

RESEARCH COMMITTEE -  
FOLK DANCE FEDERATION OF CALIF.  
10 ELWOOD ST., REDWOOD CITY, CALIF.

MARCH  
1950

# Let's Dance!

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This  
Issue*

I'LL SEE YOU IN ST. LOUIS--SEE PAGE 9



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# Let's Dance!

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## Artist in Edibles

Picture by Posner

If you want to know what's cookin'—or what has been cooked or should be cooked—then Marjorie Posner is your woman.

For, since she attended Lux High School in San Francisco, she has regarded the stove as a thing of beauty; pots and pans as ideal companions, and all manner of foods, sauces, spices and wines as works of art. Forever delving into old books, musty letters and ragged magazines, she clips recipes with the relish of the true gourmet. And while her motto is, "Try anything at least once!" she insists that she never uses a recipe in her column until she is satisfied that it is really good.

Marjorie's liking for dancing is second only to her enthusiasm for edibles. She started with the Polish ethnic group in San Francisco, was a steady attendant of "Mama" Gravender's famous folk center and, in 1939, joined Chang's International Folk Dancers.

Since then she has served twice as research chairman, once in 1941 and again this year. During the war she and her husband, George (who has done such fine photography for LET'S DANCE!) taught folk and square dancing at USO's in Tampa, Florida; Lawton, Oklahoma, and Wilmington, North Carolina, and danced on Okinawa, where George, an Army lieutenant, was stationed, and at the "Y" in Shanghai, China.

But, no matter where they were, Marjorie eventually found herself in the kitchen, whipping up something for hungry dancers or trying some new recipe she had just heard about.

Now that she is Folk Food Editor for LET'S DANCE! she spends even more time among her assortment of condiments, recipes and pots and pans. And, much as she enjoys her own cooking, she says the biggest reward comes from thinking about her readers.

"I imagine them smiling as they push themselves back from the table," Marjorie beams, "and the hours spent finding recipes and testing them seem to turn into seconds."

She has only one regret—that she can't be with you when you sit down to still another meal of folk food—a la Posner.

BOB LAMONT

## THIS MONTH'S COVER



Tony Gaudio, who has earned the reputation, through his work in Hollywood, as "photographer of the stars," turned his camera on the Redwood City Docey-Do Club for this shot of some of the members of Northern California's finest Square Dance Clubs. Left to right the men are — George Taylor, Jake Buhler, Albert Sigal and Charles Randlett. Their lovely partners are Marjorie Baker (center), Ruth Adams, Peggy Sigal and Letha Randlett. The figure—a cartwheel.





NORTHERN SECTION



SOUTHERN SECTION



NORTH AND SOUTH



FEDERATION FESTIVALS

North

**MARCH 12 SAN FRANCISCO.** The combined Folk Dance Groups of San Francisco are hosts to the Federation for an afternoon and evening of dancing. Theme—"An Irish Party." Time: Afternoon 1:30 to 5:30, evening 7 to 10:30. Place: San Francisco Armory, 14th and Mission Streets. This evening party is an Early American Jamboree and is being guest hosted by the Square Dance Callers Association and will be held at the George Washington High School Gym, 32nd Avenue and Balboa. The combined groups requested the Square Dance Callers' Association to assist with this gala occasion for an evening of varied dances.

**APRIL 30 SACRAMENTO**

**MAY 7 BERKELEY**

**JUNE 18 HAYWARD**

**JULY 1 LOS GATOS**



South

**MARCH 26 OJAI.** Anniversary Festival. Afternoon 1 to 5 p.m. in Civic Center. Evening 6 to 9:30 p.m. Nordhoff High School Gym. A beautiful setting in the Ojai Valley. Two wonderful festivals have been held here in the past. The town really goes all out—a good time assured for all! Write David Young, Route 1, Ojai, California, for reservations—deadline, March 20 for dinner reservations.



REGIONAL FESTIVALS

North

**APRIL 16 COLUSA.** A Sunday full of dancing is promised for all who come to Colusa for the afternoon and evening. Place: Colusa Fair Grounds. Time: 1:30 to 5:30 - 7 to 10 p.m. Hosts are the Colusa Whirlers.

**APRIL 23 SAN LEANDRO.** At the San Leandro High School located at Bancroft and Blossom Streets. The afternoon, 1:30 to 5:30 p.m.; evening 7:30 to 10:30 p.m.

**MAY 28 ST. HELENA.** Hosts, St. Helena Gamboilers.

**JUNE 4 NAPA.** Hosts, Napa Folk Dancers.



STATE FESTIVALS

**MAY 26, 27 and 28 MONTEREY**



Items to be included in the Folk Calendar of Events must be forwarded by the fifth of the month prior to publication to 1636 Oak View Avenue, Berkeley 7, California. Out-of-state events are welcome!



South

**MARCH 12 SAN BERNARDINO.** National Orange Show Festival. "Let's Dance" again at the NATIONAL ORANGE SHOW. Dancing from 2 to 6 p.m. Orange Show gates open 10 a.m. to 10 p.m. As guests of the National Orange Show you will be admitted by ticket only. Tickets FREE to dancers through their local groups. Names of members to attend must be on list and mailed to "Folk Dance Festival, National Orange Show, San Bernardino, California." Closing date for free tickets March 4. Reduced admission for family and friends upon application. Regular Federation dance program. Costumes desirable. Wear your best as there will be spectators. Dressing rooms available. Your genial chairman, J. M. Stevens, National Orange Show Festival Committee, promises a bigger and better festival and orange show.

**SANTA BARBARA.** Last Friday of every month at the McKinley School. Time is 7 to 11 p.m. Sponsored by the Santa Barbara Folk Dance Groups.



EXHIBITIONS

**MARCH 3 and 10 SAN FRANCISCO.** Museum of Art



INSTITUTE

**SPECIAL Buzz Glass.** Folk Dancing Institute at the St. Johns Community Center, Portland, Ore., March 11 and 12, 1950. Nine hours of instruction in European, American and Mexican folk dances. Sponsored by "O-N-O" and "O-N-T" dancing clubs, Bureau of Parks and Public Recreation of Portland, Oregon, and Folk Dance Federation of Oregon.



TEACHERS' INSTITUTE

North

**MARCH 26 OAKLAND.** Bushrod School.

# What's Going On in the Folk World

Edited by Margaret Jory

## On the Airwaves

KVSM, San Mateo, 1050 on your dial—"Calling All Folk Dancers," Sunday mornings from 10:30 to 11:30.

KSMO, San Mateo, 1550 on your dial—"Adventures in Folk Music," week nights from 10:30 to 11, and "Polka Party," Sunday evening from 9 to 10.

KWBR, Oakland, 1310 on your dial—"Folk Dancer on the Air," Sunday evenings from 9 to 9:30.

KLOK, San Jose, 1165 on your dial—"Polka Party," week days (a.m. or p.m.) 10:45 to 11 and Saturdays from 3:45 to 5:15 p.m.

KEEN, San Jose—"Square Dance," Saturday afternoons from 1:30 to 2.

KTIM, Marin County—"Your Favorite Folk Music," Sunday afternoons from 1 to 1:30.

KAFP, Petaluma—9:30 a.m. Sundays.

FOR FM LISTENERS

KGSF-FM—Folk music, Sunday evenings from 6 to 7.

KPFA-FM—Folk music, every evening, time not yet known.

## On the Stage

Friday, March 3, and Friday, March 10, members of our own Federation take to the stage presenting two different programs under the title "Folk Dances of Many Lands." Place: the San Francisco Museum of Art, McAllister Street near Van Ness Avenue. Dancers from over a dozen Northern Section groups will be joined by members of the I.D.C. (International Dance Circle) from Hollywood. In addition to Federation groups, there will be exhibitions by three ethnic groups, Philippine, Greek, and Yugoslav. Master of ceremonies will be Walter Grothe and in charge of music will be Dan McDonald. These annual museum performances have received widespread acclaim in the past and promise an even greater popularity in the future. The starting time is 8 but you'll have to be there early to guarantee a seat. Both performances are open to the public without admission charge.

Wednesday, March 15, there will be two performances by the Martha Graham Dance Company at Lisser Hall, Mills College Campus, Oakland, under the sponsorship of the Mills College School of Fine Arts. Now on a limited nationwide concert tour, the company's appearance at Mills College will mark its only performance in the Bay Area prior to returning to the East. The afternoon program begins at 3 p.m. and a repeat performance will be held at 8:30 p.m.

Monday, March 20, the San Francisco Dance League presents Shirley Wimmer, Mimi Kagan, Judy Job, and Group in the third of a series of four modern dance concerts. Here three of San Francisco's best known resident artists unite to present a program which, while not FOLK dancing, should prove entertaining and stimulating. Place: Marines' Memorial Theater, 609 Sutter Street, San Francisco. Tickets costing from \$1.20 to \$2.40 may be obtained from the Opera Box Office, City of Paris, San Francisco.

## On the Screen

Dance films at the California Palace of the Legion of Honor, Lincoln Park, San Francisco, Saturdays at 2:30 p.m. Admission free.

## Among the People

### Irish—

In San Francisco St. Patrick's Day (Friday) March 17 will be celebrated by a parade and ball sponsored by the United Irish Societies. Members of the Northern Section of the Folk Dance Federation will join in commemorating the wearing of the green on Sunday, March 12, at their monthly festival to be held at the San Francisco Armory.

### Greek—

On March 25 (Saturday), the United Greek Societies are sponsoring an elaborate festival at the San Francisco Civic Auditorium to honor their greatest holiday—Independence Day. March 25, 1821, marked the first attempt of Greek patriots under the leadership of Alexander Ypsilanti to free Greece from Turkish domination.

### Everybody—

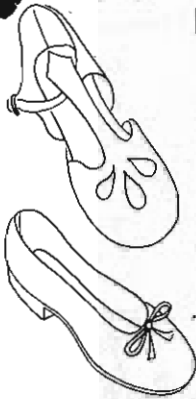
The National Folk Festival in St. Louis, April 12-15, at the Kiel Municipal Auditorium Opera House. This is the top folk event of the year and if you can possibly make it you'll never regret having spent the money.

Thanks to you whose thoughtful notes and cards help provide accurate items for this column. Please feel free to send your suggestions and criticisms and PLEASE! let us know what's going on in your community by dropping a note to Margaret Jory, Folk-World Editor, LET'S DANCE! magazine, 1370 Euclid Street, Berkeley, Calif.

