

Let's DANCE



PUBLISHED BY *The Folk Dance Federation of California*

JANUARY 1949

Twenty-five Cents the Copy

Folk Calendar of Events

Edited by MARGARET JORY and CHARLES RICH

(Items to be included in FOLK CALENDAR should be forwarded by the fifth of the month prior to publication to 1370 Euclid, Berkeley, California)

SUNDAY, JANUARY 9—REGIONAL FESTIVAL AT SACRAMENTO. Come to Governor's Hall on the State Fair Grounds for folk dances, square dances and exhibitions; from 1:30 to 5:00 your hosts will be Let's Dance Club; from 7:30 to 11:00 the Bar None Club.

SUNDAY, JANUARY 9—SOUTHERN SECTION FESTIVAL AT PASADENA. The Pasadena Folk Dance Co-op will be your hosts at the Civic Auditorium from 2 to 5:45 p.m. Theme: "Folk Dancing International." Also, evening square dance party.

SATURDAY, JANUARY 15—FESTIVAL WORKSHOP RECITAL AT CARMEL. Place: Sunset School Auditorium. Time: 8:15 (?). Admission: \$1.25. Tickets may be obtained from Mrs. Bernice Tweedt, 170 Pacific Street, Pacific Grove, from Madelynne Greene, 451 Kearny Street, San Francisco, or from members of the Workshop.

SATURDAY, JANUARY 15—SAN DIEGO. Scandinavian Folk Dancers' Exhibition at commemoration celebrating entrance of the Brig Betsy into San Diego Harbor.

SUNDAY, JANUARY 16—REGIONAL FESTIVAL AT CHICO. The Chico Folk Dancers invite you to the first festival in their area, from 1:00 to 5:00 and 7:00 to 10:00 at the Chico State College gymnasium.

SUNDAY, JANUARY 16—NORTHERN SECTION FESTIVAL AT OAKLAND. The twelve clubs of the Oakland Folk Dance Council, Ed Larson, chairman, George Marks, vice chairman, and Carmel Shattuck, secretary, hope that you will join them for "A Day in '49" at the Oakland Civic Auditorium, East 14th Street and First Avenue, from 1:00 to 5:00. Council meeting at 12:00. Castle Promenaders are hosts for the Evening Party from 7:30 to 11:30 at Castlemont Gymnasium, 8600 MacArthur Blvd., Dorothy Muhr, chairman.

SUNDAY, JANUARY 30—TEACHERS' INSTITUTE AT EL CERRITO. Grace Perryman, chairman, announces new dances, reviews, techniques, and an open discussion of the value, purpose and expected results of institutes. Time: 1:00 to 5:30 and 7:00 to 9:00. Place: El Cerrito High School gymnasium. Teachers only, please! From San Pablo Avenue, turn east on Fairmount Avenue, then left on Pomona.

SUNDAY, FEBRUARY 13—NORTHERN SECTION FESTIVAL AT FORT ORD. The Salinas Lariat Swingers will be your hosts at the Soldiers' Recreation Auditorium.

FEBRUARY—FESTIVAL WORKSHOP RECITAL AT STOCKTON. Date to be announced. (See Lawton Harris for information and tickets).

SUNDAY, FEBRUARY 27—REGIONAL FESTIVAL AT FORT BRAGG. First festival in this area. Hosts: Pioneer Dance Club.

FRIDAY EVENING, MARCH 18 and 25—EXHIBITION PERFORMANCES AT THE SAN FRANCISCO MUSEUM OF ART. Walter Grothe, chairman.

APRIL 6 - 9—NATIONAL FOLK DANCE FESTIVAL AT ST. LOUIS, Missouri.

MAY 27, 28 and 29—STATE FOLK DANCE FESTIVAL AT SANTA BARBARA. Mark your calendar now. Costumes emphasized.

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ROBERT DOUGLAS LAMONT

DID YOU ever visit a strange city or town and have that uncomfortable "left out" feeling? Have you ever walked an unfamiliar street and wished you could break down the wall which separates you from many of the passing people, make new friends and become part of the whirlwind of activity you are certain must exist — but seems so far out of your reach?

If so you can solve your problem, on your next trip, by taking along your most valuable asset — your folk dancing. That's what my wife and I did on our recent visit to Scotland and the results were nothing short of amazing.

During the afternoon of our first day in Edinburgh we sat in the lobby of our hotel and smilingly listened to the buzz of conversation among the other tourists. Which guide book was the best? How does one go about seeing the real Edinburgh? If we only knew someone (Harry or Tom or Paul) it would make *such* a difference.

We could afford to smile because we were in possession of five magic words which proved their worth in Nice, Paris and London; simple words that removed us from the problems facing other visitors.

That evening we walked to the Music Hall on George Street, stood for a moment looking at the huge banner across the gray stone front, "Folk Dance Festival of the British Isles," and then entered the building. After introducing ourselves we added the magic touch: "We're folk dancers from California."

THAT WAS the beginning of five days of folk music, lectures on dance background and some of the most interesting exhibitions we had ever seen.

Outstanding among many good numbers were the Manx Dirk Dance, originating in the sword worship of the Fourteenth Century; the Northumberland Sword Dance, which was brought to England by early Danes and still retains its Danish flavor; George Leonard's fast paced solo Irish jigs; the Horn Dance from Abbots Bromley, a fertility dance in which the men bear stag horns and dance in opposing lines while a Fool, a Hobby Horse and a Maid Marian dance around and through them; the military Scottish Lochaber Broadsword, a warrior's dance for four men, full of fast footwork over bare blades; and the courtly patterns of the Scottish Country Dances.

