

Lets Dance!

FEBRUARY

1953

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



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THE FOLK DANCE FEDERATION OF CALIFORNIA



BY
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FEDERATION FESTIVALS

FEBRUARY 22, SUNDAY
Oakland Civic Auditorium
Oakland

Council meeting 12 noon. Important. Dancing from 2-5 PM and 7:30-10:30 PM.

Sponsor, Oakland Regional Folk Dance Council.

FEBRUARY 22, SUNDAY
Santa Monica Municipal Auditorium
Santa Monica

Council meeting 11:30 AM. Dancing 1:30-5:30 PM.
Hosted by Westwood Co-op Dancers.

MARCH 8, SUNDAY
National Guard Armory
San Francisco, Mission & 14th Sts.

Council meeting 12:30. Dancing 1:30-5:30 PM and 7:30-10:30 PM.
Sponsored by San Francisco Folk Dance Council.

MARCH 15, SUNDAY
Santa Barbara High School Gym
Santa Barbara, 800 E. Anapamu St.

Council meeting 11:30 AM. Dancing 1-5 PM.

APRIL 11, SUNDAY
Long Beach Municipal Auditorium
Long Beach

Hosted by Long Beach Folk Dance Cooperative. Dancing from 8-12 PM.

APRIL ? ?
Sacramento

Sponsor—Sacramento Regional Council

May to September dates still open for Federation Festivals (South)

REGIONAL FESTIVALS

FEBRUARY 14, SATURDAY
Harvey Auditorium
Bakersfield

Sixth Annual Folk Dance Festival.
Sponsored by Circle 8 Folk Dance Club

FEBRUARY 15, SUNDAY
Glen Park Recreation Center
San Francisco, Chenery and Elk Sts.

Dancing 1 to 5 PM.

Sponsors, San Francisco Recreation & Park Dept. and S. F. Folk Dance Council.

FEBRUARY 19, THURSDAY
3245 Fruitvale Avenue
Oakland

Third Annual All Women's Festival, 9:30-11:30 AM.

Sponsor, East Bay Women's Dance Circle.

FEBRUARY 21, SATURDAY
Hale Park, Boy Scout Bldg.
Lodi

Callers Jamboree.
Sponsor, Lockeford Mixers.

FEBRUARY 22, SUNDAY
San Francisco
Election of Officers, Square Dance Callers Association of Northern California (meeting).

FEBRUARY 24, TUESDAY
Silverado Club House, 31st & Santa Fe Ave.
Long Beach

Party night and exhibitions. Dancing 8-11 PM.
Hosted by Silverado Folk Dancers.

FEBRUARY 27, FRIDAY
Veterans Building, Civic Center
San Francisco

Folk Dance Exhibitions, San Francisco Museum of Art. Time 8-10 PM.
Sponsored by Folk Dance Federation of California.

(Continued on Page Seventeen)

Your Host Cities - OAKLAND, SANTA MONICA

OAKLAND

By JAMES DE PAOLI, President
Oakland Folk Dance Council

EARLY in 1948 local folk dance leaders recognized the need for an organization to coordinate the activities of the many folk dance clubs in the city. Encouraged by Miss Carol Pulcifer of the Oakland Recreation Department, a meeting was held in the early fall of 1948 at which time the Oakland Folk Dance Council was formed and Edward Larsen elected its first president. From the very first it was clearly understood that the aims and objectives of this council would parallel those of the Folk Dance Federation of California.

The Oakland Folk Dance Council, then comprised of fifteen member clubs, on January 16, 1949, was honored to present its first Federation Monthly Festival. This festival, "A Day in '49," marked the beginning of a series of many successful events sponsored by the council. It is heartening to note that of the thirty-five dances appearing on that program in 1949 twenty are repeated on the program of February 22, 1953.

One endeavor in which we feel a great deal of pride is our annual festival for beginning folk dancers. It is hoped that a more frequent schedule for these festivals may be established. We feel this a praiseworthy project that might well be shared with our good friends in neighboring councils throughout California.

Possibly the largest single project undertaken by the Oakland Folk Dance Council was the hosting of the 1952 Statewide Festival, "When California Dances." This annual festival of the Federation, publicized by our council throughout the nation, brought dancers from all parts of the United States and Canada. A total of over 6,000 registered dancers attested the success of our efforts. The tremendous financial success of this undertaking was due not only to the enthusiastic support of our own council, but to the many fine neighboring councils who joined with us to do a job for our Federation. The wonderful spirit displayed will long be remembered.

We here in Oakland are proud of the fine relations between our city officials, the various departments of our city's



Left to right: Billy Murphy, Oakland, James De Paoli, President Oakland Folk Dance Council, Marian Hofve, Oakland.

government, and our council. Much effort and thought have gone into creating this desirable situation. We have, at all times, cooperated to the fullest of our ability in any civic undertaking. Much progress and most of our many successful endeavors are direct results of these good relations built up throughout the years.

Our past presidents, Ed Larsen, Dave Wauldron and Walter Crew, have each contributed so much to the building of this council. To them, for their diligent efforts and success, we are eternally grateful. We must express our gratitude to Leonard Murphy, now president of the Federation, for many outstanding contributions that he has made to this council throughout its history. Active in the organizing of this council, Len has been our most active and enthusiastic supporter. He has contributed much to building the good relations of which we are justly proud.

The Oakland Council, now numbering thirty-five clubs, recognizes that the real strength of our movement and the ultimate success of our efforts to carry the joy of folk dancing to more and more people depends directly on our loyalty to the Folk Dance Federation of

(Continued on Page Sixteen)

Our Host Cities--South SANTA MONICA

SANTA MONICA is the host city for the Southern Federation Folk Dance Festival to be held at the Santa Monica Municipal Auditorium at the foot of Ashland Avenue on the beautiful Ocean Park Pier. It will be a George Washington Birthday motif. The host club is the Westwood Co-op Dancers. The chairman is Daphne Upton. The council meeting will take place at 11:30 a.m. and dancing will be from 1:30 to 5:30 p.m. There will be exhibitions.

The Westwood Co-op Dancers invite you to be their guests at this Washington Birthday Festival. There is nearby parking for those who drive and public transportation for those who do not drive.

COVER FOR FEBRUARY

Pretty Jean (Casey) Eichelberger doing the Meitschi Putz Di. Lee, her husband, is doing the lifting. Jean and Lee were married in December. (Photo by Genevieve Meyers.)

2000 Witness Karachi

Dance Festival--Pakistan

A seven-nation festival of dance and music brought an international atmosphere to the Hotel Metropole, Karachi, on Saturday evening, October 11th.

Witnessed by over two thousand people, including officials of the Pakistan government and members of the capital's diplomatic corps, the "Dance of the Na-

From the hills of Greece came this dance in which the dancers wore the traditional costume of the country.



Accompanied by Pakistan bagpipes, Scottish members of the Karachi community presented the vigorous reels of their native land.

tions" featured the national dances of the United States, Indonesia, Greece, Burma, Scotland, Holland, and Pakistan.

International amity was well illustrated when the pipe band of the Royal Pakistan Navy played the accompaniment for the Scottish reels (on bagpipes made in Pakistan).

The All-Pakistan Women's Association was mainly responsible for the organizing of the evening and its success was assured by the wholehearted coop-

Pakistan contributed several dances from the provinces. Shown here is the "Luddi" — a dance from the rural areas of the Punjab.



No exhibition of country dancing would be complete without the American square dance done in blue jeans and blouses.

(ED. NOTE: This interesting item was reprinted from the bulletin "PAKISTAN AFFAIRS," Nov. 7 issue. Mr. John Gonnella, Information Division, Embassy of Pakistan, Washington, D. C., no doubt could furnish to those interested further information.)

Good humor may be said to be one of the very best articles of dress one can wear in society.—THACKERAY.

LET'S DANCE!

Your Council and Mine

SAN FRANCISCO COUNCIL

The San Francisco Council of Folk Dance Groups was organized after a successful festival in which all the San Francisco groups participated. This activity has become traditional with the council. Each month a regional festival is presented in San Francisco with the assistance of the San Francisco Recreation Commission, which supplies the hall and printing of programs, and hosted by a San Francisco folk dance club who supplies the advertisement, musical equipment and running of the festival. The February festival is to be held on Sunday afternoon, February 15, at the Glen Park Playground Gymnasium. The San Francisco festivals are always fun—see you there!

