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The Magazine of Federation Folk Dancing - November 1949 - 25 Cents

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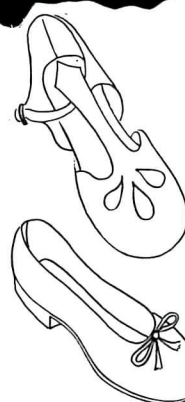
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LOS ANGELES 13, CALIFORNIA

FOLK CALENDAR



DON WHEARTY

OF EVENTS



MONTHLY FESTIVALS (Northern Section)

Sunday
13
NOV.

SAN JOSE The Gay Nighters, Valley Waltzers, Spartan Spinners and the San Jose Polkateers are hosts to the Federation for a gay afternoon and evening of Folk Dancing in the San Jose Civic Auditorium. Afternoon: 1:30 to 5:30 p.m. Evening: 7 to 10:30 p.m. Council meeting: 12:30 p.m.

DECEMBER 11—SACRAMENTO Hosts: for afternoon dancing, Bar None Club; for evening dancing: Let's Dance Club.

JANUARY—OAKLAND

FEBRUARY—MARYSVILLE



MONTHLY FESTIVALS (Southern Section)

NOVEMBER—OPEN

DECEMBER 11—SANTA MONICA Hosts: Santa Monica Folk Dancers.

JANUARY 8—PASADENA Hosts: Pasadena Co-op.



REGIONAL FESTIVALS (Northern California)

Saturday
and Sunday
19, 20
NOV.

FRESNO The Fresno Folk Dance Council is host to the Federation on the annual Raisin Day Fiesta. Dancing in the Fresno Municipal Auditorium. Saturday evening: 8 p.m. to 1 a.m. Sunday afternoon: 1:30 to 6 p.m. Sponsored by the Central Valley Empire Association. Come and make a grand folk dancing week-end of it.



TEACHERS' INSTITUTE

Sunday
6
NOV.

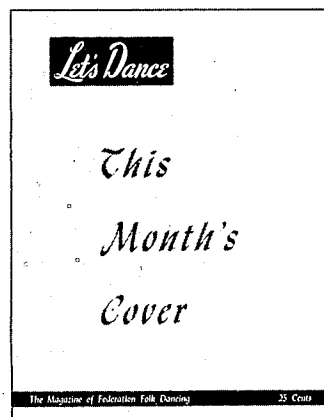
OAKLAND Oakland High School Gymnasium, MacArthur at Park Blvd. Chairman: Walter Grothe. Afternoon: 1 to 5:30 p.m. Evening: 7:30 to 10 p.m. For teachers of Federation groups and their partners ONLY.

Let's Dance

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The two Spanish dancers from the province of Andalusia are the work of one of the most talented husband and wife teams in the Federation — Eleanor and Robert Elsocht of Oakland. Remember their past Let's Dance covers? They are active with the Merry-makers in Oakland and are responsible for many of the beautiful costumes that the club members wear so proudly at exhibitions, festivals and on television shows.

Wayne Wills EDITOR

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TELL IT TO DANNY

By DAN McDONALD

Someone said, TELL IT TO DANNY, and for two months now they've been doing just that. So, in self-defense, I'll have to brief the material, and then hope the editor's axe isn't too sharp. Please excuse if I don't tell all told.—DANNY.

A SQUARE RIGGER'S HOLIDAY Folk Dance Festival, sponsored by the VALLEJO FOLK DANCERS, was a huge success at Vallejo Aug. 28 where DANNY was presented with an honorary membership and their brand new officers were presented. They are: Pres. MYRON TELFORD; Vice Pres. MILDRED STILES; Sec. CLARICE WEBER; Treas. MIRIAM BEASLEY.

MAJOR MORGAN did it again at Guerneville—with dancing, swimming and dining, which, of course, called for more dancing. THE MAJOR deserves a great deal more credit than most of us give him. He has carried the ball for a long time and we should take time out from our own busy schedule now and then to recognize these pioneers.

GARFIELD FOLK DANCERS as usual had an outstanding party at Willard School Auditorium Saturday, Sept. 17 (I had a date, darnit). They are also coming along fine with the teacher training course; incidentally, this would be swell as a MUST in all areas, especially when you hear remarks, quote: "If you can talk, you can teach." Unquote. Tain't so, we know. And it's so easy to do it right. Write to EDNA SPAULDING, 2511 Virginia (Apt. 103), Berkeley—Asbury 3-7303—who is in charge of this bright idea.

Teen-agers here and there and everywhere are making progress under capable leaders. A preview of the SANTA ROSA JUNIOR MERRY MIXERS Saturday, Oct. 22, from 8 to midnight was only a warmer-upper to what's waiting for the public Sunday, Dec. 11, at the Oakland Civic Auditorium, when 2,000 teen-agers will take over. Oh, yes, and a big OH! Guess what? All the chambers of commerce of the East Bay are combining to GIVE this to the kids!

It is estimated there are 4,000 dancers on the Monterey Peninsula and, speaking of Monterey, it has federation council approval for 1950 statewide festival—and I suppose there'll be 10,000 home-grown folk dancers by then. I just don't dare write names here, but if you're ever down that way, drop in and give them a whirl; you'll sure be glad you met any of them.

THE JOLLY NOMADS' first picnic was a huge success with folk dancing and swimming at Mitchell's Canyon Park. Officers are CHARLIE HAMM, Pres; BILL AJELLO, Vice Pres; VERDA SULLIVAN, Sec; MARY SMITH, Treas.

WILLOWS FOLK DANCERS of Sacramento gathered Saturday evening, July 30, at the Willows High School Football Field for an evening's "folk dance," festival style. Acting as

hosts were the JACINTO CLOVER REELERS and THE WILLOWS PROMENADERS in what proved to be a greatly enjoyed evening of dancing for 160 dancers of the area.

