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DECEMBER
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

EDITOR'S MAIL BAG -- SEE PAGE 7

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

By Lawton D. Harris

AND FINALLY:

So, with this issue closes our two years of being responsible for your magazine. It has been fun. Our staff, for the most part, those who had served before—were very cooperative and worked hard. They deserve a lot of credit.

Financially, your magazine has climbed slowly upwards toward getting out of debt. It is in the best condition in the past five years. Most of the "new" arrangements were a matter of actual practice before. Such a magazine will always need enthusiastic member-club support and use. The dance reprints have been the Federation's chief source of income. The business end of the magazine should be handled (as intended) through the Federation office. Each Council, holding Festivals and other special events, should not only boost sales and subscriptions but secure advertising in advance. It can be done—witness Fresno, Salinas, Oakland, Stockton and others.

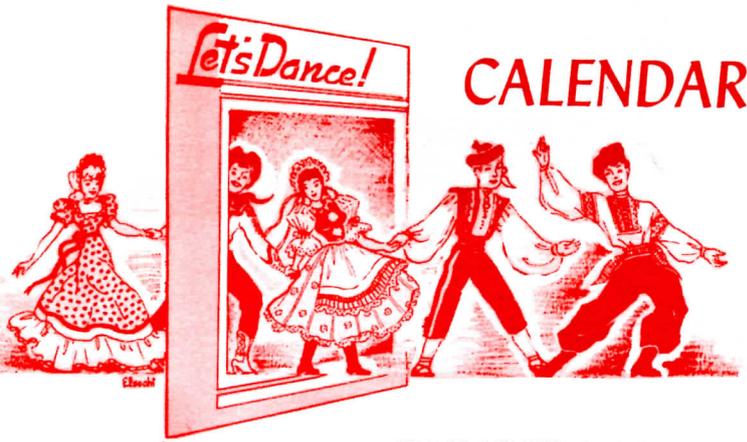
We feel confidence in our new staff—they are essentially experienced dancers. Your new editor, Bob Chevalier, and business manager, Bill Sorensen, have a broad background. The Research Committee set-up is a healthy, long-advocated system to secure a sufficient quantity of useful dances accurately described. The future, however, is yours—you, the reader, must build your own magazine.

As the "old man" retires there come many expressions of kindly interest and appreciation. To these we give our hearty "Thanks. It has been fun." To the questions—what now?—we answer, "Catch up on some reading; teach those Institutes we postponed; more chance to dance; an opportunity to complete plans for a dance study group to tour Europe—already now four years in correspondence and planning; write a little and—*perhaps*—sleep a little more! — and, of course, our old loves — the Stockton Polk-Y-Dots and the Folk Dance Camp."

So "retirement" is merely a transition in our time allotment to other items—we will still be seeing you and dancing with you quite often.

Our Cover

Dorothy Alby, wearing Oaxaca costume from Mexico at the Glendale Festival, was "captured in the lens" of Phil Maron.



THANKS TO OUR EDITOR

This issue of *Let's Dance!* concludes for Editor Lawton Harris two years of service to the Folk Dance Federation of California. This is undoubtedly one of the most difficult assignments within our Federation structure. Serving, as it does, a very broad range of personalities, each intensely interested in folk dancing as his or her recreational hobby, presents no small problem to an editor, who must serve them all. It has been said that many an otherwise mild personality becomes a considerably different person when the subject of his hobby is involved. The magnitude of this assignment is, without a doubt, not fully appreciated.

On behalf of the Folk Dance Federation of California I would like to express to Editor Lawton Harris appreciation for two years of loyal and diligent efforts. We confidently expect that his wealth of experience will be available to us for future council and guidance.

Our sincerest best wishes for his continued success and happiness.

LEONARD MURPHY, *President*

Folk Dance Federation of California
(North)

OTHER EVENTS

SUNDAY, DEC. 28—Square Dance Callers Association Meeting.

SUNDAY, JAN. 11—Teachers' Institute—Bay Area. Millie Von Kinsky, Chairman.

JANUARY 23, 24, 1953—Tucson, Arizona. Fifth Annual Southern Arizona Square Dance Festival.

FRANK MOORE, 2658 21st Ave., San Francisco, and OSMYN STOUT, 105 Maulsby Drive, Whittier, Editors

FEDERATION FESTIVALS

North

SUNDAY, DECEMBER 7—San Jose Civic Auditorium. Council Meeting—12:30-1:30 p.m. Dancing: 1:30-5:30 p.m. Evening: 7:30-10:30 p.m. Co-Hosts: The Gay Nighters, Polkateers and Spartan Spinners. Sponsor: Peninsula Folk Dance Council.

SUNDAY, JANUARY (Date not set)—Fort Ord Soldiers Club. Sponsor: Monterey Bay Regional Council.

February, 1953 — Oakland. Oakland Regional Council.

MARCH, 1953 — San Francisco. San Francisco Regional Council.

South

SUNDAY, DECEMBER 14—Santa Monica Municipal Auditorium, foot of Ashland Ave., on the beautiful Ocean Park Pier, Santa Monica. An international Christmas Party for the Federation. Council Meeting, 12 noon; dancing, 1:30-5:30 p.m. Hosted by the Santa Monica Folk Dancers. Chairman: Sid Pierre.

SUNDAY, JANUARY 11, 1953 — Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale. A mid-winter festival; Council meeting, 12 noon; dancing, 1:30-5:30 p.m. Hosted by the Pasadena Folk Dance Co-op. Chairman: John Nordquist.

SATURDAY, FEBRUARY 14—A Valentine Festival hosted by the Westwood Co-op Folk Dancers, 8-12 p.m. Chairman: Daphne Upton.

MARCH — Still open!

REGIONAL FESTIVALS

South

FRIDAY, DECEMBER 26—Santa Barbara. McKinley School. Dancing, 8-12 p.m. Hosted by the combined folk dance clubs of the Santa Barbara area. Chairman: Bill Herlow.

TUESDAY, DECEMBER 30 — Long Beach. Silverado Club House, 31st & Santa Fe Ave. New Year's Party. Dancing, 8-11 p.m. Hosted by the Silverado Folk Dancers. Chairman: "Hap" Reynolds.

SATURDAY, JANUARY 10, 1953—Westwood. Women's Physical Education Bldg., Rm. 200, U. C. L. A. Campus. Annual Fall Semester Party. Dancing, 8-12 p.m. Hosted by the U. C. L. A. Folk Dance Club. Chairman: Howard Le Vaux.

FOLK DANCE FEDERATION OF CALIFORNIA

VANCE TEAGUE, *Editor*

10 Years Ago

DECEMBER, 1942

C. I. O. HALL, SAN FRANCISCO. Rent for the hall for the Christmas Party was \$25.00, advanced by Eileen Kosloff. President Glass was instructed to assess each Federation group on the membership basis. George Moncharsch, Clarice Deschent, and Wilma Young were appointed to represent the Federation and assist the host for the next festival.

Frances Glass, *Secretary*.

Five Years Ago

DECEMBER, 1947

CIVIC AUDITORIUM, OAKLAND. Reel & Strathspey, and Salinas Lariat Swingers were accepted as members. \$25.00 authorized to be spent for rental of P. A. system for festivals. Record for Jesucita and write-up of Oklahoma Mixer now available. Czechoslovakian Sokol group offers to teach Beseda to Federation. A mimeograph machine was purchased by Federation. We are now listed in the S. F. telephone directory.

Bernice Schram, *Secretary*.



TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

A "WESTERN UNION" FROM DANNY:

EYE INFECTION PREVENTS COMPILING DECEMBER COLUMN. EXTEND MY SINCERE WISHES FOR A MERRY CHRISTMAS AND HAPPY NEW YEAR TO ALL WITH THIS MESSAGE—TO BE A FOLK DANCER IS TO BE TRULY BLESSED. NO OTHER ACTIVITY COULD BRING SO MUCH HAPPINESS FOR SO LITTLE. DAN McDONALD.

(Naturally, we all regret the illness to Danny. It shouldn't happen to such a swell fellow—but we are encouraged by good news of rapid progress toward a complete recovery. Ed.)

ADDITIONS BY EDITOR:

We report that our first office secretary, Mrs. Dale Teague, is going to place a first item first and leave our office to establish a new home and furnish it with their first (————) (blank to be filled in later, boy or girl?). Dale undertook a pioneering job that demanded and received much more time than her contract called for. Thanks Dale! As Dale leaves, another fine dancer, Trudi Sorensen (wife of Business Manager Bill and also one of Chang's fine dancers) takes over temporarily. We all look forward to having our office operate full time and full speed. Thanks to Trudi for coming to the rescue.

It's A MERRY CHRISTMAS and HAPPY NEW YEAR from around the world—

Lithuanian

*Linksmu Sventu Kaledu
ir Laimingu Nauju Metu!*

Latvian

*Priesigus Ziemas Svetkus
Laimigu Jauno Gadu.*

Estonian

*Roomsaid Joulu Puni
Ja Uut Aastat.*

Finnish

*Hyvaa Joolua
Onnellitua Uutta Vuotta*

Polish

*Zycze wam wesolych Swiat Bozego Na-
rodzenia i szczesliwego Nowego Roku.*

Jim York calling for the half-time dancing at College of the Pacific's clinic on October 4. Sixty-six squares—count 'em!

Russian

*Pozdrevlyayu vas s proznikom
Rozhdestva Khristom i s Novim Godom.*

Ukrainian

*Veselekh Vyat y Stoslivoho
Novoho Roku.*

Czech

*Prejeme Vam Vesele Vanoce a Stastny
Novy Rok.*

Serb-Croatian

Sretan Bozic i Nova Godina.

Spanish

Feliz Navidad y prospero Ano Nuevo.

