

# Let's Dance!

JUNE  
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



DANCES OF BRITTANY--SEE PAGE 7

*In This  
Issue*



### JACK McKAY

Classes in Square Dancing and  
Square Dance Calling

1965 Tenth Avenue San Francisco 22  
LOmbard 6-6293

### ALICE BLUE SHOP FOLK DANCE COSTUMES

Italian, Swiss, Austrian, Russian, French, etc.  
Also unusually beautiful

PEASANT BLOUSES

2150 Irving St., near 23rd Ave.  
SE 1-3878 SAN FRANCISCO

There's a new address  
for an old favorite!

### AMERICAN SQUARES

The magazine of American Folk Dancing

835 Erie Avenue  
San Antonio 2, Texas

Now edited by  
RICKEY HOLDEN

Send us your news and square dance views  
Subscription still \$1.50 for 12 months  
We sell books and records too

Folk and Square Dance Attire  
Sewing and Tailoring to Order

### CLORETTA'S COSTUME SHOP

Penny Profit Building  
1933 Solano Avenue  
Vallejo, California

Vallejo's first folk and square dance  
costume store

1 p.m. - 9 p.m. and all day Saturday

Phone 3-3210 Mail: P. O. Box 123, Vallejo

Cloretta and McDaniel Hopson, proprietors

## Sets In Order

A SQUARE DANCE MAGAZINE  
FOR SQUARE DANCERS!!

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

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

### SETS IN ORDER

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

### Madelynn Greene Studio

451 Kearney St., San Francisco  
(After June 23, 1952)

#### CLASSES

Monday—Scottish Dances  
7 to 8:30 P.M. (Studio)

Tuesday and Thursday

General Folk Dancing

San Francisco State Teachers College

Phone for particulars

Private lessons—single or groups by hour

Phone SU 1-8155

SU 1-2203



## Dance under the REDWOODS

with EDITH THOMPSON

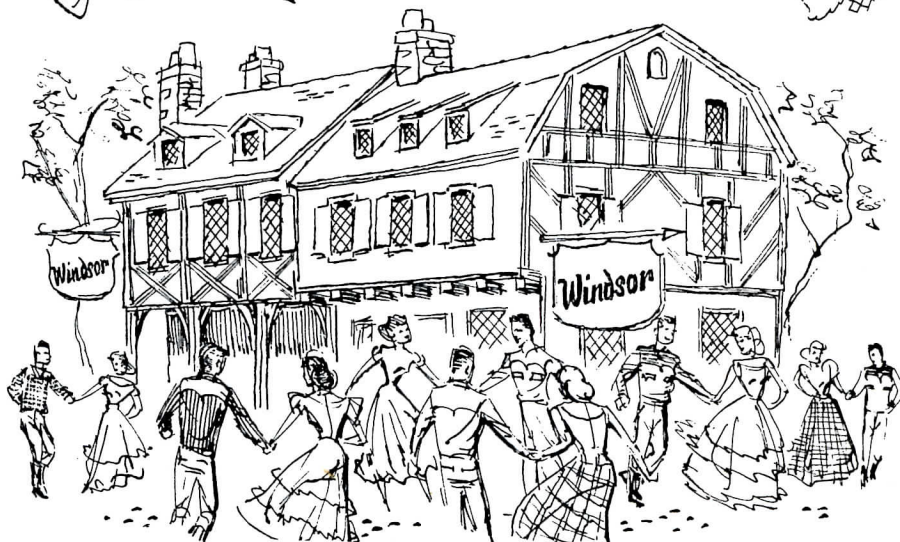
French's Tourist Center

1/4 mile south of Richardson's Grove  
near Garberville—Highway 101

Folk and Square Dancing Every Night  
also

Swimming — Camping — Trailer Court

Everybody Welcome!



..... 'betcha you're not too old to remember nor so young that you don't know  
that jolly musical funster, "TAVERN IN THE TOWN!"

Windsor brings the tune out on record this month packed with the talent it takes  
to make this favorite into a square dance you'll never forget.

Bob Hall arranged the dance which features all you fellers and gals joining  
in on the tags.

The calling is done with the pep and power of Bruce Johnson, and the Sun-  
downers Band gives out with that genuine hoedown they're famous for.

On 'tother side . . . "HELLO"

A new tune—a new dance—a catchy rhythm and action aplenty—all whoomped  
up by Doc Alumbaugh with Bruce Johnson doing the calling. Full Dance Instruc-  
tions Included

#7418 (78 r.p.m.) \$1.45

#4418 (45 r.p.m.) \$1.25

#### FOR YOU CALLERS

Same dances as above but without calls

"Call Sheets" included #7118 (78 r.p.m.) \$1.45

If not stocked by your record dealer we ship to you direct.  
Add handling charge of 35c for all orders under four records.  
Write for complete catalog.

**Windsor Records**  
"JUST FOR DANCING"

5528 N. Rosemead Blvd.

Temple City, Calif.



EDITOR'S NOTEBOOK .....	3
CALENDAR OF EVENTS .....	4
TELL IT TO DANNY.....	5
REPORT FROM SOUTHERN CALIFORNIA by Paul Pritchard.....	6
DANCES OF BRITTANY by Jean Potard.....	7
COSTUME DEPARTMENT—BASQUE COSTUMES by Marjorie Posner.....	8
THE RECORD FINDER .....	9
SACRAMENTO'S BEGINNERS PROJECT—by Dolly Hart.....	10
FOLK DANCES—Polka Sala.....	11
FOLK DANCES—Tennessee Waltz.....	13
WORD FROM PREXY MURPHY .....	12
SAN FRANCISCO FOLK ARTS by Lois Rather.....	14
SQUARE DANCE CALLS Jack McKay, editor.....	15
CALL OF THE MONTH.....	16
FRESNOTES by Mary Spring.....	16
NATIONAL PROMENADE by Mildred R. Buhler.....	17
CALLER OF THE MONTH by Mildred R. Buhler.....	17
AROUND THE SQUARE SET by Peg Allmond.....	18
OUR FEDERATION LEADERS .....	19

## LAWTON HARRIS, Editor

### ASSOCIATE EDITORS

Mildred R. Buhler, Square Dancing	George Posner, A. C. Smith and
Grace Perryman, Folk Craft	Phil Maron, Photography
Marjorie Posner, Foods, Costumes	Madelynne Greene, Dance Tech-
Lucile Czarnowski, Books	nique
Bev. Wilder, Don Ronk and	Paul Pritchard, So. Calif. Rep-
Osmyrn Stout, Events	resentative

### EXECUTIVE STAFF

Promotion Manager, Walter Grothe

**Publications Committee:** George Murton, Chairman; Mildred Buhler, Lucile Czarnowski, Walter Grothe, Lawton Harris, Miriam Lidster.

### OFFICES

**GENERAL OFFICE**—Folk Dance Federation of California, Tilden Sales Bldg., Room 521, 420 Market Street, San Francisco. SUtter 1-8334.

**CIRCULATION, NEW SUBSCRIPTIONS**—Federation office, above.

**ADVERTISING, EDITORIAL**—1236 W. Elm St., Stockton, Phone 3-4329.

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

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

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

**TEACHERS' INSTITUTE COMMITTEE**—Reba Ward, Chairman, c/o Federation Office.

LET'S DANCE is published monthly by the Folk Dance Federation of California. Northern Section: LEONARD MURPHY, President, 4315 La Cresta Avenue, Oakland; MARY SPRING, Corresponding Secretary, 2046 Harvey Avenue, Fresno; BILL KERR, Treasurer, 1095 Market St., Room 316, San Francisco; Southern Section: HARVARD HICKS, President, Box 728, Wilmington; 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.

COVER AND CONTENTS COPYRIGHTED 1952 BY  
THE FOLK DANCE FEDERATION OF CALIFORNIA

## EDITOR'S NOTEBOOK

By Lawton D. Harris

"THEY CAN LAUGH AT THEMSELVES—No Mean Accomplishment" from *Folklore of Providence*, W. B. JOHNSON.

At *what* do you laugh? At *whom* do you laugh? Answer and the psychiatrist is off to the races with his diagnosis. It does mean something and particularly if you laugh only at the suffering and discomfiture or embarrassment of others. However, we wish to emphasize another phase of the subject. Do you laugh—and at yourself?

Relax, laugh at yourself. It's a good joke—it's even better as a tonic. Can you laugh freely and honestly at "your most embarrassing moment"—or is it a "ghastly unmentionable"? Can you take it?

This is your editor's eighteenth effort with your magazine. He has received many and assorted comments and reactions to articles and editorials. Usually, the ones which receive the most favorable comment receive the equal in most unfavorable criticism. However, the ones least appreciated have been those where we attempted to present the humorous side of our foibles. Why? Your editor is not quite certain, but offers a few ideas for your consideration.

1. Some folk dancers are on the defensive—"we mustn't poke fun at folk (or square, if there is any difference) dancing—might hurt it." When you remove any area of life from the friendly analysis of humor, that area is in grave danger. Relax, laugh at yourself, before others get a chance to do so. My dog barks at my costumes—maybe they are more frightful than humorous. Frankly, now, could you have imagined six months before you took up folk dancing that you *could* ever dress like that? If folk dancing is worthy, and we hold an unshaken faith in it, as one of our most beneficial forms of relaxation, it will survive and flourish on humor.

2. Some folk dancers are taking the dance too seriously. It is fine when you can dance a Laendler like a Bavarian, but if you never dance it from within yourself, the dance is barren, unfruitful and apt to become drudgery. Relax.

3. Some folk dancers are dancing under a severe emotional and mental strain—largely occasioned by "competition with the Joneses"—of "showing off." This is not actually *folk* dancing.

4. Authenticity is a wonderful and rich word—but it can become a gruesomely rigid formula, that the natives of the country being depicted in dance would not acknowledge. The more research I undertake, the more I am inclined to emphasize "spirit" above all else.

Now, get out your pencil (don't take time to fill your pen) and write me a scorch. I do believe in authentic costuming, in authentic steps and styling—but I do not believe in out-authenticating the authentic. Gentlemen, can you remember the time that your partner had on so much authentic costume that you couldn't even get close enough to dance—or the britches that blistered you in the heat, etc., etc?

The whole thought behind this little item is not dance steps, is not costuming—but RELAXATION. Let's relax, laugh at ourselves and enjoy our dancing. Let's capture the "spirit" of these dances as well as their authentic exteriors. Come on now, laugh—at yourself.

## Coming in Let's Dance!

MORE FROM VYTS—an article is ready for July.

MORE FROM LISA LEKIS—"Caribbean Folk Festival"—notes on dances and recording Caribbean folk lore.

MORE FROM CELIA OLIVAR—Filipino dance article.

PICTURES FROM STATEWIDE FESTIVAL.

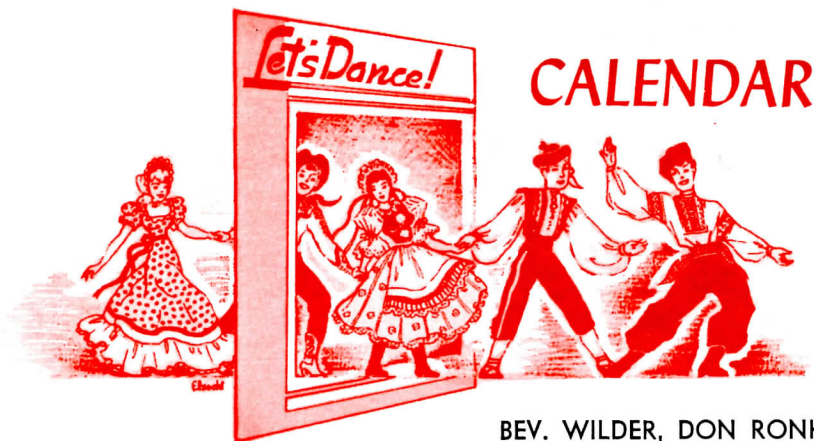
ANOTHER DANCE DIVIDEND ISSUE—in July or August.

