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MARCH
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

THE CASCARONE BALL--SEE PAGE 7

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LET'S DANCE!

EDITOR'S NOTEBOOK	3
CALENDAR OF EVENTS.....	4
TELL IT TO DANNY.....	5
REPORT FROM SOUTHERN CALIFORNIA by Paul Pritchard.....	6
CASCARONE BALL by Bernice Tweedt.....	7
LET'S DANCE! COSTUME DEPARTMENT by Marjorie Posner.....	8
THE RECORD FINDER.....	9
HAPPY SUMMER by Joseph Morias.....	10
FOLK DANCES FROM NEAR AND FAR	
Walls of Limerick—Irish.....	11
Snurrebocken—Swedish	12
Imperial Waltz—Old Time English Ballroom.....	13
Rumunjsko Kolo—Roumanian	14
Romany Mood—Roumanian Gypsy.....	15
FRESNOTES by Mary Spring.....	17
FROM THE EDITOR'S MAIL BAG.....	18
CALLS from January Meeting Square Dance Callers' Association....	19
AROUND THE SQUARE SET by Peg Allmond.....	20
NATIONAL PROMENADE by Mildred Buhler.....	21
DANCER'S BOOKSHELF by Lucile Czarnowski.....	22

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

By Lawton D. Harris

WHO LEADS?

We have been quite intrigued lately with so many illustrations that the man is not leading his partner in much of our folk dancing. There may be several reasons for this: 1—Pattern dances leave less neces-
sity for direct guidance as both have a pre-determined set of motions to accomplish, sometimes as an indi-
vidual rather than as a part of a team. 2—Frequently the woman knows the dance better than her partner and not only does not wait for his lead but may actu-
ally be leading him. 3—The two dance so independ-
ently of each other that he is in no position to lead; many of our folk dancers with no, or at least little, previous dance experience and no specific knowledge or skill in leading simply are unable to lead.

What about it? . . . where do we come out? We believe that dancers and teachers should be making more effort to train our men to lead—or as some old timers would have it—"teach the men to be men and the women to be ladies." This will involve having the men know the routines; develop definite but not rough physical guidance of their partners. This is not the place for a full development of the theme.

In the meantime, the woman must "assist the lead" by "resisting." He must "feel part of her weight" on the right hand and arm; he must feel some resisting pressure when he leads with his left hand. Stating it less graciously, he must not have the feeling of dancing with a well-decorated feather pillow.

This is actually the ancient game of chivalry, of pursuit and flight, still a part of the ball-room and folk dance. Who leads? We suspect that all too frequently our Folk Dance Queens are pushing their Prince Charmings around. Correct?

OUR COVER

The winners of the Old Monterey Costume contest at the 1952 Cascarone Ball. Old timers selected Camilla Doe of Carmel and Dr. Russell Williams, M. D., also of Carmel, as the "best" and "most au-
thentically costumed." Photo by A. C. Smith.



CALENDAR

FEDERATION FESTIVALS

North

SUNDAY, MARCH 16—National Guard Armory, Mission at 14th St., San Francisco. Council meeting 12:30; dancing 1:30 to 5:30 and 7:30 to 10:30. Theme: INTERNATIONAL FAIR. Wear your gayest costume! Hosts: San Francisco Folk Dance Council.

SUNDAY, APRIL 6—Sacramento. Hosts: Sacramento Council of Folk Dance Clubs. Sacramento Municipal Auditorium, 10th and J Sts. 12:30, Council Meeting. Dancing 1:30-50, and 7:30-10.

MAY—East Bay Council

JUNE—Southern Alameda County Regional Council

JULY—Marin Regional Council

REGIONAL FESTIVALS

North

SATURDAY, MARCH 22—STOCKTON. Civic Auditorium, 8-12 p.m. Polk Y Dots' 6th Annual Birthday Ball—a crippled children's benefit. Exhibitions and dancing.

SUNDAY, MARCH 30 — Chico High School Gym. Dancing 1:30 to 5:30 and 1:30 to 11. Hosts: Chico Folk Dance Council.

FRIDAY, SATURDAY, SUNDAY, APRIL 4, 5, 6—Fresno Blossom Festival (see FRESNOTES for details).

South

SATURDAY, MARCH 22 — Glendale Civic Auditorium 8 to 12 p.m. Southern Section's Sixth Birthday.

SUNDAY, MARCH 30—Ojai. 1 to 5 p.m. Dinner party afterwards.

SATURDAY, APRIL 12—Long Beach Municipal Auditorium. Folk Dance Festival, 8 p.m., sponsored by Long Beach Folk Dance Cooperative.

SATURDAY, SUNDAY, APRIL 19-20—Santa Barbara High School Gym., Anapamu St.

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

BEV. WILDER, DON RONK AND CHARLES RICH, EDITORS

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

OTHER EVENTS

Teacher Training

MARCH 27, 28, 29—Square Dance Institute with Les Gotcher, Eastwood Recreation Center, 9th and Pine Sts., Chico. Host: Chico Folk Dance Council.

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

STATE FESTIVAL, OAKLAND

SATURDAY, APRIL 5—Statewide Festival Warm-Up Party, San Leandro High School Gym.

THURSDAY, MAY 29—8:15 p.m., Woodminster Amphitheatre. Exhibition Folk Dancing and Singing for all—OAKLAND'S official welcome to the State Festival.

MAY 30-31, JUNE 1 — STATE FOLK DANCE FESTIVAL, OAKLAND AUDITORIUM AND EXHIBITION BUILDING. Program includes Square Dance Institute by Bob Osgood, square dance party; Folk Dance Institute, and three folk dance parties (festivals); special tours, etc. For program see January Federation Council Meeting Minutes.

Special Events

FRIDAY EVENINGS, MARCH 7 AND MARCH 14—Exhibition Folk Dancing, San Francisco Museum of Art. Program starts at 8 p.m. Chairman: Walter Grothe.

JULY 14-29—International Folk Music Festival (and dancing), London, England. For additional information contact Walter Grothe.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Sacramento, California

January 28, 1952

Dear DANNY:

Just a little news from Sacramento:

The March of Dimes Dance at Governor's Hall in SACRAMENTO was a great success; just shows how the wonderful folk dancers "will come to the aid of their party." The wheel chair exhibition pulled the heart strings of everyone and drew a good many tears. Bouquets to our DANNY McDONALD and all who came.

LET'S DANCE! gets around: RICKY HOLDEN, SAN ANTONIO, TEXAS, interested in HIROKO HIGUCHI's square dance book written in JAPANESE, is in correspondence (through our magazine) with Japan to add to his library.

Everyone was invited to promenade his way to Bancroft Junior High School, SAN LEANDRO, Saturday, February 9, which marked the CIRCLE-UP CLUB'S second anniversary. Exhibition dances were presented by the nationally-celebrated MADELYNNE GREENE and members of her Workshop. Also on the program was MISS UNA KENNEDY from IRELAND, who did an Irish Jig. DON ANDERSON was guest caller.

THE SAN FRANCISCO EMPORIUM'S "Nations on Parade" program featuring foreign nationality groups won the highest award from the American Public Relations Association at Washington, D. C.—and you know what? They used folk dancers, that's what. Each week's display included a custodian qualified to answer questions of his native land, an information register, etc., and the store personnel were acquainted with the pattern of the week. The foreign-origin employees were supplied with ribbons of their national colors to wear.

THE SALINAS PIONEERS had a pot-luck dinner and square dance at the Darington's Barn down the deep peninsula, February 9, where your appetite for eatin' and dancin' were well satisfied. MRS. M. HAYES is their secretary.

Wednesday, January 30, was the Year of the Dragon and the day of the year when the SAN FRANCISCO MINGSWINGERS held open house for all folk dancers in traditional Kung Hay Fat Choy style.

February 14, a year has passed and again the EAST BAY WOMEN'S DANCE CIRCLE (directed by MILLIE VON KONSKY) held their All-Women's Folk Dance Festival in the A.M. at OAKLAND'S Diamond Roller Rink where more than 200 women participated in costume, doing the dances taught them once a week. Yes, that's right — 9:30 a.m. to 11:30 a.m.

Good-good-good news—the very successful Monday night beginners' class at CHANGS has now been extended to two nights, and will be fed into a third intermediate-advanced class which may have to be extended to two nights, too.

CLORETTA and McDANIEL HOPSON have opened VALLEJO'S first folk dancing store and, according to their ad in this issue, they are equipped with materials and know-how to help you with your costume problems if you don't know how. Even if you do, drop in and say how-de-do, anni-how.

JOHN MOONEY of MARIN COUNTY, husband of URSULA, that wonderful "Mystery Caller" who now sings regularly at parties and festivals, has just returned from NEW YORK where he danced with MICHAEL HERMAN'S COSMOPOLITAN GROUP, met RALPH PAGE also, and enjoyed a very good time.

MISSION BELLES & BEAUX 1952 officers are: TOM KENNEDY, re-elected, of course, president; DICK COUGHLAN, vice-president; MARVIN CROWE, treasurer; and MINNA HALABER, secretary. MINNA'S husband, JOHN, is a baker and keeps the parties supplied with those delicious cakes with jelly yet under the topping. DICK is official coffee maker.

CHARLIE BASSET'S (fed. V.P.) invitational jingle to the SAN QUENTIN BARS party is too long to space here, but ends in part: "The guard will admit you, keep watching the stars, we'll greet you inside, we're the SAN QUENTIN BARS."

Radio and TV have been exceptionally pleased to accept the very fine services of our folk dance groups and we shall be well repaid for our voluntary exhibitions during May when they have promised to return the compliment with free statewide publicity.

FRANK (BUD) PETERSON, president, GLEN PARK FOLK DANCERS, has been called to active Navy duty. BILL LOWER, vice-president, has taken over the club's reins and AL SANFORD was elected to veep. AL'S square calling is coming along mighty fine, as is his GOOD SAMARITAN FOLK DANCE CLASS, where he teaches for free. He did a nice job of calling at DOROTHY MARCHANT'S group in SAN BRUNO for the Saturday, January 26, party.

Can't quite get used to not hearing "The Folk Dancer" program, Sunday nights, 8:30 to 9 on KWBR, and we can't help thinking what's DAVE BOYCE doing those nights? Never missed a Sunday in more than three years. If you liked the program, send a card to KWBR asking for it to be continued.

