

# Let's Dance!

SEPT.  
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This  
Issue*

A NATIONAL FOLK DANCE FEDERATION--SEE PAGE 11

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Packed full of up-to-date information and instruction, this long letter is personally written  
by Jack McConachie, Fellow and Examiner, B.A.T.D.; Fellow (Highly Commended) U.K.A.;  
and is a MUST for every lover of Scottish dancing. For particulars please write to  
JACK McCONACHIE, 188 Carlton Avenue, West, Wembley, Middlesex, Great Britain.

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# Welcome Back!

The startling growth of LET'S DANCE! has put a tremendous demand on the various editors who are responsible for it and the need has been increasingly great for assistance on a professional level. Therefore, when Wayne Wills agreed to come back on the staff as roving editor, we were more than pleased.

A graduate in journalism from the University of Washington, Wayne is now working for his master's degree at Stanford and brings to the magazine the value of this training plus the knowledge he gained during the eighteen months he served as editor of LET'S DANCE! in 1948 and 1949.

As a Lieutenant Colonel in the U. S. A. F. Active Reserve, he is subject to call at any time but will continue to report on folk dancing wherever he is stationed and represent the magazine and the Federation. Few people are more suited for the job. A sincere, friendly man, Wayne comes by his interest in folk dancing through his marriage to Clarice Dechent Wills, third president of the Folk Dancing Federation of California, and his interest in both the International and American dances gives him a balanced viewpoint that is in keeping with the Federation's ideals.

*Bob Lamont*

## THIS MONTH'S COVER

Louis Laubscher, member of San Francisco's Folk Arts and past president of the San Francisco Folk Dance Carrousel, became interested in photography about five months ago. And, when the tulips were in bloom in Golden Gate Park, he and his wife, Dorothea, donned their Dutch costumes and took this picture. Yes, the windmill is not located behind the tulip beds—Louis has superimposed it on the background for a perfect effect.



## CHATS with your PRESIDENTS



Let's take time out for a discussion on a subject that is and will always be an important part of Folk Dancing.

That subject is beginners . . . beginners from the novice who thinks Nebesko Kolo is the national drink for folk dancers to those able to do at least half the dances at a festival and are willing to struggle with the balance. These beginners are the life blood of folk dancing and it behooves us to take very good care of them. For without a steady flow of new dancers to help spread our folk dancing into new territories with new groups and to put new spirit into the old groups we will find our folk dancing withering on the vine—and it is much too good for that.

Back in the early days of the Federation—both North and South—when most of us were little more than advanced beginners it was a real pleasure to take newcomers in folk dancing and dance with them so that they could understand the joy of folk dancing. We would work with them on difficult dances, show them a step here, a step there and in doing so derived double the pleasure from dancing.

Stop right now and think how many of your very good friends of today are your good friends only because you gave of yourself so they might enjoy with you this pleasure of folk dancing. Seriously, count them and see if you do not get a glow of satisfaction because YOU were kind and in being so made a friend. Now—stop and think how long it has been since you have taken a newcomer under your wing and given to him or her that same consideration.

Herein lies our danger—we are prone to consider ourselves as advanced dancers and to form cliques who dance only with each other . . . to exclude the beginners who ask only for the chance to learn from more experienced dancers—even as we did in the beginning. A person is asked for a dance and then her partner discovers the dance is being taught or reviewed and refuses to dance because he "knows it"—thereby causing the partner to miss the chance to improve in a new dance.

The keynote of a folk dancer is friendliness. Take stock of yourself—are you living up to that? How long has it been since you have really gone ALL OUT to help a beginner through the early rough part of folk dancing? Now look around you—you won't have to look far. Find a dancer who is struggling to learn and help him or her over the rough spots—and help yourself to another good friend to make your own DANCING HAPPIER!

Cordially,  
Harold Comstock, President  
Southern Section, F. D. F.

# CALIFORNIA FEDERATION CALENDAR OF EVENTS

EDITED BY HAROLD PEARSON AND CHARLES RICH

DON WHEARTY

## FEDERATION FESTIVALS NORTH

**SEPTEMBER 3 SAN FRANCISCO.** A statehood centennial folk dance festival presented by Changs International Folk Dancers as hosts to the Federation. Place: Civic Auditorium, San Francisco. Time: Afternoon 1 to 6 p.m., evening 8 to 11 p.m. The San Francisco Statehood Centennial Commission is sponsor for this wonderful program. Arrangements have been made for transmitting this program to the outdoor plaza in the Civic Center for those who may want to dance outside. All dancers are asked to come in costume.

**OCTOBER 22 SANTA CRUZ**

**NOVEMBER 5 SALINAS**

## SOUTH

**SEPTEMBER POMONA.** Los Angeles County Fair Festival.

**OCTOBER LOS ANGELES**

## REGIONAL FESTIVALS NORTH

**SEPTEMBER 10 BOYES HOT SPRINGS.**

A regional festival is planned here. Theme: Sonoma Harvest Vintage Festival; Boyes Springs Casino; Indoors. Time: Afternoon 1 to 5 p.m., evening party also in the Casino.

**SEPTEMBER 10 SACRAMENTO.** State Fair Festival. Folk dancers from everywhere are invited. Admission free, if you are in costume, to an evening festival at the State Fair Grounds. Time: 6 to 9:30 p.m. Hosts: Sacramento Folk Dance Council.

**SEPTEMBER 10 SAN LEANDRO.** A regional festival for all who like a full day of dancing. Place: San Leandro High School.

**SEPTEMBER 17 LODI.** The annual Lodi Grape and Wine Festival includes our popular folk and square dancing on Sunday, September 17, as part of their celebration. To be held on the lawn at Lawrence Park in Lodi. Host: Lodi Square Dancers. Time: Both afternoon and evening festivals.

**SEPTEMBER 17 SAN FRANCISCO.** Changs International Folk Dancers will play hosts to the Federation at an outdoor festival sponsored by Islam Temple of the Shrine and the San Francisco Regional Folk Dance Council. Dancing will commence at approximately 2 p.m. and will be held at the Polo Grounds, Golden Gate Park, in front of the south side of the grandstand. Earlier activities, commencing at 10 a.m., include a horse show, games, races, and other activities in conjunction with the annual Shrine picnic.

**SEPTEMBER 17 ANTIOCH.** A folk dance festival is planned for the County

Fair at Antioch. An afternoon program is planned. Watch for signs as to exact location at the fair grounds.

**SEPTEMBER 24 WALNUT CREKE.** Our Walnut festival activities are on Friday, Saturday (September 22 and 23) and ending with folk dancing on Sunday, September 24, afternoon and evening. In addition to enthusiastic folk dancers, they have an outdoor area of sufficient size to provide ample room for all dancers. Also, room for dancing indoors in the evening if conditions warrant.

**OCTOBER 1 VALLEJO.** Theme: "Las Fiesta de Naciones;" Place: The Naval Reserve Armory, Vallejo. Time: From 1:30 to 5:30 p.m. and from 7 to 11:30 p.m.

**OCTOBER 1 SAN MATEO.** Afternoon Festival at Central Park, San Mateo, from 2 to 5. Evening at the fiesta building from 7:30 to 10 p.m. Sponsored by Peninsula Folk Dance Council and San Mateo Recreation Department.

**OCTOBER 1 HAYWARD**

**OCTOBER 1 HAYWARD**

**OCTOBER 15 OROVILLE**

**OCTOBER 28 and 29 FRESNO**

## SOUTH

**SEPTEMBER 24.** Second Annual Pomona-Los Angeles County Fair and Festival. Place: The Pomona Fair Grounds; Time: From 1 to 5 p.m. Dancers wearing costumes will be admitted free. For tickets for groups contact Dr. Rufus Knight, Clairmont, Calif. Be sure to send him your return address and the name of your club. Sponsored by L.A. County Fair Association and the Folk Dance Federation of Calif., Southern Section.

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

**OCTOBER 22** The Los Angeles Harvest Time Festival. 1:30 to 5:30 at Exposition Park, near the L. A. Coliseum.

**NOVEMBER 4 LONG BEACH**

## TEACHERS' INSTITUTES

**TEACHERS INSTITUTE October 15,** 120 El Camino Gardens, Hiway 40, Vallejo; opposite Terry's Drive-In, 3 blocks north of the Carquinez Bridge. Caution: Stay on Highway 40; don't turn into Vallejo. Time: 1-5 p.m., 7-10 p.m.

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

# Around the Folk World

Edited by Margaret Jory

## CALIFORNIA

### On the Air

FRESNO—Folk Dance Program, KYNO, 10:30 a.m., Saturday.  
"Folk Dance Date With Nate," KSGN, 4:30-5 p.m., Sundays.

MARIN—"Your Favorite Folk Music," KTIM (1510), 1-1:30 p.m., Sundays.

OAKLAND—"Folk Dancer on the Air," KWBR (1310), 9-9:30 p.m., Sundays.

PETALUMA—"Folk Music," KAPF, 9-10 p.m., Sundays.

SAN JOSE—"Polka Party," KLOK (1170), 10 a.m., Monday through Friday; "Folk Dance Time," KLOK, 4-5:30 p.m., Saturdays.

SAN MATEO—"Calling All Folk Dancers," KYSM (1050), 10:30-11:30 a.m., Sundays. "Adventures in Folk Music," KSMO (1150), 10:30-11 p.m., Monday through Friday. "Polka Party," KSMO (1550), 9-9:55 p.m., Sundays.

SHERMAN OAKS—"Folk Songs and Dances," KGIL (1260), 10-11 p.m., Monday through Friday.

STOCKTON—"Saturday Night Square Dance," KWG, 6:30-7:30 p.m., Saturdays.

EUREKA—Folk Songs and Dances, KHUM. Time not known.

### Special Events

September 9 marks the centennial celebration of our admission to the Union.

ANTIOCH—Contra Costa County Fair, September 17. Dancing all afternoon and evening. Hosts—the Reel Weavers.

SAN FRANCISCO—Maria Montez in a program of Spanish dancing, September 24, at Sigmund Stern Grove, Sloat Blvd. and 19th Ave.