AUTHENTIC

# Capezio

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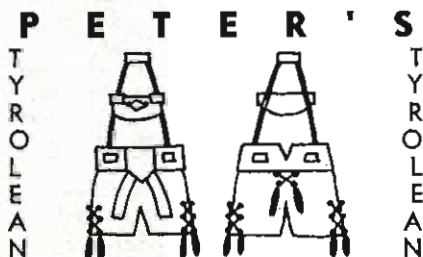
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# TELL IT TO DANNY

By DAN McDONALD

TELL IT TO DANNY in February—read it in March. Now dear tellers, DANNY has a message for you. Everyone knows it's the editor who has the last say in what goes to print. Very often, so as to feature them, some of the best items are lifted from this column and spotted somewhere else. Some are left out entirely because of repetition in "Around the Square Set" or "National Promenade"—and a few have to be dropped because, chillun, other folks have to save SOME space!

CONGRATULATIONS! to the MODESTO FOLK DANCERS, who are showing the true spirit of the movement when they welcome new dancers. Here's a copy of the post card you'd receive if the bug had bitten you: "Hi! Folk Dancers! It's too late now—Your secret's out . . . We know you like to dance and shout . . . We like your style—We like your smile . . . Won't you come dance with us awhile? . . . We start at eight and dance till ten . . . Dance with us once and come again . . . The first hour—easy dances we try . . . In the old Elks Hall—13th and Eye . . . Pick up some friends and bring them along . . . We'll swing 'em awhile and promenade home . . . It's the spirit that counts, and we want you . . . To come to our Thursday night Folk Dance too." (signed) ARAM KOJAKIAN, president, and ADRIENNE E. BRADLEY, secretary. Howzat for being on the beam? The rest of the officers are: Vice Pres. DOROTHY BROUS; Treas. EVELYN G. DAVIDSON; Instructor, VIRGINIA LINDSTROM.

"BUZZ" GLASS is out to break WALTER GROTHE's record as the "Flying Folk Dancer." He's winging up to Portland on March 11 for a session at the St. John's Community Center. The sponsor? None other than the O-N-O and O-N-T Dance Clubs plus ART and METHA GIBBS.

And, speaking of what's cookin' up North, here's the list of new officers for the FOLK DANCE FEDERATION OF OREGON: WICK HAUSER, president; ARTHUR E. (ART) GIBBS, vice president; LEO BECKMAN, secretary; MARY SWIGERT, treasurer; VIOLET STOCKHAM, historian, and KATHRYN ADAM, publicity and extension. ART, who sent this information down to me, says, "Watch us gro-o-OW!" Congratulations to all . . . and happy dancing!

Three hundred teachers had a very swell institute! All dances shown were more or less familiar ones, with available records. In the evening panel discussion, many items were brought up and suggestions accepted—one being a registration card system which will be ready for the March 26 Institute at Bushrod. A platform will be set in the center of the floor with a hanging mike arrangement so the teacher may be seen and heard. The current institutes will be repeated in other areas by

a sub-committee, arranged with the teacher institute chairman. It is hoped to show some of the authentic Austrian dances received from the special Austrian Institute last February 26, plus the technique of teaching squares and, of course, the dance of the month in March LET'S DANCE!

The Westwood Folk Dance Group is happy to announce three marriages in the ranks of its executive committee within six weeks. Grace and Ned King are back in Westwood after their marriage in Connecticut. Carol Frank and Abe Zuker were married February 11. The last of the trio is Sieglinde Henrich, who was married on February 4. What a way to lose an executive committee! An election was held and the new officers are Ed Szabloski, president; Paul Pritchard, vice president; Sylvia Hytner, treasurer; Elizabeth Corr, membership chairman.

We might just as well make up our minds folk dancing is here to stay, THE GAY NIGHTERS, going strong with EVERETT STRONG in SAN JOSE, have asked to host a Federation-sponsored festival in 1951 (all dates filled for 1950). SAN JOSE Chamber of Commerce, through their Convention and Tourist Bureau, has asked the Folk Dance Federation of California to hold the 1951 statewide festival in their fair city, offering to furnish full facilities and administration and cooperation with our various committees to make our festival a success. They will assist in registration, provide badges and attractive programs, send out form mailing list attendance-building letters and other brochure. I Love You California—that's US!

Dancer's telephone talk: "Hello! I can't come! I gotta go! Goodbye!"

Folk News from NEW YORK lists some do's and don'ts. One good "do you?" is to dance with at least one newcomer or stranger during a session—another concerns Saturday informal folk dances, fun for both beginners and those who know how. Not required, but suggested—longish dresses for girls, ties or bow ties for men. The ties caught my eye. And here is a very special comment by Real Leaders to their pupils: "THE COMMUNITY FOLK DANCE CENTER, INC., is now known as a place where well-mannered, neatly dressed, friendly folk dancers gather. You, the people who dance at our sessions, have created the reputation and we're as proud about it all as a bride over her first successful pie. When a group can look good in simple dances like Oxford Minuet and Totur, it is a sign of good dancing, and you all do look wonderful. We're delighted and know you are too." Thanx MICHAEL and MARY ANN HERMAN. Those kind words go a long way and bring added joy to your dancers and readers.

Have you seen John Wayne doing "La Raspa"?—Believe it or not he uses the dance

to teach a rookie how to handle a bayonet in "Sands of Iwo Jima."

The air is full of Folk Dance music now; just take Sunday for instance, starting at 9:30 a.m., a half hour of records and patter by SAM SMOOT over PETALUMA'S new station KAFP (Krowing Always for Petaluma), then from 10:30 to 11:30 a.m. switch right over to KVSM and MILDRED BUHLER, then comes Your Folk Dancer, DAVE BOYCE, on KWBR, 9 to 9:30 p.m. . . . And this is only Sunday!

A large turnout at the Edendale Center last month in spite of a heavy downpour of "liquid sunshine" should be convincing proof to all that there is a great demand for Saturday evening folk dancing in the Los Angeles area. The program was arranged by Sol Levy, director of publicity for the Southern Section. More Saturday night dances are planned.

Got a 4000-word letter from the WADES reporting from KODIAK, ALASKA, which they now call home. It was swoll to hoar from those pioneer folk dance leaders, who unselfishly (now, there's a word) gave their all to bring dancing happiness into the lives of thousands upon thousands, particularly in U.S.O. work where Ken starred in calling and AILEEN in teaching. Besides this they took (and are taking) time out to raise a beautiful family—KAY 21, JOY 18, DON 9, and KENNY 4. Many of us remember the day DON was born, because Mama AILEEN was conducting her class at the YMCA only the night before!

Nexttime you're at a festival, look over those hundreds of pictures RAY WHITE has mounted on poster boards for your convenience. RAY has had a hot camora on all folk dance parties and festivals for many years and used to give pictures away by the handful. Ho practically still does. Look them over; I'm sure you'll be interested.

Novel invito—HEY EVERYBODY! Come dance with the HAYWARD HI-STEPPERS—Had a birthday party February 11—real fun and a program full of dances you like.

You know, it's hard to strike a happy medium, there are so many, many things worth mentioning—which reminds me of the young lady having her fortune told by a suave Swami, who insisted upon holding her hand and drawing her closer and closer, laughing all the time, when she suddenly remembered her mother had told her—to always strike a Happy Medium.

FLASH ABOUT A CRASH—Harold Comstock, Southern Section president, recently returned from a vacation skiing at Yosemite. He is now eligible for membership in the Broken Bone Ski Association since he is sporting a plaster cast over a broken foot.

ED ROOT is the new president of the SANTA CRUZ BREAKERS; EULA HESKETH, V.P.; LILLIAN BENSON, Secty., and ELLA BEARDSLEY, Treas. They now have a permanent address, P.O. BOX 403, SANTA CRUZ! Love that P.O. Box!

ERNIE CATTERLIN of WALNUT CREEK fell off his roof and busted his ankle. Makes

him so doggone mad, 'cause he can't dance for awhile.

In the words of WILLIAM H. PARK, Pres. of OAKLAND Chamber of Commerce. Quote—We're sure that you can believe us when we say that Oakland is particularly happy to open its doors to the Folk Dance Federation of California and its many friends. End of quote—but only the beginning of many a welcome to the fine type of people interested in our friendly, wholesome recreation.

THE MONTEREY AREA REGIONAL FESTIVAL was a tremendous success. FORT ORD was again filled to capacity by just the area groups. Sad note is we can no longer hope to hold our Federation Festival there, in one of the most beautiful spots in the world and in a million dollar ballroom, because we have outgrown it. The large space held approximately 2500 dancers, which comprised only about a third of the area's membership alone. What a sight to behold come May 27 when the MONTEREY AREA is host to the Statewide Festival. The Monterey High School Stadium will resound to the joy and happiness of tens of thousands of folk dancers from all over the state. And if LIFE misses it after that Redwood City mess I'm going to sue!

March 12 Festival, sponsored by the NORTHERN SECTION of the Federation, will be in the huge State Armory and will be hosted by the combined member groups of SAN FRANCISCO under the capable chairmanship of GRACIE PERRYMAN. The theme will be Irish with appropriate decorations. Sound engineers have been engaged to try to overcome the acoustic problem in this only indoor arena large enough to accommodate our ever-growing numbers. There are 35,000 square feet of brand new hardwood floor space of spring construction, ideal for dancing, and where 5,000 dancers will really have fun.

On January 22, 1950, DAVE and LOUISE BOYCE and LARRY and HELEN GETCHELL visited the GIRLS' SCHOOL at LOS GUILUCOS. They spent their afternoon teaching new folk dances to the 121 girls staying there. The response was great. Not only did they receive many thanks from the supervisors of the school, but from many of the girls themselves. How great can folk dancing be? GRACIE PERRYMAN and yours truly visited and taught the girls more dances on Saturday, February 4. Folk Dancing is a very welcome addition to their curriculum and greatly appreciated by the personnel and pupils alike. Write to DOTTIE WILES, LOS GUILUCOS SCHOOL FOR GIRLS, SANTA ROSA, CALIF., and plan a visit. Their group is a member of the F.D.F.C. and we can do a tremendous good by sharing our time and knowledge of what was actually given to us. REMEMBER!

Several groups throughout the state gave programs for the MARCH OF DIMES and the slogan of the CIRCLE UP FOLK DANCERS of RICHMOND was "Folk Dance Now So Others May Folk Dance Later."

KING CITY "ABE LINCOLN DAY" FESTIVAL in King City, February 12 was sponsored  
(Continued on Page Ten)

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# I'll See You in St. Louis!

