

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

*Gota Tapatia
(Mexico)*

February, 1956 • 25c

The Japanese take up folk dancing... in a big way



Let's Dance

THE MAGAZINE

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Let's Dance Calendar

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Federation Festivals

FEB. 4 & 5, SATURDAY & SUNDAY Holtville
Square and Folk dancing.

Chairman: Faye Manley.

FEBRUARY 12, SUNDAY Oakland
Oakland Auditorium

Theme: "American Nation Festival."

Hosts: Oakland Folk Dance Council.

Council Meeting: 12:30 p.m.

Dancing: 1:30-5:30 p.m. and 7:30-10:30 p.m.

MARCH 4, SUNDAY Sacramento
Memorial Auditorium
16th and J streets

Theme: "Camellia Spring Rhapsody."

Hosts: Sacramento Council of Folk Dance Clubs.

Chairman: John Moore.

Council Meeting: 12:30 p.m.

Pageant: 1:30-3:30 p.m.

Dancing: 3:30 p.m.

APRIL 29, SUNDAY San Francisco
Civic Auditorium

Theme: "The Golden Phoenix"

Hosts: San Francisco Council of Folk Dance Groups.

Council Meeting: 12:30 p.m.

Dancing: April 28, evening.

April 29, afternoon and evening.

Regional Festivals

FEBRUARY 4, SATURDAY Bakersfield
Harvey Auditorium
14th and G streets

Ninth Annual Folk Dance Festival.

Chairman: John Markell.

Exhibitions: 8-10 p.m.

Participation Dancing: 10-11 p.m.

After Party Dancing 11 p.m. to ???

FEBRUARY 19, SUNDAY Sacramento
Governor's Hall

Annual Valentine Festival.

Hosts: Circle Square Folk Dancers.

Dancing: 1:30-5:30 p.m. and 7:30-10:30 p.m.

MARCH 18, SUNDAY Ojai

A community Folk Dance Festival.

Hosts: Ojai Folk Dancers.

Dancing: 1-5 p.m., Civic Center Park.

6:30-10 p.m., High school gym.

Pre-festival dance and exhibitions Saturday night at high school gym, 6:30-11:30 p.m.; at Art Center, midnight to ???

Junior Federation Festival

FEBRUARY 11, SATURDAY San Gabriel
Dept. of Recreation
250 S. Mission

Hosts: San Gabriel Dancers.

Chairman: Lou Price

Dancing: 5-7:30 p.m.

Corrected Federation (North) Calendar for 1956

February 12, Oakland.
March 4, Sacramento.
April 28 and 29, San Francisco.
May 4-5-6, Statewide, Fresno.
May, Santa Rosa.
June, Salinas.
July, Kentfield.
August, Stockton.
September, Walnut Creek.
October, Sacramento.
November, Fresno.
December, Chico.

Oakland

American Nation Festival will bring folk and square dancers to East Bay city on Sunday, February 12

OAKLAND AUDITORIUM at the south end of Lake Merritt will be the scene of the afternoon and evening American Nation Festival on Sunday, February 12. This will mark the eighth consecutive year that Oakland Folk Dance Council is host to a State Federation Festival.

Al Voirol, whose decorations have won praise in past years, again heads the decorations committee. Al dances with the Alameda Island Turners.

A brilliant program of exhibitions has been arranged by Millie Von Kinsky.

There will be dancing from 1:30 to 5:30 p.m., a kolo hour between 6:30 and 7:30 p.m. and more general folk dancing from 7:30 to 10:30 p.m. A Council meeting at 12:30 p.m. will precede the dancing.

Demonstrations of friendship by Oakland city officials, especially Mayor Clifford E. Rishell and City Manager Wayne Thompson were praised by Ed Hartman, president of the Oakland Council.

"Members of the city council have proved over and over again their friendship for our council. We are fortunate indeed to have officials in our city so progressive and broadminded," said Hartman.

"Our Recreation Department under Jay Ver Lee and represented by General Supervisor Carol Pulcifer has been of service to many of our clubs in securing permits for places to dance and helping folk dancing in general. They also spon-

The Waltz

The second in a series of LET'S DANCE articles on the traditional basic steps will appear next month. It will feature the Waltz, and will be written by Madelynne Greene.

sor five groups in International dancing and two in American squares. Scores of dancers are trained through these classes," added Hartman.

Crowd control at the festival will be under the direction of Fred (Scotty) Struthers and his committee. Fred assists teaching teen-age clubs.

There are at least three teen-age and five junior folk dance groups in Oakland. Janet Voirol, member of two teen-age groups, has drawn the cover design for the festival program.

Ann Hansen will be in charge of the LET'S DANCE booth and Roy Harrington will manage the Council Beginning Class sign-ups. Records will be obtained from Phil Maron's Record Shop and the sound system will be furnished by the Recreation Department.

Programming, advertising, square callers and M.C. will be taken care of by the council board comprised of Hartman; Harry Ahlborn, vice president; Vera Cuthbert, secretary, and Phil Maron, treasurer.

Your Host Cities

Annual Pageant

'Camelia Spring Rhapsody' in Sacramento to be part of civic floral celebration

"CAMELIA SPRING RHAPSODY" is the name chosen for the annual Folk Dance Pageant since it will be held on March 4 in Sacramento as part of the 11-day celebration of the 31st annual Camelia Festival.

The Pageant will be combined with the monthly Federation Festival, with the Pageant starting at 1:30 p.m. and lasting approximately two hours. Immediately after there will be two

hours of folk and square dancing, followed by time out for dinner. A kolo hour is scheduled between 6:30 and 7:30 p.m., then general folk and square dancing will resume and last until 10:30 p.m.

Numerous Camelia activities are scheduled in Sacramento. The Civic Repertory Theater will present Dumas' "Camile" February 23-25 and March 1-3. A children's parade will begin at 10 a.m. on March 3 and the Camelia Ball will be held that evening. A Camelia Queen will be crowned at the ball and she and her court will reign at the Pageant. Events will culminate in the Annual Camelia Show March 10 and 11 at the Memorial Auditorium where almost 100,000 blossoms will be on display.

Folk dancers who are in Sacramento only on March 4 will be able to view the Capitol Park display of some 2000 plantings of Camelias, many of which will be in bloom.

At least 14 groups have definitely accepted the invitation to exhibit their best dances in the Pageant, it was reported by John S. Moore, president of the Sacramento Council of Folk Dance Clubs. He said they should arrange to be present for rehearsal at the Memorial Auditorium, 16th and J streets, by 10 a.m. on the day of the Pageant.

Governor and Mrs. Knight have indicated they will appear unless official duties interfere.

The monthly Federation council meet-
Continued on Page 14



These massed couples illustrate dramatically how the Japanese have taken to folk dancing. The California-like scene was photographed by Captain George E. Posner at a recent festival in Tokyo. His wife, Marjorie, and another Californian, Pfc. Neil G. Moore give their impressions of the festival on Page 5.



Dancers fill the floor at a folk dance festival in Tokyo



—Photos by Neil G. Moore

The squares are called in a mixture of Japanese and English

Folk Dancing Goes West -- to Japan

Introduced by the Americans, it has caught on fast, generated enthusiasm — and some familiar problems.

By JOANNE and LARRY KEITHLEY

JAPAN HAS A LOT of folk dancers. In proportion to total population, they about equal the number in the United States. They share the same enthusiasm, and the same goals. And, of course, the same problems.

Although folk dancing is truly international, it was brought to Japan by Americans, in the wake of the war, and we still get the main credit for the importation. In Japan, its essence is the inimitable Western square dance. Many things "American" have gone out of style since the return to sovereignty, but not this. When the Japanese think of folk dancing, they think kindly of Americans.

The activity is a sturdy infant, having some troubles growing up. It is like looking back over your own Stateside growing-pains to see the Japanese groups progress.

In 1953, to lend a small hand in the

growing process, we formed a dance group called "The Gateswingers' Workshop," made up of 50 of the leading Japanese teachers in the Tokyo area, and 20 Americans. Not teachers, the Americans lend an "international" feeling and a "can-do" approach which helps tremendously.