Italian

*Felicita et salute per Natale et Buono
Primo D'Anno.*

French

*Acceptes mes meilleurs et sincere vouex de
joyeux Noel et de bonne et heureuse Annee.*

Portuguese

Feliz Natal e prospero Ano Novo.

German

*Froeliche Weihnachten und ein Gluekliches
Neujes Jahr.*

Dutch

Zalig Kerstfeest en een Gelukkig Nieuwjaar.

Swedish

Glad Jul och ett Gott Nytt Ar.

Norwegian

Glaedling Jul og godt Nyt Aar.

Armenian

Shenoraavor Nor Dari yev

Pari Gagand.

Pari Gagand.

Greek

*Kala Christougena kai Eftikhes to
Neon Ethos.*

Hungarian

Boldog Karacsnyi is Ujevi Unnepek

Tagalog (Filipino)

Maligayang Pasko

Maligayang Bayong Toan.

Japanese

Shinnen Omedeto

Kurisumasu Omedeto.

Chinese-Cantonese

Gung Tso Sun Tan'. Gung Haw Sun

Chinese-Mandarin

Kung Ho Hsin Hsi. Ching Chi

Shen Tan.

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Ireland Has Its First Jamboree



Members of Marian Arts Society dance a tarentella at Ireland's first jamboree September 26, 1952. Declan Kennedy, Una's brother, is in the foreground.

By MILDRED R. BUHLER

American squares and international folk dancing have now come to Ireland and received a royal reception. Long a land of laughter and gaiety, doing their own ceili and step dances with such joy and heartiness, they now have been introduced to the American squares and international folk dances and are literally "lapping them up."

Miss Una Kennedy, the little Irish lass who spent almost two years in the United States, and who was adopted wholeheartedly by the folk dancers there, particularly in California, returned to Ireland last March, and since that time she has been the busy little beaver, spreading the contagious "folk dance disease" which seems to invade every country in the world when the opportunity arises. Miss Jo Kennedy, an American girl who spent some time in Ireland, started a group there, and just about the time Una returned to Ireland, Jo returned to the states, so Una took over.

The group known as the Marian Arts Society Dance Group is now doing American squares and many of the favorite international dances of the California groups. Repeating the familiar pattern, the enthusiasm of this

(Continued on Page Ten)



Mildred Buhler calls for American squares at Ireland's first jamboree, held in Dublin, September 26.



Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

Greetings of the season to each and all of you. This is the time of the year when all good little folk dancers begin to wonder what the holidays have in store for them and what the coming year may bring. As for the first, I can tell you that the SANTA MONICA FOLK DANCERS have a whiz-bang festival planned for the second Sunday of this month and I know several other clubs have special holiday parties scheduled. Another possible item could be a subscription to Let's Dance! That would be a real nice gift to find in one's stocking come Christmas morn, wouldn't it? Got any good friends you'd like to surprise? "It's more blessed to give than to receive."

The WHITTIER CO-OP has moved to new quarters, a real nice location, not too far from the old locale. However, folks have been going to Bailey Gym for so long, doubtless for some time to come they'll be turning up there before suddenly realizing the change. Old habits are hard to break, you know.

Reports just in from FRESNO, via those lucky ones who made it up there, say it was fun all the time, and the hospitality of the Fresnoans was grand as ever. Sounds like a prelude of good things to come when the State-wide Festival meets there, eh?

Opening night of the San Francisco Opera here found several of our music-minded folk dancers attending, but they were not all in the audience, no sir! From up north, we find CARLOS CARVAJAL behind the footlights, too!

Then INTERNATIONAL HOUSE in Boyle Heights was another extra-curricular meeting place of our dancers. Many were seen prowling around the grounds on the Columbus Day week-end, examining costumes, partaking of wierd conglomerations of edibles (good, too), and watching others dance for a change. And it is to be noted also that each year, more and more of the local folk dancers are participating as representatives of some country or other which does not have an ethnic dance group here.

The new officers of the WESTWOOD FOLK DANCERS include DAPHNE UPTON, president; BOB GOODING, treasurer and "veep"; PHYLLIS BLOOM, secretary; DVORA KIRSCH, director of publicity. This ever-bustling group has on tap, as I write this, a "kick-off party" to promote *Let's Dance!*, a week-end party at UPLAND on a camp trip, and a "Sweetheart's Festival" in February. In addition, WESLEY PRICE conducts an up-and-coming beginners' group each Thursday before the regular dance starts. And their folk songfests each month are lots and lots of fun, as they bring one much closer to another form of the folk arts.

The VERDUGO FOLK DANCERS sent in their new list of officers, who are RAY EUSTON, president, and a supporting cast of JERRY HARLAN, SUSAN HENRY, BILL ALDWELL and ELSA MILLER. They really enjoy their regular third Friday pot-luck suppers at Glenoaks Park in BURBANK, too. This club is one of the very few which possess a special insignia and emblem. It is quite a neat little job, in case you haven't already

seen it. (Their colors too were used as the decorative theme at the IDYLLWILD festival last autumn.)

After the discovery of the Mayflower Ballroom in Inglewood while ANTA RYMAN was here in August, folk dancers took to wandering down that way, and on the occasion of a special fair and carnival, many romped home with prizes from the games and raffles held. The group from the L. A. CO-OP was really lucky, though, for they copped the top prize of a big tom turkey, plus other items. Yes, for good Swedish dancing, it is a place to go.

The GANDY DANCERS and I. D. C. have been rehearsing like mad lately for dances for a documentary color movie—trouble is, every time everybody gets together, dancers, cameramen, producers, etc., the sun won't cooperate! Talk about a cold war! They took time off, though, to go to the wedding of EUNICE ULLMAN and LINWOOD BRANCH, after which a reception was held in the Redwood Room of the Hollywood Roosevelt, hot diggity dog! TERPSICHOEANS and GLENDALE FOLK DANCERS also attended in great abundance.

The MERRILLS are back home again in EL CAJON after a long trip of over three months up the Pacific Coast. They tell me that VANCOUVER, B. C., is rapidly becoming dance conscious, and their visit there was mutually enjoyable. As a small family orchestra, playing various folk songs and dances, interesting exchanges were made, and they felt well rewarded with the material they gathered along the way.

The SANTA MONICA FOLK DANCERS again, and this time to mention their promotions around this area. Three junior-size festivals, one at their home base in Lincoln Park; another to introduce the citizens of TOPANGA to the art of folk dancing, and a third held in BEVERLY HILLS, all during the last two months. SID PIERRE, who is the mainstay behind all these things, reports also that the beginners' classes just concluded were most successful; average of 45 or more every night. Says too that AUDREY MARCUS is back in the fold after a summer layoff.

I didn't manage to get to the festival held in DUARTE at Swiss Park in September, but from all I've heard, it was most interesting—a new location as you may know. However, I did see BERENDO FOLK DANCE CO-OP's first essay into festival hosting, and they outdid themselves. Some very fine decorations in the Glendale Auditorium. The program of 40 dances was lengthened when time was found for requests, and included some of those learned up at camp in Stockton. Exhibition groups included the EIRE 4-PROVINCE CLUB, the LITHUANIAN FOLK DANCE GROUP and the host club itself, all in colorful costumes. Which reminds me, costumes are becoming more prevalent in our southland festivals nowadays, which is a good thing—it creates much greater public interest!

So with a conclusion in which I again wish you the best of season's greetings, I'll sign off for now.

From the EDITOR'S MAIL BAG

EDITOR'S COMMENT: We offer herewith a number of interesting letters which might have become lead articles had time and space permitted. We believe you will be interested in them, in their present form.

LETTER FROM MILDRED BUHLER

We arrived here on August 27, after a most enjoyable trip, and have been living here at the hotel ever since. It took me about a month to find a residence for us, and we have been patiently waiting since that time while it is being completely repainted and refurnished.

Housing is very difficult to find here in London, and I was quite discouraged at first, but now feel we should be quite comfortable in this place, for it is a modern flat on the ninth floor overlooking the park. There are four bedrooms, living room, entrance hall, dining room, kitchen, three and a half baths, and a nice balcony onto which five of the rooms open and which is large enough to accommodate some porch furniture, and where we could eat or dance when the weather permits. It is a corner flat so it gets plenty of air and sun (when there is sun) and since it is the top flat you go up one story to a pleasant roof garden which is partially glass enclosed.

We think we will like it there for it is within ten minutes bus travel of Freddie's school and Jake's West End office, and just a twenty-minute ride by Underground to his main office down in the heart of the city. Lynn is attending an English finishing school which she can reach in about 15 minutes from the flat, and so we feel well located at last; that is, we will feel that way once we are moved, which should be in about two more weeks. There is also a garage there for our car, and that is unusual in this city without garages. Our car at present is housed about a 15-minute walk from our hotel.

We are finding our life here intensely interesting and enjoyable in every way. Jake is finding that his work is most challenging due not only to the difference in methods of conducting business in general and banking in particular, but his work is so fascinating for he deals with people from all over the world, and each day brings surprises that whet his appetite for work. I find a million and one things to interest me here in this city of pageantry teeming with the pomp and circumstance of centuries past and present. The colorful traditions that are such an important part of England, and London in particular, utterly fascinate me, and I am just loving it. There is so much, in fact everything, to be enjoyed here in the field of drama, theater, opera, ballet, concert, etc. Heretofore I have been so busy with other things and then, too, we have never had opportunities to explore these things like we are having now, and we are all eating it up, to say the least.