## A BEHIND-THE-SCENES LOOK AT A GREAT EVENT IN THE MAKING

By SARAH GERTRUDE KNOTT, Founder and Director  
National Folk Festival

THE SIXTEENTH annual National Folk Festival, April 12 to 15, is just around the corner and I thought you'd like to join me for a glimpse of what is happening here in St. Louis. Each day from now until the final curtain goes down will be filled with hustle and bustle, as we struggle with the many problems involved in bringing together folk song and dance groups from twenty-five states, and a few from outside our own continental borders.

There is never any telling what each day's mail will bring. Opening it is an exciting adventure. On our desk today is a wide variety of letters which give an idea as to some of the presentations we might expect on this year's Festival program. Virginia Anderson has met our friend, "Haywire Mac," singer and songmaker of San Pedro, whom she may be able to bring to sing his hobo song, "Rock Candy Mountain," and others from his large repertoire of all kinds of folk songs. Walter Grothe reports representatives of the California Federation will be on hand. Jane Palczynska writes that she is working hard to persuade the Polish-American Congress of Chicago to allocate a certain amount of money for annual Polish representation at the Festival; and this year she wants to send a new group, "The Laur Polish Dancers," from Detroit.

### MUSICIANS GALORE

Letters from a number of Ozark friends tell of ballad singers, fiddlers, dulcimer players, shape-note singers, square dancers, and tale-tellers who are "practicing up" to be ready for the "great shindig." Julius Pichler, Vancouver, B. C., paints a fascinating picture of his program of the colorful Tyrolean dancers from Vancouver who can get here, he says, "if they can be furnished bed and board." The congregation of the Church of Latter Day Saints from St. Louis and Independence, Missouri, have united to present the "Trek of the Mormons," utilizing some of the songs and dances known and used by the followers of Brigham

Young since their historic journey in search of a home which led them to Utah years ago.

And so it goes! There are letters from friends in Tennessee, West Virginia, Colorado, New Mexico, Puerto Rico, Hawaii, Haiti, each a human interest document with a heart warming folk story behind it.

### A PEOPLE'S MOVEMENT

A month hence we may be passing through our usual pre-festival "Slough of Despond" which usually overtakes us when the die is cast; when the program is definitely set; when we know it is in the laps of the gods, and does not include some of the groups we wanted and needed to make it what it should be. Up to the present moment, however, that point has not been reached this year. At this stage of the festival's preparation, our hopes are soaring! As we follow folklore trails, east, west, north and south, in a spirit of high adventure, the picture looks rosy. Now we can dream of a perfect festival. For the time being, at least, we can believe that the next one will be the best, and most real that we have ever had.

Since the festival is a people's move-

ment, and there are no financial subsidies or money grants of any kind, we always have our dollar problems. In spite of the fact that we are financially limited, the annual gathering has gone on during war times, as well as in peace days, for 16 of the most significant years our country has ever known, simply because participants are blessed with ingenuity and individual initiative, and have the right to exercise it. No dictator's decree decides the festival policy. In our land of liberty, we, the "little people," have the privilege of presenting the folk songs, music, dances and other lore of any race or nationality, knowing that whoever comes will be greeted with warm welcome by participants and audiences.

As we approach the Sixteenth Annual National Folk Festival, we no longer take for granted the democratic nature of the festival, as we did at first. When the guns of World War II began to roar and we learned about the attempts being made in many lands to prohibit the deeply-rooted folk traditions, so intimately tied up with the lives of peoples, so expressive of their national spirit, we suddenly recognized as a privilege the right to bring together so many groups of diversified cultural backgrounds in a spirit of unity and goodwill.

### A NEW UNDERSTANDING

However, don't think for one minute that the increasingly purposeful, almost missionary, zeal of the majority of the leaders makes the annual get-together any less of a merry-making occasion. There is just as much fun, but much more deep and genuine satisfaction because of the more general recognition of the importance of folklore to our national life. Many people have suddenly realized that the simple, homey, fundamental folk expressions which served forefathers as chief recreation and religious expressions have a definite place in recreational and cultural life of today.

Traditional songs, dances, and other lore were needed in pioneer America

## GET ABOARD THE

## *Let's Dance!*

### SPECIAL

As a special service to readers who wish to see the St. Louis Festival, LET'S DANCE! magazine has arranged for a chartered plane to take you to St. Louis in 8 hours, wait for you and fly you home. The total cost to you—\$150! Two stops will be made—one in San Francisco, one in Los Angeles.

BUT—this offer is possible only if we have a minimum of 28 people—so wire, phone or air-mail your reservation and check to the editorial office, Route 1, Box 319, Guerneville, before March 20.



to offset the monotony and loneliness as our nation was growing from a great land of wildernesses and plains to one of the world powers. They are needed now to help us hold our balance in a civilization much more confusing and complex than our forefathers found here. Of course, we all know that singing hearts and dancing feet cannot solve the problems of the war-weary world. Chances are no one thing can do that; but many of us do believe that if enough people sing and dance to the same rhythms, we might help to build the approach to the bridge that leads to better understanding.

Nothing of the gayety of the festival is lost because those who take part in it believe that the interchange of our widely varying folk legacies can do much to break down barriers, and make friendlier neighbors of the people who have come from so many lands to make the United States home. There is no conflict in the holiday festival spirit of the folk dancers and singers, and their belief that a better appreciation of the fundamental similarities and differences in the folk traditions, brought here from all over the world, can help to bring about better understanding and unity among the peoples of the world with whom our destiny is intertwined.

#### FOLK REVIVAL

To some folks, these words would, no doubt, sound rather far fetched; but Federation members know that there is truth in them. However, we do not think that just a gathering of people, moving through the figures of a great variety of dances in any way, with no thought as to the "whys and wherefores," necessarily makes any special contribution toward understanding the basic similarities or differences of our ethnic groups. Naturally, any gathering which brings together different ethnic groups does furnish an opportunity for people to know and like one another; but a folk gathering, if handled properly, offers a better opportunity than the majority of gatherings. The reasons make a story too long to tell here, but we believe that groups who have inherited folk expressions, or those who have not, can not only have the most fun, but also would be more likely to make a genuine contribution toward achieving understanding among our people of diversified cultural backgrounds, if they follow faithfully the time-honored traditional expressions in form, substance and spirit. We believe that those who "dance just for fun"

whether in the National Folk Festival, or the Federation, are missing much of the deep satisfaction and challenge that should be ours at this time, when so many people are a part of the greatest folk dance and song revival our country has ever known.

#### FOLKS ARE FOLKS

We make no claim to having found the way to bring about a perfect festival but we do reach for certain objectives and we believe it is worth the effort. As we have seen varied folk song and dance groups over and over again at community and national folk festivals; as we have studied folk origins, history, and forms in books, it seems evident that there is a universal pattern into which many of the folk expressions fall, regardless of the race or nationality of their creators. Many of the folk dances from different countries reach back in origin to a common source in the long ago past. Many of the folk songs of all peoples have the same general themes, and the dance patterns follow the same old familiar forms of the line, circle and square. Of course, there are differences which we must recognize. The inexplicable spirit which somehow reveals itself as characteristic of different races and nationalities, influences the details of execution. There are colorful costumes typical of each country and other differences which we cannot deny. But the similarities in origin, subject matter and pattern of our basic cultural heritages make us believe that the people themselves, the world over, are much more alike than we have made ourselves believe. Perhaps that is why, all over the nation, folk dancers are smiling as they say, "I'll see you in St. Louis!"

#### AGRICULTURAL BOOGIE-WOOGIE?

After trying square dancing for the first time, a well-known Canadian editor (Ontario Age-Dispatch) claims that it is nothing but agricultural boogie-woogie.

"There was no talking in the set," he complains, "nothing but veering in and out, whirling with a partner, criss-crossing here, promenading there and concentrating on the caller. Why, in English dancing we have time to talk to each other and hardly have to watch what we are doing."

## Tell It to Danny

(Continued from Page Seven)

by the KING CITY RANCHEROS and the KING PINS. Wish I could have gone. Plans changed account of a 7 to 9 previous date at home in S. F.

SILVERADO FOLK DANCERS of NAPA are having a St. Patrick's Party—guess when—March 17, of course. Where — VICHY SPRINGS on the MONTECELLO ROAD. All area clubs have been invited. Natch, they'll have a good time.

BOB ELISOCHT is right on the ball as per usual, right man to handle publicity, radio, newspapers, magazines and just look at those LET'S DANCE! covers!

HANFORD PRANCERS, MARY ELLEN LESTER, Secty.-Treas.-Instructor, writes they hope to hit the air waves over KNGS very soon with music and chit-chat. On January 26 they were host to 15 groups at their second annual Winter Folk Dance. Being 30 miles from Fresno, they are having their fun at the half way mark between, as they put it, the two big folk and square dance centers, but even there they have outgrown the high school gym and will have to ask for the city auditorium.

THE VILLAGE FOLK DANCERS OF BERKELEY are holding weekly dances at the Corral Room, Berkeley YWCA, 2134 Allston Way—Berk. of course—and invite one and all every Tuesday evening. New officers of this active group are GEORGE SKOPECEK, Pres.; MARJORIE SPEAGLE, V.P.; KATHERINE FIEDLER, Treas.; ELSIE PEDERSEN, Sec.; and JOHN STILES and WALTER HUNGERFORD, council representatives.

Club insignia are always fun—pins, cards ribbons or hip pocket patches. The latest is the little silver merry-go-round you will be seeing at parties and festivals dangling from charm bracelets, earrings and necklaces—a GRACE PERRYMAN idea to identify members of SAN FRANCISCO FOLK DANCE CARROUSEL.

Shirley Woolard, a graduate of Lloyd Shaw's Cheyenne Mountain High School, and Jack Pattison have announced their engagement. They are both teaching folk dancing under the Adult Education Program in Alhambra Evening High School. Hallie Twombly and Sylvan Rubin, both members of the Pasadena Folk Dance Co-op, were married in Los Angeles Feb. 4. More news from the Pasadena Co-op is the engagement of Dorothy Bishop and Chuck Garber. They announced it at a supper given by Rima Gokowsky after the January Festival. Must be that salubrious climate—or is it just that it's always spring where folk dancers gather?

Goodbye now—and happy dancing!

