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NOVEMBER
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



The Background of Philippine Folk Dances--SEE PAGE 7

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Let's Dance!

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LET'S DANCE is published monthly by the Folk Dance Federation of California. Northern Section: WILLIAM E. ("BILL") CASTNER, President, 1815 Dwight Way, Berkeley, Calif.; BESS REDD, Corresponding Secretary, 2532 Camben Way, Sacramento, Calif.; Southern Section: BILL HERLOW, President, 110 W. Junipero St., Santa Barbara, Calif.; MINNIE ANSTINE, Corresponding Secretary, 2421½ Castillo St., Santa Barbara, Calif.

Subscription price: \$2.50 per year.

Entered as Second Class Matter at the Post Office at Millbrae, California, December 7, 1948, under Act of March 3, 1879.

COVER AND CONTENTS COPYRIGHTED 1951 BY
THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

Notes from Lawton Harris

TYPES OF TEACHERS

During the past 90 days your editor has had the somewhat unique (to him and he believes for most teachers) experience of watching a number of other teachers at work—many of them in their own groups. He has come to certain tentative conclusions and observations.

Teachers may be divided into four groups: 1—Authorities, 2—Bluffers, 3—Actors, and 4—Guides.

The first may know (usually do) a lot—but by mannerisms, choice of words, etc., seem to leave the group with a feel of being driven—almost against their will—into the "right way of dancing." These seem to say "I'm the great authority—do as I say." The difficulty lies partially in the fact that "authorities" differ. Actually in folk dancing there are few "authorities." Some have had more experience with sources but the sources themselves vary. The "authorities" as thought of in this note seem unable to grant either the sincerity or possible accuracy of the person with whom they disagree.

"Bluffers," the second group, really seldom "know their stuff." What they don't know they seek to hide. They use many "excuses" (a polite word for what could be said). They "bluff" their way through declining class attendance. They were not ready to accept the responsibility of teaching.

"Actors," the third group, entertain their classes with a number of sometimes very clever acts. A little of this seems to be a very fine teaching technique. Overdone, it leaves a feeling of superficiality—in one case of arrogance. The actors soon develop the tendency of repetition and go stale. They frequently have dual personalities vibrant when teaching—flat when they are "off stage."

The Guides, our fourth group, have more humility, a fine sense of humor and usually exude an enthusiastic "come on—let's do this together." They dance with their group—they don't show off—they guide the group into many wholesome experiences—always seeming to have the welfare of the group placed well ahead of their own ambitions.

Of the four, this last group had the largest classes, the best average attendance, and the most sincere welcome for the visitor.

OUR COVER

presents Margret Krebs, Austrian Goodwill Tour member, and our own Walter Grothe in the pose of The Zillertaler Big Window. The directions for this very popular new (to us) dance appear in this issue of *Let's Dance!* (Picture by A. C. Smith.)

Coming in *Let's Dance!*

Irish Backgrounds by Una Kennedy, Dublin
 The Revival of Philippine Folk Dances by Celia Olivar, Manila
 Carribean Dances by Lisa Lekas, Puerto Rico
 and articles by a host of other specialists, including Dvora Lapson, Paul and Gretal Dunsing, Mary Ann Herman, Ralph Page and Joseph and Miranda Morais

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CALENDAR

Compiled by Hal Pearson
1636 Oak View Avenue, Berkeley 7
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prior to publication)

FEDERATION FESTIVALS

North

SUNDAY, NOV. 11—SAN LEANDRO.

Theme: "Know You Each Other, and Thus You Fulfill the First Law of Peace." The hosts are the San Leandro Folk and Square Dance Council and the San Leandro Recreation Department. Place, afternoon—San Leandro High School, Bancroft and Blossom Way. Time, 1:30 to 5:30. Evening—7:30 to 11. Folk dancing at the high school; squares at Jefferson School, Lark and 142nd Ave. Pre-festival party Saturday, Nov. 10. Circle Up hosts at Wilson School, Willram St., between Orchard and Doolittle Dr.

SUNDAY, DEC. 9 —RICHMOND. The

East Bay Regional Council are hosts for the day. Place, the beautiful Richmond Civic Auditorium.

South

SATURDAY, NOV. 3—LONG BEACH.

Hosts: Silverado Folk Dancers.

SUNDAY, DEC. 9—SANTA MONICA.

"Christmas at Home." The Santa Monica Folk Dancers will present their 4th Annual Christmas Festival this year featuring the dances of the United States, with exhibitions from various sections of the country. Time, 1:30 to 6 p.m., in the Municipal Audi-

torium, Ashland Ave. and ocean front. Council meeting at 11 a.m.

SUNDAY, JAN. 16—PASADENA. Folk Dance Co-op's Festival.

REGIONAL FESTIVALS

North

SATURDAY, NOV. 3—FRESNO. Dell Dance, Fresno Civic Auditorium.

SUNDAY, NOV. 18—OROVILLE. Hosts, Oroville Old Time Dance Club. Time, 1:30 to 5:30. Place, Municipal Auditorium.

MONDAY, DEC. 31—Annual New Year's Eve Party in Marin County. Hosts, The Marin Dance Council.

CALLERS ASSOCIATION

NOVEMBER 25—SAN LEANDRO.

STATEWIDE FESTIVAL

MAY 30, 31, JUNE 1, 1952—OAKLAND. The City of Oakland and the Oakland Folk Dance Council are hosts.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

October followed a terrific round of busy classes and parties in September, as schools got under way again, and now November gets off to a beautiful start with a regional festival in San Francisco November 4, at Mission Dolores School grounds (weather permitting). The Mission Belles and Beaus are hosting their first festival (see AD in this issue). The third Saturday of every month they give a wonderful party and are past masters at hosting. At refreshment time, tables are set across the huge stage and the entire membership is there to serve you, which again proves that folk dancers are WONDERFUL PEOPLE.

SAN LEANDRO, THE FRIENDLY CITY, is calling all dancers for an International Friendship Festival over Armistice Day weekend. Circle Up on Saturday night with the CIRCLE UP CLUB. All join hands Sunday afternoon and evening with an extra hall to swing your partner. Stick around and see the Friendly City of San Leandro on Monday. You'll be headed again to that Friendly City of SAN LEANDRO for the FEDERATION FESTIVAL November 18.

By now we had hoped that contributors to "TELL IT TO DANNY" were hep to the fact we MUST have material for NOVEMBER by the 25th of September, so as to meet publishing schedules in order to get you YOUR magazine on time. Lockeford, Petaluma, Kaper Kutters and many others please take note!

September 16 was a double date with WALNUT CREEK having their fun in the afternoon sun (or did it rain?) and then at night we missed being with DEE and EARNIE and BILL CATERLIN this year where we were again invited to picnic lunch at their ranch home, and the other worthy and well attended program was at the Diamond Roller Rink in OAKLAND entitled "We'll Dance for YVTS BELIAJUS".

Saturday September 22, THE STOCKTON FOLK DANCE CLINIC started in the a.m. and ended with seventy-eight squares performing for the feets-ball fans at the half way mark of the night game in The Valley Bowl and a party in the gym after the game. Herb ("Foot 'n' Fiddle") Greggerson was the featured caller in honor to the Texas team which bowed to Pacific's Tigers. The next day was full of activities with LODI (BIRTHPLACE of the FEDERATION) FOLK DANCERS participating in the annual spectacular parade and dancing in the park and again at night in their beautiful Armory.

SONOMA on the same day with the same type of celebration hosted by THE VALLEY of the MOON SWINGERS.

CHANGS INTERNATIONAL FOLK DANCERS were hosts to the FEDERATION and had the co-operation of THE MARINA MERCHANTS ASSOCIATION to help their hard working committee in putting on A GRAND FESTIVAL. Changs always "duz" it.

WALNUT FESTIVAL, a regional affair hosted by ACALANES FOLK DANCERS, INC. As usual in SEPTEMBER, as usual, conflicting

dates but lots of dancers for all—and fun galore.

MR. and MRS. TONY FRAGA from MENDICINO were SAN FRANCISCO visitors in SEPTEMBER.

"ADVANCE PRINCIPLES of Adult Education" is a Saturday a.m. course at University of San Francisco. Good time. Good deal. September 17 to January 24, 1952. ALERNA GLESETRA SUNNYVALE STEP SWINGERS secretary (lookit ALL the S's) says her group plans their annual Masquerade Halloween Party OCTOBER 27.

Be you a girl and do you have the wrong RED WOOL GABERDINE SHORTIE (coat that is)? The twin switch took place at the Marin County Festival night party. Correction may be made by contacting LOUISE IBURO, 104 LAUREL AVE., SAN ANSELMO, or return the coat to ED KREMER'S FOLK SHOP, 262 O'FARRELL STREET, SAN FRANCISCO. We recall that evening party was so packed full of surprises and real FOLK DANCE fun that anyone was likely to leave with the wrong coat or sumthin'.