The San Francisco Council, under the leadership of the American Red Cross, has dedicated itself to assist with the problem of rehabilitation at Letterman Hospital. One evening each month a different club takes a small group of its members (8 or 10) and presents a folk dance program for and with some of the army patients at Letterman Hospital. Like all folk dancing it is always fun and some of the patients may find through this activity a reassurance of their place in society.

Groups slated for visits to the hospital in the near future are as follows: December, Folk Arts; January, Calico Clickers; February, Valley Twirlers; March, Alpineers. Every San Francisco club wants to participate, we are sure. Contact Grace Perryman so that a date can be arranged for your group. At the present time the schedule is filled through March, 1953.

* * *

HUMBOLDT HAPPENINGS

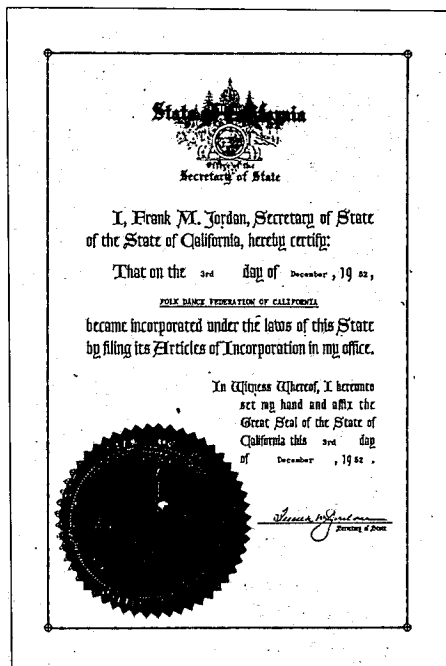
The Jolly Jumpers of Eureka held their annual Christmas party on the third Saturday of December with about 75 dancers, a goodly number for their rather small hall. Buffet lunch at 11:30 and Santa had gifts for all. Those gifts! A howl and scream from most all. Chuck Cline as MC. The decorations in the diner by Earl Gay and in the dance hall by Earl's fiancée, Alice Dav-
enport, also the club vice president.

Humboldt Hoedowners were hosts at New Year's Eve party at Fields Land-

ing with a good crowd of about 80 people. Credits for a nice job of decorations go to Mary White, Ida Katri and Mary Olsen. Emceeing goes to Carl Heron and his wife, Millie, is credited for the programs, well done.

CHUCK CLINE

IT'S OFFICIAL NOW!



FRESNO COUNCIL

Since 1949 when our council started, we have sponsored a city-wide party each Friday evening. The task of planning and conducting these parties has been rotated among our clubs, no one club being asked to put on two parties in succession. From time to time, individuals or clubs have tried to prevail upon the council to discontinue this activity in favor of less frequent gatherings. The matter was again brought up at our December meeting and after much discussion of reasons pro and con, and methods of approaching the problem, a committee was appointed to draw up a questionnaire to be filled out by every dancer we can find locally to learn what was most wanted.

ATTENTION COUNCIL PRESIDENTS

We would like to put news and pictures of your council activities in *Let's Dance!*, but we can't if it is not sent in. The deadline on all news and pictures is the first of the month preceding the issue.—Ed.

* * *

MARIN COUNCIL

A record crowd danced in Marin County at the College of Marin as guests of the Laendlers at their annual Karlstad Ball held on New Year's Eve. Many Bay Area clubs had large groups in attendance. The Square Cutters had 20 present, Carrousel 25, (its president too), Changs had 35 and the 49'ers had 23.

Danny McDonald brought his wife, Marian, and his daughter, Betty. A wheelchair was located for Marian (she had an operation on her foot recently) so she too could enjoy the party. Marian was promptly elected unofficial Queen of the Karlstad Ball and reigned over the ball from her wheelchair.

The calling and the dancing were good. The dinner at midnight sumptuous. Speaking of Marin . . .

On the night of December 6 folk dancers demonstrated intense fortitude when more than 125 dancers sank or swam their way through Marin's worst storm to the First Saturday Laendler party at the College of Marin. Yep! Seven inches of rain fell in six hours starting at 4 p.m. (southern folk dancers don't copy) with several power failures, but it didn't dampen the fun. Several who lived less than a mile away had to travel 15 miles or more to get there because of the flooded streets. Ask Frank Sacherer or Ray Clark why they didn't get to the dance or why they didn't come in as they were so close by. . . . It's a Story!

Chairman John Mooney says for the party February 7 it will be the "Dry Laendlers" at the College of Marin.

* * *

Do you promote subscriptions to *Let's Dance!* in your club? On the last page of the monthly bulletin of the Stockton Polk-Y-Dots they make the suggestion, "Subscribe to *Let's Dance!*—you'll be glad you did," and it is there every month!

The right way to kill time is to work it to death.—R. G. LETOURNEAU.

When the Scotchmen Lost Their Kilts

A BRIEF HISTORY OF THE HIGHLAND SCOTTISH COSTUME

BY PHIL ALDRICH

SINCE England's two disarming acts (1718 and 1726) did not prove sufficient to break up the Clan system in Scotland, more severe action was decided upon and in 1747 a law was passed to prohibit the wearing of the Highland dress or tartan, as well as meting out very severe penalties for the possession of any arms. It was bad enough to deprive the Highlander of his much-loved weapons, but to be denied the tartan and kilt was unthinkable!

The "Dress Act" remained in force 35 years until, in 1782, the law was repealed through the efforts of the Duke of Montrose. (Incidentally, during the early days of World War II, England tried to abolish the tartan kilt and again the present Duke of Montrose was its champion.) But 35 years of the act had so changed the ideas of the people that we need not wonder so much of the ancient manners had been lost. The wonder is that so much remained. In the changes which took place, chieftains and people had scattered and many of the designs of the tartans had disappeared.

How many tartans were there? The greatest number ever illustrated in one book is the 96 in Johnston's well-known "Scottish Clans and their Tartans," which appeared about 50 years ago.

The tartan was the badge of the clan. Several clans have more than one tartan; that worn by the rank and file, that worn by the chief and his heir, that worn on dress occasions, and the hunting tartan. These are frequently very different from one another. Thus, the Royal Stewart is dominantly red while the Hunting Stewart is just as dominantly green.

But the Highland dress has never come back for general wear. It is now used mainly for social and fraternal functions, for Army and private school uniforms and often for sport wear.

In the course of its evolution, the Highland dress has undergone many changes but there seems to be little room for doubt that the kilt was originally made in the following way: The wearer took a piece of tartan many yards in length and wrapped part of it around his waist and fastened it with a belt. This belt gathered loose folds which, in later



William H. Irving in full Scottish Costume.
(Corwin Hansen photo)

development, became the accurate pleating of the modern kilt. The other end of the cloth was thrown over the shoulder and fastened with a brooch. When extra protection was required, this, spread out, served the purpose of a cloak. Thus originated the shoulder plaid.

The other parts of the costume evolved in the same way, each being a necessary addition to the whole. The sporran was originally a pouch made from the skin of an animal. The hose, when worn, were fashioned from a piece of tartan instead of being knitted as they are today. The shoes were sandals or brogues made from skins.

From these crude beginnings the garb has developed. The kilt and the plaid were later made separately instead of in one piece. Some writers claim this separation took place about 1760. Others believe it to be as much as 100 years prior but little is actually known. An ancient map dated 1646 bears an illustration of a man in the little kilt or Feileadhbeag.

The headgear was often a huge plumed affair such as one sees in the famous painting of the "MacNab of MacNab." This is in use now only by

officers in certain Highland regiments. Another is the flat bonnet now known as Balmoral bonnet. The perky Glengarry is worn more by regiments than private Highlanders although it is still popular with the MacDonnells, Macphersons and the Gordons.

Pistols and powder horns are now obsolete. The dirk and skean-dubh are still worn. The dirk is worn at the waist and consists of a hunting knife and a small knife and fork. The skean-dubh is worn in the top of the hose. Buckles, buttons and kilt-pins retain their practical purposes and are the essence of the Highland dress.

