See you at the festival.

TELL IT TO DANNY

(Continued from Page Five)

CILLE'S 80-year-old father, LYNN F. INGRIM of SANTA ROSA, was introduced.

On Christmas Eve, ANNEMARIE J. STEIN-BISS announced her engagement to GEORGE J. HAUGHEY. ANNEMARIE is in the political science department of STANFORD UNIVERSITY and connected with the adult center of the San Mateo J. C. and both SAN MATEO and BURLINGAME RECREATION DEPARTMENTS. She will always be remembered for her humorous cartoons in LET'S DANCE! GEORGE is the brother of JOE HAUGHEY, sports reporter for the San Francisco NEWS, and served in the Air Force during the last war and, like ANNEMARIE, a folk dancer!

Dot's good!

THE SAN FRANCISCO FOLK DANCE CARROUSEL monthly CALLIOPE lists the dances to be taught on their class nights—more Dots good too, their Pizza Party was a huge success. MARZELLE WASRAVEN is their prexy, and EVELYN SINGER edits the news and views.

DICK BISHOP, new president of the SAN FRANCISCO JUNIOR CHAMBER OF COMMERCE, is a member of the SWINGSTERS and EDMONT.

ROY BROWN was general chairman and M.C. for a most successful Christmas Party at WOODBRIDGE. THE LODI FOLK DANCERS played host to all the LODI group, THE FOOTHILL WHIRLERS, LOCKEFORD MIXERS and THE SINGLE SWINGERS, WAGON WHEELERS and FANCY PRANCERS of SACRAMENTO. JOSEPHINE SWINNEY, their prexy, was hostess for the evening.

Gun-Hay-Fat-Choy will be the Happy Sayee—Commed January 26 around Chinese quarters, when they celebrate the year 4650 or sumpin' like that. The Christmas folk dance party, traditional now with the MING SWINGERS, was a happy occasion, where the gift exchange was a real fun-fest. The candy cane ceremony this time was changed to a Santa Claus cup filled with candy which is useful for hairpins or collar buttons or small change after the candy is gone. Anyhow, the fun is that each member in turn, usually started by the M.C. (HERB CHOY got the breaks of demonstrating), takes a candy cup from the boy or girl's stack, as the case may be, selects a package and the person listed is called up, but must forfeit a kiss for the present; then it's his or her turn to do the same.

How DO you kiss a girl who is laughing? And that's just what the MING SWINGERS do—they're just about the happiest bunch of folks you ever saw. Each year brings more of them together as one WONG; anyhow, GEORGE WONG is going to be very happy with ETHEL YEE, for she is just about the sweetest flower there be! MARIGOLD FONG gave the Christmas greeting in the absence of her minister husband.

There just never was anything like it—I mean the Christmas Caprice put on by the GARFIELD FOLK DANCERS, in the Brazilian Room at Tilden Park, BERKELEY. LEE EICHELBERGER did a perfect programming job with the help of co-hostesses and decorators, BERNICE BONDS and BARBARA TILDEN. "MAXINE EMERICK" was very popular with the refreshments and RUTH SHAPERO must have taken good care of the transportation for I believe everyone was there for HAPPY DANCING!

(See Page Ten for FRESNOTES)

LET'S DANCE!

Santa Cruz' Christmas Story Will Have Sequel

Santa Cruz today is writing the happy ending to its Christmas story in which 46 foreign students and the 42 families who were their Yuleside vacation hosts had the stellar roles and the entire community formed the supporting cast.

But today is not really the end of the beautiful narrative.

There is a sequel.

It is being written now in memories of the last two weeks during which young men and women from 22 far-away lands found warm places in the hearts and homes of the people of Santa Cruz and vicinity.

It will be in the letters these young men and women write to their families and friends in their homelands which circle the globe.

The setting for the sequel will be in Germany, in Japan, in Iran, Switzerland, France, Bolivia, Malaya, Holland, Afghanistan, Tahiti, the Philippines, Panama, Sweden, Ceylon, India, Java, Israel, Turkey Egypt, China, Belgium and Africa, as well as in Santa Cruz where the first chapters were penned with words and deeds of friendship.

Its writing will continue for generations to come, for in every land there are favorite stories which live with families long after the first narrator is gone.

SO STARTS the editorial in the Santa Cruz *Sentinel-News* for January 6.

It was a portion of the final report of that town's Christmas party for foreign students.

The article brings out the interesting information that we have 3600 foreign students registered in California colleges. Santa Cruz made a splendidly co-operative effort that at some point involved the American Friends Service Committee, the Institute of International Education, lodges, service clubs,

Ingeborg Huebschenberger (Munich, Germany); Dirk Schepers; Annaliese Drier (Munich, Germany); and Ralph Borreson (Santa Cruz Breakers). (Photos by Vester Dick, Santa Cruz).



many private families and our own Santa Cruz Breakers.

The students — 49 accepted invitations—represented 22 different foreign countries and 10 California colleges and spent the Christmas week-end in the homes of as many Santa Cruz families with much community-wide festivity arranged for their benefit, including a folk dance.

Don Ronk, reporting for the Breakers, said, "The members of the Breakers were awakened to the fact that there are real people who actually do these dances which we call folk dances in their own country, far away. To myself, as a teacher, it brought out the lesser-known fact that folk dances are done by the peasants in the rural areas and that ballroom dances are the thing in the cities. The young ladies with whom I danced, three of them, all from Germany, all asked for waltzes, and, more especially, the Viennese Waltz. They are taking American squares back to Germany, together with calls which must be translated. I would love to hear Texas Star in German."

This brings your editor to a point that he has been wanting to work on for several months. Many students and other visitors are here in our midst, away from home, perhaps for the first time, and set down in the midst of a strange fast-moving culture. Their chief impression of the United States is home-



Gladys Borreson (Santa Cruz Breakers) and Mike Dargan (Israel)

sickness. We don't persecute them; we just ignore them or laugh at their peculiarities. We are the United States to these people. We are building future international relations with people who are likely to become leaders in their homelands.

This is all quite emphatically illustrated in the experience of our Una Kennedy. She attended school in Oakland, lonesome and misunderstood, until Buzz Glass discovered her and introduced her to us. Now, as Una prepares to return to Ireland at the end of this month, she writes, "I am planning to leave for home before March 1st and now that plans get more definite I hate to leave all the wonderful friends I have here. I only wish I could tell every folk dancer how happy they all have made my stay here. I have had such a wonderful time, met with such kindness and such gratitude for the little bit I had to offer. It has been a thrill all the way dancing with you all and getting to know so many people, as people, fine people, and folk dancers." Incidentally

(Continued on Page Eight)

What Is a Costume?

BY MARJORIE POSNER
Costume Editor

WHAT IS A COSTUME? The word "COSTUME" means different things to folk-dancers in general. There are those who call almost anything that varies from street clothes or is brightly colored "a costume"; some make a reasonable copy of a real peasant costume of the wrong materials and think they have something wonderful; others buy or make a strictly theatrical costume in the mistaken belief that it can be used for folk-dancing and be correct; many copy faithfully a peasant's costume; and last we can include those who think they must spend a lot of money for an original outfit from the loom and needle of a peasant. I might define "COSTUME" as an attempt to copy with reasonable accuracy the dress of a particular region in a particular country, during the period about 100 years ago. The time will vary considerably, as some countries abandoned peasant costume 100 years ago and some places still cling to the old traditional dress.