*No dance form is permanent, definitive, ultimate; only the basic principle of dance in enduring, and out of it, like the cycle of nature herself, rises and endless succession of new springs and old winters.*—JOHN MARTIN, Dance Critic, New York Times



# Must Youth Have Its Fling?

"Yes!" Says a Well-Known Dance Leader

By David Boyce

YOU hear a great deal about teen-age problems now—Jimmy drinks, Tom burns up the road at seventy in his dad's new car, Mary comes home at all hours, Peggy just won't obey her parents . . .

Some mothers and fathers lecture and limit their youngsters, others give up in a cloud of angry frustration and more than a few shrug, smile knowingly, and say, "Oh well, youth must have its fling!"

Wittingly or otherwise, this last group of parents has come closest to understanding the true nature of most of the teen-age problems. For kids are not bad when they do these things that upset their elders. They are only trying to assert their newly-discovered adulthood; trying to be recognized as individuals in their own right and struggling for an outlet for their personalities.

## THERE IS A SOLUTION

This situation is not beyond the control of parents. As a matter of fact it is something that mothers and fathers can turn to the advantage of the teenager, themselves and the community. How? By letting them have their fling—Hambo, or Hopak in folk dancing.

Since the founding of the Junior Section of the Folk Dance Federation of California I've visited hundreds of parents and school advisors and, almost without exception, I have found that folk dancing has accomplished what, in other times, might well be called miracles. Boys who were "hellions" have channeled their drive into difficult dances like the Hopak. Girls have found they can associate with fellows on a clean, wholesome basis and have changed their viewpoint as to the type of party that is most enjoyable.

And the bashful kids—the boys who



Two enthusiastic members of the Hayward Junior Folk Dancers

stuttered, the girls who were wallflowers—have benefited right along with their friends who had an over-dose of energy. Another surprising result of the Junior Federation is that, by and large, school attendance has improved, social behavior become more balanced and grades raised. It seems improbable, even impossible, but it is true—and every member of the Junior Federation is, in one way or another, proof of the value of having a young people's organ-

ization within the larger, adult Federation.

## BEGINNINGS AND GROWTH

The Junior Federation started back in May, 1948, when the first Young People's Festival was held at the Albany, California, High School Auditorium. Approximately 600 boys and girls attended, along with their parents, and, although it was raining, every one of the 1,000 seats provided for spectators was filled. During the evening I asked dozens of young folks if they would like to continue getting together and the response was an overwhelming YES!

At their second meeting, as guests of Mildred Buhler's Junior Redwood City Docey-Do Club, they appointed a nominating committee and the machinery was set in motion to make the Junior Section of the Folk Dance Federation of California a reality.

The third meeting of the teen-agers at Albany on March 12, 1949, saw Earl Flegel of the Albany High Folk Dancers elected as the Junior Federation's first president. And, in addition to this, the Albany High School band opened the program and Radio Station KWBR in Oakland broadcast the entire program direct from the floor. This public-spirited gesture brought home to parents who were listening the full impact of the new movements.

Looking back at the hundreds of young people I have been fortunate enough to work with I feel the whole thing can be summed up by the remark a boy made to me at the last Junior Federation Festival in Santa Rosa.

"Gee, Dave," he said, "folk dancing sure teaches you plenty—manners, how to get along with the other kids, how swell group activity can be—all that kind of stuff. And," here he broke out in a grin, "It's fun, too! Can you beat that?"

## A LAMENT

(Someone has said that men who wear the kilt live longer than their trousered brethren.)

I often wish that I could wear  
The kilt and hose; but fegs  
I haena got the build for them,  
Nor yet hae I the legs.  
My chest juist measures thirty-twa,  
When puffed oot noo an' then;  
My spindleshanks wad fair affront  
An auld decrepit hen.

When visitors come North o'Tweed  
To see oor banks and braes,  
They think it queer if they ne'er meet  
A man in tartan claes.  
The pipers mairchin' in the street  
They'll rin for miles to see;  
Gin I could wear a tartan kilt,  
They micht look twice at me.

A chiel was sayin' no' lang since  
That every kilted man  
Is shair to add a wheen mair years  
To his allotted span.  
But waes me, there's nae hope for me  
To add e'en twa-three weeks;  
For I'm destined to wear thro' life  
A pair o' flannel breeks. —A. H.

# THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY

by Ed Kremers



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

**M**ORE AND MORE record companies are entering the folk and square dance field. Here are some of them.

**BROADCAST:** First to attract notice on this label was a slow organ Glow-worm (440); its two interludes were turned to advantage by being used to convert the couple dance into a progressive. Reverse side is a fairly good waltz.

*Gay Ranchero* (421) works nicely for the dance *Las Altenitas*. But folk dancers really became conscious of this label with the hit dance *Lili Marlene* (416) (see *Let's Dance 1949 Yearbook* for description of Lili Marlene, and also of Susan's Gavotte, both done to this same piece).

Broadcast's most recent contribution is "Square Dance Album No. 1," with Jack Hutchins as Caller, played by Shirley and Her Beeman Brothers orchestra. I like the way Jack calls. Most of the tunes included are not new, but Jack offers some original twists which liven them up a bit. Included are *Travel On*, *My Little Girl*, *Arkansas Traveler*, *Sally Goodin*, *Red River Valley*, *Gal I Left Behind Me*.

**RONDO:** This is a companion to the Broadcast label. When the *Cuckoo Waltz* had a bit of a run recently as a semi-hit parade tune, Rondo 128 was one of the favorites. It is excellent for folk dancing. *Casey Jones* (134) is recommended for the square dance of that name. *Five Foot Two* (186) is being used for a new mixer dance. But the really big hit is *Ting-A-Ling* (Waltz of the Bells), Rondo 196, to which was recently introduced a new recreational dance. The tune is beautifully played on this record, and the new dance has all the earmarks of becoming a permanent favorite.

(Continued on Page Twenty-six)

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# THE COSTUME ALPHABET

**A** for Authentic  
**B** for Beautiful  
**C** for Cheap

By Marjorie Markel

**H**AD ANYONE told me three short years ago that I would find myself one day completely submerged in FOLK DANCING, I would certainly have believed him insane.

Yet, from the moment I was invited to join the Festival Workshop, things in my family were never the same. Needles and thread became more in evidence than knives and forks. My older boy's closet, heretofore ample, began to bulge with starched petticoats, blouses and bodices. Our Sundays, formerly devoted to gardening and picnics, began to revolve around festivals, and my days of pies and cakes and fancy food gave way to patterns, and hours at the Goodwill and Salvation Army salvage sales. Types of jewelry and adornment formerly considered "junk" now were subject to the closest scrutiny and could be found all over the house.

## PROBLEMS PLUS

Costumes at first were a terrifying problem and I quickly learned that, unless some inexpensive and time-saving procedure could be devised, I just could not keep up with the others in the Workshop.

Another side of the problem was how to make the costume appear authentic, yet keep from being a carbon copy of the other dancers'. In other words, like most of us, I wanted a certain degree of individuality in my dress, along with authenticity.

The members of the Festival Workshop provided the first half of the solution to my costuming problems. In the true spirit of folk dancing they taught me the five basic rules of costuming:

## COSTUMING ABC'S

1. Do all the necessary research before spending a penny.
2. By comparing several versions of the same costume determine what is essential, and what may be introduced for the sake of individuality.
3. Work slowly. By rushing, costly materials are often used, where, with a

little more consideration and patience, you might locate a more economical and advisable article.

4. Hunt around, pick up a blouse here, a tapestry remnant there. If you happen to be visiting some interesting town, browse about "odddity shops." Be a "collector."

5. Determine in advance how much you want to spend for each costume.

With these rules to guide me I soon had the second half of my problem—how to do research and get materials—well in hand. Here I was more fortunate than some others. My children were in school and I had several hours each day to peruse National Geographic magazines and look for bargains in laeas, embroidery, petticoats, jewelry and other necessities at the Goodwill, St. Vincent dePaul, Salvation Army and junk shops.

## WHICH IS BEST?

Just when I thought I was well on my way toward turning out lovely costumes an unexpected question came up. Is it better to have the costume made by a professional seamstress or sew it yourself?

Frankly, I have tried both ways and still have not made up my mind. The Hungarian costume in the picture, one worn in Bu'jak, was sewn for me after I had done the research in the Geographic. It cost only \$10.

But, to keep the figure that low, I followed the workshop pattern. The collars, for instance, are made from lace and linen purchased at the Goodwill; embroidered remnants make up the bodice, saving hours of hand embroidery; a red rayon print was chosen for the skirt since accordion pleats could be made with it; bound strips of flowered material serve as decorative ribbons; the fullness of the skirt comes from inexpensive starch and second-hand petticoats and the boots were found in a second-hand shop. The head-dress of artificial flowers and wheat, mounted on a frame to fit the head, was made by my friend, Dave Blue.



Following the Costume Alphabet Marjorie was able to turn out this Bavarian costume for slightly over \$5!

More new material was used in the Bavarian costume. Skirt and blouse are made from new cotton print, closely resembling wool. (I had learned, by this time, that wool is much too warm for indoor dancing.) The collar is made from salvaged lace, the hat designed for me by Mocolyn Zipfel of the Workshop, and the bodice an authentic imported piece. The cost, believe it or not, was a little over \$5.

## WORK THAT'S PLAY

That's the way it has gone for over three years and will continue to go, I hope, for sixty more. I guess there is really no easy method for making at-

(Continued on Page Twenty-four)



# FOLKS IN FOCUS

Festivals, personalities, exhibitions—all the pageantry and gayety of folk dancing—brought to you each month by leading photographers.



**THE WINNER**—Katherine I. Carman of the SANTA FE CIRCLERS. Katherine's letter was the first of forty to reach the editor—with correct identification of the people in this picture. They are: Front row: Danny McDonald, Rollin Wood, Roland Shattock, John Lawrence, Tony Gregario, John McCaffey, Bess Wauldron, Bob Heacock, Cappy Duck, Lillian Wood, Irene Gregario, Leonard Wood, Bob Elsocht. Back row: Jane Heacock, Mary Laurence, Dave Wauldron, Margaret McCaffrey, Carmel Shattock. Congratulations Katherine—and a year's free subscription to you.



Three lassies and a laddie competing in the Open Adults' Highland Fling at the Ballater Highland Games at Monaltrie Park, Aberdeenshire, Scotland. Jean Reynolds, one of Scotland's finest dancers, is second from the left. (Photo courtesy of British Information Service.)



Dave Boyce, who started the Junior Federation and has been instrumental in keeping it active.



