

# Let's Dance!

JANUARY  
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This  
Issue*

CLUB TAKES SELF-INVENTORY -- SEE PAGE 3



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## LAWTON HARRIS, Editor

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

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

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

PROMOTION—390 Liberty St., San Francisco 14, Calif. Phone VAlenia 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, 242 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.

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THE FOLK DANCE FEDERATION OF CALIFORNIA

## EDITOR'S NOTEBOOK

By Lawton D. Harris

### ONE OLD-TIME CLUB TAKES SELF-INVENTORY (A Committee Report—Reprinted by Permission)

Fundamentally, the approach to the problem of poor attendance and lack of interest in activities should start with an investigation of the purpose of folk-dancing itself, of what folk-dancing can and should offer to the individual; and then how the scope of the club's organization affects this purpose. The club's activities and its standards of performance may be measured to see if it and the folk-dance movement in general provide opportunity to fulfill these purposes, and to find out, if possible, whether the club has not over-extended its scope of organization to the detriment of interest and enthusiasm in folk-dancing itself. The stated problem is not unique to our club as investigation has bared similar situations in many other clubs, both large and small.

Folk-dancing offers a means of recreation to the individual, but let us not mistake this means as being the desirable end result and that folk-dancing will just naturally be fun without needed effort from the individual. *Folk-dancing is fun because it is a disciplined physical activity which can give a sense of accomplishment by developing inherent abilities in balance, grace, and rhythm and by allowing enjoyable outlet to creative expression by the individual.*

Folk-dancing is an enjoyable and painless education in ethnic background, of folklore and customs of other peoples; and by this background the individual obtains a broadening of real cultural values through learning, by doing the same sorts of things that other worldly people have been doing for decades as part of their everyday living.

Development of esthetic taste, and, therefore, with it a more interested outlook on daily occurrences of life, comes from the above-mentioned factors of disciplined grace and rhythmic qualities, ethnic education in the whys and wherefores of costumes, folk-customs, dance styles and techniques of different national groups. These factors constitute the SPIRIT of folk-dancing, and spirit is all important to continued existence. The individual must attain this spirit of folk-dancing to sustain interest and enthusiasm. If he does not so attain that spirit to himself, he quickly loses instead of gaining interest and enthusiasm. Therefore, the club loses him quickly.

Keeping in mind the above statement as to spirit and its

(Continued on Page Nineteen)

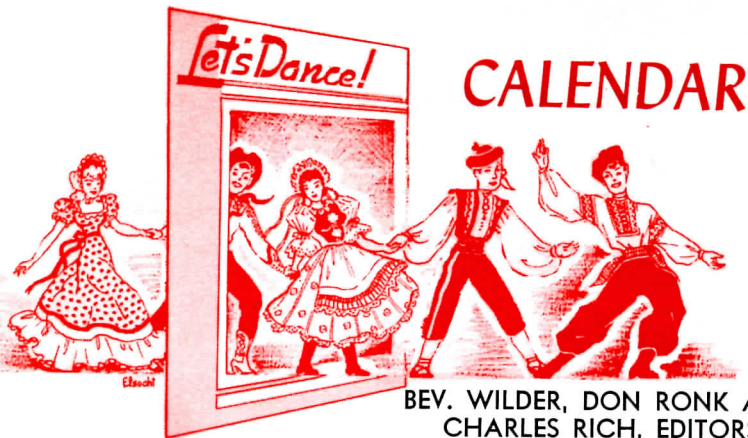
## OUR COVER—"The Double Elbows"

This group of Sixth and Seventh Graders (total membership of sixteen) was organized in Portland, Oregon, "to learn more authentic folk dances and to give dance demonstrations as a community service." Recognized by the Red Cross as a junior group, they have danced under Red Cross sponsorship in several wards of the county hospitals, at homes for the aged, and in such other places as approved by the Red Cross.

A high point was a trip to Marylhurst College with a program of demonstrations and participation dances for the students and nuns. Each program is student-planned especially for the group to be visited.

Much of the dancing is closely related to school activities, especially social studies, where the most recent unit has been "The Old World and Its Gifts." Great effort has been expended to suit the costumes to the dance. (As reported by Hazel Myers, group advisor.) Photo by Art Commercial Studios, Portland.





**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.*

## FEDERATION FESTIVALS

### North

**SUNDAY, JANUARY 27**—1:30 to 5 p.m. Council meeting at 12:30. **SAN FRANCISCO STATE COLLEGE**, 19th Ave. (not street) and Holloway (ten blocks south of Sloat Blvd.) served by M and 17 cars.

**"SOFT SHOE FESTIVAL"**—Because of special floor finish dancers AND spectators must wear either tennis shoes, shoes with soles and heels of rubber, soft soled sandals, or soft sole, rubber heeled shoes (many of our special dance shoes will be O.K.; or, also, you could go bare-foot).

**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**—San Francisco

**APRIL 6**—Sacramento

**MAY**—East Bay Council

**JUNE**—Hayward

**SUNDAY, JUNE 13**—Marin County

### South

**SUNDAY, JANUARY 13**—GLENDALE.

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

**SATURDAY-SUNDAY, FEBRUARY 9-10**

**HOLTVILLE.** Folk and Square dancing in connection with the third Annual Carrot Carnival; Federation sponsored and hosted by Imperial Valley Clubs.

## REGIONAL FESTIVALS

### North

**SUNDAY, JANUARY 20**—RED BLUFF. Red Bluff Hi-Squares second annual Birthday Festival Tehama County Fairgrounds, 1:30-5:30 and 7-10:30 p.m.

**FRIDAY, JANUARY 25, 1952**—A benefit party for the Statewide Festival. Open to all purchasing chances, on January 25th, for the prizes to aid the

# CALENDAR

Statewide Festival. At 625 Polk Street, San Francisco (Carrousel's Hall). Hosts: San Francisco Folk Dance Council.

**SUNDAY, JAN 27 — SACRAMENTO.**

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

**SATURDAY, MARCH 22**—STOCKTON.

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

## OTHER EVENTS

### Teacher Training

**January 6**—Valley Chapter, Square Dance Callers' Association, Stockton College Gym, 3 p.m.

**January 26-27** — Tri Yearly Institute, Square Dance Callers' Association at Asilomar.

**February 3**—Teacher's Institute; place to be announced. Important discussion of new teachers' organization.

**July 21-August 2**—Folk Dance Camp, College of the Pacific, Stockton.

### State Festival, Oakland

**April 5** — Statewide Festival Warm-up, San Leandro Gym.

**May 29** — Woodminster Amphitheatre—Exhibition Folk Dancing and Folk Singing for all—OAKLAND'S official welcome to State Festival.

**May 30-31, June 1** — STATE FOLK DANCE FESTIVAL, OAKLAND AUDITORIUM AND EXHIBITION BUILDING.

## 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.

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# TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

Did'ya know we're off to a wonderful start in the new "Teachers Division" to the FOLK DANCE FEDERATION OF CALIFORNIA? While, never let it be said, we will ever dance alike, at least we will keep the pretty picture of all going the same way with a smile on our faces and our happy feet knowing their places.

It is hoped the Teachers Division will be open to all those interested in teaching and that they will register and earn their certificate of qualification before launching on such a worthwhile career as directing people in the art of dancing. A detailed report at Feb. 3 meeting.

CHARLES GRATIOT of the HIGHLAND SWINGERS, PIEDMONT, made a very fine suggestion to eliminate duplication of club names—publication of a "Club Directory"! It's coming, Charlie, get your changes and corrections into our director of extension, LEONARD MURPHY, 4315 La Cresta Avenue, OAKLAND 2, as soon as possible. If your club has moved, class nights changed, etc., take your LET'S DANCE! to class, ask for more subscriptions now as you will want to know where to dance and how.

MRS. TED SCHIPPA of the AMBLING ANTLERS writes of a benefit dance for JIM LARSEN, who is convalescing at U. C. Hospital after a serious operation. JIM and DOROTHY taught them to dance and so they called their program "Let's Dance for Jim Party." The Ambling Antlers are "Dears"!

HELEN GORANSON (611 West St., FORT BRAGG, is the address) sends a special news item: "A BOY" was born to their club's historian, whose pappy (a state speed cop) is their publicity man. If'n you wanna dance anytime you're up that-a-way they'll get set by telephone and be at your service. Ask any store or station to direct you to SANDY'S, that's where they dance.

Wish I was there item: UNA KENNEDY'S dance party for the people of MILLS COLLEGE was a swell-egant time with several groups exhibiting and general audience participation, where they all joined hands in one great big ring of happiness, proving their love for the "Irisher" exchange student, hoping she'll remember us when we'll be missing her.

LARRY & JOAN KEITHLEY must be doing a grand job of teaching folk dancing to the JAPANESE—wore out one P.A. system already. Anyhow, they've sent home for a new one. Has to be special tho'—JAPAN'S electricity is 10 cydes behind our 60, but they catch on quick. See article on another page of this issue.

Yes, the GATESWINGERS had their pot luck dinner Saturday, November 24. The members were asked to bring a hot dish so some brought their wives.

RICHMOND CIRCLE-UP FOLK DANCERS had food and fun at their dogpatch party. The gals had vegetable corsages for those slow-running batchelors!

Christmas at Home Festival circulars sent from SANTA MONICA brought back memories of the fine folk dancers playing together year in and year out. Fifty wonderful dances of all

nations on their 1:30 to 6 program.