If you are going to the trouble of making a costume at all it is imperative that you do much research first, or go to someone who has done the research already, though you cannot always take any one person's word for it. It costs no more in time or money to make the costume right — right materials and right style—and you have something of which to be proud when you are finished. If you are buying one or having a costume made it is wise to be very careful, too. Even though it may be made by a Polish woman, for instance, she may not have done any research at all and her ideas of proper costume are either purely theatrical or purely fanciful. A good example of this is the flood of so-called "Russian" costumes made of satin and velvet and in the wrong colors. No peasant would have used such fabrics—too expensive and most impractical—and they look theatrical, to boot. Perhaps there are male costumes that use these materials (court costume is the only thing I can think of) but they aren't practical for folk-dancing. A less expensive and more correct peasant costume is much more sensible for the hard usage most folk-dancers give their clothes.

There are many sources of information on peasant costumes, but many of them are not too accurate. Go to the *National Geographics* for fairly reliable information, though they are not infallible. Compare many pictures of the same costume and decide what is right. The *Geographics* often have descriptions of the materials used and the proper colors in the text of the article on various peoples. Picture postcards often look good, but the artist is apt to take liberties with details and colors to make the picture more to his taste. There are so-called "costume" books on the market, designed primarily for school plays and parties, and these are not accurate enough for really good costumes for exhibitions, especially. Another thought I'd like to stress is that these costumes in the magazine and book pictures were handed down from mother to daughter and if they were a bit too small or too big they were altered a bit or worn anyway. YOU must decide if the bodice must be short or if it just didn't fit the girl who inherited it.

ANOTHER THING I want to bring up is that a really nice and very authentic costume does not need to be elaborate nor expensive. Most of the elaborate costumes seen in books or magazines were the owners' very best holiday outfits and by no means were they meant to be worn every day or even every Sunday. The everyday costume of many of the peoples of Europe was as simple as possible, but very attractive and well-suited both to their workaday lives and our practical needs for folk-dancing. The women wore a "chemise-dress" (blouse and petticoat in one piece, usually of straight lines) which served as nightgown and day costume. In the morning a belt, apron, or skirt was put on over the chemise and the woman was ready for her day's work. The blouse part and the very bottom of the dress were often decorated with embroidery and different dresses worn for certain occasions (after all, we still wear old clothes to do our gardening!). For the men the commonest dress was a shirt and some sort of trousers, with perhaps some trim on the shirt. However, in making even these simple garments be sure you pay attention to details, so the style looks right. A girl or boy in an Americanized version of a

costume is neither fish nor fowl—especially the girls must remember that they must look like peasant-women, not like fashionable Americans. A skirt meant to be a full gathered skirt with a waistband looks all wrong when it is cut as a circle with no gathers at the top and a hemline that dips in all directions every time it is washed and ironed. These details make all the difference in the finished results.

I personally feel that a nice costume adds so much to the spirit and enjoyment of the dance, especially for exhibition work, and the dancer can feel that he or she is re-creating a small part of the culture of another country. It is worth all the time and effort required to know and make a costume for yourself, whether it be simple or elaborate.

ED. NOTE: Marjorie Posner is always ready to help you with your costume problems. Write to her, phone her, or pay her a visit. You will be amply rewarded.

SANTA CRUZ STORY

(Continued from Page Seven)

Una is taking squares (American style) back to Ireland.

As Ron suggests in his report, not all of these visitors (and don't forget the war brides) are dancers—but all are people away from home and needing contact with people who are interested in them.

Let's help sell "American folk dance style friendship" to these fine representatives of the countries which have given us so many hours of enjoyment. I know of no group of people in America as able to "understand" these people. In the meantime, our congratulations to Santa Cruz. We are glad to know that already plans are under way for next Christmas. *(A composite report, as edited by Lawton Harris.)*

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

The Kismet company announces the release of several new recordings of general interest to folk dancers. The first two to reach this reviewer are for Old Time English Ballroom dances, No. 147 Royal Empress Tango/La Rinka and No. 148 Eva Three Step/The Tango Waltz.

These may well be reviewed as a group. The tempo is just right, the patterns as we have learned the dances, but a small American Ensemble can not sound like the very large English orchestra which produced these same numbers for Columbia. If these had been available, we would never have started on the imports. These are all ten-inch recordings and therefore somewhat shorter and cheaper than the English records. These records will be useful and valuable and we are indebted to Kismet for them, but we can not help wishing that they would give us some for which other recordings were not available. The styling follows the English so closely that there is no introduction for the Tango Waltz.

Somewhat the same criticism could be leveled at Folkraft in respect to a new issuance of The Jessie Polka Square/Old Joe Clark. Very well played, perhaps the best to date, but, Mr. Kaltman, give us some of those other fine things that you have up your sleeve! We like this record, but it is a novelty dance at least so far as the square is concerned and its days relatively limited.

Kismet is announcing some new items, mostly medleys, which will be reviewed when received.

Folkraft likewise has some new numbers, mostly English and Israeli.

Old Timer has sent in several nice records for callers, which should be reviewed next month.

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FOR YOUR SUPPLY

From the EDITOR'S MAIL BAG

Word comes that Ralph Page is coming in March for a series of institutes on New England Contras. Contact Jack Sankey for dates.

1952 MUSEUM EXHIBITION GROUPS

Walter Grothe, M. C. and coordinator, reports that the following groups will exhibit at this year's programs March 7 and 14: State College Dance Group; Gandy Dancers of Santa Monica, International Dance Circle, Los Angeles; Tambourines, Sacramento; Fiesta Folk Dancers, Suburban Swingers, University of California Folk and Square Dance Group; Palomaniacs; Irish Ethnic Group; Crossroad Villagers; Reel and Strathspey Club; Castanets, Sacramento; Changs; San Francisco Women's Folk Dance Group; Stockton Polk Y Dots; Madelynn Greene's Festival Workshop; Millbrae Highlanders; Scandinavian Folk Dancers; Carlos Carjaval Folk Dancers; Oakland Recreation Dance Arts; Fresno Folk Dance Council Workshop; Dutch Ethnic Group; Redwood City Docey Does; Gateswingers; San Francisco Folk Artists; Folkloric Francais; Philippine Ethnic Group; and solos by Maxim Aviler and Anatole and Wassiliev Joukowsky. A star-studded set of exhibition groups!

A REPORT FROM VYTS

Dear Friends:

Here is my December report. I am happy to inform that it was a happy month.

On Dec. 16th we presented here a folk festival which I arranged with two Denver groups: The Sherwood Club of the Steele Community Center, directed by Mr. Fred Enholm and Fay Ferree, The Mile-Hi, directed by Bob Allison. They presented a two-hour program of International dances. Since the theatre is about two blocks from the building where I am at I was bundled up in pillows, babushkas and blankets and was wheeled down to the theatre. I M.C'd the program and I was a most happy guy, for I considered this event as a triumph over death, a fate everyone was sure would befall me.