The MILLBRAE HIGHLANDERS celebrated their fourth Birthday with their traditional third Saturday party, September 15, at Taylor Boulevard School. The new officers installed were LAURIE OZMENT, president, JOHN SHARKY, treasurer, MISS MARY STONEBACK, secretary, MRS. ROSE FLEMING, social secretary, MARK J. COZZI, publicity. Refreshments at the Highlanders are served in real fine style in the school cafeteria, with flowers, and real good coffee. At this anniversary party, coffee an' were served in two shifts to accommodate the large crowd, so the dancing kept right on until the tireless committee did their double duty.

FARYAL! Danish for FAREWELL from ERNIE and HILLMA LENSCHAW on their way to MEXICO, to be gone five or six months. CHANGS won't be the same Friday nights without them. Don't think ERNIE has ever missed a Friday night since CHANGS was founded. Son Normand will have MOM and DAD right handy when the BABY comes. (NORMAND'S that is.) GRANNY AN' GRAMP will return in the Spring and CHANG himself writes from VIENNA that he just missed seeing DR. OSCAR BOCK at the University. The doctor was on his way here with the third troupe of Austrian Students. In Salzburg, CHANG attended a FOLK DANCE FESTIVAL (says most were of Schuhplattler style and some mixers), visited the ENGLISH FOLK DANCE SOCIETY on the way in LONDON, and SEPTEMBER 6 was leaving AUSTRIA for ITALY, TREISTE and SPAIN, then back to FRANCE, and will embark for HOME from CANNES. CHANG is also bringing dance material from SWITZERLAND and GERMANY.

WARD MINCHIN HAS LEFT MASSACHUSETTS for EUROPE with his unit and Marie and the babies are flying back home to

mother (for a visit). WARD will return with several costumes. They have been dancing in the Cape Cod area where WARD was stationed.

JIM and GINGER LONG (ALICE SOON-SON) have come home to roost and are holding open house at all times in their new home 15039 COSTELA STREET, SAN LORENZO, CAL.

FRONT PAGE stuff, giving credit where credit was due, in a very nice article September 23, SUNDAY EXAMINER, ED KREMERS the person and FOLK DANCING was the subject, then a follow-up with a live broadcast from the Starlight Room atop Sir Francis Drake Hotel with "Your Girl Muriel." She had the questions and ED certainly had the answers. Very interesting. Now we know ED was in a night club.

Terrific party given by a swell committee Friday September 21, at the SAN FRANCISCO FOLK DANCE CARROUSEL and EVERYONE was there. Lots of tricks and gimmicks to make the party a howling success. Bossy in a corral in one corner. "Full scale" "Chic Sales" in the other, live music for the callers and LIVE callers for the music. Climax was in the wee hours when BILL CASTNER asked yours truly to deliver this very real piece of farm necessity to BERKELEY for him. People stared with amazement at THE THING roped onto the rear of the station wagon (also from the country). BILL remarked, to the toll collector's comment, that "there must have been sentimental value for anyone to go to such bother." UNA KENNEDY, riding in BILL's car, got a big laugh and will have just one more amusing tale to take to IRELAND, where we wish she didn't have to go next February.

"Dear Sir: I'd like the SEPTEMBER issue of LET'S DANCE! to be included with my subscription. Enclosed find \$2.50. Thank you." That's all it takes to get you started on the receiving end of the nation's finest FOLK DANCE magazine. Be ye here or TIMBUCTOO, it will be good for you. September was dance dividend issue—Remember?

Thank to SANTA CRUZ BREAKERS for including the list of dances to be used at their HARVEST FESTIVAL, a FEDERATION affair, OCTOBER 14, but sent out a month before on one sheet of paper, giving ALL the information you desire. A real eye-catcher and attention getter.

ACALANES FOLK DANCERS, INC., Scandal Sheet includes a monthly calendar with reference data on either side, dates ringed and arrowed to respective boxes, to tell at a glance the place to dance. Also a noble prize to the thinker who suggested bringing latest copies of LET'S DANCE! to class. "We dance them as printed!"

GLEN PARK FOLK DANCERS of SAN FRANCISCO have the pleasure of a fine report on OREGON activities recently visited by their officers, JOHN and MARILLA PARRATT, who gave many demonstrations of their skill with MEXICAN dance importations. They were well received all along the way on their combined business-pleasure trip. The report is too long to include all the names and places but this is good news: they report many of the folk dancers are AVID readers of LET'S DANCE!

The prospective DANCE INSTITUTE mentioned last month has become a reality—five days of dancing, between Christmas and New Year's, in a "brand new" college building! ED

(Continued on Page Six)

REPORT *from the* SOUTH

BY PAUL PRITCHARD

TELL IT TO DANNY

(Continued from Page Five)

KREMERS and ELEANOR WAKEFIELD, well known folk and square dance leaders, are the co-directors.

FRESNOTES

By Mary Spring

As far as Fresno dancers are concerned, too Fresno for October was the now traditional Raisin Harvest Festival. Here are a few impressions of our biggest annual event, which we believe give it a distinctive character:

Central geographic location, making possible the biggest proportionate gathering of dancers from all parts of the state. Three mammoth parties, all held in the Fresno Memorial Auditorium, one of the Valley's largest. Complete harmony of folk and square dance groups, with the Central California Callers Association ushering in the festival with a square dance jamboree Oct. 19. Beautiful exhibitions from points north, south and west of Fresno, including the Bay area, the Los Angeles area, the Monterey Peninsula and the San Joaquin Valley. The International Food Market held in the foyer of the auditorium and featuring the tasty and exotic cuisine of eight nationalities.

The entire town in festive dress due to the wholehearted cooperation of the Retail Merchants Association and the efforts of our enthusiastic co-sponsor, John Arthur Reynolds of the Central Valley Empire Association. The display of authentic costumes in our downtown shop windows, indicating a surprisingly rich store of folk material in this area.

Too many names to mention in this column as so many wonderful, enthusiastic and hard-working people contributed so much time and effort to the event.

The sponsor—the Fresno Folk Dance Council, of course! Prexy E. Ford-Thompson most hard-working man of them all!

The Raisin Harvest "marks the end" of lazy summer days and the beloved Roeding Park Pavilion is figuratively tucked away for the winter. The beginners' class, sponsored by the Fresno Folk Dance Council and the Central California Callers Association, closed a highly successful first term and all beginners have been absorbed by the Adult Education Department of the city schools.

Newest prospect for our ranks made her debut on September 8—KAREN CHRISTINE CECIL. Proud parents are NELLIE and MORRIS CECIL.

JOHN WIDMAN, known affectionately as JUANITO, is doing a bang-up job as financial manager of the COUNCIL WORKSHOP. This group now meets in the John Muir School every Thursday evening and the teacher is talented WILMA GRAESCH, who for two years now has been guiding the destinies of the Workshop. Recently this class demonstrated at both the Delano and the Bakersfield festivals. Its membership includes a group from Merced and another from Visalia.

MILLIE COBURN reports two evenings of folk dancing and one of squares at the MERCED FAIR in mid-September. Dances selected indicate the quick influence of the Folk Dance Camp!

The Fresno Folk Dance Council was host on two successive Sundays—September 30 and October 7—to the San Joaquin Dance Council at the Roeding Park Pavilion. Monthly meetings with accompanying parties will be sche-

(Continued on Page Eighteen)

And how much further south can one go than San Diego, from where our first items of interest come? Newlyweds LEOTA and KEITH FINK have just returned from the middle west, where they were married, and were accorded a royal welcome home.

It seems that the efforts of the SAN DIEGO DANCERS to enlarge their group and make the border city folk-dance conscious are paying off. The first session of their beginning dance class had 58 signed names, the second 64 and the third, 72. This is a reversal of the usual trend. The class meets every Tuesday, 7:30, at the House of Charm in Balboa Park, beginning with the simpler dances, and Instructors EVELYN PREWETT and WALTER REPHUN are very pleased with the enthusiasm of the group. Meanwhile, the regular group meets Sundays, 1 to 5 p.m., in the Electric or Recital halls, and the workshop group meets Thursday evenings, 7:30, also in the Electric building.

They seem to go in for weddings up in Santa Barbara, too. The second one there which was the result of folks meeting at folk dancing recently took place when Mary Eliassen and Bob Wagner became Mr. and Mrs. They met at the beginners' class conducted last summer by MR. EVERMAN. In a simple ceremony, they were "stood up for" by BILL HERLOW and TOVE HERTZ. Who will be next? The previous couple were CHARLOTTE WEBER and GEORGE PACK.