JIM GRADY'S KCBS 8 a.m. program, THIS IS SAN FRANCISCO, is real good listening and especially so when you hear him giving the air to one of our folk dancers. His recent subject of conversation was FLORENCE FREEHOF, a perfectly pleasant folk dancer—born to dance and dancing ever since. Not only expert on Israeli folk dances, but also has a knowledge of music which is so essential to get your foot up for the downbeat. The thing JIM was most interested in was the little bamboo flutes which FLORENCE had taught herself to make and play. They are the world's oldest musical instruments and cost about 11 cents. You couldn't buy one, but she will teach you, as she has taught many, to make one for yourself. It is called a CHALIL or ancient shepherd's pipe from the hills of Judea. A short piece of bamboo with various holes to tune your wind, blown through a cork for a reed.

Talk about parties and you talk about the PORTOLA BALIDORES, All Hallows School, Revere and Lane Streets, San Francisco. Had to move twice in the past year to larger quarters for their every fourth Saturday traditional fun-time for all. Just like old-time little festivals, which is concrete proof that nothing has happened to folk dancing or the dancers, but what is needed all over the State is more beginner classes. Many are too satisfied with the well-attended Friday and Saturday night programs and the well-attended festivals and have forgotten when they were helped to learn.

Now here's an idea which your DANNY thunk up all by himself, and is hoping will work. Ask your neighborhood Merchants' Association to sponsor a beginners' class. Select a good teacher, limit the dances to those "Folk Dances From Near & Far." A year's subscription to LET'S DANCE! to be the 10-week course fee.

The Merchants' Association to do the administrative work—paying the instructor, hall rent, furnish door keeper, print posters and tickets, etc., which would be distributed with the purchase of merchandise or for the asking, thereby reaching only those interested. These classes not to go beyond the beginner stage, but, intermediate classes could form and pupils be fed to regular established clubs, new groups formed, etc.

Adult education and recreation attract the curious with a very small percentage of follow-up. Regular clubs are too busy learning new dances to take time for little "Joe Beginner." More later on this if it works for me; now, there's an idea!

Nice to see FAY BOWMAN dancing again at the recent CALLERS' ASSOCIATION meeting. FAY has had quite a siege of aches and pains which never should'a happened to such a nice guy, who for years and years as physical instructor for the Y.M.C.A. taught thousands how to side-step those things.

ROSEVILLE CENTENNIAL SWINGERS have a new address, P. O. BOX 589, Roseville, California. They dance twice a month at the Community Club House in CITRUS HEIGHTS.

Yes, you are welcome. The officers are "Mr. and Mrs." teams with MRS. DOROTHY ADAMS as their instructor. President, MR. AND MRS. M. BASSETT; vice president, MR. AND MRS. W. WILSON; treasurer, and secretary, MR. AND MRS. H. POOLE; program directors, MR. AND MRS. TED KING. All list their addresses as P. O. Box 589. Kinda crowded, but they like it!

Coming again—SECOND ANNUAL MARCH OF DIMES FOLK DANCE FESTIVAL—sponsored by the DIAMOND M FOLK CLUB of SACRAMENTO. GENE MONROE is again chairman and says there will not be any admission charge or any pressure for contributions, but they expect to donate a substantial amount from advertising. THE MORRISON CENTER CIRCLE will exhibit as will many other groups, Sunday, Jan. 27th, 1952, Governor's Hall, SACRAMENTO. See Calendar of Events.

Notice: BILL CASTNER and GRETCHEN had a brand new boy (what other kind—except girl?), James Scott Castner. Born December 2, noon, 7½ pounds.

## FRESNOTES

By Mary Spring

December festivities seem to find a perfect expression in folk dancing so the month is always crowded with parties, every folk dance club winding up the year with its own gay affair. The Vista Square Eights held their traditional New Year's Eve party, toasting young 1952 with a fast hambo. The Frolickers were hosts to Fresno dancers at a between-holiday folk dance fiesta December 26 and the Council Workshop held their annual potluck supper spiced with laendlers, mazur turns, and topped with the elegant Beseda.

Merced's FRANK and MILLIE COBURN are certainly two of the most hardworking folk dance leaders in the San Joaquin Valley. They travel over a hundred miles every Thursday to attend the Council Workshop and their fine hand is seen in the expanding activities of Merced. The new beginners' class there has 67 members.

The Circle Eight Club of Bakersfield was host at a most successful two-day institute conducted by Buzz Glass November 24 and 25. MARK and WILMA LINSKOTT were in charge of arrangements and extended the now traditional warm hospitality of Bakersfield to a large group of dancers from all sections of the valley who participated. There were four sessions in all, three on Saturday and one on Sunday. The eight hours dancing crowded into one day was reminiscent of the Folk Dance Camp and so was the spirit and enthusiasm of the class.

ALBERT and JEAN KING have introduced the New England contras to Fresno classes and have found that beginners take to them immediately. The Visalia BAR-V DANCERS were hosts on December 1 at a folk and square dance party and Fresno dancers reported everyone had a fine time as usual with our southern colleagues.

Since this is the time of year to evaluate the events of the preceding year the Fresno Folk Dance Council can, we believe, list these as the most significant trends in our area: A growing interest in learning folk dances of more difficult caliber as evidenced by good support of our institutes; closer relationship with the avowed square dancers and callers, resulting in influencing them to a greater choice of real folk dances rather than the rounds to balance their programs; unified Valley folk dancing activities with the establishment of the San Joaquin Dance Council to bring all the dancers from Modesto to Bakersfield closer together.

JANUARY, 1952

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TELL YOUR FRIENDS ABOUT LET'S DANCE!



# Report from Southern California

BY PAUL PRITCHARD

1050 Twelfth Street, Santa Monica

Greetings of the New Year, everybody! Let's make it one of happy dancing, with lots of fun for everybody. We have lots of good festivals and other events already scheduled and 1952 looks as though it will be a banner year.

A good frinstance is the one coming up in Glendale in January. It is hosted by the PASADENA FOLK DANCE CO-OP and Festival Chairman SARA and JOHN NORDQUIST promise there will be dances for every taste, and as the auditorium at Glendale is a really big place, there will be room for everybody. President JACK RUSSELL sends me news that the club's 10th birthday party was a great success, exhibitions and all, and a square made up of original members was included. DULCIE ADAMS' artistry was portrayed in the beautiful birthday cake she decorated.

How many of you remember last year's Carrot Festival down yonder in HOLTVILLE? And how many others remember the contortions you went through trying to kick yourselves for not attending it when those who did go came back with their reports of this very successful affair? Well, you will all have a chance to go down there again the weekend of February 9-10 when FAYE MANLEY has a repeat performance scheduled. As you know, Holtville is practically on the Mexican border, which makes for plenty of excursions and sight seeing on the trip.

A new name appearing in this column is the FUN 'N' FROLIC CLUB of Temple City. They have just elected their new president, who is GEORGE MATTHEWS of San Gabriel. It's an old club, but the first news I've had from there since I began this column.

From Ojai, DAVID YOUNG postcards news of the HAPPY VALLEY SCHOOL. They had an exhibition of Mexican dances in connection with the Spanish Fiesta night at the school there, and everything on the program was Spanish, the play, singing, the dances, and even the conversation.

Back from an extended tour of Europe, where she had a most wonderful time, is DEE DICE of the WHITTIER CO-OP. A get-together after the Saturday night dance at the home of the GILMORES revealed to observant eyes an engagement ring on her left hand. Surprise?

A pre-Christmas party was held by the WESTWOOD CO-OP to start off December, with the intent of bringing back for a reunion all the old members who have strayed away. Despite the rather excessive precipitation (rain to those outside L. A. city limits) of the evening, which made canoes a more acceptable mode of transportation than motor vehicles, a nice crowd turned out and some old acquaintances were renewed.

The JARABE CLUB, under the direction of HELEN YOST, is presenting its arrangement of "Las Posadas," the traditional Mexican Christmas observance, at the Pasadena Settlement. The members of this group, if you will remember them at their exhibition at last statewide festival, are all between the ages of 11 and 18.

A swell going-away party for AVIS TARTVIN was held by the SANTA MONICA FOLK DANCERS in November. One of Avis' loves



PAUL PRITCHARD

Photo by George Posner

is Hawaii, where she once lived, and the whole decorative theme as well as refreshments were Hawaiian, and arranged by MARIE MEYERS, who did a most artistic job of it all. An exhibition of the hula followed intermission, performed by ELEANOR DeGOES, who is also from the Islands. SID PIERRE, president of the group, wants you to be reminded that the club's 4th birthday will be celebrated with one of their usual "junior festival" parties in February.

The SILVERADO FOLK DANCERS of Long Beach had a really nice festival in November, and their auditorium is a fine place for one, too. It seems as though these Saturday night affairs should be encouraged because so many manage to turn out for them. On account of maybe they can sleep in next day and rest up, huh? This group, by the way, has one of the very active workshops in the southland, and their exhibition group, directed by PETRA WRIGHT, has participated in over a score of demonstrations since its formation a year ago, including numerous

shows for servicemen, veterans' organizations, clubs, United Nations shows, as well as many festivals.

The ARDMORE FOLK DANCE CLUB, ably captained by BILLY DUERST, is rolling right along and meets regularly every Thursday. January 31st, will be their party night, at which Billy expects to have an effective demonstration of the waltz. If you want to learn really to waltz, be sure to go to this club, for I'm sure Billy won't let you go away until he is sure you have succeeded!

UNA KENNEDY in town over Thanksgiving weekend and visiting at the GANDY DANCERS. The following night, near a score of the latter went with Una to the Irish Hall in L. A. and promptly became embroiled in Irish Squares. Quite a new experience for most of 'em—not at all like American squares!