The present day kilt is made from approximately six yards of tartan and is pleated, starting from the left side around the back to the right side. The areas at each end of the kilted tartan are plain and lap, the left end over the right end, and are held together by one of the various types of kilt pins at the lower right side. As for the length of the kilt, the lower edge should just split the knee-cap.

There are two types of shoulder plaids. The belted one is attached to a belt at the waist and draped up the back and over the left shoulder where it is pinned by a brooch. On the other hand, the great or military plaid is wrapped diagonally around the body. This hangs from the left shoulder and is held there by a brooch. Two people are required to drape this plaid properly.

In 1822, a great renaissance took place when King George IV visited Edinburgh. The Scottish nobility outdid itself in the magnificence of Highland tartans and arms. Sir Walter Scott was a champion of the kilt. Later, Queen Victoria exerted a great influence in its favor and in modern times, princes of the royal family frequently wear it in public.

To a Scotsman, the kilt is more than a colorful garment. It is more than mere yardage of tartan. It is at once a symbol and a tradition. It conjures up to him the figure of a rugged individual, high in the hills, enveloped in a smoky, soft smirr of rain, piping shrill on the mountain air.

(Reprinted from *Let's Dance!*—
October 1946)

FRESNOTES

By Mary Spring

On January 12 the Fresno Folk Dance Council celebrated the beginning of its fifth year with a dinner meeting which honored its officers for 1952. The council has been extremely fortunate in its selection of able and energetic officers since its inception on Jan. 10, 1949—a tradition carried on by the men who guided it during the past year.

F. W. (Wat) McGUGIN, fourth council president, is an intellectual and we are all justly proud of him. He is so quiet and self-effacing, as is the manner of learned people, that many of our Fresno dancers are unaware of Wat's place in the scientific world. He is a research chemist who has advanced a revolutionary new theory of oxidation and is accustomed to speaking before scientists and working with heads of food-processing plants. Under his guidance the council completed a most successful fourth year.

ORVAL McADAMS, our faithful veep and treasurer (by the way he's a Kolo enthusiast too), took excellent care of the council finances. Orval is one of our steady, unobtrusive workers who spent the greater part of the Raisin Harvest Festival behind the scenes working in the record room.

The constant, rather inglorious, task of the secretary was handled efficiently and very thoroughly by RAFAEL SPRING. Here and now let me state for the record that he typed those long minutes and most of the year's long list of letters himself, with no outside assistance! Our council meetings last anywhere from 4 to 4½ hours and believe me a great deal of talking can be done in that space of time, especially by folk dancers, and to record it all is no mean task. So orchids to Rafael and to all secretaries of folk dance organizations!

It might prove interesting to jot down a sentence or two about the conduct of the council meetings and the spirit which has always animated them. Although the council consists of only nine member clubs it is this spirit which enables us to put on large festivals successfully. Meetings are held in the Bank of America offices of LAWRENCE KENNEDY, our good friend and fellow folk dancer, who is also the president of the Fresno Bar Association and our legal counselor. They are very informal, yet have a certain dignity. Anyone is wel-



Wilma Graech, director of Fresno Fiesta Dancers, which staged a Mexican exhibition, La Sangua, at the San Jose Festival Dec. 7

come to attend, including our out-of-town visitors, and the council members are always happy to hear new ideas and methods of handling situations. The meetings are held the second Monday of each month from 8 p.m. to midnight or thereabouts and are usually continued in nearby Hart's Restaurant over coffee and snails! A liaison representative of the Central California Callers Association is always present, currently the president of that organization.

Newest member club of the council is the CENTRAL VALLEY FOLK DANCE GROUP. Leaders of this most hospitable club are FRED CRABB, its president, and his charming wife, EDNA MAE; LES and LOUISE PETERSON, EARL and VIOLET BRAWLEY. They meet every Sunday night at Danish Hall, Voorman and Yosemite Sts., and welcome any and all visitors not only with a good dance program but with refreshments as well. Their Christmas party included the serving of ham, spaghetti and other delicacies, and they certainly show their consideration for others by having chocolate on hand for the non-coffee drinkers. Their enthusiasm for learning new dances and their wholehearted support of the council weekly parties deserve special mention.

* * *

The contra group met again on Jan. 4th and held its second successful session, becoming better acquainted with the traditional New England dances. Our callers are definitely interested in this form of Americana and we feel that

Ralph Paige's work is at last beginning to bear fruit in Fresno.

* * *

The Fresno VINEHOPPERS initiated six new members at their annual Christmas party December 20. They are Mr. and Mrs. H. L. DANIEL, Mr. and Mrs. HILL ADKINS, Mr. and Mrs. KENNETH MATTHEWS. The hostess for the evening was Mrs. LEE KAUF-FUNG. This club has several members from the nearby town of Kerman and they were in charge of the games. They were Mr. and Mrs. THEODORE PICK-UP, Mr. and Mrs. ARTHUR HANSEN and Mr. and Mrs. VICTOR HOWARD. Not content with this gala event, the club sponsored a New Year's Eve party with Mr. and Mrs. HARRY DILLON in charge of food, Mrs. and Mrs. JOE JACKSON heading the decorations committee, and Mr. and Mrs. OSCAR McGUIRE in charge of entertainment. The Vinehoppers have figured a great deal in the events of our town, as they are one of our oldest clubs and have always been very active. Founder and organizer of this group was BUSTER BROWN, who has long since been overdue for mention in *Let's Dance!* and who is our nominee for caller of the month for March, although this section of the magazine has been discontinued. So look for a few facts on Buster in next month's *Fresnotes*—I think everyone will be interested in this fine exponent of American youth, who at the advanced age of 20 is one of California's well known callers.

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AROUND THE SQUARE SET

by PEG ALLMOND

Keep your eyes open for announcement of the release of Old Timer Records with Northern California's Bill Castner calling. Bill went down to Phoenix, Arizona, at Christmas time to cut some records and first run reports are that they are SUPER. One of those cut was **SHIFT THE GEARS—BILL AT HIS BEST**. Be sure to hear it. Of interest to this reporter is the fact that when a poll was taken of the members of the square there for Bill to call to, seven of the eight were Californians—Good old California Support, way down in Arizona.

* * *

State College Campus was the scene of a lot of eager, bright-eyed people who willingly gave up their holiday vacations to attend the Institute at State College which ran December 26-30, inclusive. The weather was wet, but it did not dampen the spirits of the faculty or students. Everyone worked hard to learn as much as possible of the varied dances offered. FLORENCE FREEHOF presented Israeli dances, VIRGIL MORTON had a varied program ranging from Hambo Teaching Techniques to the Swedish Figure Schottische and In My Garden. WALTER GROTHE had classes every day; JOUKOWSKY presented a number of new dances, among them Lesginka, Barynya and the Mo-machko Kolo; CARLOS CARVAJAL presented Basics of Irish dancing, along with a number of Irish dances. Dr. Glenn Stubblefield, Irene Weed, Mary Ellen Lester, Ed Kusich, Jack Sankey, Grace Perryman, Jay Balch, Jim York, Helen Perry, Barbara Mee, Bernice Schram, Dan McDonald and "Randy" Randolph each taught at some time during the institute. JOHN FILCICH taught a number of thrilling Kolos from Yugoslavia. Out-of-state faculty members were MEL DAY of BOISE, IDAHO, and a new addition, DR. RALPH A. PIPER from the University of Minnesota. Dr. Piper taught some squares, some contras, some rounds and gave us a taste of APPALACHIAN CIRCLE dancing.

There was a Festival, sponsored by the San Francisco Folk Dance Council and the Dance Institute (San Francisco State College to you), on Sunday afternoon—well attended, good dancing!



Bill Castner calling "Shift the Gears"

Classes resumed Sunday evening. A good time was had by all who attended the institute, and everyone present got a great number of dance-able dances to take home to their groups.

* * *

The NAUTICAL SQUARES meeting for a party in Half Moon Bay January 10 had a wonderful crowd with hosts of guest callers. By the way, they have a fine publicity chairman. Notices go out to all interested groups—and callers—long enough ahead to give groups time to plan to attend. They always sign their publicity ALLEMANDE-INGLY YOURS—cute, eh?