I have requests from both BILL HERLOW and ED SZABLOWSKI to remind your club to get busy and pay this year's dues, if they have not already been paid. Be sure to send your delegate to the next council meeting and get your very attractive Federation Charter. We should all be proud of these charters, and owe a round of thanks to those who designed them.

Would at this time like to make a correction concerning an item in a recent issue—CHELO says the last name should read "PAYNE." Glad to make the change. Also, the August date concerning the TV show was in error. Remember, folks, please be sure you have the correct dates, spellings of names, etc. when you send me items for this column, for while I know a great many of you, I can't be sure I know exactly how you sign your checks!

The Pomona Fair Festival, hosted by the KAPER KUTTERS, brought out the usual large crowd who, intent upon killing two birds with a single stone, spent the entire day in the area, visiting the fair proper before and after the dance, with time off between for three hours of dancing on the greensward. Several groups attended in large numbers, noticeable among which were the young group from GARDENA and the SAN DIEGO organization. The former, all teenagers, were costumed in red and green skirts for the girls, while the boys wore whites with colored shirts. The San Diegans reported a swell after-festival party staged by the host group and wish to thank the KAPER KUTTERS for a swell time all 'round.

We have had a few out-of-town visitors here lately, too. JOHN FILCIC in town for a Croatian convention, and during that time managed to visit both the COSMOPOLITANS and the GANDY DANCERS. Another visitor to the latter group was EVA GUARINO from Boston. An overseas visitor to the WESTWOOD CO-OP is MARJORIE NEWLANDS, just in from England with some English and Scottish dances, while SANTA MONICA probably takes the prize for long distance guests with DR. ALFERO from Buenos Aires on the one hand and another visitor from NEPAL on the other extreme. Nepal, for the uninitiated, is the mysterious kingdom in the Himalayas between India and Tibet!

The *Let's Dance!* Bureau of Vital Statistics can add the name of one RANDY to its rolls, who just arrived at the home of DEAN and NATALIE LINSKOTT. He's only a wee bit over five pounds at the moment but he'll doubtless prysiadka with the best of them before many years are gone by. At the present, he seems to be exercising his lungs for schupplatter yells!

The August "regional picnic" proved so successful that the SANTA MONICA FOLK DANCERS decided to stage another one in September. This one, despite a grey sky, proved even better than the first. These affairs, always well attended, are practically the equivalent of a "regional festival," which, if added to this group's regular annual Federation Festival, amounts to five festivals this club has put on in the year. SID PIERRE and his staff deserve orchids for the work they have done.

The end of the month found the WHITTIER FOLK DANCE CO-OP's quarterly party taking place at Knott's Berry Farm. This is quite a picturesque setting for a folk dance, on a smooth paved area, surrounded by covered wagons of the old pioneer days. Those who went early saw many things of interest, historical and otherwise, and plenty of good food was to be had at the steak and chicken houses. A large audience sat around to watch the folk dancing until 11 p.m., time for "lights out."

The natives of West Westchester (no, that's not double-talk) had an introduction to folk dancing in a rather novel manner when, after a regular Friday evening session, the "Gandies," their guests, and JOHN FILCIC all hied themselves down to VIRGINIA THOMAS' new home in that neighborhood for a wee sma' hour round of kolo dancing. Of course other dances were done, but the emphasis was on kolos. Neighbors sat in darkened windows and watched until close to 3 ayem, when things finally died down. Probably wondering what was going on, for have you ever watched a folk dance, especially a kolo, while unable to hear the music, and tried to guess what was happening? Odd looking, isn't it?

That being the end of my notes for this month, I'll sign off for this month with the reminder to you all to check up on when your subscriptions to *Let's Dance!* run out and if the time is near, renew now. Will see you at some subsequent festival, and meanwhile, if you have any beginners' classes in operation, let me know so that I can in turn publicize them. Adios.

The BACKGROUND of Philippine Folk Dances

By Celia Olivar

PHILIPPINE folk dances are a wealthy blending of the foreign cultures that have come to the Islands through the years. For while the Filipinos always resisted foreign occupation of their country, they received cultures of other peoples with open hearts and minds. They got the best from the arts of other countries; gave them their own interpretations, eventually making it a part of their folk tradition; and thus made their own culture that much richer.

In the beginning, before any foreign nation ever set foot on the country, the aborigines of the Philippines danced much like other pagans throughout the world. They had ceremonial dances performed to the rhythm of gongs and tom-toms. Dancing was mainly a religious affair.

When the Malays came over from the south in their huge sailboats, they brought over their soft caressing music and the graceful arm movements peculiar to their nature and clime. They introduced numerous haunting love songs and courtship dances.

The Mohammedans of Borneo also moved up to the Philippines and settled in the southern provinces of the country. They brought along with them their exotic dances performed to the tune of their brass *agongs* and *kulintang*s.

With the coming of the Spaniards in 1521, a sweeping and permanent influence on Philippine folk dances was brought about. The Castellians introduced their lively *jotas*, *fandangos* and *habaneras*. They also brought over the stately court dances of their neighboring country, France. Along with these, the Spaniards presented other popular steps of Continental Europe such as the *schottische*, *mazurka*, *polka* and *paso-doble*. The Filipinos were fascinated by these lovely European dances and steps. In the beginning they watched in amazement but later on they imitated these dances and gave them their own versions. To this day one can recognize in Philippine folk dances a touch of the minuet, the *polka*, the *jota*, the *schottische* and other such



CELIA OLIVAR (Photo by Maron)

influences brought over by the Spaniards.

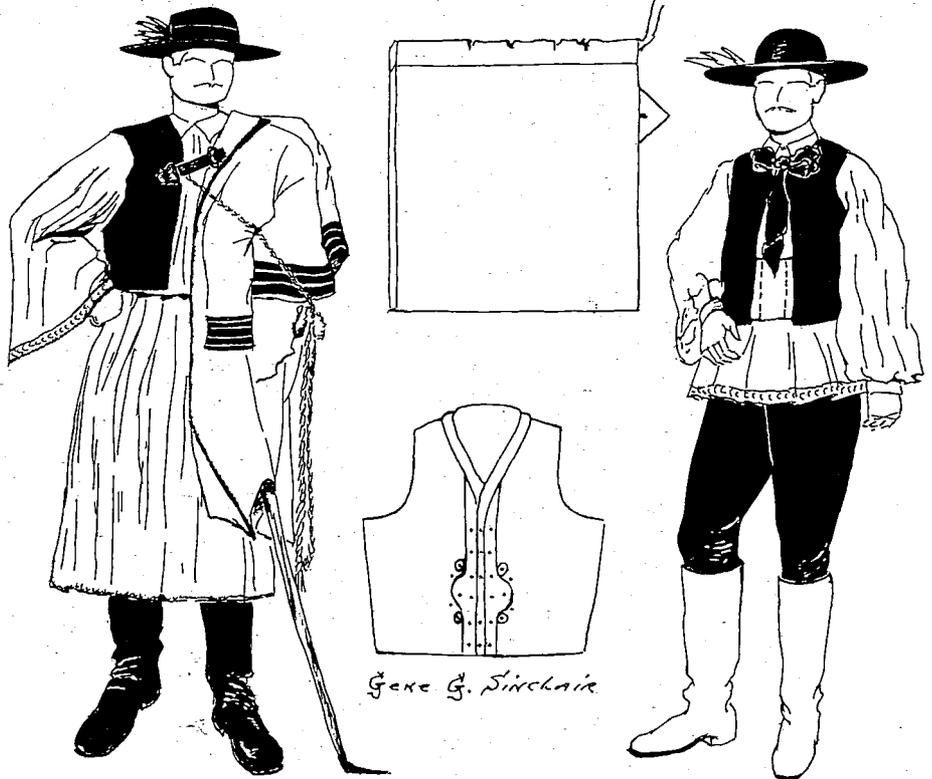
The English came over to the Philippines and occupied the country for almost a year in 1762. They, too, left their imprint on Philippine dances. The *Ba-Ingles*, meaning the English Step, is really the two-step as danced by the early Englishmen and is found in certain folk dances of the Filipinos.

When the Americans came over in 1898, they introduced the Virginia Reel, Skip to My Lou, and other similar dances. Today American square dances are beginning to take hold in the country. Perhaps one hundred years from now, Philippine folk dances will contain the *allemande left*, *do-paso* and *swing your corner*.

HUNGARY--For the Man

THE MAN'S costume from the region south of Budapest has several possible variations, from the pale blue everyday clothes to the white outfit with yards of material and lace which is reserved for weddings and such special occasions.