A nice long letter from the MERRILLS of of Palm Springs, who are en route home after a seven-month trip around the country and into Canada. Going along the highways and straying onto the byways of the land, they met many interesting people in the folk dancing fraternity and are returning with many enjoyable remembrances. What a wealth of material they encountered! One thing that the roving Merrills noted was an absence of "Composed" and "art" dances in other sections. It seems as though there are plenty of originals around without the necessity of making arrangements to every new juke box platter that comes out, or rearranging of old ones.

CHUCK BAUSBACK informs me that the MOUNTAIN DANCERS are designing a sterling silver ski trophy as a memorial to Dick Springer, who was killed in the tragic accident on the way to last year's Santa Barbara Festival. Dick was a typical mountain dancer, loving both skiing and folk dancing, so the club is trying to commemorate his name by combining the two activities. Funds for the memorial were obtained by performing dances at the Shrine Auditorium. The Ski Club Alpine will donate other trophies. BOB and HANNE PARKS, in the car at the time of the accident, have fully recovered and are dancing better than ever now. GEORGE HLAVKA, who recently won a Guggenheim Fellowship at Cal Tech, is the new president of the group, and they are planning an extensive program to teach all skiers suitable dances for doing after a full day on the hill.

And with this, I think we can wind up things for the year 1951. I'll see you all subsequently. Best wishes again to you all!



JARANA YUCATECA—A Mexican dance from Yucatan Silverado Folk Dance Group, Petra Wright, Director. Los Angeles County Fair Folk Dance Festival.



## More about the

# GERMAN FOLK DANCE

By PAUL DUNSING, Chicago  
Noted Authority on German Folk Dancing

(Continued from Last Month)

LET US switch now to a comparatively new development in folk dancing. And, again, here is where the purists growl.

Folk culture, they say, is to be intimate—on the village green, in the village inn, in the community house, in recreation halls of schools and churches and other institutions; our modern stadiums, city plazas, and such are taboo. One lives to learn as one learns to live. Not only have German folk dances been “performed” in Germany at festive occasions in such places where thousands and thousands could congregate to watch, but they have been “performed” in this way here in the United States. Brief reference already has been made here to the National Folk Festivals. Let us look only at one more incident to demonstrate. “At the Inn to the Crown,” as it is known to a lot of folk dancers all over the United States—to singers and choral groups it is known as “Catherine’s Wedding” or, if they are German, *Beim Kronenwirt*—this dance had its real start here at a pageant in Chicago in 1936 sponsored by the German Day Association and named in *Deutsches Leben* (a German life). There were 2,000 participants in the pageant and probably 12,000 people in the stands on Soldiers Field. There was portrayed an elaborate wedding party to which the guests came in the typical costumes of their provinces. This in itself was a nice picture. When they had all assembled—hundreds and hundreds of them—they danced “At the Inn to the Crown” to the accompaniment of the German United Choruses—again numbering almost a thousand—and a 50-piece orchestra.

It is customary to plan for certain highlights in a pageant and of course this one was carefully planned. First of all the whole idea had to be sold to a number of stubborn skeptics. Then the various group leaders had to be worked on to get their constituencies to cooperate. And they had to come for a number of rehearsals. There were delightful experiences as well as heartbreaking ones. We ran the gamut of human frailty well as of human strength.

But it was done and done well. It left an impression on many people, an impression they will never forget. It is doubtful whether this folk dance up to that time had ever done so much to so many people. Whatever happened after that—in spite of war hysteria, difficult times, and inertia—“At the Inn to the Crown” is mighty alive today among American folk dancers.

THERE is an important idea to be developed here now—and with this one the possibility of discourse is by no means exhausted—and that is the idea that German folk dances inside and outside of their home lands through the years have come and gone. This coming and going might have been repeated several times; it might have been accompanied with changes; and it might have occurred among different classes of people and in different localities.

Just for an example, let us look at the *Foehringer Kontra*. German folklorists say nothing else about its origin than that it is an “old,” “traditional” Frisian dance. It is at home on the little island of Foehr in the North Sea. There is little doubt that this dance has been saved from obscurity by the work of German Youth Movement groups and their leaders before the first world war. In the same way other dances from other localities were brought back to life. But everyone knows today that these young people were not folklorists; they were “wanderers,” “explorers,” “reformers,” and “radicals.” They had pledged that they would not only live their own lives according to what they felt was right and decent and human, but that they would also change society in keeping with their ideals. At its peak after the second world war this movement counted perhaps several hundred thousand of the best German youth among its members. Society did change considerably. Now, knowing even that much, one can draw a first and very important conclusion as to the fate of the German dances.

*While being a rather healthful link with the past, these German dances became a sturdy, youthful, and altogeth-*

*er appropriate expression of this “stormy” age.*

LET US ADD another experience, another insight, and then we can draw another conclusion. There were all possible degrees of folk dancers. There were those who wanted to preserve the old dances as they found them, those who wanted to modify them to suit their changed needs and tastes, and those who would consider them altogether inadequate and create new ones. And of course there were dancers “on the fence” who would jump once this way and once the other or who would do some of each. From all that we draw a second conclusion.

*German folk dances today are likely to vary according to the experiences of the people and their leaders and according to the published materials used.*

Now let us return to the *Foehringer Kontra* in order to prepare for a third conclusion. The Frisian people on the island of Foehr are a rather sturdy race. Landscape, climate, and work have made them what they are: a rugged group of people who have learned to share the burdens as well as the pleasures of life. Much of this sharing and doing together for the common good seems to be expressed in this direct, orderly, and simple dance. These islanders dance a circle eight with large (*raumgreifend*) hopsteps which seems inimitable and which certainly is different from circles observed elsewhere. There is an earthiness to this dance and perhaps a slowness. Yet, it is not heavy. There is both, calmness and great joy, all at once. The *Festtracht*, festive costume, is simple in line, dark in color, adorned with large filigrane silver ornamentation; and in dancing it enhances the effect of the movement. The present generation of *Foehringers* is still dancing that way although there have been some alterations in the costume.

Now, what has happened to the *Foehringer Kontra* as it spread to other localities, to other countries, and to other continents? This dance became a great favorite of the young members of the

(Continued on Page Seventeen)

# Ukrainian Costume

## Part II—Man's

BY MARJORIE POSNER  
Costume Editor

**T**HIS MONTH we take up the men's Ukrainian costume. Most important part of this costume is the shirt, which should be white (colors were worn only by nobility wishing to distinguish themselves from the peasants) and made of linen or linen-like cotton, such as Indian Head. The diagrams drawn up for us by Charles Blum of Changs International Folk Dancers in San Francisco, show you how to make a pattern for this shirt to fit your needs. The measurements shown are for a size 42 chest. An explanation of the diagrams follows:

The pieces used in this shirt are all straight pieces of material.

First step is to mark the center front line of the piece of material for the body of the shirt with pins or light pencil marks. Then mark the shoulder line similarly, so you know the exact center of your material from which you can figure the neck opening.

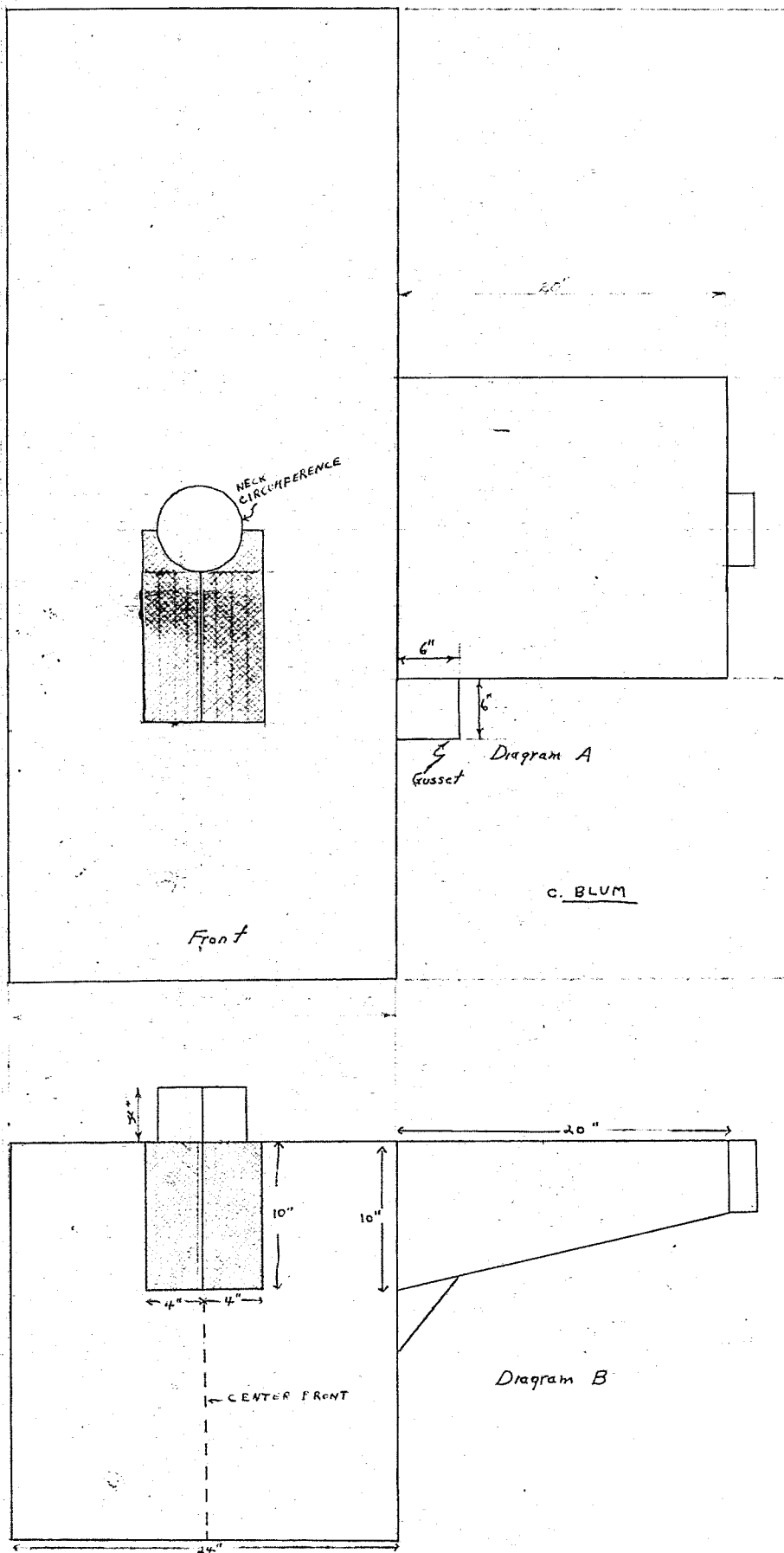
Measure around your neck with a tape and write down that number of inches. Divide this measurement by 3.1416. Then divide your answer by 2. This is the radius of the circle which fits your neck. Now draw a circle on a piece of paper using this radius. Cut out the circle and use it for the pattern to cut your neck opening. So far no seam has been allowed, for sewing on the collar, so before you cut into the material for your neck opening cut  $\frac{1}{2}$ " off your circle of paper all the way around. This is your finished pattern. Put a pin through the center of your circle and put that center 1" in back of the center of the piece of material for the body of the shirt. Be sure your circle is centered from side to side but 1" of it must extend over the shoulder line toward the back of the shirt. Cut out the neck opening and cut down the center front 10". Ukrainian shirts always open down the center front and Russian on the side.

