

Let's Dance!

MARCH
1953

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

EMBROIDERIES and EMBROIDERY---SEE PAGE 4

LET'S DANCE! CALENDAR.....	2
OUR HOST CITIES—Santa Barbara, San Francisco.....	3
EMBROIDERIES AND EMBROIDERY by Charles Blum.....	4
YOUR COUNCIL AND MINE.....	5
CROATIAN COSTUME (Yugoslavia).....	6
AROUND THE SQUARE SET by Peg Allmond.....	7
TELL IT TO DANNY.....	8
THE RECORD FINDER by Dave Boyce.....	9
LET'S DANCE SQUARES by Jack McKay.....	10
FOLK DANCE—Los Lanceros.....	11
REPORT FROM SOUTHERN CALIFORNIA by Paul Pritchard.....	13
FRESNOTES by Mary Spring.....	14
YOUR CLUB AND MINE.....	16
THE HAYLOFT SQUARE DANCE HALL.....	17
RADIO AND TELEVISION NOTES by Fred Macondray.....	18
FIRST ANNUAL FOLKLORE TOUR (part one) by Millie von Konsky.....	18
WHERE TO CALL.....	19

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THE FOLK DANCE FEDERATION OF CALIFORNIA



BY
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FRANK MOORE, 2658 21st Avenue, San Francisco

FEDERATION FESTIVALS

MARCH 8, SUNDAY
San Francisco
National Guard Armory
Council meeting 12:30. Dancing 1:30 to 5:30, 7:30 to 10:30.
Sponsored by San Francisco Folk Dance Council.

MARCH 15, SUNDAY
Santa Barbara
Santa Barbara High School
Council meeting 11:30. Dancing 1:30 to 5:00.
Sponsored by United Nations Youth Dancers.

APRIL 11, SATURDAY
Long Beach
Municipal Auditorium
Council meeting 6:30 p.m.
Dancing 8 to 12. Hosts, Long Beach Folk Dance Cooperative.

APRIL 12, SUNDAY
Sacramento
Sponsored by Sacramento Folk Dance Council

MAY 9, SATURDAY
Walnut
(5 mi. west of Pomona, 1 mi. west of Valley Rd.)
Dancing 7:30 to 11:30.
Mt. San Antonio College Gym
May Flowers Festival. Hosts, Pomona Valley Folk Dancers
Council meeting 5:30 p.m.

MAY 10, SUNDAY
Santa Rosa
Sponsors, Santa Rosa Merry Mixers.

JUNE
San Diego
Hosts, San Diego Folk Dancers.
Balboa Park

REGIONAL FESTIVALS

MARCH 14, SATURDAY
San Gabriel
Time 1:30 to 4:00.
Dept. Rec. Hall, 250 So. Mission Dr.
Fourth Junior Federation folk and square dancers of Southern California, hosted by San Gabriel Dancers.

MARCH 27, FRIDAY
Santa Barbara
8:00 to 12:00 p.m.
McKinley School, 600 Cliff Dr.
Community Folk Dance Festival.
Hosted by combined Santa Barbara clubs.

MARCH 28, SATURDAY
Westwood
Emerson Jr. High School, Ohio & Selby Sts., West Los Angeles
8:00 to 11:00 p.m. Hosted by Westwood Co-op Folk Dancers.

MARCH 31, TUESDAY
Long Beach
Silverado Club House
8:00 to 11:00 p.m. Hosted by Silverado Folk Dancers.
Party night and exhibitions.

MARCH 27, 28, 29
Kansas City, Missouri
National Square Dance Convention.
For information write Zane Hensley, 4163 Holly St.

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

OTHER EVENTS

MARCH 1, SUNDAY
Fullerton
Dancing 1:30 to 5:30.
Sunny Hills Square Dance Barn
Hosted by Sets Out of Order.
(1 mi. north on Hwy. 101)

MARCH 1, SUNDAY
Bell
Dancing 1:30 to 4:30.
Terry's Hayloft, 4215 E. Florence Av.
Contradance Workshop for folk and square dancers.

(Continued on Page Fourteen)

Your Host Cities - Santa Barbara, San Francisco

SANTA BARBARA

PLANS for the March folk dance festival in Santa Barbara on Sunday, March 15, from 1:30 to 5:30, are now in full swing. Arranged to guarantee a good time for everyone, the program will include some forty dances, simple, intermediate and advanced. Square dancers will hear their squares called by Newell Renaux, Marjorie and Osmyn Stout, and Harvard Hicks.

The seventh birthday of the California Folk Dance Federation presents an anniversary theme for decorations. The masters of ceremonies will be past presidents of the Federation, Allen Pelton, Harold Comstock, and Bill Herlow, and present President Harvard Hicks.

Intermissions will provide the opportunity for exhibitions by a number of groups. Since the hostesses for this festival are a group of high school girls, the United Nations Youth Dancers, they want to have youth groups well represented in these exhibitions. They themselves plan to present two picturesque Mexican courtship dances—the Jarabe Pateno from the state of Coahuila and one of the numerous versions of the Jarabe Michoacano from the state of Michoacan. Both of these dances were studied by their teacher, Elizabeth Sanders, last summer when she was a student in La Escuela Interamericana de Verano in Saltillo, Mexico. Recordings of the music for these dances are not available and will have to be cut from manuscripts for piano.

Newell Renaux, one of Santa Barbara's favorite square dance teachers and callers, has promised that his junior high school group will be present to entertain with their square dancing.

Also representing the host city in the exhibitions will be the folk dance group from the Santa Barbara branch of the University of California. This group is directed by Jean Ballinger, head of the U.C.S.B. Dance Department and an enthusiastic dancer herself.

It is almost certain that Ojai's Happy Valley School dancers, who have done such magnificent work under the direction of David and Betty Young, will be there too. Ojai's neighbors from Santa Paula will be present to offer a Danish double quadrille which is being taught

them by their able and popular leader, former Federation President Bill Herlow.

Dorothy Evans, secretary of Larry Hoyer's group, the Terpsichoreans, writes that they are preparing a production number with the intriguing title of Montmartre After Dark.

In addition to these, the hostesses are hoping that the well-known Bavarian Tyroler Zither Club and the Mildred and Kramer Walter Dancers, who were so very well received for their outstanding presentations for the Santa Monica festival in December, will be able to include this festival in their busy schedules.

Santa Barbara's many folk dance clubs will also be well represented at the March festival. On hand will be the United Nations Youth Dancers of Santa Barbara High School, which was founded five years ago as a service club. Under the direction of Elizabeth Sanders, this group performs dances for local societies and participates in various community projects.

Also present will be members of the Santa Barbara Folk Dance Club, the city's oldest, founded seven years ago and today presided over by Jack Lauters, and the Recreation Center Folk Dancers, an intermediate group whose president is Frank Cole. Without question, members of Dorothy and Jack Lauter's own Wednesday night workshop group will be present.

Festivities will take place in the boys' gymnasium at Santa Barbara High School located at Anapamu and Quarantina Streets. The school may be reached by driving one mile east on Anapamu from Highway 101. A large parking area is available.

The U.N.Y. Dancers want to see you all there, and guarantee you a good time.

Our Cover . . .

Buster Brown, youthful Fresno caller, is the man on our cover this month. Mary Spring nominates him for honors in her FRESNOTES column on Page 14.

SAN FRANCISCO

THE San Francisco Folk Dance Council's annual Federation Festival will be held at the San Francisco Armory on March 8. A mammoth folk dance get together such as this affair takes much planning and work, and we have some of the workingest, jolliest, capable folk to see that this job will be done!

Booths will be set up by individual clubs depicting their history, costumes and activities. Randy Randolph, that bearded chap, will be general chairman. Randy states for those from out of town that there is lots of easy parking. All the Mission street buses stop right in front and San Francisco's famous restaurants are near at hand. The San Francisco Folk Dance Council extends a hearty welcome to its friends from near and far.

A bit of background on use of the Armory building comes from Florence McMurray. It was in 1946 that the Folk Dance Council realized that the use of San Francisco's Civic Auditorium was both too costly and too small for the large numbers of folk dancers that attended these festivals. Then came the idea to try to secure the Armory. The Fun Club, hosts of the March 1946 festival, took the initiative to contact those in charge. After much correspondence with Captain Blanco, who took the matter to the Adjutant General, who in turn advised a letter be directed to the Board of Directors in Sacramento, clearance was finally secured. A lease arrangement for a nominal sum for 24 hours' use was made. The Armory has the largest floor space of any building in the state.