PLUS the usual features—more dancing for all!

## Our Cover

Vivacious, energetic Gracie Perryman, one of the best known of our folk dance teachers, is the leader of the San Francisco Folk Arts (see page 14). She sells you your records at Ed Kremers'. Photo by Ace Smith.





## BEV. WILDER, DON RONK AND OSMYN STOUT, EDITORS

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

### FEDERATION FESTIVALS

#### North

**SUNDAY, JUNE 15**—Fort Ord Soldiers' Club, on Castroville-Monterey Highway at Fort Ord. Council meeting, 12:30. Dancing, 1:30-5:30. Sponsor: Monterey Bay Area Regional Council. Host: Monterey USO Shindiggers.

**SUNDAY, JULY 13**—College of Marin, Kentfield, Marin County. Council meeting, 12:30. Dancing, 1:30-5:30. Host: Marin Folk Dance Council.

**SUNDAY, AUGUST 24**—Napa Regional Council. Place to be announced later.

**SUNDAY, SEPT. 14**—Walnut Creek City Softball Park, Civic Center Park, Walnut Creek. Council meeting, 12:30. Dancing, 1:30-5:30, 7:00-10:00. Host: Diablo Council of Folk and Square Dance Clubs.

**SUNDAY, OCT. 26**—Memorial Auditorium, Fresno. "Raisin Harvest Festival." Council meeting, 12:30. Dancing, 1:30-5:30. See *Other Events* item.

#### South

**SUNDAY, JUNE 29**—Conference Building, Balboa Park, San Diego. Dancing, 1:00-5:00. Host: San Diego Folk Dancers. Chairman: Allen L. Spencer.

### REGIONAL FESTIVALS

#### North

**SUNDAY, JUNE 8**—Kezar Pavilion, San Francisco. Dancing, 1:00-5:00 p.m. Sponsor: S. F. Recreation Dept. Hosts: Edgewood Folk Dancers and Hi Steppers.

**SUNDAY, JUNE 8**—Guerneville. "Stumptown Days." Folk dancing, 1:30-5:00. Square dancing, 7:30-10:30. Host: Stumptown Swingers.

**SUNDAY, JUNE 15**—Jackson. Folk dancing, 7:30-11:00. Part of the annual celebration of the Kit Carson Mountain Men. Host: Amador Claim Jumpers.

**THURSDAY, JUNE 19**—Salinas Armory part of California Rodeo. Hosts: Salinas Lariat Swingers.

**SUNDAY, JUNE 22**—Durst Field, Petaluma High School, Petaluma. Dancing, 1:30-5:30; 7:30-11. Evening program in gym. Both programs in gym if rain. Host: Petaluma International Folk Dancers.

## CALENDAR

**SATURDAY, JULY 12**—Bolado Park, Hollister. Folk and square dance party. Program: afternoon—swim, barbecue; 4:00 p.m., council meeting; 4:30 p.m., callers' meeting; 7:30-11 p.m., folk and square dancing. Host: Monterey Bay Area Folk Dance Council.

**SUNDAY, JULY 20**—Kezar Pavilion, Golden Gate Park, San Francisco. Dancing, 1:30-5:30 p.m. Hosts: Portola Baidadores and Mission Dolores Belles and Beaux.

**SUNDAY, JULY 27**—Lawn, Los Gatos High School, Los Gatos. Dancing, 1:30-5:30 p.m. Sponsors: Circle Eight Mavericks, Los Gatos Square Dancers, Redwood Estates Mountaineers and the Sara Cats.

**SATURDAY, AUG. 2**—Folk Dance Camp Festival, Baxter Stadium, College of the Pacific, Stockton.

**SUNDAY, AUG. 3**—County Fair Grounds, Antioch, "County Fair Festival." Folk and square dancing, 2:30-6:00 and 7:30-10:30 p.m. Host: Diablo Council of the Folk and Square Dance Clubs.

**SATURDAY, SEPT. 6**—College Gym, Redding. Hosts, The Wonderland Twirlers.

**SATURDAY, OCT. 25**—Memorial Auditorium, Fresno. Part of Raisin Harvest Festival. 7:30-11:00 p.m., folk, square and exhibitions.

#### South

**FRIDAY, JUNE 27**—McKinley School, Santa Barbara. Dancing, 8:00-12:00. Hosts: Combined folk dance clubs of the Santa Barbara area. Chairman, Bill Herlow.

### OTHER EVENTS

**SUNDAY, JUNE 8**—Square Dance Jamboree and Institute. Larkspur Bowl, Larkspur, Marin County. Jamboree featuring Ed Gilmore, 1:30-5:30. Callers' Institute with Ed Gilmore starts at 7:30; for callers and their partners. Sponsored by the Square Dance Callers' Association of Northern California.

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

equivalent one-week sessions. Contact Lawton Harris at College of the Pacific.

**SUNDAY, AUG. 3**—Folk Dance Exhibition Program. Woodminster Amphitheater, Oakland. Chairman: George Skopecek, 3016 Hillegass Ave., Berkeley.

**SATURDAY, OCTOBER 4**—Folk Square Dance Clinic, College of the Pacific, Stockton.

**OCTOBER 24, 25, 26**—"Raisin Harvest Festival," Memorial Auditorium, Fresno. Program: Friday evening—square dance jamboree, hosted by Central California Callers' Association. Saturday evening—folk dance festival. Sunday afternoon—Federation folk dance festival. Post-festival dinner and get-togethers after Friday and Saturday parties. Other civic festivities.

### JUNIOR SECTION FESTIVAL

**JULY 4**—1:30 to 5:00 p.m. Family Festival. Sponsor, Albany Recreation Department. Hosts: The Junior Folk Dance Guild of El Cerrito.

PEG ALLMOND

DANCE SHOES



470 23rd Avenue

San Francisco 21

RECORDS

BOOKS

ED KREMERS'  
FOLK SHOP

A FOLK AND SQUARE DANCE  
SPECIALTY CENTER

262 O'Farrell St., No. 301  
San Francisco 2, Calif. Sutter 1-7294

### INTERNATIONAL FOLK DANCERS of PORTLAND

"All That the Name Implies"

The Oldest and Largest  
Folk Dance Club in Oregon

DANCING—TUESDAY NIGHTS

CLASSES—THURSDAY NIGHTS

W. O. W. HALL

S. W. 11th near Alder

### SEND FOR OUR LIST OF FOLK DANCE ARTICLES

Square Dance Napkins  
Folk & Square Dance Note Paper  
Folk and Square Dance Cards  
Felt Emblems for Clubs

Programs — printed or mimeographed

ROSEMONT LETTER SHOP

176 Duboce Ave. HEmlock 1-0817  
San Francisco 3, Calif.





# TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

"Comes the Revolution" . . . SACRAMENTO leads where other might follow. They are giving folk dancing back to the people. (See page 10.) How we could have neglected the BEGINNER so long is unexplainable, how we have scared them away with our terrific pace is inexcusable. The life-blood of the movement is new people, there's room for all and with the fervent hope that space will allow we offer this plan, now successfully in effect in SAN FRANCISCO and MARIN COUNTY.

A sixteen-week course divided into four equal units, A, B, C, D, each unit to contain about 10 dances, starting with the basic, walking, step learning. The first two-hour session, ie: Session A-1, Oklahoma Mixer, California Schottische, Progressive Varsouvienne, with about a half an hour allotted to squares, manners, etc., each session. Balance of Unit A contains: Road to the Isles, Kohanotchka Progressive, The Roberts, Korobushka Progressive, At the Inn, Eva Three Step, Totur, Squares. Review all of Unit A.

Start Unit B, containing: Mayim-Mayim, Squares, Black Hawk Waltz, Vienna Two-Step Progressive, Cotton-Eyed Joe, Spinning Waltz Progressive, Tango Waltz, Ranchera, Cumberland Square, The Dutch Foresome, Squares. Extra hour for requests in Unit B-4 and list them for future reference before Unit C.

Begin Unit C: St. Bernard's Waltz, Squares, Corrido, Royal Empress Tango, Laces and Graces, Mexican Mixer Progressive, Boston Two-Step, Mexican Waltz, Tzyganotchka, Donella Tango-Squares. Review all of Unit C before starting Unit D: Hava Nagilla, Squares, Meitschi Putz Di, Tuljak, Scandinavian Polka, Marklander, Italian Quadrille, Square Tango, Shud-dle Bux, Squares.

Sixteenth week: three-hour review party with a new found friend . . . folk dancing!

When Unit A is in progress two weeks, start from the beginning with the same plan in another location. When Section Two is in progress two weeks start again from the top and each month thereafter start with the identical dances—each class to stay intact for 16 weeks through the four units, which should be closed the second session of Units A and B and stay closed to the end of C and D, except for experienced dancers content to dance the selected routines and help the BEGINNER.

Only qualified, patient teachers should undertake this task and agree not to change the dances.

Those who wish at the end of the course may join local clubs or start a group of their own or repeat a unit of their choice if eligible. Intermediate, advanced and workshop groups will develop and the whole movement will gain in health and a wealth of happiness.

We have listed a variety of dances which appear quite regularly on festival programs and are not controversial. Again, keeping our fingers crossed, so that our leaders will see the real value in this plan of transfusion without confusion and not deviate until the course is ended and you will have dancers.

Write DANNY for further information and detailed outline and slow down for that BEGINNER . . . he's an important Person!

The Rain, like the weather April 27, didn't stop THE CAYUGA TWIRLERS from giving us a festival in professional style—finished up right on time in the GLEN PARK GYM. Prexy LOUIS MAGIDSON is mighty proud of his four-month-old club of 46 members. And a tip of the hat, too, for DAVID E. LEWIS, general manager of SAN FRANCISCO PARK AND RECREATION DEPT., RAYMOND S. KIMBELL, superintendent of recreation, and MRS. LYDIA P. VOIGT, supervisor of drama and dance, for their friendly understanding and fullest cooperation with the folk dance movement. Yes, WE ARE going places!

FLORENCE FREEHOF, author of "Jews are a Dancing People," dance director, Jewish Youth Conference, Wester Association Reformed Rabbis, conducted a very successful workshop of the Jewish Dance at the SAN FRANCISCO JEWISH COMMUNITY CENTER, April 21 through May 25, giving group workers and dance teachers materials and resources for building a Jewish folk dance library which should be a priceless possession.

RADIO and TV are good to me, and you too. Full cooperation during MAY to publicize the STATEWIDE wing-ding. Nice people, nobody said no! All the big stores and little ones, too, gave us a hearing. Yes, people like folk dancing!

Tulip time in Holland with a big windmill was the RICHMOND CIRCLE UP FOLK DANCERS' party theme. While CHARLIE BASSETT was calling, you wore a tulip for his HARDLY ABLE FOLK & SQUARE DANCERS ON KGO-TV.

The USO SHINDIGGERS of MONTEREY had a box social at their stomping place to help with the expenses for the Big Festival Sunday, June 15, at FORT ORD'S million dollar Soldiers' Club. Finest floor you've ever danced on (plug-plug—see you there).

HIGHSTEPPERS at it again with a swell program in SAN FRANCISCO'S GOLDEN GATE PARK every Sunday except once a month when they co-host with a local club in KEZAR PAVILION . . . given to us by those other nice people, THE SAN FRANCISCO PARK & RECREATION DEPARTMENT.

Two hundred dancers—that's the average attendance at the Saturday night church dances in SAN FRANCISCO and all top level dances and a real top level singing caller broke all records at the MISSION BELLES & BEAUX and I don't mean phono-records. But, I do mean URSULA MOONEY, from SAN ANSELMO. MARIN COUNTY'S "Mystery Caller"—four squares and all terrific. The dancers just

wouldn't leave the floor and not an inch to spare for another square . . . sure glad I was there!

Darrington's Barn, Salinas, is the center for some of the friendliest, smoothest dancing in this wide, wide world.