Embroidery or braid forms a trim for about 4" on either side of the front opening and from the shoulder line to the bottom of the center front cut. This center opening should be faced with the same embroidery or braid used on the outside, so when the collar is worn open the inside looks just as good as the outside.

For the collar cut a piece of material 4" by your neck circumference, PLUS SEAMS. This is sewed to the neck opening and, of course, is about a 2" collar when finished (it must be doubled back and applied like a cuff.) You may trim this with embroidery or braid also. All this has been done to a flat piece of material, the shirt body.

For the sleeves you cut two pieces 20" by 20", approximately (slip the shirt body on and measure from the drop-shoulder line to your wrist for the sleeve length), and gather one end into a cuff that fits your wrist (about a 2" finished width is good). This cuff may also be embroidered or trimmed with braid. Sew the sleeve to the shirt body with the center of the sleeve (lengthwise) matching the shoulder line of the shirt body. Now fold the

(Continued on Page Seventeen)





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

**LET'S DANCE! LABEL.** The first record to appear with a *Let's Dance!* label presents two of Lisa Lekis' dances from Puerto Rico. The music was recorded in the Islands as played by native musicians accustomed to playing for the dances there, but with the repeats carefully timed for use with a ten-inch disc. The masters were first offered to a well known record maker but rejected—"not sufficient general interest." Those who danced with Lisa at Folk Dance Camp could not agree, so a small group led by George Murton arranged for this limited pressing. The Council of the Federation approved the use of the name, *Let's Dance!*. Any profit from the sales of these records will go to Lisa for further research and publication of dances and records from the Carribean Islands.

Little comment is necessary from any reviewer. Native musicians play their own instruments and music. Lisa arranged the repeats so that the dances would be suitable for our use. The steps are correct and absolutely authentic (as detailed in December *Let's Dance!*), but the repeats were shortened. Wherever Danza Puertorriquena has been taught, it has received a very warm welcome.

**THE WORLD OF FUN GERMAN RECORDS** as mentioned in December *Let's Dance!* have arrived. They are well played by Maxham's four-piece Folk Orchestra, under the supervision of Paul and Gretel Dunsing, all of Chicago. The rhythm is infectious and "easy to follow," with a very predominant piano lead.

Most of the dances have not been previously recorded, so comprise a major contribution. Two merit special comment for Western dancers. The original music for Stop Gallop appears at long last. The flavor will give new favor to the dance which Lucile Czarnowski presented several years ago to substitute music at the over-strong urging by the then-editor of *Let's Dance!* who wanted to fill the gap—"no German dances." The accompanying handbook gives a slightly different pattern in a couple of places, but the patterns we have been dancing fit very well except at the point of repetitions. We have been dancing the three patterns ABC, ABC, etc. With this record dance ABCA, ABCA. Personally, we like it!

Another familiar dance appearing in this series is "At the Inn to the Crown." When this dance was introduced in the West by Vyts Beliajus, he complained that both of the existing recordings did not repeat the final pattern. Here we have that repetition. Dance completely through as usual but repeat the third pattern in the opposite direction. Inci-

(Continued on Page Eighteen)

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Taken after an afternoon exhibition for a PTA convention.—Jerry and JoAnn soak their feet in Japanese foot-tub. (Isn't it "authentic" to take your shoes off? Ed. question.)

## TOKYO GATESWINGERS

### A Report from Japan

By JOANNE and F. R. "JERRY" KEITHLEY  
Formerly of Denver, Palo Alto, San Francisco

The Tokyo Gateswingers have been meeting on Tuesday night at the Union Club in Tokyo since February of 1950. The last roster of members contained 78 names, although that figure has been reduced somewhat in the past two months due to the gradual closing-up of the occupation and the peace treaty talk.

With only a few exceptions, the people who join the group have never folk danced before. However, we can modestly claim that State-side groups, from Washington, D. C., to the Coast, will ultimately profit from their enthusiastic conversion. An occasional visitor from some active group drops in to dance with us, and from talking to them we are able to see how far we have gone and get some idea of how we compare to dancing groups in the States. We like to think that our dancing program, and the ability and grace of our dancers, justifies our pride in them, and that

the group could qualify for membership in the California Federation—if it wasn't for a little matter of 6000 miles of ocean.

JoAnne and I have been in Tokyo for two years now. Naturally, it is hard to keep up with the new dances as they are introduced and gain popularity among Stateside clubs. We must rely on dances we already know, plus those which our rare visitors can show us. The civilian United Nations population of Tokyo (we are not yet permitted to have Japanese members) is constantly changing. The steady influx of new recruits inevitably holds back the older members a bit, but this is a necessary evil if group strength is to be maintained. Not that we don't make considerable progress. We have 40 program dances in our repertoire, plus the traditional squares.

JoAnne teaches the folk dances; I teach, and call, the squares. The arrangement works well, and unless I get out of line, the results are good. An interesting aspect of the teaching problem is that our folks, besides being strangers to folk dancing when they start, are unexposed to other dancing groups even after they have been dancing for some time. There is only one other active group, Barney Taylor's "White Ensign Club" group, in this area, and that deals almost solely with squares and is located in Yokohama. So people start and stay with us, and do not enjoy the benefits of extra dancing and instruction which come from visiting other clubs.

Our thanks, by the way, and apology if we seem out of line, to the famous Gateswingers group at the "Y" in San Francisco. When we first started, the usual hassle for a name went on. JoAnne listed the names of some of the Bay Area groups, to stimulate ideas. The whole group seized on, and appropriated, the name "Gateswingers," and there we were. There should be enough geographical separation to avoid confusion. It is a good name, and it saved so much discussion that night that we added three more dances to the program.

The welcome mat is always out for folk dancers from anywhere. It seems that a lot of people are moving through here these days, and we are always delighted to see other enthusiasts. In any case, if anyone asks you where they can dance in Tokyo, we hope you'll mention us, and extend the invitation. They will like our folks and our dances—and the square dance calls are not really given in Japanese.



This is part of the group, as of last year.



Members of the Gateswingers are guests of the Chiba Prefecture Folk Dance Association, one of the largest active Japanese groups in the Tokyo area. The Japanese are avidly interested in folk dancing, have just organized an All-Japan Folk Dance Federation, under the Ministry of Education and sponsored by Prince Mikasa, the Emperor's brother. The sign reads: "In commemoration of the signing of the Peace Treaty, Japan-American Exchange Square Dance."

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## THE POLISH MAZUR

The figures used in this dance were done by a Polish group at the World's Fair at San Francisco's Treasure Island. They were taught to Madelynne Greene, who arranged them to fit this record to be used as an exhibition dance for sets of four couples. There are many Mazur figures, just as we have many Square dance figures, and ordinarily the dancers would have a caller to follow. This arrangement is specifically an exhibition dance. It should be done vigorously, accurately, but not so stylized that it loses its feeling of vitality and "folk dancing."

**MUSIC:** Imperial "Mazur," No. 1206. (Directions for the Maciek on the reverse side are in *Let's Dance!* September 1951).

**FORMATION:** Circle of 8 or 12 couples, all facing CCW, W on R of M, inside hands joined, outside fists on hips. When used as an exhibition, couples may enter in a column using Figure I to form the circle.

**STEPS:** *Mazur Step*, an accented running step in 3/4 time. Accent the first beat of the measure by touching the opposite foot beside the supporting foot and bending the knees slightly, i.e., step forward on the L (ct. 1), touch R foot beside L, bending knees slightly (ct. and), this is the accent, step fwd. on R (ct. 2), step L (ct. 3). Repeat starting R. The steps are small and light.