GRACIE PERRYMAN'S CARROUSEL did a great job with their Early California "Baile" and Fiesta Party to benefit the ticket sales for the statewide warm-up party to be held at SAN LEANDRO HIGH SCHOOL, April 5. Various clubs throughout the areas are holding similar parties. The 50-cent coupon is retained for participation in the prizes and proceeds after regular expenses are sent to the festival committee showing once more how we appreciate this great movement of ours.

Another LET'S DANCE! "consistent advertiser" even while away several months in NEW YORK has returned to SAN FRANCISCO, where he started his folk dancing career, which was B. C. (before Changs) and that's a long time ago. VIRGIL MORTON, young in years, but a real old timer to the dancing world.

(Continued on Page Twenty-One)

Bakersfield's big fourth annual Winter Folk Dance Festival held in Harvey Auditorium February 16 featured a full hour of exhibitions for the "general public" as an item in selling folk dancers. I.D.C. and the Gandy Dancers came up from L. A., The Vine Hoppers and the Council Workshop came from Fresno, and the Happy Valley Dancers came from Ojai. Also the Wagon Wheelers, B Squares, and Circle 8 clubs from Bakersfield participated. Another hour or more of dancing was for "everyone." The pictures by Mark Linscott present the Circle 8 club in two sets of costumes.



MARCH, 1952



Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

Quite a lot of things to tell you about this time. Hope we have room for it all. Everyone has been real cooperative in sending me the news of southland folk dancing activities.

An excellent festival was the one hosted by the SANTA MONICA FOLK DANCERS. As usual, it was held indoors, and for free. Decorations were of a Christmas motif, with two huge lighted trees dominating the stage. The program, as in the past, was lengthy and most interesting, with several fine exhibitions including the beautiful Santa Barbara Contradanza by the GANDY DANCERS (just to show they could do genteel and elegant dances as well as the more riotous and colorful ones, I guess!); a performance of the Indian Stick Dance by the TEN LITTLE INDIANS; a jitterbug and modern dance demonstration; and some squares by THELMA TERRY'S all-negro teen agers, the TERRY TRIPPERS.

The January festival was hosted by the PASADENA FOLK DANCE CO-OP, but held in Glendale. Abundant in good dances and exhibits, it was missing one thing long associated with Pasadena—no English Longways! DAVID YOUNG brought a trio of his HAPPY VALLEY-ites down for the humorous "Los Viejitos" (the old man's dance), the GANDYS premiered the complete Czech Beseda in their wonderful costumes; the BAVARIAN & TYROLEAN ZITHER CLUB showed us laendlers as they should be done, and MADELYNNE GREENE gave forth with an unscheduled but much-appreciated rendition of her famous "Hambo," as well as the "Jota." Many thanks to the NORDQUISTS, who were the general festival chairmen, President JACK RUSSELL, and their staff for a swell day.

The eve preceding the aforementioned festival was the occasion of the bi-annual party festival of the U.C.L.A. FOLK DANCERS. Although it was raining canines and felines (a regular state of affairs down here this year), the party was a great success, and one of the events of the evening was a new (to California) "Tarantella," exhibited by the U.C.L.A. exhibition group and directed by PHYLLIS BLOOM.

I hear that one of the best halls for folk dancing is the Inglewood Recreation Center where the CENTINELLA VALLEY FOLK DANCERS meet every Tuesday night from 7 to 10, and they invite you to join them whether you be beginner, intermediate, or what-have-you. Their expert leader is PAUL ERFER, than whom there is none experter.

One of the annual spring festivities to watch for is the Community Dance Festival held in Ontario and in which the ALTA LOMA FOLK DANCERS always participate and help plan. This club did its first exhibition in the Orange Show in San Berdoo in 1948, which led to their hosting a regional festival there the following year. Now they are encouraging costuming and demonstrating at various civic clubs and organizations in their region, which is hoped will spread our activities.

Speaking of spreading activities, LOU PRICE is endeavoring to create a Junior Federation in the southland. In addition to her SAN GABRIEL DANCERS (her school group where she teaches), she also has two other 'teen age groups, the SKIRTS & SHIRTS who have ANNE WHITTIER and DON STRAUB as leaders and the SADDLE-MATES, led by ELLEN MASTERS, BART CARROL and BOB CARTNELL. Joining forces with them is the JARABE CLUB of Pasadena, coached by HELEN YOST. These four groups hope to start the ball rolling, and KATHY PELTON and GEORGE KRAUSI are assisting in the promotion. If you know of any young groups, let Lou know. Her address is 1650 Whitefield Road, Pasadena 7. There must be many around who would be eligible for membership. How about GARDENA TWILIGHTERS or Santa Monica's TERRY TRIPPERS?

Clubs recently added to the membership of the Southern Section were the TERPSICHO-REANS, led by LARRY HOYER, the LONG BEACH FOLK DANCE CO-OP, and the DESERT DANCERS of El Centro.

Madelynne was not the only no'therner down here last month. The same time, WALTER GROTHE was in town for Pasadena's festival, guested by the GARBERS, and a visitor to the "Candies" for a dance jamboree. Then, MILLIE LIBAN tells me, come April-showers, she'll be off again for a jaunt to Europe and Israel. Some people have more fun than a barrel of monkeys. And next year she says, "Away Rio!" BARRY LEWIS is also scheduled to take a trip in February, courtesy of Uncle Sam. Costume? Olive drab!

April's schedule of events includes a festival in Santa Barbara, sponsored by eight clubs from Ventura to San Luis Obispo. Should be a nice deal, especially when the wild flowers are in bloom along the route. Ojai also has one at the end of March. A nice town, with nice people, Ojai. BILL HERLOW reminds us also of the expedition to the HAVASUPI Indian Reservation in the Grand Canyon, early April, an eight or nine day pilgrimage. Contact Bill for further info if interested.

The GRIFFITH PARK FOLK DANCERS hold a double celebration come March 22. They will host their first festival, which is the sixth anniversary of the Southern Section, at the Glendale Civic Auditorium. SAM MED-NICK is program chairman, with assistance

from BOB MORIARITY, ANNE FINK, PHIL TAPLAN, PAUL PASCAL, HELEN MARCUS, LIANE JORDAN and MATES AND HELEN DEXLER in various capacities. We won't miss this one—should be super.

MARJORIE & OSMYN STOUT, ever on the alert to promote the growth of folk dancing, recently led 1500 teen-agers through the mysteries of the polka, schottische and allemande left at the annual party of the Methodist Youth Fellowship at Long Beach. Also, just prior to Christmas, Sage's Markets held their party in the Riverside Auditorium, and the Stouts gave the 500 adults present the works, too. Report says that everybody had lots of good clean fun for a Christmas party. Too late to be of use for this session was the announcement that beginning January 7 and 9, two series of eight-week square dance classes were scheduled, sponsored by the Whittier YMCA. However, check with Marge or Ozzie to see if they are repeating in the near future if you want to learn squares or brush up on new calls.

It was wedding bells for DOROTHY RUNDE, who became Mrs. DON HUCKLE down in San Diego, which reminds me that things are still hopping down in the border city. Their Tuesday night beginners' classes held up strong despite the inclement weather recently—proof that folk dancing has something "unusual" to offer. The SAN DIEGO FOLK DANCERS demonstrated several right colorful dances for the Civic Center Christmas party. The bright colored packages carried on the stage were not Santa's but from the Stork, a shower for JULIA BORNE, the mistress of ceremonies. The club's own Christmas party was a big success—including the cookies and coffee. The Ohs and Ahs over the lovely gifts given VIVIAN WOLL from the Sunday and Thursday groups and to EVELYN PREWITT and WALTER REPHUN from the Tuesday unit were loud and long. New officers include: President, ALLEN SPENCER; vice-president, DICK CERNY; treasurer, GERHART MAHNER, and secretary, ENID GARDNER. Watch for an indoor festival down there in June!

Again we are looking forward to the fifth International Folk Dance Festival produced by Irwin Parnes at the Philharmonic—date, Saturday eve, March 29. It will feature Jean Leon Destine and his troupe of drummers and dancers from Haiti, as well as groups from Guatemala, Korea, Armenia and many other countries. Switzerland will be represented by singers and yodelers and a display of flag twirling, and our own JARABE CLUB will exhibit dances from Mexico. The show promises to be better than ever. PAUL ERFER is again coordinator of program and director of the finale. You can get tickets at the Folk Arts Bazaar.

The VERDUCO DANCERS, formerly the Stumblers, are the very latest addition to the Federation. Started at Woodrow Wilson Junior High under direction of ELMA McFARLAND, they became intermediate, changed their name to the present one, and now meet every second and fourth Thursday at Eagle Rock Playground, on Yosemite Street. Couples interested in folk dancing, and who have been exposed to same, are cordially invited to visit this group on their meeting nights. Several members still attend evening classes at Wilson school.

Which, all in all, makes it rather an active month we've had here in Southern California. Now if you'll excuse me, I'll go rehearse for Oakland—time's a-wastin, and will see you next month.

CASCARONE BALL

BY BERNICE TWEEDT



CALIFORNIANS in the early days were not much different from Californians of the present day. They all loved to dance.

In the early days of California every house of the wealthy class, whether on a ranch or in town, had one room large enough to hold a dance. This room was called *la sala del baile*. If there might be too many guests for the room or if the dance was to be public, an arbor or *enramada* was erected outdoors. The roof of this arbor was covered with boughs, and three sides were closed with cloth. The floor was of well-beaten earth, and around the closed sides seats were placed for the ladies. In front of the open side men on horseback gathered to watch the dancers. When a horseman spied some especially good dancer, he would jump from his horse, put his spurs on his saddle-bow and go take part in the dance.

The master of ceremonies had charge of everything connected with the dance. He was called *el tecolero*. To begin the festivities *el tecolero* would lead out each lady one at a time. In this way every lady was called out and there were no wall flowers.

One of the features of the social life of early California, particularly of Monterey and Los Angeles, was the *Baile de Cascarones* (Cascarone Ball). The first one was held in California in 1818. These were held during Carnival week preceding Lent. According to custom, Cascarone season begins at 12 o'clock on Christmas night and lasts until Ash Wednesday. The main ball would be held on Shrove Tuesday as a farewell to the spirit of carnival.

