

# Let's Dance!

OCTOBER  
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



DANCERS IN MINIATURE--SEE PAGE 9

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Issue*

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## Good News

Does your club need extra money for records, sound equipment, teachers, or those monthly parties that are so much fun? If it does, why not take advantage of the new "Club Fund" program which goes into effect this month?

Here's the way it works: Your club secretary or president will receive, through the mail, a LET'S DANCE! Subscription Order Book which will be the signal that the "Club Fund" program is under way in your group. From then until December 15, 1950, your club will receive 50 cents for every new subscription that is sent in to the Circulation Department on an official order form and 25 cents on each renewal.

Give your club the boost it needs by taking out your renewal, your new subscription or Christmas gift subscriptions for your friends NOW! And keep these few simple program rules in mind:

1. You must order through a folk dance club which is a member of the Folk Dance Federation of California.
2. The order must be on an official order form.
3. The "Club Fund" program ends at midnight, December 15th.

It's YOUR magazine—so let's make it GROW!

Cordially,

*Bob Lamont*

### THIS MONTH'S COVER

One of the most interesting hobbies to come to our attention this year is that of making folk dance dolls—little dancers in authentic costumes. And the finest collection of these tiny people that we have seen belongs to the owner of the two dolls on our cover—Emmy Albertazzi of San Francisco. (Photo by Art Neuman, Oakland.)





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**CALIFORNIA FEDERATION  
CALENDAR OF EVENTS**

EDITED BY HAROLD PEARSON AND CHARLES RICH

DON WHEARTY

**FEDERATION FESTIVALS**

**NORTH**

**OCTOBER 21-22 SANTA CRUZ.** The Santa Cruz Breakers are hosts to the Federation in a weekend celebration consisting of three fiestas. Theme is the 182nd Birthday Fiesta. Celebration begins with a parade at 7 p.m. Saturday, October 21. At 8 p.m. the introductory Festival opens at the Santa Cruz Civic Auditorium. Sunday, the 22nd, the Council meetings begin at noon in the Girls' Club Room in the Santa Cruz High School Girls' Gym. Regular meeting from 12:30 to 1:30. Afternoon festival will be held on the High School football field or in the Civic Auditorium in case of rain. Sunday evening party, 8-11:30 p.m., is at the Civic Auditorium. Bring your swim suits if you want to try the Pacific Ocean!

**NOVEMBER 5 SALINAS.**

**DECEMBER 3 SAN JOSE.**

**SOUTH**

**OCTOBER 22 LOS ANGELES.** Harvest Time Festival, time 1:30 to 5:30 p.m. The place is in the beautiful Exposition Park on South Figueroa Street at Santa Barbara Avenue. This is a new location for a festival. It is a beautiful tree-shaded setting just made for folk dancing on the grounds of the Los Angeles Coliseum. A wonderful program has been planned for all to enjoy.

**NOVEMBER 4 LONG BEACH.** Evening Festival in Long Beach Municipal Auditorium on the waterfront at Rainbow Pier.

**REGIONAL FESTIVALS**

**NORTH**

**OCTOBER 1 VALLEJO.** The Sunnyside Folk Dancers of Vallejo invite the Federation to their La Fiesta de Naciones Festival. It is being held in the Naval Reserve Armory in Vallejo. Watch for signs! Time, 1:30 to 5:30 afternoon; evening, 7 to 11:30.

**OCTOBER 1 HAYWARD.** A festival being held in conjunction with the Farm, Home and Industry Show. Place: High School. Time, 1:30 to 5:30 p.m. Lots to see and do.

**OCTOBER 1 SAN MATEO.** The City of San Mateo's Recreation Department is sponsoring a festival. Time, 1:30 to 5:30, afternoon. Evening, 7:30 to 11. Plans are for a very complete day and evening of dancing. Place: San Mateo

Park, 5th and El Camino Real. Evening at Fiesta building, San Mateo.

**OCTOBER 14 KING CITY.** Monterey Bay's first Regional Festival. Hosts are the Mission Belles and Beaux. Place, King City Exposition Hall, King City Fairgrounds. Time, Saturday night at 8 o'clock.

**OCTOBER 15 OROVILLE.** The Oroville Old Time Dance Club is host to the Federation for an afternoon of dancing to be held in the Oroville Civic Auditorium. The time is 1:30 to 5:30 p.m.

**OCTOBER 27, 28, 29 FRESNO.** The Fresno Folk Dance Council and the Central Valley Empire Association are hosts to the Federation for a three-day festival. Dancing begins on Friday night. Saturday will be devoted to a series of morning and afternoon sessions with a Saturday evening festival. Sunday afternoon the major festival for the event. This is an all-out town affair and promises to be interesting for every one.

**SOUTH**

**SANTA BARBARA.** Last Friday of each month at McKinley High School. Time, 8 to 11 p.m. Sponsored by the Santa Barbara Folk Dance Groups.

**TEACHERS' INSTITUTES**

**OCTOBER 15 VALLEJO.** Place, El Camino Gardens Auditorium, Highway 40, just north of the Carquinez Bridge, but keep on main highway to Sacramento. Don't turn into town of Vallejo. Time, 1 to 5, afternoon. Evening, 7 to 10:30. On right side of the highway going north.

**EXHIBITIONS**

**OCTOBER 29 EXHIBITION FIESTA.** Frost Memorial Amphitheatre, Stanford University, Palo Alto. Starts at 2:30 p.m. Two hours of folk dance exhibiting and folk music. Admission free. Dances presented by various Federation groups.

**JUNIOR SECTION FESTIVALS**

**OCTOBER 7 ALBANY.** A Junior Festival at Albany High School. Time, 7:30 to 11:30 p.m. Council meeting at 6:30 p.m. Hosts, Albany High Folk Dancers. They assure all of a lively program, one which all will enjoy.

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

**LET'S DANCE!**



# TELL IT TO DANNY

By DAN McDONALD

Wanna outstanding festival? Then get an outstanding chairman. Wanna outstanding chairman? Then get MARVIN HARTFIELD.

Everyone is agreed that the September 3rd festival in the SAN FRANCISCO CIVIC AUDITORIUM hosted by CHANGIS INTERNATIONAL FOLK DANCERS was the most delightful nine hours of packed entertainment for the dancer and spectator ever to have come our way. The exhibitions bordered on the professional, being done with such grace and ease; the lighting, timing, narration, etc., had to be planned well in advance — many months in some instances — and could only be accomplished by the untiring, unselfish efforts of a capable, problem-understanding chairman. Take a bow MARVIN!

I would like, also, to thank the Square Dance Callers, BILL CASTNER, JACK SANKEY, ACE SMITH, DON ANDERSON, "UPPIE" JOE UPTON, EDITH THOMPSON, CHARLES REINDOLLAR, LEONARD MURPHY, RANDY "WHISKERS" RANDOLPH, BETTY GRASS and CHARLIE BASSETT, for their excellent contributions to the evening program of rounds and squares; accompanied by a live orchestra of 30 musicians under the direction of LOWELL CURTIS HAWK: continuous music, 20 pieces for the rounds and 10 for the squares. Whatta Night! WOW!

...TEACHERS INSTITUTE time and place all set. Sunday, Oct. 15, 1950, "EL CAMINO GARDENS," VALLEJO, 1 to 10:30 p.m., recess 5 to 7. Right side of Highway 40, one-half mile north of Carquinez Bridge. Don't turn into VALLEJO.

Most everybody, it seems, is going to the RAISIN HARVEST FESTIVAL in FRESNO October 27 thru the 29th: Parties Friday night, festival Saturday night and Sunday afternoon. The arrangements are in charge of THE FRESNO FOLK DANCE COUNCIL, a really know-how group. Meet friends, have fun, free raisins to energize you.

For those who can't travel so far, the Step-swingers are giving another of their now famous parties at the Sunnyvale Civic Auditorium on Saturday night, October 28. President Gene Troetschler writes that it's to be a real, old-fashioned Halloween masquerade. Admission is free and you can donate for the refreshments. So put on your false faces and join the fun.

FLORENCE JAMES, the "pretty WAC reserve," said, "You should'a seen all the civil-ians at our festival."