According to Madelynne Greene, the above step is more authentic. When the dance was first taught the following step was used and is therefore more familiar to California folk dancers:

*Mazur step*, an accented running step to 3/4 time. Accent the first beat with a heavy step, bringing the opposite foot up sharply in back with a knee bend. On cts. 2 and 3 the steps are small and unaccented.

*Mazur Turn*—Partners face each other, right hips adjacent, R arm around partner's waist, L hands high; 2 Mazur steps turning CW, starting M L, W R. Reverse, placing L arm at partner's waist, R arm high, turn CCW with 2 Mazur steps.

*Step-close with heel clicks*: Starting M L, W R, step to side (ct. 1), close opposite foot to leading foot (ct. 2), jump on supporting foot, clicking heels together in air (ct. 3).

\*Mazurka, \*Pas de Basque.

MUSIC 3/4	PATTERN
Measures	
1-2	Introduction, stand in formation.
	I. <i>Balance and Click steps.</i>
1-4	a. Progressing forward in LOD with 4 Mazur steps, starting M L, W R, balance away from each other swinging joined inside hands forward, balance toward each other swinging hands back. Repeat away, together.
5-8	b. Face partners, release inside hands and sweep them down between partners and up, finishing with M R, W L, hands curved over head, outside fists remain on hips. At the same time take 4 step-close with heel click steps in LOD.
9-12	c. Mazur turn.
13-24	Repeat Fig. I, meas. 1-12.
	II. <i>Circle Right and Left.</i>
1-4	a. All join hands in single circle, facing R. Circle CCW with 4 Mazur steps, starting M L, W R.
5-8	b. W turn toward partners, Mazur turn.
9-12	c. Repeat Fig. II a, facing L and progressing CW.
13-16	4. M turn toward partners, Mazur turn.
	III. <i>Double Circle.</i>
1-4	a. All face center, with 4 Mazur steps W move forward forming small circle by linking arms at the elbows, fist on hips. If each W puts her L arm through the R elbow of the adjacent W, it avoids confusion.
	At the same time the M move in with 4 Mazur steps to join hands, arms extended to form the outer circle.
5-8	M circle L, W circle R with 3 Mazur steps, accent last meas. with 2 stamps.
9-12	c. Repeat Fig. III b, reversing direction, M circle R, W circle L.



## POLISH MAZUR (Continued)

MUSIC 3/4	PATTERN
Measures	<i>Weaving the basket.</i>
1-2	On two chorded measures partners should be in place, W on R of M. W slide hands down, joining them to form a circle, M lift joined hands over W heads, forming a basket.
1-8	IV. <i>The basket.</i>
9-16	a. Circle CW 7 Mazur steps all starting with L ft. Accent 8th meas. with 2 stamps. b. Circle CCW 7 Mazur steps starting with R, 2 stamps on 16th meas.
	V. <i>Forming Lines.</i>
	The next two figures are done with M in one line, W in line facing partners, in groups of 4 couples. Couples number CW around circle 1, 2, 3, 4. For festival dancing, the two couples with backs nearest the music break the circle and swing back into line, all facing the music. For an exhibition, the couples with backs to the audience break the circle and all move into a line facing the audience.
1-8	a. W of couple 1 and M of last couple 4 release hands, and join them with own partners so all dancers are in a chain. The end couples move backward and the center couples slightly forward with 8 Mazur steps to form a straight line.
9-12	b. Release hands. M dance forward with 4 Mazur steps, turning to face partners on the last meas. Arms are crossed on chest. W turn CW in place, R hand on hip, L hand high. The lines should be 6 or 8 ft. apart with a space between each group of 4 couples.
	VI. <i>Solos.</i>
	Each couple does a solo while the other couples in the lines keep time with small Mazur steps in place, clapping their hands. M clap on the first beat, W on 2 and 3. This is supposed to be an impromptu step to show the skill of the dancers, however four figures are suggested and most used by dancers in California.
1-4	a. Couple 1 in each group dances down the center of the set with 4 Mazurka steps, facing each other, M L, W R hands high, other fist on hip.
5-8	2 Mazur steps backing even with lines, both fists on hips, elbows slightly forward. Dance toward each other 2 Mazurka steps.
9-12	Mazur turn at foot of group of four.
13-16	Couple 1 returns to place with 4 Mazur steps, M going up outside of M line, W outside W line.
	While couple 1 returns to place, couple 4 dances up the center of the lines; with inside hands joined, balance away, together, the W turns R under joined hands to face partner.
17-20	Mazur turn at head of sets.
21-24	Couple 4 returns to own place with 4 Mazur steps, each going down outside of respective lines.
	While couple 4 returns to place, couple 2 dances down the center of the set with 4 step-close heel clicks.
25-28	Couple 2 does Mazur turn at foot of set.
29-32	Couple 2 returns to place with 4 Mazur steps, dancing up the outside of respective lines.
	While couple 2 returns to place, couple 3 dances up the center of the set with inside hands joined, free hands on hips, balance away, together, away together with 4 Mazur steps.
33-36	Couple 3 does Mazur turn at head of set.
37-40	Couple 3 returns to place with 4 Mazur steps, outside respective lines.
	VII. <i>The Tunnel.</i>
1-16	On two chorded measures all face the head of the set, inside hands joined high. M of head couple leads the line under the tunnel made by the joined hands. He turns R under his R arm, L fist on hip, R hand joined with partner's L. W of head couple takes the L hand of the next M in her R, drawing him after her into the tunnel. Each W does this in turn. All dance forward with Mazur steps, and then

## POLISH MAZUR (Continued)

MUSIC 3/4	PATTERN
Measures	
	join the line. When the leading man reaches the end of the tunnel, he leads the line CW into a circle. He must time his steps to join hands with the last W on the 16th meas.
	VIII. <i>Modified Pas-de-basque.</i>
1-12	Release hands in circle, partners face CCW in Varsouvienne position, hands joined high. Take 12 pas-de-basques keeping feet close to the floor. Both start with L foot so first pas-de-basque is away from center of circle.
	IX. <i>Women's Star.</i>
1-8	With 3 Mazur steps W dance CW toward center of circle into an open R hand star, accent 4th meas. with 2 stamps (R arms extended slightly above shoulder high, hands not quite touching). With 4 Mazur steps reverse with an open L hand star. While W spiral into circle and out, M dance backward with 3 Mazur steps, 2 stamps on 4th. Forward with 4 Mazur steps arms crossed high on chest.
9-12	Meet partners and Mazur turn.
	X. <i>Men's Star.</i>
1-12	The M spiral CW toward center of circle to form an open R hand star, 7 Mazur steps and 2 stamps. Reverse and form open L hand star and return to partner with 4 Mazur steps.
	W dance backward with 7 Mazur steps, moving arms gracefully first toward partners, then backward toward waist. On meas. 8 place both fists on hips and stamp twice. Move forward, moving arms alternately forward and back, 4 Mazur steps.
13-16	Turn partner 4 Mazur steps to R. <i>Do not reverse.</i>
	XI. <i>Polka Mazurka—Kneel and pose.</i>
1-4	Partners in open position, facing CCW, inside hands joined, outside fists on hips. 2 Mazur steps balancing away from each other and toward each other. With 2 Mazur steps W turns R under joined hands to finish facing partner, both hands joined.
5-8	4 Mazur steps moving LOD, M forward, W backward.
9-12	M kneels on L knee and leads girl around him CCW holding her L hand in his R. Girl does 3 Mazur steps to circle M, on 4th meas. she turns and sits on M's R knee. R hands joined at W's R hip, both L hands held high with a shout.



The Committee 1948-1951

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# MAYIM (Water)

(Israel)

Mayim, a dance of Israel, was presented at the 1951 Folk Dance Camp at College of the Pacific by Dvora Lapson. Mayim is translated as "water" and conveys in design and form the movement of water, of waves, the feeling of going toward the well, and the unbounded joy of discovering water in an arid country.

RECORD: "Mayim," Folkraft 1108-A.

FORMATION: A closed circle dance for any number of people. Stand facing into the center of the circle, hands joined and down at the sides.

NOTE: This dance may be done in a double circle with both circles facing into the center, or it may be done with the outside circle facing in and the inside circle facing outward.

STEPS: Run\*, Tap and clap, Circassia.

Circassia step: Beginning with the R ft., step R ft. across in front of L, accenting step (ct. 1); step directly to the L on L (ct. 2); step to the L with the R ft., crossing R ft. behind L (ct. 3); leap to the L onto the L foot (ct. 4). On the leap and in preparation for the repeat of the circassia step, the R ft. swings across in front of the L in a small arc, but the weight remains on L ft.