The cascarone is an eggshell which has been drained of its contents and an opening left at one end. The shell is then filled with finely-cut bits of colored paper or tinsel, the shell sometimes decorated and the opening sealed with tissue paper. Some shells were filled with cologne and the open end sealed with wax. In the early days in California, cascarones were filled with perfume, cut paper, and sometimes with gold dollars—one to an egg.

The origin of cascarone-breaking remains a mystery, but the custom was brought to California by early Spanish families from Mexico. In the "flush days" nightly balls were given and hundreds of cascarones were broken in an evening.

Eggshells were saved all through the year, and many poor families earned money by making and selling cascarones. They sold for \$1.00 a dozen in the early part of the evening, but as the dance progressed and cascarones

became scarce an ounce of gold dust has been known to be given for a dozen.

In cascarone-breaking it is not necessary to be acquainted. To break a cascarone on another's head was considered a compliment. The highlight of the evening of the Cascarone Balls was the bidding for the golden egg. This was filled with gold dust. The caballero winning the golden egg would break it over the lady of his choice, and she would then be *la favorita* of the ball.

In 1939 Cascarone Balls were revived in Monterey under the auspices of the Monterey Civic Club. Many of the old-time traditions and dances are still a part of our modern Cascarone Ball. This ball is now held on the Saturday preceding Ash Wednesday.

One of our present-day favorites, "La Varsoviana," was introduced at a Cascarone Ball in 1846 by Don Manuel Jimeno and Dona Augustias de la Guerra Jimeno. They brought the dance from Mexico.

The dances of the upper classes were the minuet, polka, mazurka, waltz, and other European "round dances," the *contradanzas*, the *fandango*, the *jota* and the *jarabe*.

Many of the dances were accompanied by singing or reciting of verses, often improvised. For example, the *fandango* was danced by a couple, accompanied by music and castanets. When the music would suddenly stop and the singer would shout "Bombal!", either the man or the woman dancing the *fandango* would have to sing a verse, sometimes improvised at the moment. To show their enthusiasm, the men present would crown the best *fandango* dancer by piling their *sombreros* high upon her head while she was dancing. When her hands were full of *sombreros*, they threw them at her feet. Occasionally, they threw down their *serapes* for her to dance upon. When the dance was finished, the owners could have their *sombreros* back by paying any amount they wished.

It was considered improper to kick, in these early dances, only a small portion of the foot being shown by the ladies as they did the figures.

When, in 1830, the waltz, polka, mazurka and round dances were introduced, the clergy placed a ban on them. For dancing the waltz, you could even be excommunicated. But many Californians of that day would rather

(Continued on Page Ten)

See cover picture for old California costumes. In the photos by A. C. Smith at left are:

At top, our author, Bernice Tweedt, Lariat Swinger and Monterey Los Balaidores member, purchases cascarones from Mrs. Hugo Fulterer at Cascarone Ball, Hotel Del Monte.

Next, Mrs. Tony Castro, member of a pioneer family, wears an old gown and poses in front of Manuel Campos and his Mexican orchestra, which furnished the music for the 1952 ball.

"Big Shots" at the ball include (left to right), Mrs. Jack Dougherty, Mrs. E. E. Hermann, Mr. and Mrs. Hugh Olinger, Admiral Hermann, superintendent of the U. S. Naval Post Graduate School at Del Monte, host of the 1952 Ball, and Mrs. George Fuhrman, president of the Monterey Civic Club, sponsors of the ball. Note the evidence of popularity of these committee members—the cascarones confetti in their hair.

At left, the House of the Four Winds, one of Monterey's historic buildings, where the cascarones were made for this year's ball.

Scottish Fishwife

BY MARJORIE POSNER
Costume Editor



A Scottish fishwife's costume is one that is not too difficult or expensive to make, and it is different-looking.

The skirt and fish-apron are made of very stiff cotton material, white striped with a color, in stripes about one-half inch wide. Ticking that is very tightly woven is a good choice for these two pieces.

The skirt is a plain gathered one, about three yards around, over which goes the fish-apron. This apron is about the same length as the skirt but not so full, and is made to tuck up in back so it forms a pouch in which to carry fish in front. At the waistline in front is the money bag, made in an oval shape with a slit down the middle. This is quite large and is worn slightly to the left side. It can be tied on or hooked over the waistband. This money bag and the blouse are made of flowered material, also heavy and with a white background.

The blouse is rather simple, made with short sleeves that are straight and finished off with cuffs of a plain material. The neckline is a "V" with a bow of plain material for trim.

Over the head is worn a paisley-design wool scarf, a long scarf rather than a square or triangular one. White cotton stockings and plain black or brown shoes complete the costume.

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

Do you like medleys?

Kismet has released three new records, with four sides providing medley arrangements. We have had very little of this of recent years. A few years back one of our very popular dance routines was "Russian Village," a medley of Russian dances in general local use. Probably the major reason the dance has fallen out of our programs was our complete inability to get the record. Since then we have seen few medleys, but two did fail to become popular.

What will happen to the arrangements by Fred Leifer? On the whole the music is well played for dancing—although all do sound rather similar in spite of the different National backgrounds. The transitions between pieces is best handled on the Russian side. Each record lists which dances it contains and how many repeats.

149 A—Russian Medley—Polka Korketka (2) Karapyet (2), Koroboushka (2) Lezginka (2), Kohanochka (1), Lifting Polka (2).

149 B—Kujawiak (Polish).

150 A—Israeli Medley—Harmonica (1), Sham B'Eretz Yisrael (2) Mayim (1), Hava Nagila (1).

150 B—Two Czechoslovakian Dances (not in medley arrangement) a—Clapping Polka; b—Andulka.

151 A—American Medley — (composed dances) Lili Marlene (2) Hot Pretzels (4), Laces and Graces (2) Jessie Polka (6).

151 B—Scandinavian Medley—Swedish Hambo (4), Swedish (Danish) Varsouvienne (2), Norwegian Polka (4) Danish Parisian Polka (1).

Your reviewer doubts a too happy reception of these recordings, but intends to give them a try in some of his own groups. They are well done!

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Happy Summer

BY JOSEF MARAIS

SUMMER 1951 was a memorable one for Miranda and me. True, we came home to our California garden, fruit-trees, flowers, and climate with a great sense of well-being, having traversed and concertised in twenty-eight States in winter through varying degrees of heat and cold from 103 in Texas to 35 below zero in Minnesota.

Returning to our home, you might say, is what made the summer so delightful. That was indeed a joy, but the joy of which I speak was experienced away from home, in surroundings of pine trees and mountains.

There were young people, older people, artists, sculptors, painters, musicians (those who performed and those who taught others to perform). The fuel which fired their enthusiasm was *folklore*—the folksinging and folk dancing of many lands. The place? ISOMATA—a word that sounds as magic as "Open Sesame." ISOMATA — Idyllwild School of Music and the Arts.

Before I tell you of this indelible summer, let me go back two years when Dr. Max Krone, dean at the University of Southern California, asked my wife and me to come up the mountains called San Jacinto, above the desert communities of Palm Springs and Indio, and sing a concert in the Atwater Kent Bowl in the village of Idyllwild, California.

We agreed and had a fine time singing in a natural bowl with excellent acoustics to an audience of several thousand. We were able to stay only a day; not enough to experience personally the "idea" which sparks all the activities of the school. We heard of the Idyllwild Arts Foundation and were told of the public-spirited people who had planned a school where students from all over the country—and other countries—would gather and learn from each other the music, dancing, and folklore of their individual areas. The buildings were designed by the University of Southern California Architectural Department, and that year, and the year after (when we gave our second Bowl Concert), we found rapid development in clearing the 250 acres of pine-tree-filled land. By now there was a



fine music studio; also a large Art Center with patio and stage with modern equipment. Visitors to concerts and art exhibitions came from the surrounding towns, like Palm Springs, Banning, Hemet, Indio, and even from Los Angeles (110 miles away).

This summer we were invited to give a two-week workshop at the Idyllwild School, and we were able to get a closer look at the town, the remarkable people, headed by Dr. Max Krone, devoting themselves to the project, and a large public (now with a highly developed taste for the fine arts) lending their support.

Our music group sang songs of many lands, discussed and translated others, and made copious notes for future reference. Many were school teachers who are now transferring what ISOMATA had to offer to their own students in public schools across the country.

Miranda and I enjoyed being with these enthusiasts and the daily one and a half hours from 8:30 a.m. passed swiftly. Beatrice Krone—that warm-hearted person whose love for the folk songs of the world shines through all her lectures—followed with another hour and a half workshop. By lunch we were all hungry but spiritually fed as only music and the arts can feed.

Came the afternoon and Paul Erfer had us all dancing the folk dances of countries of which we knew too little. The youngsters joined the adults in whirls and twirls and the joy was good to behold. It was at these sessions that we offered our South African Sugarbush Dance (Record in Marais & Miranda's Decca Album A 471) which Paul Erfer describes in this issue of *Let's Dance!*.

Seeds have been planted in Idyllwild which will bear fine fruit for all of us lovers of folk art. An unexpected seed was planted as if blown by the wind. In our folksong class I demonstrated the classic guitar and explained to the students that there are guitars and "guitars." The latter are with steel strings, mostly shaped with "f" holes and a tail-piece. These are an outgrowth of the early banjo and their purpose is served as a rhythmic instrument in a band, or as a strum instrument.

"Please," said I, "do not confuse this instrument with the classic guitar. The latter is made of more resonant wood, is strung with

nylon strings (bless the nylon inventors!) for the gut strings broke so often that the classic guitar fell into disuse. Now at last we have at hand an instrument which gives a personal tone, which is as delicate as a violin, and upon which fine music may be played solo and as an accompaniment to folk songs."

Next day I found myself with a guitar class! From Los Angeles, and from Pasadena, guitars were bought or hired and the class was playing simple chords and scales before Miranda and I left Idyllwild.

The seeds had been sown unintentionally and will be scattered over many States. Each year more teachers will tell more school pupils about the REAL guitar . . . and we shall have more guitar players . . . more singers of folk songs . . . more lovers of folk music and more dancers of the world's folk dances.

