

Let's Dance!

FEBRUARY
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



ONE TEACHER'S QUANDARY -- SEE PAGE 7

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LAWTON HARRIS, Editor

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

Notes from Lawton Harris

FOLK DANCING ON FILMS

From the number of inquiries that come to our desk, there must be a considerable amount of interest in films that depict folk dancing.

Unfortunately there are not very many available. The following list is compiled from the Educational Film Guides of 1948-9. Most of these have been shown at Folk Dance Camp, but some are of unknown value. We do not list a few that we think are definitely inferior. We suggest that our readers might inform us of others that they have discovered and that some of our clubs should become interested in making films of some of their dances.

1. AMERICAN SQUARE DANCE (Coronet Film), 1947, 10 min. sound. Depicts simple squares, done by beginners.
2. DANCE FESTIVAL (Livingston, 39 E. 35th St. NYC) 10 min. sound \$2 rental dances from USSR.
3. FIESTAS OF THE HILLS (Livingston) 10 min. sound 1942 \$1 rental. Depicts adaptation of ancient Aztec ritual dances to today's religious fiestas in Mexico (unknown quality).
4. FOLK DANCES (Brandon Films, 1600 Broadway, NYC) 1942 10 min. sound rental \$2. Shows Moldavanetz, Krezhuchek and other Russian dances in black and white.
5. NORWEGIAN FOLK DANCES (American Film Registry, 28 E. Jackson Blvd., Chicago 4, Ill.). An American-made film by Sons of Norway showing Rheinlander, Springdans and Fire Turen, 11 min. color \$3.30, very good.
6. PEOPLE DANCE (Brandon) 10 min. sound rental \$2.50, not previewed.
7. POLISH DANCE (Canadian National Film Bd. order from Brandon or University of Indiana, Audio Visual Dept., Bloomington, Ind.). 9 min. sound, color—well done—Polish people in Canada.
8. PROMENADE ALL—Western Square Dancing (Gateway Films, San Francisco), 1947, 11 min. sound \$3.50 color. Our own Mildred Buhler and the Redwood City Docey-Doe Club. The best available on square dancing.
9. SQUARE DANCE MEDLEY (Official Films Inc., 25 W. 45th St., N. Y. 19) 10 min. sound.
10. THE TANGO (Pictorial Films, Inc., 625 Madison Ave., N. Y. 22) —not folk dance tango.
11. UKRAINIAN FESTIVAL (Canadian—order from Brandon or Indiana University) 1946 9 min. \$1.50, Ukrainians in Canada—wedding scene, etc.
12. UKRAINIAN DANCE (Canadian) similar to No. 11. 16 min. sound color \$5. Very good pictures of costumes—Canadians of Ukrainian descent.
13. UKRAINIAN WINTER HOLIDAYS (Canadian) 1942 22 min., sound color \$5. More concerned with customs and costumes than dancing.

NOTE—the names in the parentheses () give the distributor from whom these films may be obtained.

In future issues of *Let's Dance!* we would like to present a new directory of "Folk Dancing on the Air" and where to find out about dancing in other states (directory of state federations, larger city information centers, etc.). We can not do this unless our readers help us compile such information. Please send us your information even if you think someone else should.

THE COVER FOR FEBRUARY

Marjorie Markel of San Francisco in a very lovely reproduction of original Hungarian costume. Marjorie reports that the materials cost about \$10. *Photo by Romaine, San Francisco.*

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TELL IT TO DANN

By DAN McDONALD

Think back to the day after Christmas and you'll find DANNY at his desk compiling copy for February LET'S DANCE! and here it is . . . with additions. (Ed.)

Please, dear readers, accept a great big THANK YOU for the lovely season's greetings wished upon me. Through this column I extend to all our readers a continued happy full year of FOLK DANCING.

* * *

Something new (and good) has been added. FRANCISCO NOTES by TRUDI SORENSEN. Trudi is Miss Mumbling N. Musing for CHANGS INTERNATIONAL FOLK DANCERS' bulletin, and wife of BILL, past president, present class chairman of CHANGS and chairman for the SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS. Now, hear from TRUDI.

EDGEWOOD FOLK DANCERS who meet at the Presbyterian Orphanage every Monday elected BILL RIEDEMAN for their new president. TIM PENNINGTON is new V-P; EDNA TINGER, secty; JERRY BOWER will keep the cash accounts. HARLAN BEARD did a bang-up job as president last year. Good wishes to the new officers of this lively and friendly group.

Congratulations. The Austrian Government has presented citations and medals to 12 Bay Area residents, two of them being MARVIN HARTFIELD and WALTER GROTHE, both members of CHANGS, among others, for assistance rendered to the Austrian Students Goodwill Tour last summer.

CO-OPERATION among the S. F. groups is a real "THING." Wait till you attend the March Festival at the S. F. State Armory. You'll see for yourself what I mean! Remember the date, MARCH 11.

Twenty-two members of the FOLK ARTS recently flew to EUREKA where they were sponsored by the SQUARE ROUNDUP in a two-hour program of international dances and under the leadership of MRS. B. BARNETT of EUREKA. GRACE PERRYMAN says save the date of March 3 for the next party, "A Spanish Fandango," and get your tickets early since none will be sold at the door. Sounds like a wingdinger of a party.

TEENAGERS of S. F. whose mammas and papas will let them out on Wednesdays can folk dance with the POLY-HI TEENAGERS from 7:30 to 9:30 at Polytechnic High. BUD SOUTHARD of the CARROUSEL FOLK DANCERS is the man with the big stick that night.

I suppose every club in S. F. had a Christmas party of some sort. Some of them were the "Santa Lucia Fest" at the SCANDINAVIAN CLUB; the "HOLIDAY PARTY" by GLENN PARK FOLK DANCERS; and the one at Francis Scott Key School for the folk dancers directed by PAUL and PAT HUNGERFORD under the auspices of the S. F. Recreation Department on Dec. 11. My apologies for not mentioning those I've missed.

New president of CHANGS for 1951 is LLOYD DEMRICK, who succeeds ERNIE DRESCHER, who, after a successful year as president, was presented an engraved "gavel" as

a token of thanks for services rendered. The outgoing officers held a dinner party for the incoming officers on January 5 and wished 'em a lot of good luck.

* * *

Eat half as much, laugh twice as much, dance just as much and you live longer.

New prexy of the MING SWINGERS is WILBER YEE, supported by a fine cabinet. HERB CHOY, the grocery boy, is doing a fine job of teaching. At the traditional "Candy Cane Ceremony" there was a "stag line" and some of the girls had to repeat for the kisses. The food prepared by ROSE CHIN was also delicious—broiled hot dogs filled with cheese and wrapped in bacon, varicolored fruit-filled Jello and the only thing Chinese was the burnt almond ice cream and cookies. BILL and SHIRLEY WONG will be one WONG before long. HENRY HOM is back from CHI and glad to be.

* * *

"From the Diary of SAMUEL PEPYS LEWIS" December 10. Up and afternooned at GRACE WEST'S studio on Post St. Ballad singing.

"Grace Notes." 1. This lady and her entourage are visiting hospitals and Army posts putting on folk music and demonstrating folk dancing. Gave me ideas as to how we can help the boys, of which more later.

2. THE CROSSROAD VILLAGERS have plans for expansion.

Surprise! December 11: Visited a group (unnamed) which did only folk dancing. No synthetics, no demonstrations, nothing but real F. D.

December 12: Took green shirt out of mothballs and visited EIRE OG which meets at the Irish-American Hall on Valencia St. Live musicians. Program an olio of ballroom dancing, folk dancing, squares and longies. Many interesting longies, such as "Siege of Ennis." SHAN JUDGE is president.

December 13. Usual lesson at CARROUSELS. Unusual attendance. Males, men and roosters. For once.

HIGH STEPPERS: Last Saturday in January, party, opening, high jinx, low jinx and everything, at the Roosevelt School, Arguello Boulevard, and everybody and everybody else is invited, for renovation, rejuvenation and dancing.

December 16. Over to PORTOLA BALAI-DORES, who now meet at All Hallows Hall, Oakdale and Newhall. Real party for real folks, and getting to the down-to-earth people, which is what it should be. Going to meet there on Monday nights hereafter. Next party also planned for fourth Saturday in January.

Dec. 18. Nighted on Fillmore St. between California and Sacramento. This was a real international gathering of all races, religions and people, sponsored by the merchants of the block, as a whole. PEARL PRESTON mothered a flock who showed the hoi polloi what fun, pleasure and beauty there is in folk dancing, and also, incidentally, that all ages can join in. I like that.

* * *

THE GARFIELD FOLK DANCERS' "News

LET'S DANCE!