* * *

TED and ELSE FEIBUSCH of Ukiah Folk Dance Club visited in San Francisco long enough to attend the Christmas Party of the MISSION BELLES AND BEAUX. They dance the second Friday. Elmer Purdy and Gene Hamm are group leaders and you are welcome.

THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY



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

In this issue we will delve into the new *Volume A of Thirty Basic Dances* which has just been printed under the auspices of the Regional Councils who so wholeheartedly cooperated to make this volume possible. Much research and polling went into the compilation of *Volume A*.

Despite the fact that much search and research has been done, there will be those who will ask why do you use this or that record? This is basically a dance volume and in many cases there are several suggested records. In ballroom dancing you do the basic fox trot or waltz to many different records or tunes, not just two or three. The records listed are suggested records.

The *Volume A* gives a complete list of abbreviations. The "terms frequently used" goes to great lengths to clarify in the minds of all beginners the recurring patterns of position and movement. Three main types of patterns are listed: (a) dance positions, which comprise the attitude, disposition of the parts of the body of a single dancer, the relation of one dancer to another and the hand grasps or holds; (b) step patterns, which are well-defined, characteristic foot movements; (c) figures which are recognizable sequences of step patterns, positions and group movements that form patterns common to many dances. Five pages are devoted to these very important phases of folk and square dancing. European folk dance critics say, and rightly so, that nearly all our dances have the same flavor, our steps are authentic but we hold our hands the same in nearly all dances. In many Mexican dances and in squares it is proper for women to hold the hem of their skirts, but in many European dances they do not. It is too often our tendency to hold the skirt in all our

dances, thus giving our dances the same flavor.

The list of basic dances contains thirty dances, all of which are commonly done at most festivals. They are the dances which form the backbone of every festival. Among them are the Oklahoma Mixer, California Schottische, Cotton-eyed Joe, To Tur, Doris Waltz, Korobushka, Russian Polka, Meitschi Putz Di, Ranchera and Fado Blanquita.

The records suggested for use with these dances are well listed giving the name of the company and the number of each such as: For Korobushka; Kis-met A 106, Victor 26—5017.

Volume A has an appeal to all those learning folk dancing. It should be of valuable assistance to teachers both of groups and in schools. There is a brief history of all the dances, and in several cases, illustrations. We learn that the California Schottische dates back to the Gold Rush in California where the Spanish soldiers learned it and took it back to New Mexico. The St. Bernard Waltz was an old-time ballroom dance of Scotland and Ireland.

The compiling of these basic dances in *Volume A* is a step long needed in Federation folk dancing. When a dancer has learned these basic dances the other more difficult ones will be easier to learn, for the steps and patterns are not too dissimilar to those of the basic dances. These dances will assist clubs in their parties and dance nights in the arranging of their programs so that all attending can enjoy folk dancing at its very best.

Volume A is now on sale at all *Let's Dance!* advertised record shops or may be obtained by writing the Folk Dance Federation office, 420 Market St., Room 521, San Francisco, and enclosing your check or money order for only \$2.00, postpaid.

If we are indifferent to the art of dancing, we have failed to understand, not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life.—HAVELOCK ELLIS, *The Dance of Life* (Houghton Mifflin Company).

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Let's Dance Squares

Edited By Jack McKay

DOUBLE PASS THROUGH

ORIGINAL BY DAN ALLEN

1. First and third balance and swing
2. Up to the center and back to the ring
3. Forward again and cross trail through
(Pass right shoulders with opposite, then lady passes in front of partner so that they cross trails and the gent goes right and the lady left)
4. Box the gnat outside the set
(Head couples box the gnat with opposites behind side couples)
5. Behind the sides you stand
6. All four couples go forward and back
7. Forward again and double pass through
(Walk forward and pass two people by the right shoulder)
8. Gents go left and the ladies go right
9. It's a left and right to a do-pas-o
(The first gent in line gives his left hand to the first lady he meets, then all give right hands to the next lady, and meet your partner for a do-pas-o)
10. Partner left, and corners right
11. Partner left with an arm around
12. Promenade all around the town.

BEAUX OF ALBANY

Couples 1, 4, 7 and every third couple are active. Do NOT cross over

*First two couples forward and back (active couple and couples below)

Forward again and swing your partner (both couples)

Both couples down the center of the set

— — — — —
— — Come right back

†Cast off and a right-hand star

Left hand back from where you are

Right and left with the couple below

— — — — —
— — right and left back

Same two couples forward and back (same couples who did R & L)

* This line given before music starts.

— — indicates "accented beats."

† To do this Cast off—active couples come back and step beside original place, then, making an outward turn individually, take the original place of the second couple. The second couple follows behind the active couple and takes the original place of active couple in Contra line. When completed, this accomplishes the same result as a regular Cast off.

SHIFT THE GEARS

ORIGINAL BY LUKE RALEY

1. Ladies to the center and back to the bar
2. Gents to the center with a right-hand star
3. Turn the opposite lady like an allemande thar
4. Back up boys in a right-hand star
5. Eight whirl away with a half sashay
6. The gents back up in the same old way
7. Throw in the clutch and put 'er in reverse
8. It's twice around the ring or burst
9. Walk right by your own little pearl
10. It's a right hand around the next little girl
11. Corners left and don't be shy
12. Meet your honey and pass her by
13. The right-hand lady with a right hand round
14. Partners left like an allemande thar
15. Back up boys in your Cadillac car
16. Throw in the clutch and put 'er in low
17. It's twice around the ring you go
18. Meet that gal and pass her by
19. Turn the next with a left hand around
20. Corners all with a right hand round
21. Back to the partner with a left hand round
22. Go all the way around
23. To the right-hand lady with a right hand round
24. Partners left like an allemande thar
25. Back up boys in a right-hand star
26. Shoot that star with a full turn around
27. Right to the corner when she comes down
28. It's a once and a half to a wrong way thar
29. Back up boys in a left-hand star
30. Throw in the clutch and put 'er in high
31. It's twice around the ring you fly
32. Pass that gal right on by
33. Turn the next with a right hand around
34. Corners all with a left allemande
35. A right to your partner, and right and left grand.
(Recorded for Old Timer by Bill Castner. See article this issue)

DALLAS STAR

ORIGINAL BY RAY SMITH; PRESENTED BY SCOTTY MCLEOD

1. The first and third go forward and back
2. Forward again and don't hold back
3. It's circle four go once around
4. And do-pas-o when you come down
5. It's opposite right, back to the bar
6. Into the center like an allemande thar
7. A two-hand star, around you roam
8. We'll shoot that star when you get home
9. With a full turn around
10. It's corners right, but not too far
11. Your partner left—allemande thar
12. Step on the clutch—put her in low
13. Twice around that ring you go
14. Your partners all a left hand round
15. And promenade your corners round.
(Repeat three more times to get original partner)

TANGO PORQUE

An arrangement of intriguing tango patterns offered for dancing enjoyment by Glenn Stubblefield. Introduced by Millie and Vern von Konsky at Fresno and Oakland Institutes, 1952.

MUSIC: MGM 30181 "Por Que?"

FORMATION: Couples moving CCW. Varsouvienne position for introduction only, then semi-open or closed tango position as directed.

STEPS: Smooth gliding walk, gaúcho, frotado, corte, *chasse.

NOTE: The abbreviations S and Q are used to indicate the combination of slow and quick steps to be used in each measure. A slow step uses one beat; there are two quick steps to a beat. In some patterns the numerical count, 1&, 2&, etc., will be found more effective due to repetition of quick steps.

Directions are for M, W does counterpart unless otherwise indicated.

*Described in *Folk Dances from Near and Far*.