CHANGS Anniversary Dinner and Variety Show was full of surprises . . . laughs for everyone with the simulated TV show going on through the Chicken & Rice, etc. Dancing, too, of course; sure, that's what they came for!

The SAN JOAQUIN DANCE COUNCIL, where all the valley dances, has a pip of a slogan—"Every Club a Member—Every Member a Subscriber."

"LET'S DANCE!" is good for you, it's nice to look at and say, "LET'S DANCE."

VANCE TEAGUE, leader of the DIAMOND DANCERS and led by his DALE, the gal he gave a diamond to, tells us their district merchants' association, sponsored a BEGINNERS' class which had more than they could accommodate. Don't turn them away; start another day.

MABEL PHARES is pharing good with the kids over SAUSALITO way and, up in PETALUMA, HULDA McFADDEN held a party for the McNEAR SCHOOL sixth graders, taught folk dancing at noontime, reports LAURA BETH DATSON.

On Saturday, May 3, AGNES JENSEN became MRS. HERBERT HABER. Yes, they met at DANNY'S class. Some class!

T/SGT. (& THE MRS.) BILL CARLSON, formerly of TORMEY VILLAGE SQUARES and VALLEJO FOLK DANCERS, is now stationed at LADD FIELD, FAIRBANKS, ALASKA. He reports at MT. MCKINLEY PARK HOTEL, where ART & MATTIE HEHR are directing—formerly of the RED BLUFF FOLK DANCERS. That's one thing for sure, you always take your dancing with you.

"Members of the FUN CLUB and their guests enjoyed a delicious dinner last Saturday in March followed by dancing. During the evening DAN McDONALD and one of his groups joined the fun for awhile and exemplified three of the Israeli folk dances for us. THE FUN CLUB extends a welcome to all folk dancers. First and third Saturdays, 8:30 p.m., at 534 Precita Ave., S. F. Be seeing you!" (signed) RUBY EAST.

CLARICE WILLS and ALICIA ANN will fly to GERMANY on June 8 to join "Papa Darling" and for the next three years may be reached at 15 Rue de Vianden, Luxembourg, Luxembourg. P. S. No. 2 says, see you at RICHMOND, May 11, for a last California Festival. Next we will hear about an exhibition group in LUXEMBOURG doing an authentic California-Jota or sumpin'. (See picture in this Let's Dance!)

EDDIE WRIGHT, that popular boy that was about town, is now in "Honolulu" and will soon be calling for the Navy and the gals . . . would like his friends to know he can be reached, by writing only, to: E. J. WRIGHT, YN55N 761-4968, care General Detail, U. S. Naval Receiving Station, Treasure Island, San Francisco, Calif., and he's in "Honolulu" and we know he'll be HAPPY DANCING!





# Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

Happenings which are about to occur this month include the Junior Federation Festival on June 15, in Smith Park, SAN GABRIEL. Can't recall having seen a festival in this town so far, so here is a chance for you Gabrielenos to see how these things work. Another event, same day, is the first summer picnic dance by the SANTA MONICA FOLK DANCERS. This is like they've had the last couple of years, in Lincoln Park. You bring your lunch, eat at the picnic grounds adjacent to the dancing area, and the music plays merrily all afternoon. The same group is planning a regional festival July 20, in conjunction with the Hobby Show there. This will be a twilight festival, preceded by a square dance in the earlier part of the afternoon.

Although I have not had much news from the clubs in this area this month, the opposite is true from our ambassadors in distant parts. MILLIE LIBAW, in Israel, tells of the fun teaching our dances to the folks over there. OSCAR sent her over with a flock of records, but the Kolos seem to have taken on best. HORTON STEELE, who rejoined the air force last year, is in COLORADO SPRINGS, and doing his bit to promote *folk dancing* in that area, with a class of his own. MILDRED and KEAMER WALTER are in Guadalajara, Mexico, this time. Nice long letters, and full of news about the various dances and folk activities taking place all over. Seems they have recorded over 800 dances and songs from the far-distant parts of our neighbor to the south. Also saw a nice article in the English language newspaper, *The News*, of Mexico City, telling all about their activities, and prominently mentioning the Folk Dance Federation of California.

By now, with the Statewide all over, everybody should have been aware of the terrific effort HELEN KENNEDY has put into the publicity angle down here in the Southland, and the efforts of her boosters group. Surely, with such tireless workers as she, we need never fear for the future of folk dancing. Many thanks, Helen!

The radio program of KTMS in SANTA BARBARA is paying off handsomely. WILLIAM KNIESTEDT tells of how the station is being literally bombarded with requests from listeners for folk and square dances, and also where and how to do them. Sponsor RUNKLE and Station Manager ALBINGER as well as the "Prof" are happy about the whole thing.

For you men who find yourselves excess baggage at other groups, there is BILLY DUERST's group of ARDMORE FOLK DANCERS who seem to have more girls than boys. Here is a chance to even things up a bit and you won't have to sit out too many dances. Billy is about to teach the Hambo again over there.

The INTERNATIONAL DANCE CIRCLE has just elected DEAN LINSKOTT its new director, and Dean has really taken on to the job in earnest. Good luck, fella! Their new set of officers are the old ones, reelect-

ed for the January to June, 1952, term.

Members of the HINDUSTANI NAUTCH SABHA of HIGHLAND PARK having enjoyable meetings, but oh, how noisy, with all the bells ringing and clicking of sticks, in addition to the sound of the unusual music of India! JAGAN CHAWLA directs them, in an effort to introduce some of the dances from his country to California.

A folk dance party up at HARWOOD, on Mt. Baldy, at the end of April was a great deal of fun. Engineered by ELIE KANIM, this affair ran for two days and, of course, included hiking, camping and everything else, in addition to the continuous dancing. However, I don't believe Elie was responsible for the six inches of snow which fell during our stay! Sure felt funny, having to drain the radiators on the cars after all these years! Anyhow, some 50 members of I.D.C., PASADENA, the GANDYS and a few other clubs sure enjoyed themselves.

GLENDALE FOLK DANCERS put on their quarterly party, too. This was at the month's end, and all came in South Seas costumes. Never saw so many grass skirts together before. Dances included all those we know from the Philippines and other Pacific areas, and refreshments were pineapple punch and coconut cake.

EVELYN PREWITT and WALTER REPHAM have started another beginners' class in San Diego. Their one of last year was such a success. This one has started off just as big. It sure helped to build up the SAN DIEGO FOLK DANCE CLUB.

Still speaking of SAN DIEGO. Their festival June 29 will be preceded by a pot luck supper and dance on the Saturday night. VIVIAN WOLL says just to bring yourselves—they'll furnish the rest. I'll be there, I hope, Vivian! Their Saturday night parties are always fun, thanks to the efforts of Social Chairman MARTHALEE BARNES and Helpers DOROTHY STARR and GERHART MEHNER. The gals from the club bring the eats, and a "Paul Jones" or "Spoon Dance" helps to pay for the coffee.

JULIE and LOU BORNE and family have moved back to SAN FRANCISCO, so you folks up there can start looking around for them to put in appearances about.

Who should I see dancing a square dance at EDDIE SZABLOWSKI'S Easter Party but FRED NICE, the Mayor of Kolo City (the GANDY DANCERS to the uninitiated\*). But remarking on their inclination to Kolos down there, the Greek dances seem to have moved in to share, with the other circle dances. If it isn't NATALIE or RUBY leading a kolo line, then it is DICK BREWER or LANI at the head of a string of Syrtos or Hasapikos dancers. And the Israeli dances are popular too!

Two very good festivals to tell about before calling it quits. LONG BEACH CO-OP had their first one on Easter Eve. ED KENDIG'S constituents put on a real live show, with plenty of fast dances and several exhibitions, including the COLLEGIATE DANCERS, di-

rected by DAVID PEASE, and the VIKINGS, the SILVERADO FOLK DANCERS and TOMORROW'S FOLK DANCERS. The following week-end, in Santa Barbara, the eight groups from SANTA BARBARA, VENTURA, SAN LUIS OBISPO and SANTA PAUL held their Tri-County Festival. Didn't get to see the Saturday night show myself, but a told it was as good as the Sunday afternoon one, which was nice, and, by the way, had some excellent square dance calling for a folk dance festival. Exhibitions included the UNITED YOUTH FOLK DANCERS and, from the Los Angeles Area—guess who? The TERPSICHOREANS, the GANDY DANCERS and the INTERNATIONAL DANCE CIRCLE!

Well, guess you can wrap that up and take it away until next month. See you anon.

FOLK DANCE DRESSES,  
BLOUSES, SKIRTS, SLIPPERS  
WE MAKE COSTUMES TO ORDER

**Moll Mart Smart Shop**

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

**WANTED**

LADY Square Dancers

Make big quick profits handling famous VIRGINIA REEL Square Dance dresses from your own home. All originals from old stylings. FREE bonus dresses. Reference and a small investment to cover samples.

VIRGINIA REEL CO.,  
30 Manitou Ave.,  
Colorado Springs, Colo.



ATTEND

*Folk Dance Classes*

AT

**CHANGS INTERNATIONAL  
FOLK DANCERS**

Folk Dance Classes

Beginners ..... Monday  
Intermediate ..... Thursday  
Advanced ..... Wednesday

8:30 p.m. to 10:30 p.m. — 60c

Style and ethnic background stressed as well as the dance patterns themselves  
1630 Stockton St. San Francisco 11, Calif.

## THE ROUND UP

Official publication of the  
Folk Dance Federation of Minnesota

**\$1.00 per year**

Send your subscription to

**THE ROUND UP**

Box 51, University Station  
Minneapolis 14, Minnesota



# DANCES OF BRITTANY

BY JEAN POTARD

Korollerien Breiz Isel (Dancers of Law Brittany)

(NOTE: The author is the leader of a French dance group that Madelynn Greene and Madelyn Fahs met in Paris during their recent trip. This article is printed as received.)

**J**UST at the west end of Europe, the last bastion of the earth stays alone, in front of one of the roughest seas in the world. Here waves and rocks never finish their secular struggle and the storm blows during the biggest part of the year. The hollows in the cliffs hide a multitude of little fishing harbors. Everybody along the coast is a fisherman, and possibly nowhere in the world is to be paid such a tribute to the sea.

But that huge wall of the cliffs protects against the Atlantic and Channel angries a land of legends, the land of the ancient times, which nestles behind, in a diversity of landscapes, moors, rocks and woods, and in the same time very fertile countries.

The rhythm of ancient times blows still in the villages and the countries of Brittany. At every point of the land can be met plenty of things which speak to hearts the language of days forlorn.

But there are two things which live still in the ground and in the soul. It is the old steps and the old song of bygone days. In towns they can dance the new steps and sing the songs of nowadays, but the legs and the ears of the countryman have not forgotten; and the rhythm of the old father comes always back, gathered from village to village, and nowhere in France do they get such a multitude of different songs and dances, every one born in the heart of people of their earth.

Britton dances can be divided in two parts, dances with music and dances with songs.

The first are the more important. But the others are maybe more interesting. They describe in a marvelous manner the soul and the heart of this part of Brittany, enclosed in the moors, in the land. Somebody begins to sing and another answers him, and this sometimes lasts for hours, while around and around people dance.

The dance begins quietly, but the steps are always nervous and jerky. The rhythm hastens himself and becomes more and more violent, building to a frenzy. The songs are often wonderful and it can be said that it is an almost perfect expression of a music still almost unknown.

The other dances are played by two instruments, the "biniou" and the "bombarde." There are two sorts of biniou, the big or new one, looking exactly as a bag-pipe, but playing one half tune over; the old or little one, playing one octave higher and getting only one "hummer" (bourdon) instead of three.

The bombarde is also a reed instrument. It looks like an oboe. It is the driver instrument and gives the scan. The biniou follows him and plays every time. The bombarde stops often to rest, for it is very tiring to play with it.

**I**N EVERY part of Brittany people dance, and each village has one particular step.

But there is one dance which is the basic one for many of the others. It is the "Gavotte." Every town along the shore has its "Gavotte."