That week, a booklet which I prepared before I took ill was released by the Co-Op Recreation Service. It contains a cross section of Lithuania recreation, folk songs, folk games, easy folk dances and folk legends, and called *Let's Be Merry*. I considered it all as a good omen. God grant it be so.

I also worked on a deleted Christmas issue of *Vitis* which will carry mainly news about our friends and myself (*already mailed!*).

Christmas was a very happy holiday for me, and that in spite of being laid up in a sanatorium. This institution is a wonderful place. Wonderful also are my many grand friends who saw to it that my Yuletide season be a happy one, and so it was.

Though I am still confined to bed I do feel much stronger and shall not be surprised if by next month I will get some walking time.

I wish to thank all my friends for their sincere friendship. May the loving God grant us all years of cheer and good health.

Happy Dancing,

VYTS.

Folk Dancing and Adult Education

Our editorial in the December *Let's Dance!* has brought more letters to the editor than all others combined. We have heard from two school systems—twice from the state depart-

ment office—and from several individuals. One department ran reprints for all adult education teachers on their staff.

Rather than reprint all of these letters—almost all in hearty agreement, we summarize from them to bring the picture into sharper focus. "Most of the red tape is law and not school department rulings." At present time the state department responsible for the final o.k. on course plans in adult education agrees to three semesters of "fundamental instruction" or a "total of about 110 hours." The most hours granted to date is 140 and that is considered as an exception rather than a rule. This sums up for us to mean that we can have people started and well under adult education but after a year of such instruction they must move out into recreation department programs or clubs of their own.

We print at greater length one from Barbara Bean of Richmond, California, because it suggests possible federation activity:

"I heartily agree with your December editorial which pointed out the great personal and community values which folk dancing develops. I can not feel, however, that the responsibility for improving either the curriculum, or the qualifications of the teachers, rests with anyone but ourselves.

"Legislators and school administrators rarely have the time and background to arrive at the best solution to each of their problems. They have to rely upon reputable people who are closely acquainted with each situation, to help them. Our policy-makers are also dependent upon votes and public good-will to keep their jobs. For this reason they like to co-operate with large organizations, organizations which represent the wishes of a great many people. These men need the help of our Federation.

"I believe that there are several things which we should do. First, we should decide exactly what length program would be reasonable for the evening schools. Second, we should draw up a minimum list of dances to be taught each year, leaving about a third of the class time for dances chosen by students or teachers. Third, we should decide what training and tested skills (such as waltzing, square calling, and accurate instruction) may reasonably be expected of a folk dance teacher."

This leads in the direction somewhat as planned by our new Teachers Section of the Federation.

AL MIGNOLA—"Here are eight subscriptions to start with the November issue and an order for 14 additional copies. We are teaching the dances this month and phoned the gang about getting copies of *Let's Dance!*" Al scored 15 subscriptions—and Ace Smith came through with 14 more. What's your score? No foolin'—*Let's Dance!* will help you teach these new dances. Get your classes signed up—NOW!

RICKY HOLDEN—"Season's Greetings"—in a copy of his new book, *The Square Dance Caller*. This book is the best attempt to date that your editor has seen to help a caller get started and stay straight. Frankly, it's so good that we are requiring our college classes in folk and square dance leadership to own and thoroughly read it.

FRESNOTES

By Mary Spring

The new year means new officers for some of our clubs, and also for the Fresno Folk Dance Council, to carry on the folk dance tradition in this area. The FROLICKERS elected LOIS MILLSAP, president; Z. A. BUMP, vice president; BETTY KALLMAN, secretary; LEONARD WALTERS, treasurer; and ART MORK, historian. Nominees for the council offices are WAT MCGUGIN, president; ORVAL McADAMS and LES FIUREN for the combined vice president and treasurer duties; and RAFAEL SPRING, secretary.

Special mention should certainly go to HELEN SAUNDERS for her contribution to the holiday season—Swedish glogg. For the uninitiated, it is a hot wine punch, fragrant with cardamon seeds and spices and worthy to be classed with the hambo among Sweden's finest gifts to the world.

From Feb. 19 through 22, the California Recreation Conference will be held in Fresno, with recreation leaders from all parts of the state and some from the Southwest participating. It is significant that our folk dancers have been asked to demonstrate some of the "beautiful Old World dances" as well as American squares to the conferees and afterwards to act as leaders in dances in which the group can participate. Evidently folk dancing is coming into its own as a recognized integral part of community recreation.

MARY ELLEN LESTER announces that the LEMOORE FOLKSTERS will act as co-hosts at an institute to be held on March 1 and 2 in Hanford under the auspices of the San Joaquin Dance Council. Dances to be taught are from among those introduced at the College of the Pacific and plans are being made for three or more sessions.

Valley dancers are already crowding the calendar for 1952 with folk dancing dates. On Feb. 16 the fourth annual Folk Dance Exhibition Festival will be held in Bakersfield's Harvey Auditorium. The Circle 8 Club of Bakersfield will be hosts and the theme "All the World Dances." The Circle 8'ers will be hosts every second and fourth Saturday at the Horace Mann School for general folk dancing parties. For those in the Visalia area the Bar-V Dancers will also hold parties on the second and fourth Saturday of the month at the College of the Sequoias. The Grange Hall in Winton, Merced County, will be the scene for some fast-stepping squares with Earl Johnson calling in his own inimitable free and easy style we all love so much and the California Vaqueros Orchestra will furnish the music. When? Every fourth Saturday of the month. (Looks as if no one will find a dancer at home in these parts on that fourth Saturday!) And of course the Fresno Folk Dance Council parties continue every Friday night at the Washington Junior High School, 735 Glenn St., in Fresno.

Folk dancing has invaded the precincts of the Fresno Bar Association with the new president of that august body none other than the genial Zillerthaler enthusiast LAWRENCE KENNEDY. Another example of the high caliber of folk dancers—we're proud of you, Lawrence!

A new group has just been formed in Fresno with special emphasis on exhibition work, costume study and the fine points of dancing. Appropriately called *La Fiesta Dancers*, it is under the direction of WILMA GRAESCH and is currently perfecting *La Zandunga*, the gracious dance of the Mexican Tehuantepec Peninsula, for presentation on March 14 at the San Francisco Museum of Arts. Best wishes to our newest club!

RESEARCH COMMITTEE: Mildred
Buhler and Dorothy Tamburini

JARANA YUCATECA

(Mexican)

There are many variations of the Jarana. Carlos Rosas of Mexico City taught this particular Jarana to members of the Research Committee in the fall of 1950.

- MUSIC:** Record—Imperial 1015-A "JARANA YUCATECA."
- FORMATION:** Couples facing each other in long lines or in a double circle, M on the inside, facing out, W on the outside, M has his hands on his back, W holds her skirts. The two lines or circles are about six feet apart.
- STEPS:**
- ZAPATEADO**—Step on ball of R ft. with accent (ct. 1), scuff L heel lightly near R toe (ct. 2). Step on L ft in front of R with accent (ct. 3). Step on R ft in back of L with accent (ct. 4). Scuff L heel lightly (ct. 5). Brush L toe backward lightly (ct. 6). Repeat all, beginning L.
- VALSEADO**—Leap lightly on R ft (ct. 1). Close L to R (ct. 2). Step forward on R (ct. 3). Repeat all, beginning L. Note: This is the Indian type of waltz, and it may be done moving forward, backward or turning.
- TOUR-JETE**—Step to R on R (ct. 1), Pivot $\frac{1}{2}$ R (CW) on R (ct. 2). Leap onto L (ct. 3). (Now you are facing opp. direction from the direction faced before starting). Step on R completing CW turn (cts. 1, 2, 3).