Two types of trousers and shirts are worn. The most common style of shirt is the open sleeve variety, with the width of the sleeve varying according to the owner's means or the occasion. For everyday work the sleeve is not very wide and the shirt can be pale blue instead of white, the blue color being obtained by dipping the garment in a strong solution of laundry bluing. For a wedding shirt the sleeves can be about 1½ yards around and the edge is trimmed with heavy white lace. Sometimes the sleeves for such a special shirt are made about six inches longer than the wearer's finger-tips, to show he can afford that much extra white linen. A good material for these shirts is Indian Head, which looks like linen and is easy to launder. The shirt-tail is worn in or out, but if it is worn outside the trousers it is trimmed with the heavy white lace, too. Occasionally the shirts have sleeves gathered into a tight cuff, the width of the sleeve again depending on the occasion, but the open sleeve type is most common. There is a soft collar at the neck and the shirt can button all the way down the front or only part way. For Sundays or holidays a soft



black tie is worn, tied in a big bow.

The trousers can be of two different types. One is the tight black riding-breeches variety worn with high black boots (these I think are worn on special occasions only). The other is the skirt-like "Gatya," varying from rather narrow blue for everyday work to very wide white linen for a wedding. The trousers worn at a wedding can be so full the wearer is able to hold each leg out to shoulder-height! The pants of this kind are easy to make, as shown in the drawing. They are simply two rectangles of material with a gusset holding them together, and the top is gathered on a drawstring. The wide pants are usually a little longer than boot-top length and can be finished off at the bottom with self-fringe or plain

hems. Black boots are worn with these, too.

The vest is black and can be plain or with a little gold braid and gold buttons. It is worn loose or buttoned up.

The hat is black felt, trimmed with a ribbon and flowers or wheat. Sometimes there are a couple of short ribbons hanging down the back.

The outer coat, shown on one figure, is the heavy cream-color "Szur," of felt or sheepskin. It is very heavy and warm, and is decorated with applied felt and leather and embroidery in bright colors. It fastens across the chest with a strap and is always worn thrown over the shoulders. The sleeves are sewn up at the bottoms and serve as pockets.

THE RECORD FINDER

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NOVEMBER, 1951



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

THE "PIKE'S PEAK" EXPERIMENT

During 1949 and 1950 a serious attempt was made to produce danceable square and round dance records by recording an orchestra and caller during an actual dance (not just by having dancers in a recording studio).

The results of this effort are available to the public as the "Bar-Nothin' Squares"—three albums of five records each, plus some odd singles. Each album is accompanied by a small leaflet of instructions, but as the records are designed for intermediate to advanced dancers, the instructions are confined to the more unusual figures only.

The sides are coupled as for automatic record-changers; this makes them convenient for home use, but not so convenient for leaders of groups, who generally prefer the flexibility of having two related pieces on the same disc. Because of the "on location" recording, the records contain a few technical flaws (such as abrupt starts and finishes), but, in the opinion of this reviewer, this is much more than compensated for by the very high degree of liveliness on the part of both the caller and orchestra, resulting from their close contact with a large and obviously happy (judging from the spontaneous yelling, clapping, etc.) crowd of dancers.

Calling is by Bud Udick, an early pupil of Lloyd Shaw, and he does such a good job that the very few slips can easily be overlooked. The orchestra, composed of T. Tait, E. Tait, G. Sinton and B. Chichester, plays admirably well. Most of the pieces are paced somewhat fast (133 to 142 beats per minute), but all are danceable.

The calls are for the most part very clear. The figures used throughout the series are a well-balanced selection of traditional calls (generally "hashed"), singing calls and a sprinkling of newer and more difficult patterns and breaks.

The general impression is that of participation in a more true-to-life, folksy experience than one receives from the carefully recorded products of the larger manufacturers.

No attempt will be made here to list all of the records by title; however, in a few cases the titles used by the company do not indicate, at least to this reviewer, exactly what the record contains, due to use of names for certain dances differing from the names commonly applied to them in California. For example: 604-A "Swing Your Honey" is "My Pretty Girl"; 605-B "Good Night Waltz" is a "Home Sweet Home" medley; 604-B is "Arkansas Traveler" and "Make that Star Just Twice as Wide"; 606-A to 609-A inclusive are the traditional five singing quadrilles—"Cap-

(Continued on Page Eighteen)

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THE HIPPEY HOPPERS

A Teen-Age Adventure

By ED BIRD, Instructor

THE club was the brain-child of Gertrude Florez, who formerly lived in West Berkeley, in which section of town the clubhouse of the Mobilized Women of Berkeley is located. The whole idea was for the kids of that neighborhood to learn folk dancing as a form of recreation. It was she who asked me if I would teach the group if she organized it, and, after much hemming and hawing, arm twisting and zillertallering, I finally said "yes."

Gertrude contacted Jack Burlew, director of the center, presented him with the idea, and he agreed to co-operate. She then got Mrs. Elena Duffy, a former teacher in the Berkeley School system, to help in getting neighborhood mothers interested. They met with the mothers and got the ball rolling.

In March of this year the class started as a loose organization with an average attendance of about sixty-five kids and a discouraged teacher. There was a lot of horseplay and noise, and at first I tried to out-talk them and ended up hoarse. Finally I conceived the idea of sitting down with folded arms and no

music, telling them there would be no music and dancing until they got quiet and circled up. When they made up their minds to do so the instruction was resumed. Finally they got the idea that they were defeating their own purpose and decided to get serious.

The administration of the club, which named itself the Hippity Hoppers, is handled by the mothers of the kids. They collect the dues, 25 cents to join and weekly fee of 10 cents, see that they get there and get home safely. The membership is open to all kids interested in folk dancing within the age bracket of 9 through 15. The total enrollment, including those who passed through, is now about 100. During the summer, with many kids in camp and what-not, the average attendance was only about 20.

In the meantime, Dave Boyce had heard about the group and invited them to join the Junior Section of the Federation. When they were informed of this they immediately selected officers and voted \$3.00 out of the treasury for admission. Officers are: President, Elena Duffy; vice president, Jackie Sil-



Officers of the Hippity Hoppers

veria; treasurer, Vernon Gomez; secretary, Marie Whitehead. The president and secretary are representatives to the council (see picture).

Although they were meeting at the Mobilized Women's clubhouse, they were not under any sponsorship until a couple of people of the Mobilized Women accidentally dropped in to watch. Mrs. Morton, one of the "big wheels" of Mobilized Women, had come down to open up in the absence of the recreation director. She sat through the whole evening enjoying the dancing. She apparently passed the word around and now the Hippity Hoppers are informally the wards of the Mobilized Women of Berkeley, according to a recent news article in the Berkeley Gazette.

Cotton-Eyed Joe, Laces and Graces, Koroboushka and the like are passe. Now it's Village Tarentella, Marklander, Polka Mazurka and all the Israeli dances including Mechol Ovadya and Hava Nagilla. A few of them do Hopak, Caballito Blanco and Tuljak that they had picked up on the outside.

The *esprit de corps* can't be beat. They take great pride in themselves. They were asked to do exhibitions at a street festival sponsored by the Berkeley Recreation Department and the Shattuck-Vine Street Merchants' Association. They did the Israeli Hora, Mayim, Harmonica and Shibolet Basadeh, all of which are Israeli, and were well received. The credit for these dances should go to the sweetheart of all folk dancers, Grace West—that's where I learned 'em.

Again, the meeting place is Mobilized Women of Berkeley Clubhouse, University and 10th Street. Time, Wednesday of each week from 7 to 9 p.m. Membership requirement—must be between 9 and 15, inclusive, and have an interest in folk dancing. Present membership composition—you name it, I've got 'em.

LET'S DANCE!

Demonstration at Recent Teen-Age Festival (photo by Phil Maron)



RESEARCH COMMITTEE: Mildred R. Buhler, Dorothy Tamburini, Adrienne Murton.

ZILLERTALER LÄNDLER

(Austrian)

Introduced by the Austrian Students during the 1951 Good Will Tour. Presented at the 1951 Folk Dance Camp by Walter Grothe as taught to him by Margret Krebs, one of the Austrian students.

This dance, one of the many Austrian Ländlers, originated in the Zillertal, a very beautiful valley in Tyrol.

MUSIC: Record: Victor 25-4147A Schwanthaler Höher—Ländler.

FORMATION: Couples in double circle, standing side by side, facing CCW. Inside hands are joined a little below shoulder height, arms outstretched, elbows slightly bent. Outside hands are placed on hips.

STEP: The Ländler waltz, which is used throughout the dance, is a waltz step executed as smoothly and quietly as possible with a slight accent (not a stamp) on the first beat. It is danced on the whole foot, flat footedly rather than on the toes, with no swaying of the body. There must be a continuous, even flow of movement all through the dance.