So you see, it was a glorious summer this 1951! Let's dance . . . and—may I add—Let's sing!"

Cascarone Ball

(Continued from Page Seven)

give up the blessing of the Church than do without their waltzes.

Another great favorite was the jota, which had figures similar to an English country dance or a Virginia reel.

The slow but graceful contradanza was one of the most popular and interesting dances. It was in direct contrast to the more spirited and dashing dances usually attributed to that period. The contradanza was in waltz time and similar to a minuet, with many interweaving figures.

If a more complete record of the dances done in the past had been kept, we would probably find in our folk dancing that we are still doing many more of these early dances. Many folk dancers of the Monterey area attend these big Annual Bales.

Acknowledgment:

MRS. MARIA ANTONIA THOMPSON.
ED. COMMENT—Folk dancers are welcome at the Cascarone Ball. Those interested should contact Bernice Tweedt early in February, 1953.

The Artists-Authors

These splendid folk-artists, long-time favorites of your Editor, are now residents in the Los Angeles area. Josef was born in South Africa and first won fame as an interpreter of their folk songs in England and later in the U. S. A. Miranda, a native of Belgium, met Josef in New York while both were doing "intelligence" broadcasting for the U. S. Government. They will soon be appearing in Northern California on another concert tour. They have now recorded five albums on the Decca label. "Sugarbush" was first called to your Editor's attention about three years ago as "South Africa steps—arranged to this particular music." Another similar situation involves a varsovienne-like dance, "Jan Pereiweit," also recorded by Josef and Miranda.

RESEARCH COMMITTEE: Carol Squires, Helen Perry, Mildred Buhler, Dorothy Tamburini, Miriam Lidster, Lucy Cheney, Vernon Kellogg.

FALLAI LIMNIGHE (*Walls of Limerick*)

(Irish Reel)



UNA KENNEDY

This Irish Reel was taught to us by Una Kennedy, of Dublin, Ireland.

MUSIC

Record: Rex 15008A (Pipes) "Walls of Limerick"
Columbia 3321-F "Siege of Ennis"—or any reel.

FORMATION:

Sets of two couples facing each other in a circle, one facing CW, the other CCW. Inside hands joined at shoulder height, W on R of M. Outside hands hang at sides.

STEPS:

Promenade, Sidestep (see Chart of Basic Steps for Irish Dancing) October 1951 "Let's Dance!"

MUSIC 2/4 (Reel Time)	PATTERN
Measures	
1-2	I. <i>Advance and Retire</i> Take two promenade steps fwd—R, L.
3-4	Take two promenade steps bwd—R, L.
5-8	Repeat action of Meas. 1-4. Drop hands.
1-4	II. <i>Sidestep to Change Places</i> Both W turn L shoulders twd each other, and passing face to face they exchange places with one "seven." They turn one-quarter to the R to face partner as they do the two "threes" in place.
5-8	M turn R shoulders twd each other and exchange places passing face to face on a "seven," then turn one-quarter L to face opp. W on the two "threes."
1-4	III. <i>Sidestep to Change Places</i> Both M join R hands with opp. W and take one <i>Sidestep</i> to M's L. (Couples separate, one moving into circle, the other moving away from center of circle)
5-8	All take one <i>Sidestep</i> to return to place.
1	IV. <i>Swing</i> Original partners now join L hands under R and beginning MR (WL), take one <i>Promenade</i> step in place.
2-8	Continue with seven more <i>Promenade</i> steps turning CW, while traveling CCW once and a half around opp. couple to finish back to back with original couple and facing a new couple from next group. Repeat dance from the beginning.
	Note: On swing, partners are close, elbows bent, forearms upright. <i>Variation on hold for swing:</i> M rolls joined R hand twd him and under their joined L hands to finish with R hands near W, L hands near M, W's arms resting on M's arms with elbows held out horizontally. (See illustration in October 1951 <i>Let's Dance!</i>)

RESEARCH COMMITTEE: Mildred
Buhler, Dorothy Tamburini.

SNURREBOCKEN

(Swedish)

Various sources of this dance give varying arrangements. This particular one is arranged to fit the record listed below. Although the individual step-patterns are the same, the piano music listed will require a different arrangement.

MUSIC: Record: Folk Dancer M H 1047—"Snurrebocken"
Piano: "Svenska Folkdanser Och Sallakapsdenser"—Publisher: Svenska Ungdams-
ringen For Bygdekultur, Stockholm 1944.

FORMATION: Couples in single circle, partners facing each other (M facing CCW). Hands are placed on own hips.

STEPS: Bow; Delsbopolska: Done in shoulder-waist position*. Man's part: M steps fwd on L and pivots to R on L (one complete turn) without touching R ft to floor (ct 1), M touches ball of R ft beside L without taking weight on R (ct 2), M steps fwd on R (ct 3). Woman's Part: W jumps lightly onto both ft (ct 1), W leaps lightly onto R ft (ct 2), W leaps lightly onto L ft (ct 3).

Note: Throughout step, couple revolves CW and travels CCW about the room. Caution—W must keep steps small and close to the floor. M should keep weight on ball of ft and *not* on heels; Spring step: Light running step.

MUSIC 3/4	PATTERN
Measures & 3 & (3 notes)	Introduction
1	I. <i>Bow</i> With ft together and hands placed on hips, partners bow low to each other in a stately fashion (ct 1 & 2). Turn one-half R so that they are back to back (ct & 3 &).
2	Bow low to neighbor (back twd partner) (ct 1 & 2), turn one-half R to face each other and pause (ct & 3 &)
	Note: Music on I is very retarded.
1-8	II. <i>Delsbopolska</i> Partners take eight Delsbopolska steps.
9-16	III. <i>Spring Step</i> Assume open position.* Beginning outside ft (ML, WR) move fwd CCW with 24 spring steps.
	Repeat all as many times as music permits.
	*Description of steps and positions found in VOL. VI <i>Folk Dances From Near and Far</i> .

RESEARCH COMMITTEE: Mildred
Buhler, Dorothy Tamhurini.

IMPERIAL WALTZ

(Old Time English)

This dance was introduced in England in 1916 and has been popular since that date. Miss Lucille Czarowski, who introduced it to us, learned it from the old time ballroom specialist, Harold Evans of Victoria, B.C.

MUSIC: Record: English Columbia DX 1383 "Imperial Waltz"

FORMATION: Partners stand side by side facing LOD (CCW). Inside hands are joined at about the level of the M's ear, the elbow is held fairly close to the body. W places her hand in his, palm down. M's outside hand is placed lightly on his hip, W's outside hand is placed lightly on her hip or may hold her skirt. Weight is on inside ft, outside ft is in third position. (Heel pointing twd instep of inside ft, toe out at forty-five degree angle).

STEPS: Waltz, * Waltz Balance.*

MUSIC 3/4	PATTERN
Measures	
1-2	I. <i>Turn Away and Point</i> Beginning with outside ft, take two waltz steps turning away from partner, finishing in original position with inside hands joined. Note: Both keep inside hands in lifted position while turning, so they can be easily clasped again.
3-4	Step forward on the outside ft (ct 1, 2, 3). Point inside ft forward touching toe on floor very lightly (ct 1,2,3).
5-6	II. <i>Turn In and Point</i> Beginning with inside ft, take two waltz steps turning inwardly twd partner. Note: Step fwd in LOD on starting the turn, and progress fwd while turning.
7-8	Rejoin inside hands and step fwd on inside ft (MR, WL) (ct 1,2,3). Point outside ft diagonally fwd (ct 1,2,3).
9	III <i>Waltz Back to Back, Waltz Balance</i> Beginning outside ft and keeping inside hands joined, take one waltz step turning away from partner (back to back position).
10	Beginning on MR and WL, waltz balance in LOD (back to back).
11	IV. <i>Waltz Face to Face, Waltz Balance</i> Beginning outside ft and keeping inside hands joined, take one waltz step away from LOD, turning to face partner.
12	Beginning MR and WL, take one waltz balance against LOD (face to face).
13-16	V. <i>Waltz in Closed Position</i> In closed position, take four waltz steps turning R (CW) and progressing fwd (CCW) around the room. Note: In starting the waltz the M steps diagonally bwd on the L while the W steps fwd on the R placing her R ft between the M's two ft.

RESEARCH COMMITTEE: Mildred
Buhler, Dorothy Tamburini, Miriam Lidster,

RUMUNJSKO KOLO

(Roumanian)

This particular version of this kolo was taught to members of the Research Committee in 1950 by Milan Pakaski, a native of Yugoslavia.

MUSIC: Record: Balkan 525 B "Rumunjsko Kolo"

FORMATION: Broken circle; hands joined at hip level, shoulders and arms relaxed. Leader at R end of line.

STEPS: Rocking step, step-hop, running step.

MUSIC 4/4	PATTERN
Measures	<p><i>Introduction:</i> The group may wait four measures and begin the dance on the rocking step, or they may begin with the first beat of music, using the step described as II, and have no formal introductory music. This arrangement has the wait of 4 measures.</p>
1-4	<p>I. <i>Rock and Stamp</i></p> <p>Face into the center of the circle with hands joined, low. Arms and hands move fwd and bwd easily with the normal rhythmic movement of the body. Rock fwd onto R ft, crossing R ft diagonally over L, displacing L, at same time lifting L behind R, L knee bent (ct 1) rock bwd onto L, lifting R ft in front (ct 2), rock fwd onto R (ct 3), swing L ft fwd and diagonally over R, at same time hop slightly on R (ct 4); step onto L in original place of R, displacing R (ct 1), rock bwd onto R (ct 2), rock fwd onto L (ct 3), swing R ft fwd and diagonally over L, at same time hop slightly on L (ct 4); step onto R in original position of L (ct 1), rock bwd onto L (ct 2), rock fwd onto R (ct 3), bring L ft beside R (<i>do not step onto L</i>) (ct 4); stamp on ball of L ft 3 times beside R ft without taking weight on L (ct 1, 2, 3), hold, keeping weight on R ft (ct 4).</p> <p>Note: A slight leap is used on each fwd and bwd "rocking" step.</p>
5-8	<p>Repeat action of I meas. 1-4, beginning the rock on the L ft and finishing with 3 stamps on R ft.</p>
9-10	<p>II. <i>Step-Hop, Running Step</i></p> <p>Face CCW in circle. Beginning with R ft move in LOD with 2 step-hops (R, L). Continue in LOD with 3 running steps (R, L, R) and 1 hop R. On the hop turn one-half L to face in CW direction.</p>
11-12	<p>Beginning by stepping bwd on L, repeat action of meas. 9-10, moving bwd in CCW direction. On last hop turn one-fourth R to face center of circle.</p> <p>Repeat all of dance as many times as desired.</p> <p>Note: The steps may all be performed in a circle formation, or the leader may lead the group in many serpentine patterns. All steps should be small and done well under the body. Stand straight but relaxed—no tension in the arms or legs (especially the knees). Rocking is done with the knees, not with the body.</p>

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

ROMANY MOOD

(Roumanian Gypsy Dance)

Research accomplished by Sylvia Revin while traveling in Europe. Dance presented by Grace Perryman at Stockton Folk Dance Camp, 1951.

