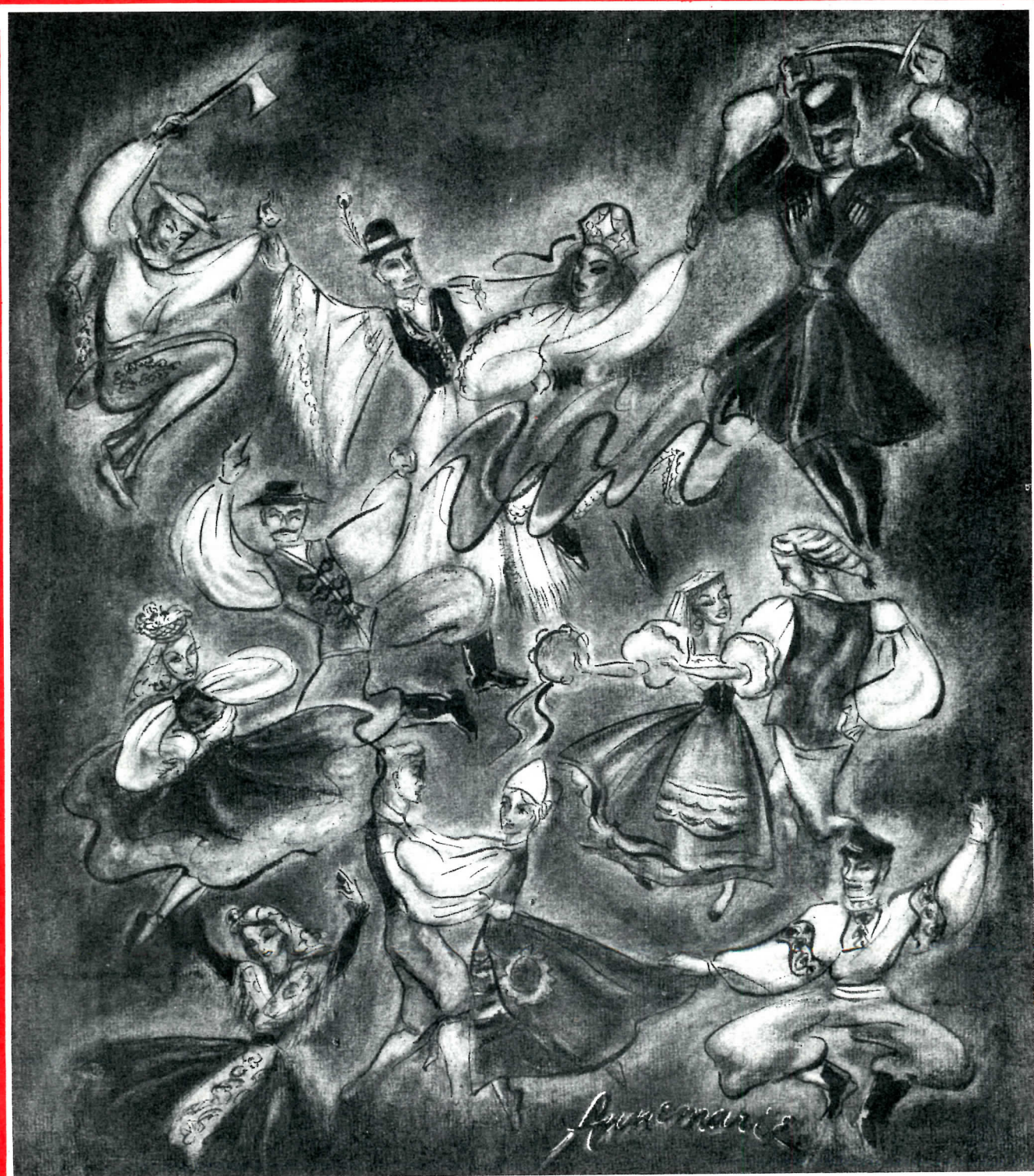


Let's Dance



The Magazine of Federation Folk Dancing - August 1949 - 25 Cents

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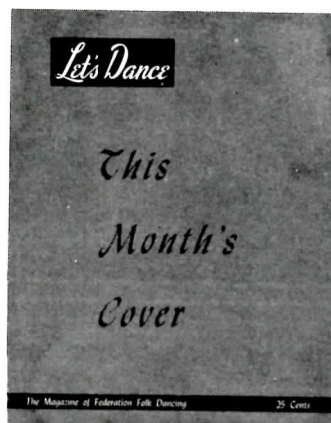
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Let's Dance

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Annemarie J. Steinbiss, who has been decorating the pages of **Let's Dance** since stencil and stylus days, offers a Folk Fantasy—or as she put it: "12 o'clock Sunday night after a Festival and Evening Party." Can you identify the dances?

Wayne Wills EDITOR

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Folk Calendar of Events

Edited by Harold Pearson & Charles Rich



DON WHEARTY



MONTHLY FESTIVALS (Northern Section)

Sunday
21
AUGUST

SAN FRANCISCO The Civic Auditorium is the setting for our monthly festival—Chang's International Folk Dancers are the hosts. The theme is a Centennial Celebration. Time, 1 to 5 p. m. Evening party is at Chang's Hall, 7:30 to 11 p. m. Council meeting at noon sharp.

SEPTEMBER 25—HEALDSBURG Hosts: The Country Dancers.

OCTOBER 16—ALAMEDA Hosts: Alameda Square Steppers.

NOVEMBER 13—SAN JOSE Hosts: The Gay Nighters.



MONTHLY FESTIVALS (Southern Section)

Sunday
21
AUGUST

LONG BEACH 1:30 to 5 p. m., Wilson High School, 7th at Eximino Street. This is the first festival in the beach area, and the first for the Silverado Folk Dancers as hosts. Dancers will be cooled by the gentle Pacific breezes.

SEPTEMBER 4—OXNARD Hosts: Circle X Dancers.

OCTOBER 16—NORTH HOLLYWOOD Hosts: Valley Co-op Folk Dancers.



REGIONAL FESTIVALS (Northern California)

Sunday
14
AUGUST

GUERNEVILLE 1:30 to 6 p. m. Hosts: Guerneville Park Folk Dancers. Wear your gayest costumes and bring your swim togs for additional pleasure.

Sunday
28
AUGUST

VALLEJO The Vallejo Folk Dancers are being hosts to the Federation for an afternoon, 1 to 5 p. m., and evening 7 to 10:30, of dancing. Place, Corbus Field of the Vallejo Junior College. Evening in the girls' gym.

Sunday
4
SEPT.

BOYES HOT SPRINGS The Boosters' Club of Boyes Hot Springs is host to the Federation for a wonderful day.

SEPTEMBER 10—SACRAMENTO State Fair Festival. Hosts: Sacramento Groups.