CHARLOTTE REID of VALLEJO is on her way to BEREA COLLEGE in KENTUCKY. Some of us remember FRANK SMITH and those wonderful young folks he brought from there back in '45 (I think) with lots of squares, rounds and folklore stories, and the Kentucky Running Set, which reminds me of that time when one of the young men was asked to describe the meaning. He said if you were going to have a party, you'd say you were going "run-a-set," but there's lots of running in a "Kentucky Running Set."

SAM LEWIS says they're "expecting" over in Marin County, at STRAWBERRY MANOR

and BELVEDERE, and why not? Every new suburb should have a folk dance group.

We are sorry to report the untimely death of WILLIAM VEIRA, "BIG BILL," as he was known to most of us, and some added the title of "Big Bill, Little Dog," account of "Chiapanecas," which he used to bring to festivals. The papers said "wealthy recluse" dies. Bill was wealthy all right, but no recluse ever got around to as many parties and festivals, institutes and camps, etc., as Bill did.

"A SQUARE FROM LET'S DANCE CLUB" of SACRAMENTO visited SHIRLEY SMITH at STRAWBERRY LODGE above PLACERVILLE. They were GEORGE AND PAT LADD, BERT AND HARRIET WACHTER, BEN AND BETTY JOHNSON and FRANK AND LUCILLE HARRIS.

Two pleasant cuties, PAT McGOWAN and JEAN CASEY, are leaving the pleasant little city of SAUSALITO for college this month and the pleasant peasants will miss them, as they will miss each other. PAT goes to SANTA BARBARA, U. of C. Div., and JEAN to SAN JOSE STATE.

A group of the CIRCLE EIGHT CLUB from BAKERSFIELD attended the SOUTHERN REGIONAL FESTIVAL at SANTA BARBARA August 26, M.C.'d by our good friend BILL HERLOW. They were HAL AND FRANCES HOLMES, WALTER AND HELEN HICKS, JAN, DOROTHY and LES WERLING and ESTHER AND LES ENGELSON. LES is their President.

LES and MARIE (CLARK, that is) returned from CANADA with several pleasant memories and have added considerably to their library of folklore. Showed us a cute little dance they called "Silver City Waltz," using the Beltona "Pride of Erin," not to be confused with "Pride of Old Erin."

Partners side by side face around the ring, start like Waltz of the Bells—step swing and step swing inside foot up and back twice, walk forward two step, outside and inside, step draw and step draw twice with outside foot, back up two steps inside and outside and do this again, making a slight dip with outside foot, while turning towards partner, waltz four measures and turn the girl to start over.

**No Rights Reserved**—you can have it, copy it, dance it, have FUN!

Here's a peach of a pickup and it's from the TED O. PICKUP family, Rt. 1, Box 454A, Kerman, California:

Folk Dance Federation of California Publications Committee  
San Francisco, California  
Dear Sirs:

We look forward to receiving our LET'S DANCE! eagerly each month. Everything stops while the family all enjoy it. We are a folk dancing family and believe there is nothing that binds a family together happily more than folk and square dancing.

Three families of KERMAN who belong to the VALLEY REELERS (MRS. THELMA DEMING SMITH'S class) of FRESNO decided to do something for our Teen Age youngsters, so we organized the TEEN SQUARE EIGHTERS.

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says

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PATRONIZE

Let's Dance!

ADVERTISERS

Our family contributed the club house, which is a garage most of the time, and the other two took over the instruction of the group. We had to limit our membership due to the size of our dancing spot—and we only took in an even number of boys and girls. These kids have more than given us back our time and effort and money. They are a grand group—quick to learn anything and full of pep and enthusiasm. We have been asked to do many exhibitions and programs in the KERMAN COMMUNITY and have been very happy to do it. We, who are fathers and mothers, have been very proud to see the pleasure the group has received from their organization.

We hope to have a P. A. system this winter and we already have our own caller, VIC HOWARD, who is doing some beautiful singing calls.

Yours for more family folk dancers,  
NELLE AND TED PICKUP  
ART AND MARGARET HAVER  
VIC AND SLAVENKA HOWARD

Well, there it is just as is, and TED O. PICKUP'S initials spell T O P—very appropriate for an idea like that.

DR. RALPH A. PIPER, Professor of P. E., U. M., back there in MINNEAPOLIS, is a regular reader of LET'S DANCE!, says he got a bang out of the wrong spelling of dance titles we listed last month. And he banged right back at me with what's the question about KOHANOCHKA? I don't know why they ever took the "T" out of it, unless somebody didn't like Russian Tea (!!). I was always proud to be able to pronounce as well as spell those long funny sounding names. KOHANOTCHKA with the "T" in it may be found on Decca Recording 2902B-Album 88—Master 65887 of Russian Ballroom Dances by Zarkovich Russian Balaika Orchestra and has the original ALEXANDROFSKA labeled FORGOTTEN DREAMS on the other side and which is now spelled with a "V" instead of "F" before the SKA. What fun, HUH?

Letters from DOTTIE WILES, who's doing such a fine job as teacher at GUILUCOS SCHOOL FOR GIRLS, tells another T. L. on WALTER GROTHE. WALTER is one of the FEDERATION'S very fine leaders and was invited to teach the girls some dancing one hot Saturday last August and rounded out an unforgettable day by being brave enough to go swimming with them—the girls, I mean.

"TELL IT TO DANNY—Please mention following in your column, next issue—MURRAY SHERMAN resumes Folk Dance Classes September 16 at WASHINGTON IRVING HIGH SCHOOL, NEW YORK CITY. Class meets every Sat. at 8 p.m. Thank, MURRAY SHERMAN."

So, I mentioned.

JUNIOR SECTION FOLK DANCE FESTIVAL, Saturday Evening, October 7, 1950, if you get your LET'S DANCE! on time. Adults welcome as usual as spectators. ALBANY HIGH at ALBANY, of course. Go look see, how you wish you could dance.

RANDY (the boy with the whiskers) RANDOLPH pinch-hitted for DANNY with those little lovely BUCKS & CLUCKS in SALINAS. You'll all have a chance to meet them come federation festival time November 5, in Salinas, which is to be hosted by the newly-formed AREA FOLK DANCE COUNCIL and such. JACK BIRD is the council chairman.

TOM AND PEG SAWYER of the CASTLE PROMENADERS had a wonderful time on their vacation at the Calaveras Big Trees State Park teaching the RANGERS and their wives the art of folk and square dancing. The park is kept open all year 'round and dancers with records and equipment are always welcome. They are very anxious to start a group and

would like a teacher from that area, like SONORA, SAN ANDREAS, ANGELS CAMP, or others nearby, to help them. Their hall will accommodate one hundred or more. Write to RANGER DON ROYER, CALAVERAS BIG TREE STATE PARK POST OFFICE, ARNOLD, CALIFORNIA.

NAPA JUNIOR COLLEGE was the site for the SILVERADO'S "BACK TO SCHOOL" FESTIVAL August 27, where they have "a strong" principal, MR. GEORGE A. STRONG, head of division of adult education.

JACINTO CLOVER REELERS (of GLENN, CALIF.), new officers are: President, DAVE LEWIS, Rt. 1, Box 115, Willows; vice president, KENNETH PETTY, Princeton; Sec.-Treas., MRS. CECILE B. CRAMER, Rt. 1, Box 474, Glenn. Their instructor-caller is RAY RINEHART.

Page 17 of August 21 pocket QUICK shows the DO-SI-DO of the Week (picture from Wide World) with French Designer JACQUES FATH square dancing to the calls of a "Reel" Texan. The group of American friends in FRANCE included STANLEY MARCUS of NEIMAN-MARCUS DEPARTMENT STORE IN DALLAS, TEXAS.

Was thrilled to hear AL BAADSGAARD being interviewed on "Ladies Fair" program, CHICAGO, August 16—wondered if he was the same AL BAADSGAARD who was at our third annual FOLK DANCE CAMP in STOCKTON. They were both from MINNESOTA. Could be they were the same?

THE VAGABONDS of BURLINGAME held a roller skate party for folk dancers and their friends Wednesday, August 23. Of course, they did it—The Skater's Waltz, of course, Dr. HOWARD TRELEAVEN is the prexy.