RECORD: "Sarba Calului"-Columbia 36241. No introduction.

FORMATION: Double circle of couples, partners facing, men's backs to center.

STEPS: *Push Step*: Moving directly to the side with a leap, step front, leap, step front, leap, step back and bow; i.e. step sideward L on L ft. with a little leap, extending the R leg to the R side (ct. 1-&), step on R in front of L, bending the knees slightly (ct. 2-&). Repeat the leap and step front using same feet. Step sideward to L with L ft., extending R leg to R (ct. 1 &), step in *back* of L with R (ct. 2 &). Bow to partner, feet remaining in place, the R arm sweeps down in front and then to R hip during the bow (ct. 1-&). As dancer raises from the bow the weight is shifted to the forward foot and the L arm is raised overhead (ct. 2-&).

Polka: A running polka, light and fast, i.e. step fwd. L with a little leap (ct. 1), step R beside L (ct. &), step fwd L with a smaller leap (ct. 2). This is done in the same tempo and spirit as a pas de basque but do not cross feet.

Romany Mood Step: Swing R leg backward from hip, turning toe inward, and hopping on L ft., R arm swings down and back, elbow straight. Free hand hanging at side (ct. 1). Swing R leg forward from hip, turning the toe outward, hopping on L, R arm swings forward, palm turned toward face, head turned to R (ct. 2). Girls flick skirts as hand swings forward. M bring their hands up in a fist as though showing muscle, or M may keep hands in pockets. Step in place three steps, R,L,R (ct. 1-&2). Repeat, swinging L leg and arm. Leg should not be raised more than 12 inches from ground.

STYLE: Stand straight and arch back like proud, independent Gypsies. The first part of the dance is slow, restrained and in grandiose, proud style. The second part is fast and abandoned, but strong.

MUSIC 2/4	PATTERN
Measures	SLOW FIGURE
1-4	STEP I. <i>Leap Front, Leap Front, Step Back, Bow</i> Partners facing, M's L hand overhead, R hand on hip, W opposite. Both move clockwise in circle with push step described above. M start with R ft., W with L. The hand that is curved over the head moves outward from the wrist as the leg is extended, and inward as the foot steps across in front of the other. Bow to partner as described above.
5-8	Repeat push steps and bow, moving CCW, reversing hands and starting with opposite feet.
9-10	STEP II. <i>Step, Step, Step, Pose</i> Partners facing, both hands joined, walk slightly forward CCW with three walking steps, turning almost back to back, pointing fwd ft. M steps L,R,L point R, W opposite. Joined inside hands pointed forward and down, joined outside hands raised curved overhead.
11-12	With 3 walking steps move back to place, finishing face to face. M steps R,L,R, point L, W opposite. Joined inside hands are curved overhead in back, joined outside hands are down and pointing forward.

ROMANY MOOD (Continued)

MUSIC 2/4	PATTERN
13-16	Drop hands. With push steps, as in Step I, meas. 1-4, both move away from partner in little circle. Bow facing partner and close together, to rejoin hands.
17-24	Repeat Step II, meas. 1-8 exactly.
25-48	Repeat entire Slow Figure, Steps I, II.
FAST FIGURE	
STEP III. <i>Circle Partners and Polka Back-to-Back, and Face-to-Face</i>	
1-8	With 8 running polka steps, M starting L and W,R, move clockwise in a circle around partner, passing R shoulders. Hands swing to side of forward foot. Make the circle as large and round as possible, finish side by side, inside hands joined, both facing CCW in large circle.
9-16	8 polka steps back to back and face to face progressing CCW in circle. The joined inside hands swing forward and then back to help turn the body, the free hand either swings naturally at side or may be held on hip.
STEP IV. <i>Polka With Alternate Turns</i>	
17-18	Man dances forward with 2 polkas, W turns R under joined hands, both starting with R foot.
19-20	Woman dances forward 2 polkas, M turns R under joined hands both start R.
21-36	Repeat Step IV, meas. 1-4, four more times, moving CCW in circle.
STEP. V. <i>Romany Mood Steps</i>	
37-48	Partners facing, dance 6 Romany Mood steps, both starting R ft. and moving away from partner, M toward center, girls out of circle.
49-60	6 Romany Mood steps, both starting R and moving toward partners.
61-120	Repeat all of Fast Figure, Steps III, IV, V.
FINALE. <i>Romany Mood Steps in Circle and Pose</i>	
121-126	Partners move in a small circle, each turning to own R with 3 Romany Mood steps, finish facing. These steps are done very vigorously.
127-128	M does a deep knee bend and springs to a stride stand pose, arms extended outward and upward. W leaps forward on her R foot, swinging L arm overhead, then forward over R foot (ct. 1-2), then steps back on L foot, L arm extended overhead and back, R hand extended down and forward over R foot which is pointed forward on floor (ct. 1-2). (In order to have the R foot free for the pose the W does not put her weight on it at end of last Romany Mood step).

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FRESNOTES

By Mary Spring

On January 14th the Fresno Folk Dance Council honored its outgoing and incoming officers at a dinner meeting. Present were the Council members, their guests, representatives from the Central California Callers Association and the dancers closely associated with the Council—42 in all. The officers for 1951—E. FORD THOMPSON, president; CLIFF HEIDT, vice-president and treasurer; MARGIE WIDMAN, secretary—can certainly look back to a year of great accomplishments in the promotion of folk dancing in our area, the result of their hard work and persistent effort. The new officers are: WATT McGUGIN, president; ORVAL McADAMS, vice-president and treasurer; RAFAEL SPRING, secretary.

On this occasion the three men who have served as presidents of the Council—Z. A. (Al) BUMP, NATE MOORE and FORD THOMPSON — were given recognition for their work and were presented with a small token of appreciation from the group, a hand-somely bound, inscribed scrapbook for their collection of news items regarding the Council. The entire affair could not have been more fitting on this third anniversary of the Council. It was a far cry from the large gathering of noisy, friendly dancers to the small group of quiet people, scarcely knowing each other, who met at the first organizational meeting on January 10, 1949. The Council has come a long way in uniting the dancers of our area, promoting festivals, breaking down the barriers between clubs and sponsoring weekly parties.

Speaking of Council officers, the new president is a member of the EASTERBY FOLK DANCERS, one of the clubs represented at that first meeting in 1949 and a strong supporter of the Council ever since. Recently the club elected new officers at a combined business meeting and potluck dinner. They are: ED McGUGIN, president; RALPH PYLE, vice-president; THELMA SONKE, secretary; MARIE DAVIS, treasurer; LENNIE PARKER, council representative. The CLODHOPE

(Continued on Page Twenty-One)



Fresno dancers in costume parade—Mrs. Lila Moore, Dutch; Eleanor McMullan, Portuguese; Mrs. Marjorie Widman, Philippine.

HART'S RESTAURANTS

Where Folk Dancers Gather

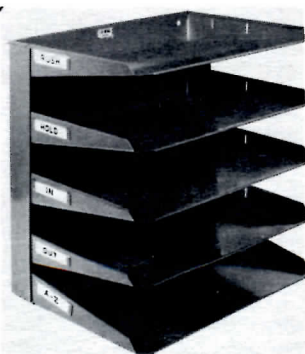
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Z. A. **BUMP**
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SUGARBUSH

(South African Vastrap)

RECORD: "Sugarbush" Decca 23691 (Album A-471)

FORMATION: Four couples in quadrille formation numbered as in American squares.

STEPS: 1. Light shuffle when circling, or moving fwd.

2. Cakewalk—always danced in a backward direction; exaggerated strut or prancing action with high knees and leaning backwards. The hands are held up in front with palms facing outward.

3. "Tikki draai"—LH on hip, RH raised to head level, turn CW individually with greatly exaggerated buzz step, lifting LF off floor with a decided flip; look over L shoulder at L heel.

Introduction

1. 6 measures; sway in place. All join hands and circle to L 5 steps, stop and clap hands in rhythm. Continue this action with the claps 3 more times moving a quarter of the way to L each time, and returning to original places in the set.
2. Repeat Figure 1, moving to R and stamping the rhythm instead of clapping. The hands remain joined throughout this figure. (Two measure interlude between Figures 2 and 3—sway in place.)
3. All drop hands. First couple, holding inside hands, advances across set to opposite couple with easy shuffle steps. Girls hold up their hands firmly as men clap the rhythm on girls' hands. Couples 2 and 4 clap on partners' hands. First couple retire to place moving backward with cakewalk steps, while at same time Couple 3 holding hands advance fwd toward first couple. Repeat hand-clapping as before, men clapping on girls' hands. Couple 3 retires to place moving bwd with cakewalk steps. Couple 1 remains in place. All clap own hands in rhythm. All turn individually in place with 8 "tikki draai" steps, several times around.
4. Couples 2 and 4 repeat action of Figure 3, couple 2 advancing first. The inactive couples (Nos. 1 and 3) face partners and clap the rhythm on partners' hands.
5. Men remain in place; girls make a one-quarter turn L. Girls dance 4 cakewalk steps moving backward to man on R. They stand in front of him and turn their palms backward over their shoulders as men clap rhythm on girls' hands. Girls continue this action, moving one place to R each time, until they return to their own partners.
6. All join hands in a single circle and move to R 5 steps, stop and clap own hands in rhythm. Repeat 3 more times, continuing to R until all have returned to original places.
7. All join hands and move to L 5 steps; stop and clap AND stamp rhythm at the same time. Repeat 3 more times, moving continuously to L, until all have returned to original places.