SEPTEMBER 18—LODI GRAPE FESTIVAL Hosts: Lodi Folk Dancers.

—**HAYWARD CENTENNIAL FIESTA** Hosts: Hayward Hi-Steppers.

SEPTEMBER 25—WALNUT CREEK WALNUT FESTIVAL Hosts: Alcanes DoSiDo and Circle 4.

OCTOBER 2—VALLEJO Hosts: Sunnyside Folk Dancers.

OCTOBER 9—CHICO Hosts: Chico Folk Dancing Club.



REGIONAL FESTIVALS (Southern California)

Saturday
13
AUGUST

SANTA MONICA "Dias De Oro Festival at Palisades Park, overlooking the ocean, 8 p. m.

Saturday
20
AUGUST

SANTA PAULA "Fiesta Ranchera" 7 p. m. on high school football field. Held in conjunction with the local annual three-day celebration.

Friday
26
AUGUST

SANTA BARBARA Regular monthly festival held the last Friday of each month. Hosted by the Santa Barbara Community Folk Dancers—8 to 11 p. m. at the McKinley School.



OUT-OF-STATE EVENTS

AUGUST 10—CONNECTICUT At the University of Connecticut, State Square Dance Festival. Top callers, including Ed Durlacher, Lawrence Loy, and others.

AUGUST 14 and 28—PORTLAND, OREGON Every other Sunday, 4:30 to 6:30 p. m., there will be folk dancing at Jantzen Beach Park. Free, if you have on a costume. On the grass behind the pavilion. Sponsor: O-N-O Dancing Club.



OF SPECIAL INTEREST

TEEN-AGERS FESTIVAL AT SAN FRANCISCO, Saturday, August 27. Time: 7 to 11 p. m. Place: Portsmouth Square. Sponsored by the S. F. Junior Chamber of Commerce.

SPECIAL "LET'S DANCE" PARTY to be held in Los Angeles Area in September. Date to be announced to all local groups of the Southern Section. Admission to those subscribing to *Let's Dance* or to those who secure one new subscription.



TEACHERS' INSTITUTE

SUNDAY, AUGUST 14—OAKLAND High School Gym, MacArthur Blvd. at Park Blvd., Oakland, California. Chairman, Walter Grothe. Time: 1 to 5 p. m. Evening, 7 to 10. Teachers only, please.

Items to be included in FOLK CALENDAR should be forwarded by the fifth of the month prior to publication to 1636 Oak View Avenue, Berkeley, California, or call LANDscape 6-0653



TELL IT TO DANNY

By DAN McDONALD

"TELL IT TO DANNY"; that's what it says, but Danny says write it down and give it or "Send it to Danny" (before the 5th of the month, for the next month's issue) at 4356 18th Street, San Francisco 14, California

JACK BARRY, Festival Chairman of CHANG'S INTERNATIONAL FOLK DANCERS, who is the host to the Federation at the August festival, tells me that he and his committee are fast becoming experts on California and San Francisco history. For the past six months they've been delving into dark musty archives of San Francisco's past. This research was expended in order that their centennial theme "AN AFTERNOON IN PORTSMOUTH SQUARE, 1849" will long be remembered long after the festival has passed. Portsmouth Square was the center of all life in San Francisco one hundred years ago, and JACK tells me that the Civic Auditorium in San Francisco should be the hub of all Folk Dancers come August 21. CHANG'S is going all out.

Lots doing at Portsmouth Square these days - July 1, 2, 3, 4. Was a well-rounded program, in which the Folk Dancers of our day played a very important part. The Historic Plaza was gay with old world costumes and customs, amid replicas of some of San Francisco's very first public buildings, which are substantially built and will remain in use for about 18 months. The folk dancers will again profit from the recreation and adult evening school departments by holding classes and parties there every Friday through August. ETHEL TURNER and PAUL O'BRYNE (our historian) (now we know why they selected Paul) will be in charge for the SOCIETY OF WESTERN ARTISTS and the ADULT BOARD OF EDUCATION in the Art Gallery.

THE TURN O'BOUTS, one of our newest clubs in the Federation, gave their first party Tuesday, July 5, at City College in San Francisco; everyone brought a home-made or home-cooked or home-grown article to exemplify a peasant background, which made it a rather unique affair.

Before I get a minute older, let me tell you about the wonderful windshield sticker idea which DAVE BOYCE came up with. It's a triangle in three colors (which we understand was designed by LES CLARK of Alameda, who also furnished the plates), suitable for the corner of your windshield and DANNY says put one on the rear window also. The border is red, with FOLK DANCE FEDERATION OF CALIFORNIA in blue block lettering, leaving a solid white background on which is written "LET'S DANCE." DAVE has 1,000 now with the next order to be 25,000. B seein' yuh on the hiways.

MEMO TO SAN FRANCISCANS: The merry-go-round in Golden Gate Park does NOT play Polyanka. However, just a hundred yards away THE HIGHSTEPPERS, a new Federation club, are holding forth every Sunday afternoon with a full four-hour program. To date, the group has been attended by dancers from as far south as Los Angeles, as well as by hundreds of spectators who stop in their tours of Golden Gate Park, fascinated by the sight of our folk dancers. The Sunday dance is open to all, though the club has scheduled separate monthly parties for its members. Due to the large crowds of spectators attracted each week by the dancing, THE HIGHSTEPPERS are at the present time planning to invite the members of other groups to present exhibitions during their regular programs. With the enthusiasm this youthful group has shown to date . . . bear it in mind . . . it's a club worth watching.

Folk Dancers of the North Bay Area will sorely miss PETER JENSEN, who was chief gardener at the Sonoma State Home and was the victim of a tragic murder recently. Pete and his yellow shirt were very much in evidence at the Petaluma Regional Festival on Sunday, July 3. As was his delight, he took a group up to his cabin above the Valley of the Moon for supper—and never returned.

THE STUMPTOWN FESTIVAL in Guerneville in June was such a success that the GUERNEVILLE FOLK DANCERS have decided to put on a regional festival of their own—on August 14. Come—and enjoy the hot pretzels. (MAJOR BOB MORGAN in his most optimistic mood had expected 600 folk dancers for Stumptown—and 765 signed the register!)

At last the worm has turn-ered. When a newcomer was asked whom his teacher was, he replied, modestly, "Mrs. O'Bryne."

CHARLES B. REINDOLLAR is again spending his Summer week-ends by teaching and calling at ETNA SPRINGS.

MILL VALLEY FOLK DANCERS are particularly proud of their vice president, CHARLEY BASSETT, and his singing calls. Besides, wifey AILENE can strum a bit and are they the handsome couple!

NAPA FOLK DANCERS have tried a new diversion—and successfully—of having picnic suppers to which other groups are invited, and then "Let's Dance."

THE GARFIELD FOLK DANCERS are going to have regular monthly parties on the third

(Continued on Page Thirteen)

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Dance And Be Merry!