Cute thankyou cards sent by recently-married MING SWINGERS—MARIGOLD and AL of the CHINESE Y.M.C.A. Your name in character on the outside—now I know what kind of a character I am in Chinese. And a nice one from SUE LEMMON of the VALLEJO FOLK DANCERS in verse:

Just a special little note

To thank you and to say

You always do the nicest things

In just the nicest way.

SUNNYSIDE FOLK DANCERS of VALLEJO have a brand new set of officers: MAXWELL McINTOSH, president; CHARLES DAVIS, vice president; CHESTER K. MELL, treasurer; IRENE KINGSLEY, secretary. Received information too late for September issue, but I'm sure your regional LAS FIESTA de NACIONES festival October 1, was just that.

Few issues back we asked for some back issues of LET'S DANCE! for BEA CATTERLIN of WALNUT CREEK. The request was filled by DOTTIE WILES, the LOS GUILICOS lassie, who actually learned and taught the dances from the descriptions alone—quite a task for some of the regulars. These gals have never met, only through LET'S DANCE!, thereby, another friendship, which comes naturally when connected with our activity. BEA goes on to say, quote, "I always feel good after reading LET'S DANCE! and hope everyone else enjoys it as ERNIE and I do." End of quote, but only the beginning of lasting happiness.

And, speaking of happiness, here are the newest permanent folk dance partners via the middle aisle: MARY HELEN O'CONNOR AND ALBERT KUCHINS, July 15; RITA BAKER AND JOHN MAHELIC, September 23; JOETTE PHYLLIS BOWDEN AND ALFRED PENNINGTON KUES, August 27; GRACE LILLIAN WESCOTT AND THOMAS LEWIS WATTS, August 26; BARBARA CALKINS AND MARVIN NORDBY, recently. Sure, they met while folk dancing. How else?

More next month. HAPPY DANCING—of course!

# FRESNOTES

BY LILLIAN BOWMAN

Don't miss the giant Raisin Harvest Festival, October 27, 28, 29th! Sponsored by the Fresno Folk Dance Council and the Central Valley Empire Association (John Reynolds of the association is known as our "Fairy Godfather" because of his wonderful help!) with able support from John Tetley of the Chamber of Commerce this is going to be one of the best ever seen in the Valley.

The opening party will be at the beautiful outdoor pavillion in Roeding Park, with the Vista Square Eights as hosts. Then, on Saturday the 28th, folk dancers from all over the state will take over the Memorial Auditorium at 7:30 p.m. Smart ones will come at 6:30 though—so they can visit the Food Market for taste treats from Italy, Mexico, Poland, Denmark, Germany, Serbia and, of course, the good old U.S.A. And while you're munching on some delicious snack give a thought of thanks to Mary Spring and her committee for the swell job they've done!

On Sunday folk dancers will take over the Memorial Auditorium again at 1 p.m. and dance until 6:30. (With the Food Market open you can bet more than a few will stop long enough for a hurry-up visit to refresh themselves!) Connie Thompson has arranged for some of California's finest exhibition groups and Rex Wray has lined up enough outstanding callers to make sure the square dancers have a perfect time.

Between the afternoon and evening dancing on Sunday there will be plenty of places to rest—with the help of the Fresno Vinehoppers who promise to see that all visitors have a place to rest.

The festival will come to a bang-up finish with a closing party at the Roeding Park Pavillion (has *your* city got one for *you*?) which will be sponsored by the Clodhoppers of Fresno.

You know . . . most of us have a fine time at festivals but never stop to give a thought of thanks to the people who've worked so hard to make them possible. So let's say thanks in advance to the folks behind the Raisin Harvest Festival. Here they are: Nate Moore and Raphael Spring, general chairmen; Z. A. Bump, program chairman; Connie Thompson, exhibitions; Mary Spring, food market; Jonathon Wickam, printing; Lillian Bowman, publicity; Al Weymouth, photography; Larry Ruiz, name display; Fresno Frolickers, decorations; Vinehoppers, hospitality; Skirts and Shirts, dismantling; Rex Wray, invitations to callers; George Laugenbache, letters.

## DID YOU KNOW DEPT.

That a Square Dance Callers' Association has been formed here in Fresno for all Valley callers? Earl Johnson of Dos Palos is presi-

dent and Tom Wright of Fresno is V.P. About 20 members have been voted in. If you're interested please contact Tom Wright.

That the Selma Swingers are having their first festival in the high school auditorium Oct. 14? What about helping them make it a success?

That George Staudard lost his trousers at the Hearst Ranch in Pleasanton? Wonder if he found them yet!

THAT YOU'RE GOING TO MISS SOMETHING WONDERFUL IF YOU DON'T COME TO THE RAISIN HARVEST FESTIVAL?

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# CHATTER *from the* SOUTH

BY MARILYN BUSCH

Birthday greetings to HANS MADLENER. Hans was 80 on October 10. He is an avid folk dancer, dancing three and four times a week! As for festivals, he is always there. His energy he says, comes from not having eaten meat in 33 years and in being an instructor in tumbling, swimming, diving and horsemanship!

An invitation was extended to the SILVER LAKE DANCE GROUP to dance with the square dancers in the California Story at the Hollywood Bowl September 8, 9, 10, 11, and 12. This was the contribution of Los Angeles to the State Centennial Celebration.

JOHN CHESLUK, former president of LOS ANGELES CO-OP, is away for a few months with a construction company in the High Sierras.

MILES MEACHAM, president of the WHITTIER FOLK DANCE FELLOWSHIP, reported a Fall Round-up on Saturday, September 9, 1950. It began with a swim at the "Y" followed by supper, family style. MARJORIE STOUT called the squires, and introduced her square set demonstrating new routines that she learned at Colorado Springs with "Pappy Shaw." Visiting folk dancers (from Glendale and the Gandy Dancers) danced some of their favorite European dances, the Dreisteyrer Laendler, the Hopak, Windmueller, Marklander, and, of course, the Hambo.

At a recent party, the VALLEY CO-OPERATIVE FOLK DANCERS honored their retiring president, BEN KIRK, and introduced JACK ROGERS as their new president.

To the strains of the Sweetheart Waltz at the Pasadena Co-op, IRIS MUNSON and FRED HOBLIT announced their engagement.

They will be married in early November. Iris, by the way, has retired as So. Cal. editor for our magazine—with honors and hearty thanks from all of us.

Best wishes to KATIE PELTON, Pasadena Co-op, for a speedy recovery—from all her many folk dancing friends.

JANE ABBOTT, formerly of IDC, Griffith Park Folk Dancers and Mountain Dancers, was down from Vancouver, Washington. As program director, she reports that INTERNATIONAL FOLK DANCERS of PORTLAND, OREGON, will be happy to welcome all Californians traveling northward. The group meets every Tuesday night at the Woodmen of the World (WOW) hall, 11th and Alder Streets, in Portland, Oregon.

Traveling north to the California Statehood Centennial Folk Dance Festival hosted by Changs in San Francisco, were the following folk dancers from the south: GORDON CHELEU of the Mountain Dancers; LEILANI and MARION PAPADOL, TERESA MASON from the Pasadena Co-op, HELEN and CHARLES RICH from Glendale; JERRY ADAM, PAUL PRICHARD and ED SZABLOWSKI of the Gandy Dancers.

An evening in three-quarter time was enjoyed in Old Vienna (Glendale) by folk dancers in costumes of dukes, duchesses, merry widows, the military and mere peasants. DOROTHY ALLEE was chosen as representing the merriest widow. Directed by ALLEN PELTON, the men played "musical girls," a variation of the old parlor game, musical chairs. Some of the group danced the Dreisteyrer for the guests. ROWENA WALTERS served delicious refreshments on candlelit

tables. MARY McCAMENT was chairman of the evening.

An opportunity to see folk dances of another country expertly performed by a visiting troupe was offered to Southern Californians the last of August when fifty festive provincial dancers from Spain appeared at the HOLLYWOOD BOWL and at the SANTA BARBARA OLD SPANISH DAYS FIESTA. The dancers were selected from 5000 candidates sent to Madrid from many provinces in Spain. They are sponsored by Coros y Dansas, a national civic organization interested in perpetuating the folklore of Spain. Their costumes and dances were chiefly from the provinces of Aragon, Andalucia and Galicia. The dances included not only the more familiar type of Spanish dance with castanets, but also dances from the north of Spain where music is provided by bagpipes and the patterns remind one of the Scottish and English dances.