Letter," ably edited by our Federation Recording Secretary BARBARA TILDEN, assisted by BETTY WALLACE and circulated by HOWARD HARRIS, is about as complete a club bulletin as you'll find. November issue lists new members. Their Christmas party—as well as all their activities—was a well-attended, successful affair, again ThanX with a big X to EDNA SPALDING, who planned the program—lifted from their "News Letter"—Mistletoe Kiss is potluck romance.

THE FOLK DANCERS GUILD with their Guild News is another worthy publication edited by DONALD MARCKS; however, September, October and November arrived in one package this time and by the time you read this in February 1951—well, September was six months ago. Here are the new officers elected November 1950: President, GEORGE MOHR of EL CERRITO; vice presidents, MRS. GERTRUDE BARBERA, VERN COLE, HOWARD LATHE, LEN MILLER and JOHN Mc CONNELL (so many V.P.'s?). Their membership then was 225. MARY LATHE, publicity chairman, congrats FOLK DANCE FEDERATION OF CALIFORNIA for LET'S DANCE! and splendid festivals.

LOELLA H. MILLER, secretary of the NAPA REGIONAL FOLK DANCE COUNCIL, is doing her job wonderfully well, or have I said that before? Well, I've been thinking and meaning to every time I receive news from her about their well-organized council. JACK NELSON, their publicity chairman, has obtained column space in the VALLEJO daily newspaper. Others are sure to follow.

On February 1, 1951, the EAST BAY WOMEN'S DANCE CIRCLE held a festival at the Dimond Roller Rink, 3245 Fruitvale Ave., Oakland, from 9:30 to 11:30. The group is directed by MILLIE VON KONSKY, assisted by GWEN HEISLER.

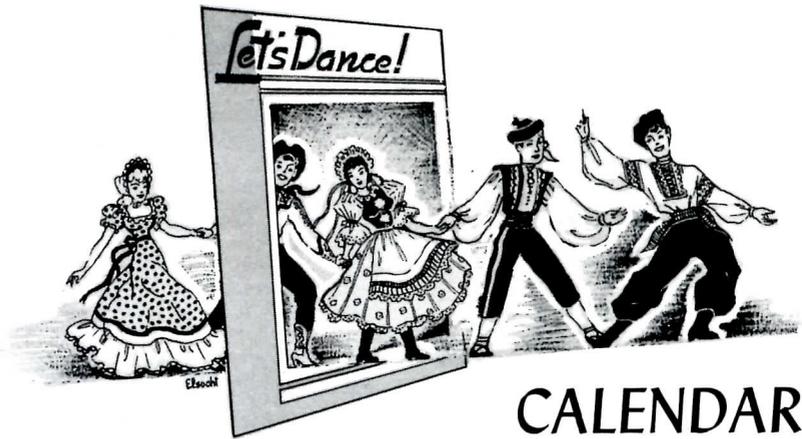
Here's news and a correct date for February 18 (Sunday, this month). THE OAKLAND FOLK DANCE COUNCIL will be host to the FEDERATION FESTIVAL in the Oakland Civic Auditorium. LEONARD MURPHY is the program chairman.

Did you get your decal yet? Ask your club secretary to purchase a packet of 100, they're only a nickel and many times will save you 50c in cash and solve many a parking problem at folk dance affairs.

Met DOC ALUMBAUGH and his lovely MRS. at Federation Headquarters and we greeted each other with Ting-a-Ling for his Waltz of the Bells and Sashay Right, etc. At last it can be toll-ed—the lady does turn under the man's right arm going forward and under his left arm going back in the side step of Waltz of the Bells and here all along I've been doing it the easy way by using the forward arms each time. Well, DOC says, what has happened to that dance since he gave it to US makes it hard to recognize, but I have his permission to do it the easy way; anyhow, I don't have to change hands for the balance away—together, etc. WOE is me!

You got anything to sell? Wanna buy something? Advertise in LET'S DANCE!—it's your magazine and it needs your ads. ED KREMER (bless his heart) is the new advertising manager. Call him, SUTter 1-8334, or write it in, 262 O'Farrell St., San Francisco 2, Calif. It's only five bucks for seven lines and you might make a million—well, a million friends anyhow.

Remember GEORGE (Short Pants) MEISINGER from LOS ANGELES, SANTA BARBARA, SANTA MONICA and wherever there is, was, a festival? Sure you do, that pleasant little guy with the camera eye. Well, GEORGE is in MILWAUKEE, Wisconsin, now, 4049 No. (Continued on Page Six)



CALENDAR

FEDERATION FESTIVALS

Northern Section

SUNDAY, FEBRUARY 18—OAKLAND.

The Oakland Folk Dance Council is host to the Federation for a "February Festival." The place is the main arena of the Oakland Civic Auditorium. Times: Afternoon, 1:30 to 5:30; evening 7:30 to 11. The Council Meeting Room will be plainly marked. Time 12:30 p.m. Everyone is invited, and there is plenty of room for spectators.

SUNDAY, MARCH 11—SAN FRANCISCO.

Hosts, San Francisco Council of Folk Dance Groups. Place, Armory, 14th and Mission Streets. Time: 1:30 to 5:30 p.m. Evening party 7:30 to 10:30.

SUNDAY, APRIL 29—OAKLAND.

Arroya Viejo Park. Hosts, Swing 'n' Circle Folk Dancers.

SUNDAY, MAY 20—SAN JOSE.

Hosts, Gay Nighters.

Southern Section

SUNDAY, FEBRUARY 18 — HOLTVILLE.

The center of the annual Carrot Harvest Festival is the place for the festival this month. The festival begins at 1:30 p.m. All dancers are cordially invited, and a full program has been planned for the enjoyment of all.

MARCH—SAN BERNARDINO.

APRIL—GLENDALE.

REGIONAL FESTIVALS

North

SUNDAY, FEBRUARY 11 — KING CITY.

A regional festival is planned for this date, hosted by the King City Ranchers and the King Pins. Contact these clubs for place and time.

SUNDAY, MARCH 4—REDDING.

The Wonderland Twirlers of the Redding area are the hosts.

SATURDAY, SUNDAY, APRIL 7, 8—FRESNO.

Central Valley Peach Blossom Festival.

SUNDAY, APRIL 15—SACRAMENTO.

Hosts, Wagon Reelers.

APRIL—SEBASTOPOL.

No date or place received.

SQUARE DANCING

SATURDAY, FEBRUARY 10—SANTA CRUZ.

The Square Dance Callers' Association is host to a festival in the Monterey Region. Saturday night program begins at 8.

SATURDAY, MARCH 17—PORTERVILLE.

The Rainbow Squares of Porterville will give a Square Dance Jamboree in Porterville High School Gymnasium. The call of "Sets in Order" will be 8 p.m. All square dancers and spectators are invited.

STATE FESTIVAL

SANTA BARBARA, May 25, 26 and 27.

LEADERSHIP TRAINING

SQUARE DANCE CALLERS' ASSN. CAMP GUALALA, 38 miles northwest of Healdsburg, Feb. 24-25.

MILLS COLLEGE INSTITUTE, March 17-22.

FOLK DANCE CAMP—STOCKTON. July 25 to August 9.

JUNIOR SECTION FESTIVAL

SALINAS—Tentatively, February 11.

Announcement will be sent to all clubs of place and time.

Items to be included in the Folk Dance Calendar of Events must be forwarded by the first of the month prior to publication to Hal Pearson, 1636 Oak View Avenue, Berkeley 7, California.

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TELL IT TO DANNY

(Continued from Page Five)

18th St., Zone 9. Sent quite a lengthy letter with some photos of some of the Danish group who visited us last year. GEORGE followed them East and became well acquainted before they sailed for home.

Forty-five folk dance clubs were represented at the HAYWARD HEYMAKERS' birthday party, competing with the SAN FRANCISCO FOLK DANCE CARROUSEL'S same fourth year. Both showed healthy crowded groups, which is as it should be—no matter where you go folk dancing you're bound (duty bound) to have a good time among the finest people in the world. Happy dancing!

FLASH! VELMA LENSCHAW was secretly married in a white Hungarian costume.

DITTO! Another leader is up in the air—JERRY MUNOZ was married Sunday, Dec. 31, 1950, at Chapel on the Hill, Presidio of San Francisco, to an Aircorpsman, JOSEPH TYSE. Thazznize.

Cards from far-away places—ERNIE CUSHING, ELAL MAINT, DEPT., LYDDA AIR-DROME, ISRAEL. ERNIE is well known to folk dancers both north and south. Then there's the gal we were getting so used to when she sails for IRELAND. Nicest part of the message says, "Hope to see you this year." Signed JO CINNEDIE (kinada) KENNEDY in Gaelic. 96 Stephen's Green, Dublin, Ireland.

