

# Let's Dance!

MAY  
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



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Issue

FEDERATION 10TH ANNIVERSARY

*State Festival Souvenir Edition*

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## LAWTON HARRIS, Editor

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THE FOLK DANCE FEDERATION OF CALIFORNIA

## EDITOR'S NOTEBOOK

By Lawton D. Harris

As we approach our Annual State Festival, it is a peculiarly good time to emphasize our likenesses rather than our differences.

Isn't it more significant that the Swiss, German, Scandinavian, Mexican, Hawaiian, and all of us do some form of the Schottische rather than that the Swiss hop straightens up with the lifted foot close to the leg, while the Germans frequently extend the lifted foot forward with toe up, and the Dane takes a longer, lower hop step? You can perhaps tell a man's birthplace (dance) by the way he kicks on the Schottische—but of greater importance is that we all do a Schottische.

I would like to speak up in behalf of having a list compiled of about 100 commonly-used dances from which at least two-thirds of each Festival program would be drawn. The remaining third could be local favorites, newer dances, or more difficult dances, but most of the dances can and should be made available to the majority of dancers.

The old, the simple well done is more beautiful to watch and probably much more psychologically satisfying than the latest dance poorly done.

Let's not quit using new materials, but we certainly must not lose our heritage of dances upon which our movement was founded. Those dances had something or how else explain our movement? Let's do "something old—something new—something borrowed—something—"

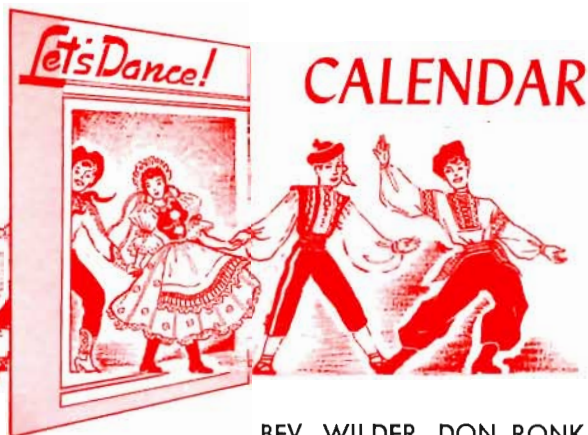
Happy dancing!

## Our Advertisers

The extra pages of this issue—actually an expensive one in format—have been made possible by the many merchants in Oakland and elsewhere who have given this tangible evidence that they believe that "California Dances—now and forever." You will be doing yourself and your magazine a favor by patronizing these people and expressing verbally your personal appreciation.

## Our Pictures

have been contributed by many dance-wise photographers—too many to enumerate—but three men deserve special mention: our regular staff photographers, Phil Maron, George Posner and Ace Smith. Each contributes often, and this month the three account for 90 per cent of our pictures, "When California Dances."



## 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, MAY 11**—Richmond. Memorial Auditorium, Civic Center and Macdonald Ave. Council meeting, 12:30. Dancing 1:30 to 5:30 and 7:30 to 10:30. Hosts, East Bay Regional Folk Dance Council and Napa Regional Council. Annual Federation Election.

**SUNDAY, JUNE 15**—Fort Ord Soldiers Club. Hosts, Monterey Shindiggers (U.S.O.). Sponsors, Monterey Bay Area Council. Dancing afternoon and evening.

**SUNDAY, JULY 13**—Kentfield. College of Marin. Council meeting, 12:30. Dancing 1:30 to 5:30. Hosts, Marin Dance Council.

**SUNDAY, AUGUST 24** — Hosts, Napa Regional Council.

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

**SUNDAY, MAY 11** — Glendale. Civic Auditorium, 1401 N. Verdugo Rd. Council meeting, 11 a.m. Dancing, 1:30 to 5:30. Theme, "Maytime." Hosts, Glendale Folk Dancers. Chairman, Robert McCament.

**SUNDAY, JUNE 22**—San Diego. Conference Building in Balboa Park. Dancing, 1:00 to 5:00. Hosts, San Diego Folk Dancers. Chairman, Allen L. Spencer.

## REGIONAL FESTIVALS

### North

**SUNDAY, MAY 11**—Santa Rosa. New Veterans Auditorium, Bennett Valley Road, across from Sonoma County Fair Grounds. Dancing and exhibitions in the afternoon, dancing in the evening. Hosts, Santa Rosa Merry Mixers and Junior Chamber of Commerce. Theme, Burbank Rose Festival.

**SUNDAY, MAY 18**—Oroville. "Regatta Days." Court House Square. A "Square Dance Jamboree," with folk and round dances included. Dancing, 7:00 to midnight. Hosts, Oroville Old Time Dance Club.

## 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.*

**SUNDAY, MAY 18** — Susanville. High School Gym. Square Dance Jamboree. Dancing, 1:30 to 5:30. Hosts, Lassen Promenaders.

**SUNDAY, MAY 18**—Placerville. Junior folk and square dance festival. Junior callers. Refreshments free for all juniors. Dancing, 1:00 to 5:30. Open program for both adults and juniors, 5:30 to 10:30. Hosts, The Cases.

**SUNDAY, JUNE 8**—Guerneville. The Stumptown Folk Dance Festival that was set for June 15 has now been set for Sunday afternoon, June 8. Folk Dancing, 1:30 to 5 p.m. Square Dancing, 7:30 to 10:30. "Country Gentlemen" playing for square dance party.

**SUNDAY, JUNE 15** — Jackson. Folk Dancing from 7:30 to 11:00 p.m. Hosts, Amador Claim Jumpers. Part of the annual celebration of the Kit Carson Mountain Men.

**SUNDAY, JUNE 22**—Petaluma. Durst Field, Petaluma High School, on Fair Street. Dancing, 1:30 to 5:30 and 7:30 to 11. Evening program in the gym, afternoon program will be held in the gym if it rains. Hosts, Petaluma International Folk Dancers.

**SUNDAY, JULY 27** — Saratoga. Hosts, Saracats.

**SATURDAY EVE, AUGUST 2**—Stockton. Folk Dance Camp Finale. Baxter Stadium, College of the Pacific.

**SUNDAY, AUGUST 3**—Antioch. County Fairgrounds. Dancing, 1:30 to 5:30 and 7:30 to 11. Hosts, Diablo Council of Folk and Square Dance Clubs.

### South

**SUNDAY, MAY 18**—Los Angeles. County Art Museum, Exposition Park. EXHIBITIONS from 2:00 to 4:00. Sponsored by Folk Dance Federation, Southern Section. Chairman, Edith Stevenson.

**SUNDAY, JUNE 29**—San Diego Regional Festival.

## OTHER EVENTS

### Teacher Training

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

## STATE FESTIVAL, OAKLAND

**THURSDAY, MAY 29** — Woodminster Amphitheatre. Exhibition Folk Dancing and Singing for all. The City of Oakland's official welcome to the State Festival. Come for a picnic supper at 6:00. Exhibition program starts at 8:15 p.m. Exhibitions will be held in the Municipal Auditorium Theatre if the weather is bad.

**FESTIVAL DANCES:** 2 each on May 30 and May 31, and 3 on June 1. Both folk dancing and square dancing. Held in both Municipal Auditorium and Exposition Building.

**INSTITUTES:** Municipal Auditorium. Friday, May 30, 1:00 p.m. Squares. Saturday, May 31, 1:00 p.m. International Folk Dances.

### Square Dance Callers

### Association Activities

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

**SUNDAY, JUNE 8**—Larkspur. Jamboree at the Rose Bowl. Probable evening institute with Ed Gilmore.

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

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## TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

This issue of LET'S DANCE! features the "Greatest Show on Earth — the STATEWIDE FESTIVAL in OAKLAND, May 29 through June 1, or where yearly friendships are renewed as we come face to face in our folk dance embrace.

"Wotta Day" at CAL-AGGIE, April 19 from 10 in the a.m. to 12 in the p.m.—39th Annual Picnic which always includes folk dancing exhibitions and lots of squares.

Can't-Wait-to-Tell-You-Dept. — SAN FRANCISCO PARK & RECREATION GROUPS and the SAN FRANCISCO FOLK DANCE COUNCIL co-hosted a Regional Folk Dance Festival at KEZAR PAVILION Sunday, April 6, making the first step toward eventually having the full cooperation and financial help of our city fathers to obtain a place to enjoy our dancing while we entertain them.

A great, GREAT big thanks to a hard-working candidate for vice-president, WM. F. "BILL" SORENSEN, who has given many hours of his day and night time to prove to the masses what we need is more classes.

VANCE TEAGUE (DALE is his MRS.) says the Merchants' Association and P. T. A. are sponsors of a beginners' class in the DIAMOND District of OAKLAND—adding that they got the idea from an article read in LET'S DANCE! Something good will come from that!

JOE (good old Joe—he always was there)—ROSENTHAL, has been job-planted in DENVER, COLORADO, and thinks it's a calamity, but he will soon find his place in a circle or square—for, as said before, he always was there.

SWINGSTERS parties have moved from first Friday to second Saturday and from where they were to a nice new auditorium in Lakeshore Plaza, where the merchants do see, they dance for free. After watching them dance, they gave them the key.

MADLYNNE GREENE'S dancers march on—well, from time to time they march down the aisle. This March it was by tiny JOAN HOAGLAND, who marched out as MRS. CEDRICK STEWART SMITH.

FUN CLUB meets 1 & 3 Saturdays at the Precita Community Center, SAN FRANCISCO. New Officers are: President, ARTHUR ANDERSON; vice-president, RUBY EAST; business manager, WILLIAM EBERLING; secretary, MARGARET HOEN; treasurer, JOSEPHINE PLAMONDON; delegates, MINNEE SERPA, MANUEL SILVEIRA; membership, ANNA CARLSON; auditors, CHARLES BLUMBERG and FRANK DILLARD; dance instructor, BILL D'ALVY.

EDNA HORN now signs EDNA H. FISK, 1576 I St., ANCHORAGE, ALASKA, and has met up with our old friend, KEN WADE, both GATE SWINGERS. KEN and family are firmly planted in the Far North and, according to their Second Annual Folk and Square Dance Festival, so has their dancing. The front of the eight-page program (including a Totem Pole, of course), the dates are listed as Feb.

28, 29, 30, and March 2nd . . . that extra day in February must be for another leap! The program also lists Wednesday, Feb. 27th, as a welcome Jubilee for HERB and PAULINE GREGGERSON. Happy Dancing BEA (nee Cook) CULVER was chairman of the festival Committee. The whole festival has a definite California flavor and anyone who is fortunate enough to go there would feel right at home dancing.

Thursday, Friday and Sunday were general Folk Dance events. THE NORTHERN LIGHTS CIRCLERS, ARCTIC CIRCLE FOLK DANCE CLUB, THE HIGH SCHOOL CLUB (directed by GEORGIA CALHOUN, nee WALLACE, another Californian); two groups from the YMCA CLUB and the CELLAR WORKSHOP (both organized by BEA CULVER). Members of the FAIRBANKS, KODIAK and SEWARD groups got into the swing of things.

One of our nicest folk dancers has a perfect right to STAHL, she's RUTH MINNER, just married the guy, FRANK, that's who, she was caught on the merry-go-round with at the Friendly CARROUSEL, where the brass ring always turns to gold!

CALICO CLICKERS' officers for 1952 are: AL SAARINEN, president; TONY FORMOSA, V. P.; PAT FORMOSA, secretary; BERNICE RESTANI, treasurer; and RUDY RUDEMETKIN, sergeant-at arms.

GRACIE'S (there's only one PERRYMAN) Mad Hatter Party for her SAN MATEO GYPSIES was a howling success with a true folk dance spirit of keep your partner after every mixer program. URSULA (sure gets around) MOONEY was the guest caller and JOHN won a prize for his top hat trimmed with records.

Wish-I-Had-It-Sooner-Item — To tell you about a real fun time planned for the new RENO HIGH SCHOOL, April 27th. Sure gives my pump a thump when I know you won't know until it's too late to go. Such a beautiful time of the year tied in with Art Week at VIRGINIA CITY. MRS. E. S. SHEDD wrote March 17th, which was swell for May items. Sorry, as I just love to spread the word wherever there is to be HAPPY DANCING!!

LT. COL. WAYNE WILLS, American Arms, Room 539 L, WIESBADEN, GERMANY, is the new address for poppa while Mama CLARICE and baby wait for a call to join him.

KWBR and Your Folk Dancer, guess Who? —That's right, DAVE BOYCE—will do one hour live broadcast from the OAKLAND Civic Auditorium of our STATEWIDE FESTIVAL as a public service feature May 31.

Hard-Thing-To-Take-Dept. — News of auto accident, injuring WILMA GRESCH and HELEN SAUNDERS on their way to exhibit at Art Museum, March 14. Our hearts stood still.

LILYAN CONGER writes a line — GRACE PERRYMAN'S tee-age group of folk dancers demonstrated their dancing ability recently by exhibiting at three functions. Their first performance was at a party hosted by the JOHNS AND JANES of SAN FRANCISCO, where the group did an excellent exhibition of the six-hand Irish Faery Reel; on St. Patrick's Day, four of the members (SUE CASTER and "SKIP" WATSON, whose folks also are avid folk dancers) and SHARON CONGER — SHARON'S ma and pa belong to the JOHNS & JANES and pa is also president of the 49'ers, a square dance group—and WAYNE ABBEY) danced the two-hand Irish Reel.

Another too late to do the good it could—LIEDESTAL, new folk musical at the CROSSROADS THEATRE.

The second of the BALLADMONGERS' folk musicals, Liedestal, was presented at the CROSSROADS THEATRE, 1470 Washington, on Friday, March 28, at 8:30 p.m. and on Sunday, March 30 at 2:30 p.m.

These performances are written by RICHARD LINDAUER based on authentic folk material in song and dance (see photo).







# Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

With an extremely hectic month just ending, and promise of equally, if not more, hectic ones in the immediate future, I'll attempt to give you the run down on what has been transpiring around these parts, which will give me a chance to catch my breath between rounds.