SAN FRANCISCO—Set aside October 22 from 1 to 6 p.m. for a visit to the Art and Hobby Show to be sponsored by Changs International Folk Dancers at 1630 Stockton Street, near Columbus Avenue. A Swedish Harvest Festival will be the theme; in addition to the exhibits, there will be some dance exhibitions and general dancing. Federation members and guests are invited.

BERKELEY—Tuesday, September 12, at 8 p.m. Dr. Loeb will show colored movies of the Home Life of a Bantu African Tribe, including the Spring group marriage, at Wheeler Auditorium. Tickets, 70 cents each, are on sale at University Extension Centers, San Francisco, Oakland and Berkeley.

## MINNESOTA

The Folk Dance Federation of Minnesota invites everyone to attend the following

monthly festivals: September 17 at the Coliseum in St. Paul and October 1 in Duluth. Ralph Piper, Federation president, sends word that one square from each of the following groups will participate in the INTERNATIONAL Square Dance Festival at the Chicago Stadium on October 28: The University of Minnesota Folk and Square Dance Club; Highland Squares Club of St. Paul; Johnson's Rags of Minneapolis; White Bear High School Square Dance Club; the Balance and Swing Club; and the Square Headers Club of Minneapolis.

## OREGON

An American Folk Dance Clinic will be held at Oregon State College, October 21-22. The Corvallis Promenaders Club and the Women's Physical Education Department are co-sponsors. Saturday: squares, rounds and mixers; Sunday: the big jam-boree. All groups in state are invited.

## MEXICO

September 15-16 are honored as Fiestas Patrias, Independence Day. This observance dates back to 1810 when Father Miguel Hidalgo y Costilla rang the bells of his church as a call to the peons to fight for liberty and so initiated the revolution of the Mexicans against Spain. In San Francisco a large and joyous celebration is usually held at the Civic Auditorium.

## AUSTRIA

During this month the Austrian Society will sponsor a Grape Gathering Festival to be held at the California Hall in San Francisco. It is a very merry occasion marked by singing and by the dancing of the Schuhplattler. Similar celebrations in most cities. Check the Austrian Government's representative in your area for details.

Please send all news for this column to Margaret Jory, Folk World Editor, LET'S DANCE! Magazine, 1370 Euclid Ave., Berkeley 8, Calif. Items should be received by the 5th of the month before desired publication. Out of state news welcomed.

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## BEGINNING

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### VOLUME FIVE

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Columning today from the beautiful HEARST RANCH in Alameda County. We have just finished a scrumptious breakfast and radio program M.C.'d by Bill Baldwin and luscious Ruby Hunter of TV fame. At 3 p.m. the MING SWINGERS and random folk dancers present will take over the patio for a two-hour program with audience participation. The management has gone all out to make it pleasant for folk dance groups—everything free up to dinner time. IF YOUR GROUP would like to have their picnic in one of the most beautiful spots in the country—and for free—write GRACE PERRYMAN, 7 Fielding Place, S. F., to clear the date for you. Want to know more about what goes on? Listen to the rebroadcast, Sunday mornings on KSFO at 9:30.

Four recordings of Danish Dances shown at a Special Institute, June 25, were made by the Scandinavian Record Company (Harmony label) just as the committee promised. Available now, and WITH INSTRUCTIONS, at your favorite folk dance record store. (See THE RECORD FINDER if you don't know where that is.) MARVIN HARTFIELD should be applauded and again recognized for his outstanding ability to get things done.

Get your windshield decal yet? Many clubs are buying them from federation headquarters and folk dance record shops in packets of 100 for \$5 and giving them to their members. A fine idea!

E. W. "STEAMBOAT BISH" BISHOFF has suggested a committee to contact S. F. Park People, re: a dancing pavilion in G. G. Park. A mighty fine place for mighty fine calling.

At last some news from the SCANDINAVIAN FOLK DANCERS of S. F. They have kept quiet for so long some of you may think they have ceased to exist. A new set of officers is working hard to make the group the biggest and best in S. F. The new officers are: President, ANDY ANDERSON; vice pres., JACK HARKINS; secretary, FRANK NELSON; treasurer, REVA SHOREMAN; council delegates, ROSEMARIE FARRELL and ANDY ANDERSON. EILNAR CARLSON is our director and ELSIE SELBERG is the social chairman. If we only had our musician, VERA FRANTZICH, still with us, all worries about music would be over. Party nights are still last Wednesday of the month.

THE KAPER KUTTERS went five strong in Danish costumes made for the occasion to the Danish Festival at SOLVANG; RUFUS KNIGHT, GENEVIEVE KNIGHT, ANGIE BERTINO, JOE BERTINO, ELMA McFARLAND. They have some lovely pictures to show for the visit.

Ifn you saw DUDE MARTIN'S HOFFMAN HAYRIDE, Wednesday, August 2, you'da been surprised to see folk dancers singing 'stead o' dancin', but they were only the costumes borrowed for the occasion. The real thing came on KRON-TV, Tuesday, August 8, when FRAN and MATT LARKIN appeared in their beautiful new French creations and danced the Estonian Tuljak.

Chaplain NORMAN EDWARDS of BABA-LOY, N. Y., visited quite a few old folk dance

friends while vacationing through here with his lovely wife and two fine boys. Seemed like it wasn't so long as five years ago when we used to be invited to his Ship's Dances where he did some swell calling.

Just a note on SAN LEANDRO doin's. The nine adult clubs, TEEN TIME TWIRLERS and seven playground classes were co-sponsors for the RECREATION DEPARTMENT FAMILY FOLK DANCE FESTIVAL at the SAN LEANDRO HIGH SCHOOL GYMNASIUM, Sunday afternoon, July 23. JULIO PALMIERO was elected chairman.

Exhibitions included tiny tots, teen-agers and adults—all local. Program included mother-son and father-daughter dances. Approximately 500 local dancers attended.

Club representatives also talked of local council and consolidated beginners' indoctrination course.

Newest club is the square dancing "GRASS-HOPPERS." The "TRIPLE T'S" now have 224 eager teen-agers enrolled.

True Story: MARIE MINCHIN was not an URB, she was a RUDIO. MARJORIE URB, now COLLINS, had her baby in England and MARIE (RUDIO) MINCHIN delivered in S. F. Just thought I'd minchin it again to keep the record straight.

Not to be a copy cat but I can truthfully say Even Parents Do It. Time was when Margie Urb couldn't get her Dad to listen to that wonderful music; well, he's a grandpop now and having a grand time attending regular folk dance classes.

FLASH! Just received word that the SAN LEANDRO FOLK DANCERS' mailing address from now on will be P. O. Box 154, San Leandro, California. Still think this is a good idea, even if I have to prove it.

MARIE with her "LES" CLARK: those Alamedians are visiting ELK RIVER, IDAHO, MARIE'S startin' place, on their way to CANADA. LES has been teaching squares to the Town's Teen Agers and they sure love it.

Wonder if the LICK OBSERVATORY FOLK DANCERS use the "Starlite Schottische" for a theme and if they do that square: "One Like Venus, One Like Mars."

THE MONTEREY AREA'S COUNCIL is now formed with JACK BIRD as chairman and they have also formed an area callers' association. Look for a swell time come October 22, SANTA CRUZ; November 5, SALINAS.

DR. GERTRUDE CASEY of SAUSALITO has a wonderful recipe for cheeseless cheese cake, chock full of cheese. Hope she sends it to MARJORIE POSNER to add to our FOODS FUTURE from the past.

JEANNE WRIGHT back from GUAM with her new baby attended the MOUNTAIN VIEW Festival.

THIRTY-PIECE LIVE ORCHESTRA at S. F. Civic Auditorium by courtesy of the local musicians' union. The experiment cost between \$600 and \$800 for the three-hour night program and the artists were paid from a fund provided for that purpose. We shall see what we shall see.

Letter from MELODY SALES CO., S. F. in part, belatedly . . . "We wish to express our

thanks to you and your extremely wonderful group of folk dancers for entertaining our dealers at the MART on Friday, June 9.

"If there is anything we can do to repay this favor, please do not hesitate to call upon s." O. K., so send each GAY E TEER a Kaye Talbert TV set!

Did'ya know AVIS LANDIS of San Leandro is a BEZ now? Yes, MRS. (AVIS MARGRETHE LANDIS) CHARLES JACKSON BEZ.

THE WOODMINSTER ANNUAL FOLK DANCE PROGRAM drew 10,000 spectators who crowded their way through the fog and sat tight until the last number of more than two hours of terrific exhibitions and kept themselves warm with applause. It was the finest program yet, thanks to LARRY GETCHELL and his staff.

On Thursday, July 17, VALLEJO FOLK DANCERS had a delightful daylight-evening of food and fun, 6 to 11 p.m., at Vichy Springs up NAPAway.

WALTER GROTHE has a record to equal! On July 9 he attended his 100th Federation-sponsored festival. Never missed a single one nor the double one. Go see him at any Federation-sponsored festival. Ask him about LET'S DANCE!

Pip of a pip, for men only: One of our teacher friends has a class of 10 (male) mailmen; stags, mind you, who attend privately for dance lessons. They go alone because—they're tired of carrying their bags all day long. YAK! YAK! YAK!

"Hello, Danny! Is the CARROUSEL really the largest group in SAN FRANCISCO and elsewhere? We are nearing the 300 member mark, but rapidly! We are really having a wonderful crowd of people, and a good time every Friday evening at CALIFORNIA HALL, SAN FRANCISCO. With GRACE PERRYMAN as director it's small wonder that we are going places." THE FRIENDLY CARROUSEL, G. GIBBE, president.

Gibbe time, I'll try to find out, if they'll just hold still for the count. They say Sunny-side F. D.s in Vallejo has 500 active members.

JIM WHITE, president of the SARA-CATS of LOS ALTOS, gave us one of the finest hosting jobs ever. Even the weather was with him. He is a real friend of the Federation. Of course, he had his helpers and, of course, he had a good sound system, and, of course, he had the world's most beautiful outdoor dancing area with those wonderful shade trees and sloping lawns for the spectators and, above all, the fun of dancing in three large circles. The high school court, by the way, is on Pleasant Street!