Because of the bank's part in the film industry here we are invited to many premieres and they are certainly elaborately done up. We were guests of United Artists at the premiere of "Limelight," and also their guests at a party afterwards, which was held at the Savoy Hotel, and at which Mr. Chaplin was the honored guest. We also attended the Royal Film Performance at which the Queen, the Duke of Edinburgh and Princess Margaret were all present. Princess Margaret and a small group of friends were occupying the Royal Box at "Limelight," and our seats were just a little way from the Royal Box so we saw the grand entrance, etc. It was very impressive, for each

time that royalty is in attendance, they give it the full treatment. The preparations that go on are absolutely amazing and they decorate the theater so lavishly you could never believe that this country is experiencing such financial hardships. Somebody has to pay for those thousands of blooms, and all of the decor. The stage, the aisles, the ledges of the balconies, the stairways, the foyer and the vestibule were all simply massed with flowers, and each time the square and the surrounding streets were massed with people, thousands and thousands of them, waiting to see the members of the Royal Family and the celebrities.

Tuesday was the opening of Parliament, and the children and I went down to watch the parade. It is a short procession, from Buckingham Palace to the Parliament Buildings, perhaps the distance of a mile or a mile and a half, but that area again was simply a mass of people. We were fortunate in our position out in front of the Palace, and we saw the procession leave, and return some 45 minutes later. The Queen looked so radiant and lovely, as well as Philip, as they rode by in the Irish State Coach. Other notables were in other state coaches, with their footmen and attendants, etc. They were preceded by the Queen's Life Guards in their shining breastplates and crimson coats, on horseback. I can't take the time to describe all the splendor that is displayed at these ceremonies, but I always feel as though I am attending some magnificent play, and that I shall soon leave the theater. It is so unreal to me, and yet so fascinating, for it all reads like a fairy-tale. Next Monday is the Lord Mayor's show when the new Lord Mayor of London assumes his new duties. There is to be a parade, etc., with much pomp and traditional ceremony, centuries old, and it is one of the state functions worthy of note.

We find London's museums, libraries and art galleries an endless chain of things to visit and enjoy. And we have visited several of the palaces and castles, each with a special attraction of its own, and all of them fascinating. But one of the things that we have enjoyed most is the trips through the countryside, with its quaint and charming villages that appear not to have changed for centuries. How lovely they are! Every opportunity we get we go into the country and we have enjoyed those excursions more than mere words can imply. All during the late September and most of October the trees and shrubs had donned their fall raiment, and I could not feast my eyes enough on those brilliant reds, oranges and yellows so prevalent everywhere. To stand in the courtyard at 900-year-old Windsor and to look out over the surrounding countryside at the peaceful and beautiful world, which stretches before you for miles, was a privilege and a pleasure I shall long remember. To have luncheon at a centuries old inn, which overlooks the Thames, and there in the quiet solitude to watch the lazy swans as they ply up and down the river along with a few pleasure craft, and to wonder at the easy life these Britons apparently move in, and which after all is the very essence of their existence, makes one stop and think a bit, and wonder if we Americans do not try to live to fast a life, at least some of us anyway.

I know you want to know what and where I have been in connection with the dancing. I have gone a little slowly in that connection, for I wanted to get my bearings, but things are beginning to take shape. I have been out to Cecil Sharp house several times, and am getting acquainted with their staff. Mr. and Mrs. Kennedy have been most gracious and kind, and at one of their parties the other evening they asked me to call, and I felt he was almost afraid to ask me for fear it would not please the crowd, but I made it simple and easy, and the crowd was most enthusiastic, and certainly most appreciative. I am looking forward to joining in their classes as soon as I get settled in the flat, probably by the first of the year. I feel there is a great deal to be learned there, and I certainly intend to avail myself of the opportunity. I have joined the society as a full-fledged member, and now I just have to get into the many activities they have.

When I arrived here in London there was a letter of welcome awaiting me from the London International Folk Dance Society, and shortly after I arrived the secretary of that organization called me and I invited her out to dinner and we had a grand visit. Since then I have visited their group, really it was their monthly party, and I also went to a performance at the Royal Albert Hall which was given as part of the United Nations Week celebration, and in which they (London I. F. D.) were taking a prominent part. (Albert Hall is a huge concert hall where they have many fine affairs of every description, opera, concerts, recitals, symphonies, etc.) This program was quite good, and there were many ethnic groups also participating, some of which had traveled from the continent. It reminded me of some of the many affairs we have had at home, and I certainly felt a little homesick about that time, but, may I say, in utter simplicity and with no intent to brag, and not for publication, we have nothing to be ashamed of in California, and we should certainly be proud of our efforts. (The only thing that worries me is that constant bickering, which I am so afraid will be our un-doing. We have such a wealth of good material in California, and such a wonderful set-up, I don't think any of us there realize how fine it really is, but something is creeping into it that has an ugly flavor and I am more than a little concerned. The true spirit of fellowship and the willingness to share with our fellow man must surely be stronger than this villain, greed, and I am sure that the right people will continue to guide the movement, and keep it on an even keel.)

I have the names of the leaders in the Royal Scottish F. D. Society, and intend to contact them soon for we do want to get started with the Highland as well as the Scottish Country Dancing. I have attended one old time English ballroom dance, and it was lovely. Everyone was costumed just so, and their dancing was beautiful, and I was so happy to note that we knew at least one-third of the dances, and do them precisely as they do them here, especially the things that Lucile had taught us. Old-time dancing is apparently very common and very

Use of Recorded Calls

(ED. NOTE: Jack Hoheizal is one of the leading and pioneer callers in Southern California. He has made records for SETS IN ORDER and MacGregor. Professionally, Jack is a high school teacher. He appeared on the staff at our Folk Dance Camp in 1952 and will be back again in 1953.)

By JACK HOHEIZAL

My stand on recorded calls seems strange for one who has been doing considerable calling for a number of years. However, in the school field with a few exceptions and in some other situations I have felt for the last five years since records have improved in quality and quantity (giving choice) that recorded calls considering all angles are the best bet.

Your average classroom teacher in grade school has to be a "Jack of all trades." He or she has to know something about a lot of things and does not have time to perfect his or her calling to a point where they are really fairly good and can hold the pupil's interest.

they were all working and so everyone had a chance to dance with his favorites.

Anta found a nice tall Swedish man to dance with and really had a wonderful time dancing every dance. I had several partners. They were good dancers and all from different states. That was one of the interesting things about this festival, meeting people from so many different states. I found that on the whole they dance pretty much the same except that in the Chicago area the head couple faces the music instead of having the back to the music as they do everywhere else. In deference to the visitors it was changed so that the head couple had their backs to the music and we really ran into no difficulty. Also in the Chicago area as in no other place quite a few people promenade with the Varsouvienne hold. Outside of these two things I saw no difference, but then I am not what you might call an expert. I do like it though, and enjoyed every minute of it. The one thing that bothered me, though, was that they did not have enough round dances. However, in Ed Gilmore's beginners, or almost beginners, groups he gave them mixers and round dancing.

Ed Gilmore, to my way of thinking, is a wonderful man. He does not approve of mixing squares and folk, he said, as he is a Shaw follower, but I thought his talk on AMERICAN FOLK was wonderful and his philosophy of the dance is just what we leaders in Northern California advocate. His talk was about comfortable dancing and the spirit of dancing, which he says are the two most important things in dancing. His program is made up of 20 per cent tricky new material to satisfy those who always want something new, 60 per cent nice comfortable dances that are easy for every one to do, and 20 per cent of the dances that are old, tried and true dances and so simple that everyone can do them. It is important to please everyone and since that is a mammoth task when some of the people may dance several nights a week and some only one, he feels that this proportion comes the nearest to satisfying everyone. He also said that the best callers were the local callers, the ones who stayed at home. The traveling callers just try to help these people and that is their

(Continued on Page Sixteen)

On the other hand, you have on records (you are a little choosy) some of the best callers in the country with calling that they have perfected through years of experience and work. Just from this angle alone you can see how much easier it would be to sell square dancing to youngsters if they are listening to someone who is on the beat with a clear voice and "leading" the dancers by just the right number of beats. The sureness of the commands—the extra excitement at certain points—these and other things are in the recorded calls (remember I said to be a little choosy in selecting records). In either case, however, they need some knowledge of fundamentals for teaching.

In the average school you will usually find a poor mike for calling, trouble in hearing the music to get the beat and key, amplifiers that are probably not too good, etc., all of which would hurt your calling. With recorded calls you have most of these difficulties taken care of and a fairly good phonograph handles the situation. Also you are free to use the mike, if available, to help the dancers at difficult points with helpful comments and instructions tossed in above the caller's voice. You are also free to move from set to set while they are dancing. Many good teachers will get right into square dancing and do a fine job with recorded calls while they are afraid even to try to call, so the program suffers. A teacher with just a little background in square dancing can do a creditable job with records but would be badly handicapped by this lack of knowledge if trying to call.

We have, however, teachers in high school and junior college who handle a lot of dance classes and grade school teachers who handle a number of classes in physical education each day. It could be somewhat different in the case of these physical education teachers calling at least one period a day. A good number of these will eventually do a very creditable job. However, for anyone calling only a period or two a week it would require more preparation than they could spare and 20 to 30 minutes a week for dancing and instruction would not give much calling experience.

Most leaders or instructors of folk dance groups who use square dances only as one of a great many national dances likewise do not have the time to perfect their calling to a degree that they can compete with the fine recorded calls now available. The enjoyment of the group is the important thing and a good strong instructor in fundamentals can give his or her groups a lot of pleasure with recorded calls. I do not include in this group a number of fine callers who teach folk dancing one night and call the next or who give their folk dance groups a good deal of square dancing and thus gain experience.

One of the things not to be overlooked when using recorded calls is an adjustable speed phonograph so as to slow the dance down while they are learning it. They seem awful fast just at first and will discourage the group. The same old dances should not be repeated and repeated but increasingly more complex and interesting dances should be given as the use of *only* old dances on records where the pattern does not change at all can kill the interest. A mixture of the two is fine. Adequate dancing space and fairly good acoustics of course are essential for success in either type of calling.

LET'S DANCE!

popular, and I have the names of some supposedly good schools where we can get good instruction. I also have the names of record shops that are supposed to have good material; however, I put off visiting them until we are in the flat, and no longer living out of suitcases. No need to clutter up our hotel rooms more, and until our things come out of storage I could not play the records anyway.