These dances were inspired by the movement of the waves breaking on the shore. The step is an eight-time one.

The "Gavotte" of Pont-Aven, a little town on the south shore of the Finistere, is the best known of all.

Two men and two girls dance it. They stand in the following manner: One man, the two girls, the other man, holding themselves by the arms. Sometimes there is a third man in the middle. The first man is called conductor. He drives the "quadrette" as he likes it, always toward the left side.

They start on the left foot, almost walking the four first steps, in a very light manner. Then the right foot comes back behind the left, sliding in a wide and graceful movement. They start again on the left, then the right goes before the left. They jump on the right, during which the left is lifted up. The left foot starts again for the same cycle.

In one other gavotte instead of carrying back the right foot (fifth time) at the fourth time the right foot stops just behind the left. This last one starts for a little step and the right follows still. And they start again on the left foot as in the first dance.

These steps are used in the "Jabadao," the more spectacular of Britton dances.

Here four couples are in the four corners of a square and dance toward and backward the middle. When they meet the man makes his partner turning on herself. She goes then to join the following man, turning always on the left side. By this manner she changes partner at every time when the dancers reach the middle of the square. In the following figure, on the contrary, girls go back to their places and the partner turns and reaches the following girl. In the third figure the couple turn together, first one half turn on the left, then one half turn on the right till he reaches his first position. In the fourth figure they do not turn but do almost a sliding on the two sides.

This was called the Devil's dance and was forbidden by the clergy fifty years ago. They said that the Jewish soldiers danced it around Christ's cross when he died. The real reason was that the clergy disapproved of all these dances. Nowadays, happily, times have changed and our priests are the first in cheering us to dance our old steps.

**T**HESE two dances are the principal ones of Cornwall (south of the Finistere), from which come most of our dances.

The north part called Leon gets dances which go with the costumes and uses. Here spirits are hard. People are very pious. Here dancing is, or was, a pleasant manner to do work. Such are the "piler land," dance of the furze grinders, and the "piler lin," dance of the linnen grinders. Peoples are together in the threshing floor. The music begins to play and everybody dances, stamping the ground with their feet with all their strength. These harvest dances are rough and wild. The time is short but violently scanned.

Other dances of Leon are real priars. Such is that strange dance of shepherds, only executed by men. This dance is not exactly from Leon but from the land of the hills, in the middle of the Finistere, but his expression is



Pictures of the dance group and older friend

the same which animates the pious dances of that severe country.

Four men are in a square, looking toward the middle line. They began in a walk, turning all around the square till they reach their former place. Then, the rhythm quickens and they jump without changing places on the left leg. The right foot strikes behind in a very rapid movement.

This dance is holy, and is only executed at big Christian fests, Christmas principally, in the country of "Poullaouen."

In the Morbihan, which name means "little sea," dances are very different. The gavotte is scanned, more rapid, and has not the softness of the Finistere's one. But the music is sweeter. Here people are not stern as in Leon, and the songs are very light and sweet principally in the land of Vannes.

The principal dance is the "Ridee," the oldest dance, maybe, to be known in France. It was introduced at the royal court during the reign of Francois the first (16th century) and from it derives many dances which became well known later, as the "chacome."

Here people dance in a circle, men and girls alternated, clasping little fingers. Sometimes they stop, rhythming the music only by arms. Then they start on left stopping from time to time. Dance is done as much by the arms as by the legs. It is almost a static dance.

But there are so many dances in Brittany that it is impossible to describe all. Let us remember, for this time, that the Gavotte is the basic step of many dances. Brittany is a very various land and the manner of somebody of "Vannes," for example, is absolutely different of the Leonard's. The first adds much flourish to everything he does, the second dance in a sober manner, carrying his head high, speaks just a bit and does never sing out in church. In Cornwall landscapes change at every turning of ways; and so is too the character of a people. Costumes are different in every village and nowhere in Brittany that famous particularism of the Britton can be observed in such a manner.



# BASQUE COSTUMES

BY MARJORIE POSNER  
Costume Editor

ONE of the simplest costumes to make comes from the country of the Basque people, between France and Spain. The woman's costume is very colorful and becoming and is described so:

The skirt is bright red cotton (Indian Head is a good choice) about four yards around and gathered straight to a waistband. Near the bottom, about three inches up from the edge, are two bands of black, either strips of material or ribbon about two inches wide and placed one inch apart. It is worn three or four inches below the knee.

The apron is all black cotton, about one yard wide and just long enough to come a couple of inches above the skirt trim. It may be trimmed with black lace: narrow and coarse is best; and the ties, also black, are inconspicuous. It ties at the back.

The bodice is black velvet or black wool, with a full back (covering the blouse from neck to waist). No peplum and no trim. It is laced with black ribbon so the front opening is about two inches wide all the way down the front.

The blouse is a white cotton tailored one, with long sleeves rolled up to above the elbow. It has a small pointed collar and buttons down the front. Left open to the first button above the bra.

Under the skirt should be worn about three petticoats and pantaloons that come to the knee and are tight at the knee, with elastic or a drawstring, and trimmed with a little eyelet or lace. White cotton stockings with no tops showing are correct and the shoes are white canvas with rope soles, tied on with red and green ribbons. The shoes may be obtained at CASA MATCHETTE, 1400 Green St., San Francisco.

The headdress is a white kerchief, soft cotton or wool, about 30 inches on a side and worn tied at the back to form a cap. The only jewelry usually worn is a cross on a ribbon or chain and plain gold earrings, or a small string of pearls can be used instead of the cross.

The man's outfit is even simpler than the woman's, and consists of white duck pants, white cotton shirt with long sleeves worn down, plain colored stockings (no fluorescent!) and the same white canvas shoes with plain white lacings, a solid red or dark red cotton sash worn tucked in all around (no loose ends hanging) over the top of the pants,



Helen Cheatwood of Chango wearing Basque costume (photo by George Posner)

a black or navy blue beret, and a red or blue neckerchief, a small one, plain, worn around the neck inside the open shirt collar.

## KISMET RECORD COMPANY

227 EAST 14TH STREET

NEW YORK 3, NEW YORK

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

Available on plastic and shellac.

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

W. M. VAN DEREN

2806 San Pablo Avenue

Berkeley, California

## KURANT'S WESTERN OUTFITTERS

for the folk dancer

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

COWBOY BOOTS - SHIRTS - PANTS, Etc.

EXbrook 2-5518 San Francisco 82 Third St.

## Square Dancers!

VISIT

## OLSEN NOLTE SADDLE SHOP

4701 Third Street San Francisco

"The Store of the Wooden Horse"

SHIRTS - BOOTS - HATS - JACKETS

BELTS - BUCKLES - TIE SLIDES

SILK COWBOY TIES

"Everything for the Square Dancer"

... for dancing feet ...

FOLK DANCE SHOES

COSTUME FABRICS

PEASANT TRIMS

Novelty Cotton Prints

**LEW Serbin**  
DANCE ART CO.

171 O'Farrell St.

Mail Orders

San Francisco

Catalog on Request

## PEASANT COSTUMES

also ORIGINAL MODELS



Complete Costumes

\$17.50 to \$45.00

Skirts—\$8.50 up

Blouses—\$3.00 up

Accessories

## DOROTHY GODFREY

1333 Second Ave. San Francisco  
(Between Irving and Parnassus)

OV 1-7431



# THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY

## Try These Record Shops

### ALAMEDA

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

### BERKELEY

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

### FRESNO

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

### LOS ANGELES

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

### MERCED

RECORD RENDEZVOUS  
356 Seventeenth St. Phone 375

### OAKLAND

RADIO MARGO  
7415 MacArthur Blvd. LOckhaven 2-1551  
SLAY-ART MUSIC  
3325 E. 14th Street KELlogg 4-4246  
PHIL MARON'S FOLK SHOP  
1517 Clay Street TWinoaks 3-7541

### SACRAMENTO

TOWER DRUG  
16th and Broadway Sacto. 2-4916

### SAN FRANCISCO

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

### SAN MATEO

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

### SANTA CRUZ

LAWRENCE CULLOM  
318 Pacific Ave. Phone 598

### STOCKTON

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

### VALLEJO

NELSON TELEVISION STORE  
1207 Tennessee St. Phone 2-1527



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

### FOLKRAFT SCORES WITH ENGLISH COUNTRY DANCES

F1112 Nottingham Swing/Three Meet  
F1114 The Rifleman/The Morpeth Rant  
F1115 Circassian Circle/Sicilian Circle  
F1209 LaRusse Quadrille/Cumberland Square  
Eight and Yorkshire Square Dance  
The first three are 10-inch and the last 12—all played by the Pinewoods Players, leader Phil Merrill and the "project supervised by May Gadd." The label would seem to indicate that they are part of a series projected for the Country Dance Society of America (English dances) for which May Gadd is director.

No matter what the sponsorship, these mark a decided improvement in the quality of records on this label, started by the Old Joe Clark/Jessie Polka disc. These are all well-played, English in flavor but not "cockney," and should help to make these particular dances more popular. Most of the dances are found in several of the English publications, four in May Gadd's booklet, *English Country Dances*, published at 25 cents for the Country Dance Society. Another 12-inch disc, F 1210, presents the playing of Kenworthy Scofield (pipes and tabor) in Shepherd's Hey, Fool's Jig/Bobbing Joe, Constant Billy. Personally, this reviewer likes these records fully as well as the same melodies published in England on English labels. Thanks, Frank Kaltman and May Gadd.

\* \* \*

### GOOD NEWS FOR SINGING CALLERS

This reviewer believes that singing calls would be more popular with both callers and dancers if we had live music or recordings more suitable to the vocal range of the callers. Old Timer using Cal Golden's Arkansas Mountain Boys presents ten 10-inch sides for your relief, mostly of dances already published elsewhere in higher register: 8052 If You've Got the Money/Jessie Polka Square

8053 Steel Guitar Rag/Cindy  
8054 Sweet Georgia Brown/When You Wore a Tulip  
8055 Pistol Packing Mama/Spanish Cavalero  
8056 Bell Bottom Trousers/Old Fashioned Girl

Caution: The music is not sufficient to provide for complete rotation of couples with all breaks on some of these records. However, easy adaptation fits nicely. For instance, Bell Bottom Trousers, sing the introduction, repeat the figure twice, then do the break; repeat the figure twice again and close with the break. Again, in this reviewer's opinion, the records under consideration rate high.

## Art & Metha's RECORD CHEST

Folk Dance Records

920 S. W. Broadway  
Near Taylor Street

The Folk Dance Center of  
**Portland, Oregon**

Operated by  
**ART & METHA GIBBS**  
Dance Instructors

## FREE

35-Page Folk and Square  
Dance Catalog

Yours upon Request

WRITE TO THE

**American Music Co.**

426 S. Broadway, Los Angeles 13

FOR ALL YOUR

FOLK DANCE RECORDS

KELlogg 4-4246

Free Catalog

Specializing in Mail Order Service

SLAY-ART MUSIC

3325 E. 14th St. Oakland, Calif.

## FOLK DANCES FROM NEAR AND FAR

Now Available

VOLS. I, II, III, IV, V

**\$2.00 each**

**VOL. VI—\$2.50**

(DISCOUNT TO STORES)

Order from

YOUR DEALER or LET'S DANCE!

420 MARKET ST., ROOM 521

SAN FRANCISCO 11



# Sacramento Beginners' Project

BY DOLLY HART

Sacramento Area Council of Folk Dance Clubs

**F**OLK DANCING is the biggest recreational activity in the city," said Reg Renfree, superintendent of the recreation department, speaking before the city council meeting of April 10, at which \$10,000 worth of park funds were approved for the building of an out-door folk dance slab (100 x 100 ft.) in William Land Park. This long-hoped-for facility is to be finished and ready for use by the end of the current school year.