Seen low-down on a hoe-down in one of our beautiful house and garden magazines? Some dancin', some sittin', looked like lotsa good eatin'. That's what the article was most about—how to barbecue cross ribs, corn in the husks, etc. Don't tell who the folks are, but they sure look like Federation material.

"TAKE HEED" from the folk news published for the COMMUNITY FOLK DANCE CENTER, INC., by MICHAEL HERMAN, director, P. O. Box 20, Flushing, Long Island, New York, phone FL 3-0265, is a message for courtesy. This is it, in part: (HARRIET and BETTE BLOOM are comparatively new folk dancers, and their friendly spirit to others could well be imitated with some of the folks who've been coming a long time and now keep to their own clique.) You don't fool the HERMANS; they've been at it too long and deserve much credit for extending their teachings to ethics and courtesies.

If you're down BIG SUR way this summer and you want to folk dance (and who don't)

ask a park ranger or the post mistress—they know.

Article I in the By-Laws of the RAINBOW SQUARES DANCING CLUB of PORTERVILLE reads thus:

"ARTICLE I. NAME, COLORS AND MOTTO.  
"(a) The name of the organization shall be RAINBOW SQUARES.

"(b) The colors shall be THE PASTEL COLORS OF THE RAINBOW.

"(c) The Motto shall be 'FOLK DANCING IS FUN.'"

One of the finest clauses in a very fine set of by-laws is part of (a) Section I, Article III, which reads as I write: "Those under eighteen years of age whose parents are members of the club shall be associate members and will be welcome to the club dances as guests of the club. Their parents shall not be charged guest fees for them." HURRAY for the RAINBOW SQUARES, and their dues are 75c per quarter. Just think, \$3.00 for a year's dancing and you can bring a guest for a quarter. Now don't go getting your quarters mixed up. That last statement means two-bits. You know—25 cents per person, per-trip; per-haps, I better let it lay.

"RANDY" RANDOLPH, the man with the (chin) whiskers, has now been dubbed—"The Poor Man's Burl Ives."

Here is a letter I feel very pleased to copy just as is—and hope I can find the time to visit with them sometime.

"We are a group of intermediate folk dancers under the sponsorship of the OAKLAND RECREATION DEPARTMENT which meet every Friday evening from about 7:30 to 10:30 at the SANTA FE SCHOOL, 54th and Market Streets, Oakland.

"We call ourselves the 'SANTA FE REVELERS' and LARRY MILLER is our instructor.

"LARRY has finished teaching us the Beautiful Ohio Waltz, The Royal Empress Tango, The Florentine Waltz, Russian Peasant Dance, Neapolitan Tarantella, Spanish Waltz, Der Wogaster, Kreuz Koenig and many other folk dances and squares.

"LARRY is now teaching us the Schuhplattler and expects to start teaching the Amanor Waltz and Caballito Blanco. Perhaps you might mention one or all of these latter three dances in your column.

"Our club subscribes to LET'S DANCE!, as do a number of our members. We are earnestly trying to make ourselves known to intermediate folk dancers who might be interested in learning the folk dances and squares we teach—and we know of no better way of reaching these folk dancers than through LET'S DANCE!

"We gladly welcome any visitors at any time. The last Friday in the month is fun or party night, at which time we review many dances and squares.

"I will be glad to furnish you with any other information which you may wish. Why not drop by and see us sometime?

"Sincerely yours,

"FLORENCE SPAULDING

"Publicity Chairman

"SANTA FE REVELERS

"(Phone: GLencourt 1-0721)."

NEW OFFICER DEPARTMENT: The CHABOLIERS of Oakland (they meet every Wednesday night at the Chabot School) have elected Mrs. Hazel Roberts as the new Prez. Mrs. Lucie Petterson is treasurer and Richard C. Gosline is sec.

LASSEN PROMENADERS: Pres., Carroll Nixon; first vice-president, Clyde Merton; second V. P., Irving Gilmore; third V. P., Mary Fisher; sec., Shelah Davis; treas., Betty Cash (!!); his-

(Continued on Page Twenty-four)

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# THE BEST ONE YET!

That Was '50's Folk Dance Camp

BY ROBERT DOUGLAS LAMONT



Folk dancers from nineteen states who joined together to make 1950's Folk Dance Camp at Stockton's College of the Pacific the finest in its three-year history. (Photo by Phil Maron, Oakland.)

THE CALIFORNIA SUN beams down on the brick buildings, gently waving trees and green lawns of Stockton's College of the Pacific. By 7:15 men and women dressed in informal, brightly colored clothes begin to emerge from comfortable and brick-faced quonset huts and line up alongside the spacious cafeteria, waving greetings to one another, calling out happily and talking steadily, always with one eye on the door that leads to a hearty breakfast. Suddenly a murmur goes up and down the line and the talking stops momentarily as the door is opened and the hungry dancers quickly file in to steam tables heaped with good things to eat.

Trays loaded, they show their meal cards to the cheerful cashier and hurry to one of the many tables that dot the huge halls. Friends' conversation is interspersed with silent concentration on food and all over the cafeteria hands go up holding cups as a signal to the attentive waitresses that coffee is needed.

An hour later the cafeteria is deserted and, through the open windows of a half-dozen buildings, the music of many lands drifts out over the campus. Now and then a burst of laughter rises above the music and, beneath it, there is the continual, almost imperceptible thud-

ding of dancing feet. Another day at Folk Dance Camp is under way.

In Sears Hall, in the north wing of the chapel, Ralph Page, nationally-known authority on New England dances, stops a record abruptly, peers around at the dancers before him, adjusts his glasses and says, his smile half-hidden by his full moustache, "That was only partially terrible. Now let's try *Green Mountain Boys* again."

Upstairs in the Anderson Y, Lucile Czarnowski, past-president of the Folk Dance Federation of California and expert on the dances of early California, stands in the middle of a circle of dancers learning the *Spanish Waltz*, making suggestions in a soft voice that is in keeping with the gracious dances she is teaching.

In a quonset hut at the far end of the campus, tall, hefty Herb Greggerson, author of *Blue Bonnet Squares* and editor of *Foot 'n' Fiddle*, ambles over to the mike, after listening to the efforts of his intermediate caller's class. "Ah'd like to offah a few pointahs," he says in his Texas drawl, a big grin on his friendly face, "Now, when you-all come to th' mike . . ."

And, in the center of a huge circle of people in the gymnasium, Carlos Rosas, of the University of Mexico, dances the

*Fantasia Michoacana* while the students follow him through the routine. Now and then he stops and, eyes flashing, hands waving, talks rapidly in Spanish. Marie De Carli, attractive faculty member of Stockton College who is acting as his interpreter, stifles a laugh. "He says," she tells the dancers from her position at the microphone, "that you shouldn't dance like machines but with your hearts. He asks that you try again—with your hearts." A half-hour later, just when it seems they will never learn the dance, the men and women in the gym are rewarded by Carlos stopping them again—this time to clap his hands in appreciation of their efforts.

EVERY HOUR throughout the four morning periods the scene changes as both students and teachers move from class to class, alternating their roles. Vyts Beliajus, author, musician, editor of *Viltis* magazine and one of the Nation's foremost authorities on folk dancing, takes over at the Anderson Y; Lawton Harris, director of the Folk Dance Camp, follows Vyts with dances from Sweden; Bob Osgood, editor of *Sets in Order*, Mildred Buhler, square dance editor for *Let's Dance!*, Vera Holleuffer, Ace Smith, Carolyn Mitchell

(Continued on Page Seventeen)

# Memo from Madelynnne

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

**A**LL OF US felt shy and a little uneasy in our first classes but today's newcomer to folk dancing can eliminate much that bothered us by taking advantage of what we learned the hard way. The first and, in many ways the most important, point to keep in mind is that folk dancing isn't ballroom dancing.

The men, for instance, don't have to approach the women, click their heels, bow from the waist and say "May I have the honor of your company in this Polka?" An exaggeration, of course, but any such stiff request instantly puts a formal feeling into an atmosphere which should be relaxed and friendly. Just as bad as the formal approach to a partner is the "last mile" expression and clipped sentences like those used by a condemned man. "Shall we try this?" he mutters, his lips in a grim line, eyes dull, muscles tense. And, even if the girl agrees, she has added his burden to her own—since she is equally tense and uncertain in most cases.

Here's the secret: Relax and smile; remember that you are in a beginning group and that few, if any, of the folks present know any more than you about folk dancing. Sure you're going to make mistakes—go in the wrong direction, give left hands instead of right, miss some of what the teacher is saying, because you're concentrating too hard, stumble now and then and get dance patterns confused. Just remember that your partner will do the same thing and that every folk dancer went through an identical experience. Don't, however, go informal to the extreme of one teen ager I saw recently who approached the girl of his choice, did a couple of rapid squats and bellowed, "Hi kid, let's cut a rug!"

**O**F COURSE the problem of partners is more pronounced in the case of women—but here again the first thing to remember is that folk dancing isn't ballroom dancing. No one will think the worse of you if you circulate and ask different men for a dance. And don't let their seeming aloofness fool you.

The reason he looks so serious or hides in a corner is probably because



Madelynnne Greene models a beautiful Hungarian Costume at the College of the Pacific Folk Dance Camp.

(Photo by Ace Smith, Salinas.)

he is afraid of being turned down if he asks you. Or he may be scared stiff because he isn't a polished dancer or feel that he isn't graceful or any one of a dozen other things. But if a woman approaches him, smiles and asks him to try a dance with her he will, nine times out of ten, be thankful. And don't forget that one refusal or even a half-dozen is no reflection on your feminine charms—it is just an indication of timidity on the part of the man as he sits thinking about sprinting for home or the nearest bowling alley.