Meet Vyts Beliajus,
(at left of picture)
Chicago's Folk Dance
Ambassador-at-Large,
and his famous group



by ROBERT DOUGLAS LAMONT

Whether you are one of the hundreds who have had the pleasure of attending Vyts (pronounced to rhyme with "Sweets") Beliajus' classes at Stanford, San Jose State and the Stockton Summer Camp or merely know Vyts as a vague personality you have heard mentioned, you are going to hear such remarks with increasing frequency in the future.

Because Vyts Beliajus, who is on his first tour of California, is one of America's leading authorities on folk dancing. In fact those who know him claim that "Vyts" and "dancing" are synonyms, for Vyts is not only a dancer but the editor of Chicago's outstanding folk magazine *Viltis*, author of such well known books as the "Dance and Be Merry" series, and a lecturer and teacher who has conducted classes in 44 of the 48 states in the Union, and in Canada.

Of Lithuanian extraction, and a specialist in Lithuanian dances and music, Beliajus is also an expert in French, Jewish and Mexican folklore.

Vyts, who is a slender, quiet man given to sitting cross-legged on the floor and humming folk tunes to himself, says that his interest in dancing came as naturally as breathing.

"There were no movies, dance halls, bowling alleys, tennis courts or golf courses in Pakumprys, the Lithuanian village where I was born," he explains, "and all recreation was tied up with the dance, folk song and folklore.

"Though our village was Lithuanian, there were enough non-Lithuanians in neighboring villages and estate-manors to warrant, in our Parish town, a Jewish Synagogue and Eastern Orthodox Church and a Protestant German Kirche. These churches served as a gathering place for the devout—and as an

ideal center for the exchange of folk dances and folk ways."

When he came to the U. S. in 1927, Vyts missed the type of recreation he most enjoyed and, before long, he began to circulate around the Chicago area in the hope of finding a group where the folk dances he loved were being perpetuated.

Just as he had about given up hope, he attended a dance at the St. George's Auditorium and found what he had been looking for—folk dancing. Next he discovered the programs at the Lithuanian Auditorium and, before long, he had organized the Lithuanian Youth Society—with one purpose in mind, to teach the Lithuanian-Americans the folk dances of their ancestors.

As the pioneer group in its field the Society was asked to dance at the 1933 Chicago World's Fair and, from then on, was increasingly in demand. They not only appeared in many of the mid-western states, but, on more than one occasion, were invited to Canada.

As Vyts' dancers became more and more popular and his books on dancing began to appear he was asked to teach in the Chicago Park District. He accepted and taught various native dances which varied with the ethnic population living around each park. In addition, he found himself editor of one of the first folklore magazines, *Lore*.

He had one standard which he always kept in mind and which, he says, has been the reason for his success. He tried at all times to retain the beauty, the patterns, music and meaning of each dance he taught.

"A folk dance," he says, "has always been to me a work of art. It was created by a given people and, because of its meaning to them, survived centuries. I would no more think of damaging a dance than I would of putting modern touches on a Rembrandt or

'giving an American twist' to the Mona Lisa."

Chicago was a perfect place for Vyts to develop his knowledge of folklore and dancing. Many of the ethnic leaders were first generation people, some of them outstanding—Paul Dunsig among the Germans, Pat Roche among the Irish, to name only a few. Among the second generation were such dancers as Margaret MacDonald, Scottish; Harold Henning, Swedish, and Harold Thorsen, Norwegian.

Festivals were plentiful too, the first large one taking place at Soldier's Field in 1937, and there were many places where folk dancing was being taught which welcomed Vyts—such as the International House of the University of Chicago, which had been holding classes for 17 years.

He soon became busier than the proverbial one armed paper-hanger and began to travel continually. Before long he had taught in more than 200 colleges, universities and recreational centers all over the United States, with the exception of Maine, Vermont, Washington, Oregon and California.

Having heard about the tremendous interest in folk dancing in the latter, he decided to take Greely's advice and "go west!" No sooner had he mentioned this to friends in California than he found himself at Stanford with a stiff teaching schedule that covered the northern section in August and the southern section in September.

Recalling the way he has jumped around the nation teaching folk dancing, Vyts smiles: "If I have a permanent address, it's in name only."

He has one now—and it is not his home in Chicago, or one of the four colleges where he teaches. It is in the hearts of the hundreds who have heard him talk, danced under his guidance and grown to know him through his classes and visits to their clubs.

Watanabe - San Swings His Taw!

"'Allemande Hidarite', I Called, and My Japanese Pupils Tripped and Shuffled Through 'Allemande Left' "

CLARENCE ARGO

ALLEMANDE HIDARITE'," I called and my Japanese pupils tripped and shuffled through "Allemande left with your left hand, right to your partner and right and left grand." "Tripped" describes the way the physical education teachers and secondary pupils did it, "shuffled" is the descriptive of the older Japanese. Finally I got them to feel the rhythm of the folk music and, before long, they were having the time of their lives.

Yes, I taught square dancing to the Japanese, mostly as "pastime" under my duties with the Civil Education Division of the Allied Powers in Japan—and I'm proud of it!

Because square dancing is an expression of democracy and through it we can help introduce democratic ideals and practices in the land of Fujiyama. In a square dance set there is no dictatorship, no one superior person dominating the group and co-operation is essential. In a square dance set young and old, women and men, learn to play together as a team and to forget the tensions and problems of the past.

The Japanese need these things. They also need to develop better relationships between men and women. For, by tradition, women are considered inferior to men. After the first four grades, boys and girls are separated in their schooling and the separation grows sharper as they become adults. Square dancing is helping solve this problem too.

I'm sorry I did not start teaching squares when I first arrived in Japan. I tried several times during the Fall and even secured some sets of calls through the kindness of Mrs. Mildred Buhler of the Redwood City Docey Do Club, but just couldn't seem to get going, and it was not until near the end of my period of service that I began to teach in earnest.

MY INSPIRATION came from watching Mr. Niblo, Civil Education Officer of the Hokkaido Prefecture (state), teach a group of secondary school teachers some simple squares. He had first taught in Osaka and was responsible for much of the progress of squares in Japan. Watching him explain the dances and listening to his clear calls would have inspired

anyone and I was no exception. I decided to go to work.

Because only square dance records with calls were available in the American libraries, I used a piano furnished by a member of my first group. The music used was authentic American and the tunes were well played and very popular—as is all American folk music in Japan.

Was language a handicap? I don't think so, although it worried me at first. I named my couples by number—*ichi* (one), *ni* (two), *san* (three), *shi* (four)—and, by the use of sign language, explained steps, demonstrating them as I went along. My students watched the demonstrations closely and did not do much chattering. When one group picked up something like the "docey do" they would quickly teach it to the other sets. Seldom was "*anone*" (listen) needed to have their complete attention and turning my palms downward always, by a common understanding between us, brought them back to their home positions. Before long "Allemande Hidarite," "Migite" and "Dive for the oyster" became a regular part of their conversation.