MUSIC 6/8 - 3/4	PATTERN
Measures	
6/8	I. <i>Turning Zapateado</i>
1-8	Beginning R, M turns L (CCW) on 8 zapateado steps while W turns R (CW) on 8 zapateado steps. Both stamp R foot lightly without taking weight.
9-16	Again beginning R, M turns R (CW) and W L (CCW) on 8 zapateado steps, stamp R lightly without taking weight.
3/4	II. <i>Valseado, Crossover</i>
1-4	Hands are now raised to high lateral position (like in Jota or La Mesticita). Beginning R and passing L shoulders, partners exchange places with 4 valseado steps.
5-8	Hands remain high. With 4 valseado steps each turns R in small circle.
9-12	Partners exchange places passing R shoulders with 4 valseado steps, beginning R.
13-16	Each turns R in small circle with 4 valseado steps, beginning R.
6/8	III. <i>Zapateado, Side by Side</i>
1-8	M places hands on back (Mexican style), W holds skirts as they face CCW. Beginning R they progress forward with 8 zapateado steps, moving side by side.
3/4	IV. <i>Pas de Basque and Tour-Jete Exchanging Places</i>
1-2	Still facing CCW join near hands (MR, WL). Outside hands are held high. Pas de basque sideways toward each other (without crossing ft., M beginning R, W, L), Pas de Basque away from each other (M L, W R).
3-4	Releasing hands, M beginning R, W L, they exchange places with one Tour-Jete, M passing in back of W. Join M L, W R, hands.
5-8	Repeat action of IV meas. 1-4, M beginning L, W R, returning to place.
9-16	Repeat action of IV meas. 1-8.
	V. <i>Pas de Basque and Tour-Jete in line</i>
1-4	Partners face each other, hands going high into lateral position. Beginning R both pas de basque R and L, then tour-jete R.
5-8	Beginning L, pas de basque L, then R, and tour-jete to L.
9-16	Repeat action V meas. 1-8.
	VI. <i>Pas de Basque and Kick, Pirouette</i>
1-2	M places hands on back, W holds skirt, Pas de Basque to R, then L. Stamp on R extending L diagonally out to L, sharply (ct. 1), hold (ct. 2, 3).
3	Place L ft on outside of R ft and quickly turn R.
4	Repeat two pas de basques L, R and turn L.
5-8	Repeat two pas de basques L, R and turn L.
9-16	Repeat action of VI meas. 1-8.

JARANA YUCATECA (Continued)

MUSIC 6/8 - 3/4	PATTERN
6/8	VII. <i>Zapateado Around Partner</i>
1-8	Hands are held high but turn so that R hips and shoulders are adjacent, standing slightly back to back. Move CW around partner with 8 zapateado steps, beginning R.
9-16	Turning inwardly toward partner and place L shoulders and hips adjacent, and move CCW around partner with 8 zapateado beginning R, and finish in opp position from original starting point.
3/4	VIII. <i>Valseado away, together, away, together</i>
1-4	Face partner, hands high in lateral position. Beginning R, back away from partner with 4 valseado steps.
5-8	Beginning R, move forward toward partner with 4 valseado steps.
9-12	Beginning R, back away with 4 valseado steps.
13-16	Beginning R, move forward toward partner with 4 valseado steps. Pause on "Bomba."
6/8	IX. <i>Zapateado Around Each Other</i>
1-16	Repeat action of VII, but finish in original position. Note: On this series of zapateados near elbows are adjacent, M has his hands on his back, W holds her skirts.
3/4	X. <i>Pas de Basque, Tour-Jete in Line</i>
1-16	Partners face each other and repeat action of V.
	XI. <i>Pas de Basque, Tour-Jete Exchanging Places</i>
1-16	Partners face CCW and repeat action of IV.
	XII. <i>Pas de Basque, Kick Pirouette</i>
1-16	Partners face each other and repeat action of VI. Pause on "Bomba."
6/8	XIII. <i>Zapateado Around Each Other</i>
1-8	With R hips and elbows adjacent, M has hands on back and W holds skirts. Partners move CW around each other with eight zapateado steps, beginning R. They finish back to back in pose. Note: As they do the zapateado steps around each other, the M is paying compliments to his partner by telling her pretty stories.

Correction in POLISH MAZUR (*January Let's Dance!*)

III. *Double Circle.*

Second circle should read "If each W puts her R elbow through the L elbow of adjacent W it avoids confusion."

RESEARCH COMMITTEE: Helen
Perry, Carol Squire, Vernon Kellogg,
Mildred Buhler, Dorothy Tamburini

THE INTERNATIONAL WALTZ

(Composed by Lew Morrison)

MUSIC: Morrison Record A-31 "Valse Lente, Valse Bleue"
FORMATION: Couples facing CCW in open position around room, inside hands joined at shoulder height. M L hand on back, W R hand holds skirt.
STEPS: Balance walk, waltz*, step-draw.

MUSIC 3/4	PATTERN
Measures	Part One
	I. <i>Balance Walk and Twinkle.</i>
1	Step forward on outside ft, M L, W R, lifting inside ft forward, toe pointed down.
2	Step forward on inside ft, lifting outside ft forward, around, and back, in an arc about 20 inches off of the floor.
3	Step backward on outside ft (ct. 1), step on inside ft beside it (ct. 2), hold position, ft flat on floor, weight on balls of ft (ct. 3).
4	Step forward on outside ft (ct. 1), hold (ct. 2, 3). W does counterpart.
	II. <i>Turn and Draw.</i>
5	Step forward on inside ft, turning toe diagonally toward partner (ct. 1), pivot inwardly toward partner on ball of ft (M to R, W to L) dropping hands as you make a half turn (ct. 2, 3).
6	Step on outside ft (M L, W R), pivoting on ball of the ft to complete a full turn and a quarter (ct. 1, 2, 3). End facing partner, M back toward the center of room.
7-8	Join both hands with partner. M steps to R on R (ct. 1), M draws L to R (ct. 2, 3), M steps to R on R (ct. 1, 2, 3). W does counterpart.
	III. <i>Cross Turn and Dip, and Trot and Dip.</i>
9	M steps on L across in front of R (ct. 1). He touches R toe lightly on floor out at R side of L, keeping weight on L (ct. 2). M twists around one quarter to the L to face LOD (ct. 3). W does counterpart.
10	Assuming semi-open position (hands same as in closed position, with both facing LOD) M and W step fwd on the inside ft (M R, W L), bending the knee in a slight dip (ct. 1). Hold (ct. 2, 3).
11	Beginning M L, W R, move fwd in LOD with three smooth steps (ct. 1, 2, 3).
12	Step fwd on the inside ft (M R, W L), bending the knee in a slight dip (ct. 1). Hold (ct. 2, 3).
	IV. <i>Waltz.</i>
13-16	Assume closed position. Beginning with M stepping back on his L ft, take four waltz steps while turning to the R. Finish with M facing LOD.
17-32	Repeat Part One.
	Part Two.
	I. <i>Hesitation and Waltz.</i>
1	M steps fwd on L (ct. 1), M touches R toe fwd on floor (ct. 2, 3).
2	M steps back on R (ct. 1), M touches L toe bwd (ct. 2, 3).
3	M steps across in front of R with L ft (ct. 1), M touches R toe on floor at R side (ct. 2, 3). (W steps in back with her R ft, touching L toe on the floor).
4	M steps across in front of L with R ft. (ct. 1), M touches L toe to L side (ct. 2, 3). (W steps in back with L, touching R toe to R side).
5	M steps back on L (ct. 1), M touches R toe diagonally bwd on R side, keeping all the weight over the L (ct. 2), M makes a quarter turn to the R while retaining this position (ct. 3).
6	M steps fwd R (ct. 1), M steps on L to L side (ct. 2), M draws R to L, taking weight on R and making a quarter turn to R (ct. 3).
7-8	Repeat the action of I meas. 5 and 6, completing R turn.
	NOTE: Except where otherwise notated, W steps are counterpart of M.
9-16	Repeat Part Two.