What we teach the teachers, they teach others. We feel that any dance club in the U.S. would welcome our dancers.

Japanese culture has always been partial to the dance. The ritualistic dances of temple, theater and geisha are the only ones normally seen outside the country, but the people have their own folk patterns and music. Perhaps because these have become ingrown, stylized and conservative over the years, the people are enthusiastic about the vivid and varied folk dances from other parts of the world.

Graceful and adept, the Japanese are

Folk dances have gone west—to the East—carried from California to Japan by such folk dance enthusiasts as those who furnished the information and pictures on these pages. JoAnne and Larry Keithley and George and Marjorie Posner are former active Bay Area dancers. Neil Moore is the son of John and Bunny Moore, leading Sacramento folk dancers.

Just as Europe's dances were brought westward to America, so have they again been transported westward to the Orient and, in the case of Eastern European dances with traces of Oriental influence, dance has come nearly the full circle of the globe.

quick to learn. It is really a pleasure to teach them, because so much progress can be seen. And it is progress in spite of some very real obstacles.

For example, there is a terrific language barrier. Little has been written about dancing in Japanese. Even in our instruction, an unsure grasp of the language requires us to use interpreters who must project our ideas without themselves understanding them. Although most young people learn to read English in school, practically none of them are fluent in conversation. To make a start on whipping this problem, our group has written a book.

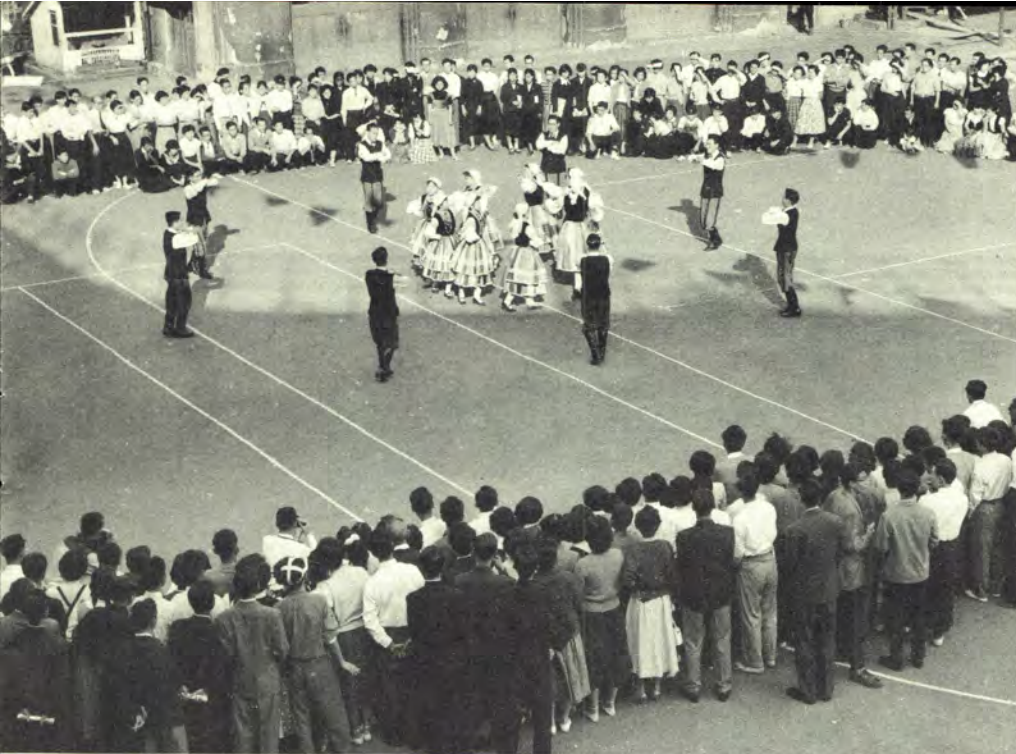
Continued on Page 6

... There was even a costume display to look at ...

—George E. Posner photo



LET'S DANCE



—George E. Posner photo

... like California, even to the exhibitions ...

A California-Style Festival in Japan

By MARJORIE C. POSNER

The YMCA's 75th anniversary in Japan was recently the occasion for a gala folk dance festival in Tokyo. The festival could have been in California—the same dances, even to the exhibitions. All the dancers, except for a handful of Americans, were young Japanese.

It was a beautiful, sunny day, after weeks of rain and clouds, so everyone came to dance. A crowd estimated at 1200 dancers filled the Kinka schoolyard to overflowing, and they stayed for four hours, enjoying everything from mixers and squares to round dances and more difficult routines like Ladies' Whim.

Most of the dancers are in the beginners' stage so nearly every dance was walked-through briefly before being done.

Live music added a lot of spirit to the squares, though for us Americans it was strange to hear the calls in mixed English and Japanese!

There were three exhibitions, the first of which was the Polish Mazur done by the YMCA Folk Dance Group in the beautiful Lowicz costume. The second

Continued on Page 19

'I've Seen Japanese People Come Alive'

Following are a few brief excerpts from a letter received by John and Bunny Moore of Sacramento from their son, Neil, in Tokyo:

Today I went to a folk dance festival. It was held in the Kiinka Elementary School. I can't estimate how many dancers were there, but the area that they had to dance in is about one-and-one-half times the size of the Sutter Junior High dance area and it was really crowded. . . . Exhibitions were: (1) Polish Mazur, by the Tokyo YMCA Folk Dance group; (2) Baseball Pantomime and Boxing Pantomime, by Arthur Buckley and partner; (3) Santa Barbara Contra Dance Square, by Tokyo Gateswingers. . . .

The Mazur was really terrific, and these people can dance. The costumes were very authentic copies. . . .

I did some of the dances, but I also took a lot of pictures and also gawked. Gawked because this is the first time I've seen the Japanese people come alive. By that I mean, that folk dancing is doing more for these people than anything else over here. For one thing, it's breaking down old social customs and more boys

Continued on Page 9



JoAn-San (Keithley) (right) and friends



... ideas of costuming are taking hold ...



Guests of Posners look at LET'S DANCE

Japan Takes To Folk Dancing

Continued from Page 4

The first book of dance write-ups of its kind in the country, it covers 48 dances, in two languages, to minimize the inherent error of translation. We supplied the original write-ups in English (borrowing heavily from accepted U.S. sources). Our dancers did the arduous work of translation, printing and assembly. It is not the polished product we would expect from the California Federation, but it's a book. And it's only the beginning.

Another hurdle occurs because of the naivete of this insular people, whose experience with ways of life other than Japanese has always been restricted. As Americans, we feel a common kinship for our European fellows, because of a common heritage. But American and European things are strictly "foreign" in the Orient.

Organization problems will always be with us, wherever we are, but here they are overly troublesome. Government ministries and bureaus sponsor folk dancing as a school and neighborhood activity. It was a "democratic" process imported by the Occupation, and the bureaucratic sponsorship has continued.

Dancing groups find it hard to be either spontaneous or autonomous. Matters like restriction of membership, division according to age and ability, election of officers—these common group problems really get political.

And, of course, there are financial worries, of the same kind that plague State-side groups, but with slightly different solutions. The dancers have not yet decided to be self-supporting. When Americans think of folk dance finances, we know that so much can be done with so little—but nothing can be done with none. Our Japanese friends have still to learn this lesson. When they need money for large gatherings and other progressive activities, they find they have none. The problem is solved by getting backing from government agencies, record companies and other commercial sources. The dancers get their money, but lose their independence.

Other situations will strike a familiar ring, allowing for the inimitable Japanese



JoAnne and Larry Keithley in summer kimono

twist. Without adequate teaching and research, dances tend to "go native." The graceful oriental hand-movements appear. A strong dance, full of zest and fire, can gradually become stylized and undistinguished.

That controversial figure, the composer of dances, is with us too. He is presently more of a bane than a boon, because this is Japan, and in Japan the "Sensei," (teacher) is an institution, not a person. What he offers is revered and practiced, whether it is worthy or not.

The Gateswingers Workshop is a "teacher clinic" which is in continuous session. From it have come the first large folk dance festivals which are independently organized and financed, with no sponsorship from anyone but the participating dancers.