This wonderful piece of news set off a great chorus of rejoicing among the 60 folk dance clubs in this area with an approximate membership of 2,500 dancers, for it represents the end result of some five years of dreaming, planning and hard work in connection with the slab project. It's a long story, but perhaps the telling of it might lend encouragement and a few ideas to some other struggling community.

Folk dancing has been growing and developing in Sacramento for ten years now. In many other communities the local recreation department and/or the adult educational program have had a managerial finger in the pie from the beginning. But not in Sacramento. Here it has been purely a matter of individual enterprise and independent group activity.

But it gets hot here, come spring, summer and early fall, and many groups suspend activities during the hot months. The idea of having some place out-doors for everybody to dance began to take shape. The recreation department shrugged off our inquiries as being the notions of a small band of fanatics. The park department frowned on the possibility of tramping down their nice green grass and

refused to lend any space to such a frivolous activity. However, the board of education, which has always been most cooperative in permitting us the use of local school buildings, granted us permission to use the school yard of Sutter Junior High which was paved (more or less). For the past three summers this available area served better than nothing at all, but was still far from adequate or satisfactory to handle the crowds. Various suburban shopping districts opened parking lots or offered space for summer dancing to fill the need, too.

**D**IFFERENT ardent crusaders kept hammering away at the powers-that-be, like water dripping on a stone, until last February the city recreation department and the Folk Dance Council came to terms on an experimental project: The city would furnish space, equipment, clerical personnel; the council would furnish the instructors—all free and open to the public. The beginners' course was born!

The setup offered a distinct challenge to folk dancers on two scores: The general public and the city council had to be "sold" on the need for the slab, and (if and when we got it) the recreation department would logically have jurisdiction and supervision of it. Furthermore, there has been a crying need for years for a continuous beginners' program, open to everyone, which would serve as a "kindergarten" or "feeder" of new candidates for all the established folk dance clubs whose memberships wax and wane, as is to be expected. Heretofore the only open beginners' group has been operated by the local YWCA where the instructor was under contract, the learners paid so much a night and you had to be a member of the "Y" to use the facilities. The recreation department was a "natural" to handle the whole beginners' setup (even though it took them a powerful long time to see it!).

Publicity for the new classes broke in conjunction with the February 10 Mardi Gras Festival, which attracted a record crowd of 3,000 dancers and spectators. Announcements of the course were made both afternoon and evening, and never before did folk dancers have such a good answer at a festival to the eternal question, "Where can I learn to dance like that?" The beginners' project was the talk of the town, thanks to excellent cooperation from the *Bee* and the *Union* and the suburban sheets.

Came the zero hour at the Oak Park Club House, the evening of February 19. Came a great shock to all interested parties, especially the officials from the recreation department—almost 1,000 adults and late-teen-agers showed up for the first class!

**N**O registration was required the first week. But the second week almost 800 people signed up. It became quite clear Clunnie Club House would have to be opened as well to handle the crowds. No one knows how many turned away, discouraged by the sheer numbers of would-be dancers and the lack of adequate space.

As this is being written, we are now in the tenth week of the program. James Mangan

(Continued on Page Eleven)



Portion of crowd early in the evening of Tuesday, April 15, session at Clunie Club House, Beginners' Course, Sacramento, Calif. Mr. Marvin Jerue, instructing.



Portion of the crowd later in the evening of Tuesday, April 15, session at Oak Park Club House, Beginners' Course, Sacramento, Calif. Mrs. Marvin L. "Ardie" Blanchard, instructing.



Ardie Blanchard, member of the Let's Dance Club, the Wagon Reelers and the Square Rounders, is one of Sacramento's most popular teachers. She has filled ten folk dance "spots" on the Beginners' Course besides assisting her husband, Marvin, in his four square sessions. The Blanchards were pioneer promoters of the slab project. Mrs. Blanchard has recently accepted the chairmanship of the committee on Recreation and Leisure-time Activities for Older Persons, under the auspices of the Sacramento Community Welfare Council.



Marvin Jerue, member of the Sacramento Folk Dancers, the Circle Squares, the Highwaymen, Circle Eighters and the Pioneers folk dance group, and 1951-52 chairman of the Sacramento Area Council of Folk Dance Clubs. Marvin not only had a busy finger in all the behind-the-scenes preparation for the Beginners' course and the park slab, but filled four "spots" on the schedule himself, with the aid of his good wife and partner, Lois.



RESEARCH COMMITTEE: Mildred  
Buhler, Dorothy Tamburini.

## TENNESSEE WALTZ

(American Contemporary Round)

Composed by Ralph and Eve Maxheimer of Hollywood

MUSIC:

Record: MacGregor "Tennessee Waltz" 648 - A & B - MacGregor 649A.

FORMATION:

Couples in varsouvienne position facing LOD (CCW).

STEPS:

Waltz\*, Waltz Balance\*, Preparation Dip\*, Step Swing\*.

MUSIC 3/4	PATTERN
	<b>I. WALTZ BALANCE, WALTZ, TURN LADY</b>
1-2	Beginning L, M and W take one waltz balance fwd; M and W take one waltz balance bwd on R.
3-4	Beginning L, couple moves fwd in LOD with one waltz step. M drops W's L hand and twirls her to her R under the joined R hands as they both take one waltz step moving fwd slightly, beginning R ft.
5-8	Assume varsouvienne position again and repeat the action of meas 1-4.
	<b>II. GRAPEVINE STEP, WALTZ BALANCE</b>
1	Assume varsouvienne position and both step to L on L (ct 1); step on R in back of L (ct 2); step to L on L (ct 3).
2	Step to R on R (ct 1); step on L in back of R (ct 2); step to R on R (ct 3).
3-4	Both take one waltz balance fwd on L; both take one waltz balance bwd on R.
5-6	Repeat the action of II meas 1, 2.
7	Both waltz balance fwd on L.
8	As M takes one waltz balance bwd on R he turns W (CCW) to face him (W's back is now twd LOD, M is facing LOD).
	<b>III. PREPARATION DIP, WALTZ</b>
1	Assuming closed position* and beginning M L and W R, take one preparation dip.
2	Beginning M R, W L, take one waltz step moving in LOD.
3	Still in closed position M takes one waltz balance fwd on L (W bwd on R).
4	M takes one waltz balance bwd on R (W fwd on L).
5-6	M moves fwd with two waltz steps L, R, as W moves bwd with two waltz steps R, L.
7	M takes one waltz balance fwd on L (W bwd on R).
8	M takes one waltz balance bwd on R (W fwd on L).
	Note: As this last balance is made M and W move slightly to L so that R hips are adjacent.
	<b>IV. STEP SWING, WALTZ BALANCE, DOS-A-DOS</b>
1-2	Still retaining closed position M steps on L (ct 1), M swings R ft fwd (ct 2, 3), W steps on R (ct 1), W swings L ft fwd (ct 2, 3), M steps on R (ct 4), M swings L ft fwd (ct 5, 6), W does opp.
	Note: As they take the two step swings, M and W move slightly fwd (CW) around each other half way.
3-4	Beginning M L, W R, they complete the CW turn around each other with two waltz steps.
5-6	Both face LOD, side by side. Joining inside hands and beginning M L and W R they waltz balance sideways away from each other; beginning M R, W L, they waltz balance sideways twd each other.
7-8	M and W drop hands as they face each other (M has back twd center). Beginning M L, W R, they dos-a-dos around each other on two waltz steps, and finish in varsouvienne position, facing LOD.
	Repeat dance from beginning as many times as music permits. On last sequence, finish in bow on completing the dos-a-dos.





From Oakland's Centennial Parade—Jim De Paoli, George Phillips, Leonard Murphy, Eleanor Phillips, Marion Hofve, Billie Murphy.



The decoration committee for the State-wide Festival worked long and hard to prepare the elaborate displays at Oakland.

## Two Letters to California Dancers from Your New President

To my fellow folk dancers of Northern California I would like to express deep appreciation for the honor of being named your next president.

The staff of officers for the ensuing year is, without a doubt, of the highest calibre and genuinely devoted to our cause. It will be a pleasure to work with them.

You may confidently expect that the best efforts of your officers will be earnestly devoted to enhancing the prestige of the Folk Dance Federation of California.

Your continued cooperation is a vital necessity. Your counsel is earnestly solicited.

Sincerely,

LEONARD MURPHY

### Here is Federation's 'Official Directory'

Here is the new "official directory" of the Folk Dance Federation of California:

PRESIDENT — Leonard Murphy, 4315 La Cresta Ave., Oakland.

VICE PRESIDENT—William F. Sorenson, 94 Castro St., San Francisco 14.

RECORDING SECRETARY—Mrs. Sue Lemon, 192 Fairmount Ave., Vallejo.

CORRESPONDING SECRETARY — Mary Spring, 2046 Harvey Ave., Fresno.

TREASURER—William Kerr, 1095 Market St., Rm. 316, San Francisco.

HISTORIAN—Phil Maron, 1517 Clay St., Oakland.

DIRECTOR OF PUBLICITY—Dave Boyce, 372 Colusa Ave., Berkeley.

DIRECTOR OF EXTENSION—B. B. Wilder, 1304 Alma Ave., Walnut Creek.

"LET'S DANCE!" EDITOR—Lawton Harris, 1236 West Elm, Stockton.

FOLK DANCE FEDERATION OF CALIFORNIA OFFICE—Mrs. Dale Teague, Tilden Sales Building, 420 Market St., Rm. 521, San Francisco 11, Phone SUtter 1-8334.

PRESIDENT (Southern Section) — Harvard Hicks, Box 728, Wilmington.

SQUARE DANCE CALLERS ASSOC. OF NORTHERN CALIFORNIA—Jay Balch, President, 2002 Alameda, Alameda.

"WHEN CALIFORNIA DANCED". These committees deserve the genuine thanks of the entire Federation for the wonderful job done in presenting our 1952 Statewide Festival. Their many weeks of work and the thoroughness of their planning was reflected in every phase of each performance. To those many additional people not named in this Central Committee we extend our appreciation for a job well done. The combined efforts of these committees made possible an event that was indeed a credit to our Folk Dance Federation of California.

Sincerely,

LEONARD MURPHY, General Chairman

1952 Statewide Festival

Folk Dance Federation of California

Walter Crew, Bill Herlow,

Frank Moore ..... Coordinators

A. C. Smith ..... Advisor

Billie Murphy ..... Festival Secretary

Marion Hofve, Bill Sorensen

..... National Publicity

Eleanor Phillips, Helen Kennedy

..... State Publicity

Charles Markis ..... Special Assignment

Ed Nelson ..... Finance

Walter Grothe ..... Exhibitions

Jack Sankey ..... Square Callers

Dave Boyce ..... Music

Henry Marion ..... Program Director

Robert Elsocht ..... Art and Printing

Mildred Buhler, Larry Getchell,

Bradley Sonderman, Carol Squires.....Program

John McCaffery, Tony Gregory, Irene

Gregory, Carmel Shattock .....Decorations

Eleanor Elsocht.....Ceramics and Dolls Display

Frank Moore.....Costume Display

Margaret Jory.....Historical Display

Jerry Washburn .....Housing

Dolly Seale .....Registration

Dave Owen, Elsie Bunyon.....Let's Dance! Ads

John Hayes.....Publications Distribution

Junior Section of Federation

.....Let's Dance! Sales

James De Paoli, Glenn Stubblefield,

Homer Blincow, Gerry Winheiser,

Ronald Griffith, Charles

Gruner .....General Assignments

Lee Eichelberger, Forrest Gilmore,

Dorothy Tamburini, Millie Von

Konsky, Reva Ward

.....International Folk Institute

Dan Allen, Bob Osgood

.....American Square Institute

Larry Getchell, Walter Grothe.....Exhibition MCs

Carol Pulcifer .....General Council

Let's Dance! adds the thanks of the thou-

sands who danced or watched "When Califor-

nia Danced"—a spectacular job well done—

an especially fine Statewide (all West) Fes-

tival.