MUSIC 4/4	PATTERN
Measures	I. <i>Circassia to L, to center and out.</i>
1-4	a. Moving in a CW circle and beginning with the R ft. do 4 circassia steps.
5	b. Beginning on the R ft. move toward the center of the circle with 4 light running steps. Accent the first step with a deep knee bend and very small leap. Lift the hands gradually toward the center of the circle and to an extended-above-the-head position on the 4 runs.
6	Beginning on the R ft. move directly out of the circle with 4 steps, lowering the hands to a down-to-the-side position, and accentuating the first step by a deep knee bend and a small leap.
7-8	Note: The leap on (ct. 1) is optional. Beginning with the R ft., repeat I, measures 5 and 6.
	II. <i>Run, Tap and Clap.</i>
1	a. Beginning with the R ft., all face L and move CW with 4 running steps, keeping joined hands extended down.
2-3	b. Keeping hands joined, shift weight quickly to R ft. and hop on R and tap L ft. across in front of R ft. (ct. 1); hop again on R ft. and tap L ft. directly to the L (ct. 2).
4-5	Repeat tap step 3 times. Hop on the L ft. and tap R ft. across in front of L ft. (ct. 1); hop again on L ft. and tap R ft. directly to the R (ct. 2). Clap hands directly in front (ct. 1); open arms to side (ct. 2). Keep elbows straight on clap and side movement. The tap and clap step are done simultaneously. Repeat tap step 3 times. Repeat entire dance from the beginning.
	NOTE: Part or all of the following words may be sung with the dance. The words which are underlined are more commonly sung.
	I 1-4 U-Shav-tem Mayim Bi-Sa-Son, Mi-ma-Yi-Wey Ha-Y'Shu-ah
	3-4 U-Shav-tem Mayim Bi-Sa-Son, Mi-ma-Yi-Wey Ha-Y'Shu-ah
	5-6 <i>Ma-Yim Ma-Yim Ma-Yim Ma-Yim, U-Ma-Yim Bi-Sa-Son</i>
	7-8 <i>Ma-Yim Ma-Yim Ma-Yim Ma-Yim, U-Ma-Yim Bi-Sa-Son</i>
	II 1 <i>Hey! Hey! Hey! Hey!</i>
	2 <i>Mayim Mayim Mayim Mayim</i>
	3 <i>Mayim Mayim Bi-sa-son</i>
	4 <i>Mayim Mayim Mayim Mayim</i>
	5 <i>Mayim Mayim Bi-sa-son</i>

# CALLS

FEATURED AT DECEMBER MEETING OF SQUARE DANCE CALLERS ASSOCIATION OF NORTHERN CALIFORNIA (Members, Folk Dance Federation of California)

EDITED BY JACK MCKAY

## Ladies Three-Quarter Chain and the Sides Divide

Presented by Everly Betterton

*Original by Bill Castner*

1. Head two ladies go forward and back
2. Now  $\frac{3}{4}$  chain and the sides divide
3. While the head gents walk  $\frac{1}{4}$  around the side  
(Head ladies join right hands in the center and walk  $\frac{3}{4}$ er around the ring ending facing side position where they meet their partner who has walked one position to the right. Gent turns partner as in a regular lady's chain. While the heads are doing this, the sides divide and swing opposites in head positions)
4. Head ladies chain as you did before
5. Sides divide and swing some more
6. Head ladies center for a three quarter chain
7. Sides divide and swing again
8. It's a three quarter chain and go on home
9. And everybody swing your own.

## OREGON STAR

Presented by Virginia Johnson

*Original by Mabel and Howard Johnson*

1. First and third you balance and swing
2. Head ladies lead to the right of the ring
3. You circle three and away you go  
(twice around)
4. While the two head gents do a do-sa-do
5. Now you break out three in line  
(head ladies closest to home position)
6. It's forward six and back you march
7. Head gents forward with a left hand arch  
(don't turn)
8. Head ladies lead those couples from home
9. Pass under the arch and around your own  
(side "threes" meet under the arch, pass left shoulders and around the leading lady's partner)
10. Join the star and pull up tight  
(head ladies join star in front of their partners—side threes change from a hand hold to a waist hold—don't turn the star yet)
11. NOW turn that star through the Oregon night  
(not too fast)
12. It's a full turn around as on you roam
13. Side ladies drop off when you get home
14. Head gents pick up your corner Jane  
(original corner)
15. It's a star promenade in the Oregon rain
16. Head ladies roll out with a pretty little spin
17. Gents all star and you're gone again  
(head ladies make one complete turn to the right in front of gent as the men slide to the center and join the star)
18. Shoot that star in the Oregon rain  
(gents break star, and pivot, turning lady forward)
19. Now all four ladies three-quarter chain
20. Turn her around and don't you fall  
(at the end of this movement the ladies are with their original opposite)
21. Four ladies chain across the hall  
(all four ladies chain directly across to original partner)
22. Turn your own and swing and whirl  
and promenade around the world.

## IRISH STAR

Presented by Jack Sankey

*(Original call by Jack Sankey, based on an Irish Reel taught at Folk Dance Camp)*

1. First couple balance and first couple swing
2. Go down the center, divide the ring
3. Around just one to a right hand star, we'll have some fun  
(Lady goes around gent three—gent goes around lady three, to a right hand star with couple three)
4. Once around that ring you go  
(stop with active couple's backs to home position)
5. Gents left hand back for a do-pas-o
6. Right to your opposite, left to your own
7. Split your sides and head for home  
(after completing do-pas-o first couple separate from partner, split side couples and return to home)

## HAYMAKERS' JIG (Contra Dance)

Presented by Bev. Wilder

\*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.

\*This line given before the music starts  
— indicates "beats"

## DO-SA RIGHT AROUND THE SQUARE

Presented by Ann Malkemus

1. Allemande left with your left hand
2. Meet your partner—right and left grand
3. Half way round and don't be slow
4. Meet your gal with a do-sa-do
5. Now a right hand to that lady there  
(after dos-a-dos join right hands and balance away, then pull by for a see-saw—left dos-a-dos)
6. See-Saw left around the square
7. And a left hand to that lady there
8. And a dos-a-dos right around the square
9. A right hand to that lady there
10. See-Saw left around the ring
11. A left hand to that pretty little thing
12. Meet your own and give her a swing
13. And promenade.

## POINSETTIA PIXILATOR

Note: At the December institute the Poinsettia Pixilator was presented by TEX DEHONEY. Due to the length of the call it was impossible to include it in this section.



# California's Champion Fiddler

BY MILDRED R. BUHLER

CALIFORNIA now has a champion fiddler—but he is not a native, nor even a resident. Thirty-one-year-old Ardell Christopher from El Paso, Texas, captured the title at the Riverside County Farmers' Fair, held down at Hemet, Calif., in September.

Competing with many veterans, several of whom are long-time champions from various parts of the country, young Christopher, who is a member of the Air Force and the winner of four other championships himself, ran off with top honors, a \$300 purse and a beautiful trophy, after stiff competition. Tying for second place were Dude Turner of Corona, Calif., another championship winner, and 21-year-old "Chuck" Giebel of Phoenix. After a playoff young Giebel finished in second and Turner took third place. Chuck is amazing, for he has only been fiddling a couple of years, and, like many of the oldtimers, he doesn't read a note of music.

Among the many veterans who participated in the contest was 60-year-old Viola "Mom" Ruth of Phoenix, Arizona, 29 times a champion, who is the undefeated champion of Arizona. Several years ago "Mom" was asked to retire from competition in Arizona because she had held the championship so long other fiddlers refused to compete against her. She has made a life-time career of her fiddling and has gained national recognition as an expert through the books she has written. Her collection of fiddling tunes is one of the finest to be found anywhere. She also collaborated with Lee Owens of Palo Alto on his square dance books. "Mom," who is an attraction at any fiddling event, was accompanied on the piano by her daughter, Marie, who for many years has been her mother's "right hand gal" and has always proved an invaluable aid.

Another "old-timer" was 83-year-old Millard "Dad" Roberts of Grangeville, Idaho, who traveled more than a thousand miles to compete. "Dad" won the hearts of everyone there with his sweet and unassuming manner. Playing the fiddle for 78 years, he has been a contest winner 19 times.

Some of the contestants were excellent violinists, but they lacked that touch that marks the difference between a fiddler and a violinist. To be tops in one field does not in any sense mean that one is master of both. The five judges who served were Alan Jones of Flagstaff, Arizona, Floyd Ramsey of Phoenix, Curtis Miller and Jack Sheehan of Hemet, and Mildred Buhler of Redwood City, Calif.

Although the fiddling contest was the highlight of the two square dance Jamborees which were held on the outdoor slab at the fairgrounds, many other events also spotlighted the fast-moving program. Dude Turner and his boys furnished the music while callers and exhibition teams, some of whom traveled 500 miles, were numerous.

Dave Clavner's "Red River Gals and Pals," a group of teen-agers from Los



WINNERS IN FINALS: Left to right, third place, Dude Turner, Corona, Calif.; first place, Ardell Christopher, El Paso, Tex.; second place, Chuck Giebel, Phoenix, Ariz.

Angeles, put on several numbers, including a black light square that won high acclaim. Another precision team of teen-agers were the "Y Knot Twirlers," two sets from North Hollywood who have appeared on both Leo Carrillo's and Crash Carrigan's T.V. shows. Homer Garrett called for this flawless performance. Ross Christenson, teen-age caller from Los Angeles who has the polish of a professional, called a Rebel Square, a comedy exhibition that brought down the house. Really spotlighting the talented younger generation, David Rightner, a 9-year-old caller from Oceanside, did a masterful job of calling for the general dancing.

Three groups of tiny square dancers all were a thrill to watch, but the "Dots and Tots" from Newhall, all under seven years of age, stopped the show. Their caller was Harry McGriddle.

Always a special thrill that tugs at the heart strings was the number by the Square Wheelers of Temple City, Calif., a group of wheel chair dancers whose caller was Helen Horn.

The young man who handled all of the details for this big affair, donating hundreds of hours of his time in preparation, and who emceed the whole affair, was 23-year-old Cal Golden of Hemet, that live wire "kid from Arkansas" who really has the "know how" and deserves a big bouquet.

MILLARD "DAD" ROBERTS



"MOM" RUTH and daughter MARIE





By MILDRED R. BUHLER

SEATTLE, WASHINGTON. *Lloyd Shaw To Visit Washington!*

Plans are rapidly shaping up for the Winter Festival of the Central Puget Sound Folk Dance Council to be held on Feb. 15. Dr. Lloyd Shaw of Colorado Springs will attend and act as master of ceremonies. He will also conduct a discussion on Feb. 14 which will be open to club members as well as leaders and callers. This affair is expected to be the highlight of the winter season and many guests from outlying areas are expected to be in attendance.