With no regard for chronological order, I'll start off with the GRIFFITH PARK FOLK DANCE CENTER festival, a dual commemoration of their first attempt at festivalizing and the sixth birthday of the Southern Section of the Federation. Most everybody connected with the group pitched in to make it a big affair; programs were noted with the dances snappily "subtitled;" MARGIE STOUT and CAROLYN MITCHILL did the calling (an all-lady affair!); exhibitions by the INTERNATIONAL DANCE CIRCLE (the Polish Polka and Wedding Dance) and by the talented terpsichoreans who, after doing their exhibition tango, got such resounding applause they had to repeat for an encore. And encores are rare at festivals! I feel SAM MEDNICK is quite happy about his group's first affair of this kind.

The Fifth International Dance Festival at the Philharmonic Auditorium followed Griffith by one week. This of course was one where you pay your money for a ticket. So from high in the crow's nest of the auditorium, yours truly, along with some dozen others from I. D. C., got my buck-twenty worth of entertainment. (Nope, *Let's Dance!* evidently

doesn't enable its critic to get into places on free passes yet!) Some 18 countries were represented in a wide variety of dances, some authentic, some choreographed for stage presentation no doubt. The piece-de-resistance for the evening was JEAN LEON DESTINE & CO. (Haiti). There were the usual ethnic groups, songs by the Swiss Singing Society. HELEN YOST brought the JARABE CLUB, and PHYLLIS BLOOM captained a group listed on the program with a mouth-filling title in Italian, but who looked to me suspiciously like U. C. L. A. FOLK DANCERS doing the "Tarantella Sorrentina." BILL MOONEY called his sets through a square dance and BHUPESH GUHA presented dances from India. On of my favorites though was the group from GUATEMALA, in a very informal "Son Chapin." PAUL ERFER was coordinator of the proceedings.

DAVID YOUNG must have some wonderful way with him, to be sure. His accent, perhaps? Anyhow, how else could he manage to collect such a wonderful assortment of exhibitions as we were privileged to see at the festival there, hosted by the OJAI ART CENTER DANCERS and the OJAI GATESWINGERS. There were CHANGS down from San Francisco with two excellent numbers; the GANDY DANCERS up from Santa Monica with their "Beseda;" RALPH MAXHEIMER brought his LEVIS & LACES over from North Hollywood area; the GUATEMALA SON GROUP, directed by MRS. STANLEY COOLEY, and the JEAN LEON DESTINE HAITIAN DANCERS also were on hand (this latter group showed us a delightful little number entitled "Creole Mazurka," a dance for trios.) LARRY and DEE HOYER did their "Tango" and "Tiger Rag," and last, but by no means least, the unsurpassable "Opudalo" by David's own HAPPY VALLEY SCHOOL. This was in addition to the dancing on the program Saturday night and Sunday afternoon and evening. Besides all this, there was the pleasure derived from a nice drive through California countryside in the springtime. What more could one want? Okay, probably there was that too!

The LOS ANGELES CO-OP plans to have a birthday party and ex-officers' night May 16 at their regular meeting hall, Thomas Starr King High. Looks like a good chance to renew old acquaintance lest they be forgot.

By the way, how is your subscription to *Let's Dance!* holding up? Ready for renewal yet?

From IVA LACKEY, I am reminded to re-

mind you all of the GLENDALE FOLK DANCERS Festival May 11 at the auditorium in their fair city. Says BOB McCAMENT has plans well under way even to exceed previous presentations. Wonder if we'll see the "H tentots" again?

Stockton will be the scene of the Summer Camp, as usual, or don't you need to be reminded?

Which reminds me. Saw RALPH PAGE at Ojai, and expect we'll see more of him at camp. New England Longways have long been favorites of mine, and 'tis a pity we don't have more of them down this-a-way. Maybe Ralph can give them the impetus needed.

Take out your calendar right now and mark off May 29 to June 1. MUST dates for you, at Oakland and the Statewide Festival.

Another Festival coming soon is the one hosted by the SAN DIEGO FOLK DANCERS. VIVIAN WOLL and WALTER REPHUN have assured me it will be well worth coming down for. Don't worry, kids, I haven't missed a San Diego Festival yet! Then there is a tentative regional festival coming up in IDYLLWILD over the Fourth of July. The embryonic plans seem highly interesting, and I hope to have more details by next issue.

That sleek black Chrysler down at the GANDYS is being toolled around by none other than LYNN BRANCH, and the push-button-window Packard belongs to "JOSH" CHESLUK; the Singer comes with JANE RIDLEY and it is LANI PAPADOL and TERRY MASON who roll up in the SONSUL. This paragraph is for those automotively inclined, and unsponsored. But speaking of sponsors, do you realize that it is you who subscribe to *Let's Dance!* who are, in a manner of speaking, sponsors of this magazine, and, in effect, sponsors of a media of promotion of your favorite recreation throughout the area wherever it may circulate? Have you checked your expiration date lately?

Plans are practically complete for the presentation of an afternoon of exhibition folk dancing at the Los Angeles County Museum in Exposition Park, come May 18. EDITH STEVENSON has gone to all kinds of work in order to provide this affair, and we feel that in time it will be equal in interest to those put on at the museum in San Francisco.

As usual, the SANTA BARBARA FOLK DANCE CLUB, along with other clubs in that area, are a source of much news. Very cooperative folks up there, and it's reflected in their press and radio, too, for I have numerous clippings from the *News Press* which attest to that fact. MINNIE ANSTINE was recipient of a pennant, an award for outstanding public service display of 1951, given by the Advertising and Merchandising Club, for the display of costumes you saw in the windows of the town during the statewide festival there last year. The club also took another trip to Camp Cook to entertain the wounded Korea vets, which proved to be equally as enjoyable to the boys there as the previous trek had been. The dancers were furnished transportation and were dinner guests at the Officers' Club at the time. This group was also recently the guest of the SQUARE EIGHTS, who hosted a party at McKinley School and thereby proved that folk and square dancers can exist together in the same world, even though that world would be Southern California. Then, of course, there are the usual end-of-month regional affairs on Fridays, also at McKinley Hi, by the COMMUNITY FOLK-

(Continued on Page Twenty-nine)

## Sketches from the Afternoon Festival at Ojai March 30, 1952, by Grace Dimick



Huge gaily painted tambourines decorated the tennis courts - which were crowded with dancers, many in very fine costumes.

The program began with Hava Nagila



Girls from Changs line up for their exhibition: The Polish Mazurka.



The Gandy Dancers did Beseda



The White Russian Poseu Lebedu was danced by Changs International Folk Dancers



# Tenth Anniversary

Folk Dance Federation  
of California

May 1942-May 1952

BY HENRY "BUZZ" GLASS

Founder and First President

**T**HE occurrence of the Statewide folk dance festival in Oakland during May, 1952, will not only signify a memorable and happy occasion for enthusiastic dancers, but will further recognize the achievements made in the folk and square dance movement in California during the past decade.

The first festival, held May 3, 1942, in Lodi, California, gave no inkling of the impetus surrounding the growth with its diverse activities and hundreds of Federation member organizations. The Federation with its activities has its root steeped in yesterday's events, and a consideration of this narrative will re-echo the faith of all in the present and future growth of folk and square dancing.

The nine groups gathered in Lodi in 1942 in response to an invitation issued by the Lodi Folk Dancers through their director and founder, the author. By 1942 folk dance groups were slowly developing in various parts of Northern California and it was evident that there were fruitful possibilities in a federated organization. Thus, plans were made for an outdoor festival at the Lodi Lake Park and invitations were sent to the then active groups in Northern California. This early invitation stated the following ideas: "We are gathered here today to enjoy the good fellowship associated with folk dancing. This occasion also offers us the opportunity to contact groups interested in forming an association of folk dancing groups. This association of folk dancing groups shall dedicate itself to the advancement of both American and European dancing."

With a war in full swing and with the limits of war-time gasoline and tire rationing, one could not imagine the response to the initial invitation. Further, rain had occurred just previous to the appointed date and those planning the festival had no alternative but a school gym or auditorium, as is the case today. Actually, it was not until all the dancers had gathered together that folk dancers realized the power and color inherent in concerted action to unite the folk dancing program. One had to see the first festival to feel the enthusiasm of the dancers and to hear the reaction of the audience to realize that the seed had been planted for future growth and development.

It again is strangely contrasting to realize that the first festival cost around five dollars, including the hiring of a sound truck to play records, postage to send out invitations, and printing of programs. Compare this cost with that of the present budget of the Statewide festival which will run into several thousands of dollars!

Among some of the one hundred fifty dancers present were the following whose names are taken from the original sign-up sheet on that occasion: Harry Wessenberg, Vallejo; Arnold and Florence McMurray, San Francisco; Jack McKay, San Francisco; Norah Porter, San Francisco; Anne Severin, Palo



Past Presidents of Folk Dance Federation of California—(kneeling) Lucile Czarnowski, George Murton, Clarice Dechent Wills, (insert) Bill Castner; standing (left to right) Dan McDonald, Walter Grothe (two terms), Larry Getchell, Ed Kremers, Henry "Buzz" Glass, first president and the motivating force in founding the Federation.

Alto; Lee Owens, Palo Alto; Aileen and Ken Wade, San Francisco; Bill Winder, San Bruno; Ruth and John Bittman, Oakland; Constance Moncharsh, Berkeley; Winifred Van Hagen, State Department of Education, Sacramento. Interestingly, many of the above people and others who were present are still active and have contributed a great deal to the folk dance movement.

**P**RESENT DAY dancers will be interested in turning back the pages of time to see what dances were included on the program at the Lodi festival: Farandole, Badger, Korobushka, Progressive Schottische, Sicilian Circle, Little Man in a Fix, Triple Schottische, Crested Hen, Heel Toe Polka, Captain Jinks, Square Dances, Kohanotchka, Krakowiak, Russian Polka, Hambo, Ace of Diamonds, Sarba, Danish Schottische, Virginia Reel, Spanish Waltz, Vengerka, Tsiganotchka, Swiss Schottische, Seven Jumps, Swedish Fancy Schottische, Bleking.

Exhibitions for that day included a group from the Community Center in Palo Alto who danced squares, Berkeley Folk Dancers who performed squares, Y. M. C. A. (Gateswingers) who performed squares, and a Hopak and Csardas danced by June Rhodes and Buzz Glass of Lodi.

Though the war called many men into service, the movement continued to grow and at the end of the first year there were 16 groups in the Federation. The presence of 150 dancers at the first festival when compared with the thousands who will be present at the Statewide festival in Oakland speaks for the growth of the movement.

In response to the desire to form a Federation, the representatives of different groups met just before the festival on May 3 in Lodi and had a general discussion in regard to organizing a Federation. The second organizational meeting was held in Wardell Hall in San Francisco May 16, 1942. Among the groups represented and the representatives were Bob Shinn of Changs; Mrs. Julia Hansen

of the East Bay Danish Group; Clarice Dechent Wills of Changs; Janna Vander Wal of San Francisco State College; Lee Owens of Palo Alto; Vera Holleuffer of the Gateswingers; Carl Wilkens of Berkeley; George Moncharsh of Berkeley; Mrs. Winter, Carl and Neva Duncan of San Jose State; Soong Chang of Changs, and others.

A festival for June was planned in Golden Gate Park with Changs International Folk Dancers as hosts. It was at this festival and meeting that the officers of the newly-formed Folk Dance Federation of California were elected: Henry "Buzz" Glass, founder, president; Frances Shinn, vice-president; Frances Farnell Glass, secretary-treasurer. Again, it is of interest to contrast the many people now needed to handle the functioning of the Federation business as compared with the first three officers.

**W**ITH OFFICERS, a Federation By-Laws, and Constitution (drawn up by George Moncharsh of Berkeley) the organization began to surge forth. In the beginning it was an effort to find a sponsor for a Federation festival. One couldn't realize the day when there were so many groups eager to sponsor a festival that there weren't a sufficient number of months in the calendar.

The early festivals also had their teacher's institutes. Representatives from different clubs would gather before a festival and learn dances to bring back to their own groups. As the movement grew this program fell by the wayside until the creation of the present Teachers' Institute Committee.

The early festivals centered around the Bay Area. During the course of the year, when the weather permitted, the festivals were held outdoors. In planning one of the early festivals, one of the groups incurred a debt of \$25. To pay this debt, the Federation assessed each member group, and it is of historic interest to observe that this was a monumental task. Particularly when compared with later years when

(Continued on Page Twenty-seven)



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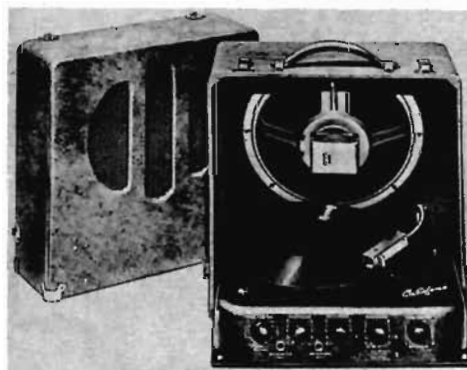
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(The following are personal opinions of the Record Editor—not official Federation rulings!)

ED. NOTE: An enthusiastic note from Bev. Wilder, our Calendar editor, gives us a review of the new Contra records, recorded by Ralph Page on the Folk Dancer label. All sold as singles. \* \* \*

The new Ralph Page records are in, at \$2.20 each, 12 inch, Folk Dancer. The following are, for my money, "TOPS."

MH 1071, Come Up the Back Stairs (6/8) —Also excellent for squares—Fisher's Hornpipe.

MH 1073, Glise a Sherbrooke — Swell — Wright's Quick Step—(6/8).

MH 1065, Garfield's Hornpipe—Wonderful duet fiddling—Hull's Victory—Finally one to fit the dance.

MH 1072, Arkansas Traveler—Squares too —Reilly's Own.