Real understanding and enthusiasm for the ideas of costuming and exhibition dancing are taking hold. Technical standards are high, and under a constant insistence to go higher. And always the emphasis is on the fun which folk dancing can mean, rather than the work which it requires.

We feel that the Japanese will make folk dancing as significant a social institution as it is in the United States, and with far deeper social gains resulting. These are a vital people. They neither view nor solve their problems exactly as we do. But they are after the same goals. And to their enthusiasm, they add a capacity for patience and determination that simply won't quit.

Square Dance In Singapore

By JOHN CLARK KIMBALL

Reprinted from the Los Angeles Times

One of the mysteries of the East is how the American square dance found its way into the famous Raffles Hotel in Singapore.

It is no small shock to stop in for a quiet drink at this venerable hostelry only to find the air rent with fiddling and stomping. The first impression is that the Texas Navy just landed, but closer inspection reveals not only a complete absence of Texans but of any species of genus *Americanus*.

Calling the steps at the microphone is a bearded Sikh dressed in blue jeans, checked shirt, red bandana and a peach-colored turban to top it off.

His voice has a singsong quality not heard on the farm down in Iowa, but he is nonetheless skillful in leading the dancers through the most intricate maneuvers.

On the dance floor is as crazy a mixed-up group of kids as ever jimmy-cracked a corn. Indians, Chinese, Malaysians, Siamese, Scots, English, Dutch and what have you—all dancing with a spirit that would raise the roof on any barn in the United States.

The elderly Chinese gentleman in the double-breasted pinstripe suit dances next to the young Dutchman in jeans and bandana.

When the Sikh calls the last of his dance, he turns the microphone over to a slender young Britisher who puts muscle into a Virginia Reel.

As the women swing from partner to partner, the spectator is treated to a unique fashion parade: American country-style calico, followed by Indian sari, Shanghai dress with high neck and split skirt, Malayan sarong and badju, European evening dress, Thai silk, Egyptian cotton; in short, just about everything except a Russian babushka.

While the regular Monday night square dance at the Raffles is one of the more colorful instances of the invasion of American culture in Asia, it is by no means a lonely exception.

If the cold war were to be fought on
Continued on Page 19

San Francisco Notes

Good news for folk dancers! The San Francisco Council has secured the Civic Auditorium for a Federation Festival weekend. There will be dancing in the auditorium on the evening of April 28 and the afternoon and evening of April 29. The Council is arranging with Changs and Carrousel for a joint folk dance party on the evening of April 27 and there is a possibility of having an Institute on Saturday afternoon, the 28th. The Council is planning some special features for out-of-town guests. It sounds like fun!

* * *

Changs International Folk Dancers went all out to make last month's Regional Festival a success. The festival was colorful because of the many costumes, and the exhibitions were enjoyed by everyone.

The next Regional Festival will be at Joseph Lee Recreation Center, Mendell and Newcomb streets, on February 19, and will be hosted by Belles and Beaux. Let's make it as colorful and enjoyable as the January Festival.

We are indebted to the Park and Recreation Department of San Francisco for their graciousness in allowing us dancing accommodations. If it were not for their co-operation, folk dancers would not have the opportunity to dance in the Recreation Centers as they do. Therefore, our thanks and expression of appreciation are to go to Lydia Voigt and the other members of the Department.

* * *

Edgewood Folk Dancers announce new officers for this year. Leonard Bunyan is president, replacing Pat Hungerford. Following in the footsteps of Harlan Beard is Harold Gadsby, as vice president. Alice Neely replaces Lillian Gadsby as treasurer, and Violet Briel is secretary for the second time.

* * *

Congratulations to Lu and Bud Southard, proud grandparents of a son born to their daughter, Gail, on December 29. We hope his new status won't interfere too much with Bud's activities in the Carrousel and Edgewood clubs, as well as the Council.

* * *

Rikudom is the newest member of the San Francisco Council. We are happy to welcome this active, enthusiastic group, under the leadership of Grace West, into the Council.

* * *

Since Carolyn Riedeman, the Merry Mixers' instructor, is now classified as a Park and Recreation Folk Dance Instructor, the Merry Mixers have moved their class to Ocean View Recreation Center, at Capitol and Montana streets, from 8 to 10 p.m. every Tuesday.

Folk dancers can look forward to a mighty nice party hosted by the Merry Mixers on February 18 at St. Emydius Social Center, on Jules Street, between Holloway and De Montfort streets.

* * *

The Cayuga Twirlers are happy to report that Olga Bazik, one of their loyal and personable members, is recovering from a serious operation. Olga has been active in the Exhibition Group as well as in the Club.

—Vi Dexheimer

WORLD PANORAMA

The December Federation Festival in Richmond offered a treat in colorful exhibitions, a few of which provided the subjects for photographer Warren Carver's pictures below.



Dremz for Group by Palomanians, Roy Zellick director



Frank and Margaret Moore dancing Red Petticoats.



Group in Hutzul Kolomeyka by Recreation Dance Arts.



Zboiniki by Festival Workshop, Madelynne Greene director



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The Record Finder

Reviewed by PAUL ERFER

The following are personal opinions of the Record Editor—not of the Folk Dance Federation.

The one record so far released in the Michael Herman series of Romanian folk dances is certainly a teaser. Entitled *Ciocarlanul*—translated as "The Lark"—and backed with *Jianu* on Folk Dancer 1122, the record maintains the high quality of performance one expects from this company. Interest in dances from Romania makes this record especially welcome. Let's hope the remaining three will appear soon!

* * *

ROUNDS. Add to your list of late rounds *Bubbling Over* on Coral 60998, a Lawrence Welk foxtrot; *Tip Toe Thru the Tulips* on Dot 15075; *Cuddle Up* on Capital 3194; *Masquerade* on Dot; and *Two Hearts* (in Three-Quarter Time) and *Hobnobbin'* done to *Mary Lou* (familiar?) on Windsor 7632; *Beautiful Lady* and *Paper Doll* on Windsor 7633.

From the Northwest comes the *Aqua Hesitation Waltz* and *American Tango* on Aqua 205; from Arizona via Mike Michele comes *Near You* and *Georgia Polka* on Western Jubilee 726; and from way down East, *Sunrise Capers* and *The Floradora* on Alamar 3101. Dance 'em all and have a ball!

* * *

SQUARES. Marlinda keeps knockin' 'em out with the best. We now have Bob van Antwerp singing *Alabama Jubilee* and *Riptide* on Marlinda 725 (instrumental, 1025); and *Bye Bye Blues / Truck Stop* on 726 (1026, n.c.). Lank Thompson hits it off with *Up a Lazy River* and *New Sioux City Sue* on Marlinda 727 (1027, n.c.). Lloyd Shaw introduces some callers new to the recording field: California's Peg Allmond gives out lustily with *Dixieland* (somewhat spoiled by too much organ music); and the duo team of Mary and John Bradford do a nice job with *Crawdadd Song*. Both of these are available on LS X-71. On LS X-69, Mac McKenrick from Pennsylvania sings a square to *Shoo Fly*; flipside, instrumental. Arnie Kronenberger does another slick job with *Hey Ma, She's Making Eyes at Me* and *Little Red Wagon* on Sets in Order 1047 (same without calls on 2083).

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BOWERY RECORDS

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Bowery Brings Out Old Bavarian Tunes

By ED KREMERS

Bowery Records of Del Mar, Calif., sends a group of seven records for review. These are "old Bavarian" tunes, played by Franz Schermann and the Alpiners, using only instruments which can be carried easily as the musicians stroll about. Thus, the tuba displaces the piano and drums as the rhythm section.

The records, which come in both 78 and 45 r.p.m. singles, have good "folksy" sound, and seem to be potential material for teachers searching for music for dances not yet introduced for lack of records.

The tunes are *Clarinet Polka* / *The Alpiners Waltz* on 201; *Vienna Life* / *Johnny Peter* (Schottische) on 202; *Tales of the Vienna Woods* / *Edelweiss Waltz* on 203; *Franzel Polka* / *Lindenau Polka* on 204; *Cuckoo Waltz* / *In a Train Polka* on 205; *Du Du Liegst Mir Im Herzen* / *Hoch Heidelberg Marsch* on 206; and *Hof Brau Haus* / *Mus Ich Denn Zum Stadle Hinaus* on 207.