If you don't think those Junior Federation members dance look at this shot of them at a recent Junior Festival.





Pat Casey and Earl Flegel of the Albany Juniors. Earl won the office of chairman of the Junior Section.



Junior Federation members from the Albany High School hard at work practicing for a hospital exhibition.



The International Dance Circle of Los Angeles introducing a new progressive dance at the January Festival. The name—"Ich habe meine Strumpf im Bach verloren" which, translated, means "I have lost my stocking in the brook."  
(Picture by Labac and Grochowski.)



Chester MacNeill steps out in the Highland Fling at the Folk Dance Festival in Portland (Photo by Francis Kies.)



Like this new section? Then dust off your Leica, Graflex, Rolly or good old Brownie and keep the pictures coming in!



Harold Comstock, president of the Southern Section of the Folk Dance Federation of California, stepping out with wife Florence (Photo by Percival Wetzel.)



## "FOLK FOOD"



Edited by MARJORIE POSNER

FOR THIS month's recipes we are going to travel to the land of the *Czardas* and gypsy music, women with petticoats by the dozen and men who wear beautifully embroidered aprons and divided skirts—a land of rich plains, wonderful horses, and a people descended from the Magyars who came out of the East across the Carpathians in 889 and established a new country in the plain of the Danube. Hungary is, like many other countries, a land where the national dishes were developed not in the palaces but in the peasant's cottage, with simple ingredients and under primitive cooking conditions. This is sturdy food, especially good these winter months, and with a green salad, simple dessert, and coffee will make a meal to satisfy anyone, even a folk-dancer who has been "working" hard at a Festival!

Generations of women worked these dishes out until they are foolproof, so to get the same delicious results use the proper ingredients—pure paprika and LARD. Details are important, too. In cooking the onions DO NOT brown them but cook very slowly until a deep gold color. Never let the meat boil—simmer on an asbestos mat; add liquid in *small* amounts or the meat will steam and lose flavor.

### RABBIT PORKOLT

1 rabbit  
vinegar  
2 large onions, minced  
 $\frac{1}{2}$  teasp. paprika  
 $\frac{1}{2}$  lb. lard  
 $\frac{1}{2}$  teasp. salt  
2 tablesp. dry red wine

Saute onions until golden, add paprika, cook 1 minute, and remove onions. Add rabbit, which has been soaked in vinegar and water (2 parts water to 1 vinegar) from 1-12 hours, dried, and cut up. Brown on all sides. Add salt and wine. Cook VERY SLOWLY for two hours or until tender. Add hot water if necessary to prevent burning. Serve with potatoes.

Now here is a recipe for the best-known dish of Hungary—

### GULYAS (Goulash to you!)

2 lb. lean stew beef (in 1-in. cubes)  
3 large onions, minced  
1 tomato, minced  
hot water  
 $\frac{1}{4}$  lb. lard  
1 teasp. paprika  
1 green pepper, shredded  
1 teasp. salt  
peeled, halved potatoes

Saute onions in lard until golden, add paprika, and cook 1 minute (longer cooking makes it bitter). Take out onions and brown meat in lard over hot flame. Return onions, add pepper, tomato, and salt. Add hot water as necessary to prevent burning. Cook  $1\frac{1}{2}$  hours, add potatoes and cook 30 minutes more. Serves 5 or 6.

These recipes may sound like a lot of work to you, but the results are worth it!

I'll be back again next month, with more tested recipes for unusual dishes from other countries; and please do send in your favorites for us to try to pass on to others.

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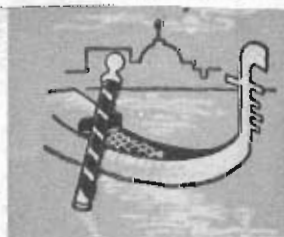
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LET'S DANCE!



# Is There a Man in YOUR Life?

## THE PANTS PROBLEM AND HOW TO SOLVE IT

By GRACE PERRYMAN, Arts and Crafts Editor

**W**HERE CAN I get a pattern, or how can I make a pattern for a pair of Tyrolean shorts, for Hungarian trousers, or Swedish breeches? Maybe these questions have bothered you—if so, here are a few answers.

Butterick puts out a pattern, No. 1697, for an Uncle Sam costume (and there are probably other commercial patterns just as practical) which can be used as a basic pattern upon which to build specific national patterns.

### WHEN PANTS ARE SHORT

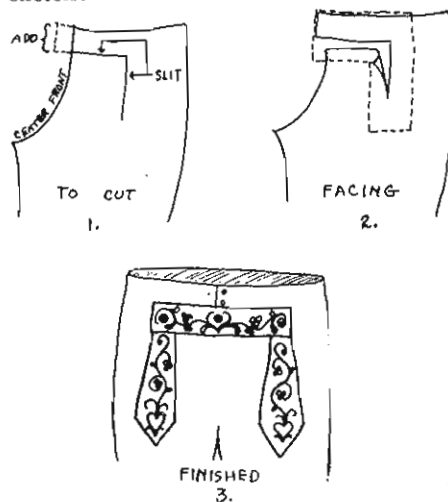
Irish, German, Italian and other nations' knee breeches do not present too difficult a problem since you will find a pattern for knee breeches included in the Uncle Sam costume pattern; or you can cut down an ordinary pair of trousers for this purpose. In doing this cut the trousers off about four inches below the knee, and for the Irish, taper the inner seam from about three inches below the crotch so that the lower edge, which is hemmed, fits snugly around the leg just below the knee. Also taper the side seam if necessary for fit, and leave an opening about five inches deep to be closed with silver or brass buttons.

For the German and Italian breeches taper the inner seam also, but the front part of the lower edge is rounded and gathered slightly to fit over the knee (when bent). Attach a two- or three-inch wide cuff which fits snugly around the leg just below the knee fastened with buttons or buckle with an opening on the side seam. Be sure to have a picture or actual costume in order to be accurate in all the details of color, type of textile, and trimming.

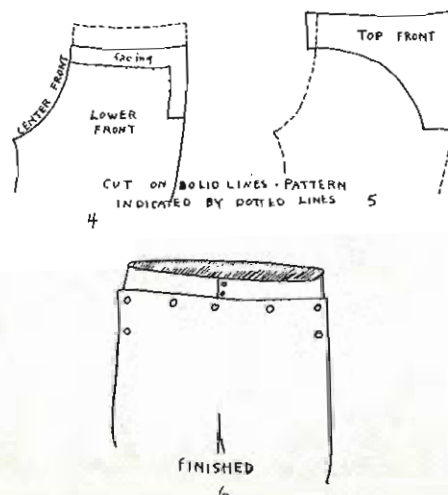
For Tyrolean, use the trouser pattern with adjustments for length and front. Fold trouser pattern up from bottom to desired length and cut. The finished length is usually about four or five inches above the knee, which is about fourteen inches below the crotch on the pattern, but measure your particular subject for complete success. Three inches down on each side of the center front cut a six-inch slit parallel with the top edge, then cut at right angles to this a six-inch slit down the trouser leg; allow one inch additional material on

the center front above the cut.

Face the front from the waist band with stiff material. This facing is two inches wider than each side of the cut (as indicated in sketch 2 by dotted lines). After sewing the center front seams together from the crotch to the cut, face the edges of the resulting tab upon the right side with pieces of self material piped with contrasting color and heavily embroidered. The buttons across the top facing are incorporated into the embroidery design as in the sketch:



For Swedish breeches use the knee breeches pattern with these adjustments for the front. Fold the front pattern down three inches and cut out the lower fronts. Sew the center front seams together and face the top edge and eight



inches down the side seams with a two-inch strip of self material. Using the same pattern, cut the top fronts, making it twelve inches long at the side seam and slanting to six inches long at the center front. Allow one inch extra on center front seam for fastenings. Sew the upper and lower fronts to the back at the side seams, allowing the lower to be in front of the upper like a flap. Put buttonholes across the top of this flap, and one or two on the sides if preferred, and fasten with silver buttons.

For Hungarian peasant trousers (the wide white skirtlike ones) use the trouser pattern making each leg at least 72 inches wide. Allow this width on the side of each leg making the side seam straight and gathering the width at the waist into a three-inch waist band. If the lower edge is even, fringe it; if not even with the thread, hem the lower edge and sew a fringe along the edge.

For Russian trousers use the trouser pattern in the same manner as for the Hungarian trousers but each leg is only 36 to 40 inches wide, and the bottom is hemmed and drawn up with a draw string to tie around the ankle to keep the trousers in the boot.

The Moravian trousers use the trouser pattern as it is, taking in on the lengthwise seams so that it fits fairly snugly around the leg. Use an elastic under the instep before the boot is put on, which will keep the trousers neatly in the boot. Apply the embroidery on trousers after they have been basted together to determine the fit and the centerback and the side seams have been sewn and pressed flat, but before the center front or inner leg seams have been sewn.

*Note to the seamstresses:* The fellows do like to have pockets in their pants, and it's so simple to do. Cut a piece of material twelve inches wide and fourteen long and fold lengthwise. Leave the trousers seam open on the right side for eight inches down from the waist band. Sew the pocket onto this opening on the top portion of the longer sides; sew together the bottom and remainder of the long sides of the pocket. Sew the top of the pocket into the waist band. The fellows will surely appreciate your understanding!



# The Sutter S-T-R-U-T-T-E-R-S

By Milton Roberts

AND YOU'LL KNOW WHY THEY STRUT WHEN  
YOU READ ABOUT THIS UNIQUE CLUB

What is the best recreation for married couples? Folk dancing, say the Sutter Strutters of Sacramento. And, what's more, they back up the assertion by pointing proudly to the fact that their club is composed entirely of men and women who have said, "I do."

Even the officers work as teams. Mr. and Mrs. Blair Hutson, for instance, are president, while other officers are Jack and Olive Jacobs, vice president; Perry and Eve Lane, secretary; Jimmy and Pat Bills, treasurer; Jack and Wanda Ramus, program chairman, and Bob and Betty Heiss, publicity.

The one exception of this pattern is Lee Wilson, Sutter Strutters instructress and honorary member, who is the only "single couple" among the club's sixty members. Lee feels it is a real privilege to work with such fine people.

"They invite me to their garden parties, buffet suppers and other social activities," she says, "just as if I had a 'Mr. Lee' working right with me. And, come to think of it, I wish I had."

This unique group grew from a ceramics class in 1948

when Clovys Inderbitzen, Wanda Ramus and Lee Wilson, who were all interested in folk dancing, conceived the idea of assembling a class for married people. Ten interested couples were found, Anita Hutson suggested the name, and the Sutter Strutters were on their way.