THE INTERNATIONAL WALTZ (Continued)

MUSIC 3/4	PATTERN
Measures	Part Three—Valse Bleue
1	I. <i>Balance Walk, Twinkle and Waltz.</i> In varsouvienne position, with weight on R ft, both M and W step fwd on L ft and raise R ft out in front.
2	Both step fwd R, lifting L ft fwd and around in back of R, describing an arc.
3	Step back on L (ct. 1), step on R beside L (ct. 2), hold (ct. 3).
4	Step fwd on L. NOTE: The action of above four meas. is the same as that of Part One, I, Meas. 1-4, except that both M and W are working on same ft.
5-8	Beginning with R ft, waltz four meas, turning to R (CW). On the first waltz step W crosses from R to L side of M and remains there for next seven meas.
9	Both step fwd on the R ft. (ct. 1), swing the L ft fwd (ct. 2, 3).
10	Both take a long step bwd on the L ft (ct. 1), swing the R ft across in front of the L (ct. 2, 3).
11	Step to the R on R ft, draw the L ft to the side of the R (ct. 1, 2, 3).
12	Step again to the R on the R, bringing the L ft up with a balance step.
13-16	Beginning with the L ft, waltz 4 meas. turning to the L (CCW), W returning to M R side on the first meas.
17-32	Repeat Part Three.
	Routine for the International Waltz
	Part I—repeat Part II—repeat Part I—repeat Part III—repeat Part I—repeat (At end of this figure assume varsouvienne position.)
	NOTE: The International Waltz was first introduced several years ago and has been extensively danced in the Pacific Northwest. Part III was added more recently by the original choreographer, Lew Morrison, of Seattle.



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EDITED BY JACK MCKAY

ALLEMANDE BREAKS

Presented by Jack Sankey

I

1. Allemande left and Allemande thar
2. Right and left and form a star
3. Shoot that star with a full turn around
4. And the four gents star across the town
(to opposite lady, who is original corner)
5. For a left allemande and a right and left grand.

II

1. Circle left
2. Whirl away with a half sashay
3. And swing the gal that's coming your way.
(original right hand lady)
(Repeat 3 more times or combine with other allemande breaks)

III

1. Ladies to the center and back to the bar
2. Gents to the center for a right-hand star
3. Pick up your own as you come around
4. Keep that star, go round the town
5. Spread the star away out wide
6. The ladies duck under the gent's right arm
7. And an allemande left will do no harm
8. Grand right and left.

IV

1. Left to your corner like an allemande thar
(walk around the corner and into a backward star with her, lady facing forward)
2. Back around boys but not too far
3. Back around boys in an allemande thar
4. Shoot that star to a right and left grand.

V

1. Allemande left and what do you see
2. A right and left and box the flea
(join left hands and exchange places passing left shoulders; lady turning under the joined hands. This action takes place with original right hand lady)
3. Back to your own and box the gnat
(Pass left shoulders with right hand lady and join right hands with partner; exchange places passing right shoulders with the lady turning under the joined hands)
4. Grand right and left from where you're at.

RING AND A STAR

Presented by Ken Clark

Original by Roy Close

1. Ladies to center and back you spring
2. Gents to the center and form a ring
3. Change that ring to a right hand star
4. Back with the left but not too far
5. See saw 'round your pretty little taw
6. Allemande left with your corners all
7. Dos-a-dos your pretty little thing
8. Ladies center and form a ring
9. Break that ring with a right hand star
10. Back with the left but not too far
11. Partners all, right hand round
12. It's a wagon wheel roll when you come down
(ladies turn to the right, end up facing forward as in wagon wheel)
13. And star promenade all round the town
14. Gents back out and the girls go in
15. With a full turn around and you're gone again with the ladies in
16. Now the gents drop off wherever you are
17. And the girls go round with a right hand star
18. Gents step in behind your mate
19. With a right hand up and star all eight
20. Girls reach under with your left hand
21. And go right into a left and right grand
22. The wrong way round till you meet your own
23. Give her a swing and promenade home.

CALIFORNIA HERE I COME (Singing Call)

Presented by Cliff Viery

Original by Bob Hall

Break

1. Dos-a-dos your corner she's the girl from L. A.
2. See saw round the gal from San Francisco Bay
3. Join hands and circle round the rim of the world
4. California whirl your corner girl
(from a circle gent drops partner's hand but retains corner's hand; lady goes under man's left arm as corners exchange places passing

left shoulders; drop hands, corners pass left shoulders again and partners dos-a-dos)

5. See saw round your own little pearl
6. Allemande left with your old left hand
7. All the way around you go it's hand over hand
(grand right and left)
8. Promenade your honey to the promised land
9. California here I come.

Figure

10. Head ladies chain, sides do a right and left through
11. Heads to the right and circle like you always do
12. Break at the heads, it's forward eight and then you fall back
(break when visiting couples are nearest home positions)
13. Roll away with a half sashay and pass right through across the track
14. Turn to the left in single file, and don't you be late
(promenade single file)
16. Gals turn back, when you meet your man you dos-a-dos eight
(ladies step out and walk clockwise to partner and dos-a-dos)
16. Promenade your honey to the Golden Gate
17. California here I come.
(Repeat figure—end with the break)

THE SLIDER

Presented by Harry Cullum

Original by Walter L. Hutcherson

1. The first and third balance and swing
2. Ladies chain to the right of the ring
(head gents chain their ladies to the right—one with two and three with four)
3. Now one more chain on 'round the square
(side gents chain the ladies to the right—two with three and four with one)
4. The four gents star, leave the lady there
5. Back to that girl with the old left wing
(original opposite lady)
6. A full turn 'round as you come down
7. Right hand lady with a right arm swing
8. Allemande left just one
9. Now promenade with the girl you swung.
(original corner)
10. Same old gents, brand new girls
11. 'Round and 'round you swing and whirl
12. With a right and left thru
13. To the right of the world
(one with two and three with four)
14. Turn full around, don't fall down
15. Do a right and left thru
(one with four and three with two)
16. With the next couple too.
17. Four little ladies grand chain across
18. Chain right back, don't get lost
19. You swing with him, he'll swing with you
20. Now promenade two by two.
(Repeat once for head gents and then twice for side couples to get original partners.)