SANTA CRUZ BREAKERS—CHICO AMIGOS—SQUARE DANCE CALLERS JAMBOREE—all on Oct. 9—were all well attended and especially well planned for activities on the same day.

FOLK DANCE FEDERATION OF MINNESOTA lists its officers to June, 1950: Pres. D. V. BRITT; Vice Pres. LYNN WOODWARD; Treas. DR. RALPH PIPER; Rec. Sec. MRS. JAMES KERR; Cor. Sec. MADELINE BECHEL, 1819 Marshall Ave., St. Paul 4, Minn; Historian MRS. ELEONORE ADAMS; Dir. of Publicity and Extension, MORRY GELMAN.

DICK AND LA VERNE MUCHMORE now have a lot more, with the arrival of PHERRON LIZBETH MUCHMORE, who weighed 8 lbs., which was not much more than they expected. Aw! Stop it! Guess she'll be a GATESWINGER and a PALOMANIAN like her sister and "D" and "LA V."

THE ROUND WHEEL SQUARE DANCERS from Vallejo are sure getting around—gave an exhibition at Inverness; visited DUDE MARTIN'S HOFFMAN HAYRIDE; exhibited at Naval Reserve Armory with THE SUNNYSIDE FOLK DANCERS, Sunday, Oct. 2, and again at Boyes Springs Casino on the 28th and for a benefit, yet. What a gang! Waltzing in their wheel chairs has been added to their outstanding squares.

THE HIGHSTEPPERS now have the Roosevelt Jr. Hi, San Francisco, every Saturday, 8 to 11:30, under adult education and here I must comment on what a swell bunch of kids they are.

Mailwoman MRS. BERTHA BARNETT of Eureka started folk dancing in college 25 years ago and after her strenuous Star Mail Route each week-day travels miles each night to teach under adult education and takes the BLUE LAKES GROUP during a two-hour lay-over on her route in the daytime.

MR. AND MRS. JOY SOMERVILLE will be missed by THE MOUNTAIN TEENERS of Felton, as they are leaving Santa Cruz. MRS. LAURA LAURES and RUSSELL and MRS. KEEVER are the new leaders.

All folk dancers are welcome to partynight, every third Saturday, at SAN LEANDRO FOLK DANCERS, Bancroft Jr. Hi. They're doing lovely work with exhibitions. Keep it up, folksies.

Quotes from GARFIELD NEWS LETTER by SHELDON: "The restaurant where we ate was stuffed with folk dancers stuffing themselves, and then we adjourned to CHANGS' evening party, where the hall was stuffed with stuffed folk dancers." WHEW!

While on quotes in S. F. NEWS article Thursday, 9-22-49: "Square dancing's more (Continued on Page Thirteen)

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Festival for the World

From Venice, Italy, Let's Dance's Special Correspondent Reports
the International Congress and Festival of Folk Dance and Music

MARGARET JORY

VENICE, ITALY: For the past five days this picturesque seaport, built on piles, famous for its network of narrow canals and gondoliers in middy blouses, has been the happiest city in Europe.

Laughter and spontaneous singing could be heard down the narrow streets and impromptu folk dancing was seen throughout every block of the colorful old port that was once the trading center of Europe. Delegates and dancers had come from all over the world to attend the International Congress and Festival of Folk Music and Dance which was held under the auspices of the International Folk Music Council.

Although each national delegation to the festival was limited to 25 dancers, there were approximately 300 representatives of Austria, Belgium, Denmark, France (two groups—Basque and Vendean Marais), Indonesia (Bali and Java), Irish Free State, Israel, the Netherlands, Norway, Spain (4 groups—lamanca, Aragon and Cabezon de la l), Sweden, Switzerland, Turkey, the United Kingdom (3 groups—Scotland, England and Ireland), the United States and Western Germany.

The extensive Italian delegation, at least 300 dancers strong, represented Sardinia, Sicily, Abruzzi, Bari, Belluno, Genoa, Gorizia, Lazio, Lombardy, Matera, Naples, Piedmont, Puglie, Rome, Trento and Venetia.

These 600 dancers, each in the traditional hand-made costume of his native locality, created a magnificent spectacle, a riot of color and design that was breath-taking. Particularly since many of the costumes were treasured heirlooms, and rarely seen especially in such concentrated groups. Yet the dancers attended all daily events in full regalia and could be seen window shopping or sitting at sidewalk cafes in costume—much to the delight of the Italian townspeople who clustered around in curious, but admiring and friendly groups.

THE REPERTOIRES of the delegates constituted such a wealth of songs and dances that the festival could have continued indefinitely. Unfortunately it was limited to five days, September 7-11. Three days of rehearsals, recordings and preview performances were climaxed by two gigantic evening pro-

grams, five hours each, of exhibitions presented on an enormous raised platform specially constructed in San Marco Square.

The type of contribution varied widely from group to group—from the authentic peasants like the Sardenian group who gambolled individually in an impromptu manner, to the polished English Country Dancers who executed an intricate sword dance without a misstep. All musical accompaniment was played on traditional instruments only and a great variety of drums, pipes, flutes, bells, violins and accordions were heard.

Several dances presented at the festival appear on our federation programs—Wooden Shoes, Danish Reel, Dal Dance, Swedish Weaving Dance and the Norwegian Polka, to name a few.

Performances of exhibitions usually took place in the evenings, whereas the work of the congress was carried on during the day. Every morning and afternoon about 170 scholars of folk arts and traditions met to present original research and discuss information relative to folk music, dances and songs. These special studies were illustrated with sound recordings, movies and dance demonstrations.