A military motif was decided upon. Colonel Colossal, the dance indicator a mere 28 feet tall, and the largest ever designed, was made by Arnold McMurray, Dan McDonald and Jack McKay. Rain made the roof leak and the sound man turned them down at the last minute, but with some scurrying around everything was ready for the big day.

The Fun Club hosted the 1948 festival and several other groups were hosts in 1949. In 1949 the building was remodeled and Arnold McMurray, who had much experience with acoustics, climbed high onto the overhead beams

(Continued on Page Eighteen)

Embroideries and Embroidery

Next month watch for the continuation of this excellent article for the directions for doing the satin stitch. The embroideries pictured in this feature were all made by the author.—Ed.

By CHARLES BLUM

EMBROIDERIES and the art of embroidering are among the earliest accomplishments of civilized man. While styles of embroidery have varied from race to race, country to country and period to period, the stitches have remained fundamentally the same. The two fundamental methods that we shall concern ourselves with in this article are the cross and satin stitches.

In the process of planning an embroidered costume several problems present themselves. They are all important, but not impossible and should be taken care of in order. The first and simplest problem is to determine what kind of costume you want. The *National Geographic* magazine is an excellent source of material for this information as it has published hundreds of color pictures of peasant costumes.

After the type of costume has been chosen it will probably be found that the pictures in the *National Geographic* do not give detailed information. Thus, it is necessary to do research to determine the exact design and pattern of embroidery that you wish to use.

The reference department of the main libraries of San Francisco, Los Angeles, or Oakland as well as the libraries of the University of California, Stanford and University of Southern California and the Mechanics Library of San Francisco have some excellent descriptive pictures of embroidery designs.

Do not copy a design or pattern stitch for stitch. After you have done enough research you should be able to draw your own pattern. It is a great source of satisfaction to be able to say, "I not only embroidered it, but did the design as well."

The next problem is what material to use.

At this point a few do's and don'ts are in order. Where linen is required *do use linen*—don't use cotton. Why put in months of work on a material that will wear out in a couple of years! Folk dancing is tough on costumes! *Don't* use old material; it may be rotted and will not give the best of wear. *Do* use materials that are washable; this will save



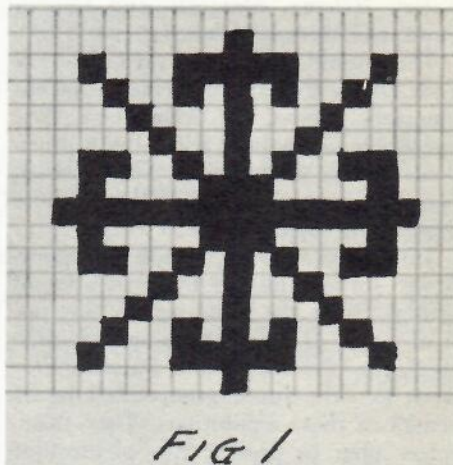
you money in cleaning bills. *Do* be sure the embroidery thread is color fast. *Don't* take the word of the manufacturer that the color in the product will not run. Try some of the thread on a piece of white cloth and wash in hot water; if the color runs try something else. As a note of warning, be careful in the use of silk embroidery floss. If you can obtain a thread made in America or France you will be fairly sure of fade-proof material. The Oriental variety is unsatisfactory both as to quality of material and fastness of color.

For the most part, costumes are embroidered with a simple cross or a satin stitch. The cross or geometrical stitch is used universally and is predominant in most of eastern Europe. Colors and patterns differ according to local tastes and customs. There are not a great many different stitches, but there are an infinite number of variations and differences in the exact method of working the fundamental stitch. A good thread to use is pearl cotton, the thickness of which is determined by local usage.

Because the material used in costumes was usually of a rather coarse, hand-woven cloth, the peasants were able to do cross-stitch embroidery by a method of counting the threads in the warp and weft of the material; thus the work

could be done without the use of a stamped or drawn pattern. For our use it has been found that penelope canvas serves the purpose just as well as counting threads and is quite easy to use. This material can be found in the art needlework department of most stores and costs about a dollar per yard.

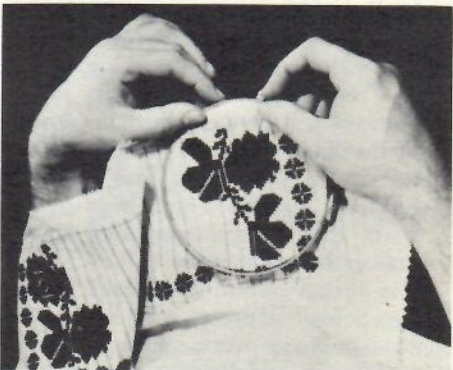
The first thing to do in starting a cross-stitch pattern is to develop a design on squared graph paper. (A simple design on graph paper is shown in fig-



ure 1.) The design is made by shading in squares using various colors as called for in the costume. Thus some designs will be a solid color while others will be a combination of several colors.

After a design has been made, lay the penelope canvas over the material to be embroidered and press flat with a hot iron. After ironing, the penelope canvas is sewed to the material using a basting stitch around the edges. Now you are ready to begin the real work!

In using penelope canvas for cross



stitch, the directions in which you can proceed are only horizontal, vertical
(Continued on Page Fifteen)

Your Council and Mine

GOLDEN EMPIRE

The Golden Empire Folk Dance Council's new president is Dave Lewis of Willows (also re-elected president and teacher of the Jacinto Clover Reelers). Emory Bushman is vice president, Louise and Robert Franzen secretary and treasurer. Ellis Short is vice president of the Reelers and Alma Roberts is secretary with Nellie Lewis taking care of publicity. Everyone is welcome from 8 to 80 . . . phone Dave at Willows 61Y3.

DANNY McDONALD

FRESNO

New officers for the Fresno Council are Walt McGugin, re-elected president; Rafael Spring, vice president, Lennie Parker, treasurer, and Lois Millsap, secretary. The council affairs have grown to such proportions that the by-laws have been amended to provide for a treasurer instead of adding these duties to the vice president's job as was formerly done.

Council members have devoted much time lately to the beginner problem. A committee appointed by the president, of which Ford Thompson is chairman, has called to our attention pending legislation in Sacramento aimed at curtailing, if not abandoning, the teaching of folk dancing and other types of classes in the adult education department of our schools. Member clubs of the council were asked to write to their representatives in the legislature in the hope that such legislation can be defeated.

More election flashes! The Easterby Club elected Lennie Parker president. The Frolickers elected Rafael Spring president. The Fruitland Hi-Steppers of Merced County elected Vance Pollard president of their group. This club meets every Saturday night at the Winton Community Hall in Winton and Gordon Glidden is the regular caller. On March 7 the Hi-Steppers will be hosts at their third annual folk and square dance festival to be held in Merced.

MARY SPRING

FRESNO

"The Place To Be in '53" is the slogan of the Council this year and plans for the coming State Festival are taking form. New officers were seated at the annual dinner held January 19. They are working with the San Joaquin

Dance Council and the Central California Callers' Association. President Walt McGugin has outlined his plans and some very able people are already hard at work.

The Fresno Council is now operating as a nonprofit corporation in order to protect its members. This corporation was formed September 16, 1952. We hope to see you in "'53."

LOIS MILLSAP



Lewis Redd, president of Circle Square Club of Sacramento, with his wife, Bess.

JUNIOR SECTION NOTES

Watch the April issue of *Let's Dance!* for the Junior Section News. What's doing in the Junior Section of the Folk Dance Federation of California? What benefits are derived by folk dancing in groups of young people? How is a junior class formed? Who are their sponsors? etc. All these questions and pictures to supplement them will appear in the April issue of *Let's Dance!* Look for it: tell your friends to do so also.

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.

BAKERSFIELD

Bakersfield Circle Eight Club is now meeting the needs of beginners by conducting classes for them and having beginners' parties every second and fourth Saturday of the month, at which the club members dance with them. On January 18 the Central Valley Folk Dancers of Fresno invited Jean King's intermediate school folk dance class for an hour's practice and coaching before the party which immediately followed. Future sessions such as this are being planned by the club and, in the words of Les Peterson, one of the members of the Central Valley Dancers, "the future growth of folk dancing is dependent to a large extent on closer cooperation between classes and clubs as the interest of the newcomer will be maintained by the social programs and inter-club activity."

MARIN COUNCIL

The first Saturday Laendler February party at the College of Marin was highlighted by an exhibition of Pasticcio Poco. This dance, meaning "Little Patches," was exhibited by the Suburban Swingers, who traveled 'way from Walnut Creek to perform.