There were, we discovered, some major differences between festivals in California and

this one in Edinburgh. For one thing there was an admission charge of approximately one dollar for each evening's dancing. This, we were told, was to help cover the expenses involved in hiring a hall and bringing dancers to Edinburgh from all parts of the British Isles.

The use of live music provided another departure from standard California practice. In some instances ancient instruments were used, in others singing provided the musical background. But, for the most part, violins and piano supplied melody and rhythm along with, of course, the traditional Scottish bagpipes. The musicians, like the dancers, were amateurs who were interested in folk arts.

Programs sold for two shillings and sixpence (about fifty-two cents) and were worth it. Each was a sixteen page booklet, fully illustrated with photographs of dancers in action, costumes and typical musical instruments. A short history of each dance was provided, as well as a brief story on each of the exhibiting groups.

Then there was the almost complete lack of general dancing. The participating teams were leaders in their field and the audience, whether dancer or spectator, was more than willing to watch and learn or be entertained. This raised the standard of the festival to a high level that made it worth the price of admission.

DURING THE FESTIVAL we had met Miss Muriel Hadden, secretary of the Scottish Country Dance Society, and visited her several times at her home in the hills overlooking the city. It was during one of these visits that she asked us to go to St. Andrews with her.

"Isn't that the home of golf?" I asked.

"Golf," she laughed, "What's that? You're in for a surprise!"

And we were. For the Scottish Country Dance Society had the use of St. Andrew's College for a three week school in dance technique, leading toward a teaching certificate. From early morning to late evening students from all over the British Isles and from many of the Dominions practiced steps, discussed teaching methods, and poured over books on dance history.

Discovering we were folk dancers, Mrs. M. K. Brown, director of the school, promptly put us in work clothes and introduced us to a class that was embarrassingly advanced. Both she and Miss Hadden left us then and,

for eight hours, we struggled to learn as much as we could.

That evening, on the train returning to Edinburgh, we laughed at our aching muscles and agreed that golf had better look to its laurels or, someday, St. Andrews' reputation might be re-built on a different and, to us, more exciting recreation.

THE NEXT DAY Miss Hadden introduced us to Mrs. Leslie, secretary of the Edinburgh branch of the S. C. D. S. and leader of one of the outstanding exhibition teams that had performed at the festival. She invited us to visit her group, who were rehearsing for a program to be presented before the Royal Family at Holyrood Palace.

That evening we were accepted with a warmth that made us feel instantly at home and, in the early part of the rehearsal, went through a number of dances under Mrs. Leslie's watchful eye. Then we settled back to take notes on steps and patterns.

We thought we had seen Country Dancing at its best, but we were mistaken. For the following night, in the grounds before the Palace, Mrs. Leslie's group outdid themselves. While the Royal Family watched from a balcony the dancers — men in full highland dress, women in flowing white evening gowns with a splash of plaid at their shoulders — became the very epitome of gracious gallantry and graceful beauty, capturing the romantic feel of the past so well that, when they had finished, we were startled to hear the toot of auto horns and the clang of trolley bells.

MORNING FOUND US at the Princess Street Gardens to see a program by Jean Reynolds, the Woman's Highland Dance Champion. Her performance left us breathless. Young, golden-haired, she seemed hardly to touch the ground as she danced and radiated a vitality and charm which reached everyone in the large audience.

We went backstage to congratulate her and ask if she would be good enough to recommend a Highland dance instructor. Before long we were chatting like old friends, had met her mother and three-year-old son, and, before the day was over, had accepted an invitation to stay at their home.

We had asked for instruction and, for the next four days, that was exactly what we received. Every morning, after tea, we would catch the double decker street car to Jean's studio, put on shorts and sweat

(Continued on Page Eleven)

And They Call It the Hambo...

YES," you said to yourself, "The Hambo, like many other dances, is much more fun to do than to watch, read about, or hear described. It certainly is beautiful... exciting to watch the experienced dancers moving smoothly across the floor... the dip... the pivot... the whirl..." You find yourself reminiscing over the time when you were a beginner standing shyly and awkwardly on the side line.

You remember saying to yourself (a little grimly) "THAT I must learn!" There was a gleam in your eye as you walked out with the other students, equally nervous and self-conscious... but equally determined to learn the Hambo. "Can't be too hard," you told yourself. "It's a waltz rhythm and I can waltz... used to be considered a good dancer before I took up folk dancing." Somewhat, though, it really didn't look like a waltz at all... hmmm, let's see...

Directions were flying at you... "Start with the outside foot. Sometimes we do a balance forward and a balance back, then run three steps forward." Hmm, so far so good, that was easy. "Or," the teacher went on, "we can also dance it this way... three-Dal steps forward and then..." But by this time you were groaning to yourself, "Let me learn it one way at a time. Now I am confused!" Yes, you thought you were confused at that point but what was to follow really snarled you.

"Now, the men are to do this: Step forward on the right foot, turning the foot out to the right; step on your left foot and then pivot on the ball of the left foot. Hmm, you thought, how come you are on the left foot and yet you turn to the right? She must be wrong... even teachers must make mistakes sometimes. So you put your other foot down and turned on it instead. Of course, there you were waltzing your head off and there was your teacher glaring at you because you were doing a little solo out there in front of everyone. You sheepishly crept back to the "fold" and made another attempt... this time being sure to do as you were told... and by gosh, around you went, just as she said you would... right left, pivot, right, left, pivot. Gee, this is easy, wish we could try it with the music.

On went the music... it was so slow you kept losing your balance, but when they played it faster you forgot what to do with your feet... they wouldn't do what you told them to do.

Well, it would all be much easier when you got a partner to dance it with.