ITALIAN, FRENCH AND ENGLISH were the official languages of presentation, involving a monumental job of continuous translation, although mimeographed summaries in three languages usually accompanied each address. Some of the most interesting subjects discussed and illustrated by demonstrations were types of folk dances in Turkey, tunes of the Innviertler Landla (from which the famous Viennese Waltz developed), characteristics of Indonesian dancing, Scottish Country Dance and the use of the hobby horses in dances of Southern India.

Most of the dancers and delegates were housed in luxurious villas and *albergas* (hotels) on Lido. As you probably know, Lido is a long, verdant island which protects Venice from the sea. Living expenses seemed surprisingly low there—a private room with balcony and two excellent meals, with meat, plus breakfast (Continental style—two rolls and watered coffee), all for \$4.00. The

setting—porters sleeping on their push carts in the shade, bannans rotting in the midday sun, and scantily clothed children playing on the beach—was conducive to relaxation.

But the program was far removed from relaxation. The congress started at 8:30 a.m. Very little time remained for a languid life under the warm Italian sun.

The first few days of the conference, speaking of the Italian sun, found many dancers, especially those in woolen clothes, sizzling in the heat and the warm weather sent dancers, musicians and scholars to the beach in droves. Finally a short rain and welcome sea breeze brought the temperature down to a point of comfort. The *gelaterias* or open air soda fountains continued however to do a land office business.

THE ITALIAN GOVERNMENT (California officials please take note!—Ed.), together with the city of Venice, was most generous in its hospitality. The formal opening of the congress took place in a spacious red velvet hall of the famous Ducal Palace and was followed by a grand reception held in the mayor's offices, formerly Farsetti Palace. Later in the week all delegates were taken, via specially chartered launch, for a tour of the lagoon and nearby islands, including a visit to the glass blowing factories at Murano.

The success of the congress was dependent upon the solution of many problems. The interpreting, secretarial recording, mimeographing and printing of original research required establishment of an extensive secretariat. Original research to be presented required approval by the council. Unfortunately, after the program of the congress had been set up, additional research was accepted by the Italian committee for presentation. The result was an overcrowded program which forced all speakers to make drastic cuts in their subject matter. This, no doubt, will not be repeated in future festivals.

Another serious problem was assurance of the authentic character of the songs and dances presented. Distance and time made it impossible to preview the contributions of each delegation and,

(Continued on Page Eleven)

SATURDAY NIGHT AT SILVER LAKE

The Silver Lake Dancers Know How to Have Fun

MARJORIE LEWIS

IN LOS ANGELES on the first and third Saturday nights, it's Silver Lake: squares called by Ray Shaw, popular round dances too, and hambos to live music.

Ray not only is one of the southland's top notch callers, but he also loves to dance. He often includes on his program the popular Merry Widow Waltz or the intricate Skaters' Waltz as well as that catchy Cindy Gavotte.

In the left hand picture Ray is showing his partner how it goes.

The Spanish Waltz is another favorite. In fact, its first figure, the Silver Lake, was named for the Silver Lake Club. Many of Silver Lake's members, who also like the European folk dances, come early to dance them before the regular evening of square dancing begins.

In August, Silver Lake's annual party took place; folk dancing in the late afternoon, potluck dinner at



"This isn't too difficult," says Ray Shaw. "It goes like this."

Mama Payton at the piano, Anita Starkey, fiddler, Bill Straton with guitar.



six with watermelon and coffee served by the club, followed by a short business meeting, and then, square dancing until twelve. It was a gala event.

Special guests were Fran and Matt Larkin from the north, Harold Comstock, president of the Folk Dance Federation of California, Southern Section, and his charming wife, Florence.

Officers elected for the coming year were Marjory Lewis, president; Asa Shelley, vice president; Frances Brehm, secretary-treasurer; Walter Unger, delegate to the Associated Square Dancers; Charles Rich, delegate to the Folk Dance Federation, Southern Section.

—(Photos by Charles C. Alonzo)



Ray calls!



The gang dances



And boy oh boy do they get hungry!

SPEAKING OF BEAUTIFUL COSTUMES

Panama. The Land of the Pollera and Tamborita
Features Flirtatious and Provocative Dress



Panamanians are outstanding in the brilliance of their native dress. The *pollera*, the national dress of Panamanian women, is now worn only on special occasions and carnival times. The skirt of the *pollera* has approximately 15 yards of cloth, trimmed, like the blouse, with hand-made lace, embroidery work, applique or cross-stitch, featuring as motifs flowers, fruits and birds. The ornaments worn in the hair, called *tembleques*, are made of beads, fish scales and pearls put together on silver and gold wire to resemble flowers, birds and butterflies. They shake and sparkle with the movements of the wearer. When dressed in *pollera* at carnival time, some women will wear as many as thirty pairs of these *tembleques*, which makes a very striking, shimmering effect. Valuable jewelry in pre-Inca serpent designs in red, black and lavender complete the costume.

The *Montunos*, Panama's country people, are famous for their Panama hats which are worn by both the men and the women. The women's dress consists of bright-colored, very full skirts worn with white voile blouses trimmed with yards of hand-made lace and intricate embroidery. This type of dress is still worn in the interior, principally in the towns of Ocu and Los Tablas. Sometimes instead of the ubiquitous home-made straw hat, a few flowers are worn in the hair.

The men's *Montuna* costume, which is fairly general in Panama,

is made of unbleached homespun muslin with fringe at the bottom of the overshirt and the ends of the trousers which come just below the knee. The suit is usually embroidered with brightly colored animal motifs and other designs in cross-stitch. If the design woven into the natural straw hat that the man always wears is in the form of stripes, it is a *tumba hombre*; if it's a checked design, it becomes a *sombrero pintado*.

For fiestas, a bright red pompom is attached to the front of the upturned brim. Most men in Panama wear a *chacara*, a woven bag used to carry tobacco, money, etc. It is interesting to note that the *chacara* or pocketbook is always made by the wife or sweetheart and the man's worth to his womenfolk can be easily measured by the amount of fine handwork lavished on these bags.