Worst news to hear was about CHARLIE BASSETT cutting his hand on a power saw Thursday, December 28 and more surprised to have him calling squares at the MARIN NEW YEAR'S PARTY. CHARLIE will be laid up a long time, but you can't keep a good guy down.

Fresno Folk Dance Council elects again: E. Ford, prexy; Rex Wray, vice pres., and Marge Widman, secretary. Congrats to the new, orchids to the old. Next big event, Peach Blossom Festival, April 7 and 8.

BOOK PLUG—Just glimpsed Lee Owen's latest, "Advanced Square Dance Figures." Looks swell. Thanks a lot, Lee!

BETTY HICKS was a surprise visitor at many of the San Francisco Bay Area and Peninsula groups in October. Glad we were on her itinerary.

THE COMMUNITY PROMENADERS, square and round dance group, meet every Saturday night in NAPA at the V.F.W. Hall, 1038 Main St. ED MALKEMUS is their director and teacher. ED is a member of the NORTHERN CALIFORNIA CALLERS' ASSOCIATION. As per usual, everyone is welcome at these affairs. Just ask for ED or ELMER KROPPLIN or HANK LACAZE.

New officers of the MARKHAM FOLK DANCE CLUB of OAKLAND are KENNETH SPETH, president; MARY JO BLAKE, secretary-treasurer. DALE and VACE TEAGUE are doing a nice job of teaching and both are excellent callers for the square section. MRS. EDA NARMAN teaches the beginners' class. Both classes are open for more members for more fun.

SOUTH NOTES

A HIGHLIGHT of the Thanksgiving party given by the LOS ANGELES RECREATION CO-OP was the lovely exhibition given by ALI AMIR-MOEZ and LEILANI PAPADOL in an exquisite interpretation of the Persian dance "Shalaho."

Folk dancers of Davis will be interested to know that a former member of the Wagon

Reelers, Circle D and Castenets, DR. T. Y. TENABE, is now folk dancing in the south. On a six-months' leave from Pennsylvania State College, he is working at California Institute of Technology. Also, FRED W. LORENZ is spending his sabbatical leave studying at the same institution. And, of course, he has made lots of friends among the dancers of Pasadena, Glendale and Los Angeles.

As a direct result of the Folk Dance Festival held at Cove Park, La Jolla, in the summer of 1949, the FOLK DANCERS OF LA JOLLA were organized. They dance every Tuesday at the War Memorial Building, Silverado and Eads, from 7:30 to 10:30. Their new officers are Stanley Corr, president; Mrs. Lyle Hansen, secretary-treasurer; Mrs. Vivian Voll, dance director.

With the Christmas season just passed, a few of the holiday celebrations should be mentioned: the SANTA PAULA FOLK DANCERS celebrated December 21 at the Briggs School, as was reported by Wilma Abel; CENTINNELLA VALLEY sent out invitations for December 16, and so did the SILVER LAKE CLUB (square dancing, caller, Ray Shaw). The GLENDALE FOLK DANCERS staged a Scandinavian Christmas, smorgasbord and all; PASADENA waited until December 29 for their holiday party.

FRESNOTES

By LILLIAN BOWMAN

The EASTERLY FOLK DANCE GROUP was host to a wonderful Halloween party.

The VISTA SQUARE EIGHT GROUP was guests and really enjoyed the evening of dancing and laughter. The pie was good too.

The VINEHOPPERS were hosts to the Fresno dancers at the first dance of the winter season here. Dances will be held each Friday at the old civic auditorium, L Street at Kern. Dancers of the valley are invited to join. The floor is good and there is ample space to dance.

Visalia held a festival in that fair city December 2. As usual, we almost wore out our welcome, but the Visalia B-V group just always have things so nice for their festivals!

NATE MOORE, our council president, has an interesting radio program each Sunday at 2:30 p.m. KSGN is the station, if you really want to hear a good program. Nate has put in much study on the origin of many dances.

Many of our young people are taking a decided interest in folk dancing in Fresno. Many have been doing much to help with these youngsters in this fine recreation. Some wonderful exhibitions have been given throughout the city by the children of the Chester Rowell High School under the direction of HOLLIE HUNSACKER. MRS. BEVERLY BONDIETTI of the Longfellow Junior High is doing a fine job of teaching to the pre-teenage group. She is planning a winter festival to be held in mid-winter. Let's all help when called upon to assist with these youngsters who will be our leaders of folk dancing in the years to come.

VIRGIL MORTON

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One Teacher's QUANDARY

"I Am Confused"

By JAMES A. HULL

SHALL it be squares? American rounds? Contras? Folk dances? A mixture of all of them? Or what?

It becomes my responsibility at this time to plan a new one-year course for teaching folk and square dancing in an adult evening high school program. I find it more difficult this time than on other occasions. I am aware of the complexity of the undertaking as never before.

What shall I teach? I have before me a list of dances. Already I have eliminated a number of the long sequence dances which many teachers, no doubt, would argue should be included. Out of the many volumes available I have chosen relatively only a few of the dances. But as I count them I find I still have 125 couple and progressive dances, exclusive of a minimum, let us say, of 50 squares and 10 contras. One hundred and eighty-five dances are quite a staggering total.

Multiplying days by hours and not counting any time lost due to absence I have a maximum of 90 hours in this year in which to teach the fundamentals, the dances and to review. Allowing necessary time for practice, review and polish, it is quite obvious my new class cannot learn a very large number well enough to dance them correctly and with ease and pleasure. What is the minimum number of dances this class should learn in order to enjoy and profit by what they are learning? What should be set up as the aim or goal of the average American? Just suppose an adult spends one night a week learning and one night a week dancing outside the classroom (and frankly, isn't that as much time as we should encourage Mr. Average Citizen with home and civic responsibilities to spend with this very worth-while avocation?), how many dances should make a good repertoire?

In addition to how many dances, I must decide which ones to teach. How many of the dances which I choose to teach will be taught by the teachers of similar classes? Will my students learn the ones which will enable them to dance with other groups? Shall I try to mix squares, American rounds, contras, tangos and folk dances from other lands in the same class? I love them all and I wish my students to learn to love them.

I AM well aware of the diversity of opinion of trying to mix folk and square dancing. One friend would tell me there is just too much material to try to learn and teach well if you try to mix them. He has a good point. It would be considerably easier for the teacher to stay in one field. It becomes a difficult problem for any teacher who is not devoting the major portion of his time to learning and teaching to be efficient in all fields. Some groups and teachers have tried to stick to American squares only, excluding all or most of the American rounds. I well remember one very large square dance party where we danced to about a dozen of the "top" callers. Through the entire evening only one dance other than squares was offered and that a composed waltz which was not even progressive. This extreme has led to a demand on the part of numbers of those dancers for more rounds; to the point where there are groups doing only American rounds.

Then there are groups and leaders who mix the squares and rounds but turn thumbs down on the contras. Some of the leaders may say they have tried to interest their groups with no success; others say they have tried to learn to like the contras and can't so they are sure their groups will not. Also there are a number of square dance callers and teachers who say, and no doubt conscientiously feel, that dancers who have learned folk dancing first just mess up and spoil the squares when they try to learn them. According to these teachers they hop and jump and cannot learn to glide into the smooth movements of the square. I trust there is not a large

number who have had this experience, for it might well lead to the conclusion that our dancing and dancers should be divided and separated into several groups.

Is it within the realm of the possible that a group of dancers, all in one class, could learn to dance and enjoy all four or five distinct types of the dances we have considered? Suppose that this is thinkable, is it also thinkable that one teacher could handle such a group? Can I as a teacher prepare to do all these in a creditable manner? Is it asking too much for the average teacher? Should teachers become specialists in just one or two fields? Should the dancers then choose and stay within those fields or should they go to this class to get one thing and to another to learn a different type of dance? If the teachers need to specialize should the dancers attempt to accomplish what the teachers are unable to do? Should we as teachers broaden out to include all fields or by so doing will we be entirely unable to compete with the "specialists"?

ONE MORE big question which has become a bone of contention with some is, "Shall we teach newly composed dances, or stick to the older 'authentic' dances?"

Luckily, this point does not bother me seriously. I can agree with those who will argue we have enough good material already from which to draw. But I must also admit I thoroughly enjoy many of the newly-composed dances—may I say *even* the waltz composed to Goodnight Irene, which I very emphatically declared I would not like, but did as soon as I saw it. I believe many of

(Continued on Page Nineteen)

THE AUTHOR

MR. AND MRS. JAMES A. (Allemande) HULL, of Berkeley, Calif., have been active Federation folk dancers for the past ten years. Jim is a teacher at Alameda High School and has had exceptional success with teen-agers in school and out, as well as with his adult education classes. He is the editor of the very extensively used handbook of "SQUARE DANCES."