MUSIC 2/4	PATTERN
Measures	
	<i>Introduction</i> (Varsouvienne position, W in front and slightly to R of M).
	<i>Directions for M</i>
1	M steps L in place (ct. 1), R to side (ct. &), L in front of R (ct. 2), extend R swd. about 2" above floor (ct. &). M has moved slightly to his R in back of W. Q, Q, S
2	M moves slightly to L, stepping R behind L (ct. 1), L to side (ct. &), R in front of L (ct. 2), extend R ft. 2" from floor (ct. &). Q, Q, S
3	Release L hands, step fwd. 2 short steps, L, R (ct. 1, 2). With joined R hands he assists W to make pivot (ct. 1), places W-R hand in his L and finish in semi-open position facing LOD (ct. 2). S, S
	<i>Directions for W</i>
1	W step R slightly swd. (ct. 1), L in place (ct. &), step R across in front of L (ct. 2), sweep L in a circular movement about 2" above floor from in back to in front of R, bending R knee (ct. &). W has crossed in front of M to her L, no forward progression. Q, Q, S
2	Complete circular sweep by stepping on L in front of R (ct. 1), move slightly to R by stepping R to side (ct. &), L across in front of R (ct. 2), sweep the R from in back across in front of L (ct. &). Q, Q, S
3	Release L hands, W makes $\frac{3}{4}$ turn CW, stepping R, L (ct. 1, 2). Finish in semi-open position facing LOD. S, S
	I. POINT, CONTREPOINT, CROSS AND POINT.
1-2	Step fwd. L (ct. 1), step fwd R (ct. 2), point L fwd, touching floor, partner's ft. together (ct. 1). Sweep L bwd and step on it about 6" behind R ft., knees slightly bent (ct. 2). S, S
3-4	Pivot inward on rear ft. (ML-WR) to face opposite LOD and point other ft. fwd (MR, WL), (ct. 1). Step R bwd across behind L (ct. 2). Step L swd facing partner (ct. &). Step on R across in front of L (ct. 1), point L fwd (ct. 2), semi-open position facing LOD. W same action, opposite ft. S, Q, Q
	II. DRAW, CHASSE, CROSS AND POINT.
1-2	Step L in place, bringing instep of R to heel of L, bend knees slightly and raise R heel (ct. 1); small step bwd on R, toe out and straighten knees (ct. &). Draw L to R instep, putting weight on L, bend knees slightly and raise R heel (ct. 2), small step bwd on R (ct. &). This should be done with a slight sway to the hips. Repeat the step. Count 1, &, 2, &. Q, Q, Q, Q
3-5	Step L in place, facing partner (ct. 1), step R close to L (ct. &), step L across in front of R (ct. 2). Point R to R. (ct. 1). Moving in LOD step R across in back of L (ct. 2), step L swd (ct. &), step R across in front of L (ct. 1), point L to L (ct. 2). Finish in closed position, slightly separated, M back to center. Q, Q, S, S

TANGO PORQUE (Continued)

MUSIC 2/4	PATTERN
	III. <i>RIGHT GAUCHO, CORTE AND BREAK.</i>
1-2	M steps L across and fwd. of R, beside WL ft, knees slightly bent. (W cross R behind L) (ct. 1). Keeping crossed knees close together, M steps R, swd. to L, (W steps L in place) (ct. &). Repeat 3 times (4 gauchos steps in all), making a full turn R. Finish with M back to center. Ct. 2, &, 1, &, 2, &. Q, Q, Q, Q Q, Q, Q, Q
	NOTE: During the Gaucho step, M and W L ft. are close together fwd. ft. toe out, R behind L. Crossed knees are kept close together, feet flat, sliding them on the floor when swd movement is used for turning by alternately moving rear ft. slightly to L while weight is on fwd. ft. and turning on heel of fwd ft. while weight is on rear ft. Body movement is slight rocking to and fro, not up and down.
3	Corte: M steps back on L, toe out, bending L knee; R leg straight. (W fwd. on R) (ct. 1). Transfer weight to R ft. in place. L toe touching in place (ct. 2). S, S
4	Break: Step L fwd (ct. 1), step R to side (ct. &), close L to R, keeping wt. on R (ct. 2), finish facing obliquely to R of LOD, closed position. Q, Q, S
	IV. <i>CHASSE AND PIVOT.</i>
1-2	Move obliquely to L of LOD into circle with 3 chasse steps; step swd. L (ct. 1), close R to L, relaxing knees (ct. &), repeat 2 times. (ct. 2, &, 1, &). Step L swd. and pivot $\frac{1}{4}$ turn to face obliquely L of LOD (ct. 2). Q, Q, Q, Q Q, Q, S
3-4	Move obliquely to R of LOD out of circle with 3 chasse steps. (ct. 1, &, 2, &, 1, &). Step on R and pivot $\frac{1}{4}$ turn R to face obliquely R to LOD (ct. 2). Q, Q, Q, Q Q, Q, S
	V. <i>REVOLVING FROTADO.</i>
1	Closed position. As the L ft. swings fwd. on the $\frac{1}{4}$ turn of Fig. IV, meas. 4, it continues on, M stepping on L twd. wall. (ct. 1), step R in place, turning slightly to R (ct. &), step L bwd (ct. 2) step R in place turning slightly to R (ct. &). Q, Q, Q, Q
2-3	Continue action of Fig. V, meas. 1, making $\frac{3}{4}$ turn. Keep the swinging ft. close to floor, R ft. acts as a pivot, the steps are small and smooth (ct. 1, &, 2, &, 1, &, 2, &). Q, Q, Q, Q
4	Three Frotado steps are done in all. One Frotado step is counted 1, &, 2, &. Break: Step L fwd. (ct. 1), R swd, (ct. &), close L to R keeping weight on R (ct. 2). Finish in closed position. M facing LOD. Q, Q, Q, Q Q, Q, S
1-20	Repeat Fig. I, II, III, (meas. 1-3, omit 4, the break), IV, V.
	<i>Interlude (The Y, Throw-Out and Corte)</i>
1	Step L fwd, toe out (ct. 1), twist slightly to L and step R fwd, in front of L (ct. 2), S, Q, Q
2	step in place as a habanera or rocking step (ct. &). Twist body back and slightly to R, step R, toe out, in back of L ft. (ct. 1), twist body to L and step bwd, L, toe out, in back of R (ct. 2), twist fwd. to step R in place (ct. &). S, Q, Q
3-4	Step fwd. L (ct. 1), step fwd, R (ct. 2), flex R knee slightly and point L toe fwd. (ct. 1), flex R knee slightly and point L bwd (ct. 2). On ct. 2, M places W's R hand behind her back and holds her R in his R. S, S, S, S
5	M steps on L beside R and gives W impetus with L hand at her waist, continuing to hold R hand as W makes a complete CW turn, stepping R, L in LOD. M steps R in place, W returns to position, using R hand for impetus, stepping R, L. The R ft. is used as a pivot point on both turns. Hands are released to assume closed position for Corte. Q, Q, Q, Q
6	Corte as in Fig. III, meas. 3, but facing LOD.
7	Break as in Fig. III, meas. 4, finishing with M back to center.
1-21	Repeat Fig. I, II, III, IV, V.
1-15	Repeat Fig. I, II, III, omitting last ct. of Fig. I, the point, meas. 4 of Fig. III, the break, all of Fig. IV. Start turning R on ct. 2 of the Corte and start the Frotado, (ct. 1, &, 2, &, 1, &, 2, &, 1, &), point L swd, (ct. 2), facing LOD. As music ends on ct. 1, M steps L beside R (ct. &), R small step bwd, (ct. 2). W turns obliquely toward center under raised joined hands (M L, W R), stepping R and pivoting R (ct. &), step L bwd. to face M (ct. 2). End in pose, hands still joined, free hands on hips, palm out and bwd.



TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

One month gone already, but as you read, resolve to do your best folk dancing in '53 and by all means attend one of the many New Year's Eve Parties, where you dance and do the old with the new—each year more names are added to our happy family and 1953 will surpass all others. For, at last, we have a program planned for beginners, which is designed to prepare them to participate in a wholesome, inexpensive, healthy activity enjoyed by thousands.

Folk dancing, in all its phases, has proven beyond a shadow of a doubt to be the finest self-entertainment available—far superior to any other type of diversion, because you are completely lost in the enjoyment of learning and the feeling of accomplishment.

There is no comparison as to cost—where in the world could you get so much for so little . . . New Year's Eve dinner and four hours of dancing for a dollar and a half and, most important, more fun than you have ever had in your life.