"Carnaval" is Panama's national fiesta, at which time the natives can best be seen in their costume finery and when they dance the *Tamborito*, the national dance. This dance originated with the primitive slaves who were brought to Panama by the early colonists. Gradually it has taken on new character until it is now a strange medley of modern coquetry with a background of primitive sinuous movements.

Some of these routines were designed to depict the movements of animals. The women enter the dance first imitating the steps of

(Continued on Page Twelve)

FEDERATION ROLL CALL

Continuing the club listings begun in our YEARBOOK ISSUE, Federation Roll Call is a service to keep the roster of Federation clubs at all times up to date. Changes and corrections in existing listings will be made only when submitted through the official channel—to ALVINA L. MERRETTIG, Corresponding Secretary, Northern Section, 512 Van Ness Ave., San Francisco, California; OR to BETTY HICKS, Corresponding Secretary, Southern Section, P. O. Box 722, Wilmington, California.

NEW CLUBS - Northern Section

ALBANY

The Whirl-A-Ways
Albany YMCA
Saturday, last of each month
Elsa H. Liotta, Secretary
510 Pomona, Albany 6, Calif.

ALISAL

Dudes and Darlin's
Big Barn, Williams Road
Monday, 8 to 10 p.m.
Al Mignola
210 Main Street, Salinas, Calif.

ALVARADO

The Rhythm Winders
Alvarado Grammar School Auditorium
First Saturday night, each month, 8 p.m.
Mary Spurlock, Secretary
No. 176, Alvarado, Calif.

BAKERSFIELD

Circle Eight Folk Dance Club
Horace Mann School Auditorium
Nile and Catalpa Way
Thursday, 8 to 10, Intermediate Class
Saturday (2nd and 4th), Dance Night
Evelyn Dennis
2639 Kentucky St., Bakersfield, Calif.

FRESNO

Promenaders
Fresno High School Gym
Wednesday, 7:30 p.m., Beginners and Inter.
Lloyd Daniel
1396 Wilson Avenue, Fresno, Calif.

Vista Square Eight Club
John Burroughs School
Corner of Illinois and Sierra
Saturday, 7:30 to 9:30 p.m.
Vernon L. Heckman
161 Meridian, Fresno, Calif.

GARBERVILLE

Garberville Redwood Revelers
Fireman's Hall
Monday, Fireman's Hall, 8 p.m.
Thursday, School Auditorium
Howard Olson, Vice President
Box F, Garberville, Calif.

LIVINGSTON

Ginghams and Denims
Monday, 8 to 10:30 p.m. (Beg. & Inter.)
Dorris Neves, Secretary
P. O. Box 344, Livingston, Calif.

MODESTO

Modesto Square Shooters
Moose Hall, 10th and H Streets
Monday, 7:30 to 10:30 p.m. (Beg. & Inter.)
Arthur A. Thorn
16 Waterford Road, Modesto, Calif.

MONTEREY

U. S. O. Shindiggers
U. S. O. of Monterey
Webster and El Estero
Tuesday, 7:45 p.m.
Mrs. Dorothy Hunter
220 18th Street, Pacific Grove, Calif.

NAPA

Napa Folk Dancers
Westwood School
Kilburn Avenue, near Cornwall
8 to 10 p.m. (No date given)
W. Harold Reames
2037 Foothill Blvd., Napa, Calif.

OAKLAND

Brookfield Swingers
Brookfield Grade School
Wednesday, 7:30 p.m.
1st hour, Beginners; 2nd two hrs., Advanced
Robert D. Page, President
22557 Carroll Street, Hayward, Calif.

RENO, NEVADA

University of Nevada Polkateers
Stewart Hall, University Campus
Wednesday, 7 to 9:30 p.m.
W. L. Kurtz, Post Office Box 9404
University Station, Reno, Nevada

SACRAMENTO

Castanets
Riverside Junior High School
Monday, 8 p.m.
Vernon Kellogg
5846 N Street, Sacramento, Calif.

SALINAS

Sashayers
Prunedale School
Tuesdays, 8 p.m.
Ernest W. Sevier, President
50 Prunedale Road, Salinas, Calif.

SAN MATEO

Country Cousins
Hayward School, 15th Ave. and El Camino
8 p.m., Thursdays
Mary Anne Cranston
123 Louise Lane, San Mateo, Calif.

VALLEJO

Round Wheel Square Dancers
Permanente Hospital

CHANGES FROM YEARBOOK LISTINGS

ALAMEDA

Continental Folk Dancers
Lee de Treville, President
1643 Moreland Drive, Alameda, Calif.
Alameda Clam Diggers
Lincoln School, Central and Court
Tuesday, 7:30 to 10:30 p.m.
Mrs. Billie Jensen
3016 Windsor Drive, Alameda, Calif.

ALBANY

Albany Folk Dancers
Miss Helena Lightfoot, Secretary
151 San Carlos Ave., El Cerrito, Calif.

BELMONT

San Carlos Peasants
Belmont School, Waltermeyer Street
Wednesday
Party Night, 1st Sat. evening each month,
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Mrs. Dorothy M. Aberle
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MUSIC: Record: Mercury 5249, *Cruising Down the River*
 Piano: *Cruising Down the River*—Beadell & Tolbert Music Publishing Co., Inc.,
 1619 Broadway, New York 19, N. Y.