Music 3/4	PATTERN	Illustrations by Carol Gove
Measures		
4 meas.	<i>Introduction</i>	
	I. WALTZ, WOMAN TURNS	
1-2	Beginning outside ft., waltz fwd. 2 steps, swinging joined inside hands fwd. on meas. 1, bwd. on meas. 2.	
3-8	M continues to waltz fwd. CCW while turning W to her R (CW) under their raised joined hands. W moves in front of M as she turns 3 times.	
	II. WALTZ, SWING ARMS	
9-16	Partners face each other in single circle, M still facing CCW, W CW. They join both hands (W R in M L, W L in M R), holding them close so that W can touch her two thumbs. Swing joined hands, which are held straight, into the center and out as they waltz, progressing CCW for 8 meas.	
	III. WOMAN TURNS UNDER, WALTZ AROUND.	
17-20	Keeping both hands joined, M raises R arm and W turns L (CCW) under her L arm and continues to turn L until her L arm is extended across M chest, L hips adjacent. Arms are held fairly high, R elbows are pulled out so that there is almost a straight line from M R to W R elbow. On these 4 meas. W has made 3/4 turn L to face center of circle, M one-fourth turn R to face outside.	
21-24	Circle once in place CCW with 4 waltz steps.	
25-28	With hands still joined, M raises his R arm and W turns CW under her L arm, then M raises his L arm and W continues turning CW under her R arm until her R arm is across M chest, R hips adjacent. On the last 4 meas. M has made one-half turn L in place to face center of circle. W has made one and one-half turns to R to face outside.	
29-32	Circle once in place CW with 4 waltz steps.	
	IV. THE KNOT.	
33	With hands still joined W makes three-fourths turn L to unwind and face M who has made one-fourth turn R to face LOD.	
34	W kneels on her R knee, lowers her R hand and raises L.	
35	M steps over the joined lowered hands (W R, M L) on R ft. as he starts to turn L.	
36	M steps over the lowered hands onto L ft.	
37-39	While W rises slowly to her ft., M, without releasing hands, places the joined hands under his R arm pit and continues to turn L (CCW) twice, in bent over position.	

ZILLERTALER LÄNDLER (Continued)

Music 3/4	PATTERN	Illustrations by Carol Gove
Measures		
40	M straightens to upright position as W unwinds by turning once R (CW). They now drop hands and rejoin them in crossed position, R over L, holding them high.	
	<i>V. WOMAN-LEADS AROUND.</i>	
41-44	M, dancing in place and facing LOD, keeps their joined R hands high, passing them over his head as he leads the W CCW around behind him until she finishes at his R side. Simultaneously, the joined L hands are placed on the M L hip.	
45-48	Keeping the joined R hands fwd. with the elbows rounded and at chest level, W leads M as they turn L (CCW) once in place with 4 waltz steps.	
49-52	M maneuvers W behind him from his R side to his L so that their joined L hands are now well fwd. (elbows rounded) and joined R hands are placed on M R hip.	
53-56	W leads M as they turn R (CW) once in place with 4 waltz steps.	
	<i>VI. BACK OUT AND LITTLE WINDOWS.</i>	
57-58	M, still facing LOD, steps bwd. slightly as he draws his R elbow towards his R side and lifts their joined R hands over his head. At the same time with his L hand M draws W in front to face him.	
59-60	Keeping joined hands held together high, R over L, W turns one and three-fourths to her R (CW) as M turns one-fourth to L so that R hips are adjacent and R upper arms are held together (W resting on M). Joined L hands are lowered to rest on "sill" (upper arms) as M and W peek at each other through the triangular shaped window.	
61-64	M says "Gugu" (meaning: "Look at me") as they waltz around each other CW.	RIGHT WINDOW
65-68	M faces LOD as they raise joined L hands up under the joined R hands. W turns L two and one-half times and M turns one-half to R to finish with L hips and L upper arms adjacent (W resting on M). R hands are lowered to "sill" and they peek through window.	RIGHT BIG WINDOW
69-72	W says "Gugu" as they waltz CCW around each other.	
	<i>VII. BIG WINDOWS.</i>	
73-76	Raise R hands up under L and W turns 3 times to her R. On meas. 75 (3rd turn) the joined R hands are lowered.	
	Retaining hand hold, on meas. 76, turn is completed as M makes one-fourth turn L to finish with R hips adjacent, M-R arm across W lower back to form support. Joined L hands remain high forming big window.	LEFT BIG WINDOW
77-80	As they waltz CW around each other M steals a kiss—if he can.	
81-84	W turns 3 times to her L to form another big window: Meas. 81—As W turns once to L they raise R hands. Meas. 82—On 2nd L turn all hands are held high. Meas. 83—L hands are lowered on 3rd turn to form support for W back and turn is completed as M turns one-half to R on meas. 84. Joined R hands remain high to form big window.	
85-88	As they waltz CCW around each other, W, not to be outdone, reciprocates with a kiss.	
	<i>VIII. WALTZ.</i>	
89-96	Drop hands, assume Landler position, supporting each other on shoulder blades, fingers turned in, arms high and round, elbows out, W arms resting on M. Dance Landler waltz turning CW and progressing CCW.	
97-192	Repeat entire dance. At finish M lifts W high using straight arm lift: M L and W R arms are held stiff and straight down. W L arm on M R shoulder, M R hand on W L hip. W pushes herself straight up as M lifts her and then he guides her straight down.	

RESEARCH COMMITTEE: Mildred R. Buhler, Vernon Kellogg, Dorothy Tamburini, Adrienne Murton.

HAVA NAGILLA

(Israeli)

"Hava Nagilla" is a traditional melody of East European origin. The Hora has been and still is being danced to this melody. The couple dance described below has recently been created and is very popular with the youth of Israel, especially those who live in the farm communities.

SOURCE: *New Israeli Dances* by Dvora Lapson and Gert Kaufman. Published by Jewish Education Committee of New York.

MUSIC: Record: Folkraft F 1110-B "Hava Nagilla."

FORMATION: With M L shoulder twd. head of hall, partners face each other, standing close with both hands joined at approximately shoulder height, elbows bent.

STEPS: Walk*, Leap*, Hop*, Jump*.

Music 4/4	PATTERN
Measures	
A.	I. <i>PULL AWAY AND CIRCLE.</i>
1	Beginning R, take 4 steps backing away from each other keeping hands joined and gradually bending body to crouching position (4 cts.).
2	Without dropping hands, beginning R, partners straighten immediately so that R hips are adjacent. Hands still at shoulder height, M and W R arm is across partner's chest, L elbows are bent and held horizontally at shoulder level (ct. 1). Move fwd. CW around each other with 3 striding steps (cts. 2, 3, 4).
3-6	Repeat action of meas. 1 and 2 two more times.
7	Repeat action of meas. 1.
8	Beginning R, partners take one step twd. each other (ct. 1). Take 1 step to face head of hall standing side by side (ct. 2). Assume cross back hold position with W L arm over M R (cts. 3, 4).
B.	II. <i>LEAP AND TURN, BALANCE AND CIRCLE.</i>
1	Leap fwd. lightly onto R ft. (toe turned out) at the same time bending R knee (ct. 1), step L back to place (ct. 2), step back on R (ct. 3), step L beside R (ct. 4). Repeat action of Fig. II, meas. 1.
2	
3	Drop L hands. As M turns one-fourth to R, W, beginning R, makes three-fourths turn to R with 4 steps (R, L, R, L) to face M. On ct. 4 they rejoin L hands under the joined R.
	NOTE: Couple is now in original position with M L side twd. head of hall, however, joined hands remain crossed at chest level and arms are extended easily.
4	With 4 steps M makes one complete turn R under joined raised hands (R, L, R, L).
5	With hands still joined, balance twd. front of hall and back.
	Man: Leap lightly to L (ct. 1), step R beside L (ct. and), step L beside R (ct. 2), hold (ct. and). Leap lightly to R on R (ct. 3), step L beside R (ct. and), step R beside L (ct. 4), hold (ct. and). W does counterpart.
	NOTE: This is a pas de basque without the cross over.
6	Repeat Fig. II, meas. 5.
7-8	Join R elbows, curve L arm diagonally upward, palms up. Take 8 light walking steps completing one CW turn. Finish facing partner about 3 ft. apart, ft. astride.
C.	III. <i>CLAP HANDS, HOP.</i>
1	With knees bent, clap low to R (ct. 1), hold (ct. 2), transfer weight to L side, repeat clap low to L (ct. 3), hold (ct. 4).
2	Clap low in front, knees bent (ct. 1), straighten body, hands extended outward, palms fwd. with hands at waist level (ct. 2), stretch hands outward at eye level (ct. 3), extend arms fully, diagonally out, head thrown back (ct. 4).