MH 5002, Shake Up the Coke—Pipers Lass. I have listed them in the order in which I prefer them. Both 6/8 tempo records are good for me to use on squares. You will find even (——) chording on Arkansas Traveler. None of them are bad. If these don't sell longways, I guess some of us should give up. Unfortunately the records are breakable. \* \* \*

EDITORIAL COMMENT: This "one man's" opinion seems to be general with our Contra-minded callers. Contras are "catching on." During his recent visit, Ralph Page promised a series of twenty-four records in all, half with and half without calls. \* \* \*

NOTE: We are hearing a lot of rumors lately about new recordings on many different labels —Victor, Imperial, Decca, Sets in Order, etc. Since such have not appeared in our stores, nor copies sent to LET'S DANCE for review—we have no comment to offer. Next month we will discuss some new singing call records on Old Timer label.

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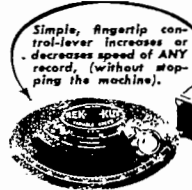
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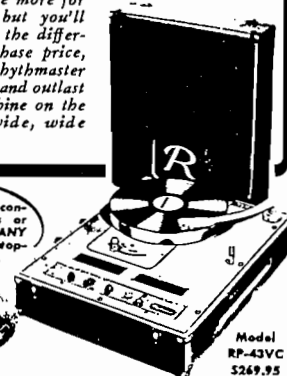
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# Costume from White Russia

BY MARJORIE POSNER

Costume Editor

THE woman's costume from White Russia is very different in style from most other peasant costumes, but was practical for them and not difficult for us to copy.

The skirt is really a sort of jumper dress, with a yoke top, and is made of cotton print and a plain color to harmonize. The yoke (see illustration) is the same front and back, with a rounded neckline, and is made double. It fastens in front. To this yoke is gathered the skirt, so the top of the skirt comes above the bustline. To make the skirt you need a four-yard strip of the plain color (usually the same color as the yoke) about eight inches wide. This strip is sewn down one long side of a four-yard strip of full-width cotton print, in a large flower design that is *not* tropical or too geometric. So you now have four yards of material about 44 inches wide. This strip will be your skirt, with the plain color at the top.

From the top edge of this skirt piece take in about twelve large darts, graduating down to nothing, to make the skirt piece two yards at the top and still four at the bottom. Gather this piece to the yoke so the skirt opening is in front, too. The skirt should be a little shorter than ankle-length (by about three inches) when it is finished.

The apron is about 24 by 36 inches, with the longest side up and down. It has a band and ties about two inches wide and ties over the bust, with a bow in back. The trimming, flowered braid or ribbon, is used on three sides and is placed about two inches in from all edges.

The blouse is white cotton or linen, with a high neck and front opening, and big wide puffed sleeves pushed up to above the elbow. The sleeves should be about one yard in width. Around the neck is a narrow stand-up collar made of braid and this trim goes down the front to cover the snaps or buttons.

A cotton scarf covers the hair and ties under the chin. Glass beads are worn—not too many.

On the feet the women originally wore rags tied to the feet and legs and the easiest way to imitate them is to sew canvas leggings to a pair of slipper-sock soles. Make the leggings rather loose and knee-length, with elastic at the knee. These are tied on with wide tapes or rawhide thongs.

The man wears rather full white trousers, of cotton or linen, black boots, a Russian style shirt with a long tail (over the seat) and colored gussets under the arms tied in at the waist with a colored cord. The hat is a black or navy blue cap like taxi drivers or seamen wear.



ED. NOTE: Grace San Filippo and Phil Mekediak posed our illustrations for George Posner.

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## TRIPLE SCHOTTISCHE

- MUSIC:** Record: "Tunes From Home Schottische"—V25-004-B (Wait 8 meas.)  
"Balén I Karlstad"—Imp. 1035-A—Intro. 2 meas.  
(Any slow, evenly-phrased schottische 14-8 meas. long may be used)
- FORMATION:** Groups of three, usually 1 M and 2 W. The M is in front, arms folded across chest; first W directly back of M, hands on his shoulders, second W in back of first, hands on her shoulders, all facing CCW.
- STEP:** \*Schottische, \*Step-hop. Throughout the dance the following schottische sequence is used: Schottische starting L, schottische starting R, 4 step-hops, L, R, L, R.

MUSIC 4/4	PATTERN
Measures	<i>I. SCHOTTISCHE SEQUENCE IN FORMATION</i>
1-12	Beginning L, all do 3 schottische sequences, M leading line around floor.
13-16	Schottische L, schottische R. On ct 1 of step-hops, M claps his hands and extends them to sides. He takes his 4 step-hops almost in place, while first W moves fwd to his R and second W moves fwd to his L with 4 step-hops. Join inside hands shoulder high, W outside hands on hips. The formation is now groups of 3 abreast; M in center, all facing LOD in large circle around hall.
	<i>II. SCHOTTISCHE SEQUENCE FORWARD, LADIES CROSS OVER AND TURN</i>
1-4	Beginning L, dance 1 schottische sequence progressing CCW.
5-8	Schottische L, schottische R. On 4 step-hops W on R crosses in front of M, passing under raised arms of M and W on L. The W on L is at the same time crossing to opposite side. M turns L under own L arm; do not release hands during turn. All finish facing CW around room.
9-16	Repeat II meas 1-8 progressing CW around room. L hand W passes under raised arms. Finish facing CW.
	<i>III. SCHOTTISCHE SEQUENCE, LADIES CROSS OVER AND PULL</i>
1-4	Beginning L, dance 1 schottische sequence progressing CCW.
5-6	Schottische L, schottische R.
7	On 2 step-hops W cross over, W on R passing under joined hands of M and L hand W. W finish side by side facing M, without releasing hands. W join outside hands over the other joined hands.
8	During last 2 step-hops W move backward, pulling M toward them. He stoops low and resists somewhat.
9-16	Starting L, dance 2 schottische sequences, W continue backing and pulling M.
	<i>IV. WOMEN SCHOTTISCHE IN FRONT OF MAN, CIRCLE THREE</i>
1-2	Drop hands. M folds arms across chest, dances 1 schottische L, a schottische R in place. W join R hands and exchange places with a schottische starting L; keeping R hands joined, return to place with schottische R.
3-4	All clap hands on ct 1, place hands on adjacent shoulders, keeping arms well rounded, making a small circle. With 4 step-hops circle once around to L.
5-8	Repeat IV meas 1-4.
	After the last step-hop M ducks under arms of W. All immediately take positions in first formation, first W behind M, second W in back as dance is repeated from the beginning.





"WHEN CALIFORNIA DANCES!" — (Top right) Ojai "Happy Valley School" dancers in Opadalo, Russian scarecrow dances; (reading down) Mildred Buhler and one square of Redwood City Docey Do Club; (insert) Don Ronk, Santa Cruz; (lower right corner) San Francisco Women's Dance Group in pose from South Slavic dance; (upper left, reading down) "Our Danny" and partner, Geraldine Tysz, in Portuguese costume; Stockton Polk Y Dots in Irish Eight-Hand Jig.



Research Committee: Mildred  
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Another of the Irish reels taught to us by Una Kennedy of Ireland.

MUSIC: Record: Folkraft F 1068 A "Rakes of Mallow"  
Columbia 33505 F; Celtic 1008; Imperial 1041A;  
Rex 15001; or other reels

FORMATION: Six couples arranged in longways formation.

STEPS: Side step (sevens and threes) Promenade. (See Chart of Basic Steps for Irish Dancing) October 1951 *Let's Dance!*

MUSIC 2/4	PATTERN
Measures	I. HEADS DOWN CENTER AND BACK
1-4	With R hands joined at shoulder height (W's hand on top), elbows bent, head couple dances down center of the set with one seven and two threes.
5-8	Head couple returns up center of set to place with one seven and two threes.
	II. HEADS CAST OFF, FORM A BRIDGE
9-24	Using Irish promenade step, head couple casts off, M following head M to L, and W following head W to R. Head couple meets at ft to form a bridge by joining both hands high as they face each other. The other couples meet and joining inside hands at shoulder height they all pass under the bridge formed by first couple and as the second couple moves fwd to the head position, all of the other couples follow in due order. (First couple is now at the ft.)
	III. UNDER THE BRIDGE
25-28	All couples, except No. 1, join both hands (at head height) to form long bridge. While No. 1 W trails fwd under the bridge to the top of the set with four promenade steps, No. 1 M dances up the outside of the set behind the M's line, with four promenade steps.
29-32	With four promenade steps No. 1 W returns to the ft traveling down the outside behind the W's line, while No. 1 M returns to the ft traveling under the bridge. First couple is now at the ft of the st, second couple now becomes head couple, and dance is repeated. Repeat dance till end of music or until all couples have acted as head couple.

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Ruth Westfield, Director, San Francisco  
Drei Lederne Stompf (Swiss).....  
.....San Leandro Folk Dancers  
Millie von Konsky, Director, San Leandro  
A Gay Csardas (Hungarian).....  
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Grace Perryman, Director, San Francisco  
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Walter Grothe, Director, Millbrae  
Hutzulka (Ukrainian).....  
.....U. C. Folk and Square Dance Group  
Lucile Czarnowski, Director, Berkeley  
Hallingen (Swedish).....Stanford Hoedowners  
Miriam Lidster, Director, Palo Alto  
Kurdish Dance (Kurdish).....  
.....San Francisco Folk Dance Group  
Anatole Joukowsky, Director, San Francisco  
De Vleegerd (Dutch).....Dutch Ethnic Group  
June Wayne, Director, San Francisco  
Dance of the Magyars (Hungarian).....  
.....Palomaniacs  
Roy Zellick, Director, Palo Alto  
Svinninge Kontra (Danish).....Jolly Reelers  
Lester Dunn, Director, Hayward  
Las Muncas (Spanish).....  
.....Carlos Carvajal Folkdancers  
Carlos Carvajal, Director, San Francisco

## FINALE

Viennese Waltz

NOTE: In case of rain picnic will be can-  
celled. Welcome program will be held in the  
Municipal Auditorium theatre.

## DANCES TO BE TAUGHT AT STATEWIDE FESTIVAL INTERNATIONAL INSTITUTE

Saturday Afternoon

BIALY MAZUR (Polish).....Sam Mednick  
SUGARBUSH (South African Dutch Dance  
.....Paul Erfer  
AMERICAN SCHOTTISCHE (American)..  
.....Bob Hager  
SUS OJITOS (Mexican).....Grace Perryman  
KRKOWIAK (Polish).....Madelynnne Greene  
FASCINATION TANGO (Old-time English)  
.....Lucile Czarnowski

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# "When California Dances" -- 1952 STATEWIDE FESTIVAL

FRIDAY, MAY 30, 1952, 8:00 P.M.  
MUNICIPAL AUDITORIUM

Masters of Ceremonies

Valter Crew, Harold Comstock, Ernie Drescher

## PROGRAM

1. Laces and Graces.....American
2. International Waltz.....American
3. Russian Polka.....Russian
4. Italian Quadrille.....Italian
5. Scandinavian Polka.....Scandinavian
6. Vienna Two Step (prog.).....English
7. Corrido.....Mexican

### Calhoun Roundup

Caller: "Bunk" Sicotte, San Francisco

### Star in the Middle

Caller: Jay Balch, Alameda

8. Philippine Mazurka.....Philippine
9. Amor Waltz.....American
10. Russian Peasant Dance.....Russian
11. Cielito Lindo (prog.).....American
12. Kreuz Koenig.....German

## INTRODUCTIONS EXHIBITIONS

Prince Charles of Edinburgh Reel (Scottish)  
.....Reel and Strathspey  
Geraldine Tysz and Phil Aldrich, Directors  
San Francisco

Tinikling (Philippine).....Castanets  
Vernon Kellogg, Director, Sacramento

Dance from Upper Tularemia (Polish).....  
.....Gandy Dancers  
Ed Szablowski, Director, Santa Monica

13. Zillertaler Landler.....Austrian

14. Caballito Blanco.....Mexican

Forward Six and Back You Flee  
Caller, Carolyn Mitchell, Los Angeles

Route with Star Tricks  
Caller, Dan McDonald, San Francisco

15. Dreisteyrer.....Austrian Tyrol

16. Hopak.....Russian

17. Donella Tango.....English

18. Hambo.....Swedish

19. Backwards Contra.....Danish

20. Senftenberger.....German

21. Nights of Gladness.....American

Two 3-Hand Right Hand Stars  
Caller, Vera Holleuffer, Atherton

There'll Be Some Changes Made  
Caller, Bev. Wilder, Walnut Creek

## EXHIBITIONS

Carlama and Drmes (Yugoslav).....  
.....Fiesta Folkdancers

Grace San Filippo, Director, San Francisco

American Square (American).....Squarenaders  
Bill Castner, Director, So. San Francisco

Euguhuast and Lezginka (Caucasian Wed-  
ding Dance).....Festival Workshop  
Madelynn Greene, Director, San Francisco

22. Stack of Barley.....Irish

23. Mexican Schottis.....Mexican

24. Silencio Tango.....American

25. Mazur.....Polish

26. Hava Nagilla.....Israeli

27. Kohanochka (prog.).....Russian

28. At the Inn.....German

29. Schuhplattler.....Austrian

30. Mexican Waltz.....American

31. Ranchera.....Argentinian

32. Tango Waltz.....English

Viennese Waltz

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FRIDAY, MAY 30, 8:00 P.M.  
EXPOSITION BUILDING

Masters of Ceremonies

Charles Reindollar, Mickey McGowan, Tony Deal

## PROGRAM

1. Black Hawk Waltz
2. St. Bernard Waltz
- Forward Six and Back You Flee  
Caller, Randy Randolph, San Francisco
- Calcasieu Jambalaya  
Caller, Peg Allmond, San Francisco
3. Canadian Barn Dance (prog.)
4. Varsouvienne Prog. By Three (prog.)