FORMATION: Couples in Varsouvienne Position

STEPS: Waltz*, Walk*, Step-Close*, Step-Swing*

MUSIC 3/4

PATTERN

- | MEASURES | |
|----------|--|
| | I. <i>Cross, Swing</i> |
| 1 | Both step L foot across R turning body slightly to R. (ct. 1).
Swing R foot fwd. (cts. 2, 3) |
| 2 | Step R behind L foot (ct. 1), hold (ct. 2)
Step on L beside R (ct. 3) |
| 3-4 | Repeat action of measures 1 & 2, R foot across L, turning body slightly to L |
| 5-8 | Repeat action of measures 1-4 |
| | II. <i>Step-Close and Waltz</i> |
| 9 | Step directly L on L foot (ct. 1), hold (ct. 2), close R to L, placing weight on R (ct. 3). |
| 10 | Step L (ct. 1), hold (ct. 2), close R to L, keeping weight on L (ct. 3). |
| 11 | Repeat action of measure 9, starting R and moving directly to R. |
| 12 | M steps R (ct. 1), hold (ct. 2), close L to R, keeping weight on R (ct. 3); W steps R (ct. 1), hold (ct. 2), close L to R, placing weight on L (ct. 3).
Note: On ct. 3 W turns to face partner and they assume closed position. |
| 13-16 | M starting L, W R, take 4 waltz steps turning clockwise and progressing counterclockwise. Finish with M back to center of room, R hips adjacent. |
| | III. <i>Step-Close, Step-Swing, Walk</i> |
| 17-18 | Move toward center of room (M bwd., W fwd.), M steps back L (ct. 1), hold (ct. 2), close R to L, placing weight on R (ct. 3). Step back L (ct. 1), swing R directly fwd. (cts. 2, 3).
W steps fwd. R (ct. 1), hold (ct. 2), close L to R, placing weight on L (ct. 3). Step fwd. R (ct. 1). Swing L directly fwd. (cts. 2, 3) |
| 19-20 | Repeat action of measures 17-18 starting opposite feet moving away from center. Finish final swing with W facing counterclockwise, M clockwise, L hips adjacent. |
| 21-22 | Walk counterclockwise, one step to measure.
M steps bwd. L (cts. 1, 2, 3), steps back R, pivoting to L on R to face counterclockwise (cts. 1, 2, 3).
W steps forward R (cts. 1, 2, 3), forward L (cts. 1, 2, 3) |
| 23-24 | Both walk fwd. two more steps, starting M L, W R (cts. 1, 2, 3—1, 2, 3) |
| | IV. <i>Waltz, Step-Close, Step-Swing</i> |
| 25-28 | Still in closed position, partners face each other and take 4 waltz steps turning clockwise and progressing counterclockwise (M starts L, W R). On measure 28 (4th waltz step) M ends facing counterclockwise, W makes half turn R to face counterclockwise and they assume varsouvienne position. |
| 29-32 | Repeat action of measure 17-20, both starting forward on L. On measures 29-30 both travel forward (counterclockwise). On measures 31-32, both travel backward (clockwise) |

Note: The above recording plays through the dance sequence five times, but a two measure break occurs between the third and fourth sequences. On this break, waltz-balance forward L (cts. 1, 2, 3), waltz-balance bwd. R (cts. 1, 2, 3)



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SWINGOLA: *Cruising Down the River.* Take your pick of versions on London 356, M-G-M 10346-A, Capitol 15372, or Mercury 5249. Some groups tell me they are using Victor 25-9200 *Jedziemy Na Statku Walc*, which is the same tune but sung in Polish! Unfortunately, Swingola is not a Polish dance.

TURNER SCHOTTISCHE: Recommended is Victor 26-0006 *Lordags Natt*. The reverse has the excellent Vacka Nels hambo.

CROATIAN WALTZ: Victor 25-3025 *Jan Sam Sirota* is again available.

DONELLO TANGO: The tango fiends tell me that Standard T-2070 *Midnight Tango* is the one to use for this.

GOLDEN SLIPPERS: Capitol 20101 for those who like it slow, and Imperial 1125 for the fast crowd.

ESPERANO: English Columbia DX 1240. Cut records are available at some shops.

LILI MARLENE and **SUSAN'S GAVOTTE:** MacGregor 1010 *Lili Marlene* or same on Broadcast 416. The MacGregor record does not have any breaks in the sequences such as occur on the Broadcast record—but Ken Griffin does a much better job of organ playing for Broadcast than Gaylord Carter does for MacGregor.

MICHAEL HERMAN MAKES HIS OWN

Michael Herman, the New York folk dance teacher who has his own ideas about dances and music, has issued a series of records under his own label. The label is *Folk Dancer Record Service—Michael Herman Folk Dance Series*. No. 1020 has *Tropanka* and *Der Lauterbacher*. This is first available recording of *Tropanka*. Californians will probably still prefer the Victor *Zu Lauterbach*. No. 1021 *To Tur* and *Sextur*. Both excellent, and the first available *Sextur*. No. 1022 *At the Inn* and *Kreuz Koenig*. *Kreuz Koenig* better than the Imperial version, but we still prefer the *Kismet At the Inn* (maybe it's the background yelling that makes the *Kismet* recording sound livelier).

No. 1023 *Windmueller* and *Varsouvienne*. This is the Swedish *Varsouvienne*. The *Windmueller* is much too fast for the California version of this dance.

Also in the Michael Herman series are a group of Kolo records by the Banat Tam-buritza orchestra, obtainable singly or in albums. Of these, only the *Nebesko* and *Sel-jancica* are popular in California. We still like the Balkan Company's recording of *Nebesko* over this one.

NEW JEWISH RECORDING BY FOLKRAFT

Folkraft F-5001 is a 12-inch record containing two Palestinian dances on each side. The dances are: *Nitz Anim*, *Yassem Midbar*, *Clap Dance*, *Kacah*. Unfortunately, no directions come with the record. These sound very usable—and we hope more Jewish dances will appear on records. Previous records, such as the Corinne Chochem series, have been unusable for actual dancing.

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Festival for the World

(Continued from Page Five)

even within the bounds of authenticity, the presentations of groups varied greatly from those crude and simple to those spectacular and intricate. The congress sought to emphasize peasant dancing in its search for authentic folk traditions and, by and large, did a perfect job.