Both Mr. and Mrs. have availed themselves of the many Federation-sponsored leadership training opportunities and are consistently serious students of our dance movement. Here, Jim addresses himself to a problem that is causing very widespread concern in folk dance circles both in California and elsewhere. Future issues of LET'S DANCE! will present a number of contributors elaborating on various points Jim has raised. We would be glad to hear from you.

Folk and Other Dances

By VIRGIL MORTON

MANY DANCERS, as well as teachers, have entered the folk dance movement with only a vague impression, or sometimes with a completely erroneous idea, of what genuine folk dancing is and how it compares with or differs from other forms of dancing. Dance is the oldest art in the world, and from its simple beginnings have developed many categories, but each with a diversified aim and method of expression.

A brief resume of the history of dance may aid in eliminating some of the mistakes and misconceptions that are evident in the present folk dance movement.

Primitive man, long before he developed other arts of communication, was expressing himself in conscious rhythmic movements of his body, to which he added the percussive accompaniment of stamping feet, clapping hands, or slapping his body. The entire tribe united in this expression to convey a communal tribute to their gods. The subject of the rites closely concerned the everyday lives of the dancers themselves; the planting or harvesting of crops, the preparation or victory in a hunt or war, the initiation of young members into the adult community, and dances of life or death. Fundamentally, dances were inextricably interwoven with religious ritual, and were never performed for the sake of amusement alone, although the dancers may have derived ecstasy from participation in the dance. Technically, primitive dances were limited in their forms, the steps being repetitious and monotonous, even when frenzied and inharmonious. The principle of reiteration cast a spell of unity that is the keynote to any religion, primitive or modern. Many primitive races still remain on earth whose society is not as complex as ours. These include the tribesmen of New Guinea, the African negroes, the Eskimos and the Indian tribes in our own Southwest. These peoples still dance for the same results—life, power, food, health—as did primitive man thousands of years ago.

In Central Europe, with the growth of the population into cities, and the inter-mixing of tribes, the ceremonial rites were weakened and were kept alive only in the small communities or remote sections of a country. The instinct for coordinated movement and social contact



THE AUTHOR

VIRGIL MORTON, a founding member (1938) and one of the official instructors of Changs International Folk Dancers, San Francisco, is one of our most familiar demonstrators of folk dancing as an art, appearing regularly with the Festival Workshop. Here, we present Virgil in a new light to many—as a serious student of the dance. This article attempts to set the background for future presentations in LET'S DANCE! by Virgil and other writers.

remained and soon additional forms of dance came into being. The two major divisions are SOCIAL dance and THEATRICAL dance.

SOCIAL dance developed into a more personal form, requiring smaller groups, and presenting more the recreational aspect than the religious phase of the dance. Social dance grew directly from the old tribal dance, often using identical steps, and soon developed forms and traditional expressions that were characteristic of the country of origin.

Both the social dance and the true folk dance are scientifically grouped together under the title of ETHNOLOGICAL, or ethnic dance. Contemporary "ballroom" dancing is a sub-division of social dancing, but cannot be termed "ethnic" until it grows to represent a cross section of a nation, and has grown to have a certain patina of tradition. Many "fad" and novelty dances are introduced as ballroom dances, but time

and acceptance will determine their status of "ethnic."

THEATRICAL dance separated itself farther from the old tribal dance in that it came to be danced solely for the amusement of the spectator. Limited theatrical dance was known in the Egyptian and Grecian eras, but it was in the Roman period where it shed any pretense to religion, and was presented along with the spectacles of animal fights and gladiatorial games in the public amphitheatres. With the decline of the Empire, theatrical dance degenerated into buffoonery, freak acrobatic exhibitions and juggling, and did not attain any form of artistic value until a thousand years later as part of the cultural revival of the Renaissance period.

IN ITALY, under the Medicis, and in France, before the Revolution, theatrical dance was cultivated to the fullest extent. It was through the interest of Louis XIV of France that the Academy of Classical Ballet was founded and is still governed by rules formulated at that time. Today, theatrical dance has many facets, including acrobatic, tap, ballet, "modern," musical comedy and others. All these forms require special study and disciplined practice of a specific technique, and are primarily danced for the display of that technique alone. Theatrical dance may borrow from tribal or folk dances, but they are invariably ARRANGED with little regard to the traditional purpose or background of the dance.

While theatrical dance was in a period of decline during the Middle Ages, the peasants and tradespeople of Central Europe were still performing their folk dances and religious ceremonials. In the latter, carols and hymns were danced as well as sung. The tradesmen developed the motives of their occupations of tailoring, weaving, shoemaking, etc., into their dances, and it is from this period that many of the remaining European folk dances can be traced. While simplicity and naturalness of execution is the keynote to most folk dancing, there are those from the mountain regions that are more zestful and intricate enough to require special study. The forms are rigidly bound by tradition

(Continued on Page Fourteen)

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(Continued on Page Sixteen)

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"Mother, are they all here?" The family counts the petticoats —George and Marjorie Posner and family. (Photo by Posner)
Below—George Holly and family go Russian at recent Southern Section Festival. (Photo by Ed Lebac)



Top—Costume figurines from Latvia made in Displaced Persons Camp and presented to Ruth Prager. (Photo by Posner)
Middle—The Innsingers from Crossroad Village dancing the Dreisteyrer at Hearst Ranch

NOTE: Let's Dance! wants your picture! We need a huge file of pictures of dancers in action, in costumes to illustrate articles and to present in Folks in Focus. Such "shots" need to be sharp as to detail, with light backgrounds if possible, and should carry full information—who, what, when, where and by whom. We cannot run all pictures but will run as many as we can. If you wish, we will return any that do not seem suitable.





Estonian Dancers, International Day Festival, Los Angeles. (Photo by Al Lebac)



A line-up of Lithuanians, at the Pomona Festival. (Photo by Al Lebac)



The Hollister Twirlateers, Harry Collum, caller, danced for the March of Dimes benefit festival at Salinas on Jan. 27. (Photo by Ace Smith)



The Salinas Lariat Swingers have gone Bavarian in a big way. Above, Thyрма Green, Prexy Sid Prouty and Grace Prouty take time out to pose for Ace Smith. Below, Ace catches friend wife practicing the window sequence from the Bavarian Laendler with Karl Martitsch, when the Austrian group visited Salinas. Looks like fun, Marge.



LATVIAN DANCE DRESS

By MARJORIE POSNER, Costume Editor



Ruth Prager poses in Latvian Costume she brought back from Europe

WHEN RUTH PRAGER, former costume editor of *Let's Dance!*, came back from Germany she brought with her some very beautiful costumes which had been made by DP's in the camps where she had worked. Among them was a Latvian costume from the district of Nica, one of her loveliest, and not too difficult to copy for folk dancing. The costume of both the woman and the man of this province is illustrated in the picture of the figurines made by a Latvian DP and lent to me by Ruth for this article.

Wool and linen, both hand-spun and

hand-woven in the original, were the materials used, but cottons can be used as substitutes. The woman's skirt was long and rather full, of a heavy material in a bright orange-red, with narrow stripes woven or embroidered in vertically, in white, black and green. The bodice is of white wool, made with a peplum and embroidered in black or dark blue in a scroll design on all the edges. It is hooked together at the waistline and sometimes again just above the waist. The white linen blouse always has a small collar, full long sleeves ending in narrow cuffs and a front opening at the neck. It is ornamented with geometric designs in the orange-red color, in tiny cross stitch, on the collar, down the front, on the cuffs and at the top of the sleeve. At the collar is worn a narrow dark tie in a soft bow. The common ornament found on the woman's costume was a "Viking shield," like the Esthonian, varying in size from a button to a dessert-plate, and worn in a number of different places. It is sometimes shown on the blouse, pinned below the tie, or on the skirt, on the bodice, carried in the hand with ribbons hanging from it or on the beautiful shawl or plaid, as an ornament or to pin it together.

The shawl worn by the Latvian woman as an outer garment and for show has a very interesting background. The earliest plaids date back to the eighth century and were then indigo blue in color, trimmed with plates of copper, loops of copper wire, intricate borders woven in a chessboard pattern, and sometimes tiny bronze trinkets hanging from small bronze hooks. Gradually the color changed to white and the ornamenting from metal to wool, still in the chessboard patterns; and then the woven ends were replaced by embroidered or crocheted geometric designs done on

the white wool, with sometimes small tassels added.

The shoes were black or brown low shoes, and white stockings knitted of wool or linen in intricate patterns were worn.

The head-dress is one of the most becoming of any folk-costume and consists of a stiffened and lined coronet of the orange-red wool. It is slightly shaped and fitted to the wearer's head to sit comfortably. Ruth's is trimmed at the top edge with large crystal beads alternating with smaller blue glass beads. Below the top it is embroidered in a "V" design in small beads in gold, white, pale blue, copper and crystal, with gold and silver braid separating each part of the design.