At all of the folk and square dance events we have visited they were using "live music," and it was very good. It was a surprise to find such good square dance music. The square dancing is coming along, but of course it has not reached the California level, and yet they are loving it. Competitions seem to be common and important to them.

Several of the square dance callers have contacted me, and I have been to one straight American square dance party, and also have attended the Happy Hoedown Broadcast at BBC. Two or three callers asked me to go down, and the producer also called me and invited me so I went down to see how it is handled. The caller-producer, David Miller, has asked me to appear on the program in a couple of weeks, and they also told me they are planning a party for us in December, when all of the London callers will be invited. They have all been extremely friendly and most gracious, and are doing everything they possibly can to make the whole family feel at home and very welcome. They seem to be very eager to have help with the squares, and our American dances, and I have told them I will be glad to help in any way that I can, but I do not want to get involved with a lot of classes where I will have to follow a set routine all the time. Everywhere I have gone I have called for them, at their request, and they have appeared so pleased about it, that it makes me want to help them in any way that I can. They have few records, few instruction books, and have had very little contact with American teachers and callers, from what they tell me, so they are most anxious to have, and very grateful for, any help that we give them.

I also attended Ireland's first American Square Dance Jamboree (that's what they called it) and was a guest of the Kennedy family for several days and had a wonderful time. (See article on another page.) I have also agreed to take over the dancing classes at the American School which Freddie is attending. There are only about 100 children enrolled at the school, and the parents are very anxious to have the children have folk and square dancing, so I agreed to go over once a week and give all the children a lesson. I can do it in about four hours or so, and I am grateful that I can make that contribution. It will keep me from getting too rusty and too stiff.

Tell everyone, "Hello."

* * *

FROM ADRIENNE MURTON
(In Chicago with Anta Ryman)

Yesterday we (Anta Ryman and I) attended the Third International Square Dance Festival in Chicago. This was indeed a spectacle and an all-day one at that.

The Dunsings (Paul and Gretel) and we arrived at the amphitheatre at about 9:30 a.m. and already the dancing had begun in the main arena. This is a tremendous room about the size of the Civic Auditorium in San Francisco and then on the second floor on the two sides are two more very large rooms. These latter were decorated with balloons of all colors while the main arena was decorated with flags of all nations. They arranged the callers so that

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

SWEDISH RECORD

Kismet announces a new record for three Swedish dances as taught by Anta Ryman at Folk Dance Camp.

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The styling, repeats, rhythm, and tempo are all "made to order." You'll like this one. We hope Kismet will now proceed with the rest of the series.

* * *

Kismet has also issued three records of Fun Squares with Al Brundage calling. These are the ones Al taught at the parties at Asilomar this summer—excellent party spice for your program, but not ones to dance every evening.

With Calls

153 Waltz Quadrille/Barnacle Bill
154 Lady Round Lady/Grand Sashay
155 Chicken Reel
Canadian Quadrille

Without Calls

156
157
158

We tried these with Al's calls on an experienced group, without any briefing. They were confused only once, and had a lot of fun. See Jack Hoheizal's article on another page of this issue of *Let's Dance!* for his idea about such records.

* * *

Western Jubilee has apparently started out to give us a complete Western catalogue. We are sorry to see so many that repeat good records already available—but these are well done. Some that we have particularly liked are—

Squares Without Calls

801 Jessie Polka Square / She's Just Right for You
802 Cindy/Just Because (different calls for Cindy)
803 Down Yonder/If You Got the Money
804 Truly Truly Fair/Ragtime Melody
(These are also released with calls by Mike Michele.)

Rounds, etc.

706 Scatterbrain Schottische / Swanee River (Mixer)
707 Tennessee Saturday Night / Old Fashioned Schottische
(This last is a particularly well played American style schottische.)

Other worthy rounds (if you like them) include

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The Dancer's

BOOKSHELF

JOCELYN CZARNOWSKI, EDITOR

On the Dancer's Bookshelf may now be placed the last four volumes in the concluding series of twenty-four *Handbooks of European National Dances*, published under the auspices of the Royal Academy of Dancing and the Ling Physical Education Association. All of these handbooks have been reviewed in this column as they have come fresh from the press, and it is gratifying to this reviewer that she can complete this series with the culmination of a three-year term of office as editor of this section of *Let's Dance!*

This series, which covers twenty-two countries, with three books on France and two on Spain, has made a definite contribution to published materials on the folk dance and related folk arts, in an attractive and readily-acquired form.

The organization followed by the books is very commendable. Each volume contains a map of the region under consideration, historical and environmental backgrounds, outstanding traditions and festival occasions celebrated by the inclusion of dancing. Colored costume plates, which also show dance positions and gestures, a detailed description of four typical dances with their musical accompaniments, a bibliography, and other pertinent material complete each well-rounded survey.

Dances of France, III, The Pyrenees. By Violet Alford. New York: Crown Publishers, 1952. 40 pp. \$1.00.

Violet Alford, the author of this book and editor of the series, is a recognized authority on the traditional dance and knows the Pyrenees from extensive research in and out of the country.

As stated in the introduction, there is a Pyrenean type overruling regional types in dance and customs in this area. Even here there are distinct differences with a Mediterranean influence shown in the eastern end of the Pyrenees, an Atlantic influence in the west, with the Spanish-Catalan style in dance and music seen to the east and the Spanish-Basque traditions to the west. Some of these differences are discussed in considerable detail.

The four dances described with their musical accompaniment are: Bail De La Courre, a lively dance from Roussillon; Bourree Ariegeoise, a quick, agile couple dance from Ariege; La Castagne, which traditionally follows the Bourree Ariegeoise when performed; and Era Pelha ded Gat (The Cat's Skin) from Bigorre in the high Pyrenees. The latter dance was formerly a witches' dance, which in recent times has changed into competition to determine who can perform the Kibby or Cosack squatting step for the longest length of time.

The colored costume plates shown for each dance are clear and informative.

Dances of Poland. By Helen Wolska. New York: Crown Publishers, A Chanticleer Edition, 1952. \$1.00.

This is a welcome addition to the libraries

of the many folk dancers who enjoy the Polish dance. The four dances described in detail, measure by measure, are Krakowiak, Mazur, Goralski (a brigand dance from the mountains), and the Oberek. The patterns are quite simple, which is not always the case in these exciting dances. Basic steps, arm gestures, and holds are clearly described and costume plates in color, typical of each dance, are given.

Interesting background material on the dances locates them geographically and historically.

Dances of Rumania. By Miron and Carola Grindea. New York: Crown Publishers, A Chanticleer Edition, 1952. 40 pp. \$1.00.

Miron Grindea is a music critic as well as being an editor of a literary monthly, published in London, and the founder of the International Arts Guild. Carola Grindea is an accomplished pianist. Their extensive knowledge of the Roumanian folk dance is reflected in their book.

The four typical dances chosen for presentation in detail, complete with music and step notation, are the energetic and popular Sarba, danced chiefly by men; the dignified Banul Maracine, popular in Moldavia, Wallachia, Oltenia, and Dobrudja; and the gay Invaritita, introduced from Transylvania and the Banat. The colored costume plates given for each dance also indicate dance positions and hand-grips.

The handbook material is especially interesting, as these dances are rich in ancient peasant customs and traditions.

The handbook is a valuable addition to the limited available publications written in English dealing with the dances of Rumania.

Dances of Yugoslavia. By Ljubica and Danica Jankovic. New York: Crown Publishers, A Chanticleer Edition, 1952. 40 pp. \$1.00.

The authors of this handbook are Serbian by birth and have a thorough knowledge of the folk dances of Yugoslavia, acquired through extensive travel, collecting folk dances from all parts of the country. Ljubica Jankovic is a curator of the famous Ethnographical Museum in Belgrade and her sister, Danica Jankovic, is a librarian in the University Library of that same city.

The rich variety found in the dance, music, and costume of Yugoslavia is derived from many influences coming from her diverse national frontiers and ancient traditions within her borders. The most general dance form is that of the Kolo, and we are told that it is "sometimes danced without music to the sound of jingling coins and the thud of the feet." The historical, political, and social conditions which have affected the dance are discussed for each region. These include Macedonia, Montenegro, Bosnia and Hercegovina, Croatia, Slovenia, Serbia.

The four dances described in detail with music accompaniment are: Zupcanka, an open Kolo, from Serbia; Zetsko Kolo from Montenegro and Hercegovina, danced as a Closed Kolo or two Closed Kolos; Tri Mlinara (The Three Millers), a lively Closed Kolo from Croatia and Lake Lisa; an Open Kolo from Macedonia. The full-page, color costume plates given for each region from which the dance derives are especially fine.

An interesting bibliography is included, and a film, *Dances of the Peoples of Yugoslavia*, is listed with information regarding its procurement.

Irish Jamboree

(Continued from Page Six)

first Irish group, located in Dublin, is spreading the good work, and soon all over Ireland people will be swinging and do-si-doing to the Irish-accented American calls.

They invited me to be the guest caller at their first American Jamboree on September 26, which was held in Dublin, and what a gala success it was! Una, with the help of the Marian Arts Society Dance Group, planned the evening, and she also served as emcee. Highly publicized in the Irish newspapers, the event, which really resembled our California folk dance festivals more than our California square dance jamborees, drew a capacity crowd which far surpassed the committee's anticipation, and by the enthusiasm that was shown all through the evening, and for days following, I feel sure that Una will be more than busy in the months to come. Her group presented several demonstrations during the evening, which gave added interest. Curious bystanders could no longer resist, and the floor was crowded with new recruits all through the evening. Una's eighteen-year-old brother, Declan, is developing into a good caller, and I feel sure we will hear more of him as time goes on.