The foregoing is to encourage all of us to acquaint new people with our way of life. Only enthusiasm is needed; no experience called for. They will easily learn basic patterns of the waltz, schottische, two-step and polkas of dances from all over the world; our own American Folk Dance, square dance figures and calls, for more fun and relaxation than they have ever known. The usual two-hour class is 50 cents and many 10-week courses as little as \$4.00. Many classes are given under adult school and recreation departments.

The new *Let's Dance Instructional Guide No. 1*, now available, will be a tremendous help to all of us. Beginning classes will start with the same selected dances, so no matter where you go in Northern California you'll find the enjoyment of dancing the same routines with new-found friends. Fifty per cent of the dances in this book appear on festival and party programs. A great satisfaction for you and me in this new year of '53!

See Page 17, February *Let's Dance!* for regional listings and request your local newspapers to give a line to this very worthwhile public service.

* * *

The ALBANY FOLK DANCERS GAVE A SWELL CHRISTMAS PARTY! Wonderful program, wonderful people, wonderful turkey sandwiches, cake and coffee and wonderful Christmas spirit, all singing carols in the cafeteria at midnight. No wonder STERLING SILVER is HI-HO proud of them.

* * *

MISS C. R. W. is now MRS. A. R. G., the very beautiful CAROLYN R. WILLIAMS is now the very beautiful MRS. ARTHUR GRANT CRAWFORD. Carolyn's Mom and Pa are the successful leaders of a "Ladies' Folk & Square Dance Class" in SANTA ROSA and were recently treated to a surprise Pot Luck Supper by their group.

* * *

CHANGS INTERNATIONAL FOLK DANCERS' president, ERNIE DRESCHER, has planned to start the new year with a very progressive step . . . Twelve Special Thursday Classes, Jan. 8 through March 26. Six local teachers will conduct each two weeks with a variety of new, old and popular (folk) dances and best of all, *everyone is welcome!*

* * *

Anyone knowing what town JAMES R. WILKINSON lives in please notify *Let's Dance!* His subscription was received as RT. 1, BOX 500E (no city given!) Too good to miss!

* * *

MARION HARP, DAR BAKER, LUCY CHANEY, LEAL HAWK, KEN CLARK and BILL TRIPP arranged a "Holly Day in San Jose" for the December Federation Festival—long to be remembered year in and out for capacity crowds of dancers and spectators. The program was well planned and conducted and the exhibitions were beautifully performed by ROY ZELICK'S PALOMANIANS dancing the Polish

(Continued on Page Fourteen)

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The Fresno Fiesta Dancers in the exhibition, La Sandunga, Mexican dance, staged at the San Jose Festival Dec. 7; Wilma Graech, director. Photo by Phil Maron

TELL IT TO DANNY

(Continued from Page Thirteen)

"Columbine Mazurka"; GRACE PERRYMAN'S SAN FRANCISCO FOLK ARTS group doing the very funny "Los Petates," Mexican dance of the Straw Dolls . . . the participants completely covered with fantastic woven straw costumes, designed by LOUIS LAUBSCHER and made by the members. CHARLES BLUM directed CHANGS group in "A Hungarian Dance." WILMA GRAESCH danced the Mexican "La Sandunga" with her FRESNO FIESTA DANCERS and the OAKLAND RECREATIONAL DANCE ARTS under the direction of MILLIE VON KONSKY performed their very precise "Scottish Foursome Reel and Reel of Tulloch" to the music of a REAL live piper, the one and only ROBERT BEGG.

In the evening the FESTIVAL WORKSHOP did a Ukrainian "Hopak" under the direction of MADELYNNE GREENE and the highlight of the evening was the "Black Light Square Dance" called and directed by ACE SMITH.

ACE is the latest appointee to serve on the FOLK DANCE FEDERATION TEACHERS' INSTITUTE. DOROTHY TAMBURINI rotates to the top spot for the next two meetings.

Let's Dance! subscription expiration notice is sure an attention getter. It shouldn't happen to you, it's too good to miss. If you're in doubt, renew now! You owe it to yourself!

There is not only a good deal of fun, but even religion in a hearty laugh. The lower animals can't laugh and the devil won't.—JOSH BILLINGS.

EAST BAY WOMEN'S DANCE CIRCLE

The East Bay Women's Dance Circle extends an invitation to you to attend the fourth annual folk dance festival to be held at 3245 Fruitvale Avenue, Oakland, on Thursday, February 19, from 9:30 until 11:30 *in the morning*.

This all-women group, the only one of its kind in the East Bay, stemmed from a need for classes in high cultural recreation for the women who had previously been enrolled in folk dance groups sponsored by adult education. When this sponsorship was terminated, it was Millie von Konsky who answered the urgent plea of those interested by organizing what is now known as the EAST BAY WOMEN'S DANCE CIRCLE. This club meets every Thursday MORNING at 3245 Fruitvale Avenue, Oakland, and from 9:30 until 11:30 the members spend a most enjoyable two hours learning the grace, technique, and self-assurance the dances of many countries have to offer.

The club is open to any one interested in intermediate and advanced folk dancing. The membership now totals sixty-one, with an average attendance of forty-seven.

So friends, February 19, 1953, is the date to mark on your calendar! And it really is at 9:30 **IN THE MORNING**. (That is not a mis-print.) Verna Petersen, general festival chairman, with her committee will be on hand to welcome you to a festival of dancing or be a part of the audience. **WE'LL BE LOOKING FOR YOU!**

Report from Southern California

By PAUL PRITCHARD

It will be SANTA BARBARA again in March, and the UNITED NATIONS YOUTH DANCERS under the supervision of ELIZABETH SANDERS will be the hosts at a Festival commemorating the seventh anniversary of the Federation, Southern. While realizing the promotion of a festival is a big job, these girls are digging in with great gusto, and although busy between regular dance sessions putting on performances for various charitable organizations, schools and community programs, they expect to have a real fine presentation for you folk dancers who plan to visit Santa Barbara on March 15. We hope to see you all there.

* * *

There is movement underfoot to start a summer camp at IDYLLWILD, in the mountains near here. I surely hope this gets under way, as it should be very successful. DR. MAX KRONE is the director of the Idyllwild Foundation of the Music and Arts, and ELMA McFARLAND, HAROLD COMSTOCK, OSMYNN STOUT and HARVARD HICKS are working like mad to help get the affair rolling.

* * *

Do talent scouts watch TV? Apparently yes, for HARVARD HICKS had communication with the DINAH SHORE show indicating they were quite impressed by the performance put on one recent Sunday evening by the LONG BEACH group, and all indications are that our folk dancers will be invited to participate on the Magazine of the Week program. Okay you hams! Start determining which is your best profile!

* * *

Time was when the South did not have many fetes listed in the Calendar! The case is different now! Dates are tentatively or definitely set for almost the entire balance of this year and most of 1954 as well. This is a good policy, as time has a bad habit of sneaking up on one unawares, and a club finally finds itself in the position of having to make application hurriedly for a date and whip up a festival in no time at all. Such groups as SILVERADO and SANTA MONICA, who have the last two months of 1954 pinned down, have plenty of time for planning. Perhaps this is one reason why those two groups usually manage to put on a very excellent showing!

South-of-the-border tourists recently included VALERIE STAIGH and INA METCALF. Also we had our old friend, and yours, WALTER GROTHE, down from up the coast a piece. Hope to see you in March, Walter! Museum of course!

* * *

For our Los Angeles Museum performances here this spring, EDITH STEVENSON has been unanimously appointed as head of the committee for all arrangements.

* * *

A wedding that took place just prior to the holidays was that of JOHN GROOT and PHOEBE HO of the WHITTIER FOLK DANCERS. This was a very beautiful ceremony and in lovely surroundings—the motif was carried out in various shades of yellow and bronze, and with Chinese overtones throughout. May they have many happy anniversaries!

* * *

The Department of Vital Statistics still, and for a Christmas present, BILL and RUTH GARBER received an addition to their household, a miss by the name of ELSA. Imagine being born on Christmas Day—no extra presents at all! Anyhow, Bill says maybe they'll celebrate it in midsummer.