Many folk dancers come to classes in man-and-wife teams and, in doing this, they are opening a whole new world of enjoyment for themselves. Nothing can do so much to bring a couple closer together than an evening or afternoon of folk dancing and the fun of sharing a common interest. Married couples will, however, often find that they learn better in their early classes if they split up occasionally and find new partners. Because, in spite of the best of intentions, there is a certain amount of strain in the early stages of learning and a man and wife are just naturally more prone to criticize one another than they

are strangers or friends. And, in the beginning, criticism can be deadly to the spirit of fun that is the very essence of folk dancing.

**A**WORD now to the experienced folk dancer who attends beginning classes: You can be a tremendous help to the new dancer and the teacher by setting an example and serving as a model. BUT *don't* try to compete with the teacher by dragging partners off in the corner for private lessons, by doing a dance the way *you* think it should be done in spite of other directions by the teacher or by wearing an expression of disgust or openly remarking that "the authentic way is like this." Just go along with the teacher's program and you will find that your own dancing will improve, the opinion of you that is held by both the teacher and the class will be high and you will always be welcome. If you *know*, beyond the shadow of a doubt, that the teacher is wrong on a point, then come to her in private after the class or before the next one and make your comment. You will find that he or she welcomes the information—and you will also find that, many times, you were wrong.

Always avoid covering up your own feeling of insecurity with a steady line of chatter in which you explain that you are not feeling well, that you sprained your ankle last week so your footwork will not be perfect, that you never have been very good at dancing, that you have studied ballet for five years or won cups at ballroom dancing. None of this will make your partner feel more at ease and the noise of your voice not only distracts the teacher in her very important early remarks to the class but also prevents everyone—including yourself—from hearing what the teacher is saying.

Here are some points to keep in mind on the floor and review before you go to class:

1. Learn (and this is serious) which is your left foot and which is your right. Many people don't really know. This is no disgrace, since many of us have never had any important reason for making the

(Continued on Page Twenty-four)

# A REAL DUTCH TREAT

That's What a Costume from Holland Can Be—  
Providing You Know How To Make It Properly

BY CLAIRE KAWALKOWSKI

**F**EW COSTUMES can rival those of Holland for quaintness and color, and few are more comfortable to dance in. But their very attractiveness has often resulted in Dutch outfits that are as far from being representative of the Netherlands as the Mississippi is from the Zuider Zee. Sometimes this is due to lack of information on the proper design or pattern to use, sometimes it is caused by the copying of a costume that is not authentic, and often, in the opinion of Polly Hertz of the Netherlands Information Bureau in San Francisco, it is because the dancer attempts too much at the start.

Polly suggests that a good beginning would be with the costume from Volendam, a town on the banks of the Zuider Zee. It has all the traditional Dutch feel without being too complicated to make.

For the woman's costume the skirt is made of a heavy wool material, like flannel, woven in bright stripes—traditionally seven colors are used. For dancing, a striped flannelette, ticking, denim, or other cotton material would be very suitable. The skirt is at least four yards around and is ankle-length. Under it goes four to seven petticoats, and sometimes the Dutch woman and girl wear a thick pad over the hips to make the skirt stand out more!

The short-sleeved bodice is made of heavy black sateen and is fitted to the wearer, with a square neck cut out both front and back. The neck is edged with embroidered peasant braid, about 1 inch wide. The bodice extends down over the skirt about four inches, finished with tabs, which show in the back. Under the bodice is worn a little vestee made of a flowered material, usually with a light background and small flowers, which ties above the waist-line.

The apron is very distinctive. It is also made of black sateen and one-fourth of its length is a piece of the same flowered material as the vestee. It should be about 1 yard wide, cover the front of the skirt and be tied over the tabs of the bodice. It is usually three inches shorter than the skirt and the ties are made of the same embroidered braid used to trim the bodice.



Polly Hertz and John Borjsteadt of "De Klompdancers," San Francisco Dutch ethnic groups, model two authentic Dutch costumes.  
(Picture by Posner, S. F.)

The only jewelry worn is a choker about one and a half inches wide, made of two or three rows of coral beads or red wooden beads, fastened with a large gold clasp in front. The shoes can be plain black leather ones, worn with black cotton stockings, or wooden shoes for outdoors.

A very important part of any Dutch costume is the cap. It varies from place to place and sometimes even indicates the wearer's religious group. The Volendam cap is made of white lace, with "wings" fluted by a special iron to stand away from the face. Polly says these caps are very difficult to make correctly and can be imported very reasonably (about \$3). I'll be glad to give you more information about getting one if if you are interested. Polly also says that she sends her cap back to Holland to be done-up—no one here has the proper iron to do it—really long-distance laundry service.

**T**HE MEN of Volendam wear the baggy Dutch trousers, pleated to a waistband, very full at the seat and tapered at the ankle. They are finished with a hem at the bottom. The material

of the trousers is black wool and they are made with a flap-front like sailors' pants, trimmed with two large buttons. These buttons are hand-wrought silver and are often family heirlooms. (The buttons on the Dutchman's clothes are sometimes valuable enough to pay for his funeral if the fisherman should drown and his body wash ashore far from his home.) The pockets in these pants are huge, "like potato sacks," says June Wayne, who gave me much of the information on the man's costume. Men carry everything in them, including sometimes whole cheeses.

The top of the man's costume is jacket-like, made of a striped material like denim, in red, blue, or green, striped with white. There is no collar but the front is made double-breasted so that either side can be turned back to form large revers. The front is lined with a plain color or the stripe and it is said the fronts are made very large so that when one side is soiled the jacket can be buttoned the other way to have a clean side out. Buttons, by the way, are of silver or imitation silver, although almost any bright material is good. The scarf worn around the neck is a black silk or cotton square, about thirty inches on a side, and is folded into a triangle and tied in front. Occasionally the scarf is red. The hat is made of black caracul, with an oval-shaped inset in the top and three ties in back to adjust the fit. Plain black shoes can be worn, with wool socks. Sometimes in cold weather the men wear a heavy outer jacket of black wool, similar to our navy jackets.

This costume dates back about three hundred years, but it is very wearable and very suitable for our folk-dancing needs.

Try making one and you'll not only have a good time sewing but an even better time dancing in the dress of the people from the land of windmills, tulips and dykes.

# A NATIONAL Folk Dance Federation?

The Next Two Months May See It Become a Reality

BY RALPH A. PIPER

*As our friends know, we have been hoping for some time that our State Federation movement would expand into a national organization. The idea has been discussed with many leaders and many federations and dance associations have endorsed it. As a matter of fact it had come to the point where we were waiting the proper opportunity of a gathering of many groups and delegates to present a plan.*

*Such a gathering will take place at the end of October in Chicago. An International Square Dance Festival is scheduled for October 28 at the Chicago Stadium and Dr. Ralph Piper, president of the Folk Dance Federation of Minnesota and professor at the University of Minnesota, has taken the initiative of calling a meeting of all interested groups with the purpose of starting a national organization.*

*We are happy to publish below the letter of Dr. Piper and, at the same time, to offer the pages of LET'S DANCE! for discussion of the idea.*

WALTER GROTHE, Promotion Mgr.  
*Let's Dance! Magazine*

THE FORMATION of a national organization of folk and square dance associations in the various states has been a vision and hope of the author for several years. This feeling has been shared by many other leaders and perhaps we are ready to take action. At least the problems can be discussed and preliminary plans made at the International Square Dance Festival in the Chicago Stadium on October 28, as representative groups are expected from over twenty states.

Some of the problems involved are as follows:

1. Shall it be called a Folk Dance Federation, Square Dance Federation, or Folk and Square Dance Federation?

2. Shall it include as members only the state folk and square dance federations (now organized in California, Washington, Oregon, Arkansas, South Dakota, Minnesota, Wisconsin and New Hampshire) or should smaller units be eligible for membership (such as the Southeast Oklahoma Square Dance Association, the Associated Square Dance

Association of Southern California, the Sun Valley Square Dance Association of Boise, and the Square Dance Council of Houston)?

3. Shall such organizations as the Country Dance Society of America be invited to participate as regular or associate member groups?

4. Shall it include caller's and instructor's associations, such as the American Country Dance Leaders Association of Michigan; the Northern California, the New Jersey, Long Island, and Westchester Square Dance Caller's Associations; and the Swingmasters of Minnesota?

5. Shall the federation hold regional and/or national festivals or send representatives to the National Folk Festival in St. Louis (promoted privately each year by Sarah Gertrude Knott) and the International Square Dance Festival in Chicago (under the joint spon-

sorship of W.L.S. and the Chicago Recreation Department)?

6. What practical functions might the federation perform other than the holding of festivals—such as establishing a central information service; publishing a national directory of folk and square dance organizations, clubs and leaders; correspond with and arrange for exchange visits with folk dance organizations of other countries.

The presidents and chairmen of all state and local organizations and other interested people are respectfully requested to give the matter careful thought and to send their reactions and suggestions to Ralph A. Piper, Professor of Physical Education, University of Minnesota, Minneapolis 14, Minnesota, before October 25. All leaders who can do so are urged to attend the Leader's Institute on the morning of October 28 at the Chicago Stadium to discuss plans.

## *Something New Is Coming!*

For some time the editors and staff of your magazine have felt that there was not enough news regarding your activities in *Let's Dance!* A number of methods of obtaining news and pictures were tried from time to time—but none of them worked efficiently.

The solution, however, was right under our noses and Nate Moore, president of the Fresno Council, is the man who helped us see the light. Wanting more news of his area in the magazine, he appointed Lillian Bowman as *Let's Dance!* representative on the Fresno Council and her first reporting job (a swell one) will appear next month.

If you would like more complete coverage of events in your locality please discuss the Fresno idea with your council and appoint someone to act as a clearing house for all information you want to see in your magazine. Have your representative type out his or her copy, double-spaced, with inch margins all the way around the page, and submit it to the editorial office, Route 1, Box 319, Guerneville, Calif. All copy will be acknowledged by return mail and published with as few editorial changes as possible.

This will not only serve to acquaint folk dancers in other areas with your activities but will also help the various clubs of your council keep in touch with one another and with local events of importance to all.

Please be sure that all copy reaches the editorial office on or before the tenth of the month prior to desired publication. In other words, if you want your news to be in the October issue, please see that it reaches the editor by September 10.