The Irish people, noted for their friendliness, gave this poor foreigner a very hearty welcome, and I shall always treasure my memories of that visit to the Emerald Isle. The Kennedy family lives on a hill which overlooks both Dublin and Killiney Bays, in a large home that was built six years before gold was discovered in California. The five boys and three girls who keep that household in a constant state of joy and laughter were certainly a pleasure to meet, as well as Una's parents, Mr. and Mrs. Dennis Kennedy. Their thoughtfulness and consideration were so greatly appreciated, and their friendship was reflected in their many dancing friends who combined their efforts to make my stay in Ireland a most enjoyable one.

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ÖSTGÖTA-POLSKA

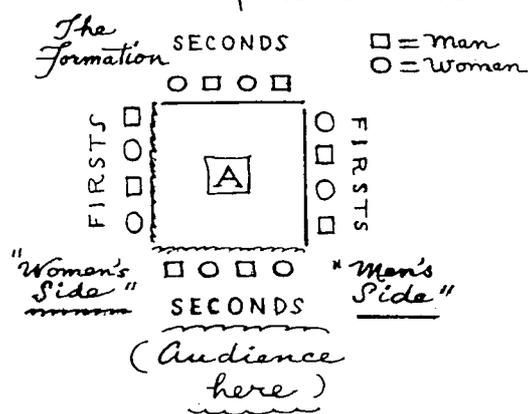
(Swedish)

Swedish dance for eight couples. Presented at the 1952 Folk Dance Camp, Stockton, California, by Anta Ryman.

MUSIC: Piano: Svenska Folkdanser och Sällskapsdancer by Svenska Ungdomaringen for Bygdekultur redigerad by Gustaf Karlson.
Record: His Master's Voice X7568 (Imported). *NOTE: Head Couples = "FIRSTS" Side Couples = "SECONDS"*

FORMATION: Double Quadrille: Square formation with two couples on each side.

STEPS: Walking*, sliding*, running*, ostgota: ALWAYS BEGIN WITH L FT., step L (ct. 1), close R to L (ct. &), step L (ct. 2), very small leap fwd. onto R (ct. 3).



MUSIC 3/4	PATTERN
-----------	---------

Measures	PATTERN		
4	INTRODUCTION Couples stand in double quadrille formation with hands on hips, palms down; W on M's R.		
1-2	I. FIRST (Head couples) (a) M on M side quickly step behind their partners and put their hands on their partners shoulders. At the same time W on W side step behind their partners and place their hands on their partners shoulders. M on M side and W on W side now peek over partners' shoulders (LR LR LR).	1	
3	M clap their own hands once, and the M on the M side and the W on the W side dance fwd. to the L. of their own partners with one östgöta-step, and taking hands of opposite person, dance around 1½ turns CW with 3 östgöta-steps.		
4-6	Return to partner with one östgöta-step.		
7	Join hands with partner and dance around with 3 östgöta-steps to finish in original double quadrille position.		
8-10	(b) The action of Fig. I (a), meas. 1-10 is repeated by the M on the W side and by the W on the M side.		
1-10 (repeated)	I. SECOND (Side Couples) (a) M on M side (facing audience), W on W side (backs toward audience) repeat the action of Fig. I (a), meas. 1-10. (b) W on M side, M on W side repeat the action of Fig. I (a), meas. 1-10.		
11-20	II. FIRST (Head Couples) (a) M on M side, W on W side dance to the L and behind own partner with 6 sliding steps.		
3-4	Return to place with 6 sliding steps. NOTE: Sliding steps are done in a straight line.		
5	Clap own hands once and dance to meet opposite with 1 östgöta-step.		
6-7	Join hands with opposite and dance around CW with 2 östgöta-steps.		
8	Move back to original partner with 1 östgöta-step.		

ÖSTGÖTA-POLSKA (Continued)

MUSIC 4/4	PATTERN
9-10	Join hands with partner and dance around CW with 2 östgöta-steps. Finish in original position.
1-10 repeated	(b) W on M side, M on W side repeat action of Fig. II (a), meas. 1-10.
	II. SECOND (Side Couples)
11-20	(a) M on M side, W on W side repeat the action of Fig. II (a) meas. 1-10.
11-20 repeated	(b) W on M side, M on W side repeat the action of Fig. II (a), meas. 1-10.
	III. FIRST (Head Couples)
1-3	(a) M stamp L foot and kneel on R Knee. M join R hands above M head with L hand of W. Beginning with R ft. W move CCW around M with 9 running steps.
4	With 3 running steps W run toward opposite W, and join R hands (as in Ladies Chain).
5	With 3 running steps continue to opposite M and join L hands with M R (M are still kneeling).
6-8	W run CCW around kneeling M, stopping in front of him. At this point M rise, and
9-10	All head couples join both hands and dance around CW with 2 östgöta-steps.
1-10 repeated	(b) W on M side, M on W side repeat action of Fig. III (a), meas. 1-10, bringing W back to their original positions.
	III. SECOND (Side Couples)
11-20	(a) M on M side, W on W side repeat the action of Fig. III (a), meas. 1-10.
11-20 repeated	(b) W on M side, M on W side repeat the action of Fig. III (a), meas. 1-10.
	IV. FIRST (Head Couples) and SECOND (Side Couples)
1-8	(a) Partners face each other and join L hands; pass by partner (W move CW, M move CCW) and give R hand to next person. Continue around the circle as in a grand R and L to finish in home position.
	NOTE: There is no curtsy when you meet your partner. Take 3 steps in meeting each person.
9-10	Partners face each other in a single circle. Pause, hands on hips.
1-2	(b) Partners from the W side separate, and couples from the M side stand close together. With a stamp on the first step the first (Head Couples) dance 6 sliding steps to change places with the opposite couples. Partners from the W side slide on the outside and partners from the M side slide close together.
3-4	SECOND (Side Couples) repeat action of Fig. IV (b), meas. 1-2.
5-6	FIRST (Head Couples) return to places with 6 sliding steps. This time the couple on the W side pass between the couple from the M side.
7-8	SECOND (Side Couples) repeat action of Fig. IV (b), meas. 5-6.
9-10	All M join with their own partners and dance CW with 2 östgöta-steps. Finish in double circle with W on the inside with their backs to center; M on the outside and facing W.
	V. FIRST (Head Couples) and SECOND (Side Couples)
11-18	(a) With 24 sliding steps all move CW. Partners always remain opposite each other.
	NOTE: Be careful of the form of the circle, and finish in original position on the eighth measure.
19-20	Move into single circle facing own partner (W facing CW, M CCW).
11-20 repeated	(b) Repeat action of Fig. IV (b), meas. 1-10 repeated.



RESEARCH COMMITTEE: Helen Perry,
Vernon Kellogg, Larry Miller, Carol Squires

JÄGERQUADRILLE

Hunter Quadrille—(German)

This dance originated in the Ammerland in northern Germany. There is little doubt that the word "Quadrille" was added to it much later just to be in keeping with the practice of the time to use French nomenclature. The dance is not a square and was originally called "Jägerneuner" or Hunter's Nine. The folklorist Erich Janietz assumes the word "Jäger" (hunter) was put to it because of the hunt motive in the music. He thinks it is entirely possible that the dance symbolism stems from old pagan customs; the ending figure of "Tower and Hedge" suggests this strongly.

Permission to print this dance has been graciously given by Paul and Gretel Dunsing, who presented it at Folk Dance Camp in Stockton in 1952. It is published in *German Folk Dances*, Vol. I, by Paul Dunsing.

MUSIC: Record: Rondo RFD 10 A—"Jägerquadrille"
There are three melodic phrases, A, B, C of 8 meas., repeated they give 16 meas. for each fig.

PIANO: See Ref. 504.

FORMATION: A set of three rows, one behind the other, facing fwd. Each row consists of one man and two women; the man in the center, inside hands joined with women about shoulder high. Women have outside hands on hips. Keep the sets compact with space between sets.

STEPS: *Step-hops, *skips, "hunter" step, lunge, *walking, *sliding.
(The * indicates these steps are described in *Folk Dances from Near and Far*.)

MUSIC 2/4	PATTERN	
Measures	I. <i>Backward and Forward</i>	FIGURE I
A. 1-8	All rows dance bwd. with 8 step-hops, starting on L ft. The free leg swings slightly fwd.	
1-8 repeated	All dance fwd. with same step, starting with stamp on L ft.	
B. 1-8	II. "Hunter Step" All face center M, (including his 2 partners). He faces the R W in the first row and both dance 8 "Hunter" steps. On the last meas. M jumps 1/2 turn L. (The "Hunter" step is a hop with alternate toe touching fwd; i.e. Hop on L ft. touching R toe lightly to floor in front, jump on ft. together. Hop on R touching L toe lightly to floor in front, jump with ft. together. (The M may do this step with greater vigor, the W does it quietly.) Hands are on hips.	FIGURE II
1-8 repeated	Center M is now facing L W in third row. They dance 8 "Hunter" steps. On last step M again jumps 1/2 turn L to face R W in first row.	
C. 1-8	III. <i>Hand Tour of Center Dancer and Two Circles</i> Center M and R W in first row join both hands and skip L. around. L W in third row turns R in place with skips. M in first row joins hands with L W in first and second rows and circles L, 16 skips. M in third row joins hands with R W in second and third rows and circles L, 16 skips.	FIGURE III
1-8 repeated	Center M joins hands with L W of third row and skips around to L. R W of first row turns R in place. The two circles reverse direction.	