You went back to your seat mumbling, "Right, left, pivot" to yourself over and over. You hoped you wouldn't forget your step as the girls learned theirs. You began to realize as you heard the directions, that the girls were doing another step entirely... that is, the counts were different. The teacher



demonstrated the girls' turn: "Step on the left, cross the right lightly in back of the left, then step out to the right..." As they worked away you tried to figure out where your step was going to fit into all this. They were pausing after the count of "one" and the teacher had told you to pause after the count of "two!" Say, that teacher must be wrong; surely that couldn't be right. Well, you were being called back on the floor to try it with a partner.

What happened from there on you just hate to think about. It was pretty terrible... kind of a night-mare. Try as you would you couldn't make that turn. You were doing exactly what you'd been told to do... or were you? Didn't she say to hold the second count... OH-oh, that was the girls' step. Everyone else seemed to be making great progress but you... if your partner would only let go that death grip she had around your neck... if you seemed scared, she was petrified... just like dancing with a telephone pole... cemented to the ground, that is. If only you had a good partner who knew what she was doing you wouldn't have such a miserable time. The teacher was yelling her head off, "Relax; don't hold your partner too tightly." Hold her tightly!... If you could just get loose!

You finally wrenched yourself free of the vise-like grip and as politely as circumstances would allow, excused yourself and rushed off to the safety of the sidelines where you watched a few of the experts who love to come to beginners' classes to make the beginner's life miserable, and to heckle the teacher.

You hated all the people who had started all this folk-dance business years ahead of you... it was so easy for them... and they were so unkind to the beginner... so unfeeling... they knew how to dance but wouldn't help you to learn by dancing with you. Just then some one tapped your shoulder: "Come on, I'll do the Hambo with you and help you." One of the EXPERTS. Life held new

meaning for you... you had faith in human beings again... you wanted to kneel and kiss the hem of her dirndl skirt.

As you went 'round you began to get the hang of the thing... could relax a little... then the music stopped... the teacher was bidding every one "Goodnight, see you next week." NEXT WEEK! She was packing up and leaving you at a crisis like this!

About 4 o'clock the next day things slowed up at the office and you sauntered out to the end of the hall and had a little review all by yourself. Gosh, if anyone of the office crowd saw you you'd never live it down. Just the same it all seemed pretty easy out here all by yourself. Maybe you'd try that class tonight you had heard about... it was 'way across town and no one would know you there.

You nearly dropped in your tracks when you saw practically every one in last night's class here too. Say, did everyone dance every night in the week?

Then they danced the Hambo and you watched the advanced people dancing. One girl looked more like a ballerina than a folk dancer. She made so many turns without getting dizzy. Such grace! Her arms flapped around like a full clothes line on a windy day. There was another clever one. She could take one hand away from her partner's shoulder... and by gosh now she was putting two hands behind her neck... she was leaning back as though she were saying, "Look, Ma—no hands!"

It was about that time that you singled out another couple. The girl was acting strangely... looked like a puppet on a string... her partner seemed to be tossing her in every direction... at once. Hmm, maybe that weight lifting course you'd taken last Spring would come in handy after all if that's what it took to do the Hambo. Course, from the teacher you'd gotten the impression it was to be smooth, simple, earthy...

Just then you caught the teacher glowering at these people as they went by... her



LET'S DANCE

ON TO THE NEXT...

by Madelynne Greene

venomous glances were interrupted by a loud crash . . . she rushed over to help pick up an embarrassed couple who'd landed all in a heap . . . some one near you was saying, "If people would keep their feet under them instead of sticking them out a mile in back they wouldn't trip each other."

It was hopeless, you'd never learn this dance . . . too much to remember . . . so confusing you'd never get it.

Yep, that was a long time ago and now tonight you were to teach your first class. Butterflies in your stomach. You just prayed



you wouldn't say "left" when you meant "right." You hoped the experts wouldn't heckle you with suggestions from the sidelines till you really didn't know what you were doing . . . they meant to be helpful and impressive. You hoped the minute you announced what dance you planned to teach they didn't grab a newcomer and give him a private lesson so loudly in the corner that you had to shout above him . . . but then you remembered how much fun it all was and you wanted to share that fun with all the new people. You wanted to put them at their ease and most of all you wanted to get them started on the Hambo. Yep, lots of fun, that Hambo!

MADELYNNE GREENE, dance mime, teacher and inspiration of S. F.'s famous Festival Workshop, has here proven that her Irish flair for delineation of dance humor is not restricted to her incomparable "caricatures" in dance.

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● OBVIOUSLY, there have been some changes made. We're excited about them, and we're hoping you will be too. We're hoping that the wonderful interest and work put forth on behalf of *Let's Dance* by so many folk dancers during the past few months will be a continuing proposition. There have been many new subscriptions; the need for even more remains.

● THE FACE LIFTING which has taken place with this issue is but the first of a number of changes that are contemplated. Commencing with the February issue, our new Art Editor, DON WHEARTY, will take over to insure that we take full advantage of our new policy of more photography and art work which is made possible under our new printing arrangement. Don's *gratis* contribution of his services, those of a professional commercial artist, will with each succeeding month serve to give you the Folk Dance magazine you will be happy to "twist wrists" to sell to your fellow folk dancers.

● WALTER GROTHE, you will note, has "joined up." Recalling Henry Koopmann's delightful "swan song edition" of "Let's Don't" with its map entitled "Walter Was Here," there was much rejoicing in the *Let's Dance* offices when Walter's acceptance of the position of Promotion Manager was received. As Walter certainly ranks in the very highest category of those who devote a great portion of their time and effort to the advancement of the folk dance movement, *Let's Dance* is most fortunate in welcoming him to its staff.