# FOLKS IN



Staff at the Folk Dance Camp included, left to right, seated: Lucile Czarnowski, Mildred Buhler, Grace West, Vera Holleuffer, Madelynne Greene, Sally Harris, Grace Perryman, Carolyn Mitchell (L.A.); Center: Walter Grothe, Morry Gelman (Minnesota), Sandy Tepfer, Ace Smith; Standing: Lawton Harris, Les Geiger, Buzz Glass, George Murton, Vyts Beliajus, Herb Greggerson, Jack McKay (President N.C. Association), Ralph Page (New Hampshire), Bob Osgood (L.A.). Staff Member not included in picture—Carlos Rosas.



Mildred Buhler discusses folk dancing at one of the outdoor assemblies which were a part of the afternoon programs.



Edith Thompson, secretary of the Northern California Callers Association, was presented with a surprise birthday cake at the Campus Co-op.



The campus cafeteria rated praise for its policy of "good cooking and all you can eat." It was also a favorite gathering spot.



Even the most serious classes were fun. Here is the reaction of campers to remarks made through an interpreter by Carlos Rosas of Mexico City.



Every major folk dance magazine in the United States was represented at this editorial conference in front of the Campus "Y". Left to right: Arden Johnson (Minnesota Roundup), Herb Greggerson (Foot 'n' Fiddle), Ralph Page (Northern Junket), Bob Osgood (Sets in Order), Bob Lamont (Let's Dance!), Vyts Beliajus (Viltis).  
(Photos by Phil Maron, Oakland.)

LET'S DANCE!

# FOCUS



Every other night there was a party in the gym where dancers after eight hours of dancing could dance some more. (Photo by Phil Maron, Oakland)



In spite of cool weather, several nights were devoted to dancing in the swimming pool, an established custom at the camp. (Photo by Ace Smith, Salinas)



Teachers gathered to learn "Malunelis" (Big Mill) from Vyts Beliajus, nationally-known dance leader from Chicago. (Photo by Ace Smith, Salinas)



Dancing on the lawn was fun day or night and alternated between international and square dances. (Photo by Ace Smith, Salinas)



Something was always doing in the evenings at the Co-op on the campus. Most popular gag was mellerdrammer: "I can't pay the rent," which was acted out with the benefit of napkins. (Photo by Ace Smith, Salinas)



"Confusion Square," called by Ralph Page, was one of the highlights of the festival at Baxter Stadium which brought 1950's Summer Camp to an end. Ralph claimed even he didn't know what was coming next. (Photo by Phil Maron, Oakland)



Highlight of the recent Kentfield Festival, College of Marin, July 23, was presentation of silver pins, designed by Bob and Eleanor Elsocht, to the president and past presidents of the Federation (ceremony shown at



Dave Boyce interviews Dan McDonald, extension director of the Federation, on his popular folk dance program over Station K.W.B.R. Dave has been instrumental in the development of the Junior Section of the Federation. (Photo by Phil Maron, Oakland)



Members of the Merry-makers of San Leandro display the Jota costumes designed for them by Bob and Eleanor Elsocht. Left to right: Dorothy Muir, Art Neuman, Eleanor and Bob Elsocht, Gerry Munoz, Ed Silva, Doreen Pruella, Al and Emmy Albertazzi. (Photo by Romaine, San Francisco)



left). Right: the pleased officers are, left to right (kneeling) Lucile Czarnowski, George Murton, Clarice Wills; (standing) Dan McDonald, Walter Grothe, Larry Getchel, Ed Kremers, Henry (Buzz) Glass. (Photos by Phil Maron, Oakland)



Carlos Rosas of the University of Mexico and his interpreter, Marie De Carli, pose in typical Mexican costumes at the College of the Pacific Folk Dance Camp. (Photo by Phil Maron, Oakland)



The Swedish Gandy Dancers made a hit at the July Santa Monica Festival with their beautiful version of the Dahl Dance. (Photo by Ed Labac, Menlo Park)



(Left) The "Triple T" Club of San Leandro won two first prizes with this action float at the annual July 4 parade in San Leandro. (Right) Closeup



of Triple T exhibition group. Although only six months old they have a membership of over 224.  
(Photos by Mildred Gill and William Hamel, San Leandro)



One of the cutest sights at square dances in California is Caller Barry Binns introducing his son to the pleasure of square dancing. Barry insists his neck does not get stiff! (Photo by Phil Maron, Oakland)



Callers at the meeting at Balado Park, Hollister, which with the help of Jack McKay formed the new Monterey Bay District Callers Association.  
(Photo by Theron Wright, Hollister)



"Texas Tornado" at The Grove in Guerneville during the Russian River Square Dance Jamboree July 16. Few Northern California settings are more attractive than this popular Russian River spot.  
(Photo by Phil Maron, Oakland)



Callers from all over California and the United States who attended College of Pacific Summer Camp at Stockton, included (first row seated left to right): Marjorie Stout (Whittier, Calif.), Mildred Buhler (Redwood City), Edith Thompson (San Bruno), Ralph Page (New Hampshire), Peg Allmond (San Francisco), Vera Holleufer (San Francisco), Meriam Lidster (Stanford). Second row: Ace Smith (Salinas), Marge Smith, Mrs. Jack Sankey (San Francisco), (sixth) Phil Maron (Oakland), Herb Greggerson (Texas), Bob Osgood (Los Angeles), (eleventh) Lawton Harris (Stockton), Arden Johnson (Minnesota), Edith Stevenson (Los Angeles). Third row: George Murton (Redwood City), Barry Binns (San Francisco), Jack Sankey (San Francisco), (seventh) Jack McKay, (ninth) Marvin Blanchard (Sacramento), Osmyn Stout (Whittier), (twelfth) Walter Grothe (San Francisco); (fifteenth) Ed Kremers (San Francisco). (If we missed your name please drop us a line and we'll be glad to identify you for our readers)

# THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY

by Ed Kremers



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

Below are some "first impression" notes regarding records used at the Federation's Third Annual Folk Dance Camp, College of the Pacific, Stockton, held July 26 to August 5, inclusive. Further details will be reported from month to month.

## OLD-TIME ENGLISH BALLROOM DANCES

The popularity of the Old-time English Ballroom Dances taught at the camp indicated a definite continuation of the recent trend in that direction. Included on the camp list were: *Royal Empress Tango* (English-Columbia DX-1218) and the reverse of this same record, *Tango Waltz*; *Ladbroke* (DX-1222); *Imperial Waltz* (DX-1383); *Dinky One-Step* (DX-1368) the reverse of which is a good *Doris Waltz*; *Eva Three-Step* (DX-1257) the reverse being *Pride of Erin*; *Florentine Waltz* (DX-1229). Presented informally were *Maxina* (DX-1202)—this has *La Rinka* on reverse; and *Esperano Barn Dance* (DX-1240).

As noted in this column (May 1950 issue), these 12-inch English-Columbias are excellent recordings, but unfortunately they generally require a wait of about three months before delivery, since they are not yet stocked in quantity by American wholesalers. No doubt these same pieces will be made available on local pressings in the near future—in fact, MacGregor has already presented a very usable *Maxina* on record 629, with oral instructions on reverse, and the same recording on 632 with *Jessie Polka* on reverse.

## VYTS BELIAJUS

In addition to reviewing many of his dances, Vyts Beliajus introduced a number of new dances recently recorded under his supervision by Folkraft: *Aupres De Ma Blonde* (1091), *Baker's* (Continued on Page Twenty-six)

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LET'S DANCE!

# "FOLK FOOD"



Edited by MARJORIE POSNER

**F**ISH is one food common to nearly every country, and it can be prepared in an endless variety of ways. In this country we are lucky in that we don't have to depend on local, fresh fish, but can buy almost any variety from another part of the land in a neat package, with the freshness frozen in. Also, fish, besides being delicious if properly prepared, is usually cheaper than meat, and with about the same food value.

For our first recipe we go to England for the well-known:

## FISH AND CHIPS

- 1½ lbs. fresh or thawed frozen fish (flounder, cod, haddock, perch, whiting) salt and pepper
- ¾ cup flour
- 1 egg, slightly beaten
- ½ cup milk
- 1 tblsp. melted margarine
- 1½ lbs. medium-sized potatoes fat for frying

Wipe fish with damp cloth, cut in serving-size pieces, and sprinkle with salt and pepper. Sift flour with ¾ teaspoon salt. Combine egg, milk, and margarine, add to flour and beat until smooth. Peel potatoes and cut each into 6 or 8 pieces. Wash and dry, and fry in hot, deep fat (370° on thermometer) until golden brown. Drain on paper, sprinkle with salt, and keep in hot oven. Dip fish in batter and fry in same fat until brown and crisp. Serve fish and chips very hot with a little vinegar (vinegar can be flavored with dill).

The fishermen themselves quite often concoct unusual dishes from their daily catch, which they cook fresh off the hook on their boats. One of the dishes that has won wide favor around San Francisco Bay has been influenced by both Italian and Sicilian cooking, and used to vary from fisherman to fisherman. It has become fairly-well standardized now. This dish is supposed to have been invented about 1870 by the crab-fishermen.

## CIOPPINO

- ½ cup olive or salad oil
- ½ cup chopped green onions
- 1 tblsp. each chopped green peppers, parsley, garlic, and celery
- pinch basil
- 2 cups tomatoes, fresh or canned
- 1 can tomato paste
- 3 cups water
- 1 cup sherry wine
- 1 tblsp. each black pepper, paprika, salt

Fry onions, peppers, parsley, garlic, and celery very lightly in oil. Add basil. Add all this to tomatoes and put in all the rest of the in-

gredients. Cook at least one hour, slowly. Add one cracked crab, six serving-pieces of fish (usually white fish), and 1 pound shrimp. Cook about 20 minutes more. Small clams are sometimes added to this. Serve with fish in bottom of large soup bowl, shellfish on top, and sauce over all, with plenty of french bread to soak up the delicious gravy. Serves 6.

In Okinawa I learned the Japanese way with fish from my house-girl, Chiyo, and though it is simple to make it is rather out of the ordinary and very good.