Letter from Tokyo

Continued from Page 5

and girls are getting to become accustomed to one another.

One thing I may pick up and that is the little bows that the Japanese give each other all the time during the dancing when there is a pause in the music. I was really surprised at the number of people who knew the dances. Other things that were nice were to see the old mamasano also dancing, and high school boys dancing with one another because there were not enough girls.

The Contra Dance was pretty good and the costumes very fine. . . .

Pfc. Neil G. Moore, Tokyo, Japan.

Berkeley Inaugural Party

The Berkeley Folk Dancers will hold their second Inaugural Party from 8 p.m. to midnight on February 4, at the Sail Boat House on Lake Merritt in Oakland. The new officers will be introduced and the remainder of the evening will be devoted to folk dancing. Tickets may be obtained from any member of the Berkeley Folk Dancers.

EXCHANGE OF IDEAS

The Folk Dance Leaders Council of the Greater Philadelphia area has sent word it would like to enter into correspondence with similar Councils and Federations for the purpose of exchanging ideas and information leading to the advancement of the benefits, beauties and pleasures of folk dancing.

It is hoped that through this interchange of ideas and experiences, on a collective basis, the successes of the individual groups can be emulated and the failures avoided for the benefit of all.

Representatives of the various Federations and Councils are requested to contact George C. Weber, Broad and Oak streets, Beverly, New Jersey.

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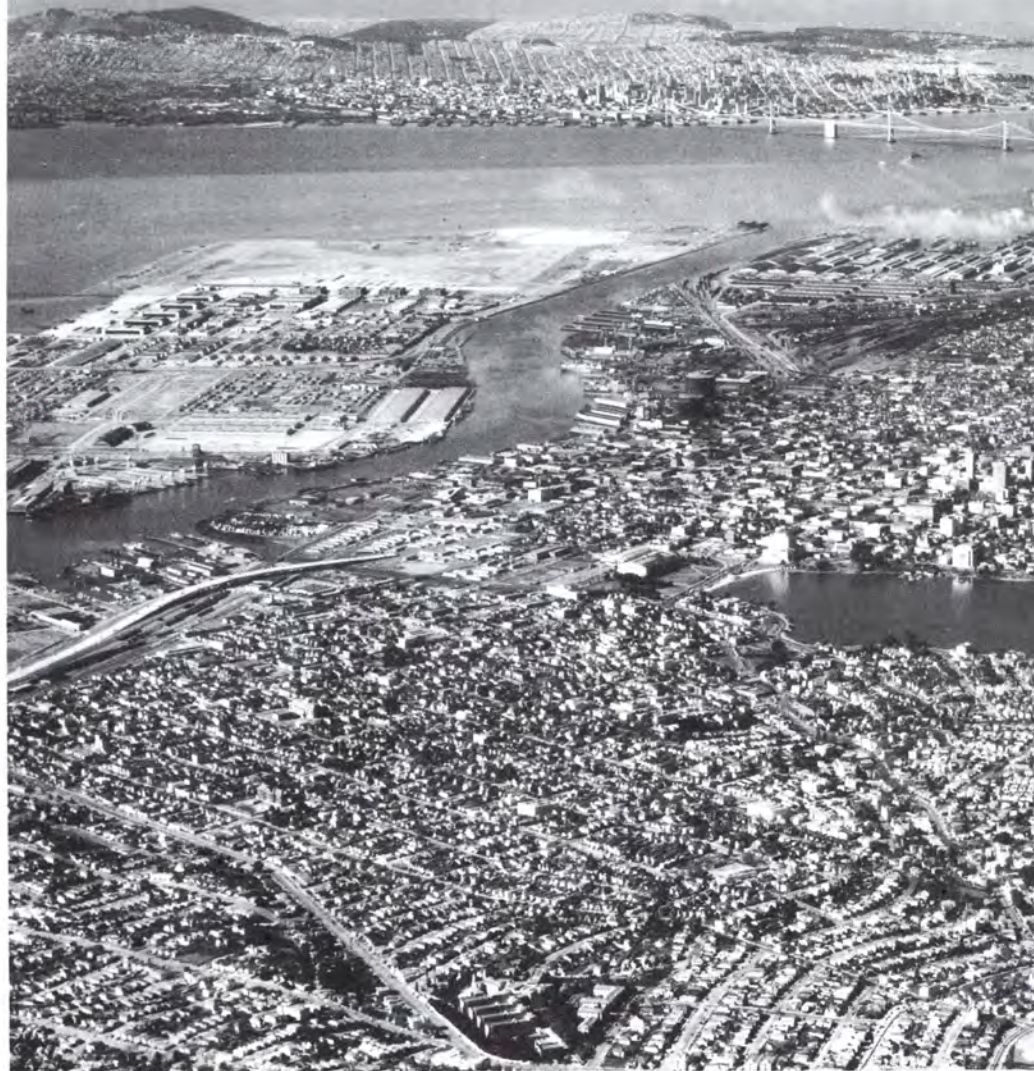
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Hopak
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Corrido
Squares
Laces and Graces
Hambo
Korobushka
Eva 3-step prog.
Italian Quadrille

In a Little Spanish
Town
Squares
Exhibitions
Scandinavian Polka
Royal Empress Tango
Shuhplattler
Quadrille
St. Bernard Waltz

Russian Peasant
Dance
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Mexico and Its Dancing People

There are various interpretations of the wealth of folk dances and the question of being 'autentico' arises

Henry (Buzz) Glass, first president and founder of the Folk Dance Federation of California, studied and traveled in Mexico for a year, 1954-55, on a Ford Foundation Fellowship.

By HENRY (BUZZ) GLASS

THE MEXICANS are a dancing people and dance in its various forms has been an integral part of Mexican culture. Since its earliest beginnings, when Mexico was occupied by various Indian groups, dance has served to express the entire range of man's activities from civic rites to religious fervor, from the celebration of the harvest of crops to the ritual of death. Even the colorful art of bullfighting presents dance action in the posed and calculated moves of the torero, and one finds this factor of the man and the bull carried out thematically in many dances.

Mexico boasts jarabes from almost every region representing a mixture of Hispanic and native influences. It was puzzling to find so many different interpretations until we learned that often there were many patterns and interpretations to a given dance, and the exact steps would depend upon the skill of the dancer, and the whim of the teacher. Disagreement about versions of dances must be universal for they also have it in Mexico. Having learned a series of dances from a recognized authority on Mexican dances, I proceeded to show them, upon request, to another teacher. After watching, he shook his head and said, "just some of them were authentic." Yes, Mexicans, too, chat of dances as being "muy autentico" and there are rabid dancing fans in Mexico who click their tongues and say "not authentic."

One of the intriguing factors of Mexican dance is its wealth and variety of costumes. Since most North Americans are familiar with the costume for the Jarabe Tapatio or the simple native whites or calzones, it is a real treat to visualize the scope of costumes and the wide use of materials and design. As one moves across the country, one notices the style of the sombrero changing from state to state as does the type of huaraches and

the serape. Still a country of craftsmen, the Mexican woman vies with women all over the world in the variety, color and elaborateness of her embroidery. Materials range from cottons, satins, velvets, and wool to material woven from cactus fibers.

Except for special instances as in Papantla, Veracruz, where the people wear their unique white costumes, generally speaking the people use what they can best afford. Often this is the simple calzones for the men, and a long skirt, apron, ordinary blouse and rebozo for the women. The rebozo, or women's shawl, is an important accessory for the woman, and the same is true of the serape for the men, and one finds that these vary in design somewhat throughout the republic. The bright blue shawl of Michoacan is so typical that one would not associate it with other areas.

While the tourist will not see fancy costumes while traveling about, special festivals and programs will bring out the treasury of costumes. Colors vary from the natural gray and white of the serapes of Oaxaca to the startling embroidery of the Huichole Indians. Hats range from flat crowned sombreros to the huge pinwheel of flashing color some ten feet in diameter worn by a group of dancers. Not only do variety of textiles add to the color of costumes, but they are further embellished with sequins, beads, feathers, mirrors, and other accessories. Often things are carried in the hands as shakers, maracas, plant fronds, feathers, scarves, fans, and knives.