ED. NOTE: This description has in no way been reviewed by the Northern Section Research Committees but represents the work of Josef Marais as described in the Southern Section Standardization Committee Bulletin No. 12, by Paul Erfer.

From the EDITOR'S MAIL BAG

WORD FROM VYTS!

"Enclosed is an article which I hope is something you can use. (Certainly is, see April *Let's Dance!*)."

"I'm still coming along. I passed the hundred (pound) mark. I now weigh 102 pounds. I'm also permitted to take two short walks daily in the hallway. I do hope that by Spring I'll be able to walk outside."

"Sincerely, Vyts."

WORD FROM LISA LEKIS!

"I am so happy about that record of Puerto Rican dances. I do wish to thank everyone who helped with them."

"I am enclosing a copy of some material I wrote on the Danza and Plena thinking that some of the readers of *Let's Dance!* might be interested in some of the historical background for these dances. (Ed. note—to appear soon in *Let's Dance!*)."

"I have just returned from the most wonderful trip to all of the islands of the West Indies and the countries of northern South America. I recorded music in 15 countries and believe that I now have a really good collection of Caribbean music, much of it recorded for the first time. For instance, I took recordings from the Bush Negroes of Dutch Guinea; the majority of them had never seen a camera, electric light nor an automobile. More for *Let's Dance!* later."

"Sincerely, Lisa."

ADULT EDUCATION AND FOLK DANCING

The pot continues to boil! We are being urged to present our case before the public and particularly members of the state legislature (California). Recreation and folk dancing are both under economy attacks. The State Recreation Commission, one of the original and ever a leader in the development of all phases of recreation including folk dancing, was largely hamstrung last legislature by budget reductions. It may lose still more this legislature. They need our support. Likewise, the adult education program could be unmercifully restricted—all under the false guise of economy. We suggest two or three possible activities to our readers. First, let any and all know your opinion on these matters (interview or write state legislators, write to the "Voice of the People" sections of your papers, enlist the active support of leading citizens, etc.). This might well include a selling campaign for your hobby. Announce the problem in your festivals, jamborees, etc., and suggest that others become interested before it is too late. Talk it all over with your recreation department and your adult education division and adopt a common approach.

The need for recreation and the education for leisure was never greater than now and in America. Let us make certain that in an all out preparation for defense, we do not lose that which we sought to defend.

BOOKS—BOOKS

Your editor is not wishing to take the place of our very effective reviewer, but would like to take this opportunity of putting in a plug for three new books in the field of SQUARES!

Rickey Holden: *The Square Dance Caller* (privately printed, \$1.50). This is the most complete book for the caller that we have yet to see. Rickey succeeds in answering many of the questions you have been asking. This is a must for anyone wishing to become a caller.

Paul Hunt and Charlotte Underwood: *Eight Yards of Calico* (Harpers \$2.50). Here is one of the most delightful of books for dancers and callers. Well illustrated with pipe-stem characters, a continuous graded program is presented. It does not become as technical as Rickey's book but has more for the dancer. It includes some splendid advice to those who teach squares to children. You must read this one.

Ralph J. McNair: *Square Dances* (Garden City Press, \$1.50). You may already have the first edition of this volume done in mimeographed form, a few years back. The illustrations are clever and easy to follow, the calls presented in a progressive form desirable for both the caller and dancer. Most readers will be delighted with the "asides" about square dancing, historical and fanciful "facts." We assigned this as a background book in classes in college for prospective teachers. All three of these are inexpensive and highly desirable for your library. The latter two are especially fine for beginners.

THE ROYAL EMPRESS TANGO

—an answer to Mr. Jimmy Lindsay

Dear Mr. Lindsay:

I was very interested in your friendly comments on *The Royal Empress Tango*. It is obvious that this is a favorite dance of yours also. Since I introduced it in this area I would like to explain from whom I learned it and why we dance it according to the instructions given in the February issue of this magazine.

Are you acquainted with Mr. Harold Evans, a dance specialist of Victoria, B. C.? You would enjoy meeting him if you have not already done so. He learned and taught the old time and sequence dances in England some years ago and has a well-established studio for fencing and dancing in Victoria. I learned *The Royal Empress Tango* from Mr. Evans, who teaches only the authorized versions of these Old Time English Dances. This summer after the Folk Dance Camp at Stockton I went to Victoria and while there called on Mr. Evans and found that I was still dancing *The Royal Empress Tango* exactly as he had taught it to me several years ago. He was quite discouraged about this dance as so many new versions have appeared all over the U. S. and Canada.

Recently I have procured the last edition of *Old Time and Sequence Dances*—Standardized by the Old Time Committee of the Official Board of Ballroom Dancing—London, England. I noted with great interest that the description of *The Royal Empress Tango* published in *Let's Dance!* is verified in all details by the description of the dance in this book.

Sincerely,

Lucile K. Czarnowski.

December 3, 1951.

FESTIVAL IN PORTLAND

Hans and I have been instructing a YMCA group of married couples here (Portland, *Continued on Page Twenty-Two*)

CALLS

FEATURED AT JANUARY 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

A discussion was held on the subject of breaks, and a chart showing what movements flow easily from various positions was presented. The purpose of the chart was to show that simple movements which flow easily can be used well for breaks and that they do not necessarily need to be long or complicated to be interesting. For example, one of the columns on the chart was as follows:

DO-SA-DO

SEE-SAW

- *Circle
- *Grand Right and Left
- *Promenade
- Star
- Do-Pas-O
- Allemande Thar
- Wagon Wheel
- Box the Gnat
- *Swing

The movements indicated by an * are ones we have used regularly in the past. Try some of the others in the form used below or in any other form and we think that you will find them fun.

(1)

In a grand right and left

1. Meet your own for a do-sa-do
2. Gents star left and around you go
3. Now you meet your own for a do-sa-do
4. Now ladies star right till you meet your man
5. Everybody swing as fast as you can

(2)

In a grand right and left

1. Meet your own for a do-sa-do
2. Now back right in to a do-pas-o
3. It's left to your own, right to your corner
4. Left to your own, and promenade

(3)

In a grand right and left

1. Meet your own for a do-sa-do
2. Now left to your own and into the center like an allemande thar
3. Back around, boys, but not too far
4. Shoot that star with a full turn around
5. Swing *your own* when you come down.
6. Promenade around the town.

(4)

In a grand right and left

1. Meet your own for a do-sa-do
2. Now right to your own for a wagon wheel
3. And you walk around on your toe and heel
4. Gents back out with a full turn around
5. Promenade as you come down

(5)

In a grand right and left

1. Meet your own for a do-sa-do
2. Right to your own and box the gnat
3. Then grand right and left the wrong way around
4. Big foot up and little foot down
5. Meet your own and give her a swing
6. Promenade go round the ring.

In following issues we will consider other columns from the chart presented at this institute.

ALLEMANDE E

Presented by Ken Clark

Original by Roy Close

1. Allemande left like an allemande E
2. Right and left and box the flea
3. Allemande left right where you're at
(*With same person, original right-hand lady*)
4. Right to the next and box the gnat
(*Original opposite*)
5. Step right up and swing and whirl
6. Round and round with that pretty little girl
7. Allemande left like an allemande E
8. Right and left and box the flea
(*original corner*)
9. Turn once and a half with your left hand
(*Same original corner*)
10. That's a two-time allemande
(*End facing conventional right and left grand direction*)
11. Right to your partner, right and left grand

HIGHLAND WHIRL

Presented by "Scotty" McLeod

1. Put your arm around your little maid
2. Gents to the center and star promenade
3. Keep on turning you're doing fine
4. When you get home you stretch your line
5. Now a two hand swing you're doin' fine
6. Put those ladies back to back
7. While the gents run around the old race track
8. Meet the lady with your left hand 'round
9. It's once and a half you're going to town
10. Put the gents back to back
11. While the ladies run around the old race track
12. Hey! you gals, you're going wrong
13. Come right back where you belong
14. Meet your partner with the right hand round
15. It's once and a half to the outside lane
16. Now allemande left and the ladies chain
(*From corner position*)
17. Across the set that's where you're sent
(*Gents get original right hand lady*)
18. Promenade around with a brand new gent.
Repeat three more times to get original partner.

MERRY DANCE

Presented by B. B. Wilder

Odd couples are active
and cross over.

*Down the outside with the one below

— — — — (Actives face up, turn out, and go down the set taking the one below with them)

— — Back to place (Man holds pivot)

Down the center four in line (Man holds pivot)

— — Back to place (Man holds pivot)

Cast off and the ladies chain

— — Chain right back

Half promenade across

Half right and left right back

Down the outside with the one below.

* Indicates line given before the music starts.

— Indicates "accented beats"

Around the SQUARE Set

By PEG ALLMOND

Lee Kennedy, wife of the president of the Mission Bells and Bows, advises me that ninety per cent of the members of that fine club are subscribers to *Let's Dance!*—a nice record. How does YOUR club compare? Good dancin' at the Bells and Bows. Jack McKay is the instructor. Lots of squares, some contras, and a rounded program of European folk dances attract a steady attendance.

"CALLING ALL FOLK DANCERS" program of Radio Station KVSM held a wonderful second Birthday Party January 20, and in a contest among all callers present, Randy Randolph "won" and the prize was a pair of baby-sized cowboy boots. Heppy and Randy hope it will be a boy so the boots can really be worn. There was an excellent turnout at the party and with Mildred Buhler as hostess, everybody had a wonderful evening. Our congratulations to Mildred!

THE SQUARE STEPPERS of Oakland held a pot-luck supper recently at which the decor was WINTER. Little snow men and women, snow shoes, "snow-covered" branches, Christmas tree ornaments, etc., were used as table decorations, and the programs were decorated with the snow men and women. Skater's Waltz and other winter type music furnished the atmosphere. Guest group was SEQUOIA SQUARES. You might add this idea of the seasons to your party-possibility list. This Winter Pot Luck idea was certainly a success, so why not put on a Spring, Summer or Fall party in YOUR CLUB? Your decorating committee will bless you.