*Editor's Note: Please send all material for this column to Marilyn Busch, 1126 Florence, Burbank. Items should reach her by the first of the month before desired publication.*

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# Memo from Madelynne

Continuing a new feature for BEGINNERS and INTERMEDIATE folk dancers by MADELYNNE GREENE, nationally known soloist, director of San Francisco's famous Festival Workshop and one of the finest folk dance teachers in the U. S.

**T**HE SPIRIT of fun and gayety are so closely akin to folk dancing that many people will frown on the idea of learning any form of dance technique. They will exclaim, "I'm just doing this for fun and don't intend to make it a career. Why should I worry about how I dance?"

For the most part, the people who don't have to worry about how they dance are the very lucky ones who were born with a natural sense of rhythm and good co-ordination. They can easily copy a teacher's step, quickly catch the position of the arms, and at the same time move rhythmically to the music. But those who lack these attributes are the ones who need a few tricks and short cuts to that very envied person-in-the-sun . . . A GOOD FOLK DANCER.

Poise and balance follow quickly when one has learned how to stand well; how to stand confidently. It is surprising what an important part *posture* plays in good folk dancing! The time and thought you give to this very important little subject will be well spent. It will pay great dividends over a period of time. Here is an easy way to make yourself aware of good posture.

Let's start very simply. Try walking around your room to a march rhythm. "Oh, how stupid," you are thinking. "Any one can walk to music." But wait a moment! Add this little item: Place a book (preferably one you don't value too highly!) on your head. You'll find immediately that you stand a little taller than you did without it.

Now, as you start walking to the music, let your arms swing freely and naturally at your sides. Keep the shoulders relaxed. If you drop the book as you walk, stop and start all over again until you can move easily and gracefully with this weight on your head. As soon as you wish, practice the same walk without the book and try to maintain this posture while you are walking. Instead of marching now, change your music to a smooth two-step and you'll find it is very easy to dance smoothly and at the same time have a good posture. When you attend your next class and your teacher tells you to stand up straight and not watch your feet, you'll

remember how many times that book fell on the floor before you know how to stand properly.

**M**ANY BEGINNERS find balance a great problem. What to do about it? Practice on a tight rope for a few hours each day. Now wait a moment before you rush out to the clothesline! Find a line on the floor or rug or make one with chalk on the garage floor.

Now take a step forward along it and notice how immediately your weight is transferred directly over the supporting foot. Try taking a step twice as long and notice how much more sway the body has to make to get the weight over the foot. Three or four great, long steps will prove to you that exaggerated steps are a menace to good balance. You must remember that the length of your leg determines the length of your step. Don't take enormously long steps if you have short legs. If you are a real tall man dancing with a very short lady, try to adjust your steps so that the lady is able to keep up with you. I know there is a temptation to lift her off her feet completely and dance around with her, allowing her feet to dangle puppet-fashion, but somehow that ruins the style of the dance. Seriously, try to keep your feet *under you*. It sounds silly but it's very true. If your feet wander too far out on long steps you'll have trouble with balance.

**A**NOTHER little point on balance. Try to "toe-out" as you dance . . . and by that I mean turn your right foot ever so slightly to the right and your left ever so slightly to the left. At the same time keep the weight forward over the ball of the foot. By trying this little exercise a few times you'll get the idea! First, walk slowly on an imaginary straight line (our friend the tight-rope again). Keep the head up and point the toes straight ahead, one foot directly in front of the other. You'll find you have a slight feeling of insecurity. Pick yourself up from the floor, dust yourself off and try this method instead. Continue walking the imaginary line but this time turn the toes out just a little bit and you'll find that you have more security and can move more

easily without any balance problems. This same position of the feet helps greatly on turns, which we'll discuss at a later date.

Try not to "sag" back on your heels when you dance. If you can imagine a plumb line running through you from the top of your head down through your supporting foot (gruesome thought, isn't it?) you'll be in perfect balance. Once you've mastered the problems of balance you'll gain more confidence and poise which result eventually in good folk dancing.

**B**EING in balance, for instance, will make you look and feel less awkward—and more pleasant to dance with. Just take a moment and think of all the times you've seen dancers half-fall away from their partners as they move to the center of the floor; how many bent spines and crouches you've noticed when people are dancing face to face and how many stoops, slumps, humped-up shoulders and protruding posteriors have spoiled turns with or without partners! Even the ability to point your toes depends, to a large extent, on your balance. Next time you are alone try this exercise:

Stand with one shoulder to a wall, supporting yourself with your hand, your feet at about a forty-five degree angle—like soldiers standing at attention. Extend the leg away from the wall out in front of you, toes out, ankle turned in, heel up. Bring the foot back and then place it out at right angles to your body. Do this several times and then reverse your position and exercise the other leg. After you've done this awhile move away from the wall and repeat until you have acquired balance plus the ability to do a nice point.

All of this goes to say that if we haven't exercised anything else in this article we've certainly exercised your imagination! And don't think *that* isn't important. The more imagination you have the simpler the dances become from a standpoint of style and character. That's what we'll discuss next issue.

*Don't miss November's "Memo From Madelynne"—your best guide to folk dancing style and enjoyment!*



One of the most popular exhibitions at the recent festival at Napa Junior College was the "Alabama Jubilee," done in blackface. Mistuh Will'm Castnah (far right) did the callin', and that's Edith Thompson on the fah left!



The Larkspur Folk Dancers are earning an enviable reputation for their exhibition work. One of their best dances is the "Grechaniki," which they exhibited at the Boyes Hot Springs Festival in September. (Photos by Phil Maron, Oakland.)



In a traditional comic ceremony Gean Maun receives a "Doctor of Folk Dancing" degree from the Glendale Folk Dancers to add to his Ph. D. from Cal. Tech. Gene plans to teach at the U. of Wisconsin and promises to stir up more interest in folk dancing there. (Photo by Ed Labac, Menlo Park.)



Some of the many prizes that went to ticket holders at the Arroyo Viejo Park Festival. Merchandise was donated by leading folk dance merchants and the Oakland Council raised some needed funds for their treasury with the event. (Photo by Phil Maron, Oakland.)



Noted for their parties, the Gay Greenbackers of Citrus Heights, Sacramento County, outdid themselves with a South Sea event at the Rancho San Juan, home of Marion McConchie, the club's teacher. (Photo by Bill Smith, Citrus Heights.)



The Innsingers, the folk song group from Grace West's Saturday-nighters, followed the well-beaten path to the Hearst Dude Ranch at Pleasanton last month for a perfect day. Grace hopes more clubs will take up folk singing soon.



Dave Shore and Carol Nelson, two of the Junior Section officers, were active in the Junior Section Festival sponsored by Albany High School on October 7. (Photo by John Aronovici, Berkeley.)



Photo by Art Neuman, Oakland

## Our Heartfelt Thanks

When the September LET'S DANCE! rolled off the press the staff of the magazine and many Federation members felt a tinge of sadness—in spite of the fact that the cover was one of the finest the magazine has had to date. The reason for this feeling lay in the fact that, with the September issue, Bob and Eleanor Elsocht had done their last work as the magazine's art directors.

Few people have done so much to bring beauty to the Federation's publication and few deserve more praise than this talented couple who began their work for LET'S DANCE! back when Millie Von Kinsky was editor, continued under Wayne Wills and took full charge in January of this year. They re-designed the cover and entire format of the publication, created the art work for National Promenade, Folk Food, and Let's Dance Squares, spent dozens of hours on cover pictures and even designed the new letterhead for the magazine's stationery.

In their "spare" time they created the beautiful decals for the Federation, the silver Past-President's pins and served on many decorating and program committees as artists and advisers, never asking as much as a dime for their talent.

Now that the pressure of their own work has forced them to resign from the magazine they deserve the heartfelt thanks of all of us and our best wishes for the success of their new art projects.

BOB LAMONT



Iris Munson, former Southern California editor for LET'S DANCE!, and Fred Hoblit, who did such fine work on last year's record listings, have announced their engagement. For the wedding date see CHATTER FROM THE SOUTH, page 8. (Photo by Ed Labac, Menlo Park.)