The man's costume was rather conservative, consisting of an embroidered white linen shirt, gray wool coat and trousers, a black hat, black or brown boots or low shoes and wool stockings with fancy tops, into which they tucked the trousers. The necktie was brightly colored and woven in a fancy design. Most important part of the man's costume was the outer coat, of gray wool, made fitted to the waistline and flared to the knees or longer. Often it was embroidered in black or green, in a design similar to that used on the woman's bodice. The belt was very fancy, either of bright woven stuff or plaited leather, adorned by copper ornaments.

Indispensable to both costumes was a pair of beautifully-knitted mittens in all sorts of color combinations and designs, with edges plain, indented or fringed. These were worn all the time and were given as gifts at the slightest provocation.

The beautiful costumes of this district, Nica, in Latvia, were the last to be discarded and were worn up until the beginning of World War I by the country women.

RESEARCH COMMITTEE:

Mildred R. Buhler, Chairman; Lawton Harris, Miriam Lidster, Adrienne Murton, Heidi Schmidt, Annemarie Steinbiss, Dorothy Tamburini, Lucy Cheney, Vernon Kellogg.

ROYAL EMPRESS TANGO

(Old English Ballroom)

This dance was demonstrated at a festival of old time dances in London in 1922 and won the Festival Trophy Prize. It became a favorite, dating from that time. Miss Lucile Czarnowski learned it from the old time ballroom specialist in Victoria, B. C., Mr. Harold Evans, and introduced it to us. (*Prepared by Research Committee, Mildred R. Buhler, chairman.*)

MUSIC: Record: Columbia DX 1218 *Royal Empress Tango*.
Sheet Music: *Royal Empress Tango* (B. Feldman & Co.)

FORMATION: Couples in ballroom dance position, M facing in line of direction (counterclockwise).

Old English Ballroom Position: M holds W R hand in his L hand with arms slightly curved inward. W hand is held between M thumb and fingers (hand curved), W thumb placed lightly on back of M thumb. M R hand below W left shoulder, fingers closed and pointing across W back with flat hand. W left hand lightly resting on M upper arm just below the shoulder.

STEPS: Walk*, Point*, Two Step*, Chasse (Step, close, Step).

MUSIC	PATTERN
Measures	Directions for M, W does opposite.
	I. <i>Walk and Chasse</i>
1	Beginning L, take two steps forward slowly leaving knee relaxed on second step.
2	Beginning L, take two steps backward.
3	Beginning L, take one chasse slightly diagonally L (turn R slightly so that L shoulder leads).
4	Beginning R, repeat one chasse diagonally R (turn L slightly so that R shoulder leads). Finish facing the center of the room in open position.
5	Beginning L, walk two steps toward center of room.
6	Continuing in same direction, chasse L turning inward on the last step to face away from center of room and point R foot forward. M L and W R arm are curved high on turn and point.
7-8	Beginning R, repeat action measures 5 and 6 moving away from center. On chasse step the W turns slightly to R as M maneuvers her around to his R side and they finish in open position, keeping extended hands joined, facing line of direction.
	II. <i>Pivot, Walk and Point, Two Step</i>
9	Beginning L, walk two steps forward.
10	Beginning L, pivot once around to R on two steps in closed ballroom position.
11	Beginning L, walk two steps forward in open position (extended hands joined).
12	Point L foot forward, step on L. Keeping feet apart, turn inward toward partner to face in clockwise direction and point R. On point, extended hands are curved high.
13-14	Beginning R, repeat action of measures 11-12, moving clockwise and finish facing counterclockwise.
15-16	Beginning L, take two two-steps in closed dance position while turning R. Finish with M facing counterclockwise, ready to repeat dance from beginning.
	NOTE: Rotary waltz or rotary chasse is the term used by the English for this two step (measures 15-16).

The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

STANDARD DICTIONARY OF FOLKLORE, MYTHOLOGY AND LEGEND. Edited by Maria Leach. New York, Funk & Wagnalls Company, 1950. 665 pp. (Vol. II: J-Z) \$7.50.

In the September issue of *Let's Dance!* Vol. I: A-I, of this extensive work was reviewed. Now, we have the second and last volume, completing the alphabetical listing of world folklore terms in this dictionary, which in Vol. II alone includes some 4000 items. This volume adds four contributors who did not appear in Vol. I, bringing the total number to 33.

Additional articles include Jazz, Masks, Mnemonics, Oral Tradition in Music, Primitive and Folk Art, Proverbs, Riddles and Types and Classification of Folklore. Survey articles give a good coverage of such cultures as Japanese, Latvian, Lithuanian, Melanesian, Polynesian, Pennsylvania Dutch, Semitic, Slavic and Spanish, and North, South, Mexican and Central American Indian. A short, but very informative, article on the materials, science and art of folklore is included, as well as a general survey of the museum resources of the world in folklore materials.

Choosing two items on dance at random, schottische and polka, this work is somewhat at variance with other source books which give the possible origin of these dances. In the *Dictionary of Folklore* the schottische is listed as a couple ballroom dance of Swedish ori-

gin. Andreas Lindblom, director of the Nordiska Museet and Skansen, states in his book on the Swedish folk dance: "At the beginning of the 19th century, a figure dance in 2/4 time appeared in Sweden, originating in Scotland, but judging from the name 'schottische,' probably introduced from Germany." Curt Sachs in his *World History of the Dance* states: "The schottische arose from the incorporation of waltz-like tunes in the ecossaise" (a Scottish dance). Commenting on the polka, he further states: "Its simple pattern was a combination of the old *fleuret* and *pas de bourree*, together with the so-called schottische steps, with which the people of the time were familiar from the ecossaise."

Although the story of the Bohemian peasant girl originating the polka is not taken too seriously, nevertheless evidence has pointed to Bohemia as the home of the polka. One such identifying factor is the Czech name *Pulka*, half, semi or chain step which is a characteristic feature of the polka. The *Oxford Dictionary of the English Language* and the *Encyclopedia Britannica* also place the origin of the polka in Bohemia. This volume gives Poland as its point of origin.

The dance items relating to Mexico and New Mexico seem to agree with the source books of these regions.

One might think it very strange to choose a dictionary for pleasurable reading, but this dictionary is different. It contains so many interesting facts, tall stories, folk tales and fascinating informative material, that many pleasurable and exciting hours can be consumed in reading it.

Folk and Other Dances

(Continued from Page Eight)

and custom, and any deviation is sternly frowned upon.

Aside from the tribal dances of the American Indian, and the dances of some religious sects such as the Shakers,

the United States has no genuine folk dances that express a national occupation or custom. Even the Virginia Reel and the American squares owe their form to inheritance from Europe. New inventions on the old forms have turned some of these into dances that are "strictly Yankee," however. Even the American jazz dances, the cake walk, Charleston, jitterbug, rumba, etc., stem directly from the influence of the African negroes, who were first brought in as slaves. These dances have been adapted to American needs and are now considered an ethnological expression.

SPANISH dancing, both the folk and theatrical, has received little influence from North of the Pyrenees, and has consequently developed different techniques of expression unique to Spain. In her long colonial period, Spain was most prolific in disseminating her culture, but the dances that have survived in the colonies are "watered-down" examples of the native Spanish dance.

The ORIENT, both the Near East and the Far East, has many forms of dance, but they stem from quite different philosophies and cultural backgrounds than those of Central Europe. Most Oriental dances consist of stylized rhythmic pantomimic movements, so abstract they require special study before the meanings can be understood.

The national dress of each country is bound by folk traditions and customs as strongly as are the dances, and are worn with respect for the national heritage they represent. The fashions of the national dress often contribute to the "style" of movement in dancing, and should be taken into consideration while learning the dances.

If the folk customs and dances of other nationalities sometimes appear "simple" or "foolish" to an American group, remember that we may not always believe in the Easter Bunny or Santa Claus but we do have a sincere respect for the deeper significance of these symbols. It is the same with the folk customs of other lands.

NOTICE PLEASE!

CORRECTION FANTASIA MICHUACAN

3/4	IX. <i>Pas de Basque and Pose</i>
1-6	Beginning R. M and W move forward toward partner with 6 side-ward pas de basques (without crossing feet).
7-12	Move backward away from partner with 6 pas de basques.
13-16	Move forward to partner with 4 pas de basques.
Extra 2 cts.	Take 2 quick stamps turning R shoulder to partner in pose.



We Continue To Grow

Two More Regional Associations Formed

By JACK McKAY, President
Northern California Square Dance Callers' Association

YES, during the last two months, two more groups of callers have formed regions of the Square Dance Callers' Association of Northern California.