### Ring and a Star

Caller, Marjorie Stout, Whittier

### Steamboat

Caller, Jack Lagan, Castro Valley

5. Royal Empress Tango

6. Cotton-Eyed Joe

### Out You Go

Caller, Ed Viards, El Paso, Texas

### Open Tepee

Caller, Wilford Marwedel, Salt Lake City

## EXHIBITIONS

Carlama and Drmes (Yugoslav).....  
.....Fiesta Folkdancers

Grace San Filippo, Director, San Francisco

American Square (American).....Squarenaders

Bill Castner, Director, So. San Francisco

Euguhuast and Lezginka (Caucasian Wed-  
ding Dance).....Festival Workshop  
Madelynn Greene, Director, San Francisco

7. Georgia Polka

8. Boston Two Step

### Texas and New Mexico Star

Caller, Chuck Kidwell, Tucson, Arizona

### Ends Turn In

Caller, Bob Osgood, Los Angeles

9. Waltz of the Bells

10. Eva Three Step

Susie Q, Swinging on a Vine

Caller, Dan Allen, Larkspur

Elbow Hook and Harlem Whirl

Caller, Len Murphy, Oakland

11. Altai (prog.)

12. To Tur (prog.)

## INTRODUCTIONS

## EXHIBITIONS

Prince Charles of Edinburgh (Scottish).....  
.....Reel and Strathspey

Geraldine Tysz and Phil Aldrich, Directors

San Francisco

Tinikling (Philippine).....Castanets  
Vernon Kellogg, Director, Sacramento

Dance from Upper Tularemia (Polish).....  
.....Gandy Dancers  
Ed Szablowski, Director, Santa Monica

### My Pretty Girl

Caller, Barry Binns, Los Angeles

### Eight Rollaway

Caller, Ruth Graham, Oakland

13. Peek A Boo Waltz

14. Hambo

### Tucson Parade

Caller, Sandy Tepner, Tucson, Arizona

### Split Corners, Whirl Away

Caller, Jack Sankey, San Francisco

15. Blue Pacific Waltz

16. Doris Waltz

### Wheeling Thar

Caller, Cliff Viery, Oakland

### Caller's Choice

Caller, Bob Page, Oakland

17. Oklahoma Mixer (prog.)

18. Beautiful Ohio Waltz

MAY, 1952

THESE DANCES AND MANY OTHERS HAVE APPEARED, OR WILL  
APPEAR, IN LET'S DANCE!—THE FEDERATION MONTHLY MAGAZINE

15



# "When California Dances" - 1952 STATEWIDE FESTIVAL

## After the Dance Chilled Cracked Crab AT THE WORLD-FAMOUS Exposition FISH GROTTTO

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SATURDAY, MAY 31, 8:00 P.M.  
MUNICIPAL AUDITORIUM

Masters of Ceremonies  
Dan McDonald, Bill Castner, Ross Clark  
PROGRAM

1. Boston Two Step .....English
2. Polka Mazurka .....Composed
3. Korobushka (prog.) .....Russian
4. Glowworm .....American
5. Polyanka .....Russian
6. Doris Waltz .....English
7. Fado Blanquita .....Portuguese

Yes Sir That's My Baby  
Caller, Ace Smith, Salinas

Arkansas Traveler  
Caller, Jack Russell, Los Angeles

Caller's Choice  
Caller, Bob Hager, Tacoma, Wash.

8. Spinning Waltz (prog.) .....Finnish
9. Sicilian Tarantella .....Italian
10. Square Tango .....English
11. Cumberland Square .....English

### EXHIBITIONS

American Round Medley (American).....

.....O-N-O Club

Art and Metha Gibbs, Directors, Portland

Metelycia (Ukrainian) .....I D C

Cooperative Group, Los Angeles

El Joropo (Venezuelan).....Silverado Club

Petra Wright, Director, Los Angeles

Poseu Lebedu (White Russian).....

.....Chang International Folkdancers

Charles Blum, Director, San Francisco

12. At the Inn .....German

13. Triple Schottische .....Swedish

14. Danza Puertorriquena .....Puerto Rican

Birdie in Cage 7 Hands Round

Caller, Chuck Kidwell, Tucson, Ariz.

Hurry, Hurry, Hurry

Caller, Len Murphy, Oakland

15. Blue Pacific Waltz .....American

16. Ladies' Whim .....Russian

17. Hambo .....Swedish

18. St. Bernard Waltz .....Modern Scottish

19. Schuhplattler .....Austrian

20. In My Garden .....Hungarian

21. Maxina .....English

### The Route

Caller, Paul Little

Right Hand Up Left Lady Under

Caller, Sandy Tepfer

### EXHIBITIONS

Watschenplattler and Unterwestern Schuhplatt-

ler (Bavarian) .....Cosmopolitans

Paul Erfer, Director, Los Angeles

The Heavens Whirl (American).....

.....Lariat Swingers

Ace Smith, Director, Salinas

Las Danzas (Spanish).....Spanish Recreation Club

Al Chamorro, Director, Hayward

22. Zillertaler Landler .....Austrian

23. Marklander .....German

24. La Mesticita .....Mexican

25. Misirlou .....Greek

26. Skaters' Waltz .....American

27. Roumanian Kolo .....Roumanian

28. Der Wolgaster .....German

29. Varsouvienne (prog.) .....American

30. Tsiganochka .....Russian

31. La Cucaracha .....Mexican

32. Tuljak .....Estonian

Viennese Waltz

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SATURDAY, MAY 31, 8:00 P.M.  
EXPOSITION BUILDING

Masters of Ceremonies

Harvard Hicks, Osmyn Stout, Chas. Bassett

1. International Waltz
2. Laces and Graces

Ends Turn In

Caller, Jack McKay, San Francisco

Old Fashioned Girl

Caller, Osmyn Stout, Whittier, Calif.

3. Square Tango
4. Three Step

Pick Up Two Hash

Caller, Frank Doyle, Las Cruces, N. M.

Coming Round the Mountain

Caller, Bernie Ward, Fresno

5. Patty Cake Polka (prog.)
6. Spinning Waltz (prog.)

Hoedown

Caller, Wilford Marwedel, Salt Lake City

California Starburst

Caller, Dot Sankey, San Francisco

### EXHIBITIONS

Watschenplattler and Unterwestern Schuh-  
plattler (Bavarian) .....Cosmopolitans  
Paul Erfer, Director, Los Angeles

The Heavens Whirl (American).....Lariat Swingers  
Ace Smith, Director, Salinas

Las Danzas (Spanish).....Spanish Recreation Club  
Al Chamorro, Director, Hayward

7. Donella Tango
8. Down the Lane

Sutter's Mill

Caller, Ed Viands, El Paso, Texas

Around Just One

Caller, Art Valine, Sacramento

9. Corrido
10. Georgia Polka

Muchmore Maze

Caller, Tex Dehoney, San Bruno

Danville Star

Caller, Homer Blincow, Danville

11. Vienna Two Step (prog.)
12. Altai (prog.)

### EXHIBITIONS

American Round Medley (American).....  
.....A-N-O Club

Art and Metha Gibbs, Directors, Portland

Metelycia (Ukrainian).....I D C  
Cooperative Group, Los Angeles

El Joropo (Venezuelan).....Silverado Club  
Petra Wright, Director, Los Angeles

Poseu Lebedu (White Russian).....  
.....Changs International Folk Dancers  
Charles Blum, Director, San Francisco

Calico Top

Caller, Hunter Crosby, Three Rivers, Calif.

Sepulveda Tunnel

Caller, Earl Johnson, Dos Palos, Calif.

13. Maxina
14. Hambo

Star and a Wheel

Caller, Scotty McLeod, Berkeley

Down Yonder

Caller, Red Fuller, Sharp Park, Calif.

15. Royal Empress Tango
16. Susan's Gavotte

Shooting Star

Caller, Ken Samuels San Anselmo

Harlem Rosette

Caller, Jim Mork, Hayward

17. Irish Waltz
18. Waltz of the Bells

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MAY, 1952

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17





"WHEN CALIFORNIA DANCES!"—(Top to bottom, right column) Dutch Ethnic Group, San Francisco; Chango in Italian costumes; Bill Herlow, Southern Section prexy; "Drei Leddern Stompf," San Leandro Folk Dancers; (center top) Millbrae Highlanders conclude a Dreisdreyer (Austrian) and (insert) form the V of the Lithuanian "Blesdengale;" (right column, top to bottom) Gandy Dancers, Santa Monica, in Ukrainian costumes; Festival Workshop, also Ukrainian costumes; Carlos Carvojal in Hungarian Czardas.

# "When California Dances" -- 1952 STATEWIDE FESTIVAL

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Municipal Auditorium and Exposition Building  
Masters of Ceremonies

### AUDITORIUM

Al Bump, Wat McGugin, Bill Herlow

### EXPOSITION BUILDING

Chas. Reed, Paul Pritchard, Ed Kremers

### FESTIVAL PROGRAM

1. Corrido ..... Mexican
2. Meitschi Putz Di ..... Swiss
3. Mayim ..... Israeli
4. Amanor Waltz ..... American
5. Shuddel Bux ..... German
6. Royal Empress Tango ..... English
- Arkansas Elbow Swing  
Caller, Charles Reindollar, San Anselmo (Aud.)
- Arkansas Traveler  
Caller, Edith Thompson, San Bruno (Aud.)
- Golden Gate Sashay  
Caller, Dan Howe, Santa Rosa (Exp.)
- Cheyenne Whirl  
Caller, Bill D'Alvy, San Francisco (Exp.)
7. Dreisteyrer ..... Austrian Tyrol
8. Canadian Barn Dance (prog.) ..... English
9. Danza Puertorriquena ..... Puerto Rican
10. Hambo ..... Swedish
11. Laces and Graces ..... American
12. Ranchera ..... Argentinian

### Bachelor Boys

Caller, Chuck Kidwell, Tucson, Ariz. (Aud.)

### Whirlaway-Half Sashay

Caller, Harvard Hicks, Wilmington (Aud.)

### Birdie in Cage

Caller, Ed Kremers, San Francisco (Exp.)

### Drifters

Caller, Jack McKay, San Francisco (Exp.)

### INTRODUCTION OF FEDERATION

### OFFICERS

EXHIBITIONS GROUP I—Auditorium  
EXHIBITIONS GROUP II—Exposition Building

13. Nebesco Kolo ..... Yugoslavia
14. Vienna Two Step (prog.) ..... English
15. Two Hand Reel ..... Irish
16. Tuljak ..... Estonian
17. Italian Quadrille ..... Italian
18. Zillertaler Laendler ..... Austrian
- Old Fashioned Girl  
Caller, Marvin Jeru, Sacramento (Aud.)
- Lady Half-Way Round Again  
Caller, Wilford Marwedel, Salt Lake City (Aud.)

### Santa Fe Stinker

Caller, Harry Cullum, Hollister (Exp.)

### Calhoun Roundup

Caller, Sue Lemmon, Vallejo (Exp.)

19. Beautiful Ohio Waltz ..... American
20. Marklander ..... German
21. Hava Nagilla ..... Israeli
22. Oklahoma Mixer (prog.) ..... American
23. Snurrebocken ..... Swedish
24. La Mesticita ..... Mexican

EXHIBITIONS GROUPS II—Auditorium  
EXHIBITIONS GROUP I—Exposition Building

### Golden Gate Sashay

Caller, Bill Castner, Alameda (Aud.)

### Down Yonder

Caller, Hunter Crosby, Three Rivers (Aud.)

### Center Dcoey Doe

Caller, Carmen Doran, Walnut Creek (Exp.)

### Stormy Ocean Wave

Caller, "Bish" Bishoff, Hayward (Exp.)

25. Silencio Tango ..... American
26. Russian Peasant Dance ..... Russian
27. To Tur (prog.) ..... Danish
28. Caballito Blanco ..... Mexican
29. Scandinavian Polka ..... Scandinavian
30. Waltz of the Bells ..... American

### Viennese Waltz

### EXHIBITION GROUP I

La Zandunga (Mexican) .....  
Fresno Folk Dance Council Workshop  
Wilma Graesch, Director, Fresno

Muchlradl (Swiss) ..... Teen Twirlers  
Carol Squires, Director, Sacramento

An Argentine Tango (Argentine) .....  
Terpsichoreans

Larry Hoyer, Director, Los Angeles  
Opudalo—The Scarecrow (Ukrainian) .....  
Happy Valley School Folk Dancers

David Young, Director, Ojai

### EXHIBITIONS GROUP II

Eight Hand Jig (Irish) ..... Stockton Polk-Y-Dots  
Lawton Harris, Director, Stockton

A Tarantella (Italian) .....  
Oakland Recreation Dance Arts

Millie von Kinsky, Director, Oakland  
Jicaras Michoacan (Mexican) ..... Jarabe

Helen Yost, Director, Pasadena  
American Square (American) .....  
Redwood City Dcoey Does

Mildred Buhler, Director, Redwood City

COLLEGES

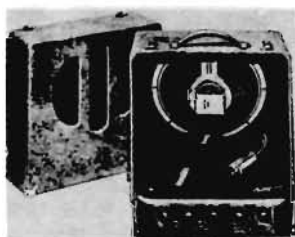
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CALLERS AT 1952 STATEWIDE FESTIVAL—(Top right corner, top to bottom) Marj. Stout, Whittier; Charlie Rheindollar, Mill Valley; Wilford Marwedel, Utah; Ollie and Ed. Viands, Texas; George Murton and Mildred Buhler, Redwood City; (center, top to bottom) Carolyn Mitchell, Los Angeles; Edith Thompson, San Bruno; Randy Randolph talking to Lariat Swinger Sweethearts; Vera Holleuffer, Atherton; Ace Smith, Salinas; (left column, top to bottom) Bob Osgood, "Sets in Order," Los Angeles; Peg Allmond, San Francisco, and Bob Hager, Washington; (group picture, lower left corner, back row), "Prexy" Bill Castner, Eileen Collum, Jack Sankey, Harry Collum, Dan Allen; (kneeling) Jack McKay, Scotty McCloud, Cliff Viery.