● IN THE FISCAL COLUMN it is time to thank RICHARD K. DILLEY, our retiring Business Manager. Not a folk dancer, rather a very active member of California's Sierra Club, Dick gave his time to the folk dance cause purely as a personal favor. His work in turning an accountant's skill to our jumbled finances was the result of a generous offer to "fill the breach" until such time as a folk-dancer accountant with time to offer could be located. His successor, DOUG STURGES, is the retiring Treasurer of the Berkeley Folk Dancers.

● STAFF MEMBERS and contributors to *Let's Dance* are hereby put on notice that a SPECIAL LET'S DANCE DINNER is slated for immediately after the Northern Section's Oakland Festival on January 16. The place: Zerikotes Lake Merritt Dining Room, 1520 Oak Street (on west side of Lake M. about one-fourth way around from the civic auditorium). For reservations: Call or drop a card to Margaret Jory, 1370 Euclid, Berkeley, California. State your preferences: (\$2.00) fried chicken, or baked ham, or roast turkey, or roast beef. Send your reservation soon.

● ST. LOUIS COMMUNIQUE from Ellen Lissant. "Many of the square and folk dance leaders of Greater St. Louis met on the evening of November 11 to discuss a proposed regional square dance to be given early next Spring. During this meeting the idea of a Greater St. Louis Folk and Square Dance Federation was developed, and before the end of the evening this Federation had been established and tentative officers elected. Mr. J. Roy Scott, who originated the 'Square Dancers' Picnic' idea, and who assembled the November 11 meeting, was unanimously elected president. Other officers were: Dr. William S. Hollycross, vice president; Virginia Stockhausen, treasurer; George Knobloch, recording secretary; Ellen Lissant, corresponding secretary. The Federation was set up as a non-profit organization, with its first activity being the membership dance in early spring."

● ILLINOIS FEDERATION? On October 24 leaders of folk dance groups in Chicago and surrounding areas were invited to attend a meeting at the home of Mr. and Mrs. Michael Ehrlich to discuss the organization of a Folk Dance Federation of Illinois. Thirteen people were present representing: The International House Folk Dance Group, Polish Festival Dancers, The Chicago Dance Council, College of Jewish Studies, Lithuanian "Ateitis" Group, Scottish Group, several Folk and Square groups of Western Springs, and the Wright Footers of Wright Junior College. There were many arguments pro and con and the group decided to bring the discussion back to their individual groups and to reconvene at a later date at the home of V. F. Beliajus. Results of the second meeting have not been reported.

● IT IS OUR HOPE that the Beliajus editorial, *Keep It True and Simple*, in the October issue of his fine folk magazine, *Viltis*, does not indicate that the Illinois Federation idea will be passed over. His indictment of West Coast folk dancers as "either exhibitionists or frustrated ballet dancers" would seem to indicate that the end results of Federation Folk Dancing are being judged on the basis of incomplete evidence. Lest we be accused of "quoting out of context," we hasten to add that Mr. Beliajus' philosophy of folk dancing is unquestionably sound (as it is essentially in agreement with the majority of Federation Folk Dance leaders we know). We have heard that there is a possibility of Beliajus coming to the West Coast later this year. We sincerely hope that this is true, and that he will visit us. With all our faults, we feel certain that Federation Folk Dancing will reveal itself to Mr. Beliajus as a true people's folk dance movement—a framework in which the best in folk dancing lives and grows (albeit there are weeds in any garden).

● A NEW CIRCUIT OF FESTIVALS had its inception early this Winter with the First Inter-Collegiate Folk Festival at College of Pacific in Stockton. Groups from all colleges and
(Continued on Page Eight)

RECORD FESTIVAL

WHAT'S NEW AND WHERE TO BUY—By E. W. "Bish" Bischoff

FROM THE MAIL BAG

The debate on the use of substitute records for dances still waxes furiously. Michael Herman, well-known New York folk dance teacher, writes me to give his own opinion: "If there are no records for dances here on the East coast, we use a piano player or accordion rather than select a record at random. The use of substitute records causes a great deal of confusion. Often each group will pick a different record, or when the record finally comes out the people get used to the substitute and reject the authentic one. Another solution is to have a transcription made by a piano player or other musician."

Mr. Herman goes on to say: "We feel rather sad that *Let's Dance* or the Federation should come out for the use of substitute records. Some of the enthusiasm and money spent on superfluous things could better be used in having a musician play the correct music if no records are available."

This column invites further discussion of this subject.

QUESTIONS AND ANSWERS

Q. *What are the proper records for dances presented as exhibitions at the recent festivals, such as Vengakers, Oxdansen, Jarabe Michoacan, Kinzhal, Sbojnecki, Casino Czardas, Irish Sixteen Hand Reel, Balmoral, etc? (A.A.T., Modesto).*

A. Most of these dances, as usual with exhibition dances, were done to specially-cut records or to substitute records never publicly identified. This is one reason why exhibition dances are usually destined to oblivion.

Q. *Are records produced by the Globe Record Company usable for any folk dances? (E.F.B., Spokane, Wash.).*

A. Globe 5003, *Ten Pretty Girls*, is used for the dance of the same name, reverse has *Little Brown Jug* (a slow polka). Globe 5004 is the only available *Herr Schmidt*, reverse has *Pepita*, a slow schottische usable for Canadian Barn Dance. Tri-Color 540 (a Globe subsidiary) is a very fast Mexican Polka. There is also a slow short-version recording of Varsoviana labeled *Put Your Little Foot Right Out*.

Q. *What is the proper record for Ladies Whim? (C.E., Marshalltown, Iowa).*

A. Any Russian polka of proper phrasing and tempo. Local favorites are Victor's *Cimm Ta Luliu*, which has an excellent Korobushka on reverse: Kismet's *Koketka*. Also used are: Sonart *Comino Polka*; Kismet *Tamara Polka*; Victor *Emilia Polka*.