TO THE BEST of my knowledge none of my students had ever danced squares previously and I was proud of them. My only big problem was to get them to lengthen their

steps in making a swing. Mr. Niblo at Hokkaido had used the buzz step, but I preferred the free swing and it took a great deal of demonstration before they got the idea. Even then they did not "step out" or let themselves go freely—but they tried hard.

Shortages of time, money and cloth made it impossible to talk about costumes. All the men wore American style pants and shirts. The secondary school girls wore their conventional school dress of middies and skirts and the women wore slacks and blouses. One, and only one, woman wore a kimono!

Later on, in Tokyo, I learned the value of an interpreter and found an excellent one in a Mr. Sone. Another lesson I learned in Tokyo was to use one of the Japanese women in the square to help demonstrate the patterns. This not only helped me to teach, but pleased the group. In Kochi, where I did my last teaching, a plump, vivacious little Japanese English teacher by the name of Miss Hamada filled the position of interpreter and partner for demonstration work, a combination that was hard to beat.

Altogether I taught four groups in Japan. Their enthusiasm was infectious, their interest genuine and their need for the fun and relaxation that squares can give was almost pathetic. I wish it had been four hundred!



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LET'S DANCE SQUARES

EDITOR: E. W. "BISH" BISCHOFF

"Square Dance Language"

by MILDRED BUHLER

This little column is dedicated to the needs of the new square dancer rather than to the "old hands," although we invite the experts to "take a peek" and hope somehow our square dancing may become smoother in style, more uniform in pattern and in general more enjoyable to do.

In our "round table discussions" at the meetings of the Square Dance Callers' Association of Northern California, we discuss the many dance terms used by the callers of California, as well as the country as a whole. We try to evolve some degree of standardization that will enable all of us to dance together with much more satisfaction. We find a wide variance in the interpretations of our common square dance terms, and we do not aim to make the whole country adopt our particular methods. However, if the California groups could agree upon, and put into effect, a set of standard terms, how much more enjoyable it would be to dance together!

ALLEMANDE LEFT

Someone always comes up to the "mike" and asks me about the meaning of the word

"Allemande." Of course, we know the word Allemande is the French word for German. That in itself is puzzling. Some feel the term allemande as we use it comes from the French phrase "à la main" (on the hand). This may have some bearing on the fact that many of the Texans call "On the corner with your left hand" when they want you to do an "Allemande Left."

Others feel that the term derives from an old German dance called "Allemande" which was full of turns, the man frequently taking his partner's hand and turning her around him.

HOW TO DO IT

A simple definition of Allemande Left is: The gentleman joins left hands with his corner lady and they walk once around each other (counterclockwise) until they are both back in their original positions. Then they drop hands and wait for the next call. This can be anything from a Grand Right and Left to a Swing or Promenade. Sometimes the Allemande Left is followed by an Allemande Right, which means to turn your partner or the right hand lady (whichever the caller in-

(Continued on Next Page)

Caller's Choice

"DON'T YOU DARE CHAIN BACK"

(This month's guest caller is Barry Binns of the South San Francisco "Forty Niners")

INTRODUCTION: Honors to your corners

Honor your partners all
Swing your corner lady
And listen to my call:
Now swing the opposite across the hall
You danced with her a way last fall.
Now honors to your corners

FIGURE:

Honor your partners all
Swing your corner lady
And promenade the hall.
Head two ladies chain
And don't you dare chain back.
Now the same couples center
And all trail back.
Forward again and right and left through
Lady go right, gent go left
Swing as you meet outside the set.
Swing in the center, you're not through yet
(side couples swing)
Circle four with the couple you met (side couples
circle with the couple outside the set)

MIXER:

Now do-si-do when you get set.
Wink at your partner as she goes by
Now your corner on the sly
Take your partner and go bye-bye.

Swing at home with all your might
All join hands and circle right.
Into the center and now come out
Into the center and turn about (break hands, turn
about and join hands, facing out)
Circle left with the pretty side out.
Turn the lady on your left with a left hand round
(lady on the left was your partner at the close
of the figure)
Corners right as you come round
Partners left and all the way round
Promenade your corner as she comes down (promene-
nade the girl that was your corner at the
end of the figure).
Repeat again for head couples.
Then do twice for side couples.

Callers' Directory

SOUTHERN CALIFORNIA AREA

Groups interested in securing the services of these leaders may obtain addresses and phone numbers from Elma McFarland, 177 North Hill Avenue, Pasadena 4, phone SYcamore 6-7355.

Abel, Wilma	Ojai
Applewhite, Nancy D.	Pasadena
Bender, David F.	Puente
Bradley, C. A.	Santa Barbara
Cockrell, Forrest L.	Los Angeles
Crowe, Doug.	Alhambra
Donhoff, Wayne	Los Angeles
Duxler, H. A.	Sherman Oaks
Erfer, Paul	Los Angeles
Fielding, Maria	San Diego
Flint, Oliver	Los Angeles
Herlow, Bill	Santa Barbara
Hoheisel, Jack	Alhambra
Korns, Gary W.	San Gabriel
Little, Paul	Los Angeles
Madlener, Hans	Los Angeles
Marlowe, Floryns	Sherman Oaks
McDonald, Terry	Los Angeles
McFarland, Elma	Pasadena
Merrill, Guy R.	Palm Springs
Minton, Stanley	Van Nuys
Mitchell, Carolyn	Los Angeles
Pattison, Jack	Alhambra
Pelton, Allen	Glendale
Preitauer, R. Gale	Moorpark
Price, Lou A.	Pasadena
Randolph, Floyd	Alhambra
Relph, Arthur and Lulu	Alta Loma
Ross, James	San Diego
Ross, J. King	Tarzana
Russell, Jack	Glendale
Schuyler, Helen	Hollywood
Southard, Ken	Pasadena
Sparrow, Virginia	Los Angeles
Stevenson, Edith	Los Angeles
Stout, Marjorie and Osmyn	Whittier
White, Donald Lee	Pasadena
York, Jim	Los Angeles
Zwick, Gene and Jean	Van Nuys

NATIONAL PROMENADE

● ● THE NORTHERN CALIFORNIA CALLERS' ASSOCIATION, which began with the organization of callers in the San Francisco Bay Area, has now expanded to include callers from all parts of the northern area. Recently welcomed to membership were Adrian "Ace" Smith of Salinas, Elmer Manier of Sacramento, and Elmer Purdy of Ukiah.

The recent Jamboree held in Oakland was the organization's first "social" event. All other meetings are of a serious nature that include roundtables, institutes and a callers' clinic.