## CHIYO'S FISH

Fry fillets of fish in oil or shortening, using very little. When fish is almost cooked pour over the following: ½ cup water mixed with 1 tblsp. soy sauce (more soy can be used if liked). Cover and steam about ten minutes. Sometimes a little sour molasses is added to the water, about a teaspoon, and this gives a very different flavor to the fish. Serve with plenty of rice and fresh vegetables cooked in very little water only until still "chewy."

In Sweden many delicious dishes are made with dried salt fish. One of these is a fish pudding called:

## KABILJO PUDDING

- 1 lb. raw salted dry cod
- 1½ cups rice
- 2 cups water
- 3½ cups milk
- 2 eggs
- 3 tblsp. butter
- ½ tsp. pepper
- salt
- 1 or 2 teasps. sugar

Soak fish overnight. Cook, and when again cold, bone and chop. Wash rice, put on in cold water and when boiling add milk. Simmer until almost soft, add butter, and let it get cold. Season and add fish and beaten eggs. Pour into buttered and bread-crumbed baking-dish, sprinkle with breadcrumbs, and bake in hot oven (400°F) for about 1 hour. Serve with hot melted butter. Left-over pudding may be sliced and fried in butter. Serves 10.

These four recipes are only a sample of the many ways to cook and serve fish, following recipes from four different lands. Perhaps some of our readers have other interesting ways to prepare fish—how about sharing your dishes with us?

*Please send all letters regarding Folk Food to Marjorie Posner, Folk Food Editor, 512 Sanchez St., San Francisco.*

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# FOLK DANCE CAMP

(Continued from Page Eight)

and others teach American squares and rounds and conduct classes in calling; Madelynne Greene, Genevieve Dexter, Morry Gelman, Henry Glass, Walter Grothe, Dick Purvis and Grace West, all outstanding teachers, keep students on their toes with new dances and suggestions for improvements on old ones.

By lunchtime appetites have been whetted almost beyond endurance and the generous granting of "seconds" and even "thirds" is appreciated. Completely immersed in the activity of the day, the campers wave their cups in the air for coffee and enthusiastically discuss the morning's activity. Some feel there have been too many composed dances, some that there have not been enough; here a dancer says he thinks there should be less emphasis on squares, there a fellow dancer says he wants more squares. Over at one side of the room a vigorous discussion regarding the difference between exhibition dancing and dancing for recreation is taking place. These discussions will continue throughout the day and evening—but nowhere is there any ill-will, any chips on shoulder. All are interested in seeing folk dancing improve and are developing a strong tolerance of the other person's point of view. "I never thought

(Continued on Page Twenty-six)



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## BLUE DANUBE WALTZ

Old Time English Ballroom Dance

This dance was brought back from London by Harvey Wentzell, summer of 1947.

MUSIC: Piano: "Blue Danube Waltz" (Strauss)—Century Publishing Co.  
Record: Columbia 35416.

FORMATION: Couples in double circle around the room facing counter clock-wise in Varsouvienne position.

STEPS: Waltz\*, Step-Draw: Step to L side on L foot, draw R foot to L, placing R heel near L instep, and vice-versa.

MUSIC 3/4	PATTERN
MEASURE	I. <i>To Center and Out</i>
1-2	While M sways in place, W, beginning L, takes 2 waltz steps in front of M toward center of circle.
3-4	Beginning L, W dances back across in front of M to original position with two waltz steps.
5-8	M and W together repeat W action, Meas. 1-4, finishing with W directly in front of M.
	II. <i>Walk and Waltz</i>
9-10	Two walking steps fwd—L,R, (one step to a meas.).
11	Step back on L foot, dipping slightly. At same time point lifted R foot downward.
12	Step forward on R.
13-14	Two waltz steps fwd, L,R. (Without dropping hands W turns quickly to L on ct. 3 of Meas. 14 to face partner).
15-16	Holding both hands (crossed) M dances two waltz bwd (W fwd) traveling clockwise in circle.
	III. <i>Step-Draw and Waltz</i>
17-18	Keeping hands crossed take two Step-Draw steps to M L toward center of circle (1 to each meas.).
19-20	Two Step-Draw steps away from the center (to MR, WL).
21-31	Assuming closed position, waltz, turning clockwise and progressing counter-clockwise around room.
32	M twirls W once and a half to end in original varsouvienne position.

# KATERINA

(Ukrainian)

This dance description is presented by Lucile K. Czarnowski as it was demonstrated to her by Peter Hladun and his Ukrainian dance group in Winnipeg, Canada.

MUSIC: Record: Columbia 27254F *Katerina*

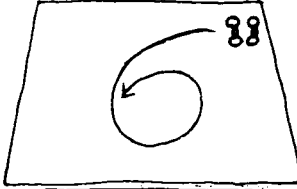
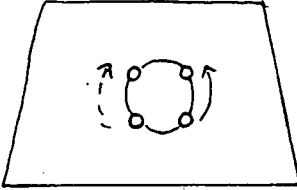
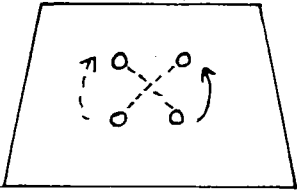
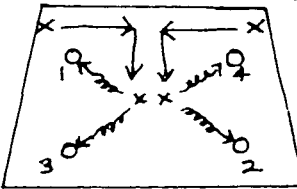
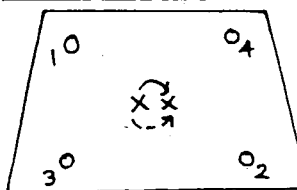
FORMATION: This dance is arranged for four women and two men. It is sometimes danced by six women. An entrance figure is used. Women dance Figure one, two and three without the men. The men enter the dance on Figure four.

The Ukrainian dance groups in the United States and Canada dance primarily as concert or demonstration groups, not as recreation groups. The pattern of this dance, including the entrance and exit figures, is planned for a stage.

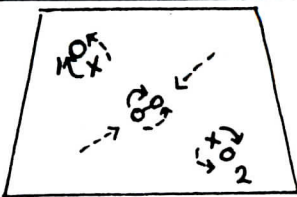
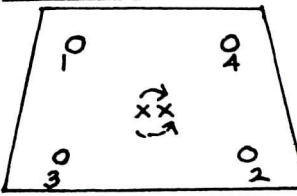
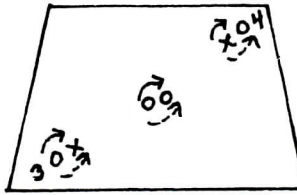
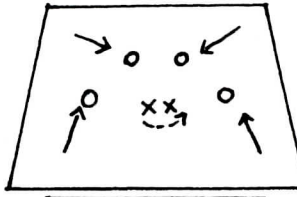
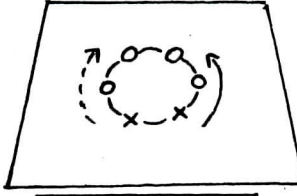
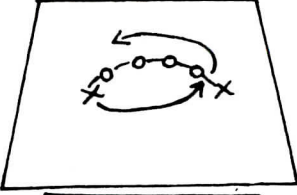
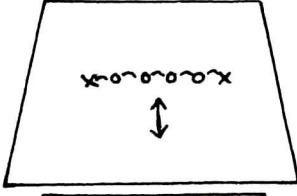
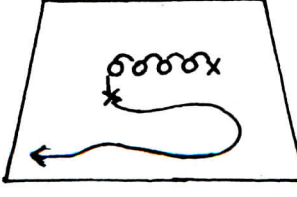
STEPS: *Common step No. Two, Leap-run-run* (Leap fwd. (ct. 1); close on little running st. (ct. and), little running step fwd. (ct. 2, and)).

*Bend-Extend-step-step-step* (Hop on R. ft. bringing L. heel in front of R leg halfway between knee and ankle, toe extended downward (ct. 1); hop again on R ft. extending L ft. fwd., toe near floor, L. knee straight (ct. 2); Step L (ct. 1); step R (ct. and); step L (ct. 2, and). Same, starting reverse feet).

*Step-Step-Step extend* (step R in place (ct. 1); step L in place ct. (and); step. R in place at the same time extending L ft. fwd. toe close to floor (ct. 2, and). Same, starting reverse feet. When men take this step the extended foot is twelve to sixteen inches from the floor.

MUSIC 2/4	PATTERN	ILLUSTRATIONS
Measures		
8	I. Entrance and Fig. I. <i>Enter and Form a Ring</i> The W are paired and enter as 2 couples, one behind the other from left up stage. They circle in a counter-clockwise direction and finish in the center in a ring. The position of the W is as follows: The W on the left places her R hand on her partner's R hip, her L hand on her own hip. Her partner has her R hand on her own hip, her L hand holds her beads at her neck. Common step two is used (leap-run-run). This step is used throughout the dance by both men and women unless stated otherwise. All dancers start with L ft.	
16	II. <i>Circle Right and Left</i> The 4 W join hands in a circle (curled finger grasp) and starting with a high leap on common step number two, circle to the R for 8 measures. Reverse and circle to L for 8 measures. The circle is sometimes done using 4 measures for each direction.	
16	III. <i>Right Hand Star, Left Hand Star</i> The 4 W make a R hand star and circle for 8 measures. Reverse, form L hand star and circle for 8 measures. The step used is bend-extend-step-step-step. Free hand is on the hip.	
This is beginning of first repetition of music 8	IV. <i>Women to Corners. Men Enter.</i> The 4 W placing L hand at back of neck (elbow back), and R on hip, turn continuously to the L, each going to a corner of the dance space. Common step number two is used, W are numbered as follows: Number 1 up stage R, number 2, down stage L, number 3 down stage R, number 4 up stage L. (See diagram.) At the same time, the M enter, one from up stage L, the other, up stage R. With hands on hips, they advance toward each other (4 measures) and side by side move to center of stage (4 measures).	
8	V. <i>Turn With Right Elbows Hooked, Left Elbows Hooked.</i> M hook R elbows with L hands on hips and turn (4 measures). Repeat with L elbows hooked (4 measures). The W at the same time, each in her own corner, facing the center, take step-step-step extend. Hands are on hips.	