DOT JENSEN and MEL DUDLEY of the Square Cutters have announced their engagement. It couldn't have happened to nicer people. They are ardent Square Dancers and both have "calling" as a hobby—and good they are!

VALENTINE PARTY of the DANCIN' DUDES at Walnut Creek was beautiful. Double hearts on which appeared the names of couples, members of the club, were used to decorate the walls. Guests were provided with heart-shaped cards with their names on them. At an early intermission, the member couples stood under their hearts around the room and their guests stood with them. Then the members introduced their guests—and *note*, introductions were made EARLY in the evening so guests felt at home sooner. Guest callers were LEE HELSEL, BILL OWENS, JACK SANKEY, and JACK MCKAY. An interesting dance was put on to raise money for the MARCH OF DIMES. Dancers were given a broom or a spoon and then the music started. Couples with brooms and spoons stayed on the floor and those without contributed to the POT which was in the center of the floor. Even the onlookers around the walls were drawn into the fun and the amount collected was surprisingly high. A nice idea.

And other items of note in connection with the March of Dimes: The THIRD annual March of Dimes Jamboree—afternoon and evening parties held by the Golden State Lodge, Independent Order of Oddfellows at VALLEJO. Many local Folk Dance groups contributed exhibitions, among them Oakland



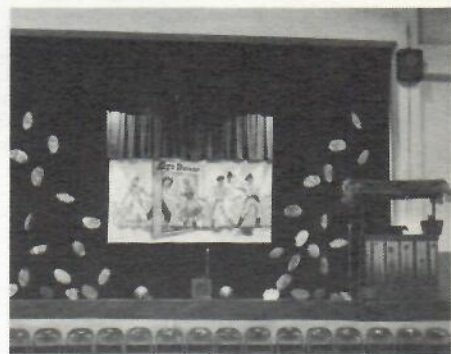
Johnny Savage, the "GI Jonesy."
(Photo by D. F. Lockett, San Bruno)

Recreation Dance Arts, Vallejo Folk Dancers, Sunnyside Folk Dancers, Bustles and Boots Folk Dancers, Vallejo Juvenile Square Dancers (8-year olders). Guest callers were Stan Valentine, Charles Bassett, Jack McKay, Randy Randolph, Peg Allmond, Sue Lemmon, Art Harvey, Chief Wolfe. March of Dimes Folk Dance Festival at SALINAS ARMORY—hosts were the Salinas Lariat Swingers. Ace Smith, Theron Wright, Al Mignola, Ted Schipper, Jim Fontana and Chet Davis were local callers on the program. A stellar addition to the calling was added by the inclusion of several guest callers, who were Johnny Savage from Los Angeles and Editor Lawton Harris. The decorations featured life-sized, full-colored reproductions of *Let's Dance!* headings painted in a nearby state prison.

Notes on the SQUARE DANCE CALLERS ASSOCIATION OF NORTHERN CALIFORNIA two-day institute held January 26 and 27 at Asilomar, Pacific Grove, California: More than seventy reservations were made for the institute, which started with lunch on Saturday, followed up by warm-up squares, lectures and practical demonstrations of teaching techniques, contra dancing and calling classed, exchange of square dance material, and a business meeting. The evening consisted of a round-table discussion of party ideas,

games and singing, and the evening party. Sunday's session had a morning swap session, afternoon warm-up squares period, criticism of tapes, which had been made at the evening party, more contra dancing and calling help, and a lecture illustrated with large charts of squares and break material. This institute was another example of the fun and fellowship to be had from a hobby and certainly calling and dancing squares is a hobby of no mean proportions. A G.I. caller turned out to be John Savage of Los Angeles.

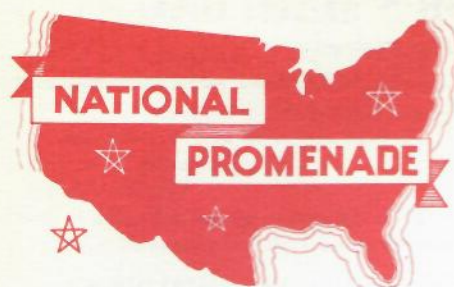
The Redwood Empire Callers' Association and the "Square S Dancers" of Sebastopol are having a "SPRING ROUND-UP" on March 29 (Saturday) at 8:00 p.m. It will be held at the Holy Ghost Hall on Mills Station Rd., in Sebastopol. The program will be in charge of Paul Kindig, president of the Redwood Empire Callers' Association. Further information may be obtained by contacting Cliff Nelson, president of the "Square S Dancers," 1351 High School Rd., Sebastopol. Telephone: Sebastopol 3370. The theme of the dance will be the "SPRING ROUND-UP," in program, decorations and entertainment. A large crowd is expected and all should have a wonderful time.



Salinas March of Dimes Festival Decoration.
(Photo by A. C. Smith)



The Callers and their taws danced a lot at Asilomar. (Photo by D. F. Lockett, San Bruno)



By MILDRED R. BUHLER

DALLAS, TEXAS. *Big Festival!*

Over 6000 people attended the Southwestern Square Dance Festival which was held here recently at Fair Parks Agricultural Building. The two-day affair drew visitors from all over the southwest as well as the local fans. Among the many visitors was Dr. Lloyd Shaw of Colorado Springs, who was M.C. for the Saturday night session. Lee "Pop" Myers of Radio Station WFAA served as M.C. on Friday night.

Sponsored by the North Texas Callers' Clinic in co-operation with the *Dallas Morning News* and the Dallas Federation of Women's Clubs, the proceeds went to the Federation's scholarship fund.

LAS CRUCES, NEW MEXICO. *Holds Jamboree!*

The New Mexico Square Dance Association's Southwestern District Jamboree was held here on Saturday, February 9. The all-day affair started with a ranch style breakfast held at the Temple of Agriculture from 7:30-10:30 a.m.

At 2:30 in the afternoon a swap and trade session was also held at the Temple. The main event, the evening dance, was held in the Armory Building and featured Forrest Delk and the Gully Jumpers, as well as a host of callers from the area. Among the masters of ceremonies were Bill Willingham, John Jeffus, Frank Doyle and Butch Nelson of El Paso.

TELL IT TO DANNY

(Continued from Page Five)

Card from MAJOR MORGAN says we dance better than the natives in the BAHAMAS. The Major and the Mrs. left FLORIDA for MEXICO the middle of January.

Speaking of merchants—THE SAN FRANCISCO MARINA MERCHANTS ASSOCIATION is hoping to create an associate social membership branch in order to sponsor a folk dance beginners' course which will bring much pleasure and more service to their customers.

Another president re-elect was DAVE LEWIS for THE JACINTO CLOVER REELERS up WILLOWS WAY. New veep is ROY MAPES, JR., and MRS. ED ROBERTS, secretary-treasurer. Ornaments for the Christmas tree party were programs of the past two years that MR. and MRS. DAVE had saved. You are welcome to dance with them any Friday at Grange Hall.

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FRESNOTES

(Continued from Page Seventeen)

PERS, too, have a new president, FRANCIS RILEY.

That well-known bird is hovering over radiant BETTY STANNARD and her husband, GEORGE. All their many friends are offering warm congratulations.

The COUNCIL WORKSHOP has started a new season with a healthy enrollment and plenty of enthusiasm. A new committee has been appointed to manage class affairs, consisting of MR. and MRS. JOHN WIDMAN, MR. and MRS. THOMAS NORTHUP, MR. and MRS. RAFAEL SPRING, ELEANOR McMULLEN and AL BUMP, chairman. It is interesting to note that the class has attracted many members from out-of-town committees such as Dos Palos, Kingsburg, Visalia, Lemoore, and Merced. In this way it has assumed a position of leadership in the San Joaquin Valley by helping to introduce new and more difficult dances to our neighboring folk dancers.

Plans are well under way for the PEACH BLOSSOM FESTIVAL to be held on April 4th, 5th and 6th. The Fresno Folk Dance Council and the Central Valley Empire Association are again co-sponsors. The Central California Callers Association will be in charge of arrangements for the introductory party, a square dance jamboree, on April 4th from 8 p.m. to 12 p.m. The folk dance parties will be held on Saturday evening also from 8 p.m. to midnight and Sunday afternoon from 1:30 to 5:30 p.m. All three parties will be held in the Memorial Auditorium. A series of interesting exhibitions is being planned, featuring valley folk dance groups, and possibly the thoroughly exciting and spirited Apudalo, performed by the Ojai boys with such matchless vigor and style. The International Food Market will be held in the foyer of the auditorium for both the Saturday and Sunday parties. We cordially invite all our dancing friends to come to Fresno to celebrate the advent of spring with us. Following all the parties, a social get-together of the dancers is being planned and we hope that our out-of-town friends will join us.

Among the many dates in the calendar of events for this area, one stands out because of its potential results—the conference of recreation directors at which the members of many of our clubs demonstrated both folk dances and squares and which featured instruction in some simple dances. This conference, held February 19 in Fresno, was attended by three hundred recreation directors,

some of them from Arizona and other parts of the Southwest, to discuss problems of recreation and methods of enlarging the scope of their activities in their individual communities—and what better method of doing the latter than by introducing folk dancing in areas which are not yet aware of this charming form of recreation or giving a boost to beginning activities in this line? Our dancers can take pride in the fact that they are true apostles for their hobby, helping to promote it everywhere in California and out of the state as well.

And what of our friends elsewhere in the Valley? Here are a few sidelights: Merced has a budding caller, JOHN ALLEN, age 12, son of folk dance teachers RUTH and RAY ALLEN of Livingston (who said folk and square dancers can't get together?). Making his debut at the Fruitland Hi-Steppers party during the holiday season, he surprised and delighted his audience with his ability. MRS. DORIS WEBB reports that the JEANS and CALICO CLUB of Avenal is planning its second anniversary festival, to be held in the Veterans Memorial Hall March 22, at 8 p.m. The program will contain both folk dances and squares. The institute at Hanford, sponsored by the SAN JOAQUIN DANCE COUNCIL, attracted a lot of interest in the valley and was a complete success. Teachers were local and a good variety of dances were taught.

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The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

Three new volumes in the series, *Handbooks of European National Dances*, have recently come off the press. They are Number 18, 19, and 20 in this excellent collection.

Dances of France II: Provence and Alsace: by Nicolette Tennevin and Marie Texier. New York: Crown Publishers, A Chanticleer Edition. 1951. 40 pp. \$1.00.