HAVA NAGILLA (Continued)

Music 4/4	PATTERN
Measures	<p>NOTE: The following words are exclaimed with the above counts: "Uru Achim." Meas. 1 (ct. 1, 2) U (oo), (ct. 3) ru (roo). Meas. 2 (ct. 1) U (oo), (ct. 2) ru (roo), (ct. 3) A (ah), (ct. 4) chim (kem). Placing hands on hips, jump on both ft. (ct. 1), hop on R 3 times (cts. 2, 3, 4), extending L leg diagonally across in front of R. Jump on both ft. (ct. 1), hop on L 3 times (cts. 2, 3, 4), extending R leg diagonally across in front of L. Repeat action of Fig. III, meas. 3, 4. Jump on both ft. (ct. 1), turn CW with 3 hops on R ft., trailing L ft., knees slightly bent (cts. 2, 3, 4). Repeat action of Fig. III, meas. 7 in a CCW direction hopping on L and trailing R.</p>
3	
4	
5-6	
7	
8	

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From the Editor's Mail Bag

This is not a new column, but it seems to be a good method of bringing in a number of items which our readers have sent along. We would like to assure one and all that all are read whether they see print or not. We especially enjoy receiving club newsletters and bulletins. Berkeley Folk Dancers and Fresno Council are regulars, Changs frequently. To be reprinted in LET'S DANCE! they should come sooner in the month, if the item is one concerning a coming event. For instance, last month three clubs sent in items direct to me, after the October issue of LET'S DANCE! was in the printer's hands; one actually after it was in the mail. Please note the various columnists' dead lines and co-operate for our mutual happiness.

PREXY BILL CASTNER VISITS DES MOINES, IOWA

"When the Playground Association representative said to me, 'There's a caller here from California,' I said, 'That's just what we need.' Poor Mr. Castner heard me, and having heard Californians kicked around before, probably said to himself, 'Oh me! Here we go again.' I'm sure, though, that we were able to convince him of our sincerity, and what a grand twenty minutes we had.

"We had to close down at 10 p.m., but we really appreciated it and believe that we are going to sell subscriptions to *Let's Dance!* because of his visit. He remained over afterwards and helped us with our big problem—callers. We have to dance to recorded calls."—Mrs. Helen Stubbs, Des Moines, Iowa.

MR. AND MRS.

"Mrs. Harold Henry Borgman announces the marriage of her daughter, NANCY CAROLYN, to MR. MORRIS GELMAN, September 1951, Gross Pointe, Michigan." Congratulations! By the grapevine we hear that the newlyweds are on the way to Germany, where Morrie is to be a civilian engineer for Uncle Sam. (We offer a wee wager that he spends almost as much time folk dancing.)

GANDY DANCERS HIT THE MAILS

One of the cleverest bits of advertising we have seen in a long time was that SERIES of cards and letters on their festival. The crowd must have been terrific.

WASHINGTON INTERNATIONAL FESTIVAL

Someone sent us the magazine section of the *Seattle Times* with a full double page spread in the middle about the Washington State Festival and folk dancing in general. Fine job!

Dear Marjorie: Some folks need help with folk dance work clothes. Can you help them a bit?
Signed, EDITOR

SUGGESTED PATTERNS FOR FOLK DANCE CLOTHES

By MARJORIE POSNER, Costume Editor
ADVANCE 5753—Suitable for Austrian dirndl (cut skirt fuller, about four yards around the bottom for a more graceful effect). Bodice can be used as separate piece for many costumes. Points should be cut off at bottom. Neckline can be changed to high neck (Polish) or V. Peplum may be added at waistline (Polish or Lithuanian). Blouse is good for many things with a change in sleeve styl-

ing or length and the omission of collar. Bodice and skirt together (made as one jumper-style garment) can be used for Swiss or Austrian or German.

ADVANCE 5955—Drop-shoulder blouse for Scandinavian blouses.

SIMPLICITY 2127—Peasant-style blouse, simple to make.

McCALL 8095—Good full sleeve pattern for Lithuanian or Polish.

FOR MEN: The Santa Claus suit pattern or a pajama pattern can be used as basic for many of the men's costumes such as Polish, Lithuanian, Yugoslav, etc.

DO: Choose cottons that are colorful and easy to care for. . . Make clothes loose enough to be comfortable. . . Wear petticoats or pantaloons; we all know legs go 'way up there but it isn't a pretty sight on the dance floor and besides the men around you may get so interested they'll be stepping on their partners' feet!

DON'T: Wear satins and silks—they are hot and hard to take care of, and don't look peasant-y. . . Skimp on skirts—they look it. . . Wear bare midriffs or pedal-pushers or shorts—nuff said. . . Hesitate to write for any costume information to Marjorie Posner, 512 Sanchez Street, San Francisco 14, Calif.

DON'T LOOK— WE ARE BEING FOLLOWED

The October issues of two magazines covering much the same field as *Let's Dance!* did us the compliment of copying our copyrighted material—without credit, of course. Both also used material from the Folk Dance Camp syllabus—also without due credit. Tsh! Tsh! Gentlemen.

A LETTER TO VYTS (in part)

"During your illness, we would like to offer you a column in LET'S DANCE! to use as you like (newsletter, commentary, etc.) until Vilitis gets back into publication."—Signed, THE EDITOR.

"Thanks a million for your very friendly letter and good wishes. As for Vilitis, it will be out of circulation for awhile, except (maybe) a Christmas issue in the form of greetings and personal news. I appreciate the offer of space in *Let's Dance!* and will probably take you up on it but not in the immediate future. Writing, surprisingly, fatigues me beyond belief and it seems to cut short even my breathing. Then, too, a new development. The chief doctor, Klein, visited me this week, his first visit to me. A recent x-ray showed 'excellent' clearing of the lungs and on the whole my health is much improved. He informed me that when I arrived the whole picture was not a promising one. I'm still very sick and there will have to be a doctors' conference and discussion whether I'm to undergo an operation, which usually means removal of ribs and part of lung. This has given me uneasiness. The operation and immediate period after it are very critical. Therefore, I better wait, and meanwhile hope and pray for the best. However, God's will be done!

"Regards to all my friends. Meanwhile thank you and thank you. With all my love,

"VYTS"
"WE'LL DANCE FOR VYTS BELIAJUS"

The Folk Dance Benefit Festival, sponsored by eight Bay Area Clubs, and spearheaded by Millie von Konsky, raised a total of \$739 for

Vyts. Congratulations to all concerned—a swell job! Another big benefit is scheduled soon in Los Angeles. We're all in there pitching with you, Vyts!

MEXICAN MIXER CHOTIS

"In the next issue of *Let's Dance!* could you print somewhere that the best record for the Mexican Mixer Chotis is Victor 23-0880-B. The number you printed in September, 1951, *Let's Dance!* was the best available at the time the dance was introduced (Fresno 1948), but since then I have found this one.

"With every good wish,
"DAVID YOUNG"

(This new suggestion from Dave is the record commonly used for "Spanish Schottische."
—EDITOR.)

YOUR PICTURE IN *Let's Dance!*

We solicit pictures of folk dance and square dance activities for *Let's Dance!* However, we need certain types of pictures for favorable reproduction.

Remember, the picture is not taken for you but for *Let's Dance!*'s 10,000 other readers. Would you want them to see it? Poor costuming, bleary focusing, poor grouping, all floor, unauthentic dance action, are most frequent causes of picture rejection. We do not return pictures unless requested and prefer to keep most for some time as they may be more useful later.

ANSWER FROM WALTER GROTHE ABOUT THE ZILLERTALER LAENDLER

"The dance has real folk flavor, which is probably the reason why it has been such a success in California. Here is a dance which came to us directly from the country of origin in its original form. If we would go today to Austria and visit the beautiful valley of the Ziller (Zillertal) we would see that the laendler is danced there exactly as we are doing it here. The only difference is that they dance to live music. The original music used by the Austrian students is not recorded, but the new record recommended in the writeup is the closest we can come to the original and has been officially approved by Margret Krebs.

"As to style of execution, it should be borne in mind that this dance is done by peasants in heavy boots (and not ballet slippers). These peasants have both their feet on the ground and the dance should be done on the whole foot. The step originated from a fast walking step. The only difference between the Laendler step and our ordinary walking step is that it is faster and that the first of three is longer than the other two. So the step is a walk, walk, walk or long, short, short. A step close step should be avoided under all circumstances.

"A further characteristic of the dance is its even flow. There is no rushing or speed up at any time. It must flow in an even tempo just like the river 'Ziller.' As to the big window or kiss-stealing window, this is a traditional figure. The man tries to steal his kiss (and he usually succeeds) and the girl returns it in the reverse window as she is proud and does not want to accept a gift without giving in return. (I did not make it up!).