## They Call When California Dances





# "When California Dances" - - 1952 STATEWIDE FESTIVAL

SUNDAY EVENING, JUNE 1, 7:30 P.M.  
MUNICIPAL AUDITORIUM

Masters of Ceremonies

John Hayes, Dave Wauldron, Jim de Paoli

## PROGRAM

1. Cotton Eyed Joe ..... American
2. Down the Lane ..... American
3. Polka Mazurka ..... Composed
4. Korobushka (prog.) ..... Russian
4. Bruder Lustig ..... German
6. California Schottische ..... American

Wreck of Old 97

Caller, Charlie Bassett, Mill Valley

Ends Turn In

Caller, Bessie Ellison, San Leandro

7. Alexandrovsk ..... Russian
8. Silencio Tango ..... American
9. Hambo ..... Swedish
10. Spinning Waltz (prog.) ..... Finnish
11. Marklander ..... German
12. Eva Three Step ..... English

The Apache

Caller, Ed Viands, El Paso, Texas

She Wore a Tulip

Caller, Lawton Harris, Stockton

13. Fantasia Michoacan ..... Mexican
14. Roumanian Kolo ..... Roumanian
15. Varsouvienne Prog. by Three (prog.) ..... American
16. Neapolitan Tarantella ..... Italian
17. Square Tango ..... English
18. Three Step ..... American

Harlem Rosette

Caller, Randy Randolph, San Francisco

Manana

Caller, Bill Owen, Woodacre

19. St. Bernard Waltz ..... Modern Scottish
20. Altai Polka (prog.) ..... American
21. Texas Schottische ..... American
22. Philippine Mazurka ..... Philippine
23. Sherr and Sarba ..... Russian
24. Black Hawk Waltz ..... American

Eagles Gate

Caller, Oscar Reed, San Leandro

If You Knew Susie

Caller, Ronald Griffith, Oakland

25. Eide Ratas (prog.) ..... Estonian
26. Polyanka ..... Russian
27. Road to the Isles ..... Scottish
28. Swiss Landler ..... Swiss
29. At the Inn ..... German
30. Beautiful Ohio Waltz ..... American

Viennese Waltz

Dance of the Magyars (Hungarian) was presented by the Palomanians at the San Francisco Museum of Art March 7

# CENTENNIAL DANCES

from Oakland and Vicinity

By LUCILLE CZARNOWSKI

MEMOIRS of early pioneers, old music collections, announcements of social events and programs indicate that *quadrilles*, *waltzes*, and *polkas* were especially enjoyed in the Bay Area in the early 50's, with *Cotillions*, *mazourkas* (old spelling), the *galop*, *gallopade* and *marches* competing for popularity. The Rainbow Schottisch (1852) is mentioned in several instances, as the music for The Schottische, with the Happy Hottentots Schottische, by L. Mundwyler, being a great favorite in 1876.

The *galop*, in our terminology, was a series of slides in one direction with an extra step to change direction and then a repetition of the same number of slides and a step in the new direction. When eight or more slides were taken it became too prolonged for comfort. A common pattern was: In closed dance position, starting M L W R foot, take three slides diagonally forward toward center of room, step in same direction and pivot a quarter turn ccw, then repeat the three slides and step, moving diagonally forward toward the wall. Continue this zig-zag path around the room. Each grouping of three slides and a step take two measures of music in 2/4 time. The cue is step close, step close, step close, step pivot. The count is one and, two and, one and, two hold. This pattern and the combination of two galop steps and three polka steps as described in the Five Step Polka, have been linked to the old Esmeralda. The first pattern was called the Three Slide Esmeralda by some old time dancing masters. The usual Esmeralda pattern is two galop steps and one polka step.

For music for this pattern, see music, Piano of Five Step Polka.

The Galop was combined with the polka, in a variety of patterns. The following Five Step Polka was one of these combinations which appears to have been danced in this area in the 50's (see next page).



Early California costumes worn at recent Monterey Cascarones Ball by Camilla Doe and Larry Cummings. Photo by A. C. Smith

## The Author

Lucile Czarnowski, staff P. E. Department, University of California, Berkeley; former president, former research committee chairman, Folk Dance Federation; Author, *DANCES OF EARLY CALIFORNIA DAYS*; book editor, *LET'S DANCE!* Lucile has studied the dance extensively in Europe and was decorated by the Swedish Government for her work. She is generally recognized as one of the foremost authorities in America on European Folk Dances. In this article, she presents new materials from her extensive research in early California materials.





## FIVE STEP POLKA

This is a combination of two galop steps and three polka steps.

**MUSIC:** Piano: "Gallopade" from William Tell by G. Rossini. A good arrangement may be found in Melodious Harmonies by Charles D. Blake. F. Trifet Pub., Boston 1894. Other galop and gallopade music may be used but this music, in rhythm and period is excellent for this dance.

Record: Columbia D.X 1179 Polka (See Me Dance the Polka). Excellent for this dance.

**FORMATION:** Couples in closed dance position, man with back to center of room.

MUSIC 2/4	PATTERN
Measures	I. <i>Two Slides</i>
1	Starting M L, W R ft, take two slides in line of direction (step ct 1, close ct and, step ct 2, close ct and).
2-4	II. <i>Three Polkas Turning</i>
	Take three polka steps turning CW, progressing CCW a short distance. One half turn is taken on each polka step so M finishes on the outside, facing center of room with W back to center. The hop of the polka is reduced to a slight rise on the ball of the foot or may be omitted.
5	III. <i>Repeat, Two Slides</i>
	With M R, W L ft leading repeat the two slides in line of direction (CCW). M looks over R shoulder and encircled arm, W over L shoulder as they progress fwd.
6-8	IV. <i>Repeat, Three Polkas Turning</i>
	The three polka steps are taken turning CW, with one-half turn on each polka step, which brings each back to original starting position (M L, W R side toward LOD).

## POLKA MAZOURKA

The Polka step was also combined with other steps, in this case the Mazourka (old spelling). Since the latter is in 3/4 time it means that the polka must be adapted to a three-count rhythm.

**MUSIC:** Record: Columbia DX. 1280. Old Time Dance Series No. 34 Polka Mazurka (Violetta) Excellent for this dance

**FORMATION:** Couples in closed dance position, M back to center of room

**STEPS:** Mazurka\* polka adapted to 3/4 time is comparable to a two-step-waltz (step ct 1, close ct 2, step ct 3). The hop is omitted.

MUSIC 3/4	PATTERN
1	I. <i>Mazourka Step</i>
	Starting M L, W R ft take one mazourka step in line of direction (glide-cut-hop).
2	II. <i>Adapted Polka Step</i>
	Follow with the polka step as described, making one-half turn in place CW (M is now facing center of room).
3	III. <i>Mazourka Step</i>
	Repeat the mazourka step starting M R, W L ft, moving forward in line of direction.
4	IV. <i>Adapted Polka Step</i>
	Repeat the polka step turning one-half turn CW to finish in original position.

This pattern may be varied by guiding the W across toward the center of the room on the first polka step without changing the position of holding, and back to the outside of the circle of dancers on the second polka step. (A comparable movement is the first figure of the Marklander.)

A second variation is to take the mazourka in LOD as described, then take the polka in *pursuit*—that is, the W going backward, the M forward toward the wall, repeat the Mazourka against LOD and repeat the polka in reverse *pursuit*, the W going forward, the M backward toward the center of the room.

The first description with the two variations may be danced in sequence if one desires a greater variety of pattern. Dancing each part for eight measures results in an interesting combination.

Note: In an earlier pattern of the polka mazourka, before the variations were used, the mazourka step was danced as: glide, cut, hop, clicking the heels on the hop.



# THE SCHUHPLATTLER

By JOHN T. MILEK, Los Angeles

**M**OST persons at some time or another have seen the Schuhplattler or pictures of it without realizing its name or significance. The author, whose father was a founder and president of a leading Schuhplattler club in New York City, was exposed to it in his early youth without realizing its full meaning.

The Schuhplattler is not defined in Webster's dictionary, and one must have recourse to a German lexicon for its definition. Essentially, it is a coy courting dance, having its origin in the Austrian and Bavarian Alps many hundreds of years ago. The native Alpiners usually perform the dance on festive occasions. In America we find Schuhplattler clubs in practically every large city, founded by conscientious groups who endeavor to keep the folk dance traditions alive as well as for social purposes.

An American depiction of the Schuhplattler is that of a "slap dance" because much of the dance involves slapping on the thighs, knees, and soles of the shoes by the male partner. Some people, however, prefer to call it a "figure dance," in view of the many figures enacted in the course of the dance. It is usually performed by a couple, the male partner called the *bua* or *bursche* and the female partner, the *madl* or *deandl*. Moreover, when the dance is done by groups or couples, it is called a *gruppen tanz* or group dance. The dance is set to the music of the *laendler* or waltz, and always begins with an *eingang* or introduction of four musical measures.

It then proceeds into various *figuren* depending on the specific type of Schuhplattler. There are many types, each usually receiving its name from the town of origination—for example, *der Haushammer* from the town of Haushamm, *der Sechsdorfer* from Sechsdorf, etc. Other dances are: *der Steirer Figuren Tanz*, *Reit Im Winkle*, *Watschen Plattler*, *Heidauer*, *Kreuzschlag* and *Neubayerischer*. There are several hundred Schuhplattler dances known.

Some novelty dances have been devised, *der Holzhacker* or woodchopper dance for example. It is performed by eight men, four with axes and four with large gang saws. These men saw and chop wood, generally a large tree trunk, to the music of the *Holzhacker March*, keeping in strict tempo. After

several minutes of this activity, they engage in a *plattler*, slapping knees, thighs, and soles, also to the strict tempo of the march.

Another version is the *Dreisteirer*, performed by two *deandl* and a *bua*. The latter transfers his affection in pantomime from one *deandl* to the other, thus arousing their jealous spirits. This is also performed in *laendler* or waltz time. A reversal of the above is the *Watschen Plattler*, done by two *buam* and a *madl*. In this one, the boys slap each other in a pantomime love duel over the girls. The effect is quite realistic—the boys have a merry battle over the girl with the outcome that one finally wins her affection.

One of the most beautiful group Schuhplattlers is the *Reifen Tanz*, performed by 8, 12, or 16 couples, each holding a highly decorated bough between them, forming an arch. Circles of stars, crowns and other intricate group formations follow through the patterns of this novel dance.

We will also find a dance analogous to the "May Dance," called *der Bandel Tanz*, and centers about a pole with the dancers holding blue and white streamers from the crown. They pass the ribbons over and under each other's body to form beautifully meshed ribbon designs and there are other dances too numerous to mention in this short article.

The Schuhplattler costume is unique and distinctive. The Austrians and Germans call it a *Tracht*, and in their native lands, many *Trachten Vereine* or costume societies are found. The *buas* all wear the well-known short leather pants made from *Gemseneder* (chamois or mountain deer leather) held up by leather straps or suspenders with beautifully embroidered floral designs and commonly containing a hand-carved hartshorn ornament. The stockings, *stuetzel*, are made of wool and long or short according to the season. A green or red velvet vest plus a heavy grey jacket make up the outer garments. A green hat, plumed with an eagle or other type of feather, completes the costume. The well-to-do Alpiners usually has a large chain adorned with silver coins strung from one vest pocket to the other.

The feminine *tract* is a richly decorated



Picture post card from the old country

costume — broad skirt of cashmere, full in length and varied in color. Stockings are white and usually of cotton. A luxurious shawl drapes the upper body, folding into a *mieder* which resembles a vest. Actually, it is a snug-fitting bodice and has either buttons down the front or is hooked. Usually of velvet, and colored black. An apron matches the shawl and is extended in the hand during the Schuhplattler dance. The head covering is also a plumed hat with eagle feathers. Several Edelweiss flowers are worn in both costumes, embroidered on, or in the hats. This is the famous rare white flower in the high Alps and, to the native Alpiners, is as symbolic as the various state flowers are to Americans in these United States. The plucky Alpiners risks his life many times to secure this flower for his sweetheart. Another flower associated with this costume is the gentian.

A few other observations on the dance are worth mentioning. One could say that it is an open display of male "show-off." This is evident when in some of the dances the *bua* turns somersaults before the *deandl*, indulges in cartwheels, stands on his head, or even rolls on the floor. It is also said that it is imitation of the antics of the courting *Auerhan*, a large bird native to Europe.

(Continued on Page Twenty-seven)

The Mountain Dancers (Los Angeles), Schuhplattler specialists.

## The Author

John T. Milek is now research librarian at Hughes Aircraft, Los Angeles. He came to California in May, 1950, from New York City. He was a chemist during the war, but later turned to research library work, becoming interested in writing about the Schuhplattler about three years ago. He wrote one page and quit. After a trip to New York on a plane a year ago, the urge to write it came again, and this time it was completed. He talked with people familiar with the dance, searched various libraries, and recorded personal observations.

He has a large collection of music for the dance. Also has a 10-year-old son who plays the music on his accordion and is following in his father's footsteps. He is keenly interested in folk dancing.





# ELECTION TIME

As this issue of *Let's Dance!* was held up so that the State Festival program might be printed in proper detail, it may reach our subscribers after the annual election (Richmond, May 11th).

Each club has received a ballot—one ballot per club. *Let's Dance!* cannot electioneer—but we can and do urge all to vote.

The candidates have been well selected by our nominating committee, chaired by Mrs. V. K. Wintheiser. The two presidential candidates are faithful, long-serving Federation workers—both have chaired successful State Festivals, both are successful teachers, both are callers, both are friendly, efficient organizers—both will be still serving—no matter who is favored at the ballot box. Clubs—take your choice—they are both tops—but vote.

It is always difficult to evaluate immediately the work of an outgoing cabinet of officers. This regime will become historic as the one which put the Federation into a better financial system and culminated in the formation of our own Federation Headquarters—having outgrown quarters furnished by our most friendly dealer, Ed Kremers. All have contributed to a fine year—all deserve "palms of victory."



Bea and Ernie Drescher of Changs (he is president) will be active participants in the State-wide Festival



These candidates were at Sacramento: From right to left, Presidential Nominees Ace Smith and Leonard Murphy talk things over with Marvin Jarue, outgoing Sacramento Council prexy; Luella Muller, secretary; Phil Maron, historian; Sue Lemmon, secretary; Bev Wilder, extension; Thelma Delahoyde, treasurer; Dolly Seale, secretary, and Lee Eichelberger, extension. Neither Vice Presidential Nominee could be present. Al Bump was MC'ing the annual Peach Blossom Festival at Fresno and Bill Sorenson the same for the first festival in San Francisco's Kezar Pavilion. All these candidates are "tops"—as are also the ones who could not be at Sacramento.