As in many aspects of Latin American culture, the Spaniards in their reign in Mexico influenced her dances. The Jota Tapatia is based on the Spanish Jota and uses the same music. However, the spirit and interpretation of dance is Mexican in the same way that European dance forms changed in our own country. Under the Spanish domination, the European culture was successful in penetrating most of Mexico and thus one can understand the basis for Spanish dance patterns and music in Mexican dances.

Some areas and native groups, resisting the conquerors, were able to preserve



"La Bamba"—State of Veracruz

their native dances as the Coros and Huicholes and these were kept pure, being handed down by oral tradition. In visiting a small village in the rural area, it was interesting to note that only a hundred miles from Mexico City, there was a large group of Indians who still conversed in their native tongue, and many were learning Spanish for the first time. Besides European and indigenous or Indian influences, dance in Mexico has been affected by Caribbean influences and African influences in the Gulf Region. In modern times, particularly in border areas, the United States has influenced certain forms of the Mexican dance.

While it is possible to learn Mexican dances in Mexico, finding satisfactory records is another problem. Mexican folk dancers dance to live music, and the records are few and not very satisfactory according to Mexican dancers. Thus, the label "Mexican" on a record in Mexico does not guarantee its quality any more than the foreword, "learned in Mexico" guarantees a Mexican dance.

Folk dancers naturally wish to distill the essence that is representative of a particular culture. In Mexico one realizes in time that this quality varies from dance to dance. One discovers that in the Jarana Yucateca (La Mesticita is a Jarana) the posture is upright and the footwork has its own particular quality. The arm positions are fluid and cannot be done with the exactness that is sometimes desired.

The skirt work of the Mexican senorita varies depending upon the dance and

Continued on Page 14

RESEARCH COMMITTEE:
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JOTA TAPATÍA (Jota Jaliciense)

MEXICAN

This dance was learned by Henry "Buzz" Glass in Mexico City, autumn of 1954, from Senor Gomez and Senor Escoto. It is very popular with Mexican dance groups and may be seen at many dance fiestas. It was influenced by, but should not be confused with the Spanish Jota. The styling and flavor is Mexican. It was presented by Henry "Buzz" Glass at 1955 Stockton Folk Dance Camp, College of the Pacific.

MUSIC: Record: The Folkdancer—MH 1094 "JOTA TAPATIA"

FORMATION: Couple dance, M and W facing each other in long lines, about eight feet apart. Curved arms held extended in front at about shoulder height and parallel to the floor. Handkerchief held in R hand.

STEPS: Basic Jota, Tour Jete, Leap Waltz, Zapateado, *Waltz Balance.

BASIC JOTA—Body turned slightly to R, jump on both feet with slight bend of knees (ct. 1), hop on L straightening L knee and at the same time bringing bent R leg close in back of L (ct. 2). Step on R in back and to the L side of L (ct. 3). Step sdwd on L (ct. 1), cross R over in front and to side of L (ct. 2), bring L up beside R (ct. 3), (2 measures to complete step). Repeat in reverse direction with opp ft.

TOUR JETE—Step on R to R beginning a CW turn (ct. 1, 2). Leap onto L pivoting $\frac{1}{2}$ R (ct. 3). Step on R beside L completing CW turn (ct. 1). Bring L to R with no transfer of wt (ct. 2,3). (2 measures to complete step). Keep feet close to floor. Also done in reverse direction on opp ft.

LEAP WALTZ—Leap lightly on R (ct. 1), small step fwd on L (ct. 2), small step fwd on R (ct. 3). Repeat all beginning L.

ZAPATEADO—Stamp R (ct. 1), strike L heel beside R (ct. 2), tap L toe beside R taking wt (ct. 3). Repeat using same ft.

MUSIC $\frac{3}{4}$

PATTERN

measures			
	2	INTRODUCTION	
A	1-32	I. BASIC JOTA	With both M and W moving to own L and R alternately, execute 16 basic jota steps.
B	1- 8	II. LEAP WALTZ	(a) <i>Changing place.</i> Beginning R and passing R shoulders, dancers take 2 leap waltz steps fwd and 2 leap waltz steps making $\frac{1}{2}$ turn R ending in front of ptr and facing original place. Move bwd with 2 leap waltz steps, and make one turn R in ptr place on 2 leap waltz steps.
	9-16		Repeat action of Fig. II, meas. 1-8 back to place.
	17-24		(b) <i>Around partner.</i> Beginning R approach ptr with 2 leap waltz steps. Circle CW facing ptr with 2 leap waltz steps until back is twd original position. Back up to place with 2 leap waltz steps. Make one turn R in place on 2 leap waltz steps.
	25-32		Repeat action of Fig. II, meas. 17-24.
C		III. WALTZ BALANCE AND TOUR JETE	(a) <i>Along the line.</i> Take two waltz balance steps sdwd R and L. Arms move laterally R and L with ft. Tour jete to the R. Arms stay in original position.
	1- 4		Repeat action of Fig. III, meas 1-4 beginning L and moving L.
	5- 8		Repeat action of Fig. III, meas 1-8.
	9-16		(b) <i>Changing places.</i> With R hips twd each other, repeat action of Fig. III, meas 1-4. Change places on the tour jete, passing face to face.
	17-20		Repeat action of Fig. III, meas 1-4, with L hips twd each other, changing places on the tour jete passing face to face.
	21-24		Repeat action of Fig. III, meas 1-4, with L hips twd each other, changing places on the tour jete passing face to face.
	25-32		Repeat action of Fig. III, meas 17-24.

A	1-14	IV. CIRCLING PARTNER—STAMP, HEEL-TAP	
		(a)	Handkerchief is changed to L hand and held high and describes a small circle above head while doing the following step: with R hips adjacent, and R hands on hip, and looking over shoulder at ptr, dancers circle CW in spot turn with 14 zapateado steps.
	15-16		Stamp R starting to make a half turn R (ct. 1). Hold (ct. 2). With L hips adjacent stamp L (ct. 3), stamp R (ct. 1). Hold (ct. 2,3).
	17-32	(b)	Reversing hands, hips, and feet, repeat action of Fig. IV, meas 1-16 circling CCW ending in original position.
B	1-32	V.	Repeat action of Fig. III. WALTZ BALANCE AND TOUR JETE.
C	1-32	VI.	Repeat action of Fig. IV. CIRCLING PARTNER.
A	1-14	VII.	Repeat action of Fig. 1. BASIC JOTA, meas 1-14.
	15-16		Finale. Dancers execute half a basic jota step as follows: body turned slightly L, jump on both feet bending knees (ct. 1), hopping on R bringing L close in back of R (ct. 2), beginning a quarter turn R step on L in back and to side of R (ct. 3). Completing the quarter turn R so L hips are adjacent, dancers stamp R to end in pose (ct. 1). Do not raise hands high in pose.

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Mexico and Its Dances

Continued from Page 12

the music and is certainly not a gay flashing of skirts showing color. More often than not, the Mexican girl is more discreet than her North American cousin in dance action and simply is not the Latin peppercorn as caricatured too often. Girls from Veracruz seem to have a distinctive grace in the manner they manipulate their flowing pastel colored skirts, at the same time making full use of the fans they carry. The Deer Dance, El Venado, stemming from the Yaqui Indians of Sonora is a dramatic dance showing the hunting ritual of the hunted animal and the hunter. Equally dramatic was the dance performed by a boy's group from Oaxaca in which the rainbow feathered effect of the skirts they wore and their masked faces almost gave the effect of an African dance. This latter dance lasted for some 20 minutes and included the firing of arrows in its rites. One boy's group at the National Fiesta in Mexico City actually danced for 45 minutes, smoothly and exactly without a flaw.