The author, Emmy Albertazzi, hard at work on her latest "little" folk dancer. In spite of smallness of costumes she says the sewing is not fatiguing. (Photo by Art Neuman, Oakland)

## DANCERS IN MINIATURE

(Continued from Page Nine)

hibitive, so I decided to make a complete collection of costumes in miniature on dolls. It is a wonderful hobby horse on which I have ridden far and am still riding happily. I have completed thirty-three costumed dolls and have several other national costumes under consideration.

I started my collection by making the costumes used for exhibitions by the Merrymakers of San Leandro, of which my husband and I are members. The originals of these costumes (some of which are presented on this page) are careful reproductions of authentic costumes created by Eleanor and Bob Elsocht of the Merrymakers. Later I have sought the aid of many folk dancers who wear authentic costumes or careful reproductions. Often I take snap shots of attractive costumes at festivals and make notes of colors and details of textiles and trim.

Folk dancers are nice folks and are very helpful in answering my questions and even in offering scraps of materials from their own costumes. One folk danc-

er, Bob Elsocht, painted the design on the apron of the Spanish "Jota" doll, which is something I could never have accomplished.

In making these miniature costumes it is best to work from a pattern just as you do in making full-sized costumes. You will have to make your own patterns and this is simplified by using dolls all of the same size so that one pattern will do for many costumes. It will also make your finished collection more interesting by being uniform and thus no effect is lost by being out of proportion. Remember that the costumes are small and cannot be made of the heavy material that life-sized costumes use. There is much searching necessary to get sheer and yet not too transparent materials to gather into the tiny cuffs, or to drape properly about such a small waist. Because of the diminutive size all the sewing has to be handstitched, but there is no arguing about the advantage of embroidering a Russian blouse sleeve that is only two and one-half inches long instead of working on a life-sized one.

The costumes must be carried out in every detail. The dolls have underclothes the same as the "big girls," and all the jewelry and accessories that the costume requires. I am ever grateful to my

husband, Al, who has faced the problem of making these accessories and has achieved surprising results with small odds and ends. The castenets, tambourine, wooden shoes, fan and trays used by the dolls are all his handiwork. He has taken on this part of my costume making because he is my severest critic and insists that the dolls look like real folk dancers. My young son also is interested to such an extent that he brings me every and any Geographic or other informative magazine he can obtain.

People have often asked to buy these dolls, but I love each one as I complete it. For the dolls, which are identical when undressed, take on a personality with their costume which has prompted me to attach to certain dolls the name of an actual folk dancer friend who seems to fit the costume. But my greatest enjoyment is to see the dolls arranged on our dining table in imitation of a halted moment at a festival, and by illusion I seem to be looking upon an actual festive gathering of dancers in all the color and variety of the traditional national costumes.



Up from Mexico, these three seem ready for an exhibition. Notice the fine needlework and the attention to detail. Even the trays are exact replicas of the real thing. (Photo by Art Newman, Oakland.)

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by Ed Kremers



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

## DANISH GYM TEAM'S FOLK DANCES

On Sunday, June 25, 1950, the Federation sponsored a special Teachers' Institute in Oakland, at which a group of six folk dances were taught by "Det Danske Gymnastikhold"—or, in plain English, the Danish Gym Team, direct from Denmark. At that time, it was tentatively planned to make "home" recordings (generally known as "cuts") of the necessary music. However, the Institute Committee succeeded in interesting a Bay Area record company in producing regular pressed records of four of the most popular of the dances involved (the other two being too long for conventional ten-inch discs, are held in abeyance for further consideration).

Therefore we now have, as a result of the Danish Institute, the following records, both of which are proving very popular: Harmony 77 *Baglaens Kontrasejre* (Backwards Contra), *Cylinder-Kontra* (Cylinder Contra)—both are quadrilles; 78 *Halve Kaede* (Half Chain)/*Trommelvalsen* (Drum Waltz)—both are Folk Dances.

## OTHER HARMONYS

Other Harmony records which have proven of value in folk dancing are as follows: Harmony 1 *Scandinavian Polka/Maria Schottische*; 2 *Chicago Schottische/Anna I. Dalen Waltz*; 3 *San Francisco Polka / Nu Ska' Vi Dansa Hambo*; 4 *Alla Svenska Flickors Hambo/Midnatt Sol Schottis*; 23 *Dans Kring Julgranen* (Nixie, or Nigares, polka); 30 *Till Dans Med Karlstads-flickorna* (Ball in Karlstad Schottische) /*Sol Och Sommar Hambo*; 38 *Pinnetts Bondvals* (Swedish Family Waltz pattern) /*Trollebo Schottische*; 39 *Vingakersvalsen* (usable for the traditional dance, though not ideal); 40 *Janta a Ja*

(Continued on Page Twenty-three)

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## Summer--Square Dance Style

BY JACK McKAY AND PEG ALLMOND

**W**E STARTED our Square Dance summer at Folk Dance Camp in Stockton and returned to San Francisco after 2 weeks, just in time to take in RALPH PAGE'S Institute on New England Contras, which was sponsored by the Callers' Association.

Ralph found out we were going East and decided he could see a lot more of the country if he rode with us as far as Denver. Off we started at 6 on Wednesday morning. We arrived at Denver in time to dance at the JOE LANG HAYLOFT on Saturday night. The Hayloft was built to be a square dance hall—it accommodates ten squares—has accoutized ceiling, with up-to-the-minute lighting, and a speaker in the ceiling over each square, thus insuring complete coverage of music and calls. Decorations are carried out in the early American motif, and Joe has done a terrific amount of inlayed wood work—square dance figures of light colored wood inlayed on dark wood form the face of the clock, the ornamental figures on cabinets, etc. Joe's groups dance twice a month, but the Hayloft is open seven nights a week—with more than a thousand members dancing every month. Joe has published an interesting compilation of the dances they do at the Hayloft. It is a spirited type of dancing, and the group showed us a very pleasant time.

Other guests there on that evening were Mr. and Mrs. J. J. O'Donnell of Portland, Oregon. They had a special reason for being there—they visited the Hayloft last year and were so thrilled with it that they had JOE help them with plans for a Hayloft in Portland. This summer they were just making a final check to see that their building (opened by now to the public) was like JOE'S HAYLOFT in every way—and in order to insure that it would be as near like the original as possible JOE presented them with a duplicate of the HAYLOFT clock, complete with the inlayed figures.

Sunday we drove to Colorado Springs, registered at the Cheyenne Mountain School NEW GYMNASIUM, and went up to Pappy Shaw's cabin in the mountains, Coombe-Corrie, along with many others who had attended previous Shaw Institutes. We had an extremely enjoyable evening there, keyed by Pappy's philosophy, Mrs. Shaw's original poetry, and group singing.

Monday morning our program started something like this—lecture from 9 to 10 (this was a daily feature and covered such topics as NEW-DANCE-ITIS, SECTIONALISM, TECHNIQUES OF CALLING, and many other interesting items); dancing, 10 to 12, under Dr. Shaw's direction; lunch, 12 to 1:30, in the school cafeteria—this was one of the times each day when callers from various sections of the country got together to discuss and

swap new material. It was like a six or seven-ring circus, with groups of squares all around the halls, cafeteria, and gymnasium — each working hard to pass on something new, or to show "how it is done in my area."

Regular afternoon session started at 1:30 and ran until 4 and was designed for criticism of calling and teaching technique. A great deal of new material was presented at this time since most of the callers gave one of the newer favorites from their own area when they called for criticism. Calling was of such caliber that Pappy had difficulty in getting any criticism made of the efforts of a large percentage of the callers. Pappy left the gym about 4:30 in the afternoon, but everybody stayed on and settled down for another jam session in round dances and new square dance material. Usually this continued until 6 o'clock.

MONDAY NIGHT Pappy's dancers put on a performance in the little outdoor theatre of the school Nature Preserve, just across the road from the gym. This was a performance open to the public and the attendance was good. Dancing, as usual, was superb.

Day sessions followed pretty much that set up for Monday.

TUESDAY night Pappy took members of the class who had not gone to his mountain cabin on Sunday, to Coombe-Corrie and those left behind attended the regular weekly square dance at Manitou Springs. Live music is used exclusively in the Colorado and Manitou Springs areas and the music at Manitou was excellent.