* * *

A sombre note to the news from the south and we hear of the sudden and shocking passing of LILLIE KELLER. She became ill in the first part of December, and, just before Christmas, she was suddenly called away from us. Lillie was immensely popular at the clubs she attended, and everyone at any festival recognized this cheery person from far off Switzerland by her happy spirits and vivacity. It seems hard to realize that she is no longer with us.

* * *

The SANTA MONICA FOLK DANCERS are starting their next series of beginners' classes right after the beginning of the year—a 17-week schedule—and Director SID PIERRE says there will be plenty of time to get in, even if you miss the first few. Sid's a busy young fellow nowadays. In addition to all the other things listed, he has the club's birthday anniversary festival-ette coming up sometime late in February and a Teachers' Institute of which he also doubles as chairman.

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Extend greetings and good wishes to all. We especially thank those who have contributed to the success of our group for the past ten years.

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Page 16, Sandy Clemmers
Page 18, Bunk Sicotte
Sorry we omitted them.—Ed.

Your Club and Mine

CAROUSEL COUNTY FAIR

Carousel is holding its second annual Country Fair on Thursday night, February 26. The party will be held in the main hall on the first floor at Polk and Turk Streets, San Francisco, starting at 7:00 p.m., and will run till past midnight. Last year nearly 500 people crowded into the downstairs hall to enjoy one of the most entertaining evenings of folk dancing and fun they have ever known. Anticipating that each of these will want to bring a friend, Carousel is taking over the whole first floor so there will be plenty of room for all.

This project is without exception the most ambitious ever undertaken by a single folk dance group. It is only possible because Carousel's 200 members each appoint themselves a committee of one to see that everyone has fun.

The party uses as a theme an old time Country Fair. One big hall is to be set aside as a midway. There will be games of fortune, fortune tellers, weight guessers, a mind-reading act, exhibitions of folk dancing and the Bay Area's best square callers.

There is no admission charge but each lady attending must bring a box lunch containing two sandwiches and a salad—no dessert. At refreshment time couples will pair up and share a box lunch. Carousel will supply home-made cake for dessert and soft drinks will be available throughout the evening.

Come early and stay late because you can't afford to miss any part of this gigantic affair.

* * *

FIFTH WEDNESDAY PARTIES, GLENDALE FOLK DANCERS

By MRS. J. M. (IVA) LACKEY

733 South Street, Glendale, Calif.

It has been suggested that an article be written on the subject of Glendale Folk Dancers' fifth Wednesday parties with emphasis on how they are planned and managed.

These special events are not something pulled out of a hat, but the net result of a recreational group's harmonious, year-'round happy living together. They are especially well-planned and organized under the direction of Mrs. William (Marjory) Lewis and are invariably costume affairs. Divertissements, refreshments, costuming and dance program are in keeping with a

general motif—everybody participates and everybody has fun.

Glendale Folk Dancers had a Swedish Christmas party on December 17. Swedish costumes, customs and dances were featured, and at the end of the evening there was a smorgasbord.

Glendale Folk Dancers meet regularly each Wednesday evening in the Glendale Y.W.C.A., from 8:00 until 11:00 p.m. The group sponsors both a beginning and an intermediate class for couples on Monday and Tuesday evenings, respectively, at Glendale High School under the citywide adult education program. Elma McFarland is the instructor.

Glendale Folk Dancers have no paid instructor. Members of the group present new, authentic folk dances, learned at Folk Dance Federation of California-sponsored teachers' institutes (or elsewhere) or at occasional work-shop sessions, which any folk dancer may attend. Constructive suggestions for a more successful presentation of a new dance are given to the volunteer teachers themselves before the dances are finally presented at a regular dance session. A demonstration couple or group is also made ready.

Guests are welcome at regular sessions as well as at fifth Wednesday party occasions. Mrs. Robert (Mary) McCament is president of Glendale Folk Dancers; Cecil Armstrong, vice president; Mrs. William (Rowena) Walters, secretary, and Mrs. Harry (Alma) Allen, treasurer.

Host City - Oakland

(Continued from Page Three)

California and to the leadership that it brings to us. May we, all councils, through our Federation, forever remain united and strong in our determination to carry our message of clean fun, good fellowship, and real democracy to countless numbers throughout the years.

The Oakland Folk Dance Council invites you to come and dance with them on February 22, 1953, at the Oakland Civic Auditorium (where the Statewide Festival was held). Dancing in the afternoon starts at 2 p.m. and ends at 5:30. Time out for dinner at one of Oakland's many fine restaurants and then back for the evening session, which starts at 7:30 and runs till 10:30.



Shirley Rand (left) as queen and Ruth Rand, her sister, make a marine feel at home at the Santa Lucia Square Dance party staged Dec. 11 by the American Square Dancers at Oakland Y.M.C.A. Photo by Phil Maron

Santa Lucia Festival

Phil Maron's group at the Central YMCA in Oakland entertained their friends and dancers with a Santa Lucia Celebration.

Santa Lucia, a fourth century Italian saint, is commemorated December 13 in Sweden. She is represented as "Queen of Light" and, accompanied by her attendants, dispenses hospitality to the assembled guests. She serves coffee and buns which contain raisins.

There is a great deal of baking of cookies and cakes, as well as bread, in Swedish homes. The weeks before Christmas are busy ones, because housewives spend much time getting ready for the feast. In the midst of the preparations—on December 13—St. Lucy's Day is celebrated.

The girl chosen for the task wears a wreath made of twigs supporting seven lighted candles.

CALENDAR OF EVENTS

(Continued from Page Two)

February 27, Friday McKinley School,
600 Cliff Dr., Santa Barbara

Dancing 8-12 PM.
Hosted by combined Santa Barbara Folk Dance Clubs.

March 6, Friday Veterans Building,
Civic Center, San Francisco

Folk Dance Exhibitions, 8-10 PM. San Francisco
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Sponsored by Folk Dance Federation of Cal.
April 8, 9, 10, 11 St. Louis, Missouri

18th Annual National Folk Dance Festival.
For information write: Sarah G. Knott, 4041
Washington Ave., St. Louis Missouri.

Look for more news in March Let's Dance!
Sunday, February 15 Los Angeles

Contact Paul Erfer, DUnkirk 8-5265
Teacher's Institute—1:30-5:30 PM.

Sunday, February 1 and March 1 Pasadena
Contact Barry Binns, CUster 5-3205

Contradance Workshop from 1 to 4 PM.
Sunday, March 29 Plummer Park,

7312 Santa Monica Blvd, Hollywood
Square Dance Callers' Pow-wow.

Business meeting, 1:30 PM. Pot-luck supper,
4:30 PM. Dancing 5:30 PM.

Whom To Call for Folk Dance Information

San Francisco: Federation Office, Tilden Bldg., 420 Market St. SUTter 1-8334.

East Bay Area: Sterling Silver, ASHberry 3-7387

Fresno: Walt McGuggin, Fresno 2-44250

Marin County: Charles Bassett, DUmont 8-3882

Monterey: Gonzalez, 431 Boeing St., Salinas

San Mateo: Matt Thilgen, San Mateo Recreation Dept.

Sacramento: Doug Nesbitt, HI 4-9956

Santa Barbara: Bill Berlow, Santa Barbara 2-3080

Los Angeles: Paul Erfer, DUnkirk 8-5265

Long Beach: Harvard Hicks, Terminal 4-5254

San Diego: Dr. Allen Spencer, Main 1973

Whittier: Osmyn Stout, Oxford 418-349—705 Maulsby Dr.

Salt Lake: Wilford Marwedel, 4588 Holladay Blvd.

Chicago: V. H. Anderson, 3921 W. North Ave.

Portland, Ore.: Art Gibbs, 920 S. W. Broadway

New Hampshire: Mal Hayden, 8 Furbush St., Rochester

Florida: Harold Emery, West Palm Beach Tel. 3-5842

Red Bluff: Tandy, 384W

Eureka: Edythe Pederson, Eureka 995-W

San Jose: Adena Hammond, CY 2939

Santa Cruz: Irene Root, Santa Cruz 1831-R

Arkansas: Fed. Sec., Odis R. Huggins, P. O. Box 15, Little Rock

Texas: "The Microphone," Houston, Milby 5696

Washington, D. C. Stan Miller, 5809 Namakagen Rd., WI 8847

Pueblo, Colo.: Ed R. Walker, 127 E. Fifth St.