"It is not the intention in Measures 57-58 that the man should stoop low nor that he should stand erect. The word 'under' means

(Continued on Page Seventeen)

CALLER of the MONTH

By MILDRED R. BUHLER

Wilford Marwedel is a native of Salt Lake City and has lived there most of his life. "Wilf," as he is called by his friends, has been square dancing for about five years.

A "three timer" student of Shaw's summer institute and twice a camper at the C.O.P. Folk Dance Camp, he has been instrumental in setting up the square dance program in Salt Lake City, where he is a member of the P. E. Department at University of Utah.

Besides his work on the campus, he is the caller for three outside groups. He is assisted in most of his teaching by his wife, Edith. The Marwedels have four children under fifteen years of age who are doing their bit to increase the square dance enthusiasm around and about Salt Lake City.

Below is one of Wilford's own original calls which we are happy to include.

UTAH BEEHIVE SQUARE

1. Ladies to the center and back to the bar.
2. Gents to the center and form a star
3. With a right hand cross on the inside track.
4. Now a left hand star, it's the other way back.
5. Pass that pretty girl, ain't it grand
6. To take the next girl by the hand,
(Near hands—M R, W L—are joined)
7. In a star promenade and don't be slow,
8. Get set boys 'cause here we go.
9. Balance in and balance away,
(Balance together, gent on the R, lady on the L, and then both on the opp.)
10. Whirlaway with the half sashay.
(Exchange places—gent whirls to R behind lady, lady whirls to L in front of gent, and ladies form left hand star)
11. Balance in and balance away,
(Gent balances on L first, lady balances on R, then both on the opp.)
12. Back up now and let's be gay.
(Beginning M L and W R, both back up with four steps)
13. Balance swing, balance swing,
(Ladies break the L hand star and as they face each other, still keeping M L and W R hand joined, gent steps on L and swings R across, then he steps on R and swings the L across—lady opp.)
14. Dishrag Roll with the pretty little thing.
(Still keeping M L and W R hands joined, they turn toward each other touching M R shoulder and W L shoulder as they again exchange places. They finish facing each other with the M back toward the center)
15. Two-step here and a two-step there,
(Assume closed position and take two two-steps turning R—CW—and moving forward—CCW—around the square)
16. Twirl your lady and face the square.
(Gent twirls lady once to her right and they finish in set formation)

The figure is repeated three more times and any trimmings may be used.



WILFORD MARWEDEL

CALLS of the Month

WHIRLPOOL SQUARE

Original Call by Betty Casey of Abilene, Texas

INTRODUCTION

1. All join hands, gent in the swim,
2. Circle left and you do it with vim.
3. Reverse back now like fish in a school,
(Circle R to home position)
4. Then swing your gal till you make a whirlpool.

FIGURE

1. Ladies to the center and back to the beach,
(Ladies to center and back to places)
 2. Gents to the center with a right hand reach,
(Gents form right hand star)
 3. All the way around then a left to your girl,
(Gents join hands with partner)
 4. Right around her waist for a full turn whirl.
(Immediately after joining L hands, gent places his R arm about his partner's waist holding her right hand in his on her right hip and they turn all the way around to the left on the next call)
 5. Gents hold on for a whirlpool square,
 6. Ladies join rights with those over there.
(Gent keeps his right hand on the lady's right hip, but releases her R so the ladies can form a right hand star. The left hands remain joined)
 7. Heads turn out like the ocean tides,
 8. Sweep back behind the two on the sides.
(While the second and fourth ladies still keep their R hands joined, the first and third ladies drop right hands and the first and third couples cast off to the left and roll back, couple No. One falls in behind couple No. Two, couple No. Three falls in behind couple No. Four. First and third ladies again join the right hand star)
 9. Sides roll out, a gent and a girl,
 10. Go back in, make the waters swirl.
(Second and fourth couples now take the action described above under line eight, falling in behind the first and third couples, respectively)
 11. Heads turn back on the rocky shore.
 12. Go back in just once more.
(First and third couples roll back again)
 13. Sides roll around a gent and a girl.
 14. Back to the center make the waters swirl.
(Second and fourth couples roll back again)
 15. It's a turn and a half with the girl you found.
(All four couples turn once and a half around in place to face CCW direction)
 16. Take her back home and twirl her around.
(Retaining the back hand promenade position, couples promenade to home position and gent twirls lady to her R under the joined left hands)
- Our thanks to Jack McKay, who presented this delightful figure at the 1951 Folk Dance Camp at the College of Pacific.

SPLIT YOUR CORNERS TO THE OUTSIDE TRACK

1. First and third go forward and back,
 2. Forward again and split your corners to the outside track.
(Ladies go right and gents go left through the side couples and continue on around to home position)
 3. Partners bow, corners whirl,
 4. All run away with the same little girl.
(Gents promenade their corners to home position)
- Repeat all three times more to return to original partner.

VARIATIONS ON LINE 3

- a. Do-Sa partners one and all,
Do-Sa corners don't you fall.
Give your own a pretty little whirl,
And run away now with the corner girl.
- b. Swing your corners round and round,
Allemande left just one,
And promenade the gal you swung.
- c. Sashay by your partners half,
Re-sashay, go all the way.
Give your own a pretty little whirl,
All run away with the corner girl.



By MILDRED R. BUHLER

SAN DIEGO, CALIF. Fiesta de la Cuadrilla To Be Held!

The San Diego Park and Recreation Department and the San Diego Square Dance Association are planning San Diego's first Square Dance Fiesta, the Fiesta de la Cuadrilla (Dance of the Square) which will be held November 10 and 11 at Balboa Park.

Square dancers everywhere are invited to attend this gigantic two-day affair which will open with a chuck wagon supper Saturday night, November 10, followed by the fiesta square dance. Sunday, November 11, will feature a fiesta breakfast and the out-of-town callers' dance. Other features will be a style show and a swap session.

Offers to present exhibition square and round dances are very much in order, and anyone desiring to make such a contribution should contact Roy Close, P. O. Box 507, Lemon Grove, Calif., about a square exhibition, and Helene Sherman, Rt. 1, Box 324-B, Alpine, Calif., if they have a round dance they wish to exhibit. Ray Lantos, 3537 4th Ave., San Diego 3, is handling reservations for the chuck wagon dinner and the fiesta breakfast, which must be in by November 5.

PORTLAND, ORE. Castner Visits Oregon!

Bill Castner, president of the Folk Dance Federation of California, paid Oregon a visit early in September, when he was emcee and caller for a large square dance roundup here. Local square dance fans praised Bill highly for the way he kept the dancers "on their toes" all evening. The picture below shows some of the reasons.

Following the dance Castner was guest of honor at a buffet supper attended by a large number of callers and their wives.



NOVEMBER, 1951

SAN JOSE, CALIF. Jonesy on Tour!

Fenton Jones of Glendale, better known to all the square dancers as "Jonesy," recently completed a three-week tour up the coast to Canada. His first stop was made here on September 16 when he called a dance which was attended by 500 enthusiastic square dancers from the Bay and Peninsula areas. As always "Jonesy" provided an evening packed with fun and fast moving squares, and his many local fans are looking forward to a return engagement.

WYCOFF, NEW JERSEY. Square Dance Season Opens!

The Grange Hall here, one of the most popular square dance resorts in the east, opened its 1951-52 season on September 8. They will hold Saturday night square dances every week until next June. Rod La Farge is the caller again, this being his sixth consecutive year.

SAN MATEO, CALIF. Policeman's Ball Features Square Dancing!

The 23rd Annual Ball of the San Mateo County Police Officers' Association, a benefit for the Widows' and Orphans' Fund, which was held at the Bay Meadows Clubhouse October 6, featured American square and round dancing in the large upstairs pavilion as well as popular ballroom in the downstairs clubrooms. Side Saddle Sam and his Five Spurs furnished the music for the square dancing, and Mildred Buhler was mistress of ceremonies and caller for the full four-hour program.

Members of the Redwood City Docey-Doe Club presented a square exhibition at intermission time, which was enthusiastically received by the large crowd of spectators and dancers.

DALLAS, TEXAS. Joe Lewis To Visit California!

Joe Lewis, known as the Ragtime Square Dance Caller, who recently completed a trip around the world, is expecting to fly to California October 28 to call for two dances at Sunny Hills in Southern California. Although Joe, who is a native Texan, was educated as an electronics engineer, he has turned to square dancing professionally, and has gained national recognition for his special off-beat style of calling. He operates his own hall here in Dallas, the J Bar L Square Dance Barn.

The Mail Bag

(Continued from Page Fifteen)

that he straightens out under the raised hands, but how much he has to bend or stand erect depends on the size of his partner."

* * *

CARD FROM MADELYNNE GREENE

"Spent the week in Paris. Have contacted two people who will (they say) show me some French dance groups in action. It's hard to get leads. I leave Paris tomorrow and will return in four weeks. In England and Scotland it should be easier to visit dance groups. No more 'peg-leg.' Walk day and night. Love."