In the early part of December, Lawton Harris, at the request of the callers' association, sent out an invitation to all callers for whom he had addresses in or around Stockton and Modesto to attend a meeting. Fourteen callers came to the College of the Pacific campus and organized their Stockton-Modesto Region. Harvey Wentzell of Modesto was elected regional director and Grace Frye of Stockton was elected as regional secretary-treasurer. It was decided that meetings would be held monthly and would be alternated between Stockton and Modesto.

The program chairman for each meeting will come from the same city where the meeting is to be held. The program chairman for the first meeting in Stockton was Bob Canote, who planned a program which included the presentation of new squares, and a discussion of the mechanics of calling technique. After the work for the day was completed, the group danced for fun and to get better acquainted. Any caller from in or around Modesto or Stockton who may be interested in joining the group should contact the regional director at 1423 Coldwell Ave., Modesto, or the regional secretary at 1132 Willora Road, Stockton.

The following weekend, another group was organized. This time it was in Santa Rosa, and included callers from

all over the Redwood Empire. There were 20 at this first meeting, seven of whom were already members of the association. Fay Bowman of Sebastopol was elected regional director and Leslie Fontaine of Santa Rosa was elected regional secretary-treasurer. Dan Howe made available the game room of his home for the meeting, and after elections the group danced for a couple of hours. As in all such gatherings of dance callers and teachers, you almost have to burn down the house to stop them once they begin to talk folk and square dancing.

Their first institute was held on January 14, again in the home of Dan Howe in Santa Rosa. Here, again, the group is open to those who call regularly to a group and those who teach square dancing. Anyone interested, contact Fay Bowman at 4198 Green Valley School Rd., Sebastopol, or Leslie Fontaine, at 1341 Cleveland Ave., Santa Rosa.

AS MANY of you know, this month is the second birthday of the callers' association, and election of officers will take place at the two-day meeting Feb. 24-25 at Camp Gualala, 38 miles from Healdsburg. As outgoing president I would like to thank all of the callers in the association who have worked so hard to make this a successful year.

In my mind the outstanding achievements of the year were the formation of the three regions—Monterey Bay, Stockton-Modesto and Redwood Empire, to accommodate the callers who live at great distances from the Bay Area and

to increase the cooperation between all of the callers in Northern California, and the holding of two tri-yearly conferences at Camp Loma Mar.

Many of you are familiar with some of the other events of the year since you participated in the jamborees at Larkspur, Guerneville, Watsonville, San Leandro, Menlo Park and Castlemont High in Oakland. You have enjoyed the calling of our own Northern California callers and also the calling of visiting firemen from the South: Jim York, Ralph Maxheimer and Doc Alumbaugh.

The special institutes by Ralph Page on the New England contra dance and by Ralph Maxheimer on southern style squares also did much to make the year a success.

If growth in numbers be the gauge, then the callers' association has certainly been successful in the last two years since it has grown from 14 callers to a list of over 200.

Some of the problems which are in the process of solution are closer coordination of dates between the Callers' Association Institute Committee and the Federation Institute Committee, the development of a standard format for presentation of square dances and the solution of the ever-increasing mailing and distribution job.

With cooperation between the callers of the area and between the callers' association and the folk dance federation as the keynote, this coming year promises to be even bigger and better than anything before.

CALLER of the Month

BORN in 1907 into a Dutch-Welsh Indiana family where his father was the banker, Harris T. "Doc" Alumbaugh started his square dance career at an early age, going with his family to the local barn dances where he had his first contact with country dancing.

His family moved to New York State where he finished his formal education, attending both Syracuse and Columbia universities. He was graduated from the latter with a doctor's degree in medicine. After practicing awhile in Syracuse he married the "sweetest girl in the world," his "taw" Winnie, and moved to Gadsden, Alabama, where he practiced medicine and attended the country dances. These were a simple form of square dancing and a type of "running set," similar to that found in Tennessee and Kentucky. He gave up his practice and assumed management of a manufacturing plant, continuing until 1948, when he sold his firm to devote all his time to square dancing, realizing that he had become so addicted to the "bug" he now must devote his full attention to it.

In 1943 "Doc" had started calling in a rather timid manner for a few friends in small home gatherings, later calling at church and lodge functions. At about that time he also did considerable folk dancing, teaching a group in Alhambra. In 1946 he started teaching squares under the Evening School, and since that time has spread his activities to such an extent he has one of the largest square dance training programs in the country, with an enrollment of about 1000 during the winter months and 1600 during the summer, when outdoor dancing facilities are available. Besides this program he has several private or "caller controlled" clubs, and also several "open dances," working on a six-days-a-week schedule.

He started the Windsor Co. (a family name) in 1950 to make a couple of records for supplemental teaching aids for his students, and popular demand suddenly launched him into the record business. He has released 19 records to date, and many more are in the plans for 1951.

He and "Winnie" are the composers of several new round dances, including *All American Promenade*, *Nola* and the *Sweetheart Waltz*. They will be remembered by everyone for the *Waltz of the Bells*. They also have contributed several original squares.



H. T. ("Doc") Alumbaugh

Authoring a series of square dance articles in the nature of a beginner's course, using actual photographs to illustrate the steps, was another accomplishment of 1950 and proved a great success when tested in the Los Angeles area. This series has since been syndicated and is being distributed to nearly 1000 newspapers in the U.S.A. and several foreign countries. When "Doc" starts something he really finishes it!

You are immediately attracted by his friendly, gracious manner, and his warm and engaging smile. Turning square dancing into a profession, he has climbed high on the ladder of popularity and fame, making a major contribution to the movement.

Believing that fast and complex square dancing is only for the few that want to follow square dancing more or less as a "career," "Doc" maintains firmly that simple and easy routines should be given to the masses in order for them to enjoy dancing as a wholesome and enjoyable recreation. "Doc" thinks square dancing will have a constant and sustained growth in all parts of the nation *only* if callers will keep plugging on beginners and hold their routines to a level that the "average" person can do easily and gracefully.

THE RECORD FINDER

(Continued from Page Nine)

Antonio Rose/You Call Everybody Darlin' MacGregor 6065; Album: *Pee Wee King, Devil's Dream/Fisher's Hornpipe/Sally Goodin/Arkansas Traveler/Billy in the Low Ground/Whistling Rufus Victor* WP-257.

33 $\frac{1}{3}$ R.P.M.

FOLK DANCE RECORDS

American Folk Dances Imperial FD-102 (Virginia Reel, Trilby, Spanish Waltz, Boston Two-step, Oxford Minuet, Rosemary Schottische, Waltz Quadrille, Fireman's

Dance); *American Folk Dances* Imperial FD-104 (Patty Cake Polka, French Minuet, Oklahoma Mixer Schottische, Jenny Lind's Favorite Polka, Skip Schottische, Put Your Little Foot, Nights of Gladness, Alice Blue Gown); *Czechoslovakian Dances* Imperial FD-513 (Beseda—two sides, Kanafaska, Tatra, Spacirka, Janoska, Sekerecka, Zahradnicek); *German Folk Dances* Imperial FD-514 (Generous Fiddler, Bruder Lustig, Senftenberger, Kirmess Tanz, Kreuz Koenig, Wolgaster, Lauterback, Windmueller); *Irish Folk Dances* Imperial FD-508 (Irish Washerwoman, Stack of Barley, Miss McCloud's Reel, Fairy Reel, O'Donnell Abu, Rickett's Hornpipe, Paddy Whack, Gar-

ry Owen); *Italian Folk Dances* Imperial FD-512 (Sicilianella, Tesoro Mio, Sicilian Tarantella, La Danza, Quadriglia Napoletana, La Vinca, Tarantella Napoletana, Saltarello Romano); *Mexican Folk Dances* Imperial FD-506 (Jarabe Tapatio, La Zandunga, Chiapanecas, Las Espuelas, Jarana Yucateca, Fantasia Michoacana, Las Mananitas, El Mas Bonito Pie); *Mexican Folk Dances* Imperial FD-517 (La Cucaracha, La Jesucita, Las Alatenitas, El Chote, La Raspa, La Joaquinita, La Mesticita, La Bamba); *Old Fashioned Dances* London LPB-195 (Bric-a-Brac Polka, Impudence Schottische, Boston Two Step, La Rinka, Old Faithful March, Yankee Grit March, Careless Cuckoos Barn Dance, Mon Bijou Waltz); *Old Fashioned Dances* London LPB-217 (St. Bernard Waltz, Maxina, Gay Gordons, Pride of Erin, Progressive Barn Dance, Dashing White Sergeant, See Me Dance the Polka, O Sole Mio); *Scottish Folk Dances* Imperial FD-510 (Petronella, Circassian Circle, Highland Schottische, Flowers of Edinburgh, Eightsome Reel, Strip the Willow, Campbells Are Comin', Highland Fling); *Spanish Folk Dances* Imperial FD-507 (La Madre Del Cordero, Fado Blanquita, Alegrias, Espana Cani, El Manton de Manila, El Garrotin, El Currito de la Cruz, Cielo Andaluz).