Mark March 7 on your calendar. On this night the Laendlers expect to hold a gala party to be attended by many of the visiting folk dancers who will be in the Bay Area for the exhibitions at the San Francisco Museum of Art and the Federation Festival.

As has been traditional, the theme, "Playtime in Marin," will be the occasion for the Marin Dance Council to be hosts again to folk dancers for the Federation Festival to be held on July 12 at College of Marin. Watch for the host city article in July.

Correction: The New Year's Eve Karlstad Ball was sponsored by the Marin Folk Dance Council and due credit is owed them.

URSULA MOONEY



Grace San Filippo and Phil Mekediak model Croatian costumes (front view). Photo by Phil Maron.

CROATIAN COSTUME (JUGOSLAVIA)

From the region Zagreb

Research: Grace V. San Filippo



Native pirot rug from Sarajevo, Bosnia (back view). Photo by Phil Maron.

Woman's Costume

Head Dress:

Jewelry:

Skirt:

Apron:

Blouse:

Sash:

Stockings:

Garters:

Shoes:

Petticoats:

Man's Costume

Boots:

Trousers:

Shirt:

Belt:

Vest:

Tie:

Red or white background print cotton or linen scarf, about 30 inches square, folded into a triangle and tied under the hair in back.

Coral beads or branch coral and glass beads of various colors—mostly red.

White linen or heavy cotton, four yards around and gathered to a waistband at the waist. Length, just below the knee.

Same material as the skirt, also white, about 1 or 1½ yards wide and about 6 inches shorter than the skirt. Pleated to a waistband. Pleats are about 1½ inches wide. Embroidery about 4 inches up from bottom is red with a little blue—geometric designs about 2 inches wide or wider. Apron should reach from side seam to side seam, covering the front completely. Braid may be used to simulate embroidery.

White linen or heavy cotton. ¾ length sleeves (below elbow and above wrist-bone) about 24 inches around, gathered into a 2 inch cuff that is not open, but which is large enough for the hand to go through. Raglan sleeves. High neck, over collarbone, gathered as follows: Slight fullness in front, on each side of front opening, and the back fullness is all gathered in the center back, so that over the shoulder there is no gathering. No collar. Tied in front with a string. Embroidery: On the cuff it is as wide as the cuff. On the front of the blouse two stripes of embroidery approximately 1 inch wide down the front on either side of the opening to a point about halfway between bust and waist. One stripe, wider than the front stripes, goes all the way around the blouse just below the bustline, not necessarily at the end of the front stripes. Red wool yarn. Take one 4 ounce hank of red knitting yarn and tie around waist, with ends hanging down in front. Or a handkerchief like head-scarf, only about 24 inches square, is tucked into the waistband of the skirt and apron on either side of center front so it hangs either straight across or triangular.

Long white cotton stockings, full length.

Below the knee a fancy garter is worn on each leg, with various colored ribbons (usually red) hanging down about 3 or 4 inches (hanging in front) or tassels of red wool.

Plain low-heeled black shoes. (No ballets.)

Two or three, starched and full. White pantaloons to the knee.

Black.

Heavy white linen or cotton, fuller than regular pants and tucked into the boots.

White cotton or linen shirt, Peter Pan collar and full sleeves with a cuff. Embroidered down both sides of the front in red geometric designs, in two stripes about 3 x 9 inches. Shirt-tail is fingertip length and worn outside.

Wide embroidered leather belt, about 4 inches wide. Not a motorcycle belt. May be plain leather belt not less than 2 inches wide—black in color.

Dark blue wool with red and gold braid in geometric patterns. Braid is thick on it, to almost cover background material. A little flower embroidery is sometimes used also. Many small silver buttons decorate the front. Vest is short with lapels and collar in one piece.

Small red string tie, tied in a bow in front.

NOTE: As in other European countries, costumes vary from town to town.—ED.

AROUND THE SQUARE SET

by PEG ALLMOND

Badges of the Starlighters of San Jose are large five-pointed stars, gold; from the two bottom points hangs a little bar on which appears the name of the member wearing it. Some of these days if a couple of squares of Starlighters step into your dance, think twice before you duck. Honestly, they look like a whole flock of sheriffs and you expect to hear somebody say, "Don't anybody move, the place is pinched." But it will just be the Starlighters dressed up with their gold stars, which certainly are conversation pieces.

Winter Wonderland was the theme of the Hayward Heymakers' recent party. Programs sported a snowman, and the whole theme was carried out in detail. Jack McKay called squares. Madelynn Greene and her group did an excellent exhibition—and the encore was her famous satirical Hambo.

Dr. Lloyd Shaw has announced that he will definitely hold his Square Dance and Callers' Institute this summer. Definite dates will be announced soon. It is good to know that he has recovered from his serious illness. Institutes will be held in the same school in Cheyenne Mountain area of Colorado Springs. A good time is in store for all who attend.

A recent copy of the *Carmel Pine Cone Cymbal* highlights a news item report of a square dance jamboree at Carmel High School. Square dancing and rounds were the order of the evening and there were 30 squares on the floor. The bleachers were filled to overflowing with spectators. Sponsors were members of the Monterey Bay Area Callers' Association. The general chairman was Johnny Savage of Fort Ord with Theron Wright of Hollister as MC.

Coastside Comet, the little newspaper published at Sharp Park, gave first page space to the report of an AWVS dinner and dance at which Caller Red Fuller of Sharp Park MC'd . . . and called squares. Locale of the dance was San Francisco in the Veterans Memorial Building. Red's group, the Pacific Promenaders, and the Circle Eighters turned out en masse and about 300 people enjoyed the dancing for which Shorty Ahlstrand and his "Haywire Orchestra" furnished the music. How much publicity is your local paper giving your square dance activities?

Sandy Tepfer, caller and folk dance teacher, and his taw, Bert, who have hordes of friends in the Bay Area, add-

ed another son to their family—that makes four! Fred Leland arrived in Santa's pack on Christmas morn.

Bill Castner held a square dance clinic at Oak Park, in Portland, Oregon, recently, and visited the O'Donnell Hayloft in Portland where he called some squares in the colorful Castner manner.

Fort Ord Soldiers' Club was the scene of the Winterland Festival in January. Salinas Jeans and Queens were the hosts and the affair was sponsored by the Folk Dance Federation and the Monterey Bay Regional Council. Theron Wright, Jim Merta, Leonard Murphy and Chet Davis called at the afternoon party, which was devoted mostly to folk dances and fine exhibitions by the Festival Workshop, Stockton Polk-Y-Dots and the San Francisco Folk Arts. The evening party was devoted to American squares and rounds. Fourteen visiting and local callers provided the squares and a record crowd danced!

New president for the Edgewood Folk Dancers is Allan McGrath. This fine club finds its membership full at the present time. Outgoing President Fil Riedeman was presented with a beautiful alligator wallet and key case in appreciation of a job exceptionally well done.

Clever people, those Tormey Village Squares! When I opened the envelope a yellow folder came forth, but when I opened the folder up popped a western hat on which was printed notice of discontinuation of their fourth Saturday

dances in Crockett and announcing a party for March 14 in the grammar school in Crockett at which Lee Helsel and Jim York will split the calling honors. If you are looking for a real treat, put a circle around the date.

Randy Randolph's Pioneers are experiencing the satisfaction of huge crowds at their parties which are held in the West Portal School Auditorium in San Francisco. Contact Randy for dates. You are welcome to attend and take your friends with you.

Forty-Niners of South San Francisco hosted 20 squares at their January party. Good dancing too. Gertrude Blanchard was the only woman caller—a new and interesting personality in this section. Watch for her.

Cherokee Square Dancers of Stockton hosted a Square Dance Jamboree for the benefit of the Stockton Children's Home recently. Ian Campbell was MC. Contributions reached a new high and everybody was happy.

Beautiful birthday party in honor of their third year was held by the Folk Dancers Guild of El Cerrito. The Guild was organized in 1950. They hold their party on the last Saturday night of the month. Walter Grider furnished music on the violin and also played excellent hoedown music for the squares, which were called by Peg Allmond.

A record turnout at the January meeting of the Square Dance Callers' Association in Larkspur. The 80 in attendance took active part in presenting and dancing new and old material. Next month, elections. Watch for the results.



He asked her for the Schuplattler with great expectations . . .