TEACHERS NOTICE!

Important teachers' meeting Sunday, February 8, at 12:45 p.m., at Lake Merritt Boathouse, Oakland

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Radio and Television Notes

By FRED MACONDRAY

73 Broadmoore, San Anselmo

Introducing another feature in LET'S DANCE!—a radio and television section by Fred Macondray, with up-to-the-minute listings of your favorite radio and television folk and square dance programs. Included will be articles and stories of folk and square dance groups participating in various shows such as the one in this issue on the Salt Lake City's "Square Dance Jamboree."

KSL-TV of Salt Lake City, Utah, has an interesting show called "Square Dance Jamboree" that has run for some 40 weeks. The telecast goes on the air each Wednesday at 8:30 p.m. with an occasional shift for network broadcasts. The show is m.c.'d by Don Soelberg. Bob and Dottie Brown, singers, music by the Haymakers. Dancers and callers are arranged by Tommy Thomas.

The show consists of folk and square dancing and has created much interest in dancing. Many fine guest stars, a male quartet, and guest callers, including Wilf Marwedel, Bill Adams, Tommy Thomas, Roy Koerber and Drew Whitney, have appeared.

The telecast is sponsored in part by a carpet company and, according to reports has sold a lot of carpet. Much interest has been created by using several different groups and clubs on the telecasts. The show costs some \$300 a week to televise and the fact that it's been on the air 40 weeks speaks well for the show.



Above, The Haymakers, featuring Bob and Dottie Brown.
Below, dancers from "Cottonwood Squares."

Photos by C. A. Thomas



CALIFORNIA

KAFP, Petaluma, 1490, Sun. 9-10 p.m.
KHUM, Eureka, 1240, Mon. 7:45-8:45 p.m., Thurs. 9:30-10:00 p.m.
KLOK, San Jose, 1170, M-F, 10:05-11 a.m.; Sat. 2:30-3 p.m.; Sun. 9:30-10 a.m.; 1-1:30 p.m.
KPRB, Modesto, M-S 8:45-9 p.m.
KSJV, Fresno, 900, Sun. 3:30 p.m.
KTMS, Santa Barbara, 1250, Sat. p.m.
KWBR, Oakland, 1310, Sun. 8-8:30.
KXLA, Southern Calif., M-F 2:15; Sat. 6:30 & 10; Sun. 10 a.m.

OREGON

KMCM, McMinnville, Wed. 8:30 p.m.
KOCO, Salem, Sat., 5-5:15.
KPOJ, Portland, 1330, Fri. 8:00.
KVAS, Astoria, Mon. 8:30-9 p.m.

WASHINGTON

KGA, Spokane, 1500/1510, M-F, 5:30-6
KMO, Tacoma, Sat. 7:05 p.m.
KVOS, Bellingham, Sat. 7-8 p.m.

ARIZONA

KOOL, Phoenix, Sat. 9:30-10:30 p.m.
KPHO, Phoenix, 910, M-F 7:15-7:30 a.m.; Sat. 7:30-7:45 a.m.; 5:45-6 p.m.
KRIZ, Phoenix, 1230, M-Sat. 8.

TELEVISION

KGO & KPIX (occasional)
KTTV, Southern Calif., Mon. 7-8 p.m., Chan. 11.
KECA, Southern Calif., Wed. 7-8 p.m., Chan. 7. Square Dance.
KSL-TV, Salt Lake City, Wed. 8:30 p.m.

For the good are always the merry, save by an evil chance. And the merry love the fiddle, and the merry love to dance.
—WILLIAM BUTLER YEATS.

Letters to the Editor

HELP WANTED

Wanted, one hundred men and women of good character and disposition to contribute to this magazine and help develop a publication which every folk dancer will be waiting for every month with great impatience. When this has been accomplished (and I'm convinced that it can be) subscriptions will take care of themselves. In our Federation there must be at least a hundred people who would like to express themselves occasionally and who have a gift for writing articles, editorials, poems, ballads or letters to the editor. Of course, they will have to confine their *outbursts* to folk dancing and allied activities. If your first contribution doesn't register don't get discouraged, but try again, and your next one may be a sensation. I know that our editor has an open mind and will judge your contribution with absolute fairness and with the view of pleasing the majority of the subscribers. So: "What are you waiting for?"

TED PIEPER

San Francisco

* * *

TEACHER CERTIFICATION?

Dear Sir:

At the present time there is little or no control over either the variety or quality of folk dances and, except for occasional voluntary attendance at so-called "Teachers' Institutes," there is little in the way of formal training or credentials for instructors. Also, while most of the established dances have been written up by the Federation's able research staff this does not insure their being taught in a uniform manner. Furthermore, there is no convenient way of determining the qualifications or proficiency of either professionals or amateurs.

This is not so in ice or roller dancing, however, where the adequate performance of certain prescribed or standard dances are prerequisite to the achievement of technical status. Here several classes of skill have been established on elementary, intermediate and advanced levels as an aid in marking progress in the attainment of technical proficiency. As a result, in ice or roller dancing, if one wants to know the skill of a participant all that one has to have is a record of the tests he or she has assed.

Now the question which comes to mind is, why shouldn't a similar system be established in folk and square dancing on a statewide level right here in California? This should lead to an improvement in dance technique, provide a convenient means for classifying the relative abilities of participants and restore some kind of order out of the present chaos of conflicting dance patterns and unregulated instruction. At the same time no one who is interested in the purely recreational and non-competitive aspects will have to change his ways—it will merely provide a better chance for those of greater ambition and ability to improve themselves and stimulate such improvement in others.

As a matter of fact, the new elementary dance book could well be used as the basis for the standardization of beginners' dances for instructional and test purposes.

(Name withheld by request)

* * *

Dear Editor:

I was quite pleased with some of the changes in *Let's Dance!*—particularly the larger type and the information with reference to activities in parts other than California.

I would like to see you enlarge this, with the emphasis on where to get information in any given central area. This would of course apply to large centers such as New York, Detroit, Seattle, etc.

Enclosed is check for \$2.50 for 1953 issues. I have been a continuous subscriber for the past four years.

IRA J. WOLF

* * *

MILDRED BUHLER: PLEASE NOTE:

Dear Sirs:

I am a very keen square dancer and wondered if you would be good enough to send me a sample copy of your magazine *Let's Dance!* and "Let's Dance Squares" as advertised in *American Squares*. If your magazine interests me, have you an agent in my country or am I to order direct from your good selves? I would be very grateful to hear from any square dancer in your country with a view to pen friendship.

Yours faithfully,

E. D. MUMBY

11 Ash Grove, Cottingley Bridge
Bingley, Yorkshire, England

One of the countries listed does not do the following dance steps. Which is it?

1. Pas de Basque. (A) Russia; (B) Basque; (C) Ireland; (D) Hungary; (E) Scotland; (F) Mexico.
2. Heel toe rock. (A) Hungary; (B) Germany; (C) Scotland; (D) Mexico.
3. Crouch. (A) Russia; (B) Sweden; (C) Greece; (D) Spain; (E) Switzerland.
4. Leap. (A) Hungary; (B) Russia; (C) Scotland; (D) Germany; (E) Holland; (F) Denmark.
5. Kick. (A) France; (B) Spain; (C) Mexico; (D) Sweden.
6. Lift Girl. (A) Moravia; (B) Italy; (C) Spain; (D) Yugoslavia; (E) American Square.

D 9.
B 5.
C 4.

B 3.
B 2.
C 1.
ANSWERS.

Polka:

In how many of the following countries is the Polka done?

1, Scotland; 2, Norway; 3, Sweden; 4, Denmark; 5, Finland; 6, Poland; 7, Czechoslovakia.

ANSWER:
11.

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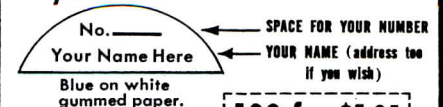
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