From the beginning the members developed a liking for both squares and folk dancing. With Jim Bills, Bob Heiss, Blair Hutson and Jack Ramus calling, they developed square style that drew applause from audiences at such shows as the Campbell Soup annual dance on November 19, 1949. And, while they like all mixer dances and folk dances, Corrido, Fado Blanquita, Polka Mazurka, Senftenberger and the Mexican Schottis rank high on their list of favorites.

To keep the spirit of warm intimate friendliness which is so much a part of their club, the Sutter Strutters have limited their membership to thirty couples. This may work a hardship on people who approve of a group for married folks only but, as president Blair and Anita Hutson like to say, "The idea is yours for the asking."



## THE PICTURES

Upper—The Wagon Wheel—a favorite exhibition square with the Sutter Strutters.

At left—"Mr. and Mrs. President"—Anita and Blair Hutson.

Below—Here they are! The Sutter Strutters of Sacramento.





## BOSTON TWO STEP

(An Old Time English Ballroom Dance—English Version)

- MUSIC:** Piano:—Francis and Day's Album of Old Favorite Dances No. 1.  
Day & Hunter Ltd., London.
- Records: Parlophone F3339 "*Boston Two Step*"  
Imperial: 1093-B "*Boston Two Step*"  
Columbia DX 1191 "*Boston Two Step*"  
MacGregor 1009A "*Boston Two Step*"
- FORMATION:** Couples in double circle, standing side by side, facing counterclockwise, inside hands (MR, WL) joined at shoulder height. Man's outside hand is on his hip and W holds her skirt lightly between her thumb and forefinger.
- STEPS:** Pas de Basque\* (low, smooth, style), Walking Step\*; Balance Two Step: Step L (ct. 1), touch R toe at base of L heel (ct. and), hold (ct. 2), retain weight on L foot.

MUSIC 2/4	PATTERN
MEASURES	I. <i>Pas de Basque and Walk</i>
1-2	1. Pas de basque on outside foot (ML, WR), (cts. 1 and 2). Pas de basque on inside foot (MR, WL), (cts. 1 and 2) <i>Caution:</i> Do not turn toward or away from partner on this.
3-4	Partners move forward with three walking steps, beginning ML, WR, (cts. 1, 2, 1). Release joined hands. Turn inwardly to face opposite direction (clockwise) (ct. 2).
5-8	Join inside hands (ML, WR). Repeat action of measures 1-4, beginning MR, WL, moving clockwise.
	II. <i>Face Partner, Pas de Basque, Balance Two Step.</i>
1-2	1. Partners face each other, join crossed hands (R over L). Beginning ML, WR, take 2 pas de basque steps.
3	Keeping crossed hands joined, M steps to L on L foot (ct. 1), close R to L (ct. 2). W opposite.
4	Repeat action of measure 3.
5-8	2. Assume closed position. Take 4 balance two steps turning clockwise and progressing counterclockwise.

## BOSTON TWO STEP

(An Old Time English Ballroom Dance—California Version)

### MUSIC:

Piano:—See other page

Records: Parlophone: F3339 "*Boston Two Step*"

Imperial 1093-B "*Boston Two Step*"

Columbia DX 1191 "*Boston Two Step*"

MacGregor 1009A "*Boston Two Step*"

### FORMATION:

Couples in double circle standing side by side, facing counterclockwise, inside hands (MR, WL) joined at shoulder height, outside hands hanging freely.

### STEPS:

Pas de Basque\* (low, smooth, style), Walking Step\*, Two Step\*.

Music 2/4	PATTERN
MEASURES	I. <i>Pas de Basque, Cross Over and Walk</i>
1-2	1. Pas de basque on outside foot (ML, WR) (cts. 1 and 2). Pas de basque on inside foot (MR, WL) (cts. 1 and 2). <i>Caution: Do not turn toward or away from partner on this.</i>
3-4	Release joined hands. Exchange places with 4 walking steps, moving sideways, beginning ML, WR. (W passes in front of M).
5-6	2. Join inside hands (ML, WR). Repeat action of measures 1 and 2, <i>again</i> beginning ML, WR.
7-8	Keeping inside hands joined, couples move bwd. (clockwise with 4 light walking steps, beginning ML, WR (lifting the free foot slightly).
	II. <i>Face Partner, Pas de Basque, Change Places and Two Step.</i>
1-2	1. Release hands and face partner, Beginning ML, WR, take 2 pas de basque steps.
3-4	Exchange places with 4 walking steps, beginning ML, WR, passing R shoulders and turning L when in original position (M on inside of circle).
5-8	2. In closed position take 4 two steps turning clockwise and progressing counterclockwise.





# TEACHING ISN'T TOUGH!

Particularly When You Have Mastered These Fundamentals

By Vera Holleufer

**M**AYBE YOU are in an area of Northern California where square dance teachers grow thicker than the proverbial mustard plant and you are dying to get in on the fun—or maybe you are in a section where you seem the only one reasonably capable of teaching squares, and you feel you owe it to your group to teach this form of American dancing that is such a satisfying activity.

Whatever your reason, you find yourself facing a roomful of people eager to "Take a little peek." You're probably a little tense ("scared" is the word some of us use to describe the emotion we have experienced) but

*"Ingo-bingo six-penny high*

*Big pig, little pig, root hog or die"*

you are determined to make good. You know you have what it takes and go quickly over the essentials.

## CHECK YOURSELF

1. You are a good square dancer, quick and responsive to calls. (*You'd better be, because you must be quick and responsive to people when you get several sets in front of you and you've got to untangle their wrong movements!*)

2. You own and have studied at least one good book (*which has careful analysis of fundamentals and figures*) and you have absorbed that analysis so you can teach fundamentals and make them seem easy.

3. You have practiced with a small group whose members were constructively critical with your initial mistakes (*which you made by the dozen!*).

Fine! Now, before you teach this class let's take a look at the essentials of the job.

## ATTITUDE IMPORTANT

Because you must be in command

during the whole dance your general attitude affects the pleasure of the whole group. Are you a leader, full of enthusiasm for square dancing, eager to take these beginners along with you? Or are you a "teacher," wrapped around with the cloak of authority, unchallenged in your superior knowledge? Remember this group you are teaching is an adult group and the members of it respond much better to gentle kidding than to impatience. Their intelligence level is at least as high as yours, and if some of them have two left feet now, perhaps they will surpass you in calling and dancing once they get started. You never know what may happen, so it pays to protect yourself against the future when you will no longer be the only expert in the group! Seriously, some beginners are so tied up mentally that they go right when they fully intend moving left, and their responses are delayed or twisted; they themselves feel frustrated because they cannot respond quickly. A friendly, humorous and skillfully helpful attitude on your part will do much to relax them.

## KEEP IT BASIC

Since the many fascinating figures in square dancing are based on a few fundamental movements, it is important to get them firmly established in the beginning group. Let's start with a square, establish the size, the placement on the floor, partner, corner, honor and the square dance step. Now to do something with those fundamentals so the group will make like a square as soon as possible—

*"Honor your partner, and your corner,  
All join hands and circle left,  
The other way back, you're on the  
wrong track."*

Then add the balance, the swing and promenade position, and

*"All eight balance, all eight swing,  
And promenade around the ring."*

With the addition of the grand right and left, and the allemande left, the group has a chorus. They are ready now to understand the structure of a square, that it is composed of introduction, figure and chorus. Give them an easy figure that is fun to do, as *"go round that couple and take a little peek."* One simple demonstration often does more than verbal directions, particularly in that square. A teaching procedure that is helpful is to have 1st and 3rd couples lead to the right and face 2nd and 4th couples, and have the whole group walk through the figure after having seen the demonstration. Back to *"sets in order"* and go through the complete dance, all four couples around. When they hear your *"Keeno"* they will be delighted because they have actually done their first square dance, and you will beam with pride in your success. Of course, there will be later moments when an *"allemande left"* is constantly butchered by someone going wrong, and a *"docey-doe"* will seem hopelessly confusing as they struggle through it, but all that comes later—enjoy the success of that first square!

## TRY THIS VOCABULARY

The other movements can be added in the same way: teach the fundamental, then use it as a figure in a complete square. With the addition of these you will have a basic square dance vocabulary:

*Two ladies chain  
Four ladies chain  
Four gents chain  
Right and left through  
Dos-a-dos  
Docey-doe  
Sashay*

You probably will not want to cover



# CALL OF THE MONTH

1. First gent and his little maid, go down the center and promenade.
2. Divide the foot, now ain't you smart, split those corner couples apart.  
*(First couple divides No. 3 couple. Lady goes right and steps in between the second couple; gent turns left and steps in between the fourth couple.)*
3. The lonesome pair with nothing to do, they'll swing home instead of you.  
*(Lady No. 2 and Gent No. 4 step together in the center and swing to No. 1 position.)*
4. Everybody swing and everybody whirl and all run away with that little girl.  
*(All swing and then promenade around to the position from which they started at beginning of line 4.)*
5. Same gent and his little girl, go down the center and away you whirl.  
*(First man and fourth lady go down the center together.)*
6. Split at the foot from your lady fair, and crowd in with the corner pair.  
*(First man and fourth lady separate after splitting the second gent and the first lady. First man goes to the left and steps in between the third couple, fourth lady goes right and steps in between the fourth gent and the second lady.)*
7. The lonesome pair will whirl away, 'cause three's a crowd any old day.  
*(The second lady and the third gent step together and swing to fourth position.)*
8. Repeat all for second, third, and fourth man, regardless of who is their partner.

NOTE: Men keep same number throughout dance, regardless of position. Each time on the promenade, go one complete turn around and end where you started.

all these in the first lesson. It may be wiser to give several simple figures based on the first easy movements. To mention a few:

*Lady round lady and the gent so low  
Birdie in the cage  
Two little sisters  
Forward six and fall back six  
Divide the ring*

As you progress you will want to in-

troduce the group to the different types of the Square Dance:

*Visiting Couple, usually with a docey-doe subchorus  
Divide the Ring  
Lines, in Sixes and Fours  
Build-ups  
Heads and Sides  
Symmetrical—all couples moving at once*

Of course, with each new lesson, you will have to review what you have given before. It is amazing how completely the old figures can be forgotten when new figures are added. Make haste slowly; the group will be happier and have more fun if you keep it simple, but interesting, and save the complicated figures until they are faster on the responses. Another word of caution—*talk little and dance much*. Have the group dance, spot mistakes and smooth them out, then dance some more. They learn by careful walking through, not by listening to how it is done. The trick is to make it seem simple.