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

It's fun getting our magazine the same month—now we can see where we're going. . . Watch subscriptions grow. Starting this month each club will try a "Drive To Get Five" (see Party Night column) and keep it up each month thereafter. *Every* folk dancer should be willing to spend 21c a month (\$2.50 a year) for the privilege of participating in an activity which gives them more pleasure than they could buy at any price. In fact it should be a requisite to membership. Help the Federation help you. You're a subscriber! So, tell your story to a friend.

Kalico Kutters is a kute named club led by Bee Mitchell in Lodi, where at a recent party they kut such kapers, the dancers were floored. Don Mitchell, Harvey Wentzel and Roy De Val were among the kapable kallers!

San Francisco Jewish Community Center group exhibited for the Oakland J.C.C. at the Lake Merritt Boathouse recently and we received a very nice letter of appreciation from Chairman Merele Sieff. The same group is dated to dance for the Rhythm Winders of Alvarado, who will be 4 years old on their March 7 regular First-Saturday-of-the-Month Party. (See Party Column.) Alice Lambrecht, the club's secretary, is working very hard to make this a success.

Nice news from Mary Ann and her Michael Herman—they are both active again after a siege of illness which never shoulda happened to such nice people. Now, their dream has come true . . . a "Folk Dance House" in the heart of New York City, where everything for the folk dancer from teaching to tatting is held under one roof and has accommodated visitors from all over the world. Charlie Reindollar was there recently. Be sure you make it your headquarters while in New York so you can meet these very fine people of National and International fame. Their second annual Kolo Jamboree was held about the same time as California's Kolo Festival and many out-of-town groups visited.

The Mission Belles & Beaux of San Francisco new officers guided by Marvin Crowe were installed by Yours Truly (that's me again) where for a few minutes we tried to be serious in our love for fun, by telling the more than 200 dancers at their regular third Saturday party just what each officer's duties were. The nice thankyou card was ample reward.

Irene Weed, that very versatile Dancing Master of San Francisco and Monterey, is fast becoming a national figure in the field, having been appointed supervisor of California for the Chicago National Association of Dance Masters. Miss Weed is a friend of all folk dancers and was honored by the Los Bailadores de Monterey with a reception given recently by the officers at Chuck Reed's Via Del Pina home, where she arranged an introduction for their tango exhibition for the "March of Dimes" Festival at the Salinas Armory.

Reports from all over the state are great and Dave Boyce is doing his darnedest to encourage the beginner movement via his KWBR Folk Dancer broadcast every Sunday night at 8:00. 1310 will bring him in, then get started, he'll tell you where, you'll be glad that you did as long as you live!

Betty Casey from Texas was a guest at the Gateswingers in S. F. on her way to the Philippines. We were very fortunate to have a very interesting coffee talk after the dance where we met two more very interesting people—"Penny" from Lew Serbin Dance Art Co. and Maritza of Casa Maritza, who is now the owner of Carol of California patterns for pretty peasants—see their ads in *Let's Dance!*, then see them!

Nice letter from Major (Bob) Morgan telling of the need for *folk dancing* in Florida and wishes they could just see the fun and future there is in California where we are happy dancers!

Ford Thompson, exhibition chairman for the State Festival, May 29, 30, 31, at Fresno, extends an invitation to all exhibition groups who would like to participate to contact him before April 15. Write to him at 5120 Palm Ave., Fresno.

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THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY



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

If you like calls on square records, MacGregor has just released "Texas Whirlwind," coupled with "Lady Walk Around," by Rickey Holden. Rickey also calls MacGregor 675, "The Route" and "Couple Elbow Swing." Another new release by MacGregor is number 674, "Black Mountain Rag" and "Leather Britches" for the caller. And, for you callers who like singing calls, try the new MacGregor 676, "Twinkle, Twinkle Little Star" and "All the Way Through Texas." All on 78 RPM.

Remember Glowworm? Well it's back again (not the popular song), but on the new Windsor recording "Glowworm," number 7613. But the best side is the Windsor "1898." It's a dance that transports you back to those good old vaudeville days, with the song-and-dance teams that put such terrific rhythm and lift in their dance routines. It is interesting to note that the words accompany the records, so that you might sing them as the dance progresses.

Folkraft has released some new records that might prove interesting: "Hava Nagilla," a Jewish wedding dance, with "Bulgar" on the reverse side. The number: FR-1116. Also "Mazel Tov Greilach" and the "Baragoies Tanz" on number 1117. Patch Tanz and "Dayneinu" make up the third release by Folkraft; the number: 1118.

Linden has released two new records, number 701, "Gustav's Skoal" with "Lott Ist Tod," and number 703 with "Little Man in a Fix" and the Danish "Family Circle."

* * *

What a superb thing it would be if we were all big enough in mind to see no slights, accept no insult, cherish no jealousies, and admit into our heart no hatred!—ELBERT HUBBARD.

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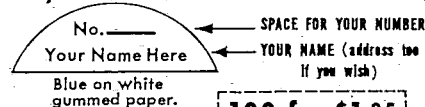
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Edited By Jack McKay

FIRST LADY CHAIN

ORIGINAL BY FRED DILLOW

1. First little lady chain to the right but don't chain back
2. Chain to the right but don't chain home
3. Chain to the right she's not your own
4. But everybody swing
5. New first lady chain to the right but don't chain back
6. Chain to the right but don't return
7. Chain to the right, she's not your'n
8. But everybody swing
9. New first lady chain to the right but don't chain back
10. Chain to the right don't stay all night
11. Chain to the right she won't bite
12. So everybody swing
13. New first lady chain to the right but don't stop there
14. Chain to the next man down the square
15. On to the next and now you're home
16. Then everybody swing your own.

CALIFORNIA SCRAMBLER

ORIGINAL BY DAVE JASON; PRESENTED BY DAN HOWE

1. First and third with great big swing
2. Go up to the center and back to the ring
3. Forward again and the opposite swing
4. Go round and round with the pretty little thing
5. Then face the sides and the heads dive in
6. With the inside out and the outside in
(Active couple ducks under an arch made by side couple and then makes an arch and backs over the side couple who back under the arch)
7. Now bow your heads and do it again
8. Veer to the left, hook four in line
(Ladies hook right elbows)
9. And turn that line you're doing fine
10. Now I'll swing your gal you swing mine
11. Face the sides
12. Inside high and the outside low
13. Join hands in the center and around you go
14. Go all the way round till you're straight again
15. The gals step in to a ladies' chain
(End facing center)
16. Pass right through and on you wander
17. Inside arch and the outsides under
18. Pass right through and on you go
19. For a right hand swing with the girl you know
20. Allemande left with your corners all
21. Now promenade go round the hall.

THE BRITISH GRENADEIERS

*Down the outside of the set

— — — — —
— — — — — come right back

Down the center with your own

— — — — —
— — — — — same way back

Cast off and right hand star

Left hand star back to place

Right and left across the floor

— — — — —
— — — — — right and left back

Down the outside of the set

Note: *This line given before music starts
— — — — — Indicates "accented beats"

SKIP TO YOUR LOU

ORIGINAL BY JOE MORAY

1. First and third balance and swing
2. Lead on out to the right of the ring
3. Circle half and don't you blunder
4. Inside arch and outside under
5. Meet in the center and circle half
6. Then pass right through to the outside two
7. And do-sa-do what's facing you
8. Now face your partners one and all
9. Take four steps back and don't you fall
10. Close your lines; go forward and back
11. Chain the inside ladies across the track
12. They cross to the inside, don't chain back
13. Now forward eight and back you go
14. And the outside couples do-sa-do
15. That's the ends of each line; you're doing fine
16. The inside couples right and left through
17. And the outside two, you skip to your Lou
(Step to partner)
18. It's a two-hand swing your partners all
19. Then do-sa- corners of the hall
20. Skip right by your pretty little maid
21. And take the next and promenade
22. There goes your guy; Oh, whatcha gonna do
23. He's got a gal who's prettier'n you.
(Repeat for first and third, then twice for second and fourth)

OUTSIDE IN

ORIGINAL BY CLIFF VIERY

1. First and third balance and swing
2. Go down the middle and pass right through
3. Right back home on the outside track
4. Two and four, turn back to back
5. One and three box the gnat
6. Around your corners on the outside there
7. All face out at the heads of the square
(Head couple pass right shoulders with partner and go around their corners ending in home position facing out)
8. Forward up and back again
9. Forward up and the outside in
(Head couples raise joined hands to form an arch. End people go under the arch, join hands with their partners and form two lines back to back facing side positions)
10. Join your hands with your girl
11. Forward up and back to the world
12. Forward up and back again
13. Forward up and the outside in
(End facing head positions)
14. Join your hands face out again
15. Forward up and back with you
16. Forward up now back right through
17. Swing the gal in front of you
18. Center four circle four
19. Circle four in the usual way
20. Then whirl away with a half-sashay
21. Circle left around you go
22. When you're home do-pas-o
23. Partner left around you go
24. Opposite right don't be slow
25. Partner left left hand round
26. Corners all right hand round
27. Back to your partner left hand round
28. Promenade as you come down.