● ● IN GROVER, MASSACHUSETTS, a department store is sponsoring out-of-door square dances on its parking lot—with live music. There is a nominal admission charge which is turned over to the cancer fund. There's an idea for California to work on!

● ● IDAHO IS REALLY TAKING UP SQUARES in a BIG way—thanks to the efforts of the Boise Valley Square Dance Association. The association has already issued a multigraphed book of definitions and pattern peculiar to that area. Approximately 125 sets is no unusual number at their annual square dance Round-Ups.

● ● SOUTHERN CALIFORNIA recently had a Square Dance Jamboree for teen-agers only. An invitational event, over 150 teen-age dancers "squared their sets" under the direction of Carolyn Mitchell. A similar affair, held in Spokane, Washington, drew over 2,500 teen-agers. Which all seems to indicate that squares may replace the jitterbug in the teen-age world real soon.

● ● NEW YORK IS STARTING its fifth annual series of squares in Central Park under the guiding eye of Ed Durlacher. From an over-all attendance of a few thousand the first year, Ed closed last year with 546,000 and with this Summer's opening turnouts he calculates to go over the million mark for the current season. Says Ed: "The same can be done in every city IF we simply realize that we must encourage new people to come in and not 'DARE' them to take part."

● ● WAVERLY HALL, GEORGIA—"The folks around here do like do-si-do! There was quite a wrangle over whether square dancing is an evil influence or harmless entertainment. The American Legion has the dances twice monthly in this little town's community house.

"Mayor J. D. Nash, Jr., described it as a fight between younger and older elements. The city commission ordered a referendum held. About 180 residents were qualified for the balloting. More than 100 showed up to vote.

"Square dancing was vindicated by a two to one margin."—From *S. F. Examiner*, June 15, 1949.

Join the National Promenade with your favorite square dance story or bit of news! Just jot it down and send it to "Bish" Bischoff, 106 Sanchez St., San Francisco.

Smoky Mountain Square Dance

Suggested Music: Blackberry Quadrille.

Formation: In large circle composed of two couples facing each other (as in Sicilian Circle); or in smaller circles of six couples each.

1. "Forward and Back." Couples advance toward each other with three steps and retire with three steps.

2. "Forward Again and Circle Left." Couples advance again, join hands and circle once around to left.

3. "Circle Right." Couples reverse direction and circle once around to the right.

4. "Do-Sa-Do Your Opposite." All drop hands and do-sa-do with person facing them.

5. "Do-Sa-Do Your Partner." All face partner and do-sa-do.

6. "Allemande Left Your Opposite." All execute allemande left with corners.

7. "Allemande Right Your Partner." All give right hand to partner and walk around each other back to place.

8. "Swing Your Opposite." All swing person facing them twice around and return to original positions.

9. "Swing Your Partner." All swing partners twice around.

10. "Star by the Right." All four place right hands in center and walk clockwise around.

11. "Back by the Left." All clap hands once, turn about, put left hands in center and walk counter-clockwise around.

12. "Right Hand to the Girl Behind." Keeping hands joined in center, the two gents place their right hands on left shoulder. The girl behind places her right hand in gent's right hand.

13. "Do-Pas-Oh." The gents stop, pull the girl whose hand they hold forward and around in front of them, then pass them back to their partner. Standing in place they then reach forward with their hand and grasp their partner's left. Each gent then places his right hand in the small of the partner's back and turns her around to original position.

14. "Forward and Back and Say 'Hello'." Couples advance and retire.

15. "Pass Right Through and Say Good-bye." Couples advance and pass through couple facing them to meet new couple coming toward them.

Repeat from beginning.

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SQUARE LANGUAGE

(Continued from Page Seven)

dicates) with the right hand. This last foot is not very common.

REGIONAL VARIATIONS

According to Ralph Page, a recognized authority on New England dances, the Allemande Left is done with an elbow hook in his particular section.

One of our local callers reports that in certain sections of Arizona he found them using the call "Swing on the corner like swinging on the gate" to indicate Allemande Left. Our local callers' association was strongly opposed to this usage, and I believe rightly so, for if that practice was general we would have no rhyme nor reason to our "Swing" calls. The "Swing" is an entire department of its own. So, we of this territory strongly advocate NOT using the word "swing" when intending to indicate an Allemande Left.

Some callers advocate taking a slight bow or dip just as the dancers half complete the turn. This permits a perfect timing for the eight counts recommended by some leaders for the complete Allemande Left. It is considered by some as a courteous gesture, but it has not been generally accepted yet. I feel it would be wise either to have everyone put it into practice, or forget it, for it is most awkward to have half of the dancers bowing and dipping and the other half maintaining a smooth unbroken step throughout the turn.

I invite your comments on this and future subjects, and if space permits, will be happy to publish them. Perhaps in your community "something new has been added." If so, we are anxious to hear about it.

AUTHENTIC

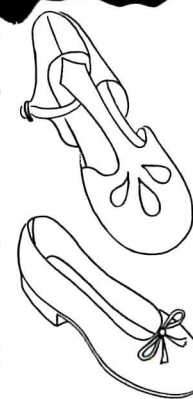
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(American)

MUSIC

Record: Skating Rhythms—SR 188-B; Victor 21235-B (16 Measure Introduction)
Piano: "Cielito Lindo"—C. Fernandez, Century Edition No. 2265.

FORMATION

Couples in double circle facing counterclockwise, inside hands (M R, W L) joined at shoulder height. M places L hand on back of hip palm up. W holds skirt in R hand.

STEPS

Waltz*, waltz balance*, walking step*, preparation dip.

Preparation dip: In closed dance position keeping body erect, M steps bwd. on L ft., bending L knee slightly, at the same time lifting the extended R ft. fwd. (W fwd. on R ft., lifting extended L ft. bwd.) ct. 1. M straightens L knee and rises on ball of L ft. (W opposite) ct. 2. M lowers L heel to floor (W R) ct. 3. Note: Both keep knee of extended leg straight.

MUSIC 3/4	PATTERN	
	I. <i>Diamond Waltz</i>	8th Meas.
MEASURES		7th Meas.
1	Beginning with outside ft. (M L, W R), keeping inside hands joined, take one waltz step away from each other traveling diagonally forward to full arms' length.	6th Meas.
2	Starting M R, W L, take one waltz step diagonally forward toward partner.	5th Meas.
3 - 8	Repeat meas. 1 and 2 three times (four times in all).	4th Meas.
	II. <i>Preparation Dip and Waltz</i>	3rd Meas.
9	Partners in closed position, M back to center of circle, take preparation dip. (see above).	2nd Meas.
10 - 15	Starting M R ft., W L ft. take six waltz steps, turning clockwise and traveling counterclockwise.	1st Meas.
16	M turns W to R under extended hands (M L, W R). Finish in single circle facing each other. (M facing counterclockwise, W clockwise.)	
	III. <i>Balance Together - Away, Pass Two, Take Three.</i>	
17 - 18	With R hands joined, waltz balance fwd. together on R ft., waltz balance bwd. on L ft.	
19 - 20	Starting on R ft. both M and W take six waltzing steps fwd. passing R shoulders (M travels counterclockwise, W clockwise) passing partner and next person in line and joining hands with third person.	
21 - 24	Repeat Meas. 17-20.	
	IV. <i>Preparation Dip and Waltz.</i>	
25 - 31	Repeat Meas. 9-15.	
32	M turns W to R under extended hands (M L, W R) placing W on his R in open position as in Step I.	
1 - 32	Repeat from beginning.	