RE-ISSUES OF OLD FAVORITES

Sicilian Tarantella. Victor 25-0043-A, a re-issue of the old favorite.
Doris Waltz. Victor 26-5005-B, *Gomin*.



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Much used in spite of the fact that it's a Ukrainian waltz.

Krakowiak. Columbia 18100-F. Another re-issued old-timer, which is also usable for Russian Polka, Ladies Whim, etc.

Hot Pretzels. Victor 25-1009-A. Same as the old under a new number.

DANCES NEW AND OLD

Canadian Barn Dance. Proper record is Beltona BL-2453 (hard to find). Usable substitutes: Victor 26-0018-B, *Skogens Blomster*, or same on Linden 64-B. Also Globe 5004; *Pepita*.

Boston Two Step. Latest favorite for this is M.G.M. 10119-B, *I'm Looking Over a Four Leaf Clover*.

Neapolitan Tarantella. Columbia 14316-F *Tarantella Napolitana*, now available. Reverse is Italian Quadrille.

Santa Barbara Contradanza. Columbia 36354, *Rival*. Play this twice through for the entire dance.

Amanor Waltz. Nothing available. One group uses Victor V-15040, *Wintergaekken*, but where did they find it?

Jota Aragonesa. Imperial 1001, *La Madre del Cordera*, is record usually used for this dance.

Polka Mazurka. A new and pleasing record for this dance on Columbia 14858-F, *Sempre Piu Bella*.

Mexican Polka. More records available since last month's writing. Columbia 6073-X. Fenix 4011. Imperial 158-B. All labeled *Flor de Mexico*. Pick your favorite.

Ping Pong Schottische. Victor 260018-B, *Skogens Blomster*, works for this one.

Glowworm. Tired of the Imperial version? Broadcast 4004-B is a fine organ version. Unfortunately, this has two "breaks" in the sequence. Try having the gents progress up to the next girl during the break. This record has an introduction, thus making it ideal for teaching purposes. Reverse is *Prune Song*, usable for Doris Waltz.

Black Forest Mazurka. Decca 45027-B, *Ring Dance Mazurka*. Reverse is Hasselby Steppen Polka, quite a favorite with some for Scandinavian Polka.

SOME RECORD GOSSIP

Kismet has recently released some records for *To Tur*, *Swedish Schottische*, *Gamal Reinlender*, and a dance called *At the Inn*. The *To Tur* seems to me to lack the zest of the Imperial version. The *Schottische* and *Reinlender* are too fast at 78 RPM and need slowing down. *At the Inn* is the only recording of this dance available. Michael Herman's name appears on the labels of these records—but this was presumably an error. Mr. Herman states he had no part in the arrangement of these records—nor is it his orchestra. Future labelling of these records will probably rectify the mistake.

NEBESKO KOLO

(Yugoslavian)

This kolo which came from Yugoslavia to this country after World War II was brought to California by Milan Pakaski.

MUSIC

Record: Balkan 513B "Nebesko"

FORMATION

Single circle open at one end. Leader stands at R end, and secondary leader at L end, and continually guide the group to assure maintenance of circle formation. All dancers face toward center of circle, and hands are joined at hip level with neighbor at either side.

STEPS

Pas de basque*, two-step*, banat (bahn-not) step (low leap*)

MUSIC (4/4)	PATTERN
MEASURE 1 — 4	Rest four measures.
	I. <i>FORWARD AND BACK</i>
5	With weight on L ft, swing R ft. directly fwd, knee straight, and toe touching floor (cts. 1, 2). With weight still on L ft, swing R ft. directly bwd, knee straight and toe touching floor (cts. 3, 4).
6	Repeat action of meas. 5.
	NOTE: As ft. is pointed fwd, joined hands are swung easily fwd. from shoulder; as ft. is pointed bwd, joined hands are swung bwd.
	II. <i>PAS DE BASQUE AND STAMP</i>
7 — 8	Starting to R, dance four pas de basque steps (R, L, R, L). Joined hands swing slightly fwd. when pas de basque to R, and bwd. when pas de basque to L.
	NOTE: Feet are kept close to the floor and close together in pas de basque. On the fwd. step of the pas de basque (second step) the weight is on the outer edge of the ft. (L edge of L ft, R edge of R ft.)
9 (2 ct. meas.)	Stamp R ft. sharply, placing it parallel to L ft.
	III. <i>TWO-STEP AND BANAT STEP</i>
1	Make quarter turn to R to follow person standing to R. Take two two-steps, starting R ft.
2	Banat Step: Starting with weight on L ft, shift weight to R ft, moving diagonally fwd. R with short, slight leap. At the same time, swing hip to R so all weight is on R leg (ct. 1). Repeat Banat step leaping on the L and moving diagonally fwd. L (ct. 2). Make half turn to L using three steps (R, L, R) (cts. 3, 4).
3	Move around circle to L with two two-steps, starting L ft.
4	Take two Banat steps, starting to L (cts. 1, 2). Finish figure with three steps in place, turning to face center of circle (L, R, L) (cts. 3, 4).
	NOTE: Footwork is kept light; feet are close to floor, but there is no shuffling. In Banat step, hips are swung to R and L in line with supporting foot. Avoid exaggeration.



Santa Rosa Merry Mixers

On to the Next

(Continued from Page Five)

universities in the Bay Area were represented—a list of some six or eight colleges. The success of the event is best reported by the fact that before the evening was over several bids for the Second Festival were already in the offering. The group from Stanford was first on their feet with an offer, barely nosing out San Jose State College, and it is anticipated that the second Festival will be held shortly. Lawton Harris is to be congratulated on his very fine idea.