Jolly Reelers of Hayward in Danish costumes



International Dance Circle, Los Angeles, did the Polish Polka and Wesele-U-Witosa at the San Francisco Museum of Art on March 14

# CALLS

FEATURED AT MARCH 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.

ROLL BACK  
Promenade  
Do-Pas-O  
Thar  
Wagon Wheel  
Swing

On the call "Gents roll back with a left face whirl" the men make a left face turn and execute the next command with the girl who was behind them. On the call "Ladies roll back with a right face whirl" the ladies make a right face turn and execute the next command with the man who was behind them.

(1)

*In a promenade*

1. Gents roll back with a left face whirl
2. And promenade the next little girl
3. Gents roll back one more time
4. Promenade boys you're doin' fine
5. Now gents roll back with a double whirl
6. You skip a girl and take the next
7. That's your own, so promenade home.

(2)

*In a promenade*

1. Gents roll back to an allemande left
2. Partner by the right go grand right and left
3. Meet your own and promenade home.

(3)

*In a promenade*

1. Gents roll back with a left face whirl
2. And promenade the next little girl
3. Gents roll back with a double whirl
4. You skip a girl and promenade the next little maid
5. Now gents roll back to a do-pas-o
6. Left to your own, right to the corner
7. Left to your own, and promenade home.

(4)

*In a promenade*

1. Gents roll back to a left hand swing
2. Go into the center like an allemande thar
3. And back around boys but not too far
4. Shoot that star and find your own
5. And promenade that pretty girl home.

(5)

*In a promenade*

1. Ladies roll back to a wagon wheel
2. The faster you go the better you feel
3. Now the gents back out with a full turn around
4. And the four ladies chain  $\frac{3}{4}$  round
5. Now meet your own and give her a swing
6. Promenade around the ring.

## THE SOUTHPAW

ORIGINAL BY RANDY RANDOLPH; PRESENTED BY RANDY RANDOLPH

1. Head two gents and your corner maid
2. Up to the center and back to the shade
3. To the center again, turn the opposite lady with the left hand around
4. Corners all with the right hand round
5. Partners with the left as you come down
6. Corners again with the right hand round
7. Go all the way around and out to the left
8. It's left to the next and pass right by
9. And swing the next one on the sly  
(original right hand lady)
10. All around your left hand lady
11. See-saw your pretty little taw.  
(Repeat 3 more times to get original partners back)

## I LIKE MOUNTAIN MUSIC

ORIGINAL BY FRANCIS MONNIER; PRESENTED BY JACK SANKEY  
*Opener and Break*

1. Do-sa 'round your corner, run home and swing your partner
2. Swing that sugar baby around and around
3. All go in to the center, and you come back out again
4. Join your hands and circle around the town
5. Allemande left and around the ring you go
6. Grand right and left and then you promeno, singin'
7. I like mountain music, good old mountain music
8. Played by a real hill-billy band.

*Figure*

9. Allemande left your corner, pass right by your partner
10. Swing the next lady on the fly
11. Do-sa 'round your corner, see-saw 'round your partner
12. Swing that little lady mighty high
13. Four ladies chain across the set, to the opposite ger' you go
14. See-saw around him and then you promeno, singin'
15. I like mountain music, good old mountain music
16. Played by a real hill-billy band.

Repeat — figure  
break  
figure  
figure

Record—Imperial 1104 A

## LADY AROUND TWO AND STAR IN THE BLUE

ORIGINAL BY VIRGIL FAULCONER; PRESENTED BY JACK MCKAY

1. First two couples balance and swing
2. Lead right out to the right of the ring
3. Lady 'round two and gent cut through
4. Gent around two and the lady cut through
5. Four hands up and don't be slow
6. Once around is as far as you go
7. Break that right with a do-pas-o
8. Partners left, corners right
9. Partners left, with a full turn around
10. Star by the right in the center of the town  
(Active couples right hand star in the center with the lady behind her partner)
11. Left hand back out there in the blue
12. To the opposite side, and the lady around two
13. And the gent falls through
14. Now the gent around two and the lady fall through
15. Circle four and around you go
16. Break it up with a docey-doe.

This same method of using all four couples and exchanging couples through the star can be used with Chase the rabbit, chase the squirrel, Lady around the lady and the gent solo, Lady around the lady and the gent around the gent, etc.

## SAN JOAQUIN JAYWALKER

ORIGINAL BY BERNIE WARD; PRESENTED BY JACK MCKAY  
*Changed to conform to Northern California terminology*

1. Head couples, balance and swing
2. Lead right off to the right of the ring
3. Split that couple, go round just one
4. Swing the gal you meet and have some fun  
(Split side couples, ladies go right, men left, and swing in head positions. First man with third lady, and third man with first lady)
5. Side couples, balance and swing
6. Lead right off to the right of the ring
7. Split that couple go round just one
8. Swing the gal you meet, you've just begun
9. Allemande left and the four ladies chain
10. Three quarters around and give him a swing  
(Partners are now together in opposite positions)
11. (Repeat lines 1 through 10 to return to home positions)
12. Promenade and start around the ring
13. Gents pull 'em through with your left hand
14. A right to the next a right and left grand  
(Start promenade, gents pull partners across in front of them with left hand, and start a right and left grand with original right hand lady)
15. Hand over hand 'til you meet your new date
16. Give her a twirl and promenade eight.



# NEW ENGLAND CONTRAS

*from a Western Caller's  
Point of View*

By JACK MCKAY



Last month we discussed "Calling Contras Cook Book Style," and next month we will discuss the differences between New England contras and Western squares, but for this month let's concentrate on getting you prepared for your first class.

## PART II

### TEACHING THE NEW ENGLAND CONTRA

First we will list the basic movements most frequently used, together with the number of measures of music and the corresponding number of accented beats required to execute the movement, since we will have to refer to this list frequently in preparing to teach the contras.

Positions	Measures	Accented beats
Partners—standing opposite to each other		
Head or Up—end of line nearest caller		
Foot or Down—end of line farthest from caller		
Contra Corners—persons diagonally across, above and below your partner		
Do-sa-do—Same as in western Squares	4	8
Balance Step—there are many, including		
(a) Join right hands, step forward and back as in Western Squares	2	4
(b) Step right swing left, step left swing right	2	4
(c) Pas de basque—left and right	2	4
Swing—Buzz step (usually)	6	12
Ladies Chain—half—same as in Western Squares	4	8
—complete—over and back	8	16
Half Right and Left—Same as Western right and left through except that you do not touch hands	4	8
Right and Left Through—over and back	8	16
Down the Center—right hands joined	4	8
Come Right Back—Turn individually, right hands joined	4	8
Cast Off—Method of progressing one position down the set. See below for explanation		
Come Right Back and Cast Off—Come back and stop between the couple who was below you at the beginning of the figure—drop hands with partner—place man's right (lady's left) hand on shoulder of the inactive person standing next to you—the inactive person places his or her arm around the waist of the active person.* Both active persons walk forward pivoting on the inactive and ending facing the center of the set	4	8
*Or both place arms around each other's waist.		
The Other Way Back—Right hands joined, gent backs up—lady goes forward, one-half turn to face the head	4	8
Down the Outside—Face the head, ladies turn right men turn left to go down outside	4	8
Right or Left Hand Star—Same as Western squares	4	8
Half Promenade—Take promenade position and exchange positions with opposite couple — men passing left shoulders	4	8
Allemande left or right—Same as in Western squares	4	8
Sashay left or right—Same as in Western squares	4	8

Now that we have completed the listing of the most used basic movements of the contra, let's consider the areas of difficulty which many beginning contra teachers have encountered. I think that the easiest way to dispose of them is to discuss them in question and answer form, so here goes.

1. Q. How do you get people on the floor in the correct formation for contras?  
A. Here are several methods.  
(1) If your contra is to follow a round dance, which uses a circle formation, then promenade around the hall and appoint one couple to lead the line down the center of the hall toward the caller as you would in a grand march.  
(2) If your contra is to follow a square, end the square with the

- call "Promenade in one big ring" and do the same as above.
- (3) Use other line dances before your contra, for example, Bridge of Athlone, Las Altinetas, Cabalito Blanca, etc.
- (4) Ask couples to form lines facing the caller, couple behind couple, and with the men having their ladies on their right sides.
2. Q. How many couples should there be in a contra line?  
A. In New England they use long lines, the length being determined by the length of the hall. They do contras most of the evening so everyone gets a chance to be "active" during the evening. Because we do only one or two contras in an evening in the West, we need to shorten the lines if each couple is to have a turn being "active." Lines of six or eight couples seem to work the best in this area, but don't let anybody sit out, just add them to any line.
3. Q. What is meant by "Active couples," "Inactive couples" and "Neutral couples?"

- A. In contras where two couples work together the caller designates first, third, fifth, and every odd couple to be active. This means that two, four, six and every even couple automatically become inactive.

Active—All calls are executed by the active couples who work down the set and remain active until they reach the foot or end of the line.

Inactive—Only the calls which the active couples can not do alone are executed by the inactive couples, for example—Balance and swing the one below requires the cooperation of both active and inactive couples, while balance and swing your partner or your own, is executed by the active couples only. Inactive couples work up the set until they reach the head or end of the line.

Neutral—When active couples reach the foot, and inactive couples reach the head, they become neutral and do not participate for one figure of the dance. During this period of being neutral the couples change from being actives to being inactives and vice versa.

Some examples of contras where two couples work together are, Haymaker's Jig, On the Road to Boston, Timber Salvage Reel, and Lady of the Lake. In contras where three couples work together the caller designates, first, fourth, seventh, and every third couple as being active. This means that the other couples become inactive. In this type of contra, neutrals do not participate for two figures of the dance. Examples: Money Musk, Road to California and Beaux of Albany.

4. Q. What Contras should I teach first?

- A. It is recommended that you teach contras such as Haymaker's Jig and Road to Boston first since they involve the fewest number of new movements (for Western square and folk dancers), and consequently require the least amount of teaching. This also allows the dancers to concentrate on learning the difference between being active, inactive, and neutral. (Note—these contras do not include the command "cast off.") After your dancers feel sure of the movements as actives, inactives, and neutrals, begin to introduce a cast-off with a figure like Timber Salvage Reel. The next step might be to introduce one or two of the dances where three couples work together such as Road to California or Opera Reel. Save for the time when your group is thoroughly familiar with contras, the type of figure where men right and left through with men and women with women, such as Money Musk.

Now that we have talked about the basic movements and the basic questions which most beginning teachers have, we will get back to our first idea and consider the first contra which you are to teach. Haymaker's Jig is the one you learned to call from last month's article so we will take it as our example of a good first contra.

First you should get your class into lines by one of the methods suggested in the answer to question one, then you have first, third, and every odd couple cross over with their partners and tell them that they are "active." This is a good time to remind the even couples that they are "inactive."

Have the active couples face down the set or away from you and the inactive couples face up the set or towards you. Next you should have the active couples swing the ones below, or the people that they are facing. Have them end their swing with the lady on the right side of the man facing the center of the set, just as they would in a Western square.

Now have the active couples only swing their partners. This is a good time to explain that active couples execute all commands, but that inactive couples only execute those commands which require their co-



operation, or in other words those commands that the active couples can not do alone.

Tell your couples that the swing is a long one, and have them end it facing down the set with their lady on their right side. The next step is for them to join hands with the inactive person with whom they swung at the beginning of the dance, to form lines of four. Go down the center four in line, turn individually and come back to place.

Now have the ladies within the line do a ladies' chain and chain back again, ending facing the center of the set. This ends the first complete figure and it is a good idea to point out at this time that the active couples have progressed down the set one position, and that the inactive couples have moved up the set one position. This movement gives us our first neutral couples, one at either end of the line, if the line started with an even number of couples. You can now tell these neutral couples that they will not participate in the next repetition of the dance, and that they should cross over during the last movement of

the dance, "chain right back," and that they change from being active to being inactive and vice versa when they cross over.

You should then have the active couples face down the set and the inactive couples face up, and repeat the entire figure again. After you feel that each member of the group is sure of his or her part in the dance, then put on the music and away you go.

Ralph Page, considered to be one of the outstanding contra authorities, has an article on "The First Contra" in his March issue of the magazine *Northern Junket*. In his article Ralph tells you how he teaches Haymaker's Jig and gives the exact words which he uses when teaching the dance. This article is certainly worthwhile, so try to get it and read it.

After you have taught your first contra and have played with it a bit you will probably want to dig into the technical differences between contras and western squares from a teaching and calling point of view. That will be the subject of our next article.

## FRESNOTES

By Mary Spring

The Council Workshop has had more than its share of unpleasantness these days. Three of its members sustained a family loss within a three-week period and its instructor, WILMA GRAESCH, and HELEN SAUNDERS were badly injured in an automobile accident March 14. Orchids to our good friends, FRANK and MILLIE COBURN of Merced, who were on the spot immediately after the accident occurred near Chowchilla, and who stood by so faithfully while the girls were in the Mercy Hospital at Merced. The friendliness and fellow feeling, which is a badge of all folk dancers, was certainly demonstrated by their dancing friends who made the trip from Fresno to Merced to visit them. Their injuries were quite serious but we are happy to report that they are now on the way to complete recovery.

During Wilma's absence the Workshop was conducted on a cooperative basis by the class committee, of which Z. A. (Al) BUMP is the chairman. Coming as it did just prior to the Peach Blossom Festival, Al took over the teaching of the dance which was exhibited by the Workshop. This was the beautiful Swedish Daldans in the lengthier version of fourteen sequences. Versatile Al did such a fine job that he can certainly add teaching to his long list of services to the folk dancers of the Fresno area.