SQUARE DANCE RECORDS—with calls

Square Dances (Jonesy), Capitol H-4006 (Arizona Double Star, Inside Out, Catch All Eight, Swing in the Center, Forward Six, Right and Left Hand Star, Double Bow Knot); *Square Dances* (Lawrence Loy), Columbia C-47-33- $\frac{1}{2}$ (First Two Ladies Cross Over, Darling Nellie Gray, Oh Susanna, Buffalo Boy, Dive for the Oyster—plus one record without calls: Little Brown Jug, Possum in 'Simmon Tree); *Square Dances* (Lawrence Loy), Columbia HL-9014 (Just Because, Wait for the Wagon, San Antonio Rose, Georgia Peach, Yankee Doodle, Hinky Dinky Parlez Vous, Four Leaf Clover, Listen to the Mocking Bird); *Cowboy Dances* (Lloyd Shaw), Decca DL-9003 (Star by the Right, Split Ring Hash, Docey Doe Hoedown—plus five sides without calls); *Square Dances* (Durlacher), Decca DL-5073 (Comin' Round Mountain, Billy Boy, Grapevine Twist, Dip and Dive, Mademoiselle from Armentieres, Cowboy's Dream); *Square Dances* (Carl Myles), Imperial FD-501 (Lady Half Way Round, The Route, Lady 'Round Lady, Cheyenne Whirl, Bird in Cage, Sally Goodin, Missouri Hoedown, Split the Ring); *Square Dances* (Lee Bedford, Jr.), Imperial FD-502 (Four in Line, Girl I Left Behind, Arkansas Traveller, Mademoiselle from Armentieres, Texas Star, Red River Valley, Cowboy Loop, Bell Bottom Trousers); *Square Dances* (Bill Mooney), Imperial FD-503 (Little Brown Jug, Hey Diddle, Flower Girl Waltz, Roll the Barrel, My Gal Sal, The "H," El Rancho Grande, Spinning Wheel); *Square Dances* (Mel Day), Imperial FD-504 (Inside Arch, Divide the Ring, Sashay Partners, Docey Doe Hoedown, Spinning Wheel, Adam and Eve, Forward Six, Right and Left Six); *Square Dances* (Lee Bedford, Jr.), Imperial FD-505 (Texas Whirlwind, Shoot the Owl, Mountain Music, Railroad Track, Star by the Right, Glory Hallelujah, Rose of San Antonio, Swanee River).

SQUARE DANCE RECORDS—without calls

Square Dances (Roy Acuff), Columbia HL-9010 (Dance Around Molly, Black Mountain Rag, Pretty Little Widow, Smoky Mountain Rag, Gray Eagle, Lonesome Indian, Bully of the Town, Polk County Breakdown); *Square Dances* (Guy Lombardo), Decca DL-5277 (Old Joe Clark, Little Brown Jug, Ida Red, (Continued on Page Nineteen)



SALEM, OREGON. Square Dance Class Tops List!

With 90 persons enrolled out of a possible 100, the new beginners' class in folk and square dancing topped any previous enrollment for a single class in the adult education program sponsored by the Salem public schools. Out of 31 classes offered this year, the folk and square dancing class topped them all in popularity.

VALLEJO, CALIF. Shutins Dance!

The Square Wheelers, the square dance group formed by a group of paraplegia victims from the Kabat-Kaiser Institute of Vallejo, are still meeting regularly and they often open their parties to other handicapped people in the area who are confined to wheel chairs. The fine work being accomplished by this group never ceases to draw the greatest admiration from every side.

ASPEN, COLORADO. Teen Age Leader!

David Barbee, 15-year-old boy who formerly lived in San Carlos, Calif., and who was an outstanding member of Mildred Buhler's Redwood City Junior Docey-Doe Club, now has his own square dance class here in Aspen, where he regularly calls for 6-8 sets. Moving here last fall with his family, David immediately set about starting groups here, and is now well on his way to establishing a good folk and square dancing program here.

NAMPA, IDAHO. Fourth Annual Festival Held!

The Intermountain Square Dance Association held its Fourth Annual Fall Festival on Dec. 7 at the Rollerdom here in Nampa. Various square dance clubs from southern Idaho and eastern Oregon participated. About 15 callers from the area led the dancing.

SAN LEANDRO, CALIF. Maxheimer Conducts Institute!

Members of the Square Dance Callers Association of Northern California were treated to a special holiday treat when Ralph Maxheimer of Hollywood and his wife, Eve, conducted an Institute on American Square and Round Dancing here on Dec. 30. Known and recognized throughout the southland as one of its leading exponents in the square dance field, Maxheimer rates high as a square dance stylist, and his brief visit to the north brought clamors for more of his work.

LONGVIEW, WASH. KC Forms Square Dance Group!

The Knights of Columbus here have formed a square dance club which is open to members and their guests. Square dances are being held here regularly on the first and third Saturdays during the winter months.

OAKLAND, CALIF. 14-Year-Old "Hillbilly" Bill Avery Making Good!

The Santa Fe Clodhoppers have a 14-year-old caller, Bill Avery, who is developing into a fine caller. Making his debut on Nov. 15,

CALL of the Month

"Old-Fashioned Girl"--Singing Call

OPENER: By "Doc" Alumbaugh, Arcadia, Calif.

Bow to your Old-Fashioned Girl (partner),
Now hold her close, swing and whirl,
Then promenade that ring.
Now promenade single file, watch those pretty ladies smile
Gents step out, the ladies left hand star.
Do-sa-do your honey as she comes around to you,
Swing her once or twice just like you always do.
Then you promenade that girl, she's just like the girl
That married dear old dad.

FIGURE: By Paul Phillips, Oklahoma City, Oklahoma

Head gents swing your maid, take those girls and promenade
Just halfway 'round that ring;
Right and left through up the middle,
Hurry up, boys, keep time to the fiddle;
Your left hand ladies chain.

(Head ladies chain to respective left hand gents and stay there, acquiring new partners)

Now all four ladies chain across the hall,
Chain right back again, don't let 'em fall.
Then you promenade that new little girl, she's just like the girl
That married dear old dad.

Note: Figure is repeated for head gents, placing everyone with original opposites.

BREAK: By Ed Gilmore, Redlands, Calif.

Do-sa-do that corner girl, go back home and swing and whirl;
Swing that girl like dear old daddy said.
Allemande left with the old left hand, partner right, and a
Right and left grand.
Hand over hand around the ring you go,
Do-sa-do the girl that loves nobody else but you.
Swing her 'round and 'round just like old dad used to do.
Then you promenade that girl, she's just like the girl
That married dear old dad.

Note: Repeat figure twice more, calling out side gents, and repeat the break for closer.

MUSIC: Old-Fashioned Girl, Windsor Record No. 7105 (without calls); No. 7405 (with calls by "Doc" Alumbaugh).

after a caller training course, Bill now calls regularly for the Clodhoppers each Wednesday evening. Using both singing and patter calls, he is proving to be a fine instructor as well as caller.

KALISPELL, MONT. Flathead High Forms Square Dance Group!

Starting with a membership of 200 students, a square dance club was recently formed here at Flathead High School. A "shot in the arm" to the group was furnished by the appearance of Red Henderson's "Silver Spurs" from Spokane, who have done much promotional work in introducing square dancing to new areas.

LOS ANGELES, CALIF. Giant Jamboree Held!

Square dancers from all over Los Angeles County congregated at Roosevelt Park in December for a giant square dance jamboree. Prizes were awarded for the best western-dressed squares, most hard-time-looking

square, most colorfully-dressed square, as well as the square which traveled the greatest distance.

ALHAMBRA, CALIF. On the Sick List!

Two of southern California's most popular callers, Jack Hoheisal of Alhambra and "Uncle" Carl Myles of Los Angeles, have both been on the sick list. Their many friends throughout the country are wishing them both a speedy recovery, for they are sorely missed in square dancing circles.

NAMPA, IDAHO. Taking Squares to Air Waves.

The Nampa Boots and Bows Square Dance Club took to the air waves on November 9 when they began a series of half-hour broadcasts with Ross Crispino as master of ceremonies. Originating over station KFXD each Thursday at 9 p. m. the program features guest callers and square dance groups from the Boise Valley area.

Around the SQUARE Set

by PEG ALLMOND

MARY JANE SHEERAN of the VILLAGE FOLK DANCERS sends Christmas greetings from Tokio. Mary Jane is teaching school in Tokio and spreading the folk dance movement (squares included) there.

NORMAN and KIM KIMLEL are back in circulation again. They have moved to SE-BASTOPOL and a letter to 425 Water Trough Road there will reach them. Here's hoping Kim will rosin the bow of his fiddle again soon and give us some more good hoe-down music.