## CALLING'S IMPORTANT

You can be an excellent square dance teacher, have a fine group approach, analyze figures well, spot mistakes readily and know how to correct them, and yet have a small repertoire of calls, so that you feel inadequate to carry on a long period of dancing. You will want to work on calling of course, and that subject was covered in the last issue of *Let's Dance!* But while you are building up your technique and your confidence in yourself as a caller, get some call records, analyze them well, and teach them to your group. You will absorb some pointers on calling simply by listening to the record caller (and probably calling along with him)—but choose a good, clear caller for your beginners' group. The Callers Association of Northern California was set up for the mutual help of Square Dance Callers—if you haven't already done so, investigate it.

## GOOD LUCK!

Since square dance teachers are strong-minded individuals, you undoubtedly will work out your own approach to teaching, but a consideration of the points covered may prove helpful. Anyhow, whether you have a group of eight or eighty, enjoy yourself and keep in mind that you want the group to dance well, and yet have fun. OK—they're waiting:

*Step right up and watch 'em smile,  
Show them how to dance with style,  
So sashay front, and don't be slow,  
Open your mouth and let 'er go!*

## LET'S DANCE!



# Around THE SQUARE SET

By Peg Allmond

THE OAKLAND FESTIVAL, held at the Auditorium on January 15, not only raised a mountain of soap for Europe, but tried something new in programming squares. Only two callers were used for each session, each caller called three tips. It was nice arrangement and LEONARD MURPHY and CHARLES BASSETT, afternoon, and CLARENCE CROOKS and BILL CASTNER evening, turned in bang-up calling jobs.

THE NORTHERN CALIFORNIA SQUARE DANCE CALLERS ASSOCIATION will handle the evening part of the March Festival. Place—Washington High School, 34th and Geary Streets.

It was decided at the last TEACHERS' INSTITUTE that a portion of the next Institute will be devoted to teaching of basic square figures—particularly those included on some of the most popular square dance records.

A group from Susanville made a "dancers' holiday" of the weekend preceding the last teachers' institute. J. R. and NOONA PARKWOOD, IRVING and NORMA GILMORE, MARY and GENE FISHE and C. B. NIXON came down in the middle of the week and danced with a different San Francisco group every night—then took in the Institute. They were thrilled with the new things they picked up to take back to Susanville.

CHARLEY REINDOLLAR M.C.'d the first party of the year of the Tamalpais Center of the College of Marin, at Kentfield January 21. Live music and nine callers gave the 14 assembled squares a wonderful evening of dancing. Good eats too!

Keep your eye on LES CLARK—he plays wonderful hoedown music on the fiddle. LES is publicity chairman of the Northern California Callers' Association.

STATION KVSM, San Mateo, has moved in to Bondy's for the Sunday morning broadcast of "Calling All Folk Dancers" which is M.C.'d by MILDRED BUHLER. Now you can have "Breakfast At Bondy's" and be part of the audience for Mildred's program at the same time. New time for this broadcast is 10:30 to 11:30 every Sunday morning.

THE NORTHERN CALIFORNIA

## CALLER OF THE MONTH



Six foot-three Jack McKay, newly elected president of the Square Dance Callers' Association of Northern California, takes the spotlight as *Let's Dance!* begins another new feature.

Everyone who knows and works with Jack is impressed with his warm and friendly personality, his contagious enthusiasm for his work, his genuine desire to serve, his keen ability as a leader and, above all, his smooth, clear style of calling.

Jack has been in the folk dance movement since 1940, was a charter member of the Fun Club and their president and representative at that historical meeting in Lodi in 1941 which resulted in the organization of the Federation. He became a Gateswinger early in 1944. Then in November of 1944, while in the army, he was sent to New York City, where he visited the Community Folk Dance Center. He introduced himself as a folk dancer from the Fnn Club and Gateswinger groups of San Francisco, and Mary Ann Herman, who was in charge, immediately introduced him as a Square Dance Caller from California. Before he could escape he was calling his first square, got through it somehow, and claims he enjoyed the experience. He returned from the service in 1946, took up calling in earnest, with the help and encouragement of Vera Holleuffer and, as he states it, "the patience of the dancers at the Fnn Club and Gateswingers." A few months later he became instructor of the Gateswingers' beginners' class. He has attended Lloyd Shaw's Institute twice, once at Stanford in 1947, and again at Colorado Springs in 1948.

He has served as president of the Edgewood Folk Dancers, is head of his own American Square and Round Dance Group, the Square Cutters, has been Federation Council Representative for the Fun Club, Gateswingers, Edgewood Folk Dancers, and the Square Cutters, and served as chairman of the nominating committee for the Federation election in 1948. He has also served as chairman of the two square dance jamborees sponsored by the Gateswingers for the Federation in 1948 and 1949. (Photo by Jerome Kilts)

SQUARE DANCE CALLERS ASSOCIATION which started just one year ago with fourteen members began its second year with fifty-one members. Election was held Sunday, February 5.

New officers elected are Jack McKay, president; Bill Castner, vice president; Edith Thompson, secretary; Paul Hungerford, treasurer; Phillip Maron, historian. Committee chairmen elected were Sandy Tepfer, program; Erwin Bischoff, research; Mildred Buhler, publicity; and Scotty McLeod, member-

ship.

Outgoing President Erwin Bischoff gave a fine report of the year's activities, and everyone agreed the association is meeting a definite need, and is progressively serving the needs of the square dancers of Northern California.

Prospective members may contact Robert "Scotty" McLeod in regard to the necessary procedure. The Association welcomes new members, but the club is for callers and not for general square dancers.



# THE DANCER'S BOOKSHELF

LUCILE CZARNOWSKI, Editor

Do you know that . . . ?

Quiz programs on the radio, columns in magazines testing our word power, our detective ability, and this and that, are continually prodding us to discover how smart we are. Now here is another query:

Do you know that the *Doris Waltz*, *Pride of Erin*, *Gay Gordons*, *St. Bernard's Waltz*, *Veleta*, *Swingola*, *Square Tango*, *Donella Tango*, *Boston Two-step*, *Maxina*, *Canadian Barn Dance*, *Esperano Barn Dance*, *Royal Empress Tango*, *La Rinka*, *Florentine Waltz*, and others which we enjoy, are old time English ballroom dances? Many of them, too, have interesting pasts. These dances, with many other so-called round dances, are described in trim little paper-bound books which are available from England and a few places in the United States, and, if the demand warrants, will no doubt be stocked in the local book and record shops. Here are a few words about some of them.

*Old Time and Novelty Dances*. By Major Cecil H. Taylor. London: The Dancing Times Limited, 1947. 37 pp. 2/6.

This is one of the best of these books. The dances are adequately described, giving each step pattern with the corresponding measure of music.

The descriptions are concise but all of the essentials are given. None of these books describes the English style of performing these dances, but they can not be blamed for this omission as style is an intangible quality which is not adequately communicated by words. Style is best transmitted kinesthetically from person to person.

Major Taylor states in his preface that he "represents the fifth generation of a family of Teachers of Dancing established in 1756 . . . he entered the profession in 1887 and has a complete knowledge of the old time ballroom dances of the Victorian and Edwardian eras."

Dances in the above list which may be found in this collection are the *Veleta*, *Boston Two-Step*, *La Rinka*, *St. Bernard's Waltz*, *Maxina*, and the *Royal Empress Tango*.

*Sequence and Old Time Dances*. Descriptions are approved and published by the Official Board of Ballroom Dancing for Teachers, Adjudicators and Competitors. Manchester: John Willis, Publisher. 3/6.

The dance descriptions in this collection are brief but adequate, and the musical measure is given for each part of the step pattern. The metre and tempo (in terms of the number of measures per minute) are also stated. Since it is a book written for teachers it apparently assumes that the teachers are familiar with the dances and use the book to refresh the memory and check on details.

*Old Tyme Ballroom Dances*. By Albert Johnston, London: Stanhope Publications, 1947 edition. 65 pp. 2/6.

This little book contains descriptions of most of the dances previously listed. It is not so dependable, however, as the others books, since the musical measure is omitted in the dance analysis. This allows for misinterpretation if one has not previously performed the dance or at least seen it danced. The tune of the music is named, but only occasionally are the metre, and counts of the step pattern given.

*Francis and Day's Album of Old Favourite Dances*, Nos. 1, 2 and 3. London: Francis, Day and Hunter, Ltd. 2/ net.

Album 1 contains the full piano music with ukulele arrangement for eleven dances. Dance descriptions are given for the *Veleta*, *Maxina*, *Boston Two-step* and *Sir Roger de Coverly*. The descriptions are very clear and easily interpreted.

Many of these old time English ballroom dances were composed or arranged by leading teachers of ballroom dancing and were popularly received after winning recognition as a first prize dance of the British Association of Teachers of Dancing. For example, *Maxina* was composed by Madame Low Hurndall and received first prize in 1917. *Esperano Barn Dance* was arranged by T. Almond and *Swingola* by Mr. Addison.

At the height of popularity of some of these old time dances, the dancing public unwittingly made changes in them. In such cases the popular version has survived and the original composer's name has been forgotten or disregarded.

The music for most of these English ballroom dances has been recorded by Columbia (English D.X. Series). Beltona has also recorded some of them.

# THE COSTUME ALPHABET

(Continued from Page Thirteen)

tractive costumes. Always it takes time, effort and much practice.

But it is an engaging occupation and one which can be achieved by any of us, no matter where we live, if we keep in mind some of these basic rules I've mentioned. And, no matter how hard the work, a beautiful costume adds to your interest in folk dancing and gives you the same lift that you get from a new spring outfit or a saucy hat.



Marjorie Markel in one of her beautiful Hungarian costumes. Cost of this one —\$10!

(Photos by Romaine, San Francisco)

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**GREAT FALLS, MONTANA:** *Even School Gyms Are Too Small Now!*

On the opening night of a new square dance class here, 250 beginners showed up. The class was promptly closed. The next class will be held in the Civic Center Ballroom. Great stuff!

**SAN BERNARDINO, CALIF.:** *Gaiety Reigns at City-Sponsored Square Dance Class.*

Under the leadership of Caller Lefty Allemagne, the City Recreation Department-sponsored Square Dance Class is proving a huge success. Held in the municipal auditorium, 350-400 dancers attend each Tuesday night session, and frequently whole families can be seen dancing together. Ma, Pa, and the kids have a night out together. Wonderful idea!