● LAURELS TO LUCILE CZARNOWSKI, chairman of our Research Committee and past president of the FDFC for her recent invitation to become a member of the American Folk Lore Society, to be a corresponding member of the National Committee on Folk Arts of the United States 1948-49, and a consultant on American and European Folk Dance 1948-49 for the National Dance Section of the American Association for Health,

Physical Education and Recreation.

● THE RECENT VISIT in California of ROGER BLANCHARD, art director of the Art and Folklore Society of France, and concert pianist, was the occasion for a special session of our Research Committee. M. Blanchard generously gave several hours of his time during which he demonstrated authentic dances from various parts of France. Many local dancers will be surprised to discover the wealth of outstanding dance material available from France. For example the *Farandole* steps as done in this area are in reality merely the resting steps which are executed between intricate and vigorous patterns. Some of the interesting figures taught that day were: *Dances of the Animals*, *Bourree Montagnarde*, and variations of the *Gavotte*. A highlight of the session was M. Blanchard's playing of the dance melodies on

(Continued on Page Ten)

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COLORADO SPRINGS RECAP

By CARL MYLES

It was indeed a pleasure and again my good fortune to be able to attend the square dance class conducted by Dr. Lloyd Shaw at Colorado Springs last August. Dancers and leaders from twenty-two states and Canada were represented which gave a good over-all picture of the dance as it is being done today all over the country.

There are four impressions that stand out in my mind as I look back: (a) the various styles in dancing; (b) new trends; (c) the creation of new dance figures; and (d) the exchange of ideas among callers. All of these are relevant to the growth of the square dance movement in the United States.

The first day the class met, what a variety of styles in dancing! In a class such as this, it is possible to distinguish by his manner of dancing a Bluebonnet from a Kentuckian or a Californian from a Bostonian. But by the third session nearly everyone had unconsciously adapted himself to the Cheyenne Mountain style without any suggestions from the teacher, Dr. Shaw. It was apparent that good dancers can quickly adjust their custom of dancing to that of the locality or to whatever group they find themselves in. However, within a club or community the group should work toward a consistency of style because it looks better and engenders a more co-operative attitude within the group.

As a case in point, southern California has long been known for its *do-sa-do* figure at the end of a *promenade* which is an annoyance to visiting callers because they are not accustomed to allowing the necessary time for it. Instead, a *one-swing finish* has been adopted which on the other hand, it is agreed, makes a more satisfactory transitional figure. Guest callers do not object to this since it speeds up the dance generally.

Let me explain this figure briefly: On the *promenade* finish the man turns the girl under the arm and instead of doing a *do-sa-do*, they come together and swing once around. They are then ready to go directly into the next figure. In this area a great number of callers use a "balance and swing" at the start of each figure. When the *swing finish* is substituted for the *do-sa-do*, the leading couple is then already in their balance-and-swing position and the dance moves along without undue hesitation. When we want a *do-sa-do* finish, we call it by using Lloyd Shaw's "*Home go with a do-sa-do*." Try it this way once in a while. I think you will

like it. These small changes improving the dance are indicative of the many variations that tend to add good style.

One trend I was happy to note was the development of the teen-agers' interest in the square dance. It was inspiring to see what the youngsters at Cheyenne Mountain School had achieved under Dr. Shaw's direction. What could be more heart-warming and welcome? Most of the callers were in full accord regarding the encouragement of more and more of teen-age groups in their own communities.

I should like to stress one point—that teen-age groups be kept teen-age. Not that the younger children should also have their opportunity to learn, but let them remain in their own age group. By combining the older boys and girls with the "small fry" the teen-agers are apt to look on the activity as "kid stuff" and in this way we are likely to lose them to the movement. It is just this generation we need to carry on the tradition of square dancing in its modern revival.

The leaders in the class brought back with them a wealth of material in the way of new calls. The "*Teacup Chain*," "*Do-si Ballonet*," "*Harlem Rosette*," once considered figures for exhibition purposes only, are now being taught by many callers. The demand for new figures is the natural result indicative of the progress made by dancers in the past year. How to present all this new stuff to our own groups without confusion was the question posed by a number of leaders. It was generally agreed that they be introduced one at a time over a period of some weeks and in that way avoid the feeling of frustration when, as beginners, we had to absorb so much at once. The applause (always a sign of self-gratification) is usually strained after my calling of a new figure, but after the dancers have made it their own, they let themselves go and practically bring the house down.

One of my richest experiences was in the exchange of views with such callers as Herb Greggerson, Lou Harrinton and Jimmy Closin. Trends and the growth of square dancing in their particular part of the country was the chief topic of conversation. But the swapping of dance patterns that we could use at home meant more to us than anything. The question of singing calls versus patter calls came in for some controversy too. I recently received a dance program from Kansas City, Missouri. Of the seven square dances scheduled, six were singing calls.

In talking with folks from Texas, I learned that rarely do more than two singing calls find a place in an evening of square dancing, which is more or less the case in southern California. Yet, while I was in Colorado I attended a dance at which twelve squares were called and eleven of them were of the singing variety. It seemed to me quite deadly because the dancers all knew the words themselves and therefore were provided with no challenge

or the excitement of knowing what call might follow at the caller's whim. In my opinion, it seemed to degenerate into singing games.