WEDNESDAY NIGHT there was a class party in the big new gym.

THURSDAY NIGHT the entire group from Shaw's went to the regular weekly square dance sponsored by the Junior Chamber of Commerce in Colorado Springs. This dance is held every Thursday, open to the public, on an outdoor cement slab in a city park. The slab accommodates 25 squares. This particular night Pappy Shaw M.C.'d and the class voted for the callers from the class to be used on the program.

FRIDAY NIGHT there was a big party in the gym. Everybody saved their best clothes for this party, including the men; they fairly bloomed in riotous colored western shirts and western trousers, both plain and embroidered. Fancy boots in bright colors were everywhere. The ladies wore long dresses and lots of new ideas in dance dresses showed up. The laurels for loveliest dresses went to the Texas gals.

SATURDAY after the regular afternoon session the group took to the mountains overlooking Colorado Springs for a picnic supper and listened to Pappy's stories about Pike's Peak and the surrounding area. He has a fabu-

lous background of Indian and Scouting stories and folk lore. After the picnic we all went back to our rooms to dress for the evening party which lasted until midnight.

HIGHLIGHT of the week: The session on records—one afternoon from 3:30 until almost 6 the class listened to various records presented by the people who made them and it was interesting to hear the stories behind many of the records. Incidentally, it is sessions of this sort that keep the yearly institute at Shaw's sparkling and interesting.

GRADY WILSON from Texas showed us, in one of his calls, what they do in Amarillo to solve the docey-do terminology problem. When he wanted us to do "a left to your partner, right to your corner, left to your partner" until he gave another command, he simply called "SOOEY." One day in Pappy's lecture he talked of the number of dances currently popular which had become nothing more than "grab your partner, grab your corner, grab your right hand lady, grab, grab, grab." At the afternoon session this same day, Pappy's brother, Ray Shaw, from Los Angeles (who kept the class in stitches most of the time), organized a quartet who took the "mike" away from Pappy and sang a song that went something like this:  
Old McDonald had a square dance—E-I-E-I-O;  
With a grab, grab here, a grab grab there,  
Here a grab, there a grab, everywhere a grab,  
grab.

A soeey, soeey here, and a soeey, soeey there,  
Here a soeey, there a soeey, everywhere a soeey,  
soeey.

One of the things we enjoyed thoroughly at Shaw's was the opportunity to meet, talk with, and exchange ideas with square dance leaders from all over the country, and to hear the people you read about (and hear on records) call in person. Some of the nationally known callers there this year were "Ray" Smith, Rickey Holden, Doc. Jurnell, from Texas, Ed Gilmore, Jack Hohiesal, Ralph Maxheimer, Bill Mooney, Carl Miles, Bob Osgood, Ray Shaw, Jim York from California, Pat Pattison from New Mexico, Al Brundage from Connecticut, Homer Howell from Oklahoma, Rae Hope from Colorado, and many others. After a week of activity we took one day to rest and left Colorado Springs late Monday.

MONDAY NIGHT we danced at the Circle 4 club at the Denver Y.M.C.A. It was a lively group which did a number of things we had not seen before, including a Chapenacas in squares, a singing Gustof Skol and a Napoleon.

TUESDAY NIGHT we stayed at Craig, Colorado—couldn't find a dance—and were disappointed to learn that their regular dance  
(Continued on Page Twenty-one)

# CALLER of the Month



ONE OF the most colorful careers among our callers is that of 74-year-old Joe Upton ("Uppie"), of Turlock, Calif., member of the Square Dance Callers' Association of Northern California.

His father was an M.D. who lived in many parts of the world, and Joe was born in Tientsen, China. He lived in China until he was nine years old, and heard his first English aboard ship en route to the U.S.A. The family first settled in Arkansas and his mother played the fiddle for her brother, who was a square dance caller. All of the family knew singing calls, and Joe learned to call "patter" from his mother when he learned to speak English. He did his first calling "stint" in Tahlequah, Oklahoma, then the capital of the Indian Territory, at the age of 12. Since then he has called continuously except for an interim between 1911 and 1919, when he lived in Honolulu, and could not find proper music.

Joining the army at the age of 20, he retired with a rank of brigadier general just four years ago, after 50 years of service which took him to many parts of the world. He has called squares in all of the 48 states except Washington, in many foreign countries, and in a half-dozen different languages, including French, Italian and Chinese. When in Holland he taught squares simply by arm motions, since he could not speak the language!

Participating in seven major campaigns and wounded 11 times, he wears the D.S.C. and claims he is a "child of opportunity," always managing to "come through" somehow. His narrowest escape was in 1933 while making a parachute jump. The parachute failed to open and he suffered a leg injury which he was told would prevent him ever walking again—but his love for dancing filled him with a determination that overcame that obstacle. Defying doctor's orders, he walked all the way from San Leandro, Calif., to Phoenix, Ariz., and back in 30 days, leaving one crutch at San Juan Capistrano and the other at San Diego.

Joe has been married only once, and that was in 1944. His wife lived only four

years. Joe claims he has always liked the "plump gals," and he chose one that weighed 235 pounds. He maintains the four years he spent with her were the happiest of his life.

Loving children, Joe has done a lot of work with youngsters, including many exhibitions, not only in the San Joaquin Valley, but also in Louisiana, and has produced many novel and prize-winning ideas. He has called for horseback riders, cowboys riding steers, roller skaters, underwater swimmers, bicyclists and motorcyclists. He definitely has wit, charm and ease, born of long years of experience before the public, which add much to his calling, and make him a true showman.

At the present time, although his health is impaired, he is calling and teaching three nights a week in the little town of Stevenson. He maintains that his rigorous army life and his dancing have served to keep him physically fit and agile.

He has called at numerous festivals, fairs and fiestas throughout the state, as well as appearing on various radio shows, contributing much to the square dance field.

We hope "Uppie" will continue his fine work for many more years. Here is a dance he devised back in the "90's" which he calls a minuet and which reminds us of the early quadrilles. When danced at the proper tempo of 124, it will, according to "Uppie," show off your gracefulness or a lack thereof. He suggests using your own choice of opening and closing, and the music he prefers is *The Old Grey Goose is Dead*.

## THE MINUET by JOE UPTON

1. First and third couples forward and back.  
(Meet in the center and bow, return home and bow)
2. Side couples the same.
3. First and third couples forward and Do-Si opposites  
(Back to back, then return home and bow)
4. Sides the same.
5. First and third ladies chain, and chain right back.
6. Side ladies the same.
7. First and third couples right and left through.
8. Side couples the same.
9. First and third ladies chain to the right, then chain them on half around the ring.  
(Ladies are now in opposite position)
10. Four ladies across the set, and everybody swing.  
(Ladies move to L to close the set, can form a R hand star as they do)

### CHORUS

1. Allemande left with your left hand, right to your own, go right and left grand. Meet your partner with a double Allemande.  
(Partners join R hands, take one step back and a deep bow, still holding hands swing past each other till they face opposite direction, bow again. Now allemande left with partner and on to the next, repeating all until partners meet again and then they promenade.)

BY MILDRED R. BUHLER

## CALLERS ASSOCIATION NEWS

BY JACK MCKAY

Somehow, somewhere, someone started the idea that the Callers' Association is a union of callers and a commercial enterprise. Since this is an erroneous idea I should like to present some of the facts of the case:

1. The association is NOT a closed group. It is open to all of those who are genuinely interested in teaching, or calling squares to groups, for pleasure, or for business or both.

2. The Callers' Association is NOT a union. We have no set fees, no minimum or maximum charges for calling. Fees, if any, are determined by the individual callers.

Many people have misunderstood the purpose of our charging for association jamborees and have felt that by charging admission we are commercializing folk dancing. The facts of the case are these:

1. No callers have ever been paid for their participation in jamborees.

2. The funds collected have been used for live music (instead of records), rentals of halls, programs and other similar expenses. The Callers' Association has collected a small amount over and above expenses at some of the jamborees. This money, which has been saved, is to be spent in one of several ways. For example, the purchase of adequate sound equipment to make the jamborees more enjoyable for the dancers and the eventual sponsoring of free parties.