THE DIP AND DIVERS of HAYWARD added the novel touch to their recent program by putting the entire program into poetry. That was an achievement, and the program itself is one for the scrapbook—a treasure for sure.

THE MERRY WHIRLERS of NAPA, under the able guidance of Evelyn Peat and Jim Wimberly, put on an eight-act demonstration of folk dances recently that started off with American folk dances—and the purpose of the program was to "invite you to share with us the glorious fun of folk dancing." A new beginners' class will start Monday night in the Napa Evening College—nice stimulation of interest!

DAN C. POWELL and his charming wife paid the City by the Golden Gate a visit recently—came up to these parts to visit with their son who is at Treasure Island. They square danced with the Square Cutters, and easily converted their Texas style to the style of Northern California. Dan is a square dance caller and instructor in Dallas, Texas.

BILL D'ALVY, RON CONNELLY and JACK McKAY have each conducted an evening of square dancing for the boys at Letterman. Hostesses from the Red Cross were the partners.

The PETERSENS of the FRIDAY NIGHTERS of WILLETTS visited in San Francisco recently. The shingle is out if you are in their vicinity any Friday night.

NEWS FROM THE SACRAMENTO AREA

The Sacramento Area Dance Groups are planning a big benefit SQUARE DANCE. They want to raise money to purchase a station wagon for the local Red Cross.

The callers in the Sacramento area recently formed THE CAPITAL CALLERS COUNCIL. This council will work toward standardization and encouragement of more square dancing. They hope to improve the general quality of the square dancing in the area. Al Thym is president and Mary Valine (wife of the caller, Art Valine) is secretary-treasurer.

The Circle D group at Davis hosted their third New Year's dance and invited ALL the groups—folk and square—in the vicinity.

Marvin Blanchard and his wife, Ardith, are the leaders of the AMADOR CLAIM JUMPERS of Jackson (and vicinity). This enthusiastic group is about a year old, does lots of squares, and has two callers develop-

ing within the group. The group is about ready to join the Federation.

MARLYS SWENSON, co-author, *Dance Awhile*, former co-editor, *Foot 'n' Fiddle*, has just become Mrs. Lynn Theodore Waller and continues to live and teach in Seattle, Wash. All the ladies in the bridal party wore "something Danish." Marlys first introduced "Tea Cup Chain" and "Bump the Garden Gate" to California dancers via the Stockton Polk Y Dots.

The REDWOOD CITY DOCEY-DOE CLUB held its annual installation dinner dance recently at the beautiful Los Altos Country Club. Ralph Freese took over the reins as president, with Carl Wachter, Marjorie Weber, Ruth Adama, Doris Walsh, Ben Holland and Mildred Buhler as co-officers. The Docey-Doe Club celebrated New Year's Eve with a gala party and midnight supper at the Redwood City Women's Club.

Among the distinguished visitors to the Bay Area during the holidays were "DOC" ALUMBAUGH and his wife, WINNIE, from Arcadia. Coming up for a much-needed rest from square dancing, the popular couple found themselves much in demand, once their retreat was discovered.

HIGHLIGHT of the holiday season for the square dancing clubs around the Bay Region was the jamboree held on December 30 at the San Leandro High School. Music was furnished by Big Jim De Noon's Square Dance Band from Salinas, and plenty of good dancing was led by 18 callers from the region. Featured guest callers who spotlighted the evening's program were Ralph Maxheimer of Hollywood and "Doc" Alumbaugh of Arcadia, both of whom are prominent leaders and teachers as well as recording artists. These gentlemen were accompanied by their charming wives, Eve and Winnie. The next morning these same celebrities were featured on Mildred Buhler's popular radio show, "Calling All Folk Dancers."

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One Teacher's QUANDARY

(Continued from Page Seven)

the new ones will be popular and have a long life. I also appreciate tremendously the opportunity of learning some of the recently - presented authentic dances such as the Royal Empress Tango, the Tango Waltz and the Ladbroke, not to mention many of the newer folk dances.

So the enigma grows for me with every new dance learned. It isn't just a question of liking or not liking but rather how many can I learn, polish and retain, and how many of these should I select for my class? Are there any other teachers who feel frustrated by the almost unlimited abundance of good available material, with a limited opportunity to truly teach a well-studied and balanced program? I am confused; I am concerned lest I find by offering too much I may be guilty of discouraging if not killing within some of my students the love of dancing for *fun* and overstimulating others to take this wholesome, invigorating, democratic avocation of dancing and make of it a life-dominating fetish.

The Record Finder

(Continued from Page Sixteen)

Virginia Reel, Arkansas Traveler, Old Dan Tucker, Sourwood Mountain, Chicken Reel); *Cowboy Dances* (Lloyd Shaw), Decca DL-9003 (Pigtown Hoedown, Lamplighter, Nellie Bly, Four and Twenty, White Cockade, Four White Horses, Honest John, Chichester, I Wonder, Romping Molly—plus three sides with calls); *Square Dances* (Harley Luse), Imperial FD-101 (Red Wing, Rainbow, Silver Bell, Hiawatha, Darling Nellie Gray, Spanish Cavalier, Comin' Round the Mountain, Georgia Camp Meeting); *Square Dances* (Bill Mooney), Imperial FD-103 (Red River Valley, Hot Time, My Pretty Girl, Old Pine Tree, Buttons and Bows, Glory Hallelujah, Sioux City Sue, Oh Johnny); *Square Dances* (Bill Mooney), Imperial FD-105 (You Are My Sunshine, Mountain Music, Tavern in the Town, New Moon, Blue Eyes, Pistol Packin' Mama, When You Wore a Tulip, Hinky Dinky).

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A LETTER FROM THE 49th STATE

The Arctic Circle Dancers of Anchorage, Alaska, held an international buffet December 26. Fifty-three members and guests enjoyed a delightful evening of dancing and eating. Outstanding among the costumes was an original Seminole Indian skirt worn by Mrs. Zig Warner—Betty—who is our club secretary. Her husband is with the Bureau of Indian Affairs.

Many nations were represented by foods. Swedish Christmas bread shared the board with Hungarian coffee cake, Jewish and Danish crackers, Polish and Norwegian sausages, Dutch Edam cheese, Mexican tacos and tamales, Swedish meat balls, Italian spaghetti, English mulled cider and Mexican coffee.

This is the third party our far-north club has had since we held our first meeting May 23, 1950, in the Spenard Community Hall to organize our folk dance group.

Officers elected to serve for the year were: President, Mary Chivaler; vice president, Orin Johnson; secretary, Eleanor Johnson; treasurer, Ben Culver.

In July we purchased a three-speed turntable, a microphone and a 15-watt amplifier and two 12-inch speakers. In December we purchased a mimeograph machine and a typewriter to get out our monthly paper.

At our Halloween masquerade, Ben Culver, Lynn Hubner and Ed Chivaler surprised the group, while hiding behind their gleeful masks, by adroitly performing "Los Viejitos."

Our second party was held Thanksgiving evening and finally our successful Christmas buffet.

And now plans are being made to participate in the annual Alaskan Fur Rendezvous. It will be our first Alaskan festival—and everyone is very excited. Ten groups in the Anchorage Area are participating—six groups from Fairbanks and one group from Kodiak. Ken Wade (Note—San Franciscans) who is now program director for the Army and Navy Y, has been invited by the festival committee to come down to Anchorage to call for the squares. We are extending an invitation of all Alaskan clubs to participate and even hope to lure some dancers up from the states—but more about that later.

BEATRICE R. CULVER,
Anchorage, Alaska

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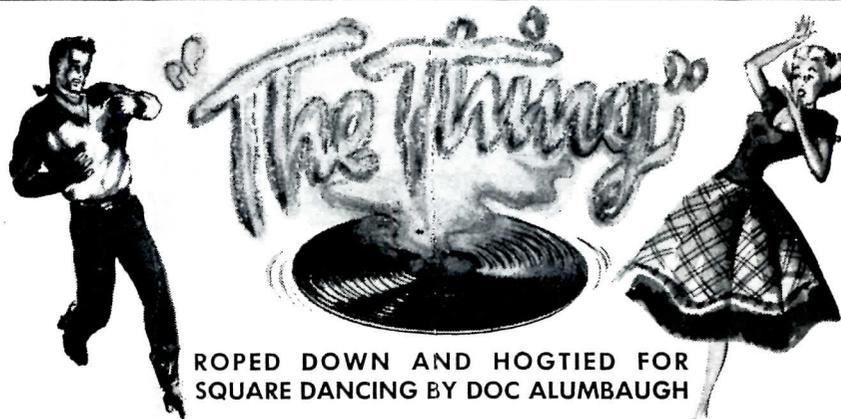
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