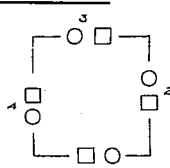
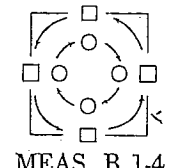
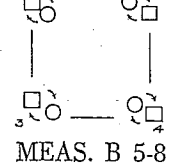
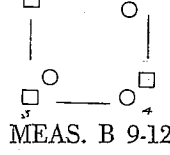
LOS LANCEROS (PUERTO RICO)

Los Lancers is one of the dances imported into Puerto Rico during the early years of the 19th century. It was immediately popular, but even more immediately changed—both in the music and the dance, to become one of the traditional dances of the country. As originally danced, the set consisted of either eight or twelve couples; there were many repetitions of the music and the dance required about 20 minutes to complete. This version, based on the directions of Liska Lekis, is arranged for a set of four couples. For practical purposes of recording and ease of dancing, some of the repetitions have been eliminated.

MUSIC: Record: Let's Dance 1101—"Los Lancers."
FORMATION: Four couples in a set as for a regular square dance, R hands joined with partner.
STEP: A smooth walking step. Slide, Spanish-Draw Step. (Step, draw, step, point). All of the bows are quite low. The beauty of the dance is in the grace and ease of the movement.

MUSIC	Pattern
6/8	I. <i>Saludo</i>
1	Couples 1 and 3, R hands joined, walk to the center with 2 steps (starting M, L-W, R), bowing to the opposite on second step.
2	Return to place, stepping bwd. 2 steps, bowing to partner on second step.
3	Couples 1 and 3 walk to center with 2 steps.
4-5	Join both hands with opposite and turn (CW) one complete turn with 4 walking steps.
6	Join R hand with partner and return to place, stepping bwd. 2 steps.
7-8	Couples 1 and 3 exchange places with 4 walking steps, dropping partner's hand and touching L with opposite in passing. Face center, W on M L.
9-16	Couples 2 and 4 repeat Fig. I, meas. 1-8.
17-18	Join both hands with corner and make a full turn CW with 4 walking steps.
19-20	Couples 1 and 3 return to own place, giving R hands in passing through center.
21-22	Couples 2 and 4 return to own place, giving R hands in passing through center.
23-24	Join both hands with corner and make a full turn CW with 4 walking steps.
2/4	II. <i>Corrido</i>
1-2	Couples 1 and 3 walk to the center with 3 steps; on ct. 4, turn to face own partner (1-M and 3-W are in front of couple 4 facing center, 1-W and 3-M are in front of couple 2 facing center)
3-4	Active couples take 2 sliding steps to own R, 2 sliding steps to own L.
5-8	Join both hands with partner and turn to place with 7 walking steps, bow on ct. 8.
9-16	Couples 2 and 4 repeat Fig. II, meas. 1-8.
17-20	Join R hands with corners and walk 3 steps to center and bow, keeping R hands joined, turn twd. partner to face away from center, walk 3 steps out and bow.
21-24	Join both hands with corner and make a full turn CW to own place, 8 steps.
6/8	III. <i>Roseta</i>
1-2	Couples 1 and 3 walk 2 steps to center and 2 steps bwd. to place.
3-4	Take 3 walking steps to face L side couples; all bow on ct. 4.
5-6	Return to own place, 3 steps bwd., bow to partners on ct. 4.
7-8	All join L hands with partners, make a complete star turn with 4 steps.
9-10	All W pass in center touching R hands, 4 steps.
11-12	Turn opposite with L hand star, 4 steps.
13-14	Return to place, touching R hands in passing in center, 4 cts.
15-16	Turn partner with L hand star, 4 steps.
17-32	Repeat Fig. III, meas. 1-16, couples 2 and 4 starting the figure.
6/8	IV. <i>Visita</i>
1-2	Couples 1 and 3 walk 2 steps to center and 2 steps bwd. to place.
3-4	Take 3 walking steps to face L hand couples, all bow on ct. 4.
5-7	Continue moving to the L (CW) around inner circle, W R shoulder adjacent, 6 steps.
8	Face R hand couples (1 facing 2, 3 facing 4) and bow, 2 cts.
9-10	Turn opposite with R hand, complete turn, 4 cts.
11-14	Walk through, passing R shoulders, give R hand to partner and walk to opposite home position (1 to 3rd position, 3 to 1st position) 8 cts.
15-16	Return to own place, M passing L shoulders through center.
17-32	Couples 2 and 4 repeat Fig. IV, meas. 1-16.

LOS LANCEROS *Continued*

MUSIC		Pattern	
2/4		V. <i>Cadena</i>	
A.	1-16	Face partners, join L hands, and dance a grand <i>L and R</i> around the circle. Take 4 steps to pass each person, W makes a complete turn each time, starting with a L turn under partner's arm, R turn under the next, etc. Bow to partner at opposite side of circle and continue to home position.	
B.	1-4	W walk around inner circle CW, holding skirts with both hands, R hands adjacent to form a star pattern. M walk CCW around outer circle to meet partner. 8 cts. (1 upper R hand corner of square, 2 upper L corner, 3 lower L corner, 4 lower R).	
	5-8	Join R hands with partner and turn (8 cts.) to finish in 2 concentric squares. W forming inside square facing CCW, M outside square facing CW, R shoulder twd. partner.	
	9-12	With a Spanish-Draw step, pass face to face with partner. Return to place with a Spanish-Draw step to own L.	
	13-16	Join both hands with partner, standing close together, take 8 steps turning CW and progressing CW to home position.	
A'.	1-16	Repeat Fig. V, meas. 1-16.	
B'.	1-4	M form the inner circle; hands palm out at waist, L elbows adjacent, walk CCW. W walk CW in outer circle to meet partner; (1 upper L corner, 2 lower L, 3 lower R, 4 upper R).	
	5-8	Turn partner with R hands joined to finish in 2 consecutive squares, M forming the inner square facing CCW, W outer square facing CW. 8 cts.	
	9-12	Repeat Fig. V, meas B 9-12.	
	13-16	Repeat Fig. V, meas B 13-16, turning CW, progressing CCW.	
A.	1-16	Repeat Fig. V, meas. A 1-16. Finish with bow to partner. This music may be used for exit if desired.	

PROMPTER'S CALL FOR LOS LANCEROS

I. *Saludo*

The first and the third go fwd and back.
Forward again and turn the opposite.
Pass L shoulders through and face the center.
Second and fourth go fwd and back.
Fwd again and turn the opposite.
Pass L shoulders through and face the center.
Turn your corner, both hands joined.
First and third pass through to place.
Second and fourth pass through to place.
Turn your corner, both hands joined.

II. *Corrido*

First and third to the center and bow.
Slide to the right and slide to the left.
Turn your partner home with a two hand turn.
Second and fourth to the center and bow.
Slide to the right and slide to the left.
Turn your partner home with a two hand turn.
Right with your corner, go fwd and bow.
Back to your place and honor.
Two hands to your corner and turn to place.

III. *Roseta*

First and third go fwd and back.
On to the L and honor.
Back to your place and honor.
All L hand star with a full turn round.
Ladies R star across the set.
Turn the opposite with a L star round.
Ladies R star to their place in the set.
Turn your partner with a L hand star.
Second and fourth to the center and back.
On to the L and honor.
Back to your place and honor.
All turn your own with a L hand star.
Ladies R star across the set.

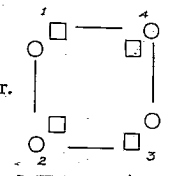
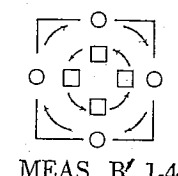
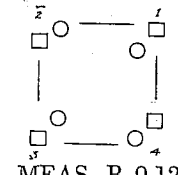
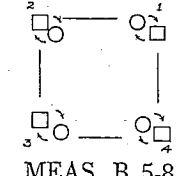
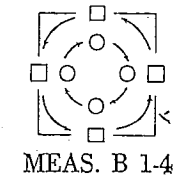
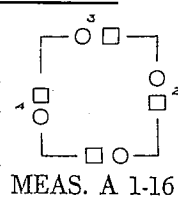
Turn the opposite with a L hand star.
Ladies R star to their place in the set.
Turn your partner with a L hand star.