MORNING FAIR HORNPIPE

Presented by Eileen Cullum

(Odd couples are active. Do NOT cross over)

*Down the outside of the set

Come right back, you're not thru yet

Down the center with your own

THE OTHER WAY BACK and don't you roam
(Lady on gent's side, gent pivots)

Cast off and the ladies chain

Chain the Ladies back again

Balance and swing around to place

(Active couples end swing and go to own line—ladies in ladies' line, gents in gent's line—in position one below where they started the dance)

— — — — —

— — — — —

Down the outside of the set

*This line given before the music starts.

—Indicates "accented beats."

CALL of the Month

Introduction and all of the patter are original calls by Mildred R. Buhler for the original figure by Mrs. Pat Morrison Lewkowicz of Austin, Texas, who worked it out with teacups serving as ladies and gents.

TEACUP CHAIN

By MILDRED R. BUHLER

INTRODUCTION

1. First and third swing with pride, Zig-zag round and through the two on the side
(First and third couples swing, they separate with the following action: First lady passes behind second man, in between the second couple and on to the home position of the third man; first man passes behind the fourth lady, in between the fourth couple and on to the home position of the third lady; third lady passes behind the fourth gent, in between the fourth couple and on to the home position of the first man; third gent passes behind the second lady, in between the second couple and on to the home position of the first lady. The side couples have to separate momentarily to allow the head couples to pass through and in each case the traveling lady will pass in front of the opposite man)
2. Meet at the opposite and sashay through the set, Swing you eight, you're not through yet.
(First and third couples join hands which are spread straight out at shoulder height and they sashay across the set back to home position, the two ladies passing back to back. All four couples swing in home position)
3. The head ladies chain across the floor
(First and third ladies chain across but DO NOT chain back. Gents turn ladies around to the left one extra time, to avoid dead spot)
4. The side ladies chain and chain no more
(Second and fourth ladies chain across but DO NOT chain back)
5. All four ladies chain, and you go right into the teacup chain—
(All four ladies chain back to home position. Side gents turn their partners around to the left an extra time to avoid dead spot and wait)

FIGURE

Patter by MILDRED R. BUHLER

6. A prettier picture you never did see,
With a curly cue cue and a curly cue see.
Now the ladies whirl in and then they whirl out
While the gents keep turning and spinning about,
One going out, the other coming in,
Keep on agoin' till you're home again.
Now chain on through a second time,
Keep on agoin', keep in line.
This one out, the other one in,
It's dizzy enough to make your head spin.
This gal's sweet, that one's cute,
Twirl 'em gents while we root te toot.
You take Sally, I'll take Kate,
And hurry home girls or we'll all be late—
Swing, swing, everybody swing.
(First and third ladies go into the center, join right hands and make a $\frac{3}{4}$ turn, first lady going out to the second gent, third lady out to the fourth gent—side gents now turn the head ladies once CCW and send them on to the opp. head gents (first lady to the third man, third lady to the first man) this time joining right hands and turning around once CW. First and third ladies now go back into the center and join left hands, then make a turn and a quarter and go out to the side gents (first lady to the fourth, third lady to the second), they join right hands and turn once CW and both return to partners with whom they join left hands and then pivot around once CCW. They now repeat the whole action again. While the head ladies are taking the above action, the side (second and fourth) ladies take the following action: Side gents after completing the extra turn described (No. five) send their ladies to the head gents (fourth lady to first gent, second lady to the third gent) with whom they join right hands and turn once around CW, the second and fourth ladies now go into the center and join left hands and turn once and a quarter CCW so that the fourth lady can go out to the second gent and the second lady can go out to the fourth gent. They join right hands with these gents and turn once CW and then travel on to the other head gents (fourth lady to the third gent, second lady to the first gent), with whom they join left hands and pivot CCW once. Second and fourth ladies now go back into the center, join right hands and make a $\frac{3}{4}$ turn CW and then move on

(Continued on Page Seventeen)



JOE LANG

CALLER of the MONTH

By MILDRED R. BUHLER

He is 56-year-old Joe Lang, a native of Denver, Colo., where he has lived all his life except for about four years he spent in Colorado Springs.

Joe, who works for the Public Service Company of Denver during the daytime, is co-owner and operator of the Denver Hayloft, the famous private square dancing club which he built about four years ago and now operates with the help of his wife, Lillian, and their partners, Frances and Stewart Hawker (see full story about the Hayloft in the May, 1951, *Let's Dance!*)

A square dancer for the past 13 years, Joe does all of the calling and the emceeing at the Hayloft, which is open every night but Sunday during the season which runs from September to June. His easy style and manner of calling attracts dancers from all over the area, and the Hayloft, which holds eleven sets, maintains a regular roster of 1200 members who each dance bi-monthly.

Besides his regular club dances, Joe holds many callers' and leaders' institutes at the Hayloft which draw leaders from a 500-mile radius around Denver. His collection of calls and round dances is a teaching aid to them as well as to his own dancers. He is noted for his generosity in sharing his fine collection of material.

Although he uses "live music" exclusively at the Hayloft, he has made one album of records, mostly for the convenience of his own dancers, but which can be obtained by writing Joe at the Hayloft.

Visitors from all corners of the nation find a warm welcome at the Hayloft, where they may visit as spectators, but because of Denver's convenient geographic location and the limited space at the Hayloft, it is well to contact the Langs or the Hawkers in advance of an anticipated visit.

Below is one of Joe's original calls, taken from his collection.

Reel the Center and Reel the Sides

1. The first couple balance and swing, go down the center and divide the ring.
2. The lady goes right and the gent goes left, and elbow swing in the center of the set.
(After splitting the third couple, first lady turns right, goes around the third gent and back into the center of the set, while the first gent turns left and goes left around the third lady and back into the center of the set. First couple joins R elbows and swings around once and a half.)
3. Reel the side with a pretty little whirl
(Right elbow is dropped and first lady and fourth gent hook left elbows while the first gent and the second lady hook left elbows and these two couples swing once around CCW.)
4. Now back in the center with your own little girl.
(Left elbows are dropped and the first couple hook right elbows in the center and swing around once and a half CW.)
5. Keep on going, you're doing fine, and reel the next two down the line.
(Right elbow is again dropped. First lady and second gent hook left elbows, the first gent and the fourth lady hook left elbows, and these two couples swing once around CCW.)
6. Now you can go back home and all elbow swing with your own.
(Left elbows are dropped, first couple returns home and all four couples hook right elbows and swing once around CW.)
7. Now allemande left with an elbow swing, and elbow swing around the ring.
(Right elbows are dropped and all eight allemande left with corners, using left elbow hook as they do so. Partners hook right elbows and swing once and a half around CW. Right elbows are dropped and each gent advances CCW to the next lady where left elbows are hooked and all swing once and a half around CCW. Continue around the set with alternate left and right elbow swinging until each gent meets his own partner and they promenade home.)