JÄGERQUADRILLE (Continued)

MUSIC 2/4	PATTERN
A. 1-8 1-8 repeated	IV. Repeat <i>Backward and Forward</i> as in Fig. I (16 meas.).
B. 1-8 1-8 repeated	V. Repeat " <i>Hunters Step</i> " as in Fig. II (16 meas.), except center M dances first with L W in first row and then R W of third row.
C. 1-8 1-8 repeated	VI. Repeat " <i>Hand Tour with Two Circles</i> " as in Fig. III (16 meas.). Center M dances 2 hand turn with first the L W in first row then the R W in third row. The two circles are formed by M in first row with R W in first and second rows. M in third row with L W in second and third rows.
A. 1-8 1-8 repeated	VII. <i>Backward and Forward</i> as in Fig. I (16 meas.).
B. 1-8 1-8 repeated	VIII. " <i>Hunter</i> " Step as in Fig. II (16 meas.). Center M dances first with R partner then L partner.
C. 1-8 1-8 repeated	IX. <i>Hand Tour With Two Circles</i> as in Fig. III (16 meas.). Center M dances two hand turn first with R partner then with L. Two circles are formed by entire first row and entire third row.
A. 1-8 1-8 repeated	X. <i>Backward and Forward</i> as in Fig. I (16 meas.).
B. 1-8	XI. <i>Men's Lunge Step</i> . Center M faces M in first row, arms folded across chest; both lunge fwd., R ft. in front, almost bumping R shoulders. Jump back with ft. together, lunge fwd., L ft. in front, jump with ft. together. Repeat R,L. Center M turns quickly around L to face M in third row and repeats lunge steps with him.
1-8 repeated	XII. " <i>Hunter</i> " Step Around Circle. Center M faces R W in first row and does one "hunter" step with her (R, together). He faces M in first row and does one "hunter" step with him (L, together). He continues turning to his L starting one dancer after the other until all are dancing.
C. 1-8	XIII. <i>Concentric Circles</i> . The three M step to the center and with upper-arm hold circle L with 16 walking steps. W join hands in outer circle and dance 16 sliding steps to L.
1-8 repeated	XIV. <i>Tower and Hedge</i> . W reverse directions and slide R, M continues walking L. On last meas. M raised joined hands upward and close together to form the "Dancer's Tower," W keep joined hands outstretched below shoulder height to form the "Hedge." All dancers hold their position for a moment.

FIGURE VI

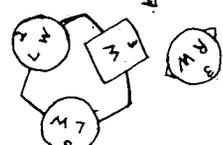
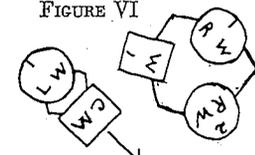


FIGURE IX

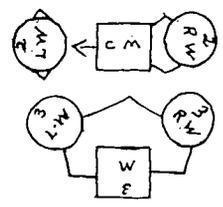
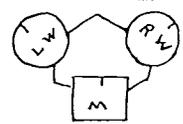


FIGURE XI

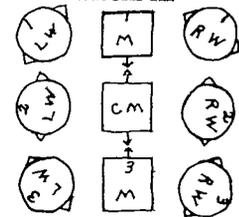


FIGURE XII

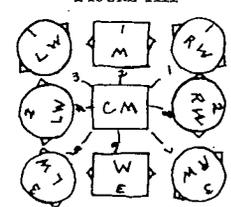
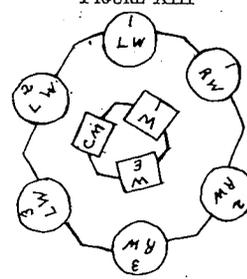


FIGURE XIII



LET'S DANCE!

CALLS

FEATURED AT RECENT MEETING OF SQUARE DANCE CALLERS ASSOCIATION OF NORTHERN CALIFORNIA (Members, Folk Dance Federation of California)

EDITED BY JACK MCKAY

BALANCE EIGHT

ORIGINAL BY ED GILMORE; PRESENTED BY FRANK KEMP

1. Allemande left the corner maid
2. Take your partner, promenade
3. You promenade but not too far
4. The gents turn in with a right hand star
5. Girls promenade just like you are
(Gents release partners and turn left face, form a right hand star and walk clockwise as ladies continue counter-clockwise promenade.)
6. Pass her once and let her go
7. Meet her again and do-pas-o
8. Partner by the left and corner by the right
9. Partner by the left and don't be late
10. The gents cross right hands, balance eight
(Gents take opposite gent's right hand, slip to hand holds to form crossed lines of four with ladies and gents facing opposite directions.)
11. Balance forward and balance back
12. Swing by the left, the girls go in
13. You balance forward and back again
14. Turn the right hand lady with the right hand round
15. The gents cross left in the center of the town
16. You balance forward and balance back
17. Swing by the right, the girls go in
18. You balance forward and back again
19. Allemande left a new corner maid
20. Take a new partner and promenade
21. Promenade but not too far
22. Pull the ladies through to a right hand star
23. Pass her once and let her go
24. Meet her again and do-pas-o.

SUZY Q — A LA CARTE

ORIGINAL BY FRANK A. ENEARL; PRESENTED BY HOWARD BARCUS

1. First and third go forward and back
2. Now forward again and you pass right through
3. The lady go right, the gent go left
4. Meet at the sides and then cut through
5. And pass right through for a Suzy Q
(Pass through to opposite side)
6. It's opposite right and right hand round
7. The partner left as you come down
8. Opposite right and opposite hand round
9. The partner left and you turn her around
10. Now turn her around and face the middle
11. It's a right hand star to the tune of the fiddle
12. The ladies roll back like a Texan Whirl
(Lady back with own partner)
13. Rejoin that star, go round the world
14. It's back to the left, a left hand star
15. Then right hand round your corner go
16. The partner left for a do-pas-o
17. It's corners right and back to the bar
18. And into the center for an allemande thar
19. And the gents back up in a right hand star
20. Shoot that star with a full turn around
21. And promenade your corner round.
(Repeat three more times to get original partner)

TURN BACK SINGLE FILE

ORIGINAL BY JAY BALCH; PRESENTED BY BILL FOWLER

1. First and third with a great big swing
2. Lead on out to the right of the ring
3. Circle half and don't you blunder
4. Inside arch and the outside under
5. Right hand star all four to the middle
6. Keep it turning to the tune of the fiddle
7. Pick up your corners as you go by
8. Hold them tight don't let them cry
9. Head gals roll away gents go in
10. Roll along with the girls on the rim
(Star promenade the wrong way with the girls outside)
11. Now the rim turn back and the hub follow too
12. Single file, here's what you do
13. Allemande left go all the way around
14. Four gents star across the town
(to original partner)
15. Turn the opposite lady with the left hand round
16. Right to your corner pull her by
17. Swing the next one on the fly.
(Repeat one more time to get original partner)

DON'T TURN IN

ORIGINAL BY DAN ALLEN; PRESENTED BY DAN ALLEN

1. Head two couples chain
2. Side two couples right and left through
3. Head two couples chain right back
4. Same two couples go forward and back
5. Forward again and pass on thru
6. Split that ring and around just two
7. And by your corner stand
8. Forward eight and then fall back
9. Now pass right through but don't turn back
10. Circle four at the old side door
11. Head gents break to a line of four
12. Forward eight and back to the land
13. Gal's chain across to a left allemande
(Ladies give right hands to each other to start ladies chain, then left hands to opposite to start allemande. Do not finish the ladies chain)
14. Right to your partner right and left grand
15. Grand right and left till you meet your own
16. Take her by the hand and promenade home.

FLY

PRESENTED BY DOT SANKEY

- 1, 4, 7 and every 3rd couple active. Do Not cross over
*First couple down the outside, third up the center (at the same time)
- — — — —
Both couples back to place
- — — — —
First couple down the center, third up the outside (at the same time)
- — — — —
Both couples back to place
Active couple cast off (with the second couple)
Circle six hands half around
- — — — —
— — The other way back
- — — — —
Right and left with the couple above
- — — — —
— — Right and left back
- — — — —
First couple down the outside, third up the center.
- *This line given before music starts.
— — Indicates "accented beats"

From the EDITOR'S MAIL BAG

(Continued from Page Eight)

important function. Callers should not try to keep up with the mad scramble but to mix a little of the new with the old.

Ed Gilmore said that he was going to write an article for Jack McKay, for *Let's Dance!*

I had a nice talk with Herb Greggerson and enjoyed his calling. He came to a folk dance party given by Paul and Gretel Dunsing the next day at Kelyvn Park for visitors and we danced the Zillertaler. He got along fine and it was great fun.

I also introduced myself to Al Brundage. He can certainly control and teach a tremendous group of people with great ease and they all love him.

The dancing continued all morning and afternoon and in the side halls in the evening while they gave the exhibitions or whatever you call them in the main arena. I sat in the highest balcony so could see everything and only three numbers impressed me. The first was the Chicago Park groups. They covered the entire floor and their squares were in perfect lines and the dancing all done together so it was a beautiful sight, especially when they did right and left through across the hall. The entrance and exit were wonderful too as one solid mass entered from one end in the center and the others entered from the side. The singing of the Star Spangled Banner was a thrilling thing too, with the perfectly tremendous American Flag at the end and the soloist singing with a clear booming voice that simply filled the hall.

The next number by the St. Louis group (see picture) was by far the best and most spectacular number, but simply done. All the girls were in old-fashioned dresses of white with little brilliants on them, the men in white shirts and black ties and black pants. There must have been about 40 of them and they did all round and folk dances, and very simple ones. I congratulated one of them later and said it looked more like California than anything I had seen and she said that their leader had been to California to our May Festival and was so impressed that she came home and designed their dresses and created their routine.

Another that impressed me was the Square Dance Association of Wisconsin with their six-pointed star figure.

The end of the evening was quite a sight, for the floor was solid with dancers and the name callers took turns calling. It was plain to see that no one wanted to go home and I think it was all a tremendous success.