GLOBE, ARIZONA. *Hold Square Dance Festival!*

The Third Annual Copper Cities Square Dance Festival, sponsored by the Square Dance Clubs of Globe, Miami, Inspiration and Superior, Arizona, was held here at the high school auditorium Nov. 16-17. A big square dance jamboree was held both evenings. Other events included a breakfast on Saturday morning, followed by a swap session, with an exchange of new dances, and then a callers' conference in the afternoon. Among California visitors were Mr. and Mrs. Glen Wildman and Mrs. Nona Davis of Redwood City.

SPOKANE, WASHINGTON. *Wagon Wheelers Hold Family Party!*

The "Family Party" held by the Wagon Wheelers October 20 was voted a huge success. Twelve sets of "youngsters" from seven to seventy years of age were all frolicking and dancing together. Congratulations, Wagon Wheelers and Thad Byrne! More of these family nights should be held all over the country!

LOS ANGELES, CALIF. *Doll Dance Held!*

On December 8 the Los Angeles Federation of Women's Clubs sponsored their second Doll Dance—a project to collect dolls and toys for the 4,000 children who annually pass through the office of the Los Angeles Juvenile Hall. Admission to the dance was a dressed doll or a cuddly toy. The many callers donated their time, and many dolls were sent in by those who were unable to attend. The fine response to this commendable project was indicative of the "sharing" quality of square dancers everywhere.

SAN DIEGO, CALIF. *Fiesta de la Quadrilla Scores Success!*

Beautiful Balboa Park was the gathering place of several hundred fans for two days of square dancing pleasure November 10-11 at the Fiesta de la Quadrilla. Besides the evening dances which were conducted on Saturday night at the Balboa Park Club and the Recital Hall, and on Sunday night at Ocean Beach Community Center, there was a callers' session, a style show, special coaching on round dance styling, a chuck wagon supper, a fiesta breakfast, and other events carefully planned, organized and carried out, to make a memorable occasion for the many "out of" visitors as well as the local fans. "Tre-

# GERMAN FOLK DANCES

(Continued from Page Seven)

German Youth Movement. One can speculate that through their exuberance something happened to the speed—the *Foehringer Kontra* now was danced a little faster. The faster speed forced a little alteration in the style of the hop—this hop became a little shorter, a little lighter, and a little higher. Somehow, somewhere, a little *Schnoerkel* (an embellishment) crept in in the form of an extra armswing in the hitherto perfectly plain "pushcart."

It is doubtful that these young dancers of the 1920's and later were aware of any changes at all. And one great difference they would have never considered as a change anyway—and that was the difference in wearing apparel. They certainly never wore a costume. These groups merely wore what they had chosen to be their own style of clothing. It was a far cry from conventional clothes, it was in no sense of the word a costume, and it was certainly not uniform.

And so, for instance, at the *Maerkscher Wanderertag 1924*—sort of a German youth convention in central Germany—there were dozens of sets of dancers from all parts of Germany dancing the *Foehringer Kontra* and, of course, likewise dances from other regions. They wore shorts, kneepants, long pants; shirts, tunics, *Aermelwesten* (vests with sleeves); dirndls, hangars, all kinds of skirts and blouses; boots, sandals or no shoes at all.

What united these people, then, was not what they wore nor uniformity in little details of action; but the spirit of the dance and its music, the joy of doing something together, thinking and feeling together. The "we dance" ideology was never more gloriously demonstrated. The convert to this ideology has a hard time understanding its 1951 United States counterpart. In this "I dance" version the individual says

mendous success" bespells the compensation which falls upon the hardworking committee handling the many details of this event which was sponsored by the San Diego Recreation Department and the Square Dance Association of San Diego County.

LARAMIE, WYOMING. *Holds Festival!*

The University of Wyoming was the setting for Laramie's second square dance festival October 26-27, and more than 1,000 dancers participated in the two-day event. Over 2,000 spectators enjoyed it all the from the sidelines. Forty callers furnished the dancing cues, several from as far away as California.

"Sure, I know the *Foehringer Kontra*—or any dance for that matter—and I know it better than you; I even wear the 'authentic' costume."

Competition is on and the spectators yell as they do in the stock market or the prize ring: May the best man win. Ulcers have been recognized as the professional illness of athletic coaches; watch out, folk dance leaders. This is a long way around to arrive at a third conclusion. But here it is.

*German folk dances can still be what they originally were—one fine cooperative form of community recreation. This role they can share with other folk dances.*

Without wanting to give license to willful and wild changes, one can still say that whatever else happens depends on the people and their leaders and is unpredictable. Relax, and enjoy dancing with others.

## UKRAINIAN COSTUME

(Continued from Page Eight)

shirt at the shoulder line so it looks like Diagram "B" and sew up the underarm seam and the sleeve seam, leaving room for the gusset, which is necessary for freedom of movement.

And there is your shirt! It may be fastened at the neck by a button and loop or you may wear a narrow ribbon tie, red.

The trousers of this costume can best be made by using a pajama pattern, adding a little more fullness to the side seam so that each leg measures not more than 30 inches around. Gather this fullness evenly at the waistline by an elastic or a waistband. Suitable material is fine wool, wool-like rayon, or rayon gabardine (light-weight). DO NOT USE SATIN OR VELVET! Can you imagine what they would look like after the peasant had worked in them all day? And how would he have kept them clean? The best colors are black, dark red, dark blue, deep purple, dark green. Be sure to make the trousers ankle-length so they will stay down inside the boots or boot-tops which are a necessary part of the whole costume and which should be BLACK. There is no trimming on these trousers.

At the point where the shirt is tucked into the pants a sash is worn. (Ukrainian shirts are worn inside and Russian outside.) This should be of wool, in a contrasting color, and about four yards long. It is worn in a distinctive manner, tied as follows:

Wind it around the body, with the center of the sash at the center front of the body. Bring the two ends around, one from each side and crossing them in front of the body bring around again. Tie in a knot at center front. Reverse ends and tighten knot again. Tuck ends in on either side, leaving some of sash hanging down. This must be tied tightly or it will not stay.

The hat worn with this costume is a cylinder of black caracul with a top of red wool, worn squashed down on the head. Fur should be about 6" wide.



# Around the SQUARE Set

By PEG ALLMOND

MISSION DOLORES BELLS AND BEAUS held their First Annual Fiesta Folk Dance in the Courtyard of Mission Dolores recently. Perfect weather—big crowd—lots of enthusiasm—plenty of SQUARES called by URSULA MOONEY, JACK McKAY, DANNY McDONALD, RANDY RANDOLPH AND "BUNK" SICOTTE.

YMCA World Service dinner at the Armed Forces YMCA-USO was sparked by a folk dance costume style show. Costumes were from CAROL OF CALIFORNIA. Models were GATESWINGERS from the Central Y.

With emphasis on the STALL—the INSTALLATION of officers of the San Jose Dude and Doll group was a hilarious affair! New president is Phil Ramos; veep, Oliver Mabec; secretary, Fran Moore; treasurer, Winnie Payne. Out-going President Paul Thoman (a good caller, too!) was presented with a gavel, and the new officers were put into the harness, with appropriate barn yard decor, etc. Horseplay planned by group leaders GEE AND KENNETH CLARK. The group also held a benefit for the little Parish school fund—St. Martin's, that is.

The SQUARE SHOOTERS of San Jose (teen-age group) have new officers. President is Reg Coultas; V. P., Hap Jones; secretary, Marceline Birk. At the regular high school dance this group inveigled the powers that be to have the first hour of their barn dance at Willow Glen High consist of all squares and American rounds. The group did an exhibition at the half way mark. Kenneth Clark is group caller and teacher.

From TUCSON, ARIZONA—The round dance movement is on the upgrade in the Old Pueblo—as evidenced by the increase in membership of the Rhythm Rounds Dance Club, which has been in operation for the past six months. Lil and Bud Knowland are the instructors, and find their hands full keeping up with all the new rounds that are coming out. To date, however, nearly all the dances have been tabulated and taught to the eager club members.

The primary purpose of the club is to keep the members up to the minute on the rounds so they can go to any of the square dances—club or open—and not have to sit out the rounds. There is a strong feeling building up, however, that the square dance callers and instructors find it to their benefit to get together and decide which round to teach, and each teach that round to their clubs—one new round a month would suffice. Brushing up on the old well-loved ones at the same time would be greatly appreciated.

The situation there may be unique, but winter visitors, eager dancers, are very confused when, in their visits to clubs, they find each club learning a different round dance. Are we wrong in wishing to change the picture so everyone can learn and love the rounds?

THE GILROY GLIDERS are justly proud of their HARVEST FESTIVAL. A full program of 25 popular folk dances with two tips of squares every five dances kept the dancers on their toes, literally. JEANS AND QUEENS presented FANTASIA MICHOACANA in ex-

hibition and LARIAT SWINGERS presented their now famous BLACK LIGHT SQUARE. Callers of the squares were CHET DAVIS, BABE RUSSELL, ACE SMITH, BOB OWSELEY.