NOTE: Use any patter desired while the last series of elbow swings is being executed.



By MILDRED R. BUHLER
WORCESTER, MASS. *New England Folk Festival To Be Held!*

April 25-26 are the dates chosen for the annual New England Folk Festival which will be held here. Moving it away from Boston, its birthplace, for the first time, the committee planning the festival hopes to place these annual events on a rotating basis, thereby giving better coverage to all parts of New England. The intent behind this event is to exhibit the best folk music, folk dancing, and folk crafts, so that these things will be kept alive in New England and elsewhere.

FAIRBANKS, ALASKA. *Ken Wade Calls in the Arctic!*

Ken Wade, formerly a caller for the San Francisco Gate Swingers, who now leads the square dancing at the Fairbanks USO-YMCA, recently took a group of flying hostesses, who are members of the North Star Swinger's Club of Fairbanks, to the isolated Barter Island outpost to hold a square dance. Wade, who has been conducting USO square dances since early in World War II, has probably set a record by conducting a square dance farther north than anyone ever did before.

PHOENIX, ARIZONA. *Benefit Held for Polio Victim!*

On Jan. 12 the Washington Wranglers held a benefit square dance for another fellow Wrangler, Doris Bell, who was stricken with polio last September, and who on Dec. 20 became the mother of twin girls. The tiny misses and their mother are all reported in good condition and this friendly gesture bespeaks the neighborliness of square dancers.

KANSAS CITY, MO. *Another Big Festival!*

1600 dancers crowded into the arena of Kansas City's Municipal Auditorium on Nov. 24 to dance to the calling of twenty members of the Callers' Association of Greater Kansas City. This organization, under the guidance of their

prexy, Frank Pecinovsky, sponsored this big event, which was chalked up as another big success.

We invite you to send your square dance news to Mildred R. Buhler, 180 Elwood St., Redwood City, Calif.

CALL--Teacup Chain

(Continued from Page Sixteen)

out to their own partners with whom they join left hands and pivot CCW once. They now repeat the whole action again.

NOTE: The lady continually alternates right and left hands, but the gent will use his right hand twice consecutively, and then his left hand twice consecutively, all through the figure. As a teaching aid it is wise to have the head ladies go through their complete action without the side ladies working at all, and then have the side ladies go through all of their action alone, before trying to assemble it. When the ladies join hands in the center of the set it is wise to keep the joined hands upright. On joining left hands with the gents they assume backhand promenade position (hands joined on lady's R hip, joined L hands extended across in front). When joining R hands with gents, use a forearm clasp, lady holds skirt in left hand, gent places his left hand over his left hip pocket, palm out.

P. S. This is definitely not a dance for beginners. It takes much practice and patience to perfect it, but makes a very excellent exhibition figure when it is polished.

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Around the SQUARE Set

By PEG ALLMOND

NEW YEAR'S PARTIES! There were two in Marin County reported to your reporter. THE MARIN COUNTY DANCE COUNCIL FOLK AND SQUARE DANCE "KARLSTAD BALL" was a colorful affair—with more FOREIGN COSTUMES in one place than we have seen outside of a festival. THAT party was in FAIRFAX.

THE SQUARE DANCE party hosted by the MARIN HOEDOWNERS was held in Larkspur. Outstanding feature was the decorations. Life-sized figures representing different members of the club were used. The figures were in couples wearing actual clothes of the couples represented. At the head of the stairs were Madeline and Dan Allen, Dan's hand out to greet guests! Bev and Bill Owen's figures were up off the floor, representing "ALL JUMP UP AND NEVER COME DOWN!" Clever, I say.

RANDY RANDOLPH'S PIONEERS had live music. FRANK SHOENING'S TRIO arrived with their instruments and asked to play "as a holiday gift" to the Pioneers. Nice spirit, and a big surprise to Randy and the group. It was a whale of a party.

OUTSTANDING memory of the GATE-SWINGERS' NEW YEAR'S PARTY — the group songfest, spontaneous, which lasted until 2 AYEM. VERA HOLLEUFFER, "DUTCH" TREAT, RON CONNELLY alternately leading and enjoying the chore. GRASSHOPPER NEW YEAR HOEDOWN drew a record crowd with calling and dancing on a high level. Out of towners visiting were MYRTLE & VIN SIMONE of the Square Busters of Beverly Hills and K. V. R. LANDING of the FAIRS AND SQUARES of Santa Barbara. THE DUDES AND DOLLS OF SAN JOSE are still licking their chops over the novel food at their New Year's party—a SMORGASBOORD.

ALAMEDA LEADS the field in putting on open square dances. They have just completed their second venture. TWELVE SQUARES of dancers turned out at the Porter School to swing to the calling of BILL CASTNER, and when Bill's sore throat got too sore to proceed, JAY BALCH, JIM MORK, GEORGIA CLARK, CHICK BURGESS and CLIFF VIERY took over. There were many door prizes in addition to the dancing. NEXT open square dance will be put on March 30, following the plan to run them on every fifth Sunday. Admission at the last one was \$1.25. This is purely a commercial venture, and is watched with interest. Try the next one and see how you like it!

MEMORIES of the DANCE INSTITUTE at San Francisco State College which was held December 26-30: CO-CHAIRMEN WERE ELEANOR WAKEFIELD of the college and ED KREMERS. The memory that is most prominent at the moment is of the RAIN. It rained night and day for the entire period, but the faculty was terrific, classes went on as usual and students danced themselves weak and forgot the inconvenience of the rain and traffic. The folk dance field was covered by Anatole Joukowsky, Una Kennedy, Millie von Konsky, Madelynne Greene, Elma McFarland, John Filcich, Lawton Harris, Mildred

Buhler, Grace Perryman, Carlos Carvajal, Helen Perry, Glenn Stubblefield, Celeste Kennedy, Florence Freehoff, Walter Grothe, and Ed Kremers; modern dances were covered by Eleanor Wakefield and B. Peterson; Mori Morrison taught rounds. The square dance field was covered by Cal Golden, Los Angeles; Gale Preitauer of Ventura; Mel Day of Boise, Idaho, and the following teachers from the local scene: Jack McKay, Jack Sankey, Dan McDonald, Bill Castner, Randy Randolph. Bill Owen, chairman of the Northern California Square Dancers' Association, presented a demonstration dancers workshop. There was free time for swimming in that beautiful new pool, and free time for "bull sessions." Needless to say, the material was abundant, and it was ably presented. It is hoped that this is only the first of the institutes to be presented by State. The facilities and location make the State campus most desirable, and the college is to be congratulated for making the institute available, and recognizing the need.

BUZZ AND FRANKIE GLASS and children spent the Christmas holidays in Tucson, Arizona, with the SANDY TEPFERS. Sandy arranged three Institutes during this time, with Buzz as instructor, as follows: Dec. 25—Israeli dance Institute, Jewish Community

Center; Dec. 26—Teaching Techniques Institute, Y.W.C.A.; Dec. 27—Round Dance Institute, Jewish Community Center.