Now that you know what we don't do, let's talk about some of the things the association does do. Just for example, let's take our last meeting, held Sept. 17 at Vallejo. The workshop included:

1. Play party games presented by Bish Bishoff and Bob Branderberry.

2. Teaching and dancing of several new square dance figures.

3. A report about square dancing in various parts of the country by members who had just returned from dancing vacation trips.

4. A callers' clinic at which several members called for constructive criticism, and were given suggestions for improvements.

5. The playing of newly released square dance records for evaluation.

Our business meeting wound up the program.



BY MILDRED R. BUHLER  
NEW YORK, NEW YORK. *Durlacher Gives Exhibition!*

The "Honor Your Partner Square Dance Group," the 16-couple exhibition team headed by Ed Durlacher, nationally-known caller, writer, and square dance leader, recently presented an exhibition at the News Welfare Association's Annual Charity Dance at Madison Square Garden. Ed, who runs the Square Dances on the mall in Central Park, has as high as 5000 participants at one time, and is recognized as one of the nation's leading callers.

BERLIN, GERMANY. *Squares Go International!*

Many American square dance clubs are being formed in Berlin, Frankfurt, and other cities of Germany. Not only the Americans living there are enjoying the fun and relaxation of American square dancing, but many of the natives are also joining in the fun!

PLAQUEMINE, LA. *To Hold Big Festival!*

All square dancers are invited to Plaquemine's huge square dance festival to be held Oct. 28. The date has been moved up one week to permit out-of-state visitors to witness the harvesting of the sugar cane crop and the making of sugar. Callers and exhibition groups should contact Dr. J. D. Cointmet, P. O. Box 422, Plaquemine, La., for spots on the program. Grady Hester and The Texans will furnish the music, and Carl ("Doc") Journell will be the M.C.

GLENDORA, CALIF. *Square Dance Ranch!*

Bill Mooney, singing caller and Imperial Recording Artist, is building a 15,000-square-foot square dance hall on his ranch on Highway 66 near Glendora. Bill claims his new hall, built at a cost of \$100,000, will accommodate 100 sets with room for an additional 50 sets on the patio outside. It will be ready early in October. Our congratulations and best wishes to Bill. Hope we can visit the new Palace soon.

PORT ARTHUR, TEXAS. *First Annual Square Dance Festival Set.*

October 7 is the date the Port Arthur Square Dance Council has set for its First Annual Square Dance Festival, to be held at Port Arthur's Million Dollar Pleasure Pier.

FLAGSTAFF, ARIZONA. *Second Annual Festival!*

The Flagstaff Mountaineer Square Dance Club held its annual Square Dance Festival recently at the Arizona State College. Invitations were sent to all of Arizona's 225 square dance clubs, which of course brought a huge crowd. Other guests were from Texas and California.

The event started off with a warm-up dance Friday night, a breakfast Saturday morning, exhibitions Saturday afternoon, and the grand finale Saturday night.

PORTLAND, OREGON. *Les Gotcher Visits Oregon!*

Les Gotcher, well known square dance orchestra leader and caller from Texas whose

## CALL of the Month

### *Fewell's Figure Eight*

1. 1st couple down the center and split the ring;
2. Follow up the couple on the right, the couple on the left, the last couple.  
*(2nd couple follows the first, then the 4th follows and then the 3rd turns in place and follows them too, all the ladies casting off R behind the 1st lady, and all of the gents casting off L behind the 1st man.)*
3. Form two little rings and around you go,  
*(The men and women form two separate rings, and go around twice, men counterclockwise, and women clockwise, without touching hands, and the line of direction they are traveling)*
4. Do a figure eight and don't be slow,  
*(As the head couple meets the 2nd time, they cross over, the lady passing in front. Each couple in turn crosses over, each lady passing in front of her own partner, until all of the women are traveling counter-clockwise and the men clockwise in the two circles.)*
5. Come on cowboy dan't be late,
6. Cut right back and finish that eight  
*(After circling once again, the two circles cross back, ladies passing in front of the men until they are all in their original circles, women traveling clockwise and men counter-clockwise.)*
7. And promenade, 1st couple left, next couple right, and the last couple turn in place.  
*(They all circle one more time and upon meeting partners, they assume promenade position and the first couple promenades to the left to home position and the first couple promenades to the left to home position, 2nd couple to the right to home position, 4th couple to the left to home position, and the 3rd couple pivots to the left and they are right in place)*

*NOTE: You will find that they all end up at home at the same time.*

This call was created by Hubert Fewell of Austin, Texas, and was brought to us by Herb Gregerson of El Paso. Thanks to them both.

"stompin' ground" is Hollywood when he isn't chasin' around somewhere else, visited in Portland recently, to help the movement along. Les, a recording artist in the square dance field, thinks maybe that the impulse that makes Americans so mad about square dancing is the same one that makes our "small fry" all want to ride the "range" in chaps and spurs. Anyway, Les says square dancing has completely swept the country, and is also "hot stuff" in England. Gotcher says he develops many new figures by watching people make mistakes, which sometimes give him a new "lead."

NEW YORK, NEW YORK. *Square Dancing in Radio City's Music Hall!*

Square dancing has gone from the grange halls to the city ballrooms and hotels, and now into Radio City's Music Hall, where Frank Kaltman, one of the heads of the Folkraft Record Company, was engaged to train the famous Rockettes in the various forms of the American square dance. Rickey Holden of Texas was called in to assist with the training of the dancers and to do the calling for the spectacular production, which opened July 20 with Raymond Paige's 50-piece orchestra providing the authentic musical background. It was undoubtedly a hit, and we'd like to offer our congratulations to both Frank and Rickey!! That's RED HOT, boys.

WEISER, IDAHO. *Cement Slab Dedicated!*

The all purpose cement slab in Memorial park here was dedicated this summer with a big square dance. Twenty-three numbers filled the program with many callers participating

in the affair which was sponsored by the recreation department.

KEENO!

### Summer--Square Dance Style

*(Continued from Page Nineteen)*

night is Thursday. Ah-h-h-h! We slept instead!

WEDNESDAY NIGHT at Salt Lake City was a different story. As the guests of Wilf and Edith Marwedel, who also attended both Folk Dance Camp and Shaw's, we visited the Salt Lake County Fair Square Dance party, which was held on a new cement slab—180 by 60 feet (we were told the slab was only half completed and within a month will measure 180 by 120 feet). Full moon was beautiful, live music and sound system were both some of the best we have ever danced to.

THURSDAY it was the same old story—we missed the dance night again, so, praise be, more sleep.

FRIDAY NIGHT, on the invitation of Enid Holmes, we danced with the Truckee River Truckers. One of the interesting things discovered while talking with members of this group was the colorful names of some of the other groups in the area—GAY TWIRLERS, SPARKS SPARKLERS, AND RENEW PROMENADERS were a few.

Saturday we arrived home in San Francisco, and, after fairly baking all the way home, the heavy blanket of fog over the city was a welcome sight! It was a strenuous summer—but we can hardly wait for 1951 to start all over again!

## Square Dancing

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## Around the SQUARE Set

by PEG ALLMOND

CALIFORNIA FABULOUS CENTURY show was beautiful, and the SQUARES (ten of them, mostly Chang members) danced to the exciting voice of RANDY RANDOLPH.

CALIFORNIA STATEHOOD CENTENNIAL FOLK DANCE FESTIVAL held September 3 at San Francisco Civic Auditorium was well handled. Changs was the host group and MARVIN HARTFIELD, director, deserves special recognition. It was his idea to spot light American squares at the evening party. Dan McDonald was M.C. of the evening and excellent calling was turned in by BILL CASTNER, JACK SANKEY, ACE SMITH, FRANK SCHOENING, JOE UPTON, EDITH THOMPSON, CHARLIE REINDOLLAR, DAN McDONALD, RANDY RANDOLPH, BETTY GRASS AND CHARLIE BASSETT. Callers for afternoon squares were LEONARD MURPHY, ED KREMERS, JACK McKAY AND SCOTTY McCLEOD. At the evening party a ten-piece orchestra under the baton of LOWELL CURTIS HAWK played hoe-down music for the squares and a twenty-piece orchestra (additional) played for the rounds and folk dances. This large orchestra was furnished through the courtesy of Local 6 of the American Federation of Musicians.