Special mention is long overdue for DANNY McDONALD and GEORGE MURTON, who have supported all our festivals with such enthusiasm and who honored our last Peach Blossom Festival by acting as caller and m.c., respectively. We are very grateful for their friendship and their help, especially for the boost they gave us when the Fresno Folk Dance Council was just starting its activities.

Report from Merced: On February 23rd more than two hundred dancers and spectators from the Merced County area enjoyed the second folk and square dance festival hosted by the FRUITLAND HI-STEPPERS in Snelling, Merced County. During the past year, under the able leadership of HENRY and DEL CHOATE, the Hi-Steppers have developed from a small neighborhood group into the fastest-growing and most active of the Merced County clubs. Their Saturday night parties entertain about sixty dancers and GORDON GLIDDEN of Snelling is their regular caller. Their new president, DON RUSSELL, is making plans which indicate that we will be hearing a great deal from them in the days to come. On March 29th the Merced Council gave a square dance jamboree which many Fresnoans attended and reported on enthusiastically. On April 26th ROMANY RING,

one of Merced's most active clubs, arranged a "weekend of folk dancing" at Asilomar by the sea.

The advent of spring is being toasted up and down the valley. First, Fresno's Peach Blossom Festival April 4-5-6, which is now history. Then Los Banos picked up the theme with the PACHECO PROMENADERS sponsoring a spiritual festival on April 19th. Also on April 19th the NORTH FORK LIONS CLUB sponsored a square and folk dance with proceeds going to the benevolent activities of the club, and on May 3rd the BAR-V CLUB OF VISALIA hosted May Day festivities.

The SAN JOAQUIN DANCE COUNCIL is now one year old. It held a general meeting, with election of officers, in conjunction with the Peach Blossom Festival and is fast becoming a strong tie between all the valley clubs. The Council bulletin has a wide circulation and appraises valley dancers of all the happenings in the field of folk dancing in Central California.

That chubby little boy has been at it again and tied the knot for JUNE FROMME of Visalia and JOHN GILMONT of Sacramento (didn't I say the valley is getting together?) on April 26th at Visalia. The Fresno folk dancers attended en masse and thoroughly enjoyed the wedding. Our very best wishes to the bride and groom—skol!

## SCHUHPLATTLER

(Continued from Page Twenty-three)

Occasionally during the Schuhplattler, the *bua* gives out with a *juchez* or yoo-hoo and kicks the girl's skirt into the air, displaying her pretty knees, legs and laced panties. At times, he even crawls under skirt while she turns unconcernedly in small circles. At the conclusion of the dance, he lifts her high in the air as if to signify he has won her affection and love.

The music for the Schuhplattler is simple and lively. The harmony consists of major chords and their dominant seventh changes, alternating usually every second or third measure. Never is a Schuhplattler played in a minor key. In Europe, the zither, zieharmonika (accordion) and guitar in small ensembles are usually used to accompany the dancers. The music is predominantly in waltz time, and the *plattler*, or slapping, as well as the stamping, follows the accents in the musical notation quite rigidly. This is usually followed by a *nachtspiel* of eight measures, consisting of a traditional melody. For anyone who can understand the Bavarian dialect, the Schuhplattler has been graphically described in a poem *Neue Krautl Gedichte* in oberbayerischer Mundart, by G. Eberl, and published by Hermann Bauhof of Regensburg, Germany.

## ANNIVERSARY

(Continued from Page Seven)

the Federation treasury was able to subsidize festivals in the amount of \$25.00 per festival.

At the suggestion of Ed Kremers, second president of the Federation, a research committee was organized, originally as a short term project, to publish dance descriptions of Federation dances. Under its first chairman, Lucile Czarnowski, and its following chairman, Mildred Buhler, the research committee became an integral part of the Federation and has issued six volumes of dance descriptions, *Folk Dances From Near and Far*. These volumes have not only served California folk dancers but have been used as a source of information on folk dancing throughout the world. Funds received from the sale of *Folk Dances From Near and Far* have supported many of the Federation activities.

Our paper, *Let's Dance!* pioneered itself with a beginning in January, 1944, with a one-page mimeographed sheet that was the idea of Ed Kremers and Clarice Dechent Wills. This paper has gone through many stages of development and is now one of the nation's outstanding folk and square dance magazines that is coveted and read by thousands. Again, it is strange to compare the early mimeographed copies of *Let's Dance!* and the frantic efforts of a staff of two or three to compile the paper when compared with the great number of individuals now responsible for the production of *Let's Dance!*

The formation of the Southern Section of the Folk Dance Federation on March 10, 1946, emblazons itself in historic letters for it signified a folk dance movement that was Statewide.

Now, the Folk Dance Federation of California is a functioning body that contrasts strangely with its past history. The complex functioning of the Federation includes a number of activities and a host of willing workers who continue to give service to the pulse of folk dancing in California. The Square Dance Callers' Association, The Teachers' Institute Committee, and the regional councils and festivals are all factors contributing to more and better folk dancing. How strange and wonderful it is today to see folk dancing enjoyed by thousands when but a relative handful participated yesterday. Yet as thousands enjoy the varied and exciting program of the Statewide Festival in Oakland in 1952 they will be perpetuating the same interest and enthusiasm initiated ten years ago at the festival in Lodi on May 3, 1942, an historic date indeed for folk and square dancing in California.



# Around the SQUARE Set

By PEG ALLMOND

SQUARE DANCE CALLERS cover the globe. Ken Howell of Cody, Wyoming, dropped in at the Square Cutters to have a "look-see" at what had happened to Square Dancing while he was in KOREA—and found that he could still keep up with the best of them, and even tried a call—the call was excellent—so he is ready to go! Folks in these parts met Ken at Pappy Shaw's.

BRUCE JOHNSON of Santa Barbara treated the population in San Jose and San Mateo to his type of calling recently, and those who have heard his records were pleased to hear him in person. He sounded super—and the dancing was most enjoyable.

TALK ABOUT AVID SQUARE DANCERS—Reno folks are just that! Roads were closed by inches of snow, but they arrived in droves for the Saturday-Sunday Square Dance Clinic for which they imported Jack McKay. The clinic was promoted by a group who attended FOLK DANCE CAMP last summer.

The only American numbers included in the SAN FRANCISCO MUSEUM OF ART programs were the Varsouvienne Quadrille, performed by the REDWOOD CITY DOCEY-DOE CLUB, Mildred Buhler, director, and COWBOY SQUARES by the GATESWINGERS, with Vera Holleuffer at the MIKE. Both exhibitions were outstanding.

AN OUTSTANDING party recently was that of the MILLBRAE HIGHLANDERS, at which THE SANTA MONICA GANDY DANCERS, FRESNO COUNCIL WORKSHOP and LOS ANGELES I. D. C. groups gave beautiful exhibitions. WALTER GROTHE is director of the group, and his parties are always well attended. Jack McKay called the squares.

Each of the groups of the San Francisco Folk Dance Council who hosted the INTERNATIONAL FAIR at the Spring Festival in the Armory in San Francisco were invited to decorate a booth. Nearly all of the groups participated and it would have been hard to pick out the most outstanding one, but since this column deals with AMERICAN FOLK DANCES (etc.) I shall comment on the booths decorated by THE EDGEWOOD FOLK DANCE GROUP and THE GATESWINGERS. The Edgewood booth depicted an early mining camp—red underwear, gold pans, and all the equipment. It showed lots of thought and work and it was enjoyed by everyone, PARTICULARLY THE YOUNG FRY. The children clambered all over it all day long. The GATESWINGER booth represented an early American attic, and in it MARGARET AND RUSSELL NYGREN had assembled an old round-topped trunk, gold-headed cane, old family Bible, sewing machine, gramophone, an old flatiron, a pot-bellied stove, and stacks of gorgeous old embroidered unmentionables.

NICE TURN-OUT at the Alameda Square Dance STAMPOREE, at Porter School. RUTH GRAHAM, CLIFF VIERY, JIM MORK AND JAY BALCH were the callers. It was another successful venture—\$1.25 a couple—with lots of good dancing and door prizes



JANE FARWELL  
Camp Recreation Specialist

## Fifth Folk Dance Camp

Registrations will close soon for the 1952 Folk Dance Camp, a joint project of the Folk Dance Federation and the College of the Pacific. The two periods (July 21-26 and July 28-August 2) are held on the beautiful campus in Stockton. Registration is limited to 350 by housing availability.

Most of the faculty of 32 are proven favorites, some having already served in each camp. Some new faces this year include Paul and Gretel Dunsing of Chicago, specialists in German dances; Catherine Ramsay, from Scotland and a teacher of Scottish country dances in Glasgow; Miss Margaret Ramey from Stockholm, Sweden, a folk dance specialist in her own country; and Ricky Holden, Texas square dance specialist. In addition to California leaders, Herb Greggerson, Ralph Page, Bob Hager and Gus Empie will be back. A special attraction is recreation specialist Jane Farwell of Wisconsin.

While registrations are almost closed, vacancies may occur through cancellations, and a waiting list is being established. Also registrations are being received for 1953.

Costs this year are \$21.00 per session plus \$4.50 per day room and board. All delegates are requested to bring along plenty of costumes and a hobby exhibit.

No visitors are allowed during the camp except on the two Saturday evenings when Festivals will be held. For information write Lawton Harris, College of the Pacific, Stockton, Calif.

thrown in to the bargain.

SQUARE PEGS in El Cerrito hold their monthly party on the third Saturday at Fairmont School. You are welcome.

BERTHA HEATH of the SQUARE PEGS recently square danced WITH THE BAR NAUGHT group in St. Paul, Minnesota. The program called the party a COUNTRY DANCE PARTY and enjoyed the folk and squares very much. Of 26 dances listed there were 10 sets of squares of two tips each; the rest were foreign folk dances. Live music was furnished by GEORGE PODANY'S ORCHESTRA with "LUKE" at the piano.

It was like old home week at the CONTRA DANCE CLINIC recently. RALPH PAGE drew a good crowd, and a large percentage of those present had danced with RALPH at Folk Dance Camp. Good time had by all. Seven drove down from Stockton, "just for fun."

## WHAT IS THE FEDERATION?

The Folk Dance Federation of California—the first of a growing type of organization—is formed by the voluntary cooperation of about 400 clubs. It is not, nor has it ever been, an organization by or for professional teachers. There are no personal or individual memberships—only club memberships.

The governing body is a Council composed of two delegates from each member club. The program is entrusted to a group of officers elected annually. It is financed by a very small annual fee (\$5.00) from each member club. Any profits from the sale of books and literature goes back into the operating funds. A small salary is paid an office secretary and the editor receives a small "retainer"—actually less than such a person would receive as a dance teacher for less time investment. All other officers contribute their services. This type of organization was unique when founded—several have adopted the pattern. Previous organizations were always for professionals.

The monthly festivals and much more frequent regional festivals are financed by the host clubs and/or sectional and regional councils. No charge is made for admission to any festival. A state wide festival is held annually in May.

Two fine volunteer research committees carry on perpetual research projects to determine the most authentic form of the dances and a costume section editor does likewise for costumes. A callers section carries energetic research and training programs in the field of American squares.

An institute committee provides several teachers' institutes each year, and the Folk Dance Camp Committee each year enrolls over 300 teachers from all over the U. S. A. and frequently from foreign countries.

This is our Federation. Our member clubs are dancing somewhere every night of every week. Somewhere there is a Festival every week-end (except Easter).

## 1952 State Festival Cooperating Organizations

Oakland Folk Dance Council, Host Council  
San Leandro Folk and Square Dance Council  
San Francisco Folk Dance Council  
Sacramento Folk Dance Council  
Square Dancers Association  
Marin Folk and Square Dance Council  
East Bay Folk Dance Council  
North Bay Folk and Square Dance Council  
Monterey Bay Area Folk Dance Council  
Square Callers Association of Northern California

Peninsula Folk Dance Council  
Southern Alameda County Folk Dance Council

Hearty congratulations and sincere thanks to these organizations for their efforts in the Statewide Festival Warmup and the many committee assignments. This type of cooperative action exemplifies the true folk spirit that insures for all of us the continued blessing of international folk and American square dance.

Sincerely,

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





By MILDRED R. BUHLER

SEATTLE, WASHINGTON. *Pappy Rides Again!*

Dr. Lloyd Shaw of Colorado Springs was the M. C. for the recent Winter Festival held here. The whole affair was rated a huge success, including a T.V. performance on Thursday, a discussion session led by Pappy Thursday evening which 350 leaders and enthusiasts attended, and then, of course, the big jamboree on Friday evening with a capacity crowd of 220 sets in the civic auditorium. Thirteen hundred spectators also crowded the balconies to watch the festivities until a very late hour.

FORT WORTH, TEXAS. *Big Festival Coming!*

May 17 is the date for the fifth annual Fort Worth Square Dance Festival to be held in the Will Rogers Coliseum. This huge edifice will accommodate more than 2000 dancers, with room for 10,000 spectators. Thirty-three callers are slated to appear on the program.

YAKIMA, WASHINGTON. *To Hold Annual State Festival!*

The Central Area Council of Washington has invited all federated clubs in the state of Washington to the annual State Festival to be held in Yakima May 17. Open house at the various local clubs will be held for the visiting dancers on Friday night. A number of workshops are scheduled during the day on Saturday, followed by a barbecue and a big street dance that night. For housing contact John Moore, 113 South 4th St., Yakima.

PATERSON, NEW JERSEY. *United Nations Festival Held!*

Rod Lafarge was chairman of the first International Festival sponsored by the American Association for the United Nations, which was held at the Teaneck, New Jersey, Armory on April 20. We will expect more news about this.

## NEW OFFICE

### Folk Dance Federation of California

420 Market St., Room 521

(Tilden Sales Building)

San Francisco 11, Calif.