The authors are experts in their field, as is true of the others who have produced *Handbooks* in this series. Nicolette Tennevin comes from a Provencal family and is head of "La Couqueto," a group of dancers in this area who are seeking to perpetuate their heritage of traditional songs, dances and costumes. Marie Texier is president of the *Commission de Folklore de la Federation Regionale Francaise*.

From the old province and kingdom of Provence come some of the gayest and historically some of the most interesting dances of Europe.

Following the classification as outlined in this volume, the Provence dances fall into four groups:

1. Those once belonging to trades, generally Corporation or Guild Dances. Examples are (a) *Li Courdello*, a pole with decorations and hanging ribbons which is held in the center of the dancing space while others dance around it. It resembles a May pole dance but is not so called by the French. (b) *Li Tisseran* (The Weavers), (c) *Li Triho* (The Vine Arbour) and (d) *Li Jardiniero* (The Gardeners).

2. Real folk dances, performed by the people at any of their fetes. Examples are (a) *Les Matelotes* (performed once by sailors on board their warships at Toulon), (b) *La Fricassio* (La Fricassee: a medley), (c) *Lou Rigoudoun* (La Rigaudon) with its varied history in the courts and in the countryside.

3. Dances performed by the nobility and high Provencal Society. Examples are (a) *La Volto*—The Volta which was an Italian importation which some historians classified as a forerunner of the waltz, (b) *La Rigaudon*.

4. Ritual dances performed by country folk and townspeople only on special occasions. Examples are (a) *Li Coco*, a dance using coconut shells performed for Carnival, (b) *Mauresques*, (c) a Sword Dance.

In Alsace many of the real traditional dances disappeared as they were supplanted in the nineteenth century by the Polka, Valse, Mazurka and Schottische. The dances are all "Sung Dances" but can also be performed to the music of a band.

The Dance of the Winepress, the Cock Dance and a Popular Valse in 2/4 time are among some of the older dances which are still performed.

Detailed descriptions, with music, of three Provencal dances are given, namely *La Volto*, *La Farandoule* (The Farandole), *Li Jardiniero* (The Gardener) and one Alsatian dance, *A Lauterbach*.

This little book is rich in information. Additional sections give place and times for

From the EDITOR'S MAIL BAG

(Continued from Page Eighteen)

Ore.) for a little over a year. Now they (the "Polkateers") are planning their first festival. Are we in time with this announcement to have it appear in the March Issue of *Let's Dance*!?

The Polkateers of Portland will be hosts for the first time to an Oregon Federation Festival on Sunday, March 30, 1952, from 1 to 5 p.m., at the St. John's Community Center.

"Fences" are high up here in Portland between square, patterns and folk dancers, the rank of folk dancers being the very thinnest. Because we (folk dancers) want to share our joyous pastime with others, we are omitting the usual exhibition numbers. In their place we plan to have demonstrations by guest clubs followed by a "talk through" by their teachers. We will thus enjoy Hester Turner of Lewis & Clark College, Pirkko Roecker of the Eugene Folk Dancers, Jane Abbott of the International Folk Dancers of Portland, Gertrude Ayres of the Salem YMCA. These gals all

have lots of know-how and more bounce to the ounce than a case of tennis balls.

We'll let you know how we come out.

Regards,

Caroline Schnoor.

P. S. Of course we are including 6 square dances called by 6 fine guest callers.

WINDSOR'S CALLERS SERVICE

The advertisement on page 24 carries news of Doc Alumbaugh's latest undertaking in the Square Dance field—"callers service department." We have not seen a sample yet, but from the announcement Doc is agreeing to supply a notebook (with your name on it—mated to homing pigeons, Doc?) suitably indexed, with a mass of information organized for handy and "hasty" use. Dance instruction sheets, record and dance information, etc., are tied up in the plan. We favor the idea. Doc is undertaking a huge task in a field where people "have their own ideas," and in a field to which some seventeen magazines and literally hundreds of mimeographed note services, books, etc., attempt to do much the same thing. Good luck to you, Doc!

her native dance is shown by the author in these fifteen or more pages.

Basic steps, descriptions and music are given for the following four dances: *Aattetur*—a quiet dance for four couples in a ring. It comes from Asker, not far from Oslo. It is in 3/4 time and uses the waltz among other steps. *Bendik and Aarolija*. The origin is a traditional ballad from the Middle Ages. The dance movements were arranged by the author about forty years ago. *Seierstad Hopsa*—This is a lively dance in long ways formation from Namdal. *Spring Pols*—This is a couple dance in a circle from the forest region of Osterdal.

Colored costume plates show a woman's and man's costume from Numedal, Setesdal, Telemark, and a woman's costume from Sunnmøre and Voss, and a bride's costume from Hardanger.

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festivals during the year, notes on the music for the dances and four colored costume plates which add greatly to costume descriptions.

Dances of Germany: by Agnes Fufe. New York: Crown Publishers, A Chanticleer Edition, 1951, 40 pp. \$1.00.

Miss Fyfe, at one time a lecturer at the Anstey College of Physical Education, has travelled extensively in Germany, dancing with villagers in North Germany and the Black Forest.

A brief historical review is given of the German dance covering the classification of dances and a brief section on music and costume.

The dances described in detail with musical accompaniment are: *Kegel-Quadrille*, a typical German version of the French Quadrille Schwalmer—from Schwalm and Oldenwald, a couple dance performed in a circle, with five figures; *Schwarzwalder Bauerntanz*—Black Forest Peasant Dance—a couple dance which may be performed in a circle for any number of couples or in a set of four couples; *Mit Der Kutsche*—With the Coach—a Postboy's Dance from Bavaria. This is a couple dance in 3/4 meter and has an individual character.

Colored costume plates are given for each dance described showing the detail for both the woman's and man's costume.

Dances of Norway: By Klara Semb. New York: Crown Publishers. A Chanticleer Edition, 1951, 40 pp. \$1.00.

Klara Semb is the outstanding authority on the dances of Norway, having spent forty years traveling, collecting and teaching her native dances, and is also largely responsible in their revival. In addition, she spent many years collecting the dances of the Faroe Islands. She is the author of *Norske Folkedansar*, a three-volume work.

A very interesting historical summary is given of the Norwegian dance and its musical accompaniment. The extensive knowledge of

Fourth Annual SOUTHERN ARIZONA SQUARE DANCE FESTIVAL

Reported by PEG ALLMOND

Tucson, Arizona, was the scene of the Fourth Annual Southern Arizona Square Dance Festival—dates, January 18 and 19. The festival was sponsored by the City of Tucson Recreation Department, Pima County Recreation Department, Radio Station KVOA and the Tucson Community Square Dance Council.

The opening square dance was held Friday night in the ballroom of the new Student Union Memorial Building on the campus of the University of Arizona. The new building cost around a million dollars and this was the first outside organization to use the ballroom. This was due to the fact a University club of square dancers, The Square Circle, acted as hosts. Saturday morning there was a breakfast workshop from 9 to 12 noon in the Student Memorial Building, where new round and square dances were presented. There was a callers' luncheon in the same building, and at this meeting callers were given an opportunity to meet and exchange ideas.

There was a matinee square dance on Saturday from 2 to 5, in the Pima County Center, which is operated by the Recreation Department. At this matinee local stores and visiting merchandising representatives showed dresses, shoes, western dance novelties, etc. Exhibitions were presented by Joe Boykin's Round Dance Club of Phoenix and Sandy Tepfer's Tucson Folk Dance Club. Honored guests and presidents of local clubs led the Snowball Dance. The Saturday Night Jamboree was a huge affair: 1200 admissions were paid and the dancers and spectators alike had a good time. The music for all sessions was furnished by ROY PINKSTON and his ARIZONA PLAYBOYS—good hoedown—and lo-



Herb Paustian's picture shows (first row, left to right) Harriet Kline, Phoenix; J. Homer Boyd, of Tucson, chairman of County Board of Supervisors; Mrs. Ted de Grazia, Ted de Grazia of Tucson; Mrs. Margo Adams; Mr. J. B. Tuthill of Tucson Chamber of Commerce; Mrs. Owen Ludwig; George E. "Pop" Singer. Second row, l to r, Mrs. Marvin Shilling, Mr. Marvin Shilling, Raton, N. M.; Mrs. Ruth Pratt, Mr. Fred Pratt, Benson, Ariz.; Mrs. W. D. Howard, Mr. W. D. Howard, Tucson; Mrs. Peg Neal, Mr. Dave Neal, Tucson.

cal callers were all given an opportunity to call. The out-of-state callers were Marvin Shilling of Raton, New Mexico, who won the 1951 National Championship at the Amarillo, Texas, contest; Butch Nelson of Texas, and Homer Blincow and Peg Allmond of California.

One of the feature callers from Arizona was a young Indian lad, Morris Sevada, who gave a thrilling call, his version of Manana.

Festival Chairman was Harry Trygg, assisted by Chuck Kidwell and Sandy Tepfer. Next year's festival will probably be in January, and a hearty invitation is extended "to all who are looking for good dancing fun, mild weather and a look at Tucson, the little city on the desert with high mountains all around."

State Festival Coming

THERE'S DANCING IN SIGHT

All wishing to attend the State Festival in May should begin to make their housing reservations NOW. We will have the largest assemblage of folk dancers we have ever put under two roofs—two giant floors across the street from each other.

A glance at the schedule will show that the 1952 committee is well prepared to handle these people. More teaching institutes, more dances, festivals, more exhibits—in fact MORE, period. Advance reservations indicate a big attendance from out-of-state people.

The budget is the largest to date. Benefit programs have been staged in several clubs and councils. Our picture by Phil Maron



shows five fine costumed dancers from San Francisco Council's Early California Baile. Ruth Prager models an Estonian costume; Alfreda Wellman, Danish; Jeannine Ramey, Spanish; Jean Northon, Nora Hughes, Mexican.

Another big warm-up Festival Benefit is set for April 5 at the San Leandro High School gym—a large and fine floor. Let's support our hard-working Festival Committee.

As a part of the committee's publicity build-up—the April *Let's Dance!* will be sent to more than 1200 out-of-state folk and square dance clubs.



MARCH, 1952

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