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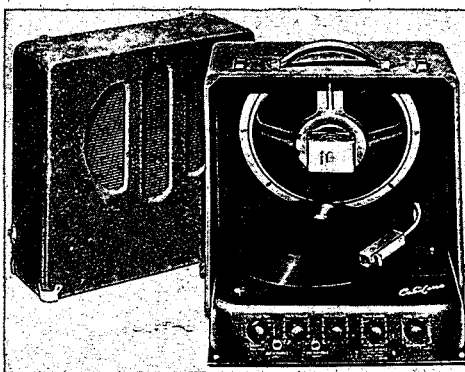
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LUCILE CZARNOWSKI, EDITOR

The following four recently published Handbooks of European National Dances bring the total to date to sixteen, with four additional ones promised for the near future. Outstanding authorities on the native folk culture of each nation represented are responsible for the dance descriptions, music, costume plates and background material. These handbooks therefore settle many questions concerning authenticity and are valuable contributions to any folk dance library.

Dances of Italy: By Bianca M. Galanti. London: Max Parrish and Co., 1950. 40 pp. \$1.25.

In *Dances of Italy*, Dottoressa Galanti, lecturer on the history of Italian popular traditions at the University of Rome, presents four dances varied in style and coming from different regions of Italy. They are: *Ballo Tondo*, a chain dance, ceremonial in character, from the District of Cagliari, Sardinia; *Furlana*, a courting dance from Friuli; a *Tarantella* from Sorrento, and a sword dance, *Spadonari Di San Giorio* from Piedmont in northern Italy. In addition to a discussion of these dances and the type they represent, Processionals and the Salterello are given attention.

Examples of Italy's rich heritage of traditional costumes are illustrated by four full-color plates of the typical costume worn while performing each dance described. The author makes a point of the fact that there is no one costume that can be called Italy's "Native Costume." The one so-called by foreigners in reality belonged to Rome and may still be seen occasionally on the Campagna.

Dances of Spain II: North-East and East: By Lucile Armstrong. London: Max Parrish and Co., 40 pp. \$1.25.

In Vol. II, *Dances of Spain*, Lucile Armstrong gives a view of the dances of the great province of Aragon from the Pyrenees to the borders of Valencia, of Catalonia and Valencia itself, where Catalan and Southern influences meet.

The dances fully described are the *Jota* from Aragon, the *El U y el Dos* from Valencia, a couple dance and *Contrapas de Xinxina* from Catalonia. Several paragraphs are devoted to an interesting survey of ritual dances of Spain. The music for the dances described was noted by Mrs. Armstrong and arranged especially for this series.

Four beautiful color plates of costumes worn for the dances give excellent examples of costumes from each region represented. The map showing these regions is a helpful addition, because of the diversity of style of the Spanish folk dance.

Dances of Scotland: By Jean C. Milligan and D. G. MacLennan. London: Max Parrish and Co., 40 pp., 1950. \$1.25.

The Scottish Country Dance Society has many publications on the dances of Scotland to its credit, but even with this valuable material available, this little handbook adds a new touch of color, while presenting an interesting survey of Scottish dances.

Jean C. Milligan is one of the founders of the Scottish Country Dance Society and has been a leader in preserving and teaching Scottish dances. Mr. MacLennan is an expert



When CALIFORNIA DANCES! these are some of the committee chairmen who will have contributed to your pleasure. (They are all dancers, too). Back row, left to right: Bob Elsocht, art; Bill Sorensen, national publicity; Walter Grothe, exhibitions; Frank Moore, costume display; Leonard Murphy, general chairman; Ed Nelson, finance; Dave Boyce, music; Walter Crew, housing, registration, and information; Dave Owen, advertising. Front row, left to right: Eleanor Phillips, state publicity; Henry Marion, program director; Marion Hofve, national publicity.

FEDERATION'S HOST CITY IS TRULY FOLK DANCE-MINDED

When CALIFORNIA DANCES! at Oakland's 100th birthday party on May 30, 31 and June 1, the Folk Dance Federation of California will be the guest of a city that is truly folk dance-minded, a city whose leaders support and encourage the folk play of its people, whose non-dancing citizens turn out in force to participate as onlookers wherever the folk dancers gather. This encouragement and cooperation between the people of Oakland and its folk dance leaders is America's folk spirit in modern dress, the impetus for expansion and growth which, Leonard Murphy, general chairman, believes, makes the city and the federation what they are today and determines what they will be tomorrow.

on Highland dancing and has brought to light dances hitherto not generally known.

Interesting background material is presented under the following topics: The Sword Dances, Old Dances of the Isles, Highland Dances, Strathspeys and Reels, and Other Country Dances. Basic steps and dance formations are discussed separately.

The four dances fully described with music and full page color costume plates are: *Strathspey and Reel (Foursome Reel)*, *Miss Falconer's Fancy*, *The Highland Fling* and *Seann Triubhas (The Old Trews)*.

Dances of England and Wales: By Maud Karpeles and Lois Blake. London: Max Parrish and Co., 1950. 40 pp. \$1.25.

Folk dancers associate the name of Cecil Sharp with English folk dancing, as his careful research in large measure saved the English dances from being lost to present and

future generations. Working with Cecil Sharp for many years was Maud Karpeles, who is honorary secretary of the International Folk Music Council and a leader and authority on English dancing. In this handbook she gives an interesting tabloid account of the English Sword Dance, Morris Dance, Processional Dance and the Country Dance in addition to the music which accompanies them.

The dances described in detail are *Speed the Plough* (Country Dance), *Circassian Circle* (Country Dance), *Lads A Bunchom* (Morris Dance).

Combined with the English dances is a section on the dances of Wales. Mrs. Lois Blake, president of the Welsh Folk Dance Society, discusses the dances of Wales and presents a description of *Rhif Wyth* (Figure of Eight), a dance from Llanover, Monmouthshire. A costume plate in color gives a Welsh woman's dress of 1850.

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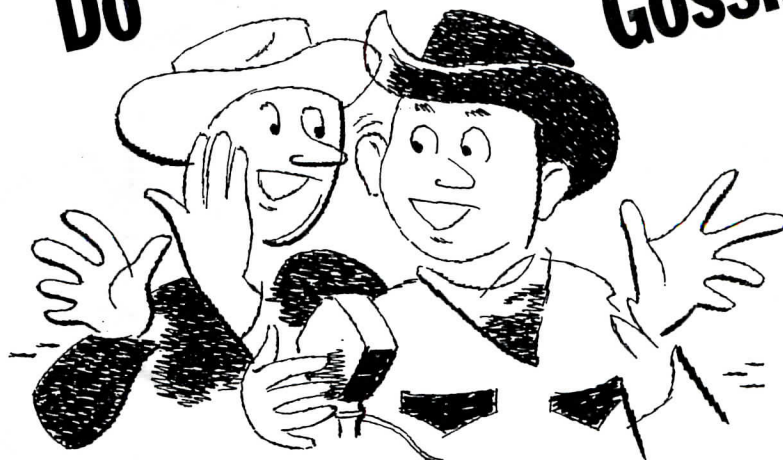
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