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NEW OFFICERS FOR THE SOUTHERN SECTION — Left to right: **IVA LACKEY, CORRESPONDING SECRETARY.** A charter member of the Glendale Folk Dancers, Iva Lackey has been active for many years in the promotion of adult and family education, working through the Women's Athletic Club of Glendale.

LEON ENLOW, VICE PRESIDENT. Besides his new Federation post, Leon is also president of the Hi-Lo Swingers, caller and instructor for the Santa Barbara "Swinging Stars" and a member of the Santa Barbara Folk Dancers.

HAROLD COMSTOCK, PRESIDENT. A member of the Glendale Folk Dancers, Harold has been an enthusiastic supporter of folk dancing for four years and says that his wife, Florence, and two daughters share his enthusiasm.

MARJORY LEWIS, HISTORIAN. Marjory's family are all dancers and she and her husband, Bill, are particularly proud of their two boys,

Barry and Pat, who are members of the "Dukes and Dolls," one of California's outstanding square dance exhibition groups.

IRIS MUNSON. Iris is the outgoing corresponding secretary.

BILL HERLOW, TREASURER. This is Bill's second term in office. From the time he ran away to sea at the age of 15 Bill has been folk dancing. (*Let's Dance*, December '48.)

DAVID YOUNG. Vice President, outgoing.

BETTY HICKS, SECRETARY. (Not in picture). A member of the Silverado Folk Dancers, Betty has been a Federation booster from the time she attended her first festival back in December, 1947.

ELMA McFARLAND, DIRECTOR OF EXTENSION. (Not in picture). Elma dances with the Pasadena Folk Dance Co-op, is a member of the Country Dance Society and was re-elected to office after serving part of the previous year.

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Two Little Sisters
Forward Eight and Chain Around
Whirl Away and Resashay
Four Hands Across
Four In Line
Double Bow Knot
Ocean Wave
Oh Johnny

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Parle Vous

Hot Time

Pistol-Packin' Mama
Pop! Goes the Weasel
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Marchin' Thru Georgia
Indian Style

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BY BILL MOONEY

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El Rancho Grande
Roll the Barrel
Little Brown Jug
Flower Girl Waltz

Hey Diddle Diddle the Cat and
the Fiddle
The "H"
My Gal Sal

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(SQUARE DANCES WITHOUT
CALLS) ROY ACUFF COL. H-8
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Pretty Little Widow
Smoky Mountain Rag
Gray Eagle
Lonesome Indian
Bully of the Town
Polk County Breakdown

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YOUR CLUB AND MINE

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 1st couple—Jeanette Garrett (no relation to Tim),
 Jerry Maxheimer
 2nd couple—Dolores Voloshen, Barry Lewis
 3rd couple—Mary Martin, Patric Lewis (Barry's
 brother)
 4th couple—Hope Shelley, Dick Walters

ALL ARE HIGH SCHOOL students except Patric, who attends college. Barry, Hope and Dolores have just graduated from high school, Tim and Jeanette from junior high, and Mary, Dick and Jerry will be high school seniors next year.

Where did they learn to dance? Jerry and Jeanette have taken tap and ballet since childhood. Now they have added figure skating to their accomplishments. Jerry is the son of Ralph Maxheimer, a well known caller, whose demonstration set of Wagon Wheelers danced at the State Festival at Fresno last year. Among those Wagon Wheelers were the parents of Tim Garrett—Ruth and Dale Garrett. Tim is following his father's footsteps, for Dale Garrett is also a caller. A caller, too, is Jeanette's dad, Homer Garrett.

Dick Walters comes from a square dancing family, too, though he was first introduced to squares at high school. Mary and Dee (for Dolores) also first square danced at their high school square dance club. They can folk dance as well. And Dee coming from a Czechoslovakian family has polkaed with family friends for years. Hope Shelley first

accompanied her parents to both folk and square dances, and learned by dancing with her father. She is a beautiful dancer; just watch her.

Patric and Barry began dancing about three years ago by accompanying their parents, Bill and Marjory Lewis (Southern Section's historian), to square dances and later to folk dances. Those boys can do a Scher or Hambo as well as any American Square or couple dance.

The Dukes and Dolls have danced to all the well known callers of the southland: Al Bade, Ralph Maxheimer, Carl Myles and Ray Shaw, as well as many others. To each they owe thanks for advice and encouragement. From Al Bade they learned their tricky ending, the "Grinding of the Gears," truly a demonstration figure. Other routines they themselves have developed from patterns used by many a caller, and some they have developed themselves. Dee is responsible for the Double D Chain, Tim for the Giant Parasol, and then there is Pat's Reel and Barry's Long Line, not to mention their entrance to Cotton Eyed Joe, arranged and recorded by Mary. And of course, to tie it all together, the calls by Tim, himself.

They dance and practice together whenever possible, and they have appeared as a demonstration square on many occasions. At various times, other young square dancers have danced with the Dukes and Dolls, most recently Pat Carruthers and Jim Darling of El Segundo.



Introducing the Dukes and Dolls of San Fernando Valley
 (and that, of course, includes Los Angeles)



RECORD FESTIVAL

WHAT'S NEW & WHERE TO BUY
by E. W. "Bish" BISCHOFF



NEW FOLK DANCE ALBUM

Imperial Record Co. has come forth with still another album of American Folk Dances. Numbered FD-29, the new album contains the following dances: *Patty Cake Polka*, *French Minuet*, *Jenny Lind's Favorite Polka*, *Oklahoma Mixer (Starlight Schottische)*, *Put Your Little Foot*, *Skip Schottische*, *Nights of Gladness*, *Alice Blue Gown*. The music is by Betty K and Her Tip-O-Tex Boys, who do a fairly good job. With the exception of *French Minuet* and *Alice Blue Gown*, these dances have been available on other labels. *Put Your Little Foot* is properly phrased for the California progressive version.