IV. *Visita*

First and third to the center and back.
On to the L and honor.
On to the L to your R hand couple, face them and honor.
Turn the opposite with the R hand round.
Through the side couples to the opposite place.
Promenade home with the R hands joined.
Second and fourth to the center and back.
On to the L and honor.
On to the L to your R hand couple, face them and honor.
Turn the opposite with the R hand round.
Through the head couples to the opposite place.
Promenade home with R hands joined.

V. *Cadeta*

A L to your own and grand chain round.
All the way round the set and home.
Ladies R star in the center of the set.
M circle around and meet your own.
Turn with the R to form two squares.
Step, draw, step, point, step, draw, step, point.
With a two hand turn you travel home.
A L to your own and grand chain round.
All the way round the set and home.
Men L star in the center of the set.
Girls circle CW and meet your own.
Turn with the R to form two squares.
Step, draw, step, point, step, draw, step, point.
With a two hand turn you travel home.
A L to your own and grand chain round.
All the way round the set and home.
Honor your partner.



Report from Southern California

By PAUL PRITCHARD

The Pasadena Folk Dance Co-op's festival in Glendale last month (from all reports coming in) was fully as nice as the weather, which was elegant—real Sunny - Southern - Californiaish. There were good exhibitions and a dance program which included, at long last, Hull's Victory.

Wes Price, determined to spread folk dancing to some of the blacked-out areas, has opened a beginner's group in Manhattan Beach. They dance every Friday eve at the school in Manhattan Heights and the original class of 35 is still growing.

Billy Duerst, of the Ardmore Folk Dancers, says that it will pay to watch that group now as Nate Moore and the missus down from Fresno are helping out. Those who especially want to learn to waltz will have plenty of opportunity to learn.

Oscar Libaw, spry as ever, on that birthday at which occasion one may apply for social security, was the recipient of a surprise party at the Santa Monica Folk Dancers. I sure hope I can be as active at 65 as he is!

Saw a whole bunch of folk dancers turn out for a performance of Spanish dances by Manuela and her troupe. Seems that there is a regular clientele among us who follow the Spanish and Latin American dancers whenever they stage a performance in this town. Anyhow, the show was over too early for the average folk dancer to go home, so the end of the evening found some down at the "Tip-Top" in Lynwood to do Kolos with the tambouritza orchestra there. Others went to "Turners Inn" for Hofbrau atmosphere. The Long Beach Co-op and Silverado folks were out in force.

(Get ads from those places, Paul.—Ed.)

The Whittier Folk Dancers' "regionals" parties held every time there is a fifth Saturday in the month are very popular, especially since they have moved to their new quarters at Dexter Junior High School, which is really beautiful.

Some areas of Southern California were rocked as if by a jet explosion with the announcement last month of the engagement of Ed Szablowski, former Federation treasurer and ex-prexy of numerous clubs, to Mary Shoemaker, co-member of the Gandy Dancers. Thinking of New Year's parties, the



HELEN M. KENNEDY
(Photo by Walter Kramer)

Glendale Folk Dancers had a great one too and that reverberation you may have heard in the neighborhood of Olympic and Figueroa was probably the re-echoing of another one yet, staged by Bert Lieberman, a popular member of the L. A. Co-op and Griffith Park Clubs. The next day the Long Beach club had a real New Year's Night celebration. While down in that district still, I should pass on the information that the new president of the Silverado group is Marty Graeber.

I hope to get down to Tucson, Arizona, to see the annual Square Dance Festival of Southern Arizona. The Sunshine City certainly went to a lot of pains to put this affair across this year and many from Southern California, especially in the square dance fraternity, sallied forth the weekend of January 23 to the lively call of the fiddle from across the Colorado River.

Persons and places around, we see it is Dorothy Poole who is just back from Paris—this time to stay awhile. Millie Libaw heads across the Atlantic again this summer for Israel and way points. That was Russ Waterman who has been working to promote a folk dance group among the young ladies Mondays at the Hamburger Home on

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Union Ave. (Another ad, Paul.—Ed.)
The Slater boys, Dave and Dick, are
buying a new home in the southwest
area of L. A., so I am told. Bob Mantle
has already undergone his baptism of

(Continued on Page Fifteen)

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FRESNOTES

By Mary Spring

Everyone here is looking forward to the State Festival, not only because it is the climax of the year's folk dancing activities but also because it is our opportunity to greet friends who were associated with the folk dance movement in Fresno and who have moved away but come back at festival time to renew old ties.

One of them is Buster Brown, an early folk and square dance leader here, who moved to San Diego where he is now engaged in defense work. Buster should have been nominated by us as caller of the month long ago, when that section of the magazine was published. We feel this recognition is due him so we are nominating him now. Buster is young enough to have his birthdate published, May 10, 1932, here in Fresno. He studied tap dancing under Rose Welch, one of our folk dance teachers, at the age of 5 and at the advanced age of 8 he was introduced to square dancing. Thelma Deming, another of our early folk dance leaders in the Fresno area, instructed him at the age of 13 and one year later he began his calling career while he was on vacation in San Diego. He has been calling ever since.

Buster is a folk dancer as well as a square dancer and caller. He can do a fine Hopak; also organized the Vinehoppers, one of the oldest folk and square dance groups in Fresno, who have made their mark for fine teamwork as a club and for presenting beautifully finished exhibitions.

Buster's calling has a lilt and the stamp of his personal charm. It is accentuated with his irrepressible sense of humor and has a vivacity which is hard to equal. He is now a TV artist and calls every second and fourth Wednesday nights at the Balboa Park Recital Hall to the Balboa Square Dance Club. Through the medium of television he will do much to spread enthusiasm for the square dance and knowing Buster we'll wager that it won't be long before he has folk dance classes via this channel.

(How about an article for our Radio and Television page, Buster?—Ed.)

* * *

America's second National Square Dance Convention will be held in Kansas City, Missouri, on March 27, 28, 29.

Hundreds of callers and thousands of dancers will converge on the Heart of America for three days of jam-pack activities that range from panel discussions and clinics to dancing, dancing and more dancing. Exhibitions galore . . . top callers . . . top recreation leaders . . . The BEST in dance halls . . . four in Missouri and four in Kansas.

CALENDAR OF EVENTS

(Continued from Page Two)

MARCH 6, FRIDAY San Francisco
8:00 to 10:00 p.m. Veterans Bldg., Civic Center
Folk Dance exhibitions at the San Francisco Museum of Art.
Sponsored by Folk Dance Federation of Calif.
Co-ordinator, Walter Grothe.

MARCH 7, SATURDAY Fruitland
Third annual folk and square dance festival
hosted by Fruitland (Merced Co.) Hi-Step-
pers, 8:00 p.m.

MARCH 8, SUNDAY Fullerton
Round dancing 1:30. Square dancing 2:30-5:30.
Spring Festival Jamboree at Sunny Hills Square
Dance Barn.
Western Square Dance Association.

MARCH 21, SATURDAY Lodi, Hale Park
Callers' Jamboree, featuring Jim York, 8:30-
11:30.
Sponsored by Lockeford Mixers.

MARCH 28, SATURDAY Stockton
Sponsored by Stockton Polk-Y-Dots. Auditorium
8th Annual Birthday, Ball, Crippled Children's
Benefit.
Folk dance exhibitions. Guest caller, Jack Hoheisel.

MARCH 29, SUNDAY Hollywood
Plummer Park, 7312 Santa Monica Blvd.
Square Dance Callers' Pow-Wow. Meeting 1:30.
Potluck supper 4:30, dancing 5:30.

MARCH 29 Los Angeles
1:30 to 5:30 p.m. Chairman: Sid Pierre. Con-
tact Paul Erfer, Dunkirk 85265, for location.

APRIL 12 AND 26, SUNDAYS Los Angeles
Los Angeles County Art Museum, Exposition
Park, 2:00-4:00 p.m. Exhibition of folk dancing.
Sponsored by Folk Dance Federation of Calif.
Chairman, Edith Stevenson.