### An Editorial Word of Explanation and Policy

Perhaps you may be one of those who have been told by Danny or any of the other three "gossip editors" to watch *Let's Dance!* "You'll Be Surprised." Then a hard-hearted and most ignorant editor cuts Danny's usual contribution of six to eight typed pages to one printed page, and the others accordingly—then all are "surprised" and even hurt.

All the editor can say is "sorry." It is one of the tough parts of editing your magazine and the editor must make such decisions even when they hurt. Some of the ideas behind what gets "cut" might be of interest. First, let's understand there is absolutely nothing personal. Your editor starts deleting "long

personal items," past events described as future (one of the evils of it taking time to edit, print, correct proof, mail, etc.); duplication of coverage, all personals without much "happenings"—"names may make news," but people do want program ideas, too; some people are mentioned too often (and they may deserve it all); the item may seem too much like advertising one class as against others, etc.

However, the reason is, usually, too much news and too little space. We must have more pages (that means ads and subscriptions) to print more gossip. We believe that most people want dances and dance ideas—so we try to give such the preference.



RESEARCH COMMITTEE: Helen Perry,  
Carol Squires, Vernon Kellogg.

## POLKA SALA

(Philippines)

This is an old ballroom dance presented at Stockton by Celia Olivar. It was popular in the Philippines during the Spanish regime.

SOURCE: \*Tolentino, Francisca Reyes, *Philippine National Dances*, N. Y., Silver Burdett Co., 1946.

MUSIC: Record: Imperial Record Album FD-37, No. 1184.  
The music should be played slower than recorded if possible.

FORMATION: Couples in ballroom position spaced all over area, not in circle.

STEPS: Native polka, polka heel-toe, slide.

MUSIC 2/4		PATTERN
Meas.		
A	1-16	<i>Figure I. Native Polka</i> Closed position, W R arm and M L arm extended with elbows relaxed. Partners take 16 polka steps moving in any direction around floor. The native polka is like the two-step, a step, close, step, hold with no hop on the up-beat.
B	1	<i>Figure II. Polka, Heel-Toe, Turn</i> Open position, inside hands joined shoulder high, W outside hand holds skirt, M free hand at waist. Starting with outside foot, take one native polka step fwd.
	2	Place heel of inside foot fwd (ct 1 &), touch toe of same ft back (ct 2 &).
	3-4	Release hands, turn inward toward pointed toe, join inside hands, facing opposite direction. Repeat action Fig II, meas 1-2.
	5-16	Repeat action "polka, heel-toe, turn" 6 times. (Fig II, meas 3-4).
A	1-2	<i>Figure III. Point, Close and Polka</i> M stands behind W, both facing same direction, arms extended sdwd and hands joined. With trunk bent slightly R and R hands lowered, point R ft sdwd (ct 1 &); point R ft close to L (ct 2 &); take 1 native polka sdwd R.
C	3-4	Bend trunk to L and lower L hands. Repeat Fig III, meas 1-2 to L.
	5-16	Repeat Fig III, meas 1-4 3 times.
	1-2	<i>Figure IV. Slide</i> Same position as for Fig III. Take 4 slides sdwd R, L arm high, R arm down.
	3-4	Take 4 slides sdwd L, R arm high and L arm down.
	5-16	Repeat action Fig IV, meas 1-4, 3 more times. The slides are taken in any direction around room.
		Repeat entire dance.
		*This description is presented by special arrangements with the author and the publishers. We commend this book for details and styling on all dance items from the Philippines.

### Sacramento Project

(Continued from Page Ten)

of the recreation department states, according to his figures, the classes have "shaken down" to approximately 250 each place, or 500 every Tuesday night. They are making special arrangements to pick up the stragglers who have fallen by the wayside, and the council is figuring ways and means of "steering" the newcomers into the established clubs.

If all instruction services were to be donated, a 17-week course poses a problem in the time and labor schedule of any one busy folk dance teacher. Therefore the council set

up a plan in which there would be different teachers for folk dances and squares every week at each place. This is far from being the most desirable arrangement because different methods of instruction tend to confuse the beginner, but it seemed the only feasible solution on the trial run. A better setup (if the chore is to be passed around) would be to have the same teacher work with the group for at least four or five consecutive nights.

A committee from the council worked out in advance a schedule of dances and square principles and patterns for the whole 17 weeks. In theory, each new instructor could see at a glance what the class had covered

(the same schedule in operation at both club-houses). In practice, however, due to the tremendous size of the crowds and obvious discrepancies in learning speed, the original folk dance schedule proved to be far too ambitious. We have averaged only about one new dance a week with every three or four weeks given just to reviewing.

Publicity has played a big part in the success of the venture. The names of the instructors, their club affiliations, the dances they would introduce and the ones they would review, have been furnished regularly each week to the two local newspapers, and

(Continued on Page Fourteen)



# San Francisco

By LOIS RATHER

**A**N AMUSED, though not casual, joyous, but quite serious, approach to folk dancing has characterized the Folk Arts group of San Francisco since its inception. Organized in January, 1946, as an exhibition group, it was and is made up of members of various local clubs who have cemented social ties and similar interests by forming their own group. Most of the members still belong to at least one other organization besides the Folk Arts, which is devoted exclusively to exhibitions and fun.

The rather small membership in Folk Arts includes some of the real pioneers of the movement, veterans of earliest efforts at the time of the 1939 Bridge Fair. Some half-dozen of the members have served as presidents of other folk dance clubs. The versatile and vivacious leader, much loved and sought after, is Grace Perryman. Folk Arts has revolved about "Our Grace" perhaps sentimentally, but with intense loyalty, and the Folk Artists doubtless owe the diverse projects of their short history to her enthusiastic inspiration.

Designing and printing of linoleum blocks, knitting of costume socks and shawls and of lace for aprons and blouses, making of masks, crocheting, embroidering, leather and metal working, are some of the related arts developed in special classes or informally along with costume research and sewing by the Folk Arts group. In addition, during the six years of its lifetime, the group has exhibited original dances at 25 or 30 Federation Festivals, and at four State gatherings, as well as at many charity and club affairs, and at all annual Woodminster and Museum programs.

The Folk Arts membership is maintained at about 20 to 24, although occasionally non-members are invited to participate in special exhibitions, and a notable recent innovation was joint presentation of a Hungarian Andalgo with the exhibition group of the Sacramento Castanets at the March, 1952, festival.

**F**OLK ARTISTS are also proud to have presented the first Federation Festival in the San Francisco Civic Auditorium in August, 1946, sponsored by the San Francisco Recreation Department. The following year the Folk Arts again presented the festival in the Civic Auditorium which was supported wholly by their small group, money being raised by a bazaar and a series of benefit parties. Since that time they have been co-hosts at many festivals in this region.

Folk Artists have made first presentations of a number of popular general dances since their formation, notably the Mexican Schottis, the Shuddlebux and the Bold Merchant, all



Exhibit at recent festival

under the direction and choreographic advice of their leader. They have also, on various occasions, prepared more elaborate production numbers with story and dramatic sequence, as in the case of the bull-and-fandango sequence in which Danny McDonald and Lou Laubscher, bull-headed for the occasion, won many laurels, laughs and rough rides in a much-decorated "carreta."

On several occasions the Folk Artists have prepared full-length programs and offered benefit "concerts" to paying audiences, notably at Salinas and at Eureka, via chartered plane in 1950. Weekend festivities including sight-seeing, eating and folk dancing have taken the members to Willits, Lagunitas, Fresno and other localities where friendly groups have hosted and danced with them.

**P**ERHAPS one explanation of the virility and continued joviality of this group, despite changes and losses of membership (one couple moved to Japan, another to Ha-

## Sacramento Project

(Continued from Page Eleven)

the beginners' classes have been mentioned in the headlines with gratifying regularity. All of which apparently has made an impression on the city council, as well as the recreation department.

And now comes the long-awaited slah in the park! Already the recreation department is making plans for a weekly schedule: One night for beginners, one night for intermediates, one night for advanced, one night for teen-agers, one night for just squares, etc.—and Saturday will be party night! All of it free and open to the public!

We do not claim the beginners' classes were directly responsible for the approval of the out-door slab. But we do say the response to the experimental project was a convincing argument in its favor and contributed largely to bringing the matter to a head at this time. Do you wonder we feel we have won a long

# Folk Arts

waii, several are in New York, etc.), is the although made up of members ranging in age from the 20's to the 50's, and comprising young parents as well as bachelors and grandparents, embracing every sort of occupation from school teachers to merchants, the Folk Artists have willingly shared mutual interests in every department.

Annual snow trips to the Sierras have been featured, destinations changing yearly, and snow bunnies and snowshoes have figured as prominently as skis. Devotees of photography have shared snapshots, color slides and movies, even working out a series of self-posed slides illustrating such records as "Frankie and Johnnie" in a project nicknamed "The Haggard Theatre." Other related arts are practiced, including watercolor painting and folk music.

This group, meeting at the Telegraph Hill House and elsewhere, gets a lot of fun out of folk dancing. They have never had a "president" or "treasurer" or a dispute about money.

It used to be that all folk dancers had at least a bowing or waltzing acquaintance with all others, but now that we have grown so tremendously we are finding our recreation formalized more and more by the very force of numbers. Small groups like Grace Perryman's Folk Artists are perhaps the solution for many. Its members are sure the small exhibition club is the answer for them.

**ED. COMMENT:** This article was written at the request of the editor. He wanted to point out the wide variety of activity in this fine group. Maybe we can all glean an idea or so from them.

and arduous campaign? Who said folk dancing was just a passing fad for the select few? We of the Sacramento Council feel it is strictly a community activity and the means of enjoying it should be free and available to all comers.

So far, 1952 has been a big folk dance year in Sacramento: Beginning with the March of Dimes Festival in January, the Mardi Gras Festival in February, the overwhelming success of the beginners' classes, the Spring Festival in April and now the immediate prospect of the park slab. With all this interest and new material at hand, every club in the area should have an unprecedented boom in membership by the time Fall activities are resumed. Undoubtedly folk dancing is here to stay!

(Sacramento Folk Dance Council's new officers: Chairman, Doug Nesbitt, 5804 60th St., Sacramento; vice chairman and treasurer, Kellis Grigsby; recording secretary, Bea Whittier; corresponding secretary, Carmen Schweers.)





# CALLS

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

EDITED BY JACK MCKAY

## ALLEMANDE BREAKS

Presented by Jack McKay and Jack Sankey

In conjunction with the chart on movements which flow easily discussed in the March issue, another column is presented with samples of some ways in which it can be used.

### BOX THE GNAT OR FLEA

Circle  
Grand Right and Left  
Promenade  
Star  
Do-pas-o  
Thar  
Wagon Wheel  
Do-sa-do  
Swing

- (1)
1. Allemande left just one
  2. Box the Gnat with your honey bun
  3. Now circle left and don't be late
  4. Swing on your corner like swinging on a gate
  5. Promenade

- (2)
1. Allemande left just one
  2. Box the Gnat, we'll have some fun
  3. Grand right and left the wrong way round
  4. Meet your own and swing her around
  5. Promenade

- (3)
1. (Lines 1, 2 and 3 the same as in No. 2)
  4. Meet your own and Box the Gnat
  5. Promenade from where you're at.

- (4)
1. Allemande left just one
  2. Box the Gnat with your honey bun
  3. Gents star right and around you go
  4. Meet your own for a do-pas-o.

- (5)
1. (In a grand right and left)
  2. Meet your own and Box the Gnat
  3. Now back by the left and Box the Flea
  4. And do-pas-o just you and me
  5. Now promenade.

- (6)
1. Left to your corner and Box the Flea
  2. Hang on tight right where you are
  3. Gents to the center like an allemande thar
  4. Shoot that star, grand right and left.

- (7)
1. Allemande left just one
  2. Box the Gnat with your honey bun
  3. Now wagon wheel we'll have some fun
  4. Gents back out with a full turn around
  5. Promenade as you come down.

- (8)
1. Right to your own and Box the Gnat
  2. Do-sa-do from where you're at
  3. Step right up and swing and whirl
  4. Promenade with your pretty little girl.