SOME NEW RECOMMENDATIONS

FAMILY WALTZ: Standard F-5013-B *En Boljesang* is being used for this newest of Federation dances. **CARLYLE:** Groups doing this have used Victor 20-1967-B *My Dreams Are Getting Better All the Time*. Blackberry Quadrille also works for it. **SICILIANELLA:** Depending on which version you do, there is Imperial 1052-A and Victor 25-7061-A. **COWBOY POKEY:** Try the new *Cowbell Polka* on Columbia 20572 as recorded by Spade Cooley. Also good for Shaw Polka, Heel and Toe, etc. **SQUARE TANGO:** Columbia 36355 *Por Una Cabeza* (Hurtado Bros.) is available. **ST. BERNARD WALTZ:** Versions similar to the London recording are now available on Coral 60065 and Decca 24647.

SQUARE SINGLES— WITHOUT CALLS

An important event to callers was the issuance by Capitol of three 12-inch records by Cliffie Stone's band. These discs use two different tunes on each side (similar to the Lloyd Shaw recordings). They are: *Cumberland Gap*, *Fox and Hounds*, *Skip To My Lou*, *Arkansas Traveler*, *Tennessee Wagoner*, *Back Up and Push*, *Leather Britches*, *Turkey In the Straw*, *Down Yonder*, *Buffalo Gals*, *Devil's Dream*, *Old Joe Clark*.

Roy Acuff and his Smoky Mountain Boys have recorded an old time barn dance album for Columbia (album H-8). Without calls, most of these are new tunes for us—some in a ragtime style with catchy melodies. The tunes are: *Black Mountain Rag*, *Dance Around*

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Molly, *Polk County Breakdown*, *Bully of the Town*, *Lonesome Indian*, *Gray Eagle*, *Smoky Mountain Rag*, *Pretty Little Widow*.

Victor has a new single by Spade Cooley: *Arkansas Traveler* and *Gal I Left Behind Me* (Victor 21-0068). Solo Records single 12-005 has *Rickett's*

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Hornpipe and *The Steamboat* by Piute Pete's Country Cousins. The latter is for the English longways dance of the same name.

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LET'S DANCE

American and Latin-American folk music will be interested in the records available through the Library of Congress. Send 10 cents to The Recording Laboratory, Division of Music, The Library of Congress, Washington 25, D. C., for their catalog *Folk Music of the United States and Latin America*.

STILL MORE SQUARE DANCES

The 4-Star Record Co. has something new. A series of square dance recordings by Ben Christian and his Texas Cowboys, these records have the same tune on each side—one side without calls and the other with calls by Bill Rose. Numbered 1317 to 1320, the discs use the tunes *Soldiers Joy*, *Liberty*, *Ragtime Annie*, *Eighth of January*. Called squares are *Bird in Cage*, *Two Stars*, *Double Star*, *Wagon Wheel*.

Imperial Album FD-28 "Square Dances" is called by Mel Day of Boise, Idaho, with music by the Melody Tune Toppers. All of them are the usual standard cowboy figures.

Tempo Records has issued the first of what appears to be a series of two-record (12-inch) albums featuring famous callers. Entitled "We're Calling For You," this first album features Cal Wyatt calling *Wagon Wheel*, *Hot Time Tonight*, *Arkansas Traveler*, *Four In One*. Well recorded and calls are very clear, although a bit hurried in spots.

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TELL IT TO DANNY

(Continued from Page Four)

Saturday starting August 20. They will be held at Willard Junior High Auditorium on the corner of Ward and Telegraph Avenues, Oakland. Everybody's welcome!

Folk Dancers Name 1949-50 Officers—The third year activities of the WHIRL A JIG FOLK DANCERS will be directed by the new officers; they are Messrs. and Mesdames ARTHUR TABOR, presidents; HOWARD McKENZIE, vice presidents; RALPH KLEPS, secretaries; EDWARD RENNEN, treasurers; ROCCO BERKAN, membership; RICHARD RANDOLPH, publicity; and SIDNEY FARNELL, program directors.

From the BILLBOARD—SQUARE DANCE CALLER, TUNESMITHS TEAM—

New York, June 11.—Mills Music has arranged for the teaming of contract tunesmiths, SID TEPPER and ROY BRODSKY, with ED DURLACHER, well known square dance local caller. DURLACHER, prexy of the LONG ISLAND SQUARE DANCE CALLERS' ASSOCIATION, will write new sets of calls to music and verse penned by TEPPER and BRODSKY.

SAN FRANCISCO FOLK DANCE CARROUSEL had its election of officers for 1949-50: Pres. LOUIS LAUBSCHER; Vice Pres. LARRY BROWNE; Sec. Treas. BERYL KAUTZ. Retiring officers who have done a good job and merit a big vote of thanks: Pres. MILLY STILES; Vice Pres. JOHNNY KIRK; Sec. Treas. ALVINA MERRETTIG; refreshment committee, BUD and LOU SOUTHRD.

Did'ya hear our own ED KREMERS on KNBC Friday, June 3, being interviewed by "Jane Lee" of the "Women's Magazine of the Air?" Title was Round Table on Dance. ED did us proud! DANNY made a transcription and gave it to ED. Good boy—our ED.

NOVATO FOLK DANCERS helped the town folk celebrate the recent purchase of a Community Club House, with a barn dance for a mixed crowd of some that know and some that don't, but I bet they do now!

THE MING SWINGERS celebrated their third anniversary with a banquet at the YMCA June 18, 1949. Their TEEN AGERS gave their first exhibition at Portsmouth Square and re-

peated at The Emporium on June 16 and THE MING SWINGERS were asked to repeat their outstanding Square Dance exhibition on Dude Martin's Hoffman Hayride over KGO-TV.

Teachers' Institute kept many from the FAIR FOLK DANCE FESTIVAL held in West Sacramento, Sunday, June 26, but we know a good time was had, in the capable hands of MARVIN BLANCHARD.

By the time you're reading this, quite a few of us will be sweating it out at the STOCKTON FOLK DANCE CAMP and DANNY has asked for a special padded room, which he will need, not for equipment alone.

BILL DUFFIN, popular young Marin County folk dancer, is taking part in the Trans-Pacific yacht race beginning July 4 at Los Angeles.

BILL took up folk dancing last fall at the College of Marin evening classes and made rapid progress. Soon he was doing exhibition dances with SOONG CHANG'S teen-age group as well as with the PERUVIAN INDIAN exhibition team.

CIRCLE SQUARE DANCERS—New officers: president, JIM COLLIEPRIEST; vice pres., DOROTHY COTTELL; treasurer, FRANK ARINO; secretary, BONNIE M. DAVIES.

Have you heard the Butternut Dutch Crunch Singing Square Dance commercial on the radio? Not bad—I like the bread, too!

Everybody's doin' it. Comes a circular from the APPAREL FOLK DANCERS by CHARLES and GRETE CARPENTER, 45 W. Budsall St., Wilmington, Ohio, with shirts, blouses and skirts—cute sashes too, with their slogan "It's Fun to Dress for Folk Dancing."