Californians are often interested in inquiring if their dances are performed in Mexico. Jarabe Tlaxcalteca is similar to those versions in Mexico City, but very abbreviated compared to the true version from Tlaxcala. Anent Jarabe Pateno, there were three versions in Mexico. Las Altenitas is based on a folk song and has been arranged as a dance. The same is true of La Cucaracha which stems from

a folk song of the revolutionary period. Chiapanecas is seen in many areas in Mexico, and while we have five varieties in California, Mexico must have 57. There are many fine Mexican folk dances yet untapped and in future years American dancers can look forward to more interesting dances from Mexico.

For the folklorist and the ethnologist, there are a wealth of Indian dances, or bailes indigenas, which are varied and fascinating. One Mexican teacher, who has an extensive knowledge of dance, in describing a method of collecting material suggested: "Go out to some area and contact the officials, ask them if there is someone who has a knowledge of local dance. If so, arrange a party, or fiesta, and then you may get your dance."

Besides the rich wealth of Mexican folk dances, Mexico boasts a fascinating array of social dances including La Bamba, the Blues (a form of fox trot), danzon (a slow paced and extremely delightful dance), guaracha (which has a delightful beat and is gay and lively), the Mexican rumba (which is easy and fun because it has no hold), cha cha cha has paso doble. Cha cha cha is rather a new dance form that is coming into vogue in the United States and allows for full improvisation. It is extremely popular in Mexico, yet its unique pattern arrangement is simple and fun. With a melodious musical background it should be one of the popular dances stemming from our southern neighbors. The paso doble with its martial character and delightful variety of

patterns is usually found at a Mexican social dance.

American social dance forms are quite popular and one finds a good percentage of the social dance music has moved from north to south. Many Mexican youths are as excellent "rug cutters" as their northern neighbors and swing a mean jitterbug or Charleston. Recently a young American friend described attending a social dance in Puebla. Hearing the strains of La Bamba, he invited a surprised Mexican girl to dance and soon was greeted by the rousing applause of the entire assembly who appreciated seeing this North American dance one of their dances. My young friend said he did not want for friends or beverages for the rest of the evening.

Annual Pageant

Continued from Page 3

ing will be held in the Memorial Auditorium at 12 noon.

Sacramento folk dancers will host a pre-festival party at 8 p.m. on March 3 in the Newton Booth School at 26th and V streets.

The general committee for the Camelia Spring Rhapsody Pageant and Festival consists of the officers of the Sacramento Council under the general chairmanship of John and Bunny Moore. The Pageant chairmen are Adolph and Hildur Benson. They will be assisted by the Sacramento State College and many folk dancers.

News from the Sacramento Area

Bob Schweers named Council Veep; the Holiday party season was a gay whirl for dance club members

Bob Schweers has been named vice president and treasurer by the Sacramento Council to serve out the incompleting term of Luverne Dressler who resigned. Dressler resigned, and Schweers was elected, at the Council's December meeting at Arcade School. The Teachers Institute followed the meeting with Wee Steuber, Kellis Grigsby and Bob Schweers instructing.

Sacramento Merry Mixers' Christmas party was held at Newton Booth School with the Del Fosters and Frank La Francos on the committee. Callers Joe Davis, Bob Schweers and Del Foster. Guest clubs were Circle Square, Centennial Swingers, Ardeneros, Wagon Reelers, and Tahoe Swingers.

Whirl-A-Jigs held their Christmas party at Donner School. Co-chairmen were Ecks and Doug Nesbitt, Dolly and Frank Hart. The club's annual New Year's party was held December 28 at Clunie Club House. Potluck dinner preceded the dancing. Mr. and Mrs. John LoForte were general chairmen.

Triple S held its Christmas party on the second Saturday at Theodore Judah School. Committee members were Ola and Frank Christensen, Alice and Walter Smith and Lorna and Jack Nunn. Guest clubs were Bonheim Bouncers, Let's Dance, and Country Swingers.

Bonheim Bouncers entertained the Triple S and the Intermediate Recreation class from Clunie Club House at Peter Lassen Junior High School. Club president is W. W. (Bud) Percy. Mark Rawson and Bob Schweers called.

Circle Square held their Christmas party and gift exchange at Arcade School. On the committee were Helen and Frank Sterken, Katherine and Lawrence Jerue and Lenore and Chet Nelson.

Wagon Reelers held their Christmas party for members and guests at Dyer Kelly School. A ham dinner preceded the dancing with a gift exchange later. Youngsters got their gifts from a burro

pinata. Committee members were Hildur and Adolph Benson, Thelma and Newt Haley, Coleen and Bill Devore and Lester Dudley.

Sacramento guests at Changs' "Bon Voyage" party for Bill and Trudi Sorensen were Merry Mixers, Triple S, Centennial Swingers, Circle Square and Woodland Villagers.

Centennial Swingers' Christmas Tree party at Mariposa School drew almost one hundred, with guests from Triple S, Circle Square, Holly Hos, Levis and Laces, Gay Greenbackers, Merry Mixers, Tahoe Swingers, Gold Dancers, Ardeneros and Myrtle and Bill Brown. Program and decorations (tree and red berries) were in charge of Pat and "Woody" Woodward and Sally and Jess Cooley. On refreshments were Wenda and Jerry Perry and Jeanette and Don Martin.

Yuba City Twin City Twirlers and guests (added up to 59) gathered at the home of Herman Henke for their Christmas party on December 19. The often-talked-about but never-served "fried chicken, mashed potatoes, gravy and pie" was served before the dancing. The house was beautifully decorated for Christmas. Santa arrived during the party with gifts for every one. A blind-folded square did an exhibition!!

Loomis Levis and Laces' Christmas party was held at the elementary school. Peggy and Russell Sherman had charge of the program. Refreshments were served by Grace and Al Feiser and Lillian and Melvin Belyea. The club held a special gift exchange at class. The Feisers handled the program. Betty and Paul Sagaser served coffee and doughnuts. On Sunday, December 18, several from the club attended the Christmas program at Holly Acres School for Retarded Children at Applegate. The club presented Virginia and Russell Meyers, club members and heads of the school, with a gift and wished them "Bon Voyage" on their vacation in Hawaii.

—Carmen Schweers

ETHNIC DANCES from SOUTHERN EUROPE

Some highlights of the recital presented recently by Anatol Joukowsky and Yania Wassilieva in San Francisco are shown below in photos by LET'S DANCE photographer Henry L. Bloom.



Boyarskaia, a Russian dance by the Choral Dance Group of San Francisco State College.



"Sto mi je milo . . ." by the ensemble in a Highland Wedding from Macedonia.



Bourree aux battons by the Groupe Folklorique Francais, costumes by Pont Aven.

Square Dancing Has Changed

THE WAGON WHEEL

By JACK McKAY

Research Chairman for Square Dance,
Folk Dance Federation of California, North.

LAST MONTH in our discussion of Square Dancing as a living folk movement we traced Allemande Thar from the time of its release by Dr. Lloyd "Pappy" Shaw to its present usage. This month we will consider the Wagon Wheel.



DEFINITION:
Join right forearm with designated person, walk forward completely around each other, and the men make a lefthand star, simultaneously pushing forward with the right arm so the ladies hook left elbows with their partners' right. There are two basic ways of getting out of the Wagon Wheel, (1) on the call "The hub fly out and the rim fly in," the men break the star and back out one complete turn as the ladies walk forward, then the men each pull back with the right arm, turning their ladies to face them in regular Grand Right and Left position; or, (2) the men break the star and back out to take the next command, for example, "Gents back out with a full turn around and the four ladies chain across the town."

Like Allemande Thar, Wagon Wheel was not originally a fundamental movement, but was a part of a complete chorus or break. Its standard form was

Allemande left and a right to your girl
Form a Wagon Wheel and make it whirl
The hub flies out, and the rim flies in
It's a right and left, you're goin' again
Now a right hand whirl and another wheel,

The faster you go the better you feel
The gents sweep out and the ladies sweep in

It's a right and left you're goin' again
Find your partner, find your maid,
There she is, boys, promenade.

Wagon Wheel is another of "Pappy" Shaw's breaks which he presented at his

Stanford Institute of 1947 after having used it in exhibitions for some time.