There is challenge in a patter call. It is true that in the figure of the change, the dancers are aware of what is coming next, unless the caller is using "hash." But it is in the "fillers" that a really fine caller keeps his dancers on their toes with the infinite variety of patterns such as "*swing corners*," "*allemande left*," "*circle left*," "*swing your opposite*," or a dozen other calls an ingenious caller may use. And therein lies the challenge. The dancers have to pay attention and so stimulates them to a greater enjoyment of the dance as a whole. However a few singing calls are relaxing (I enjoy them as much as anyone); but let us not overdo a good thing and devote a whole evening to them. Leaders, give this some thought.

* * *

(A biographical sketch of Carl Myles was printed in *Let's Dance* for July, 1948.)

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On to the Next

(Continued from Page Eight)

the *vielle*, an ancient French instrument. Materials from this session will be released in *Let's Dance* at a future date. M. Blanchard, who is touring the U. S. on behalf of ELAN (Education for Living Among Nations), has promised an article for *Let's Dance*.

● **JUNIOR MIXERS STAR.** Folk dancers 34 strong, from the SANTA ROSA MERRY MIXERS, a newly federated club, participated in the recent Navy Day open house celebration at the Oakland Naval Supply Center, October 24. The Junior group of the Merry Mixers, directed by Carolyn Williams, presented an exhibition number, "*Der Wollgaster*." The same group performed this same number for the Teen Age Festival at Redwood City on October 3. Both times it excited favorable comment. Participants in the exhibition were Allen and Joan DeLong,

Russell and Nancy Ryder, Mervin Armstrong, Mildred Alarid, Harold Wineberger, Carolyn Williams, Delia Seghezzi and Bruce Jenkins.

● **THE SECOND ANNUAL International Folk Dance Festival** was presented at the Philharmonic in Los Angeles on November 27. Fourteen ethnic groups representing as many nationalities gave two and one-half hours of superb entertainment. The Filipinos stole the show with their staging of Tinikling with six couples hopping to the ever-increasing clapping of the bamboo poles. The Mazur Club thrilled with their exciting Oberek and

Zbojnicki, and the Czechs in elaborate dress executed the new Beseda with spirit and grace. The Weaving dance and Ostgotapolska highlighted the precision dancing of the Swedes; and three Scottish dances were enchantingly performed by a group of Highland lassies. Bill Mooney and the Covina Cavorters opened the show with a wonderful exhibition of cowboy square dancing. Represented also were dances from Ireland, Panama, Israel, Russia, Mexico, Bali, Greece and Spain. The production was co-ordinated by PAUL EFFER, who staged the thrilling finale with more than 100 dancers.

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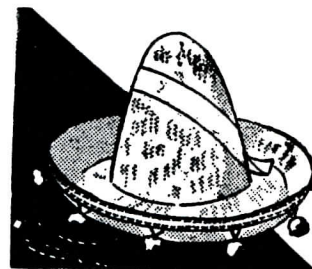
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Travel---on Your Toes

(Continued from Page Three)

shirts and dance until noon. Then, after a brief lunch, we went back to work. At night, just to keep us in condition, Jean took us to the Country Dances at Draghorn Barracks where she turned us over to Major Bourne. At least I was turned over to the Major. Margaret was kept occupied by the officers who were all over six feet tall and resembled a combination of Errol Flynn and Robert Donat.

JEAN, Miss Hadden, Mrs. Leslie, Major Bourne and all of our many new friends made sure we did more than dance, however. They took us to small, hidden restaurants known only to local people; they guided us in personally conducted tours of Edinburgh, Holyrood, Rosslyn and Sterling castles; they introduced us to little-known stories about their city and, in side trips to Burns' birthplace at Ayr, to the Lochs, and the Walter Scott country, added their wealth of knowledge to our enjoyment of famous sights.

But their most important contribution was in accepting us as friends and allowing us to be one of them. And no matter where we are, the skirl of the pipes or the mention of Scotland will bring back to our minds smiling faces, laughter and the pleasant personal associations which made our stay in Scotland perfect.

So the next time you plan a trip—whether to a nearby city or a foreign country—make sure you have your dancing feet with you. For, by traveling on your toes, you will find that you are no longer at a loss to know what to do with an evening, and that a common interest in folk dancing is one of the finest materials to use in building lasting friendships.

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NOMINATING COMMITTEE, Oct. 3, 1948, Redwood City. Left to right, Sherwood Darrington of Salinas, Allen De Long of Santa Rosa, Cecille Buhler of Redwood City, Mary Alden of Palo Alto, Tom Haynes of Alameda, Doug Steele of Albany (chairman), and Fred Christie of Santa Rosa.

Junior Section a Reality

It all started back in May when the Albany High Folk Dancers sponsored a festival for young people only. Encouragement came from all sides: schools, recreation departments, city officials, federation officers, and parents.

The many fine advantages of such an organization would take much time to write, and I'm sure the reader who ever had dealings with young people can name many of them. Overcoming of shyness, meeting new friends and acquaintances, social adjustment, and the fun and enjoyment that group participation affords are just a very few advantages of this great pastime of folk dancing.

Many young people who are physically handicapped have found that folk dancing gives them enjoyment, where their handicap would have a tendency to hamper other activities. Even the "problem child," who did nothing and had a lot of time doing it, has found that folk dancing was the answer to his particular problems.

This past October the second Young People's Festival was held, this time at Redwood City, sponsored by the Juniors of the Docey Do Club. A meeting was held prior to the festival on that day, with twelve clubs sending their representative to the meeting. It was decided by the members that they should have their own officers, that teen-agers would be eligible to belong, that dues would be \$2 a year with \$1 as registration, and that an adult advisory board made up of the instructors of the junior groups should act in an advisory capacity.

Mildred Buhler is working on a schedule of dances that should be included in the program at the Young People's Festivals.