- (9)
1. Right to your own and Box the Gnat
  2. Grand right and left the wrong way round
  3. With the big foot up and the little foot down
  4. Box the Gnat when you meet your own
  5. Swing 'em boys, then promenade home.

## MISSOURI CYCLONE

ORIGINAL BY RUSS GLEASON; PRESENTED BY REVA WARD

1. Ladies center and back to the bar
2. Gents to the center with a right hand star
3. Around to the gal that spends your money
4. It's a left hand round your own little honey
5. Right hand round the corner girl
6. Back to your own with a left hand whirl
7. Four ladies chain on a heel and toe
8. Three-fourths chain, don't be slow  
(to original corner)
9. Star right back across the way
10. Turn the opposite gent, don't take all day  
(men are turning with original right hand lady)
11. Ladies star with a three-fourths chain  
(to original partner)
12. Gents turn them into the center again
13. To a star promenade with the ladies in
14. Gents turn back and back track round
15. Meet your gal with a left hand round
16. The right hand lady with a right all around
17. Back to your own with a left hand round
18. Corner lady with the right hand round
19. Partner now with the left hand round
20. Swing your corner when she comes down
21. And promenade, go round the town.

## 4 COUPLES RIGHT AND LEFT THROUGH AND SUSIE Q

ORIGINAL BY DAN ALLEN AND KEN SAMUELS;

PRESENTED BY DAN ALLEN

1. First and third go forward and back
2. Second and fourth go forward and back
3. All four couples go forward and back
4. Now all four couples it's up to you
5. Forward again with a right and left through  
(Men allow corner lady to pass in front of you before starting forward. Touch right hands with opposite lady. Allow right hand lady to pass in front of you, then give left hand to partner and turn her around)
6. And turn right back for a Susie Q
7. Opposite lady with a right hand round  
(Men pass right shoulders with corner and then turn opposite lady with right hand)
8. Partner by the left as you come down  
(Men pass left shoulder with corner lady)
9. Opposite by the right
10. Partner by the left and turn her around
11. Promenade boys, go round the town.

## BREAK

BY ED GILMORE; PRESENTED BY "BEV" WILDER

1. Couples One and Three do a right and left through
2. Same ladies chain back with all your might
3. Now turn and chain with the couple on the right
4. Now Two and Four go forward and back
5. Forward again with a right and left through
6. Same ladies chain back with all your might
7. Now turn and chain with the couple on the right  
(All are now with own partners in opposite positions)

## FORWARD 6, COME BACK WITH ME

ORIGINAL BY ED GILMORE; PRESENTED BY "BEV" WILDER

1. (Form lines of three by any standard method)
2. Forward six, come back with me
3. Join your hands and circle three
4. Go once and a half and don't you blunder
5. Gents to the middle and turn 'em under  
(Two gents are back to back; twirl ladies outward to their new side men. They will go to the same man as in right hand over left hand under. Men turn to place)



# CALL of the Month

## THE GEARWHEEL

By "Pop" AND "Mom" DUNKLE, BELL, CALIFORNIA

### FIGURE

1. Head two ladies chain across  
(Original No. Three lady is now No. One lady and original No. One lady is now No. Three lady. They will remain with these new partners, and be designated by these new position numbers, until the figure is completed and they are directed to their original home positions by the call.)
2. All eight swing and don't get lost
3. Swing twice around with all your might
4. Head two couples trail to the right  
(Single file, lady in the lead)
5. Split that couple for a gearwheel turn  
(Visiting lady walks between home lady and home gent and as she starts through she joins right elbows with home gent and they "pinwheel" turn to the R (CW). Visiting gent, following behind partner, joins left elbows with home lady and they "pinwheel" turn to the L (CCW).)
6. It's once and a half and you watch 'em churn  
(After one and a half revolutions, visiting couples are facing the inside of the square, and home couples are facing out.)
7. Into the center and the gear repeat  
(Visiting couples unhook elbows and proceed to the center of the square, No. One couple single file with the lady in the lead, No. Three couple side by side. No. One lady hooks left elbow with No. Three gent and they "pinwheel" turn to the L. No. One gent, following partner, hooks right elbow with No. Three lady and they "pinwheel" turn to the right. When visiting couple unhooks elbows from home couple, home couple continues "pinwheel" one-half revolution until they are facing to the inside of the square.)
8. It's twice around as you shuffle your feet
9. Mesh the gears and keep 'em neat
10. Unmesh the gears and cross trail on  
(No. One couple goes to No. Four couple, No. Three couple goes to No. Two couple)
11. For another gear, don't take too long  
(Visiting lady again walks between home lady and gent, hooks R elbow with home gent and they "pinwheel" turn to the right. Visiting gent, following his partner, hooks L elbow with home lady and they "pinwheel" turn to the left.)
12. Go twice around and don't you roam  
(After two complete revolutions visiting couples are facing out and home couples are facing the inside of the square.)
13. Unmesh the gears and head for home  
(All unhook elbows and visiting lady turns to the right and proceeds to her home position, while visiting gent turns left and proceeds to his home position.)
14. And everybody swing your own.  
Repeat for the side couples. When side couples are working No. Two couple goes to the center single file and No. Four couple, side by side, at call "Into the center and the gear repeat" (line number 7).



HEADQUARTERS, TWELFTH AIR FORCE, Wiesbaden, Germany—Lt. Col. Wayne Wills, a former editor of LET'S DANCE! has been assigned to Twelfth Air Force headquarters as assistant staff finance officer in the office of the comptroller.

Colonel Wills was editor of the folk dance magazine while a student at San Francisco State College, from which he was graduated in 1949 with a bachelor of arts degree.

A finance officer in Florida and Alaska during World War II, he was recalled to active duty with the Air Force in January, 1951. He served as disbursing officer at McClelland Air Force Base, Sacramento, Calif., until his recent re-assignment to Germany. Clarice is now on the way to join Wayne for three years in Germany.

## AL'S PROMENADERS

"The Perfect Dance Shoes for Men"

\$7.95 plus 24c sales tax

Sizes 6-14, B-C-D-E Width, Fit Guaranteed

AL'S STORE

210 Main Street

SALINAS, CALIF.

## FRESNOTES

By Mary Spring

Late Spring, soon blossoming into the sun-drenched days of summer, has touched our town with its magic wand and dancers are appearing from everywhere to join the folk and square dancing activities on the Roeding Park "slabs." It is difficult to make a true appraisal of what it means to Fresnoans to dance "on the slab." Folks who seem to go into hibernation during the winter months as far as dancing is concerned suddenly emerge from hiding and form part of the circle again. Beginners lose their inhibitions, closed groups welcome others to join them, and there is a spirit of freedom and camaraderie which is always a part of the great outdoors. And what prettier sight can there be than a large group of happy folk dancers disporting themselves under the stars on a gentle June night?

The Fresno Folk Dance Council is again planning to take full advantage of the fasci-

nation of outdoor dancing by conducting its second beginners' summer session at Roeding Park with volunteer teachers. The Council Workshop will also meet there on alternate Thursdays, and since Wilma Graesch is still on the convalescent list the class will be operated on a cooperative basis with teaching and review work scheduled under the auspices of the Workshop committee. Fresno clubs are all planning pot-luck dinners and picnics in conjunction with their folk and square dances at the park and the weekly parties sponsored by the Fresno Folk Dance Council will be held there every Friday night. We cordially invite our friends throughout the state, if they happen to be in our neighborhood on party night, to join us at the Old Pavilion.

So successful has been our first pavilion that the City of Fresno built a second, smaller one complete with bandstand, which will also be available for folk dancing but will in addition include the activities of church groups and other community organizations. Both pavilions have been surrounded by stationary benches and the outlook is for still more im-

provements to be installed next year. Here I've been going on and on about the pavilions—what did I say about the effect on all of us?

Fresno's two newest clubs, the FIESTA DANCERS and the BUSTLES AND BUCKAROOS, illustrate the happy blend of folk and square dancing which characterizes our area. LEONARD WALTERS, president of the Fiesta Dancers, reports that the group is interested in learning the more uncommon folk dances. They have joined the Fresno Folk Dance Council and the Federation. We believe their example will shortly be followed by the Bustles and Buckaroos, a square dance club.

The Frolickers are very proud of one of their members, Priv. First Class NICK NAZ-ZARETTA, who is helping to spread the goodwill and just plain fun of folk and square dancing in far-away Japan. Recently his picture appeared in the Bee teaching Prince Mikasa, youngest brother of Japan's Emperor Hirohito, the intricacies of the American square dance in Yokohama. Who says East is East and etc., etc?



# Caller of the Month

By MILDRED R. BUHLER



Serving as leader in the Dads' Club, Scouting and various other civic activities, his organizational genius and steadfast character have been repeatedly demonstrated, and his wise leadership has made him a valuable asset to our California Folk Dance movement.

Len does both patter and singing calls and his smooth, pleasing manner has brought him many fans in Northern California. Below is a variation of Dale Wagner's "Cat's Micow" which Leonard composed and calls the "STAR PAS O."

## STAR PAS O

FIGURE

1. First and third to the right are bound
2. You circle there just half way 'round  
(First and third couples lead to the right and circle one half. This will leave first and third couples on the outside)
3. The inside high and the outside low—  
(First and third duck to the center under the raised joined hands of the second and fourth couples, respectively)
4. Join hands in the middle and around you go
5. Go once around, then pass right through  
(First and third couples circle once in center, pass through to face outside couples, No. One facing No. Four, No. Three facing No. Two)
6. Now star by the right with the outside two  
(First couple stars with fourth, third couple with second)
7. Star by the left with the old left wing  
(First with fourth, third with second)
8. Star by the right in the center of the ring  
(First and third)
9. Ladies turn back to a do-pas-o  
(First and third ladies turn back to face partners for a do-pas-o)
10. It's partners left and around you go
11. Opposite right then left to your own
12. Why in the world don't you take her on home
13. You allemande left with a great big shout
14. Grand right and left, you better watch out
15. There're four old bachelors roaming 'round the town
16. Looking for a pretty gal to promenade around
17. Promenade her boy, go 'round the ring
18. Perk up your ears and listen to her sing.  
Use any break.  
Repeat with second and fourth couples leading.

## NATIONAL

## PROMENADE

By MILDRED R. BUHLER

GLOUCESTER, ENGLAND. *Square Dance Too Big!*

An open-air American Square Dance featuring competitions, scheduled to be held here recently, had to be cancelled due to the enormous crowd. So many spectators showed up to witness the contest the police had to force a pathway through the crowd in order for the contestants to reach the platform. After one dance the police were forced to cancel the performance due to their inability to handle the vast crowd.

SPRINGFIELD, MISSOURI. *Square Dancing in the Ozarks.*

In spite of the protests from some of the "old timers" that the modern form of square dancing "ain't the way Maw and Paw did it," square dancing is on the up-grade in this "heart of the Ozarks" city. One of the largest and most active clubs is the Frisco Square Dance Club, sponsored by the St. Louis and San Francisco Railway Co. This club, which dances weekly, claims 250 members and has two callers who alternate at the mike, Rex Kreider and Ernie Boucher.

NEWCASTLE - ON - TYNE, ENGLAND. *Square Dance Club Is Big!*

The Corncobbers Square Dance Club here has some 3000 members and is operated under the auspices of the Poor Children's Holiday Association. Square dancing is almost a nightly event here, and since the group was only organized on January 7 of this year, it is easy to assume that enthusiasm over the American folk dancing is running high.

HONOLULU, HAWAII. *Square Dancing Now on the Increase!*

The Board of Public Parks and Recreation of the City and County of Honolulu are now sponsoring square dance classes for the general public, with excellent results. Heretofore, the square dancing in this area was mostly confined to private clubs, but since this public recreational program got under way, there has been a large increase in the interest in square dancing.