BILL CASTNER called a comedy number to ALABAMA JUBILEE at the DALY CITY regional festival (hosted by the recreation department—Muriele and Raymond Pabst are directors of the group there). The four couples in the square were black-faced, and padded to great proportions. It was so well received that they gave a repeat at the NAPA festival next day.

The CIRCLE FOUR CLUB at the Denver YMCA surprised Visitors JACK McKAY AND PEG ALLMOND with their novel method of insuring that the club members wear their badges! Without announcement, a member of the Circle Four appeared on the floor, blew a terrific blast on a police-type whistle, stood in front of non-badge wearing members, and beat upon the side of an old fashioned pot for a contribution. Each offender contributed without argument—the money is used to finance club parties and to help with expenses of an exhibition group which goes forth to participate in SQUARE DANCE CONTESTS as far away as TEXAS!

The San Francisco SQUARE CUTTER CLUB thought so well of the idea of collecting from non-badge-wearing members they immediately adopted it. JACK SANKEY (new chairman of special events) was appointed keeper-of-the-pot and at the last meeting, JACK, garbed in his western attire (to which he had added a cowboy hat and two huge toy pistols) charged out on the floor and held up (bang-bang!) newly-elected president of the group, ERNIE SCHUSSEL, first offender, who willingly contributed to the POT. Purpose of the fund at SQUARE CUTTERS has not been determined—probably will be saved for more and bigger parties.

Nice reports of the smooth dancing done by the Teen Age Group at the Recreation Cen-

ter every Thursday evening in SALINAS under the leadership of RUTH and JOE WING. They have no caller, but RUTH and JOE have done a swell job of teaching the square figures used on called records, so the group knows all the tricky calls and when they get a "live" caller they really go to town. They have a party every fifth Thursday and welcome visiting callers. RANDY RANDOLPH reports it is worth the trip to Salinas to dance with the group.

Have you seen EDITH THOMPSON'S novelty square where she separates the couples and gets all the girls into one square and all the boys into another, and then makes them dance anything she calls? Well, the girls have been dancing men's parts of necessity for so long they do pretty well, but the dancing of the BRETHERN is tear jerking—from hysteria, that is!

So many localities have attended out-of-the-city and out-of-the-state callers' and square dance schools, camps and sessions this summer that the city is seething with small groups getting together to trade material and work out new patterns and dances from other areas. One such a group worked half the night recently in the rumpus room of PAT and PAUL HUNGERFORD.

SQUARES had a prominent place in the program of the YMCA JONES GULCH celebration on the Labor Day week-end—VERA HOLLEUEFFER of the GATESWINGER CLUB had charge of the dancing, so you know the program was a sparkling one.

WANT TO DANCE SQUARES on Friday night? There is an open group of intermediate dancing at the Y.W.C.A. on Sutter Street open to the public. RANDY RANDOLPH is in charge.

As a result of RALPH PAGE'S visit to the west coast (he was on the faculty at Folk Dance Camp) NEW ENGLAND CONTRA DANCES will be included on the callers' jamboree at Napa—first time! JACK McKAY and BILL CASTNER will call them. Several groups are now including contras regularly and it is hoped many more callers will include them in their club repertoire. The New England dances are delightful, and offer a new type of American folk dance to the West Coast. Calling contras offers a definite challenge to the callers who introduce them but the pleasure to the groups is well worth the effort.

Nice week-end enjoyed by the two squares of SQUARE CUTTERS at AETNA SPRINGS. Plenty of squares under the mike of the regular Aetna Springs caller, Jack Sankey, and six additional callers among the 16 Square Cutter guests.

OAKLAND SERENADERS, under BILL CASTNER'S direction, turned in a nice exhibition at Napa, and will also exhibit at Healdsburg and Walnut Creek festivals.

REDWOOD CITY DOCEY-DOE CLUB, with MILDRED BUHLER calling and JIM DE NOON'S Western band accompanying, put on an exhibition at the big bond premier which was held in conjunction with the opening of Redwood City's new Fox Theater. An enormous crowd witnessed the show, which featured George Jessel as M.C. and the personal appearance of many Hollywood Stars and filmland officials.

### HAPPY ENDINGS

*Ladies to their seats and gents all foller,  
Now thank the fiddler  
And kiss the caller.*

# The Dancer's

## BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

**MEXICAN NATIVE COSTUMES.** By Ramon Valdiosera. Introduction and text by Salvador Echeverria. Translated by Ruth Poyo. Editorial Fischgrund, Mexico, D. F. 1949. Text, 16 pp. Colored plates, 12. \$1.50.

Books giving descriptions of native costumes, which include colored plates that are true and accurately produced in all details, are of necessity costly and as a rule not easily accessible.

The three books listed in this column are exceptions. The plates are excellent. The color and clear cut details of style and decoration readily lend themselves to accurate reproduction in costume making. The price, as stated for each book, is nominal.

The plates in *Mexican Native Costumes* are listed as follows (1) Huasteca—San Luis Potosi; (2) Huichol—Nayarit; (3) Tarasca—Michoacan; (4) Azteca—Puebla; (5) Tarasca—Michoacan; (6) Totonaca—Sierra De Puebla; (7) Jarocha—Sotavento; (8) Mixe—Oaxaca; (9) Yalalteca—Oaxaca; (10) Chinanteca—Veracruz; (11) Tehuana—Tehuantepec; (12) Maya—Yucatan.

In addition to the costume, each plate gives a pictorial setting of the region where this costume is to be found as the environment explains and largely determines the native attire.

The short text, in booklet form, gives a very concise word description of each costume plate.

**MEXICAN DANCES.** By Ramon Valdiosera. Editorial Fischgrund, APDO. 2071. Mexico, D. F. \$1.50.

The twelve separate colored plates appear to be reproductions of paintings of festival occasions when the selected dances are performed. The dancers in the foreground are enlarged, giving complete details of costume and the type of action of the dance. The background pictures watching dancers, musicians playing their instruments and the general setting of the dance.

The short introduction gives a word description of six of the dances. The plates illustrate the following dances: Dance of the Mirrors, La Danza de Los Michoacanos, Danza Yucateca, Dance of San Miguel Allende, Danza de La Pluma, Dance of the Little Old Men, Son Veracruzano, The Jarana from Yucatan, Los Sonajeros, El Volantin, Danza de Los Arcos, Danza DeMoros Y Cristianos.

**MEXICAN CHILDREN AND TOYS.** By Valdio Sera. Twelve Mexican Tales. Twelve Color Plates. Editorial Fischgrund. APDO. 2071 Mexico, D. F. 1949. Text, 20 pp. \$1.50.

Although the twelve tales are about Mexican children and their toys, adults may glean much from them concerning the folklore of Mexico. The short tales are interesting in themselves and would be enjoyed by children.

The colored plates give a variety of children's native costumes.

## THE RECORD FINDER

(Continued from Page Seventeen)

*Hambo* (My Girl and I)/*Gokvalsen* (Cuckoo Waltz); 44 *Majblommor Vals/Klarinett Polka*; 61 *Oxdansen/Vava Vadmal* (Weaving Dance)—both usable, but not quite the traditional patterns as done by most California groups; 67 *Livet I Finnskogarna* (Life in the Finnish Woods) Waltz.

### NEW WINDSORS

Windsor follows up its original batch (see June issue) with still another 12-inch singing square combination, *Just Because/Ramblin' Wreck*—WC-502 has the calls on the record, XC-302 is for callers. A ten-incher (the company's first in this size) has *Sentimental Journey* (for ALTAI), backed with a full side, played straight through, of the old favorite *Narcissus*; this is R-601. R-602, just out, is another ten-incher, with *Beautiful Ohio/Nola*.

### "BILL MOONEY" RELEASES

Three new records have been received from Bill Mooney, well-known for earlier recordings on other labels; the series has good callable music on one side of each record, with the related square, capably called by Bill, on the reverse. The trade name is "Stylemaster." Included are 5001-2, Alabama Jubilee, 5003-4, You Call Everybody Darling, 5005-6, Rose of San Antone. Playing is by Mooney's "Cactus Twisters."

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