* * *

LETTER FROM VERA HOLLEUFFER

Peg's article on the Square Dance Show Boat jarred me into writing you the letter I've been going to send you about our folk dance contacts on our vacation. We saw the Show Boat in Victoria, B. C., on the one night we and they were here. We arrived in Victoria, found a motel, got some maps and information about daily events, and saw that there would be "Dancing on the Green" that night, in one of the parks. We found the place, watched a baseball game and wondered if we were in the right place. Finally spotted a gal in a long dress, so I asked her if she knew anything about this Dancing on the Green. Together we found the tennis courts where the dancing was to be held, and got a most enthusiastic welcome from Marjorie Erb Robbins, a former Gateswinger (the last we heard of her she was

in England). When the Show Boat people arrived, whom should we see with surprise and delight but Bob and Ginger Osgood, who were traveling with them. This Show Boat idea seems wonderful—a trip by water through this beautiful country (nothing I want more in the world than to own an island and a boat in the San Juans!) and meeting with dancers from all the Western States. The Show Boat Dancers put on a short exhibition, then danced with the people in the crowd. Chief recollections are Holly swinging some little English lady in true Gateswinger fashion (and she was having a wonderful time) and the enthusiasm of the crowd doing "Gie Gordons."

We camped for a week on Orcas Island in the San Juans, and by chance (our son was buying fishing tackle and one of the girls happened to say something about dancing which led the girl in the store to invite us to a square dance that night) found a very nice group which danced at Doc Harbor, a resort on Orcas Island. There were two squares—such nice people—no caller, so they danced entirely to records, and they didn't even have one record *without* calls. They were good, and believe me, they knew all the latest calls.

On the boat going from Orcas Island to Sydney we met Eleanor Sondergaard, Folk Dance Camp 1949 and 1950. We have acquired a great many friends through the years, in many areas—schools, business, church, and dancing—but nothing proved such an open door to enjoyable contacts as our folk and square dancing.

I must drop a card to Bob Hager and tell him that our ten-year-old daughter was a marked gal in the camping area because she was the little girl who could swing a lariat!

(Ed. Note: Vera, you were right in the Lummi Indian country. They have a reservation on one of the San Juan Islands. They are our

source for the "Indian Stick Game" used at Camp.)

* * *

Christmas Dancing: A number of letters of inquiry reveals a general paucity of seasonal

(Continued on Page Seventeen)

JACK MCKAY

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AROUND THE SQUARE SET

By PEG ALLMOND

TEN ORGANIZED CLUBS IN SONOMA COUNTY HOSTED A WONDERFUL party fifth Saturday in November and it was a good example of what co-operative effort can do. The dancing was equally divided between American squares and foreign folk dances and an enjoyable occasion it turned out to be—and such a success that it is the plan of the ten clubs to repeat on every fifth Saturday hereafter. The dance is open to the public. There is a small charge to cover expenses.

A COSTUME PARTY at the HARMONY HOWDOWNERS in Oakland produced some good ideas in costumes—the judges had a hard time deciding who was dressed the most original. VIVIAN GRIFFITH AND MILDRED DERR and their husbands turned up in CAN-CAN dresses (all four of them) and were a decided hit. VIVIAN AND MILDREDE are the owners of the new PROMENADE SHOP making square and folk dance apparel. Locale—San Leandro.

The INSTALLATION DINNER DANCE of the REDWOOD CITY DOCEY DOE CLUB was a beautiful party. First big party since Mildred Buhler left for London, England. A cable from Mildred and Jake congratulated the club on the selection of officers—GEORGE TAYLOR is president; SAM SCHLIFF, vice-president; ORPHA WALTER, secretary, and GEORGE WALSH, treasurer. Jack McKay and Peg Allmond were guest callers of the evening. VIRGIL MORTON is the new dance director of the group.

That hard-working group of University women, the P.E.O.'s, held their Halloween Party at the Lakeshore Plaza. The party was topped off with a demonstration of square dancing by the entire Square Cutter Club, with Jack McKay doing the calling. After the demonstration each Square Cutter took a partner from the audience and there was mass square dancing—and lots of fun for all.

Reports on PAPPY SHAW'S CONDITION are all good. Adrienne Murton sent in the last one. She talked with Dorothy Shaw on her trip east.

The two-day institute of the Square Dance Callers Association of Northern California was well attended. Jones Gulch at La Honda was the scene. More than sixty members attended. There were callers' sessions, round dance sessions and square dance sessions. Contra dance, too, came in for special time. President Jay Balch and his pretty taw, Jan, were pleased with the enthusiasm of the dancers and participants in the various "bull sessions." The Association holds three of these two-day institutes each year, and every caller should afford himself the experience of at least one such. It is rich in material, fun, and friendship.

Dan and Madelaine Allen attended the Saniego Fiesta de la Cuadrilla and had a won-

derful time. The Fiesta was sponsored by the San Diego Square Dance Association and the City Park and Recreation Department. Outstanding among the many exhibitions was one called by "Buzz" Brown (whom you will remember as "Buster"—of Fresno.) Top callers from Southern California, as well as good callers from three states, kept the square dance ball a-rolling and the Allens felt that it was well worth the trip.

International Amphitheatre, Chicago, was the scene of the third Annual International Square Dance Festival. This festival was sponsored by the Prairie Farmer-W.L.S. Radio Station, the Chicago Park District, and the Chicago Area Callers' Association. The sessions included institutes for callers, for dancers, and for teachers. Some were highly technical and some were strictly for fun. There were loads of exhibitions and special events. Some of the stars on the program from the square dance field were Al Brundage, Ed Gilmore and Herb Greggerson. Since the distance is so great between east and west it would be wonderful if the progress could be repeated on the west coast. Wonder why some enterprising square dance callers or dancers' association doesn't get on the beam and bring it to us?

More than twenty squares turned out for the appearance of ARNIE KRONENBERGER of West Los Angeles, a caller par excellence. The evening of dancing was sponsored by Jim Mork's Western Whirlers and held in the high school at San Leandro. Arnie has a pleasant personality that projects itself into the mike and out on the floor to the dancers—making you feel he is right in there dancing with you. It was a very pleasant evening.

PARTY NOTE. Something-to-add-to-your-idea file — Class Re-union Night. The program was mimeographed on a large card, 5x8. The dances were divided into four sections—FRESHMEN, SOPHOMORE, JUNIOR AND SENIOR—with an M.C. under each one. All M.C.'s wore square mortar board hats (and the senior M.C. wore a full dress suit with tails!). The post graduate M.C. took the mike to handle REQUESTS. The back of the card was left blank, with the heading "Class Signatures and Friends," and everyone went around collecting autographs. Behind the platform where the music was located there was a large scroll listing the names of "students" who had graduated from the group and had classes of their own. I am sure there are many ways such a party can be made attractive. Give your program committee the idea and let me know how they improve on this party. We have the San Francisco Folk Dance Carrousel to thank for this idea. Squares were called by Frank Tyrrell, Carmen and Al Doran and Jack McKay.

MAIL BAG

(Continued from Page Sixteen)

dances in our repertoire. We feature the seasons with special foods, decorations, maybe costumes—but use much the same dances. Maybe, we should attempt to popularize "The Christmas Polka" and other dances traditional to the seasons of the year!

* * *

Yes—in spite of Vol. VI of *Folk Dances from Near and Far*, Folkraft records do not use a "c" in their name. Yes—in spite of Vol. VII, the Federation office is located at 420 Market St., Room 521, San Francisco.

* * *

Letters from the Campbell Folk School, Brasstown, North Carolina, reveal many interesting handcrafts and other projects carried on there in the folk tradition. Carving, weaving, metal work, basketry, pottery and other crafts are featured along with folk singing, folk dancing and industrial training. The new director, Georg Bidstrup, is a product of the Danish folk schools and features Danish dancing. With their previous book now out of print, they have released two new ones and expect to have records soon for some of them. Short term classes and seasonal exhibits are featured several times during the year. Those interested might care to contact Georg Bidstrup, Campbell Folk School, Brasstown, North Carolina. The story of the school reads like a novel. We are hoping to bring the Bidstrups to California.

* * *

Correction Please! November issue, p. 17, "All in Fun"—Chinese Party—It was our good fortune to have another attractive young lady, Jane Farwell, and *not Jane Powell*.

* * *

LETTER FROM OSMYN STOUT

Margie and I have been again invited to lead some 1500-1600 teen-agers in a folk and square dance party at the Long Beach Municipal Auditorium Friday evening, November 28th. This is the fourth year that we have been involved in the annual President's Ball of the Methodist Youth Fellowship. Representatives come variously from Southern California, Arizona and Nevada. It's quite an affair and an excellent opportunity to spread interest in folk and square dancing. (Ed. NOTE: Vera Holleuffer led a similar party for the Methodist youth in Northern California October 25th in the Oakland Civic Auditorium. All reports say BIG, both in crowd and FUN.)

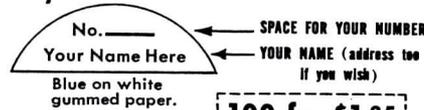
There is a growing interest in Contra Dancing in the L.A. area among square dance.

(Continued on Page Eighteen)

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Let's Walk This Through

By RANDY RANDOLPH

The party has been going extremely well. A good crowd . . . lots of enthusiasm; the program committee members are beaming happily at one another . . . and the next item on the program . . . SQUARES!

The floor is packed, the visiting caller is introduced, and everyone is rarin' to go. Slim Leatherlungs steps to the mike, smiles, and says, "Let's Walk This One Through. . ."

About five minutes later, a tired, disinterested crowd is ready to do the "Wrong Way Sashay and Half Double Duck" . . . and Slim can't understand why they're not enthused. They cheered when he stepped up on stage . . . and he's avoided giving them all the stale old figures everyone is tired of. "What went wrong?" he wonders.