Every conference faces the problem of securing financial support. This festival was backed by the Italian government. To help defray expenses a charge was made for public attendance at the

two giant programs held in San Marco Square. Some delegates were sent to the conference by their governments, some by private organizations, but many paid their own way—and said they received more than their money's worth.

THE UNITED STATES representatives at the festival were volunteers who financed their own passage. Two were from Austin, Texas—Lillie Lee Baker, a blonde square dance caller with a southern accent who chanted "Texas Star;" Henry Hudson, who fiddled "Snow Bird In the Ash Bank"—and the third was a Kentuckian, Mr. Lundsford, who played the banjo and sang "John Henry." It was tragic that at least one set of our many square and round dance groups could not have been present to demonstrate some old-time American dancing and it is to be hoped that this mistake will not be repeated at the next international festival.

Notably absent from the festival were representatives—dancers, singers or musicians—from all countries in the Soviet sphere of influence. With so much to offer and so many people enthusiastic about their folkways this was a loss that was keenly felt.

Now and then a teacher emerged who was really unique. Outstanding in this class was an interpreter of Irish jigs, a man in his seventies, who knew only Gaelic and had never before left his home town in Ireland. He wore clothes woven by his wife from wool grown on his own farm and he could neither read nor write. But there was a lightness and gracefulness about his dancing that approached genius and a sparkle in his eyes that spoke generosity and friendliness.

The chief significance of this festival and congress lies not only in the increased knowledge of traditions in folk music, song and dance, but in the widening of understanding and appreciation of other types of people and nationalities — of the way others talk, feel, think and act—and of the contributions which each group brings to this total thing we call our culture.

It has been, literally, the thrill of a lifetime to be present at this spectacular demonstration of the international appeal of folk dancing and I can only urge every folk and square dancer to try his or her best to attend the next festival for the world in 1951 which may be held in the western hemisphere. It is a sight none should miss!

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PANAMA COSTUMES

(Continued from Page Seven)
the ostrich, for instance, lifting the feet softly
and moving the hips rhythmically, twisting
and slowly turning to provoke the male. The
man then enters the ring with a great leap and
dances around her while she flags him with her
skirts, making her movements more and more
alluring.

The *Tamborito*, like other Panamanian
dances, is accompanied by the primitive drum.
The major drum or *caja* is played with sticks
and is used to carry the basic tune. There
are two minor drums, cylindrical and made
of wood; they are covered with leather only
at the upper end and are played with the bare
hands. Other dances seen in Panama include
the *Cumbia*, of African origin, considered the
most sensuous of all folk dances. In it the

dancers twist and turn while carrying lighted
candles in their upraised hands. And another
folk dance of Spanish origin is the *Punto*,
a rapid dance in 6/8 tempo, the principal
characteristics of which are a promenade and
heel-tapping.

In the photographs accompanying this arti-
cle are pictured Mina Fancher and Tito Rio,
native Panamanians, wearing carnival cos-
tume. They are the two central figures in the
picture which was taken at the festival given
by the Southern Section at Fillmore last May 1
at which the *Tamborito* and other Panama-
nian folk dances were featured. Others in the
photograph are Arthur Henry, president of the
Fillmore Folk Dancers, on the left, and Flor-
ence Brochus (in Montuna costume made
from border print yardage; by adding a pom-
pom to an ordinary peasant blouse, she has
achieved a real Montuna effect) and Luis
Gutierrez on the right. Both Mr. Henry and
Mr. Gutierrez of the Fillmore group have
used textile prints in place of embroidery in
their costumes.

NOTE: The cover design for *Let's Dance*
of February, 1949, featured a very fine draw-
ing of two Panamanian dancers in costume
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TELL IT TO DANNY

(Continued from Page Four)

1 good clean fun; it's a sort of fountain of youth. Anybody who takes it up and keeps at it will live 10 years longer, and have a better time while hanging around."

GATESWINGERS put on their own very popular Square Dance Jamboree Friday, Sept. 16. A swell time was had by swell people. KIM KIMELS are back from Washington, D. C., go-in' ranchin' up Sonoma way. Bet he'll clear a space for squares when he gets that old fiddle warmed up again. We sure missed him, but all good things come back.

Sorry to get news from RALPH PIPER that OLGA KULBITSKY of New York felt she was frozen out by the dancers at Stockton Folk Dance Camp. Everyone has his own little problems, but I'm sure OLGA was laboring under false elusions—as she was given favorable mention in LET'S DANCE. She is too fine a person to feel that way and it is the purpose of THE FOLK DANCE FEDERATION OF CALIFORNIA to extend a welcome, friendly hand to all who come our way. Sorry OLGA; hope we can make it up to you. Signed, DANNY.

Those MERRY MAKERS from Hayward were tops as a repeat performance on DUDE MARTIN'S HOFFMAN HAYRIDE Monday, 10-10-49, telecasting from MACY'S new \$7,000,000 store. RANDY RANDOLPH, popular young caller and ex-disc jockey, pinch-hitting for DANNY at the mike. Added feature was JACKIE SEERS yodeling for the "Zu Lauterbach." Of course, ARION HUTTON and HARPO MARX were re also.

Recent publicity on SONG CHANG has resulted in tremendous augmented classes both in San Francisco and Marin County. At last this great pioneer of folk dancing is coming into his own.

The dancing on the lawn in Golden Gate Park on Sunday afternoons deserves more attention and more praise. This group is promoting folk dancing, folk art, international good will, fun for all and all the rest of it, and for free. (Incidentally, they are using an old historical setting for earlier May Day Inter-

national Folk Dances, which used to be given there of yore.)

At last, the FUN CLUB is located in what we hope is a permanent, satisfactory hall.