## KATERINA (Continued)

MUSIC 3/4	PATTERN	ILLUSTRATIONS
16	M advance to number 1 and number 2 W (4 measures). At the same time, number 3 and number 4 W advance to the center (4 measures). The two W in the center hook R elbows and turn (4 measures). Reverse with L elbows hooked and turn (4 measures). Free hand is on hip. At the same time, the M turn with number 1 and number 2 W in a similar manner. The 2 W who were turning in the center, place L hand on beads, R on hips and turning continuously to the L, return to own corners (4 measures). At the same time, the 2 M go to the center (4 measures).	
8	The two M hook R elbows and turn (4 measures), and repeat with L elbows hooked (4 measures). Free hand is always on the hip. While the M are turning, the four W, each in her own corner facing the center, take step-step-step extend. Hands are on hips. Whenever the W are waiting in their corners they take this step.	
Second repetition of music 16	M go to W 3 and 4 (4 measures), turn them with R elbows hooked (4 measures), L elbows hooked (4 measures) and then return to center (4 measures). At the same time, W number 1 and 2 advance to center (4 measures) turn with R elbows hooked (4 measures) L elbows hooked (4 measures) and return to own corners, as W 3 and 4 had previously done (4 measures).	
8	The M turn with R elbows hooked (4 measures), L elbows hooked (4 measures). At the same time that the M are turning with R elbows hooked, the W take step-step-step extend. While M turn with L elbows hooked, the 4 W form an open semicircle in back of the M.	
16	VI. Circle Right and Left All join hands with curled fingers, forming a circle, facing the center. The 2 M are side by side, and the 4 W are side by side. All circle R (8 measures) and L (8 measures). At the beginning of the circle to the R, and the change to the L, the leap-step-step is taken very high.	
Third repetition of music As much music as needed. Finish at the completion of a phrase	VII. Thread the Needle The M drop hands with each other, and the circle opens into a shallow semicircle with one M at each end. THREAD THE NEEDLE FIGURE is then taken with the M on the R leading under the joined hands of the M on the L and the first woman. He leads the line around in back of the first W and she turns to her L, which brings her L hand on her R shoulder while still remaining joined with the M on her L. His hand is now back of her shoulders. This threading continues until all are in a straight line center up stage. Each M puts his free hand on his hip. A suggested timing of music is, 8 measures each to go through the first, second and third arches, 4 measures through the fourth arch, and 4 measures for the lead man to turn and get his L hand on his R shoulder (32 measures in all).	
16	VIII. Line, Forward and Back The line, which now is facing the audience, travels toward them with step-step-step extend. (4 measures). The line travels backward with the same step (4 measures). Repeat the forward and backward movements (8 measures).	
As much music as needed.	IX. Serpentine The M on the R jumps out and faces the W next to him, and with his R hand takes her R. The others, keeping their hands joined, lift them from their shoulders and hold them high during the exit. The leading M moves backward leading the line across the front of the stage in a serpentine and exits at the conclusion of a melodic phrase.	
	Note: The Ukrainians dance to "live music" which continues as long as the dance continues. When records are used, it is not necessary to dance until the record is finished, but one should never stop the music until after the completion of a melodic phrase. This is a rule which applies to the use of records for all folk dancing. The name of this dance is sometimes spelled <i>Katheryna</i> as Katerina is the name Katherine or Katheryn in English. Katerina is also spelled Kateryna. Katerina is the most common spelling.	



## Let's Keep Our Squares Happy

Tips That Add Up to Happiness with a Big H

BY MILDRED R. BUHLER

**W**HY IS IT that all America—from the tiny boys and girls of kindergarten age through the gray-haired grandparents—are falling into the square dance habit again? Why is it that, no matter the age level, for real dance enjoyment squares seem to capture and hold the interest of more people than any other one type of dancing—or any other participating sport for that matter?

Never in our wildest imagination could we conceive such interest and such continued growth as this. Square dancing definitely has something that nothing else can touch. It's a group activity with such infectious fun that no one man, woman, or child who can walk can long ignore it when once exposed to it. For years we have noticed the audience appeal that squares have at our regular festivals. We have pondered this—for so often the foreign folk dances and the American rounds are so much more spectacular, so much more strikingly costumed, and the music far more colorful and appealing.

We have tried to analyze this with an impartial viewpoint and wondering whether our judgment could be completely unbiased we have asked questions, by the hundreds, of casual on-lookers, of new converts to folk and square dancing, of the "old-timers." And we have come to the conclusion that American Squares catch and hold the interest of more people because the actual footwork is simple enough so that newcomers can participate in a highly self-satisfying way after only a very few lessons, and yet the over-all program is large enough to hold the interest of the most ardent worker and will continue to stimulate that interest for an indefinite period due to the vast creative possibilities in connection with squares.

The reason the seasoned square dancer continues to enjoy the activity is because of that endless list of patterns and figures that continue to multiply and appear on the scene, which serve to whet the interest. The "live caller," of course, makes a big contribution; recorded calling at its best soon becomes a memorized routine of which the dancers tire the same as they do the round dances which appear, capture our fancy for a time, then seem to disappear. But with the present keen calling competition, there is little fear of the square dance activity dying on the vine, for each new quirk and twist provides new excitement and new interest.

**W**E WHO ARE deeply interested in the square dance program and have watched the miracles it performs on individuals and whole communities—turning the general population into a friendly, warm-hearted, democratic group of neighbors, breaking down the stiff formalities fashioned by our more formal social life—sincerely hope that nothing can happen to change the picture. There are some danger signals though, and we need to heed them.

Leaders need first to make sure that exhibitions and demonstrations (which are a definite part in the overall program and contribute much to the continuous spread of the movement), are kept free of the competitive feeling. Somehow when competitions are held an ugliness appears that has no place in recreation. Contests of this sort can never be completely fair and only serve to breed jealousy and hard feeling.

Contests are not the only source of that competitive feeling. We must be careful to discourage the feeling of comparison that sometimes creeps into general exhibition work. In no way do we wish to discourage exhibitions, but we do feel that they should be watched, and

each leader should see that his group has the proper attitude toward them, keeping, above all, the spirit of sharing something worth-while, but not in any way trying to outdo the other group.

Another cause for concern is the clickiness that sometimes develops in a square dance club, and which need not be there if the leader will take the time and pains to kill it. A bit of advice to new leaders is never to allow that spirit to develop. Keep the sets rotating. It's easy for people to get in the habit of thinking that it's more fun to dance in a permanent set than to change constantly, but it's far healthier for your club to see that this doesn't happen. For once it has it's more than a bit difficult to change.

**P**EOPLE DEVELOP into much better all around square dancers if they frequently change partners, as well as sets, and particular locations within the sets. A leader can help the dancer to help himself and a few suggested methods are here offered as ways of preventing and discouraging clickiness in your square dance club.

1. At certain times during the evening hand out slips at random, designating the number of the couple and the number of the set on the floor, seeing that the set locations are clearly defined. If your club is large, or you have a number of guests present, the caller or person in charge should pause and suggest that members of the set introduce themselves before the dance proceeds.

2. Have a Paul Jones-Grand March combination, which definitely mixes up everyone, and finish up the grand march by calling them into set formation.

3. Allow everyone to start wherever he chooses on the floor, then suddenly  
(Continued on Page Twenty-five)

# CALLER of the Month



**B**ORN AND raised deep in the heart of Texas, Herb Greggerson (shown here with his wife, Pauline), typifies the true, warm-hearted, friendly spirit that permeates the very air down "that-a-way."

Dancing since he could walk, and teaching the Texas Ranch Dances for nineteen years, he has built a nationwide host of friends who love the Texas style for its sheer simplicity, its easy grace, and, last, but not least, Herb's easy, refreshing way of presenting it.

With the aid of his charming little "taw," Pauline, and his teen-age son and daughter, Herbert and Hilma, he holds three different week long Square Dance Schools, high among the pines in Ruidoso, New Mexico, each summer. His institutes are in such demand that, in addition he travels all over the country, teaching at colleges, universities, and various recreation centers. His book, *Herb's Blue Bonnet Calls*, makes a welcome addition to any square dancer's library shelf, as does *Foot and Fiddle*, the monthly magazine which he edits.

Pioneering the movement when the ranch dances began to move from the grange halls into the cities, Herb has long since been rated as one of the top "drawing cards" in the square dance calling field, and his simple modesty about his accomplishments is one of his greatest charms.

Herb's exhibition set, the "Texas Bluebonnets," one of the most beautifully costumed teams in the country, made history away back in 1938, when they "barnstormed" all the way

to the New York World's Fair to present an exhibition, dancing hundreds of miles enroute. According to Herb's story they danced in every town they passed through, wearing out eight pairs of shoes per dancer. Also added to their accomplishments was the winning of the Fat Stock Show Square Dance Contest eight consecutive years.

One of the four "big names" on the faculty at Folk Dance Camp last month in Stockton, he made hundreds of new friends who will long enjoy in retrospect the happy and bountiful hours they spent in his classes, and will eagerly look forward to his return. One of Herb's own original calls which he has graciously permitted us to print is "Split the Ring and Around Just One."

## SPLIT THE RING AND AROUND JUST ONE

First four forward up and back  
Forward again and right and left through  
(First and third couples pass through each other, but do not turn back)  
And split the ring and around just one  
(Ladies go R and gents go L, passing behind one person only)  
Down the center, we'll have some fun  
(First lady meets third man behind second couple, first man meets third lady behind fourth couple and they go between the second and fourth couples respectively)  
Right and left through and split the ring and around just one  
(First lady and third man pass through first man and third lady in the center, then on between the second and fourth couples, each couple separating, lady to the R and gent to the L to meet own partner in the opposite position, first couple in third position, third couple in first position)  
Now down the center with a right and left through  
(Regular R and L through)  
Home you go and everybody swing.  
On the corner with your left hand  
(Allemande left)  
Right to your partner and right on by  
Hold with the left arm very tight  
Swing her around if it takes all night.  
(Each man turns his original R hand lady around until he can put her down in her own "home position" and he remains there as her new partner)  
Same two gents with a different Jane etc.  
(The gents always progress around to their right, the ladies stay at home. Repeat the figure four times in all until everyone is back in original position)

Famous last words. "Just remember folks, it takes two people to make a mistake, one can't make it alone."  
—HERB GREGGERSON.