Mrs. Dale Teague, in charge

## From the Editor's MAIL BAG

CELIA OLIVAR (149 Villaruel St., Pasay City, Philippines) writes that she is back home and happy for it but misses "the California people." "The first thing I did upon arrival here was to tell my co-teachers the wonderful times I had at Folk Dance Camp, my observations of the dance movement in America, and the reaction of the American people to our dances. . . We hope to publish records here to go with our dances. . . This Summer I shall teach at the NATIONAL COLLEGE OF PHYSICAL EDUCATION in Manila—with students from all over the Philippines. . . among other things—'foreign folk dances'—with emphasis (say the authorities) on square dances. I believe that I shall be the first to teach these in this country. . . I shall write and tell you about how it works out. . . I am writing a newspaper article on 'Philippine Dances in America' and need pictures of some of your clubs in costume. Can you find me some?" (Ed. NOTE—Send them to *Let's Dance!* and we will forward them to Celia along with a box we are accumulating. Incidentally, has anyone a P.A. set we can send?)

\* \* \*

HIGH SCHOOL FOLK DANCING. We are getting so many letters of inquiry about repertoire for teen-agers that we hereby plead for sample programs, dance notes, school programs on high school and jr. high school levels. Tell us about what you are doing. . . send us some pictures. . . We'd like to do a major article on the subject quite soon.

\* \* \*

A sample program—sent anonymously—tells of a big "Fifth Annual Aggie Haylofters"—Colorado A and M—Square Dance Festival. Looked like lots of fun. We'd like to reprint a cartoon from it—struck us as particularly funny. The writer couldn't see why the English called one of the dances *The Eva Three* step. (Ed.—Your cartoonist could have a lot of fun with dance names—in our estimation the too least descriptive are those from England and Denmark.)

\* \* \*

We include an announcement received too late to print in time to enlist any attendance (after printing deadlines) because we think it has a good idea:

Ventura County Bachelor 'n' Bachelorette Square Dance Club "Christening" Party April 26 (Saturday) at Wheeler Hot Springs, a resort about 19 miles northeast of Ventura. The six Los Angeles county branches of B 'n' B have been invited to attend. Afternoon activities, badminton, ping pong, swimming. Dinner to be served from 4 o'clock to 8, order from menu. Dancing to start at 7 o'clock and continue until 12. Callers: Slim Pickens is expected; our regular caller, Olin Weaverling, Jay Crusey and Gail Preitaur. Door prizes. Entertainment, exhibition dances, a square dance on roller skates, stunts and party dances.

\* \* \*

NORTHERN JUNKET's Vol. 3, No. 3 is unusually interesting—especially the article, "Our Gaelic Heritage." We commend this mimeographed monthly and suggest that you send your \$2 to Ralph Page, 182 Pearl St., Keene, New Hampshire—and be sure to start with the issue mentioned.

## Report from Southern California

(Continued from Page Six)

DANCERS. Busy as bees up that way, aren't they?

Other busy little bees were the GANDY DANCERS. In addition to rehearsing simultaneously three different dances for an equal number of festivals, they managed to demonstrate at a couple of civic clubs and also appear on the opening program of the International Flower Show, and then all hie themselves north to Golden Gate Land to dance at the Museum, the Spring Festival of the SAN FRANCISCO DANCE COUNCIL, and the MILLBRAE HIGHLANDERS' March party. Shopping trips, the hills, and the fantastic traffic all provided thrills to those who were seeing the city for the first time. To members of the INTERNATIONAL DANCE CIRCLE who went along to exhibit at the same places, such things were old stuff, having been there oftentimes before, but they too were treated to an innovation in the form of rain which came down in copious quarts from the skies and caused such ski-addicts as ELIE KANIM to chomp at the bit when the report came through that snow was falling down the Peninsula! Due to the fact that their guide, Federation (S.S.) Treasurer, ED SZABLOWSKI of Budweiserville was not along to show the way, certain points of interest after dark were not included on the itinerary. However, one may philosophise and say next year is not so far off!

And with a final word to remember your summer camp, the Oakland Festival, your subscriptions to this magazine, and your own club activities, we'll sign off 'til next time. Cheerio now!

## MADELYNNE GREENE'S

### FESTIVAL WORK SHOP IN CONCERT

14 new exciting dances  
from all over the world

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Marines' Memorial Theatre  
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Oakland Club, 124 Montecito Avenue  
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Dave Boyce's Record Shop  
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Madelynne Greene  
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## POLK-Y-DOTS 7TH BIRTHDAY BALL

Each year the Stockton Polk Y Dots throw a "community party" to celebrate their birthday. Most of the exhibitions are put on by the club, but this year the Salinas Lariat Swingers, founded by the first prexy of the Dots (Acc Smith), and the Fresno Council Workshop aided. The publicity photographer thought up the gay shot—the tallest Polk Y Dot—Prexy John Burke, 5 feet, 20 inches, and the shortest Polk Y Tot—6-year-old Lynette Arbios. It does make a good picture.

The Dots again exhibited Danish Berliner Kontra and the Irish 8 Hand Jig along with the entire club dancing a seven verse Varsouvienne Medley.

The stage decoration was a huge 20-foot "Birthday card."

These benefits have raised almost \$2000 in three years for the Polio and Crippled Children's Foundations.

This club is primarily a Social Group, but has been averaging three exhibitions a month since Fall.



ELEANOR AND BOB ELSOCHT



### LET'S DANCE! BINDERS

\$1.75 each from your dealer.

\$1.95 each from Federation office.

postage prepaid

Keep your back copies  
where you can find them!

## OUR COVER

is a salute to our host city, Oakland, as she is celebrating her Centenary. The drawing is by Bob Elsocht. Bob and Eleanor have done much for our folk dance movement with their splendid talent.

The BACK COVER depicts more of the participants in the State Festival. In the center Chairman Leonard Murphy receives the key to the city from Mayor Clifford E. Rishell.

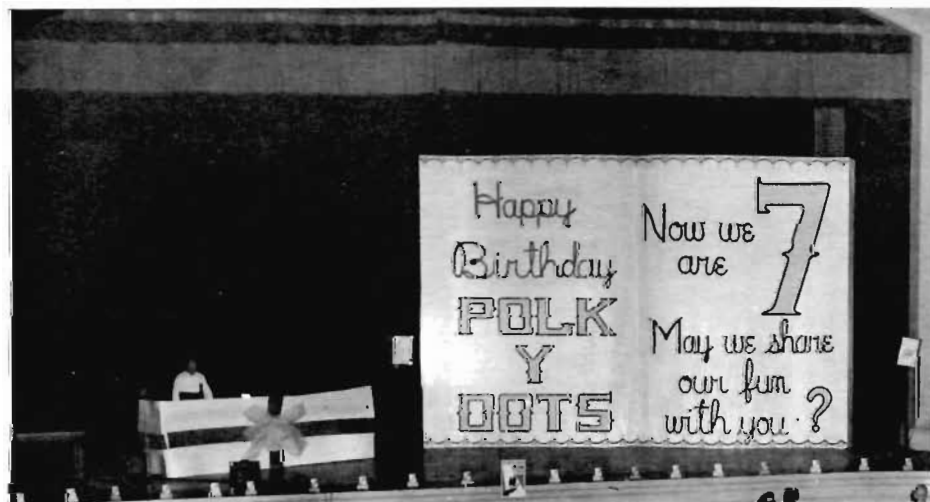
First row, top to bottom, Walter Grothe and a group of Changs leaders present a few of the costumes for which this pioneer group is so justly famous; Ace Smith and one of the "black light" squares as presented by the Lariat Swingers of Salinas; the buses were to bring the O-N-O with Art and Metha Gibbs from Portland to dance with California; the Spanish Recreation Club of Hayward poses after a recent exhibition—all but two of the group were born in Spain, and it is the only group in the country doing this very difficult series of "sword dances;" the Sacramento Castancts and the San Francisco Folk Artists combine for an exhibition at the Museum; The Fresno Folk Dance Council Workshop.

Second row, top to bottom, CAMP MUST BE FUN—the group dances eight hours a day but certainly has a sense of humor at Assembly; the Innswingers, Grace West's Crossroad Villagers dance at the Old Hearst Ranch; Madelynn Greene's Festival Workshop presents a "Polish Wedding;" Prexy Bill Castner calls while Big Jim De Noone fiddles (one of Bill's Squarenader sets really "squared off" along side); Ernie Drescher MC'ing a big festival for Changs.

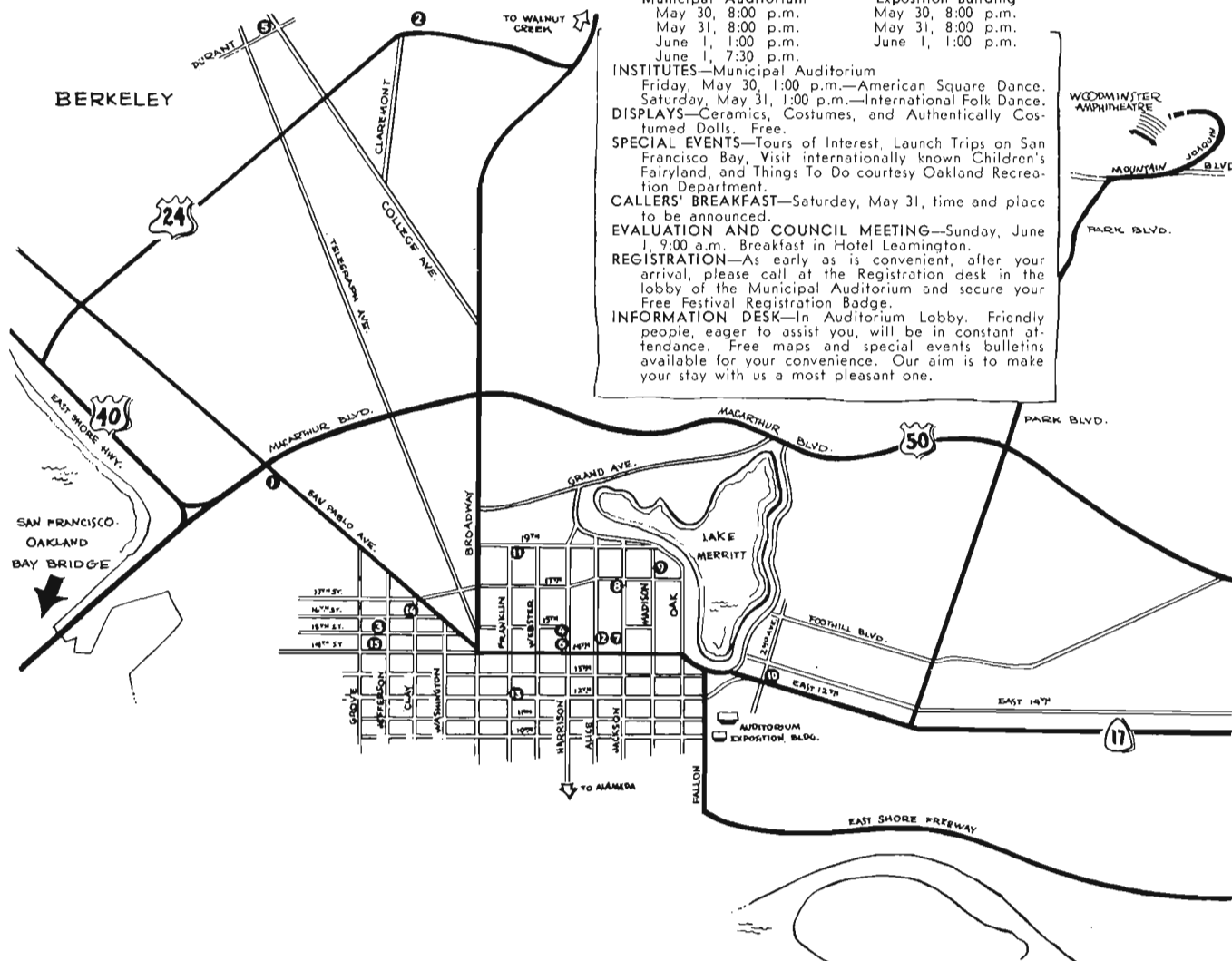
Third row, George Spocochek, Berkeley; Gracie Perryman, Ed Kremers and Elma McFarlan model costumes at Folk Dance Camp; a couple of the boys from the Workshop hit up some fast preshodkas; Changs does a Swedish figure at the Museum; one square of Squarenaders at the Museum; Larry Getchell, past president of Federation, goes Argentinian as he gets ready to teach the tango.

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"When California Dances"  
1952 STATEWIDE FESTIVAL  
presented by  
The Folk Dance Federation of California  
Oakland, California—May 29, 30, 31, June 1



## The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

*Song, Dance and Customs of Peasant Poland.* By Sula Benet with a preface by Margaret Mead. New York: Roy Publishers, 247 pp. \$3.50.

The book gives a very intimate picture of the life of the Polish peasant as it existed up through World War II. In vivid detail is set forth the ceremonial aspects of every day living, "the Easter table decked with greenery, loaded with masterpieces for eye and palate,"

"the Christmas tree, festooned and tinselled, hanging head down from the most honored corner of the room," "the matchmaker with his flower boutonniere and vodka bulging from his pocket" and "the mountaineer, gigantic in the fire light tossing his long-handled axe as he leaps high in the brigands' dance." These occasions for gaiety are contrasted with the hardships and sterner aspects of peasant life.

In addition to the social background for the songs and dances, folk dancers may glean much information on the regional folk costumes, some descriptions giving many interesting details. Some of the costumes are illustrated by full page pictures in black and white.

The dances are discussed with general descriptions classifying them according to rhythm, formation and region. All folk dancers interested in performing Polish dances can

learn much concerning the spirit, substance, quality and feeling portrayed in these dances by reading this most enjoyable book.

Zula Benet was born in Poland and made a scholarly study of peasant lore and culture before coming to America. She was sent by the University of Warsaw to Columbia University, New York, taking a higher degree in anthropology to equip herself better to pursue her study of the Polish peasant who had captured her imagination and relationship between one culture and another: through eyes accustomed to the Polish countryside, she conjures up pictures to be re-seen by Americans who have never seen Poland or Polish Americans who have left their mother country.

"This book is part of the program of the Institute for International Studies which is attempting to develop a series of systematic understandings of the great contemporary cultures so that the special values of each may be integrated in a world built anew."





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