Slim has forgotten . . . or overlooked . . . a very basic fact. Dancers go to a party to dance. They don't mind a 30-second walk through; it helps everyone. They don't mind a one-minute walk through . . . very much. But after that, Slim is just making himself unwelcome. His tricky little call would have been wonderful at a high-level squares party or at his advanced class . . . anywhere where

they specialize in squares. But slim has ignored the likes and dislikes . . . the abilities of his audience. And Slim has made one of the most common of callers' mistakes today.

There's no such thing as a "stale old figure." Use your imagination . . . a little window dressing . . . a slight change in wording . . . something easy, but unexpected . . . and the oldest of dances becomes something bright and new. Give them a walk through . . . but only on the parts of the square that are new . . . involved . . . or (heaven forbid!) not directional. Our most popular callers are the ones who don't consider themselves "above" calling Bird in the Cage . . . Sally Goodin . . . Dip 'n' Dive . . . and the other old standbys. The dancers like to swing their partners . . . let 'em do it! If we don't . . . we're going to walk them through . . . and walk them through . . . until the dancers start sitting out squares . . . stop inviting guest callers . . . and start dragging out that good old album of dusty records with calls on them. Nice familiar calls. Nice "stale" old figures that they can have FUN dancing. Use your judgment . . . call for fun . . . and let's stop walking them to death!

FRESNOTES

By Mary Spring

The closing month of the year is one for taking stock in folk dancing goals as well as others. Locally, the Fresno Folk Dance Council now at the end of its fourth year has accomplished much and is pushing on to more and better things. The valley regional council—San Joaquin Dance Council—recently elected HAL HOLMES of Bakersfield president and DOROTHY WORLING, also of Bakersfield, secretary. One of the objectives of this council is to foster institutes and it did a bang-up job on last Thanksgiving weekend with a two-day institute with GRACE PERRYMAN as the folk dance teacher. Squares were taught by BOB OSGOOD and this portion of the institute was sponsored by the Central California Callers' Association.

The Central California Callers also elected their new set of officers for the coming year as follows: FRANCIS MONNIER of Selma, president; CARL FOSTER of Mendota, vice-president; BILL RICHARDSON of Fresno, secretary; and TOM WRIGHT of Fresno, treasurer.

Last month Eleanor McMullan's notes of her visit to Puerto Rico for the Caribbean Festival gave us a glimpse of what the rest of the world is doing to further the folk dancing movement. There is so much to say and of interest to so many that here are more of her impressions of what was really the year's highlight in the preservation of folklore:

The folklore of the Caribbean area is influenced by that of England, Spain, Denmark, Holland, France, Africa, Java and other places but—in the words of Mr. WALDEMAR LEE, executive director of the Caribbean Festival—"it has a distinct West Indian flavor, which is the only real point of contact because the kaleidoscopic combination engendered in each island is different and unique."

Last month Eleanor's account of Trinidad's contribution to the festival emphasized the versatile and talented young Negro, GEOFFREY HOLDER, and his group. However, Geoffrey—while delving for his inspiration in the folk dances and songs of his native land—has created a new dance movement and is essentially expressing the folklore of his people in his own individualistic manner. However, the LITTLE CARIB THEATRE of Trinidad, led by PERCY BORDE, closely adhered to the original folklore in their music and dances. Rich in tradition and folklore, Trinidad is the home of the Calypso singers and the steel bands, and from there they have migrated to the other West Indian islands.

Calypso singers from several localities charmed the audiences with their musical accounts of the contemporary life of the West Indies. Real troubadours, they tell in their songs the loves and hates, the dreams and aspirations of the people, and have even been known to ruin political careers. The steel band from Antigua, one of the largest and most important of the British West Indies, is described by Eleanor as quite a musical phenomenon. Originated because the drums were banned, the principal instruments are made from the ends of steel oil drums or in some cases garbage cans. They are played with small sticks and give a variety of trebles, altos and tenors.

The Netherlands West Indies were represented by Curacao and Aruba in a show which featured the Bula Waya, a native dance. Of particular interest to folk dancers is the fact that in order to present this show it was neces-

MAIL BAG

(Continued from Page Seventeen)

groups. Some of the callers are beginning to include it at least once on each program. The dancers are taking to it enthusiastically. A group of the callers are forming a workshop in Contra Dancing to meet on the second Sunday afternoon of each month. Unfortunately the folk dance groups just don't seem to be interested.

* * *

LETTER FROM VYTS BELIAJUS TO HARVEY LEBRUN

I'm doing rather nicely. I was elevated to class 5 (4 more to go) and I've even been elected veep of the Patients' Council. The thrill of this particular election is the fact that the chief doctor thought my health is improved enough for such an activity. He is rather strict and does not permit any activity to a patient, no matter how easy it may seem, if he thinks the patient's health does not warrant. It is on this account that I'm as happy with the vice-presidency as I would have been with a discharge from this place. And this, too, will come soon, I hope. Meanwhile, stay well.

(Ed. COMMENT—We are indeed happy about so much "good news" from Vyts—but please remember his pathway to complete health and dancing is still rather long and may involve a few detours.)

* * *

Earle Buckley of the Tokyo Y Headquarters has photographed Japanese folk dances and will record the music for Lynn Rohrbough. Korean folk music and dances are well-known—some could be appreciated in the west.

(Ed. NOTE: A note from the Costons (Margaret and Bill) who are now in Korea for the Y.M.C.A. We would like more news about this.)

* * *

SCOTTISH DANCE FILMS

The Folk Dance Camp office now has three films of Scottish dances which may be rented for \$5 each (for an entire week). They are black and white and show the complete dances

Just a Darn Minut!

By CLARKE KUGLER

Allemande left and let'er flicker

There's nothing much worse than second hand likker;

Promenade eight and make her prance

But do your drinking after the dance.

We think a steak with garlic's swell

But bring the steak and leave the smell;

We're fond of our Square Dancin' friends

And most of all, when they've used-Ennds.

Now swing that gal who looks so neat;

I wonder why she smells so sweet.

Remember this, then swing again,

Deodorants are used by men.

A short-sleeved shirt should do no harm

But no gal likes a sweaty arm;

Now, forward eight and pass right through;

Listen, gals, here's one for you:

You see the girl across the square—

The one that has her midriff bare?

No man I know would care to place

His arm around that clammy waist.

Circle left about a mile,

Meet everybody with a smile.

If you take heed of this poor rhyme

We'll want you back another time.

From Northern California
Callers' Association Bulletin

—"Mrs. McLeod's Reel," "The River Cree" and "the Rakes of Glasgow." These were prepared by the Royal Scottish Country Dance Society for teaching and styling purposes. They may be rented any time except during Folk Dance Camp — July 27-Aug. 8 this year).

sary to dig into the old traditions and the old dances which had almost disappeared and which now have been revived and stand a chance of survival.

From Surinam, formerly known as Dutch Guiana, came MISS VALIES singing from her large repertoire of the songs of the Bush Negroes, some of whom have never seen an electric light, an automobile or a radio.

Martinique's and Guadeloupe's contribution to the festival charmed Eleanor completely. Belonging to the French West Indies, these two islands featured beautiful women's costumes with skirts of rich fabric tucked at the waist to display elaborately embroidered petticoats, with gold jewelry and the picturesque madras, an attractive headdress made from a scarf. Their dances included the waltz, mazurka and polka with the distinct flavor of these islands, the Bel Air which is of African origin, and the famed beguine.

The American Virgin Islands contributed the jig music, which with its crude homemade instruments has remained almost identical in pattern with the original jig music of England and Ireland. The jig dancers of St. Croix were intriguing to watch, enacting in their dances their own interpretation of the Shakespearean prose, the legends of King Arthur's Court, and other wealth of material which is their heritage from England and in keeping with their historical background as favorite stopping places of many a buccaneer.

Eleanor's summary of the Caribbean Festival was that it was indeed a cross section of the culture of many countries and a delight to folklore lovers.

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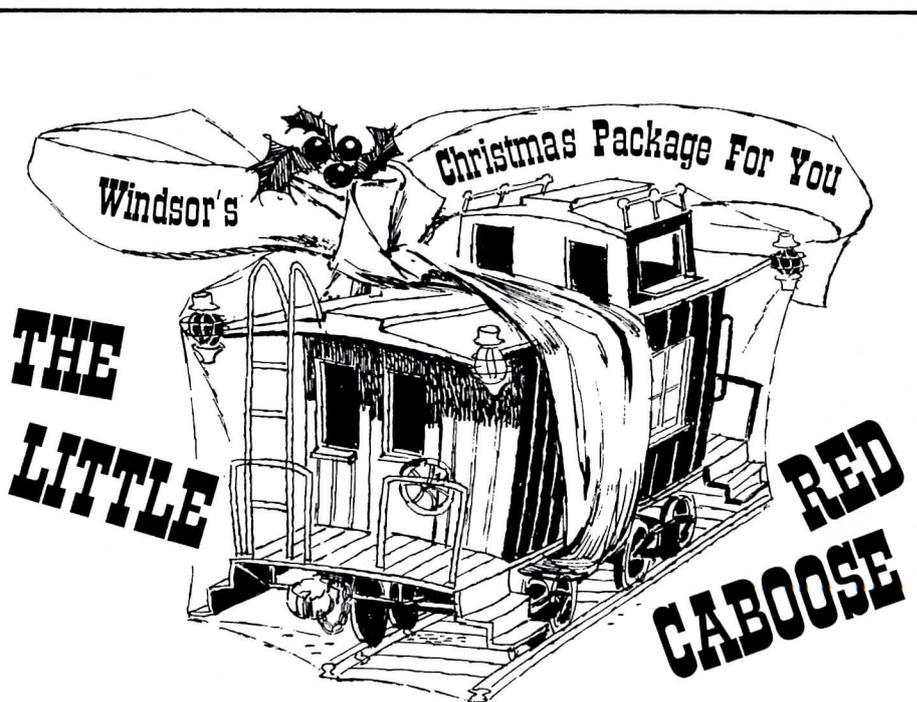
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