A nominating committee made up of all of the delegates was formed with Douglas Steele of the Albany High Folk Dancers as chairman. This committee (or as many who could make it) met at 372 Colusa Avenue in Berkeley and decided on the persons to run for the various offices of the Junior Section. They are as follows: for president or council chairman, Earl Flegel of Albany, Dixon McIntyre of Hayward, Warren Kearns of East Oakland, and Tom Haynes of Alameda. For vice chairman, George Carmignani of Alameda, Roland Maderas of East Oakland, and Cecile Buhler of Redwood City. For secretary, Pat Casey of Albany, Dionne Hopper of Palo Alto, and Catherine Rhorabough of Redwood City. For treasurer, June Banhard of Hayward, Bill De Long of Santa Rosa, and Peter Richardson of Alameda. For historian, Sherwood Darrington of Salinas, Nancy Cole of Palo Alto, and Barbara Medina of Alameda. For reception chairman, Susan Hopper of Palo Alto, Barbara Black of Richmond, and Marilyn Ginny of East Oakland.

Ballots will be mailed to all young people's groups and they are to be brought sealed to the meeting in March, 1949, Saturday night the 12th, in Albany. At that time they will be opened and the results counted. This date of March 12, 1949, will mark the Second Annual Junior Festival held in Albany and the third held since May 29, 1948. The time will be 7:30 to 11:30 p.m. in the Albany High School Auditorium. It will be sponsored by the Albany High Folk Dancers. If you have a group and do not receive a ballot please drop a line to Dave's Folk Shop, 372 Colusa Avenue, Berkeley, Calif., and a copy will be

Regional Directors Announced

Do you live in a remote community? Do you feel out of contact with Federation developments in the South? Do you have questions on policy, organization, coming events, etc? Regional directors have been appointed to help you with these or any other questions and they will be ready to assist you at all times. Please contact one of the following directors in your area:

- (1) Los Angeles—
Virginia Anderson
1127 N. Vista Street
Hollywood 46 (HEmpsted 0459)
- (2) Santa Barbara—
Leon Enlow
345 El Cielito Rd.
Santa Barbara (SB 2-9552)
- (3) Foothills—
Arthur and Lulu Relph
Box 180
Alta Loma (Upland 313-791)
- (4) Ventura County—
Alfred M. Thym
P. O. Box 206
Santa Paula (SP 900)
- (5) Whittier—
Osmyn and Marjorie Stout
705 Maulsby Drive
Whittier
- (6) Long Beach—
Joe and Eileen Winter
2596 E. 218th Street
Long Beach (TErminAl 4-7207)
- (7) San Diego—
Lydia Lakin
4511 Felton Street
San Diego 4 (Talbot 2891)

At a regional directors' meeting held in Ventura November 21, 1948, a discussion on "Why Join the Federation?" resulted in the following ten points:

1. To satisfy the fundamental need to "belong"—the Folk Dance movement is a great and growing stream; the feeling of

comradeship in a mutual effort offers emotional fulfillment.

2. The prestige of belonging, tantamount to a place in the front ranks, carries great satisfaction.

3. The comradeship inherent in knowing the same people, if only by sight, carries a value equivalent to a letter of introduction when visiting other groups or other cities and acts as an entering wedge for meeting people and forming friendships.

4. The Federation directory is a great help in locating people with interests in common with your own.

5. The Federation publications serve as a clearing house to keep member groups posted on new dances, new records and old record reprints.

6. Standardization of dance routines through the Federation makes festivals and visiting between groups possible.

7. Federation members receive advance notices of group activities of interest to them—festivals, institutes and special parties.

8. The Federation makes possible special teaching institutes.

9. The Federation makes possible such publications as "Let's Dance," "Dances From Near and Far," a record directory and a group directory.

10. Federation-sponsored festivals give neophytes the opportunity to meet people, see new dances, have fun and make friends among the initiates.

Junior Section

(Continued from Page Eleven)

mailed to you. Your suggestions are always welcome. The success of this venture for our young people depends on your enthusiasm, your ideas, your co-operation. This is not a one-man or one-club job, so please send in your suggestions and ideas.

DAVE BOYCE.

Meet Bernice Schram

Bernice Schram, recording secretary of the Northern Section, started folk dancing shortly after she started to walk, when her Danish mother taught her "Den Toppede Hone" and "Ruder Ess," and as a member of various classes from time to time, dancing has always been her favorite hobby.

Her introduction to Federation folk dancing was prior to the war, through Bea Jenkins, former Federation officer and a member of Chang's, who taught some of the dances to hikers attending week-end parties at the California Alpine Club Lodge on Mt. Tamalpais. She saw her first festival at Kentfield in July, 1946, at which time she learned there were classes in Marin County, and immediately joined the Fairfax Community Folk Dancers. She was also a charter member of the Novato Folk Dancers, and served as secretary of that group for one year. This is her second successive term as recording secretary of the Federation, and she seldom misses a festival. At the present time she is pinch-hitting for Charlie Reindollar as instructor for the Fairfax Folk Dancers.

Bernice was born in Berkeley and has spent most of her life in the Bay Area. She was graduated from the Lux School in San Francisco, was secretary for a San Francisco specialty shop for a number of years, worked with the Army at the Presidio of San Francisco, was transferred to Salt Lake City during the early days of the war, and is now a traffic clerk at Hamilton Field. Her principal interest at the present, outside of folk dancing, is the remodeling of her home in Novato, which she says accounts for more blisters and aching muscles than dancing and is almost as much fun.

● OUR CONGRATULATIONS to Uarda Schuldt for the many achievements accomplished during her chairmanship of the northern section's Teachers' Institute. Such contributions of time and imagination given fully and enthusiastically are the things that are basic to the advancement of Federation folk dancing.

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Application for entry as second-class matter is pending.

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