TEACHERS' INSTITUTES

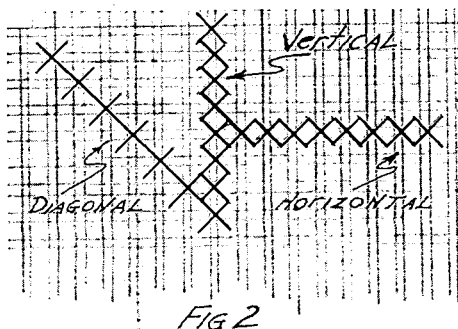
MARCH 15, SUNDAY Sacramento
12:30 p.m. Del Paso Manor School

MAY 17, SUNDAY Los Angeles
1:30 to 5:30 p.m. Chairman, Sid Pierre.

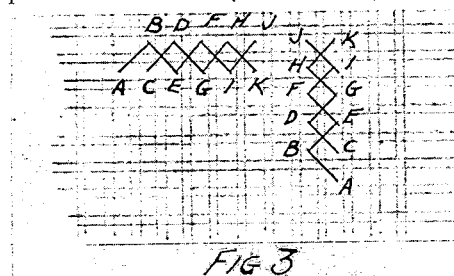
PARTY IDEA FOR YOU—and Your Club. Over in the East Bay, four popular clubs have combined for their monthly party. The arrangement is most satisfactory, and is worked out as follows: The clubs involved are the PAWS'N TAWS of Danville, SKIPS and MISSES of Oakland, VILLAGERS of San Lorenzo and COUNTRY COUSINS of Castro Valley. Each month one of the member clubs hosts a party for the members of all four clubs. The host club furnishes the hall and refreshments, and the other three clubs put up the money for live music.

EMBROIDERY

(Continued from Page Four)
id diagonal (see figure 2). Thus, for

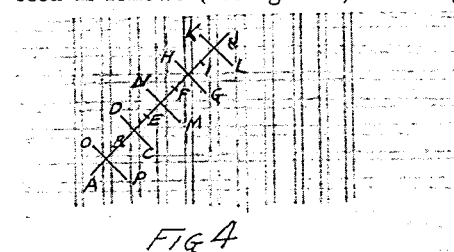


a horizontal or vertical direction you proceed as follows (see figure 3): Start



at point A on the under side of the material, cross over the top side to point B; thence under to point C; thence over to point D; under to point E, over to F, and so on. To come back, you go under to point G; over D, and so on until you cross the first stitch that you did in the line.

If a diagonal direction is desired proceed as follows (see figure 4): Starting



at point A on the under side of the material, cross over the top side to point B; thence under to point C; thence over to point D; under to E and over to F; under to G, over to H; under to I and over to J, and so on. To come back, go under to K, thence over to L; under to I over to F; under to N, over to M; under to E, over to B; under to P and finally over to O.

After your entire pattern has been completed, the penelope canvas is taken out in the following manner; First, take out the basting stitches that hold the canvas to the material. Second, wash the material in warm water, using plenty of

soapsuds, then rinse well. After allowing it to dry, the canvas may be removed by pulling out the threads one by one.

The method of cross stitch described herein is not the only method of doing this type of embroidery; however, it is one of the best ways and has been found to be very satisfactory.

News from the South

(Continued from Page Thirteen)
fire as president of the Gandy Dancers. True to tradition, they unlimbered the heavy artillery in a couple of hectic club meetings and a brace of board meetings, a practice always reserved for new prexies there. More darned fun!

Edith Stevenson announces that the L. A. County Museum will have its folk dance exhibition program on two weekends this year, April 12 and 26. It is expected they will be even more well received than last year as Edith is going all-out to line up a great program from both folk dance and ethnic groups.

The Junior Federation of Folk & Square Dancers made their debut at the Pasadena Co-op festival by assisting at the door with tickets and programs. They will have their fourth festival at the San Gabriel Department of Recreation, 250 Mission Dr., on Saturday, March 14, the San Gabriel Dancers as hosts. Later, the Skirts & Shirts and the Little Hot Shots will act as co-hosts for the fifth festival in Pasadena. Other groups include the Casa Dancers and the Jarabe Club. Some of the members of these clubs are as young as 4 years. It is the policy to teach two new dances at each meeting of their council. For further information, contact Vice President George Krausi, 233 N. Euclid, in Pasadena, or the president, Lou Price, and secretary, Mary Rojeski.

Helen M. Kennedy would like a subscription campaign manager in each club for the promotion of *Let's Dance!* with a goal of at least 10 subscriptions in each. Let Helen know who your manager will be, if you haven't already done so.

To those who enjoy a Saturday evening of mixed dancing, the Mayflower Auditorium at 234 Hindry Ave. in Inglewood is a good recommendation. (Another ad?—Ed.) Besides popular modern dancing, they have plenty of polkas, "old time" dances, hambos and other Swedish dances to make your evening happy, and if you ever get thirsty, they can take care of that too!

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Your Club and Mine

To kick off the "Drive for 5," *Let's Dance!* is adding another monthly calendar called Party Nights. This column will be devoted to the party or open house nights of those clubs completing their "Drive for 5" of five new subscriptions to *Let's Dance!* . . . not renewals, though they will count 3 for 1.

When members of clubs send in their subscriptions be sure to credit your club so you will get your party listing here. We will list your party nights even if your club is in East Pretoria TVL, South Africa (where one of our subscribers lives) or Dunedin, New Zealand (another subscriber) or St. Helena, California. Let's "Drive for 5."

The listings this month are gratis and in the hope the clubs listed will be the first to complete their "Drive for 5."

PARTY NIGHTS

MARCH 7, 8:30 p.m. Kentfield
College of Marin, 1st Saturday Laendlers
MARCH 14 Crockett Grammar School
Torny Village Squares. Jim York, Caller
MARCH 21, 8 p.m. Brookfield School, Oakland
Harmony Hoedowners' "Bring a Square" party
MARCH 28, 8:30 p.m. Hayward High School
Haymakers, last Saturday folk and square
MARCH 28, 8:00 p.m. El Cerrito
Contact El Cerrito Folk Dance Guild through
Folk Dance Federation Office for time, place
MARCH 28 Herlong Elementary School,
Sierra Swingers Hiway 395
1st, 3rd & 5th SATURDAYS 534 Precita Ave.,
San Francisco
Fun Club Saturday parties from 8 to 11:30 p.m.
MARCH 31 San Francisco, Glen Park Center
Last Tuesday parties.
MARCH 5, 8:30 p.m. Larkspur
1st Thursday. Chas. Bassett MC folk & square
MARCH 7 Alvarado
1st Saturday. Rhythm Winders folk and square
MARCH 14, 8:00 p.m. Berkeley Rec. Center
Gallivanter - folk. 1730 Grove St.

Promenader Exchange. Sounds intriguing, doesn't it? Well, it is! At the Pacific Promenader dances, members bring their white elephants or furniture or toys—anything they can't use that is in good condition—and leave them on a table at the entrance. Other members pounce on anything that comes in, look it over, and if they got there first and can use it—that's all that is necessary. Whatever it is, it's theirs for the taking and no questions asked. Toys are exchanged, children are happy. Kitchen utensils exchange hands. Even a washing machine found a new owner. It works wonderfully and if an article stays on the table till the end of the evening it goes into a box for a rummage

sale to raise money for the club's kitty. Enterprising, eh!

Reported by Peg Allmond

Another party idea. The Mill Valley club announced its monthly party night by means of a postcard picturing an adding machine and mentioning that the January census of folk dancers in Marin was being taken. At the dance the programs were torn off an adding machine tape and handed to the guests. Someone did a lot of work printing the programs on the tape but it was a mighty cute idea!

Clever idea for your club party: When ladies without partners arrived at the El Cerrito Guild Party they were given a card on which was printed in half-inch letters "Lady Without a Partner." Result—everybody danced! Try furnishing these little cards at your next party—the girls will like it and the men will know who is unattached.

SWAP AND TRADE PARTY IDEA

Taking their idea from *Northern Junket* magazine, a group in Oregon held a "Swap and Trade" party. They sent out notices to all dancers in the area to bring something from home that they didn't want and they would be given an opportunity to swap with someone else after each dance. An overgrown carrot wrapped in foil vied with a western tie, and electric toaster that still worked on one side, an almost new electric razor, a gallon jug of apple cider with a half dozen donuts tied to the neck, and many other "unwanted" items came through the door and were swapped and traded numerous times during the evening. The party was such a success that they plan to repeat soon. It generated much fun and stimulated interest in the club's party. Why not try it with your group?