THE MERRY-GO-ROUNDERS of Buri Buri hold their party on the second Saturday of each month, and at the last one 17 SQUARES of enthusiastic dancers turned out. All groups in the area feel welcome and at the party I attended there were folks from the following groups: Polka Dots, Milbrae Highlanders, Mira Loma Folk Dancers, San Carlos Center Circleers, Square Folks, Calico Clickers, Mountain Dancers, Burlingambolers, Docey-Doe Club, St. Johns and Janes and the St. Bruno Frolickers. They dance till midnight, stop for a good midnight supper, then dance requests until one-thirty a.m. They are just as enthusiastic about folk dancing as they are about squares. Group leaders are Ken and Dorothy Sprague. The group is enthusiastic about costumes and the party is a real dress-up-in-your-best affair. Peg Allmond was the guest caller.

There's nothing like a POT LUCK SUPPER to spark interest and help relations in a group. Recently the GATESWINGERS at Central Y held one such, raffled off a ham and other good stuff, everybody brought families, NINETEEN small fry attended. After supper the floor was cleared and the parents, with their off-spring, played games under the supervision of Ida Kraus. Sure was fun to watch those little Gateswingers along with their moms and dads playing GO IN AND OUT THE WINDOW and TURKEY LURKEY! The group provided a place to put the children to bed so the old folks could enjoy the dancing and games. Prizes were awarded for the best hot dish and salad—and 85 hungry members were on hand to act as judges! Try this on your group some time; it is tonic for all concerned.

STERN GROVE in SAN FRANCISCO was the scene recently of the afternoon dancing party of the CAPER CUTTERS. They square danced all afternoon outdoors, had dinner at an Italian Restaurant, and went back to the PARK PRESIDIO HALL and danced ALL EVENING!

THE WAY to get YOUR CLUB'S ACTIVITIES in *Let's Dance!* is to send the information to the editor, or to Peg Allmond, 470 23rd Avenue, San Francisco 21.



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## THE RECORD FINDER

(Continued from Page Nine)

identally the manual would have us clap the left hands before we clap the right (Clap own, then LEFTS, then rights, then both.)

Most of the dances are not sufficiently familiar to the reviewer to permit much discussion—they are very dancably played and this reviewer has such high confidence in the "authentic craftsmanship" of the arrangers to feel safe in high commendation. Incidentally, the nine dances on these two twelve-inch records present no long repeats of short sequence dances—less monotony; both of the dances discussed are played completely through only twice! The descriptions in the handbook usually present some choice patterns, as they were prepared largely for a church (Methodist) youth recreational program. Our Federation teachers would do well to compare with the two books of Dunsing, where possible. The dances are listed in the accompanying advertisement.

If these are fair samples of what we should expect, we are anxious to see the next two records now being prepared by the Dunsings.

By LAWTON HARRIS.

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# THE EDITOR'S NOTEBOOK

(Continued from Page Three)

effect on the individual and on the club, the question may be asked: "Is the wrong kind of individual being attracted by folk-dancing? One who doesn't 'want' to develop grace and rhythm, doesn't 'want' to be educated in folklore, costumes, etc?" The answer to this question is "No." So we need not cater to this argument that recurs more and more among folk dance leaders that "the present day individual attracted to folk-dancing really does not want what amounts to the essential spirit of folk-dancing;" that he does not want any background on dances, that he does not want costumes, that he really does not want any hard dances to do, that he is only dancing for fun and that he can only have fun doing simple quasi-folk dances. How can he know?

We maintain that he won't know whether he wants all these things or not, until he is shown that it is more fun to do a really good folk-dance well with a group which is likewise performing it well. And he cannot be shown this essential spirit of folk-dance in operation unless he is allowed to, and encouraged to, participate with those who do have it.

It is here that our club and the folk-dancing movement in general have failed. It has lowered standards of dance performance and dance patterns. It has expected the advanced member to hold back in his enjoyment of dancing, to hold back in the progression in efficiency so that the slowest member can be kept going. This depreciation in standards is universal in its purpose to take care of a large influx of people, the more the better. Expand the membership of the club! Not develop each individual in the spirit of folk-dancing. It matters not that these groups of people are not given basic dance fundamentals. Folk-dance clubs in general have catered to quantity of members, number of dances that can be taught in a given time, and to the expansion of organizational activities, which have resulted in the detriment of the quality of folk-dance spirit in the individual both new and old, so club memberships drop. There has been no substance with which the new dancers may fill that void after the first initial phase of excitement and interest. He does not know and cannot know what folk-dancing offers in continuing interest. So he drops it as he will drop any fad to which he is initially attracted, and the old member drops for lack of enough stimulation of his own spirit when he goes to the club dance. He finds that the club no longer exists for the sake of the individual, but that the individual must exist for the sake of the club, that there is so much *work* to be done, there is no time to dance and have an enjoyable time.

It is the committee's opinion that this club take action in retrenching its program of dances, dance nights, teaching program, and committee organization. Make the club exist once again for its members, to point the way to the individual to a greater enjoyment of life by folk-dancing with friends. That is the real purpose of any folk-dance club, not the organizational activities with their demands upon the individual for time he hasn't, for effort for which he has no inclination. Growth and re-activation of interest will follow naturally upon the rebirth of the folk-dance spirit. We grew originally through that very same spirit acting upon its members.

It cannot be emphasized too strongly that

this rebirth of folk-dance spirit depends upon the individuals of the club, new and old, being interested, free-acting parties who sincerely desire to effect a change in that direction. Individuals cannot be coerced into feeling the spirit. Nor can we as a club go on record saying we are interested in such a change for the better, "Yes, let us appoint a committee," and let it go at that. Each of us must want to continue to have fun in folk-dancing. By our individual desire and enthusiasm we can transmit that feeling to all the new, and certainly re-affect or re-infect some of those spiritually old, and shot, folk-dancers.

## RECOMMENDATIONS

The committee offers the following specific recommendations for the purpose of consolidating the club's activities in accordance with the present membership roles and for the purpose of effecting the above discussed changes in attitudes, which may lead to the improvement of the health of this club and of folk-dancing in general.

1. *Dance Schedule.* It is recommended that the dance schedule be reduced to two nights. One night may be titled "Introductory Folk Dancing," and the other "General Folk Dancing."

2. *Teaching Schedule.* It is recommended that the "Introductory Folk Dancing" night be arranged to provide a diversified teaching program such that beginners and somewhat advanced dancers can learn new dances and be entertained as well. This recommendation carries with it the responsibility that the dance committee reorganize the teaching program in such a way as to satisfy the requirements of the beginning dancer as well as the intermediate level dancer. The "general folk dancing" should be retained in its present status, but with the added emphasis that this is the night when all can participate in dancing. An hour of instruction from 8 to 9 p.m. should be provided for teaching (to those interested in showing up early enough) new or advanced dances.

3. *New Dances.* It is recommended that an outside, qualified teacher be hired from time to time for teaching technique and special dances. In addition, the club should sponsor the attendance of one couple at teachers' institutes to bring new dances to the club.

4. *Costumes and Decorations.* It is recommended that the use of costuming decorations and the teaching of folk costumes pertaining to the origin of dance styles and techniques lend color and flavor to the dance program with little or no added expense to the club or individuals.

5. *Committee Work.* It is recommended that the amount of committee work and the number of committees be reduced. Committee work is only incidental to the club's major function.

6. *Dues Collection.* It is recommended that a notice of delinquency of dues be made one month after default. The member should be dropped if delinquency continues after the second month of default.

**EDITOR'S COMMENT**—We know of three or four of the older clubs who have faced these problems and all have come to almost the same conclusions—independently, too. Must be a good idea! This club asked to remain anonymous when asked for permission to reprint this report.



LEN MURPHY

General Chairman 1952 Statewide Festival

## A New Year's RESOLUTION for Folk Dancers

Christmas is past, our New Year's resolutions made and many of them forgotten, so what shall we folk dancers do now? Why, make our plans for attending the Statewide Festival in Oakland May 30, 31 and June 1, when CALIFORNIA DANCES!, and for participating in the Festival Warm-up on Saturday evening, April 5, in the new San Leandro High School Gym.

It's not too early to begin making such plans; in fact, we might even put it in terms of a special New Year's resolution for folk dancers. A resolution to participate more fully than ever before in Federation activities, to become better acquainted with folk dancers from other areas and to come to know those in the Federation whose gifts of time and talent bring us our beloved dances and make our festivals and parties possible.

Although the Oakland Folk Dance Council officially sponsors the Festival this year, it is we folk dancers of the California Federation who are the real hosts when CALIFORNIA DANCES! Participation in the Festival and in the preceding Warm-up is not only our privilege and our pleasure, it is our responsibility, too.

It is our opportunity to demonstrate to our out-of-state guests and exhibition groups that we folk dancers of California are proud of our Federation, that we are behind it every step of the way and that we understand and appreciate all that the Federation does for us.

So let's plan, now, to attend the Statewide Festival in Oakland in '52, and if it is impossible to make the Festival Warm-up on April 5, to find out from our Regional Council how we can get tickets anyway, and perhaps win one of the thirty valuable prizes. Let's make one New Year's resolution that will be fun to keep.

Resolved: We shall be in Oakland in May '52, when CALIFORNIA DANCES!



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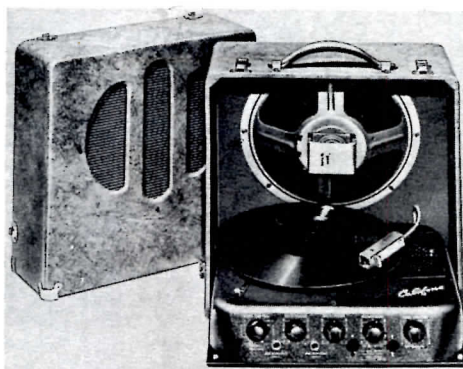
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