ARNOLD McMURRAY is M.C., and they meet second and fourth Saturdays as before. Place—Oh yes, that's important—534 Precita Ave., San Francisco.

MILLBRAE HIGHLANDERS' letter in part, quote: "I have received my copy of LET'S DANCE Yearbook Issue, and I have only praise for the fine work of those responsible for assembling so much interesting and helpful information for Folk Dancers." Signed LOUISE B. OZMENT, Sec. Treas. Other new officers are: M. V. (MICKEY) COCHRAN, Pres; JUTTA RAMPENDAHL, Social Sec; HILDE RAMPENDAHL, Asst. Sec; ORVILLE HATCHER, Publicity.

MING SWINGERS had a Happy Hollow Hay Ride Saturday, Oct. 8, with several hours of party fun and dancing in a festive cow barn.

Guam has had its first folk dance festival. Thirty Guamanian teachers were taught by EVA and ROY PATCHEN. Pass the word along to your friends going to Guam. Contact them at Station 10, Guam.

THE FRESNO FOLK DANCE COUNCIL, organized last January by five groups, now has nine. Invitations are out to all folk dancers to attend the revival of Fresno's famous RAISIN DAY FIESTA Saturday, Oct. 19 and Sunday, Oct. 20. They will feature an Old Country Food Market in the Muni Auditorium. MARY SPRING wants all should honor MR. Z. A. BUMP for his excellent chairmanship.

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Square Dance Language

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MILDRED R. BUHLER

AS SOON AS the beginner is familiar with his basic square fundamentals we try to introduce him to the Docey-Doe family. Usually this is left until the second or third lesson, after he has mastered the allemande left, the grand right and left, and the promenade, along with a few simple calls. An eager instructor who insists on introducing the Docey-Doe the first night usually finds his class ending in a complete state of confusion.

When the novice attempts to survey the various handbooks on square dancing he will find himself completely bewildered by the different definitions given by our present day authorities and recognized leaders. He will find in one book a definition that will contradict that in another book. Both books being authored by equally reliable people, he immediately comes to us, as teachers, for an explanation.

It is difficult for us to give him an answer. However, a plausible answer for me lies in the theory that somewhere away back when our country was young, before modern handbooks were available, dance patterns and definitions were passed on mostly by word of mouth. People then, as now, forgot once in a while, and as the dances traveled to the outposts and far places new forms developed out of the thin pages of memory which have lived on and contribute now to our present differences of opinion. This applies to all of our different types of folk dancing as well as the squares. In the latter, however, we find more confusion concerning the Docey-Doe family than almost any other section.

Our country is so large that to try to establish one standard set of definitions and patterns for us all to follow would be like trying to make us all speak with the same accent. I am afraid it would be futile to attempt it, for none of our "greats" would like to retract and call in their publications to make the changes necessary, much less try to change the established forms used by the countless thousands whose minds are set along lines as rigid as those of their leaders.

To argue which is right would be folly and extremely useless. The main

thing is to educate ourselves sufficiently so that "when we are in Rome, dance as the Romans dance," and enjoy ourselves! The "hothead" from California who steps into a Texas square dance and immediately tries to "tell them all off" will hardly find the "welcome mat" out on his next visit. To me the whole study is vastly more interesting due to these regional differences. It keeps square dancing alive, and stimulates our interest in it a great deal more than if we all followed a rigid set of standard forms.

However, since we in this area intermingle on such a large scale at our festivals and jamborees, we have need for a common language that we can readily interpret without difficulty. With this object in mind the Square Dance Callers Association of Northern California hold their round table discussions, and at one recent meeting we discussed the Docey-Doe, Do-Si-Do, Dos-a-Dos, Do-Paso etc. situation at some length and after much discussion and by mutual agreement we accepted the following set of definitions:

DOS-A-DOS: To pass back to back. This involves two people, a man and a woman, two men, or two women. Dancers advance toward each other, pass right shoulders, move one step to the right and return to place, passing left shoulders as they back into position. (It is wise for the caller to clearly pronounce this term Dos-ah-Dos.)

DOCEY-DOE or DO-SI-DO: This involves two couples (four people) with the woman on the right of her partner, and usually follows a circle of four. The gentleman passes his partner's left hand from his right to his left and in so doing they drop hands momentarily and she brushes left shoulders with the opposite lady as she moves forward and between the opposite couple, then turns to her left to give her partner her left hand. He now passes her behind him around to his left, keeping their joined left hands low, and at the same time he reaches forward with his right hand to take the opposite lady's right hand. He releases his partner and passes the opposite lady behind him around to his right, then again takes his partner's left in his left and immediately places his

right arm about her waist and takes her right hand which she has now placed on her right hip (palm up), and they turn left together in place. (The men may move around a bit as they are passing the women around in the figure eight, but the two men must *always* face each other until the final left turn with their partners.) Note: Most of the women in California make a right twirl immediately after passing between the opposite couple and before giving their left hand to their partner in the beginning. This adds interest and style to the figure and is actually easier to do.

DO PASO or DO PAS O: This involves two or more couples and is sometimes referred to as the Southern Docey-Doe. It follows not only a circle, but a variety of figures. The man immediately joins left hands with his partner and passes her around to the left and behind him, then joins right hands with his corner lady and passes her around to the right and behind him, then takes his partner's left hand in his left and puts his right arm about her waist, takes her right hand (which she has placed on her right hip with the palm out) in his right and they turn together to the left in place.