"MADELYNNE"

* * *

THE ROYAL EMPRESS TANGO

Dear Editor:

May I encroach on your time and in a friendly way add a little to the instructions of "The Royal Princess Tango" given in your February issue, having done this dance for some twenty odd years.

Measure 1—We would step Left and glide Right forward to a full stretch. In my teaching I always stressed this step, asking my pupils to allow the music to push them forward, not just knee relaxed.

Measure 2—Point Left. I always taught transfer weight to Left swivel inwards at the same time slightly raise the Right foot so as to get the real Tango effect when you point Right. You will find quite a number of dancers just swivel on L and R toes.

Measures 15 and 16 are two chasse steps, e.i., chasse L and chasse R or Rotary Chasse. You will find these steps fit in more comfortably at the end of the dance.

These observations I hope will be received in the spirit they are given. To let the music do the dancing gives one more enjoyment in their dancing.

"The Royal Empress Tango" has to my knowledge been danced for over 30 years.

I find that the Tangos call for more coordination between partners, and more detail in the stylings. It is hard to explain on paper but I do hope you get my meaning.

Good Luck to Let's Dance!

Sincerely yours,

JIMMY LINDSAY

Old Time and Sequence Dance Specialist
Chapman Camp, British Columbia

CONGRATULATIONS!

Another caller is born! Edward Louis Kremers, Jr.—8 lb. 14 oz.—October 13, 1951. Mother and Dad are also doing well.

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GIVE A LET'S DANCE! SUBSCRIPTION

Around the SQUARE Set

by PEG ALLMOND

PARTY INTEREST — The Gateswingers had a special party in September. All members were invited to bring their *parents*.

MEMORIES OF THE GRAPE FESTIVAL AT LODI—DANNY McDONALD in a fancy



costume representing BACCHUS. . . the excellent M.C.'ing of Danny McDonald and Lawton Harris. . . the delightful exhibition of Filipino dancing given in native costumes by JULIANA and PLACID LAZARO of Stockton. . . the young group of Japanese-American dancers doing modern Japanese dances in beautiful costumes. . . the lucky winners of crates of Tokay grapes. . . the outstanding M.C.'ing of the evening party handled by LLOYD EDWARDS and GRACE NOSSEK. . . the Polk-Y-Dots' outstanding exhibitions of Danish dances and the beautiful Santa Barbara Contra dance presented by the CASTANETS from Sacramento. . . the fire and spirit of the teen-age group from Sacramento when they did their exhibition, A GYPSY DANCE IN THE ROMANY MOOD by the Tambourines of Sacramento.

OF SPECTACULAR PROPORTIONS was the square dancing in the new "day-light" football stadium in Stockton between halves of the COLLEGE OF THE PACIFIC and HARDIN SIMMONS (of Texas) FOOTBALL GAME. Seventy-eight squares performed under the wizardry of HERB GREGGERSON. An all day *Let's Dance!* Clinic preceded the game and a big party followed. Ace's picture:



shows a part of the clinic crowd dancing to Herb's calling.

THE SQUARE PEGS OF RICHMOND

were treated to the calling of BOB McKILIP of the Tormey Village Squares of Tormey, California. (Bob and his Taw Charlotte were visiting in Berkeley.) SQUARE PEGS dance every Monday night at Fairmont School.

ELECTION TIME AGAIN—Bill D'Alvy is the new president of the SWINGSTERS and MERLE VOSS is the new president of the SQUARE CUTTERS.

AUTUMN DANCE was the name given to the monthly party of the RICHMOND GUILD held in the El Cerrito High gym. Peg Allmond was guest caller.

MONTEREY BAY AREA SQUARE DANCE CALLERS' ASSOCIATION had an institute recently with HERB GREGGERSON, much to the pleasure and good dancing of the MONTEREY AREA callers and their taws.

New square dance classes for Friday nights and a new callers' clinic are being planned by JACK McKAY, now that he is back in circulation, having spent the greater part of the summer at Camp Stoneman.

Those enthusiastic square dancers of the 49'ers Club, dancing at Buri Buri on Thursday nights, responded with three squares when their leader BILL CASTNER asked for volunteers for an exhibition group. And not only that, they stayed an hour longer (after regular dance period) to rehearse—good club spirit!

NAUTICAL SQUARES' invitation to their monthly square dance at Half Moon Bay, just arrived and here is the way they do it:

If I had a boat,
I'd give her a toot,
Look out, we're coming through;
We'll dance all the night
To the left and the right,
The NAUTICAL SQUARES, YA-HOO!

TELL IT TO DANNY

(Continued from Page Six)

uled by the San Joaquin Dance Council at various towns in the Valley during the fall and winter months.

DOLL DANCE—The Central California Callers Association has an active calendar of events. November 3 FRANCES PETERS was chairman of a highly successful fund-raising party. On November 30 the Association will hold a "Doll Dance"—admission a doll or a dollar—in the Fresno Civic Auditorium for the benefit of the Valley Children's Hospital. FRANCIS MONNIER is in charge of arrangements.

THE RECORD FINDER

(Continued from Page Nine)

tain Jinks" ("Dos-a-Dos"), "Down Center," "Log Cabin," "Pass by Right, Pass by Left" and "Flower Girl Waltz" (traditional first figure only); 608-B "Skating" is for Skaters Waltz, but not to the original tune—which most dancers probably prefer; 614-A "Broadmoor Promenade" is Udick's original call to "MacNamara's Band."

"La Varsouvianna," 605-A, is the 2 Longs 4 Shorts variety; this is one of the few records to have picked up a bit of screechiness. "Five Step Schottische" (on 613-B, with "Glow Worm"), is similar to "Highland Schottische;" a description appears in that very useful book "Good Morning" (pages 99 and 104).

A number of sides of "straight hoedown music" are included in the series; all are very callable.

When CALIFORNIA DANCES!

7th Annual State Festival

Plans for the Seventh Annual State-wide Folk Dance Festival to be held in Oakland on May 30, 31, and June 1, 1952, are no longer just a gleam in General Chairman Leonard Murphy's eye, but are fast assuming character, form and substance.

When CALIFORNIA DANCES! the Civic Auditorium and the Exposition Building, accommodating 6,000 to 7,000 dancers indoors, will be used; and the Park Department of the City of Oakland, in full cooperation with Oakland's wish to make the Statewide Festival an important part of its own centennial celebration, will sponsor an official welcome to Federation folk dancers and their out-of-state guests at a program of exhibition dances and folk and community singing in Woodminster Amphitheatre on Thursday evening, May 29.

When CALIFORNIA DANCES! the program will be so arranged that both devotees of international dances or American squares will find plenty of happy dancing; and through a national publicity campaign, people from all over the United States will be invited to come to Oakland in May, '52, as guests of your own Folk Dance Federation . . . when CALIFORNIA DANCES!

Eleven Northern California Regional Councils and Associations are cooperating on a Statewide Festival Warm-up on April 5, 1952, in the new San Leandro High School Gym. A total of 30 prizes ranging in value from \$5 to \$200 will be awarded. For further information contact your Council Representative. *You don't have to be present to win!*

Merry Christmas!

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The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

German Folk Dances, Vol. I. Old and New Dances of North Germany: By Paul Dunsing. Leipzig: Verlag Friedrich Hofmeister; 1936. 28 pp. \$2.00.

This book has recently been reprinted after being unobtainable for several years. It contains eleven old dances, some of which have an interesting history, and four new dances which were created by the Geestlaender Tanzkreis.

Paul and Gretel Dunsing of Chicago, Ill., present in this volume German dances which proved to be favorites with American groups which they taught and which were demonstrated by the Paul Dunsing Dance Group. Among the old dances described in this book which are currently enjoyed by western folk dancers are Windmiller (Windmueller), best ascribed to Scheeszal although found in other regions as well, and At the Inn "To the Crown" from Sonderburg on the Island Alsen. Polka for Three (Polka zu Dreien) is one of the new dances.

All of the dances are fully described, measure by measure, with the inclusion of their musical accompaniment arranged for piano. (NOTE: Gretel and Paul Dunsing will be on the Folk Dance Camp staff in 1952.)

Bristoler Tanzbuch, Dances from the German Summer School of Middlebury College. By Virginia Stockhausen McMahon and Ruth Seifert Phelps. Middlebury, Vermont, \$1.50.

This is a collection of fifty-four dances, fully described with figures, diagrams and musical accompaniment arranged for the piano. As would be expected, most of the dances are of German origin, but a considerable number of Swedish dances are included with one or two English, Danish, Swiss and American dances. Although most of the dances have been previously published, it is a good compilation of group dances. It is written in German.

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