TOY DANCE

Have you held one in your club? It is a nice way to get toys for your pet hospital or nursery project. Admission to the club's party is a toy.

HELP WANTED?

Are you making your first costume? Having trouble? Need ideas for patterns or where to get the right materials or a reasonable facsimile? Send a self-addressed, stamped envelope in care of the editor and we will do our best to answer your questions.

LET'S DANCE!

The Hayloft Square Dance Hall

By J. J. O'DONNELL

Every activity naturally has its own problems and the Hayloft Square Dance Hall in Portland, Ore., having been in operation for a little more than two years, has proved no exception. When the building was designed, two features, the sound system and the dance floor, were considered of prime importance. They were given special consideration.

The sound system has lived up to the high-grade engineering which went into it. It performs consistently without noticeable variation and without trouble, and requires almost no maintenance. The floor has given pleasure to thousands of pairs of feet in the two years it has been in use and looks brand new. This article is offered to help others who have a floor problem.

During the first year the floor was sanded and left almost bare—no filler treatment. It was anticipated that re-sanding would be desirable at the end of one year use, and when that anniversary came it was decided that a filler was needed. Its use has proved quite satisfactory and desirable.

Rainy winter nights and capacity crowds: These are twin elements that add up to a high humidity rate. In addition, cold drinks and after-dance refreshments are served and there is occasional spillage that doesn't always get wiped up promptly enough. This moisture in air and surface spell out a dampness problem for hardwood flooring.

To guard against the moisture problem, the hall is ventilated and heated after every dance in winter season and some heat is used during the day (depending on the outside temperature and humidity).

The Hayloft dance floor is composed of first grade maple flooring laid over a fir sub-floor and very securely nailed with a special type of nail that will not slip or cause squeaking. After both coarse and fine sanding it was given a "mopped-on" coat of E. T. Bruce penetrating floor finish. As soon as that was well dried, the floor was buffed smooth with steel wool. A small amount of dance floor wax was applied for about the first three days. From that time on paraffin was required to keep the surface from becoming too "fast" for square dancing.

Here's how paraffin is prepared and used in the Hayloft: Grind ordinary paraffin in a kitchen food grinder into pieces

about the size of a grain of wheat. The amount used is calculated at the rate of 1/10 of a cupful by volume (or 1 ounce by weight) for each 1,000 square feet of floor surface, evenly distributed by hand once a day (preferably before the dance starts). Do not use too much.

If large flakes an inch or so in diameter appear, reduce the quantity of paraffin applied. If the correct amount is used, flakes measuring 1/4 of an inch in diameter will appear. They will be black because of the dust they will absorb from the floor. Actually the paraffin does a daily—and a very thorough—job of cleaning. Only other chore required is necessary sweeping, which leaves the floor bright and shiny, almost dustless and ready, of course, for another application of paraffin.

This substance will in no way harm the floor. Each treatment lasts about one day. It can be followed with anything that is normally used on dance floors. By varying the amount of paraffin used, you may obtain a difference in slickness—little paraffin for "fast" floors, more for "slow" floors for beginners or whenever wanted. Be careful not to use too much at one time or you may have a very "slow" floor left over for a night when you would like it "fast." A large overdose could require several nights to wear off.

19th Annual Event

This year this annual national event celebrates the Louisiana Purchase Sesqui-Centennial. The sponsor is the newspaper, the St. Louis *Globe-Democrat*. The dates will be April 8, 9, 10, 11, 1953—four afternoons and evenings of dancing, song and workshops. All types of folk dances from all countries will make up the programs. Among them will be American Indian, American squares, Cowboy songs, Scotch, Irish, Mexican, Yugoslav, German, New England contras, French, English and many other dances too numerous to list here.

Attendance at this festival should be one of the greatest experiences a person could have, for here you see living history—dances that went to make up America's heritage; dances that were brought to this country by its immigrants when it was growing; dances that have backgrounds and meanings whether it be the Swedish Oxdansen or lumberjack music and dances.

"Meet you in St. Louis"—April 8, 9, 10, 11!

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First Annual Folklore Tour

By MILLIE VON KONSKY

I have been invited to "chat" with *Let's Dance* readers through a series of articles covering the first Folklore Tour which Von (Mr. von Kinsky) and I led through Europe in the months of July and August, 1952.

During the last program (a series of programs for the Oakland City Library) we became impressed with a travel film covering eight countries. We had mentioned we were planning a trip to England and Scotland and it was called to our attention that if we traveled in a group we could not only see Scotland and England but ten other countries, practically a Mediterranean cruise, plus a demonstration of folk dancing at its source. It was further explained that the extended trip could be taken for the same cost as the trip through two countries if traveling alone. The phrase in the conversation that stayed with me was "folk dancing at its source."

A short time later, much to our surprise, we were asked if we would consider leading a tour if the group consisted of people with the same interests as ours, not only in folk dancing but in folklore in general. After accepting the leadership of the trip through Mr. Martin of the H. C. Capwell Travel Bureau in Oakland, we immediately contacted several folk dancers who had indicated their interest if we would agree to lead such a tour. Very soon after this acceptance 21 people had signed to make the trip.

We discussed the wishes of the group and found the majority mostly interested in seeing Europe through a folk dancer's eyes. Those who so desired found it convenient to collect records and costume plates and do dance research. Those who were anxious to learn simple new dances could do so through social participation.

The people who traveled in the tour jointly planned their individual wardrobes, and what might be a clothes problem to others just didn't exist for us. Our plans were to see New York in several days, then meet and sail with the entire group the 20th of June. This included visiting the folk dance group directed by Michael Herman, whom we found to be a most gracious host.

We leave you for this issue with a request—put yourself in our place if you can and realize the thrill that awaited us —EUROPE, THE GRAND PRIZE.

San Francisco

(Continued from Page Three)

to attach the amplifiers and the sound was improved 100 per cent.

The last two years the festival at the Armory has been a Council affair with all the expenses pro-rated among the clubs.

(We folk dancers are grateful for the efforts of Florence McMurray and the Fun Club Folk Dancers who pioneered these festivals at the San Francisco Armory.—Ed.)

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.

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.

* * *

A chip on the shoulder is the heaviest load a man can carry.

LET'S DANCE!



Glacier Gliders dancing Korobushka, Haines Strawberry Festival, 1952.
(Photo by Martin A. Cordes)

Glacier Gliders

By RAY GELOTTE, *president*

We, the members of the Glacier Gliders Folk Dancers, thought you might be interested in hearing what we are doing up in our neck of the woods. Our town is a small one—population about 400—but even so we have found sufficient couples interested enough to form our little group of folk dancers. Our club has about ten couples, most of whom are pretty regular in their attendance. We have only been in operation a year and have learned about twenty-five dances thus far. Except for a rare demonstration by my wife and myself, the community had never seen any folk dancing, much less taken part in any. There were some who did the schottische and knew the polka step but that was about all. So we feel we have grown and developed considerably in one year.

Last July the club put on its first public demonstration during the annual Haines Strawberry Festival. We had a circle of eight couples all in identical costume especially designed for the festival. The women wore white peasant blouses, red bodice and circle skirts of strawberry print material while the men wore white trousers and shirts with red sash and red vests. I enclose a photo taken at that time.

One of our greatest problems is the presentation of new material. By that I mean the teaching of dances other than those in the limited repertoire of

my wife, who is our instructor. We sometimes find that the instruction sheets are too brief and as a result we may be doing the dances in a manner that may not be exactly authentic. What we need is to have visiting teachers or dancers from other areas. In Alaska this is a considerable problem since most of our inter-city travel is by plane or boat and even a trip to Juneau 75 miles away is a two-day affair. Our greatest hope is through tourists who visit us during the summer. Let us here extend a warm welcome and hearty invitation to any and all persons interested in folk dancing to visit with us and join us in our regular Saturday evening dance sessions, which we hold throughout the year.

I also enclose a program of Chilkat Ceremonial Dances as presented by the Indians from the village of Klukwan. Although our club had nothing to do with the presentation I'm sure it will be of interest to you. These are true ethnic dances handed down from untold generations. The Chilkats are among the last remaining tribes that still do these dances and then usually in the privacy of their own homes. Rarely does the white man get to see them. We have hopes of making these exhibitions at least annual presentations. The restrictions on photographing these dances make it impossible to include any shots of these dances. To the best of my knowledge they have never been photographed.

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East Bay Area:	Sterling Silver, ASHberry 3-7387
Fresno:	Walt McGuggin, Fresno 2-44250
Marin County:	Charles Basset, 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.
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