DO-SI-BALLANET: This is a pattern involving two couples which usually follows a circle of four. The ladies pass each other brushing left shoulders as they do in the Docey-Doe. Immediately after passing they give left hands to their partner and right hand to the opposite man, without turning. This forms a circle with the men facing in and the ladies facing out. All simultaneously balance forward on the right foot and then back on the left, twice, then drop right hands and swing halfway around counter-clockwise so that the ladies face the center and the gents face the outside as they again join right hands in a circle of four. Repeat the two balance steps forward and back, drop left hands and each gent turns the lady on his right (who is his opposite) once around, then takes his partner's left hand in his left, placing his right arm about her waist, taking her right hand in his right, and both turn to the left together in place as at the end of a Docey-Doe.

NATIONAL PROMENADE

● ● ROCKFORD, ILLINOIS—Square dancers all over the nation were saddened by news of the death of Louis "Larrupin' Lou" Harrington. Larrupin' Lou, at the age of 68, brought square dancing into popularity in Illinois and Wisconsin and became nationally famous for his calls, teaching and friendly advice.

● ● BOISE VALLEY, IDAHO—E. W. Glass tells us that the Boise Valley is planning organization of a callers' association and will probably model it after the one in Northern California. Their Square Dance Association, which is a federation of square dance clubs, has been tremendously successful and has sponsored a great many huge jamborees. Not only that—it has published two books of dance calls which are very popular.

● ● AMARILLO, TEXAS—Whether or not a square dance should become a "contest dance" is a hotly debated question wherever men and women "dip and dive." But for those who favor the idea there will be the Fourth Annual National Square Dance Contest at this city on November 11 and 12. Cash prizes, cups and medals will be awarded to winners in four divisions—adult professional, adult amateur, young people and children.

● ● SAN FRANCISCO, CALIFORNIA—The Northern California Square Dance Callers' Association is busy preparing for its third and largest jamboree. The first one (in Oakland) and the second one (in Fairfax) were both big successes. This time the location will be in the Golden Gate City. Time: Sunday, November 20. Live music will be featured and a large number of callers will be on hand.

● ● CONCORD, NEW HAMPSHIRE—Four hundred dancers joined in the first Callers' Jamboree ever to be held in this state. The Merrimack Valley Square Dance Association sponsored the event which attracted such well-known callers as Ed Durlacher, Freeport, N. Y., Lawrence Loy, Amherst, Mass., Al Brundage, Stepny, Conn., Pop Smith, Winstead, Conn., Gene Gowing, Peterboro, N. H., and Ralph Page of Keene, New Hampshire.

SQUARE BOOK NOTES

ONE HUNDRED AND ONE SINGING CALLS, collected by Frank L. Lyman, Jr., Fort Madison, Iowa. \$2.

The best collection of singing calls for square dances to date. Most of the local favorites are included, as well as many new ones ranging from Barnacle Bill to Wreck of the Old Ninety-seven. Several versions are given for many of the tunes, and contributions come from callers all over the country.

AMERICA SQUARE DANCES, edited by Dot Burgin, published by American Squares, Woodbury, N. J. \$1.

Being a collection of squares, contras and circle dances which have appeared in *American Squares*, a monthly square dance magazine. Contains mostly squares of the novelty type, clever singing calls and "favorites" of the various contributors. If you're looking for something unusual to try on your group, this one's for you.

FOLK DANCING THE WESTERN WAY, collected by Bill and Eddy Tait, 1366 S. Humboldt St., Denver, Colo. (Mimeographed) \$1.50.

Contains 20 couple dances, 10 singing quadrilles, 6 mixers, 3 longways and 2 circle dances. All are American or Mexican dances, and the versions in most cases are same as those of the California Federation. The singing quadrilles include the Cowboy Dream and Flower Girl Waltz. This book is mimeographed, but includes music with each dance.

WESTERN AND OLD TIME DANCES, as Called and Taught by Vincent and Audrey Cooney. Pub: Cooneys, E. 808 Longfellow Ave., Spokane, Wash. (Mimeographed) \$1.

Contains eleven dances, mostly two-steps and schottisches. For each dance, the foot pattern is worked out for each beat of music.

A second volume under the same title, but sub-titled *Waltz Book*, contains an excellent breakdown on waltz instruction. It includes such waltzes as the Norwegian, Swedish, Ski Lodge, Hesitation, Rye, Black Hawk and Spanish.

DO-SI-DO, by Bob Sumrall, Abilene, Texas. \$2.

An enlarged edition of a book by the same author issued in 1942. This one contains fifty-five square dance calls together with explanations on how to do them. All of the squares are of the Texas type. A valuable section of the book to callers will be the part devoted to "patter," in which the author lists many different ways to call each square dance figure. The book is illustrated with actual photographs of Texas dancers.

Caller's Choice

"Sally Goodin with a Do-Pass-Oh"

(This month's call comes to us from E. W. Glass of the Boise Valley Square Dance Association, who says he learned it from Joe Lang of the Denver Hayloft.)

First couple out with a right hand swing
Come right back with a left hand swing
Now two hands round like a Hi-land fling.

Now lead to the right and swing Sally Goodin
And now your own with a do-pass-oh.
Now swing that gal from Arkansas
Now a do-pass-oh half around the hall.
Now don't forget your old grandma;
It's a do-pass-oh all around the hall.
It's a do-pass-oh and don't be slow
Now one more change and away you go.
Promenade your ladies all!

EXPLANATION: First lady goes with her partner and swings No. 2 man with her right hand as he swings Sally Goodin. Both men then do a left hand swing with their own partner. No. 1 man goes right hand around with the gal from Arkansas and at the same time No. 2 and No. 3 men go right hand round with their corner (doing a 3-hand do-pass-oh). No. 1 right hand swings with Grandma and all three standing men right hand swing their corners and so into a four-man do-pass-oh. Repeat entire dance for each couple.

Let's Dance

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SQUARES



HONOR YOUR PARTNERS ALL



FLAP LIKE THUNDER



BALANCE HOME

REDWOOD CITY JUNIOR DOCEY-DOE CLUB

Square Dance Language - National Promenade - Call-of-the-Month