In current day usage, Wagon Wheel can be called at any point where a lady and a man have right forearms joined, and this leads to many interesting combinations such as:

Wagon Wheel to a Three-Quarter Chain

Allemande left and back to your girl,
Wagon Wheel and make it whirl
The gents back out with a full turn round
The four ladies chain three-quarters round
To an Allemande Left with the old left hand
Right to your own and a Right and Left Grand.

Wagon Wheel to Half Sashay

Allemande left and back to your girl
Wagon Wheel and make it whirl
Gents back out with a full turn round
And Sashay Partners half way round,
Re-Sashay, go all the way round
Allemande left with your corners all
And promenade your pretty little doll.

Do-Sa-Do to a Wagon Wheel

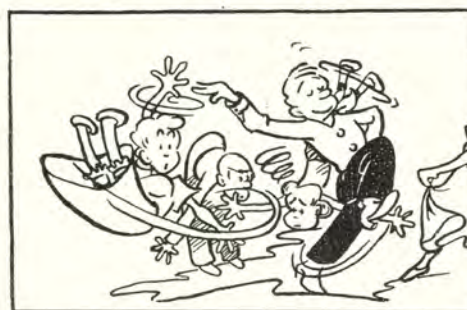
Allemande Left, right to your own
Grand Right and Left, and around you go
Meet your own and Do-Sa-Do
Then right to your own, for a Wagon Wheel

Square-Rounders Help Psychiatric Patients

The Square-Rounders of South San Francisco and San Bruno have donated 237 hours of volunteer time since April with a monthly program of square and round dances for psychiatric patients at San Francisco Hospital, it was reported by the Mental Health Society. Fred Allan is in charge of the program with the other members of the Square-Rounders assisting. They are Mrs. Allan, Mr. and Mrs. Harry Baker, Mr. and Mrs. M. J. Berman Jr., Mr. and Mrs. Eugene Henson, Mr. and Mrs. A. E. La Jannette Jr., Mr. and Mrs. William E. Lewin, Louis Magidson and Mrs. Mayre Nurmi.

The group gave a club exhibition for

ARE YOU GUILTY?



From Southern California Callers Pow-Wow

Do you twirl each lady as she comes to you on a grand right and left? If so, you're just a big, ol' "show-off" and certain to rate as a pest with the fair sex—but quickly!

The faster you go the better you feel
Gents back out with a full turn around,
Four ladies chain across the town
Chain right back in the same old track
And Promenade.

Strip the Gears

Allemande left and back to your dears
Wagon wheel but strip the gears
Spin 'em by the right* to a Do-Paso
Then promenade round you go.

(At the * spin the lady by the right, and join LEFT hands. Do not complete Wagon Wheel but go right into the Do-Paso.)

Originally, to get into the Wagon Wheel the ladies did a half turn and hooked elbows with their partners. In most groups today, the ladies make a one-and-a-half spin before hooking elbows with their partners.

Next fundamentals to be discussed will be **BOX THE GNAT** and **BOX THE FLEA**.

the occupational therapists during their convention in San Francisco. Allan, who emcee'd the program, said "Instead of the conventional drills in teaching square dancing, we demonstrated how we teach the basics from simple rounds and folk dance mixers—which makes learning fun for all. Then we gave an exhibition of a square dance.

"The program was most enthusiastically received. In fact a number of the therapists actually danced with each other as I called. A good many came up after the program was over and told me they wished they could put on such a program in their own hospitals."



By PEG ALLMOND

Holiday mail is a joy—so many friends and dance acquaintances bring me up to date on their travels. Mildred Buhler is in London and still square dancing, calling and teaching. Part of her three-page 1955 Diary, in poetry, read:

"Next was the performance at the Royal Albert Hall

Which meant long hours of dancing, for one and all

Freddie (her son) joined in this time to add his little bit

Both Mexican and Squares seemed to make a hit!

The costumes were new and bright and gay

Our English friends really danced the American way.

To Illkey in Yorkshire I went soon after 'Twas a week-long conference for Dancing Masters.

Over six hundred attended the many sessions there.

Representing America on the faculty, gave me pride and care."

All in rhyme, Mildred told of the visits of some 40 American dance friends and of the countries she and her family visited. She ended her Diary with these lines:

"Then sometime early summer, or maybe late spring

Get ready, folks, cause you're gonna hear us sing—

'California, here we come! Right back where we started from.'"

* * *

And a Christmas letter from the traveling Kimbels, Norma and Kim, was most welcome. Kim plays the fiddle and calls squares in the Sebastopol area. In October they bought a trailer, packed it for a five-month cruise, and started off for a family reunion in Illinois. They stopped en route to dance and visit in Roseville, Denver, and St. Louis. They stayed in Illinois until "one morning we looked out and saw the fields covered with snow, a couple of old crows beating the air and pointing southward, and we knew it was time to start traveling."

They stopped to dance and visit in Brookville, Ohio, and Rugby, Tenn., and finally reached Florida, "The Sunshine



—Robert H. Chevalier photo

Peg Allmond and a recent dancing partner

State, where we have been kept busy putting on and taking off our flannels." The trailer parks there, particularly the larger ones, provide free dances, picture shows, bingo games and even potluck suppers in their effort to keep everyone happy and reasonably busy. Sounds good, eh? They will take in Winterhaven, Bradenton, Key West and then the Southern Route back to Sebastopol. Home after first of March.

Adrienne Murton's Christmas card carried a story of her trip to Europe and an accounting of the many dance friends she visited in France, Spain, Mallorca, Belgium, Holland, Luxembourg, England, Ireland, Norway, Sweden, Finland, Denmark, Germany, Switzerland, Austria, and Italy.

And my good friend, Edie Harcourt's card came from the American Consulate in Istanbul, Turkey. She says she will report later on the Turkish dancing.

All this mail from far-away places makes me feel like a little homebody for sure—even the trips to Colorado, Texas, Washington, and Oregon seem tame, somehow.

* * *

LAZY "Y" COWBOYS furnished the music for the party at the Marin Crickets
Continued on Page 18

NEW CALLS

As Edited by
ED FARRARIO

•

SHORT CHANGE

By LUKE RALEY

First and third go forward and back
Forward again and Box the Gnat
Pull 'em by and pass through
Split the ring, go round two.

(After Box the Gnat, pass head couples right shoulders by, walk around the outside around two to make two lines of four.)

Side two couples do a half sashay
(Ladies cross over to the man's left side.)
Forward eight and back that way
Forward again with a right and left through
Turn 'em around and pass through.

Break in the middle, pivot on the end
(Each person on the end of each line hold fast. Break as couples. The end person pivots around to form lines the other direction.)

Form new lines and you're gone again
Forward eight and back with you
Forward again with a right and left through.

Turn 'em boys and pass through
Break in the middle, pivot on the end
Form new lines and you're gone again
Forward again and pass through
Allemande left with the old left hand etc.
(After passing through your corner lady is right there waiting for you.)

LIGHTED LANTERN SCRAMBLE

BILL MITCHELL, Denver

Presented by Mel Bemus

First and third bow and swing
Promenade the inside ring
Promenade wing to wing
Promenade back home again.

One and three lead out to the right
Right and left through, don't take all night
Right and left back on the same old track
Two ladies chain go two by two.

Take this new gal home with you
Side couples take a little swing
Forward up and back to the ring
Forward again and opposites swing.

Face the heads
Split that couple, go around just one
And four in line you stand
(Your original corner is now directly across from you.)
Forward eight and back to the land.

Go across the set for a left allemande
Go all the way around to a right and left grand.

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Al Weymouth photo

ARMENIAN DANCERS—Frances Ajoian, center, is teacher and leader of the Cilicia Dancers of Fresno, an Armenian ethnic folk dance group. The men are, left to right, Tarjian Bedoian, Benny Kellejian, Mike Essayan and Bob Bedoian. The women, from left to right, are Freda Peloian, Rosemary Antranikian, Annabelle Gostihjian and Beverly Antranikian.

Fresnotes--News from the Valley

February 4 is the date for Bakersfield's annual Valentine Festival and Fresno is sending a big delegation to participate in it. The Circle Eight Club will be our hosts, and if past festivals are any indication this one will be imbued with hospitality, a versatile program, and a large, appreciative spectator audience.