**PULLMAN, WASHINGTON:** *Square Dancing Aid to Prize Fighting!*

Coach Ike Deeter, national president of the Intercollegiate Boxing Coaches Association, claims square dancing has provided poise and nimble footwork for one of his best fighters, Nip Long of Everett, Wash., who last year walked off with the Coast Intercollegiate 145-pound championship. W.S.C.'s Ike Deeter maintains social square dancing and fistie square dancing go hand in hand, and he says square dancing to music keeps the athlete in condition, and provides good coordination and footwork, which next to power and punch are most important to the prizefighter. Here's your chance to polish up your ring work, fellows!

**RIVERSIDE, CALIF.:** *Dancing Under the Stars.*

The City Council is considering using the money raised from the booming Recreation Department square dances for the paving of a slab in the Fairmount Park for square dancing on summer nights. Can't some of the rest of us match an idea like that one!

**SAN DIEGO, CALIF.:** *How to Be Happier.*

Mark M. Kirby, mental hygienist, recommends square dancing as an excellent husband-wife hobby. He says, "Going out regularly with others of similar tastes, and dancing the good old American hill-country numbers, makes you laugh, yell, and kick up your heels together, just for the fun of it. You can enjoy square dancing whether you are 20 or 60. Make a date with the wife and swing her around once more!" Ain't it the truth!

**BOISE, IDAHO:** *New Dance Offered!*

The Boise Valley Square Dance Association announces the release of several new dances and also some new chorus figures, which they feel will be a welcome addition to their present repertoire. Effort is being made to

standardize their terms so that square dancers can dance anywhere in the area and not be confused! Good idea that!

**PASADENA, CALIF.:** *Graduation Day Held.*

Four hundred couples recently received their diplomas when they graduated from the beginners' square dance class, sponsored by the Pasadena Recreation Department at the Civic Auditorium at what is believed to be one of the largest square dance classes ever held in Southern California. Congratulations are certainly due both class and teacher!

**TACOMA, WASH.:** *Now It's a Fashion Show!*

Fashions for square dancers were modeled by members of the Tacoma Athletic Commission at one of their recent square dance parties. It's not only outer garments that count, but the foundation as well, as was displayed by the feminine portion of the models. The twin shirts and skirts in plaid proved very popular. Won't it be wonderful when all of the folks are properly attired?

**NEWARK, NEW JERSEY:** *Manhattan Goes Square Dancing, Western Style!*

Frank Kaltman, one of the co-owners of Folkcraft Record Company, is conducting six classes a week in Western Square Dancing in Metropolitan New York! Yipee! Ride 'em Cowboy!

**SANTA ANA, CALIF.:** *Helping the Handicapped!*

The Federated Junior Women's Clubs of Orange County sponsored a Square Dance January 20 at Sunny Hills Recreation Center, near Fullerton, to raise funds for a new wing for the Carl Harvey School for Handicapped Children, which is a school for cerebral palsied children and those with other types of brain injuries. Why not more of this sort of thing?

**SPOKANE, WASHINGTON:** *New Classes.*

E. L. "Red" Henderson, our popular recreation director, announces new course in western dancing, including square, round, and folk dances. Henderson sees to it that Spokane maintains a high standard of dance instruction. Good work, "Red," keep it up!

*And that's Keeno!*

*P.S. Notice to out-of-staters. Please send the square dance news of your area to Mildred Buhler, 180 Elwood Street, Redwood City, Calif., for coverage in National Promenade.*

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## THE RECORD FINDER

(Continued from Page Twelve)

**NEW IMPERIALS:** 1146 *Oh Susanna, Hot Pretzels* (fair); 1147 *Blackberry Quadrille, Alla en El Rancho Grande* (Fair—it's hard to compete with Victor's *Blackberry!*); 1148 *Ting-A-Ling* (Waltz of the Bells), *Flower Girl Waltz* (Fair—*Ting-A-Ling* not as good as either Rondo or MacGregor); 1150 *Wabash Cannon Ball, Goodbye, My Lover, Goodbye* (Both sound O.K.; the pattern for the *Goodbye* dance hasn't reached the reviewer as yet); 1151 *Pop! Goes the Weasel, Ta Ra Ra Boom de Re* (There are better ones); 1168 *Canadian Barn Dance* (Clarinet Polka), *Jesse Polka* (12th St. Rag—Parade of the Wooden Soldiers) (I prefer the Beltona record for Canadian Barn Dance. We use Clarinet Polka, of which there are several excellent recordings, for many older dances. I hear that *Jesse* is a good dance, but haven't seen it done yet); 1170 *Rustic Dance* (Schottische), *Solomon Levi* (These sound O.K.); 1171 *Mule Train* (Square Dance), *Five Foot Two Eyes of Blue* (Don't know the *Mule Train* pattern yet, but it sounds callable; *Five Foot Two* seems more danceable than the Rondo recording, for the new mixer).

**NEW MacGREGORS:** MacGregor and Imperial continue to issue about the same pieces, both being heavily influenced by Southern California trends. Following up the initial success of Square Dance Albums 1, 2 and 3 by Les Gotcher, MacGregor has now issued 4, 5 and 7, all by "Jonesy," and 6 by Jack Hoheisel. Quality continues excellent. Recent singles include 612 *Levi's Plaid Shirt & Spurs, Listen to the Mocking Bird* both called by Jonesy; 613 *El Rancho Grande, Oh! Susanna*; 614 *Wabash Cannon Ball, Solomon Levi*; both of the latter are without calls. MacGregor and some other record companies have taken to including written directions with each of their folk and square dance single records. This is especially helpful to callers as they can now use new uncalled records without waiting to learn the calls from some other caller or from called records.

**MISCELLANEOUS:** Capitol 12-inch single 79-40268 *Darling Nelly Gray, Red River Valley*, both singing calls by John Dolce, with Sid Sherman's Square Dance Band. Both are quite simple figures, well done.

## Federation Roll Call

*Let's Dance!* joins with all Federation members in welcoming the following new groups.

### ALAMEDA

Continental Folk Dancers  
c/o Mr. Markham B. Happ  
1552 Everett Street  
Alameda, Calif.

### AUBURN

Auburn Polka Dots  
Placer Union High School  
Auburn, Calif.  
Monday nights—7 to 8:30 p.m., beginners;  
8:30 to 10 p.m., advanced.  
Mrs. Marian Schenck, P.U.H.S. Gymnasium  
Agard Street, Auburn, Calif.

### CARMEL VALLEY

Carmel Valley Los Rancheros  
Farm Center, Carmel Valley, Calif.  
Friday—8 p.m.  
Care of Viola Myers, Carmel Valley Route,  
Monterey, Calif.

### GONZALES

Gonzales Hoedowners  
Gonzales High School Gym  
Third and County Road  
Gonzales, Calif.  
Tuesday—7:30 p.m.  
Care of Marguerite Schellhaas, P.O. Box 90,  
Gonzales, Calif.

### KING CITY

San Lucas 49ers  
San Lucas Grammar School Auditorium  
King City, Calif.  
Tuesday—8 to 10 p.m.  
Mary Ellen Clausen, Secretary  
P. O. Box 421, King City, Calif.

### MORGAN HILL

Star Whirlers of Morgan Hill  
Beaches Barn, San Pedro Ave and Hill Road  
Morgan Hill, Calif.  
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c/o H. J. Lee, Route 2, Box 210  
Morgan Hill, Calif.

### NAPA

Buzz Steppers  
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1038 Main Street  
Napa, Calif.  
Monday—8 to 10 p.m.  
Mrs. Marian Hoffman, Secretary  
1643 Silverado Trail  
Napa, Calif.

### NORTH FORK

Pine Cone Promenaders  
Scout Building  
North Fork, California  
Thursdays—Advanced, 8 p.m.  
T. M. Homan  
North Fork, Calif.

### PARLIER

Parlier Vine Hoppers  
Parlier High School  
Parlier, Calif.  
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Mrs. Earl Ruth  
P.O. Box 518  
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LET'S DANCE!



# CHEERS AND Jeers

## COMPOSED OR AUTHENTIC?

Editor, LET'S DANCE!

Looking back at the last few issues of LET'S DANCE! I see we have been blessed with explanations of composed dances, such as the Amanor Waltz by Arnold MacMurray, Lili Marlene by Homer Howell Susan's Gavotte originated by Susan Gentry, Swingola, and various others.

This editorial policy acts to the detriment of older, more authentic, and perhaps better dances which are being taught daily by the teachers in the Federation. I do not have all the back issues of LET'S DANCE! but I cannot remember seeing any explanations of Jota, Krakowiak, Lezginka, the Lithuanian Dances, the German Dances, etc.

I believe the programs at the festivals reflect this trend toward composed and unauthentic folk dances, and they usually include such numbers as Skater's Waltz, Swingola, Donello Tango, Patty-Cake Polka, Ping-Pong Schottische, Rumba Schottische, and so on, ad nauseum.

Here's hoping we can look forward to discouraging these frustrated "choreographers" who put these dances out as "folk dances." There are other places for these people to use their talent to better advantage. Let us keep our Federation trying to preserve a small part of the culture of other peoples by doing their dances in the proper style and spirit.

GRACE V. SAN FILIPPO

1299 O'Farrell St., S.F.

This is a very vital issue and one that concerns every one of us. Several letters from folk dance leaders in the East have reflected the same opinion. We feel that the problem is such an important one that we wish to extend an invitation to all readers to send in their views. In addition we invite leaders from all parts of the State and Nation to give us their reaction—either in the form of a letter or an article.—Ed.

## CHEERFUL NOTES

Editor, LET'S DANCE!

Sure want to congratulate you on the new magazine layout and copy. You are doing a splendid job. It now looks like LET'S DANCE! has really come of age.

Good luck to you and the entire staff!

BILL HERLOW, Treasurer

Folk Dance Federation of California,  
Southern Section

Thanks to you from all of us. We're trying our best and hope other leaders feel the same as you.—Ed.

Editor, LET'S DANCE!

I have heard many fine compliments (on the magazine) and enjoyed the article about Madelynn Greene very much. One of these days you'll just have to write one about Grace Perryman!

ALVINA MERRETTIG, Secretary  
Folk Dance Federation of California  
Northern Section

A piece on Grace Perryman is now being prepared and we hope you like it as well as the article on Madelynn.—Ed.

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