## California Dancers Abroad

In addition to the Wayne Willses and the Morry Gelmans, who will be living in Germany for two or three years, California will be represented in Europe by a large number of our dancers. Mr. and Mrs. Vernon (Millie) von Konsky are leading a tour which plans to visit many festivals and dance centers, including the International Folk Music Festival in London, July 14-19. They will no doubt meet Mrs. Mary Valine of Sacramento, Adolph Benson on his way home from Sweden and the Howard Darringtons of Salinas. The Darringtons are buying an English Ford and expect to spend at least three months taking in the dancing wherever they can find it.



# Around the SQUARE Set

By PEG ALLMOND

WHERE THERE'S A WILL THERE'S A WAY. Folks wanted to dance in Redding, California; there was no place big enough, so-o-o, they made a search of available possibilities, found an old barn, formed the Anderson Community Hall Association with William Heardt at the helm, and proceeded to find a way to finance the remodeling. Since the entire community was interested, help was offered from all sides. The big lumber company contributed lumber, the unions contributed labor, local stores contributed all sorts of commodities to be raffled off at weekly raffles and parties. It took three years of concentrated community activities to put it over, but the result is a completely renovated barn, with sound-proof material in the ceiling, good floor, walls of knotty pine with room for 20 squares. The group is the WONDERLAND TWIRLERS and they meet Saturday nights. You are welcome. Place: ANDERSON COMMUNITY HALL, REDDING. At their first Spring Festival, they attracted 1000 people to dance and spectate. (Note to the WONDERLAND TWIRLERS: please send Peg Allmond, 470 23rd Avenue, San Francisco, a picture of the hall for *Let's Dance!*)

FOOTBALL, SQUARES, FOLK CLINIC—The Athletic Department of the College of the Pacific, Stockton, Calif., has agreed to help sponsor another big Folk and Square Dance Clinic in conjunction with their first home football game this year against Texas Tech, Oct. 4.

Last year a similar program was well received, with morning and afternoon classes, dancing on the field at half time (evening game), and a big party in the C.O.P. gym after the game. This year the committee has signed Jim York to do the calling and to lead the square dance clinic. More details will be in the mail soon, but plan for a big time now by signing up as many squares as possible from your clubs. Ninety-two squares set up for Herb Greggerson last year.

AN IDEA IS COMING. The Stockton Polk Y Dots are well past the initial planning stages of what looks like a good idea. An open dance will be scheduled one night a month (Saturday) starting in the fall, at which all of the squares and each of the more simple folk dances will be taught each month as they appear in *Let's Dance!* A number of guest leaders will be used and the affair is open to all. Might be worth trying elsewhere!

GOOD NEWS on our Folk Dance Camp indicates the widest distribution of points of origin of any camp to date. Two professional teachers are flying in from Europe. Another dormitory has been made available, thus increasing the number that can be accommodated. Even if you can't come for the sessions you can make the two big parties (each Saturday night). A Sunday boat ride and dance along the famous river delta looks like a lot of fun, too.

VISITORS IN THE AREA—MORRIS SEVADA (and his TAW, SOPHIE) of Parker, Arizona, spent a few days in Northern California in May. It was nice to dance with them; hope they come again. Morris is a recording

Gretel and Paul Dunsing, German dance specialists, authors of two books and supervisors of two sets of German dance records, will be a part of the guest faculty at this year's Folk Dance Camp, at the College of the Pacific, Stockton, July 21-August 2.



## FOLK DANCE CAMP - 1952

*your last chance to register - almost filled to capacity*

1st Period—July 21-July 26, inclusive—5½ big days

2nd Period—July 28-August 2, inclusive—5½ big days

ONE UNIT OF COLLEGE CREDIT PER PERIOD

Six simultaneous classes—classes for all levels of experience—parties—work shops—exhibits—about eight hours of dancing daily—FUN

Total fees \$21 per period—Board and Room \$4.50 per day

### FACULTY

#### Square Dance Specialists

Ralph Page, New Hampshire  
Herb Greggerson, Texas  
Rickey Holden, Texas  
Jack Hoheizal, Southern Calif.  
Gus Empie, Idaho-Washington  
Bob Hager, Washington  
Bill Barr, Wisconsin (now Calif.)  
Jack McKay, Northern Calif.  
Vera Holleuffer, Northern Calif.



### FACULTY

#### Folk Dance Specialists



Anta Ramey, Stockholm, Sweden  
Catherine Ramsay, Glasgow, Scotland  
Paul and Gretel Dunsing, German specialists now residing in Chicago  
Jane Farwell, Wisconsin



#### California Leaders



Mildred Buhler, Lucile Czarnowski, Buzz Glass, Madelynne Greene, Walter Grothe, George Murton, Grace Perryman, Ace Smith, Grace West, and others.



Big public party — July 26

Big outdoor Festival, August 2

LAWTON AND SALLY HARRIS, DIRECTORS

For additional information or registration (\$5 deposit) write Directors, care College of the Pacific, Stockton 4, Calif.

A joint project of the Folk Dance Federation and the College of the Pacific

caller. You should hear some of his singing calls! EDNA and GEORGE BROWN of Provo, Utah, dropped in to the SQUARECUTTERS. They had NEVER HEARD of *Let's Dance!* but we fixed that up pronto: they subscribed right then and there! When they returned to PROVO they wrote a thank-you note for the evening of dancing and enclosed a VISITOR'S MEMBERSHIP CARD, entitling me to dance with THE BUSTLES AND BEAUX whenever I get to Provo. A NICE courtesy.

WANT TO GIVE YOUR CLUB A LIFT?

Invite in another club on party night. The result is astonishing. Recently the SQUARE PEGS of EL CERRITO invited in the general square dancing public and the crowd that arrived was a delight to see and dance with! The VILLAGE FOLK DANCERS arrived one square strong; two squares came from the DIMOND DANCERS, and couples from several other clubs on the east side of the Bay signed in and were introduced at the intermission. Among visiting callers who each called a tip were DALE and VANCE

(Continued on Page Nineteen)





## OUR FEDERATION LEADERS FOR THE COMING YEAR

The men you elected at the May Council meeting are shown above. We will try to give you the ladies next month. Reading from left to right: **PRESIDENT LEONARD MURPHY**, an executive in the Oakland office of the Pacific Telephone and Telegraph Co., teacher under Adult Education, caller, etc. (see page 17); **VICE PRESIDENT BILL SORESEN**, active member, held many offices in Chango, and the S. F. Folk Dance Council, instrumental in the new S. F. arrangement for the use of Kezar Pavilion by our folk dancers; **TREASURER BILL**

**KERR**, a certified public accountant, who served very efficiently as our Federation treasurer last year, dances in Albany with the Albany Folk Dancers (California, of course); **DIRECTOR OF EXTENSION BEV. WILDER**, in the offices of Columbia Steel at Pittsburg (again it's California), teaches and calls in Walnut Creek. Bev. is one of the three Calendar Editors for Let's Dance!; **HISTORIAN PHIL MARON**, an Oakland folk dance record dealer and photographer (staff of Let's Dance!) and teaches and calls at Oakland Y. M. C. A.; **DIRECTOR OF**

**PUBLICITY DAVE BOYCE**, also a folk dance dealer, but in Berkeley, where he and the Mrs. have been teaching for some time. Dave also serves as the advisor to the Junior Federation. Not shown in this issue are Sue Lemmon and Mary Spring, our two secretaries. (Photos by Ace Smith.)

Let's Dance! takes this opportunity of echoing the confidence of the electoral vote. These are all fine and experienced leaders and should provide an exceptionally fine team for 1952-3, for one of the Federation's greatest years.



### Around the Square Set

(Continued from Page Eighteen)

**TEAGUE, DICK RULEY, EARL HYDE and BRAKE MCGUIRE.** The group talked the evening over later and all agreed that visitors

add to the spirit, variety and general fun. Try it!

**VYTS BELIAJUS** was delighted with a visit from **GEORGIA HUNGERFORD**, the local caller, who took time out on her recent vacation trip to stop off in Denver and visit

### THE FOLKLANDERS

The Folklanders, of Seattle, Washington, was organized in the fall of 1951 by some twenty-eight people under the direction of Chet and Dorothy Little, well known in folk dancing circles. The club has as part of its aims the furthering of interest in international folk dancing, its respective costumes and music, and the development of more interest and enjoyment in the dances themselves. The club has almost doubled its membership, moved to a larger meeting place, and it is still growing. The members have been working on copies of authentic costumes, and nearly every member now has at least one costume, among which so far are Czech, Mexican, Ukrainian, Polish, Swedish and Bavarian. The club has given many exhibitions of the different dances in costume at community clubs, banquets, charities and other dance groups.

with him. She reports Vyts in good spirits, pounds heavier and that he still retains his burning interest in the dance, dancers and dance music. He'd be glad to receive a card or note from you.

A note and picture from Jo Buttita: "The most enthusiastic college group in Santa Clara County is the Spartan Spinners of San Jose State College. Much credit must be given to Dr. and Mrs. Carl Duncan, the leaders. They have the gift to hold the interest of the group and make it fun as well as training. The program is planned so that both beginners and more advanced dancers have a chance to dance." (Ed. note—We would like some news, notes, pictures, etc., from some of our other College Clubs.)





GRACE PERRYMAN'S  
FOLK DANCE CLASSES  
625 Polk Street, San Francisco  
BEGINNERS—6 weeks' course  
8-10 p.m. Wednesdays  
STARTING—May 7, 1952  
Write for course of study.  
Enrollment closes May 14

# **VIRGIL MORTON**

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

109-A Douglass Street  
San Francisco 14, Calif.

# *Casa Matchette*

1400 Green, San Francisco  
Mexican Imports - Braid - Costumes - Gifts  
OR 3-6723 Mon.-Sat. 10-7  
Vilma & Hillma

# **Let's Dance!**

a limited quantity  
of complete files for 1951  
a few of other back issues  
. . .

we'll try to complete your file  
. . .

- 2 to 6 dances
- 4 to 6 dance calls
- costume hints
- other timely articles  
in each issue  
. . .

25 cents each  
12—the full year—\$2.50

order from

THE FOLK DANCE FEDERATION  
OF CALIFORNIA

Room 521, 420 Market Street  
San Francisco, California

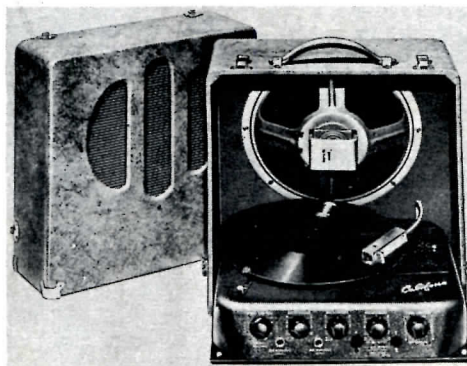
# **CALIFONE**

*the caller's  
partner*

the 1951 Model 24Muv

America's Most Powerful  
Single Unit  
Complete Sound System

**\$162<sup>50</sup>** Plus  
Excise Tax



## **"VARIPOLE" Speed Tuning**

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

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

Other Califones Complete System  
from \$99.50

Send for 1951 Catalogue Today

**CALIFONE CORP.**  
Hollywood 38, Calif.

# **THE OAKLAND RECREATION DEPARTMENT**

TAKES PLEASURE IN ANNOUNCING SPECIAL PLANS FOR

# **FOLK & SQUARE DANCERS**

Two weeks of Folk Dance sessions

**AUGUST 9th to AUGUST 24th**

**at FEATHER RIVER FAMILY CAMP in Plumas County**

under the skilled leadership of

Betty and Hal Pearson

August 10 to 16

Helen and Larry Getchell

August 17 to 24

## **MOONLIGHT FESTIVAL WEEK-END**

Saturday - Sunday

August 16 and 17

**SPECIAL RATES**

Make reservations early

## **RATES**

\$4.20 per day  
reduced rates  
for children

Make reservations  
at Oakland  
Recreation Dept.  
21 12th Street  
Oakland, Calif.

HAYLOFT  
2950 W MISS AVE  
DENVER  
COLORADO