FUN CLUB, San Francisco, still looking for an every Saturday hall!

On May 22, 1949, the NUGGETEERS of Nevada County held their first "Get Acquainted Folk Dance" in GRASS VALLEY at Memorial Park. More than 200 persons came from the surrounding area; it was very successful.

At a swell pot-luck supper on June 5, the new officers were installed. Pres., BILL VALDON; Vice Pres., HELEN CHAPMAN; Sec. and Treas., DAPHNE GARDNER.

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ON TO THE NEXT...

● ● OUR RESEARCH COMMITTEE—how to pay tribute to those Folk Dancers who unselfishly and devotedly contribute hundreds of hours of research and skilled work in your interest? A few words of ink (however warmly meant) are totally inadequate. You, the folk dancer, whose life has actually been enriched (if you stop dancing long enough to consider) by their efforts—you are the one to render thanks. It is truthfully said that there would be no folk dance movement such as we have in California if it were not for that group of folk dancers who are not "too busy with dancing, too busy with jobs and professions" to serve under the prosaic title of Research Committee. The dance is the thing, and through their efforts the dance has been brought to you.

● ● THERE ARE MANY "behind the scenes" jobs, or should we say "unseen" jobs, that provide the true basis of a folk dance movement. Such jobs pay off mainly in SATISFACTION and GROWTH—they are not the property of a select few; in folk dancing as we know it they are open to all who will sincerely offer their services. We know of no greater tribute you can pay to such as Lucile Czarnowski, Buzz and Frances Glass and the many who have served to make the Research Committee of the FDFC the nationally recognized service that it is, than for you to offer your services to one of the committees of your club or to the Folk Dance Federation of California. You can make your contribution—there are many jobs to be done for folk dancing that have yet to be undertaken.

● ● CARRYING ON THE JOB of dance research are Mildred Buhler, chairman; Lawton Harris, Adrienne Murton, Dorothy Tamberini, Heidi Schmidt, Cecille Buhler, Anne-Marie J. Steinbiss, Ed Kremers.

● ● THE GREATER ST. LOUIS FOLK AND SQUARE DANCE FEDERATION, although still quite young, now has two very successful "festivals" to its credit. When the group of leaders assembled in November of last year to organize the federation they little dreamed that the next April this same federation could give a jamboree at the National Guard Armory, the largest hall in St. Louis, with approximately 1,000 dancers in attendance. On the heels of this success the federation gave a picnic Saturday, June 25, at Blanchette Park in St. Charles, Mo. An estimated 600 dancers were present, together with their whole families. Swimming, games for the children, and picnic lunching occupied most of the afternoon, with dancing starting at sundown and continuing until midnight. MR. and MRS. BEN DOERRE, who were chairmen of the picnic, deserve a great deal of credit for a very successful program.

● ● EDITOR'S MAIL BAG—"A short note in praise and a question or two: The praise . . . I think you and your group are really doing a bang up job on *Let's Dance* and your books *Folk Dances From Near and Far* are terrific. I've been teaching and collecting dance material for the past twelve years and I think your work is a grand addition to my library. The Question: where can I get the dance descriptions for Mexican Folk Dances, Imperial Album FD 6, namely, *Las Espuelas*, *La Zandunga*, *Jarana Yucateca*, *Fantasia Michoacana*, *Las Manantas* and *El Mas Bonito Pie*? Confidentially, I am completely fascinated by the rhythm of *Las Manantas* and if you could help me find a description of that one dance, at least, I would be extremely grateful." — John H. Tucker, 1729 N. Dupre, New Orleans, La.

If you can help Mr. T., please contact him direct.

● ● "I would like to compliment someone on the excellent manner in which the SANTA BARBARA STATE FESTIVAL was co-ordinated. Inasmuch as you have one method of contacting all the members, I'd like to tell you.

"Seldom do folk dancers unanimously agree on any subject, but I didn't hear one

RECORDS

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dissenting word spoken on the smoothness of the administration of the STATE FESTIVAL. I've always felt that the best kind of her was that variety that you never needed: and the best kind of a folk dance festival was the kind you couldn't tell, or didn't notice that it was being run at all. Descriptive and explanatory literature, such as guides to the city, directories to the dancing places, etc., were immediately made available to arrivees. The sound was perfect everywhere, the music was perfect everywhere. If any person were to have taken the time to notice, he would have seen evidence of much hard work everywhere he looked.

"My wife and I would like to express our thanks and appreciation to those who worked so hard and so long to make our presence at the SANTA BARBARA STATE FESTIVAL an enjoyable one; the most successful one yet."—*First Lieut. and Mrs. George E. Posner, 5341 Bayview Avenue, Richmond, Calif.*

● ● FRAN LARKIN, Special Advertising Chairman for the September Centennial issue, is seeking help in securing advertising for the BIG ISSUE. As she says, "California covers a lot of ground and lots of assistance is needed so that each city and town is represented." So no matter where you are and if you can devote even an hour of your time to seeing some special store or restaurant or record shop catering to folk dancers, get in touch with Fran and she will give you all details. Time is getting short so communicate with her at 2815 Van Ness Ave., San Francisco 9, or telephone PRospect 5-1346.

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● ● FOLK DANCE FESTIVAL

With the twirl of a body, the swirl of a skirt.
To the tune of many a foreign air—
How can a country ever die
While there are dancers with joy to share?
In a riot of color, laughter and song
The spirit of lands through the seven seas
Are brought to us in this newer land
'Mid Nature's background of sun and trees.

A Swedish hambo enlivens the scene;
Hebraic steps and oriental romance;
The mazurka of Poland gives color and zest;
Filipino bamboos pace a native dance,
Bagpipes wail for a Scottish reel;
Tall-hatted Mexicans swing and sway;
Russians cavort as they squat on heel;
Lusty squares are danced by the USA.

Whether their steps be happy or sad,
They were formed by each country's history,
And through the centuries have come down
Till now they're given to you and me.
Dancers who never have left our shores
Present these dances with spirit and joy
To the free American pattern of things
That nothing or no one can destroy.
—ANNE ANDERS.

● ● THE BAY AREA'S FM station, KDFC, in co-operation with the Folk Dance Federation, will announce Bay Area folk dance activities every Monday, Wednesday and Friday, on the program FOLKWAYS IN MUSIC. FOLKWAYS IN MUSIC is heard Monday through Friday at 6:05 p. m., and features a great number of recorded folk dances and songs from Ed Kremers' Folk

Shop in San Francisco. Further folk dance news may be heard during KDFC's ON THE TOWN program every Saturday at 6:05-6:20 p. m.

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(Basic and fundamental folk dance steps taught together with study of rhythm and dance techniques)

Intermediate and advanced—8:30 to 11

(Break down of longer routines with emphasis on nationality characteristics and style of dances)

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