* * *

The Vista Square Eights have a hard-working slate of officers to launch the club to a good new year. They are: Lynn Davis, president; George Stannard, vice president; Edward McCauley, treasurer; Larry Ruiz, secretary. Frances Peters is the teacher for the group. They meet every Saturday evening in the small auditorium of the John Burroughs School, Illinois off Sierra street, in Fresno. The club invites folk dancers to join their fun either as visitors or prospective members.

* * *

Remember the State Festival will be held in Fresno May 4, 5, and 6. Reserve the dates.

* * *

Echoes of the holiday season: the local Serbian ethnic groups celebrated the opening of the Christmas season on our

Twelfth Night, January 6, by burning the Yule log, and of course folk dancing and refreshments. They follow the Julian calendar so their observance of the great Christian holiday follows ours.

—Mary Spring

The Promenade

Continued from Page 17

party first Saturday in January. Neva Johannes was guest caller. And for fun they played Cricket (1956 version) for prizes. Their parties are always on the first Saturday of the month . . . the squares are good . . . music is super . . . and you're welcome.

* * *

THE LONESOME POLECATS, that new square dance club, has a new meeting place. They will meet on Thursday nights at the Jefferson School, 19th Avenue and Irving Street in San Francisco.

* * *

URSULA MOONEY called the squares at the Laendlers' December party held in the College of Marin gym in Kentfield. Frank Moore's Cayuga Twirlers presented their new tango, "Red Petticoats."

Southland Report

By PAUL PRITCHARD

5552 Mesmer, Culver City, Calif.

As a reminder, and also so's you don't forget, the annual Carrot Festival will be the February Federation Festival down in Holtville where Faye Manley and her Carrotville Folk Dancers hold sway. There's always lots of fun down there, especially if you weekend it across the border in Mexico!

* * *

The International Dance Circle's beginning class started a new series in late January, and it is still not too late to join in. They meet at Audubon School, Tenth Avenue at Santa Barbara Avenue in Los Angeles on Monday evenings, and all are welcome to take advantage of the expert tutelage of Carolyn Mitchell.

* * *

Among those who have put in many an hour promoting our favorite activity we find Elma McFarland who has worked in practically every phase of the Federation activities since it was organized down here nearly a decade ago. Director and teacher or leader of many clubs in the Pasadena-Glendale area, and promoter of folk dancing from way back, she is now one of the most enthusiastic workers on the Idyllwild Summer Camp. There have been mighty few council meetings at which we haven't seen Elma with her sewing or embroidery.

Another candidate for the honor roll at this time is Sid Pierre, Southern Director of Extension, member of numerous committees, and promoter of many advanced ideas. Sid started off as a leader and officer of the Santa Monica club and now teaches three nights a week to clubs in the West Los Angeles-Hollywood area.

* * *

The Kolo Festival in San Francisco attracted a large contingent from Southern California for the long weekend. The strong delegations from Westwood, Yosemite and the Gandies were expected, but far distant San Diego also sent representatives, as did Bakersfield, Glendale, and areas previously unaddicted to koloing.

SOUND EQUIPMENT wanted, or for rent? LET'S DANCE Classified Ads bring quick results.

Dance in Singapore

Continued from Page 6

the dance floor, America would win in a fox trot. For better or worse, American music and dances are spreading into every non-Communist country in Asia, and there is some evidence that even behind the Iron Curtain the commissars are compromising with the inevitable in allowing young people to have a go at the two-step.

From Japan to Java, from Port Said to the Lesser Sundas the joints are jumping. In some areas young people take so readily to American jazz that the elders fear the extinction of native culture.

Enthusiasm for American music is not limited to the noise from Tin Pan Alley. A George Gershwin festival in any city in the world is an automatic sell-out. Cole Porter, Ferde Grofe, Aaron Copland and other semiclassical and classical interpreters of the American theme have been embraced by music lovers the world over.

While there may be some doubts as to the maturity of our culture, there can be no doubt of its dynamism and influence. The reason is obvious: the culture of no other country so completely expresses the rhythms and tempos of modern, industrial living—a way of life which Americans have achieved and for which the rest of the world, consciously or not, is desperately striving.

Properly exploited, this is no mean weapon in the war of opinion now being waged in Asia.

Japanese Festival

Continued from Page 5

was a comedy take-off on the Boston Two-Step by Earle Buckley, YMCA secretary, and his partner. Later came the Santa Barbara Contra-Dance and a square by the Tokyo Gateswingers.

There was even a costume display to look at when anyone decided they needed a breather.

Correction: Circle Eight

The Bakersfield club featured last month in "Salute to the Clubs" is the Circle Eight Folk Dance Club, not the Circle Up. Our apologies.

FEBRUARY, 1956

THE EDITOR'S MAIL BOX

Editor:

This certainly seems to be a good year for the kolo dancers in California!

January 14, of course, was the Orthodox New Year's Eve and from many Serbian churches the sound of tamburitzas and singers lasted far into the night.

During March, the Tanac Dance group will be appearing in San Francisco and Los Angeles. Remember the colored movie at the last Kolo Festival? These are those dancers—here in the flesh!

April will be another big month with Lani Papadol giving a kolo party. Lani is one of the outstanding kolo leaders in the Southland, and has done a terrific job with the dancers at the St. Anthony's Croatian Church group. This party ought to be a real highlight.

June 2 is the date of the Los Angeles Kolo Festival. The library at the University of Zagreb, the Slavulj Chorus, and the Hajduks Tamburitza Orchestra will combine forces to bring the epic record to life in an evening program following a full day of institute, singing, etc. The general dancing following the program will be to the music of the Hajduks. Hopa!

Summer will mean more terrific picnics at the Croatian Recreational Center in Los Angeles. Much dancing, much singing, much beer! Oh! These ethnic affairs!

October will see the arrival in California of the National Yugoslavia Dance Theater Ensemble. They made "the Epic Record." Nuff said.

November will be the fifth annual Kolo Festival which is really getting to be a marvelous institution. We've got our tickets already. Have you? I know there must be lots of parties up North which we don't know about yet, but already it looks like quite a year!

One last thought. In case he wishes to make the trip south, I've set aside two complimentary tickets for Mr. Harvey Lebrun of Oakland for our June 2 Kolo Festival in Los Angeles.

Happily,

—Don Landauer, San Gabriel

Editor:

I just received January's copy of LET'S DANCE Magazine. Your two special fea-

tures particularly attracted my attention. . . . There are many beginning folk and square dancers who would appreciate those articles as a help to their dancing. . . .

I would suggest a letter be sent to all instructors of folk and square dance groups, calling attention to the new features and suggesting that they in turn present it to their dancers as something that will help them to become better dancers. I would suggest all subscriptions to start with the January issue.

I intend to present it to our class next Monday night and hope I will be able to send you some subscriptions.

Sincerely,

—Al Mignola, Salinas

March of Dimes Party

A March of Dimes folk and square dance party will be held at 8:15 p.m., February 25, at the Burlingame Intermediate School on Quesada Avenue in Millbrae. It is being sponsored by the Peninsula Folk Dance Council. President Jean Aloise promises highway markers will be posted. All proceeds will go to the March of Dimes. All folk and square dancers are welcome.

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1. Party Announcements

RICHMOND CIRCLE-UP Folk Dancers. Every First Saturday, Longfellow Jr. High School, 23rd and Macdonald, Richmond.

Folk Dance Club Carrousel Valentine Party on Friday, February 10, at 97 Collingwood Street, Corner 18th, San Francisco, at 8:30 p.m.

2. Dance Instruction

RICHMOND CIRCLE-UP Folk Dancers. Weekly classes—Monday, Beginners; Friday, Int. and Adv. Longfellow Jr. High School, 23rd and Macdonald, Richmond.

3. Miscellaneous

FOR SALE: Complete library of Folk Dance records and instructions, whole or part. 832½ Laguna Ave., L.A. Mu. 2059 Sun. and Eves.

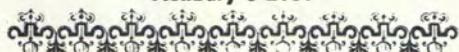
Paintings of Folk Dances by Grace Dimmick for sale at the Studio-Workshop Art Gallery, 127½ East First St., Long Beach. \$10 to \$200.



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