—By MILDRED R. BUHLER.

## CALLERS ASSOCIATION NEWS

BY JACK MCKAY

*This column is designed to give a picture of the Square Dance Callers Association of Northern California, its aims and activities.—Ed.*

In February, 1949, a group of callers met and decided to form an association to provide themselves with an opportunity to get together and know each other better, to swap ideas and to pool their experience for the betterment of all. Since its organization the association has held monthly institutes, during which a program for standardization of terminology was instituted, new material was presented and individual callers were assisted in their calling problems. The association has also sponsored square dance jamborees in several areas.

Membership in the association has increased so rapidly that the problems of attendance at association activities by members who live a considerable distance from the Bay Area has become acute. To remedy this situation and extend the advantage of membership to more callers, a policy of regional sections has been adopted. In localities too distant from the Bay Area for convenient attendance at association activities, callers may get together and apply for recognition as a regional section. Every four months a master institute is to be held at which representatives from the various regions and the central group will present new material and ideas. Each region will then hold individual institutes at which the material gained from other regions and the central group will be presented to their membership.

The Monterey Bay Region was the first to be recognized as part of the association. At a meeting July 22 twenty-one callers from that area elected Jim Fontana as their regional director and Jim Larsen as their secretary-treasurer. It is interesting to note that only five of the twenty-one callers were already members of the association. Tentative plans have been made for the organization of Stockton, Santa Rosa and other regions. For more detailed information contact me at 2194 43rd Avenue, San Francisco.

On Sunday, August 6, immediately following folk dance camp, the association secured the services of Ralph Page for an evening's institute.

# Around the SQUARE Set

by PEG ALLMOND

Mr. and Mrs. RAY NICHOLSON (of the Country Cousins, Paws & Taws, and Pattern Dancers) of Seattle visited San Francisco recently in search of new square dance material. They danced with the Square Cutters and paid Ed Kremers' Shop a visit. RAY called an excellent square for the Square Cutters and told us his son is a junior caller—another case of "it runs in the family." The Square Cutters were also favored with a visit from Mr. and Mrs. TERRY GOLDEN of Southern California. TERRY called a square and it was packed with personality and new patter.

A FEW NOTES ON THE CALLERS' ACTIVITIES AT FOLK DANCE CAMP: Two birthday cakes with songs and good wishes were cut in honor of DOROTHY LARSEN of Santa Cruz, and EDITH THOMPSON. Dorothy's husband, Jim, is the secretary-treasurer of the Monterey Bay Area Callers' Association—a newly formed section of the Northern California Callers' Association; Edith Thompson is secretary of the Northern California Square Dance Callers' Association.

HERB GREGGERSON was mixed up in everything. At one of the lawn parties the M.C. announced the arrival of a foreign caller, and, believe it or not, it turned out to be Herb, dressed up in Northern Section President GEORGE MURTON'S Swiss costume—leather lederhausen (short pants) fancy hat and all! Herb said he "just came over" and would like to call a square to his native music. He called a Texas square to Sicilian Tarantella music and received an ovation not only in appreciation of his danceable call, but for his good sportsmanship.

Later in the evening in the Co-op Fountain (end zone to those present) HERB had his picture taken with ACE SMITH, RALPH PAGE and GEORGE MURTON and they all wore "foreign" hats. Watch for the picture at a later date!

The END ZONE was the scene of great activity after the sessions of teaching—much singing and many stunts were pulled. Notable were VERA HOLLEUFFER'S delightful rendition of La Musicale and RALPH PAGE'S contra, called to ragtime!

Then there was the never-to-be-forgotten Confusion Square, created by MARJORY STOUT of Southern California. Instead of four couples dancing they cut in extra couples and generally confused the callers—more fun!

PAUL CHANNEL of Beverly, Mass., caller of Eastern Squares and contras, was enrolled at camp and stayed over to dance with Bay Area groups.

JACK McKAY, Northern California Callers' Association President, would like to have a movie of the effect the various area dances had on the enrollees by the time they reached his class. They took New England contras with PAGE at eight ayem, Texas squares with GREGGERSON at nine, Southern California styling and squares from OSGOOD at ten and then squares as done in Northern California from JACK at eleven. Until the students oriented themselves in his class, confusion reigned and an allemand left call resulted in everything from pidgeon wing, landing field,

## CALL of the Month The Caterpillar Twist

Originated by E. W. ("Bish") BISCHOFF

First and third go forward and back  
Forward again:

1. Take the opposite lady by the wrist  
And split the sides with a Caterpillar Twist  
Around the gent and in you go  
*(1) First gent takes third lady's L hand in his R, third gent takes first lady's L hand in his R. They lead ladies through nearest side couple as in Grapevine Twist, but go around behind gent and back to center.*
2. The two gents hook with the left elbow  
\*Turn that line around the set  
\*And listen now, you're not through yet  
*(2) The head gents, still retaining hold of lady's hand, hook elbows and pivot the line of four once around in center*
3. Take that lady by the wrist  
And split the sides with a Caterpillar Twist  
Around the gent and in you go  
*(3) Repetition of (1), except they split the opposite side couple*
4. The two gents hook with the left elbow  
\*Turn that line around the set,  
\*And listen now, you're not through yet  
*(4) Repetition of (2)*
5. Now split the sides with a Butterfly Whirl  
And back in the center with the very same girl  
*(5) Head gents now lead lady to side couple they first danced with, and this time they go through side by side and separate, lady going R, gent to L, back to center. They hook nearest elbows with side couples in a Butterfly Whirl as they go through.*
6. Circle up four in the middle of the room  
Circle left like a big cocoon.  
Swing your own and home you fly  
Your caterpillar's now a butterfly  
*(6) Head couples only.*

NOTE: (\*) Marked portions of patter can be eliminated for advanced dancers after first repetition.

on your corner Texas Style to just plain standing, looking at the left hand in bewilderment!

Local callers saw the humor of the situation and BILL CASTNER, JACK SANKEY, WALTER GROTHE, VERA HOLLEUFFER and GEORGE MURTON all took friendly passes in the patter of their calls at the lawn parties.

CAROLYN MITCHILL called some new LEFT ALLEMANDS at one of the Lawn Parties. "W—there is no such so don't let it trouble you" and "Y—you don't know it and neither do I"; "Q—I don't like it, neither do you."

JIM FONTANA called a Cowboy Loop square through three couples and then sent the three out to visit with other squares. It was an outstanding contribution and SOME FUN.

DOT SANKEY called the best of all those who tried to call a contra and RALPH PAGE

extended her an invitation to call to his group anytime she is in Keen, New Hampshire.

RALPH PAGE visited the Bay Area following camp and was guest of honor at the August Square Cutter party. HERB GREGGERSON and his charming wife, PAULINE, were guests of honor at the 49'er PARTY at Buri Buri. HERB also broadcast from MILDRED BUHLER'S Breakfast at Bondy's program. BUSTER BROWN of Fresno called a fast square at one of the evening parties at camp—so-o-o fast for RALPH PAGE that he burlesqued it, to the delight of all those folks who didn't know about his sense of humor. They loved him for it!

\* \* \*

What a Folk Dance Camp that was! If you missed it this year, run, don't walk, to the nearest mailbox and send off your registration for 1951. Care of LAWTON HARRIS, Director, Folk Dance Camp, College of the Pacific, Stockton, Calif., if you don't know.

# Texas Style

BY MILDRED BUHLER

**T**EXAS SQUARE DANCING does have a different style and flavor all of its own, a very delightful one, and if you listen and watch carefully for a few minutes upon entering the Texas square dance, any good square dancer can fall in line in a hurry.

The main differences are in the *do-si-do*, the *promenade*, the *allemande left* and the *sash-shay*. These explanations are brief and simple but if followed carefully, the visitor to Texas won't be embarrassed by going afoul on the floor.

First the *do-si-do*. It is what we commonly call a *do-paso*. Texans do not use the split the opposite couple type of four-handed *docey-doe* so common in many other sections of the country. At least they do not call it by that name. Their *do-si-do* involves partners and corners only. Partners face each other and join left hands and walk around each other, back to place, then face corners, join right hands and walk around each other, back to place, then left with partner, right with corner, etc. until the caller gives a call to indicate a change of action. Occasionally the *do-si-do* will start with a right hand turn with the corner and then the left hand turn with the partner, etc. There is no limit to the number of turns in the Texas *do-si-do*; it can go on indefinitely, and can be done in a circle of four, six, eight or any number for that matter.

Going into the Texas *promenade* gent meets lady joining R hands, turns her about three-fourths way around, then reaches up with his left hand, joining with her left hand *on top of the R joined hands*, gives a slight tug with left to pull her into place on his R and then promenades. There is no stopping of motion and no twirl as they start the promenade, but there is one twirl upon reaching home position. Remember, *the R hands are under the left* during the promenade.

The *allemande left* is actually the same in action, but they do have some different calls to indicate it, such as *on the corner with your left hand*.

The *sash-shay* is practically the same as the *dos-a-dos*, two people passing around and in back of each other, and back to place passing R shoulders first, then L shoulders without turning.

The *sash-away* figure is more like what has been called elsewhere *sashay*

## Memo from Madelynne

(Continued from Page Nine)

- distinction. But getting confused over which is which will slow you down and if you have to glance at your ring finger to see which is your left hand you've already lost too much time.
2. Remember that the lady usually stands at her partner's right side unless otherwise directed.
3. Keep in mind that a double circle means that the man stands on the inside of the circle, his partner at his right side on the outside of the circle.
4. "Line of direction" is the same thing as "counter-clockwise." Visualize an enormous clock lying flat on the floor. You are standing so that, when you move, you travel against the directions of the hands of the clock. (You move forward and to your left in the big circle on the floor.)
5. When facing the line of direction, the outside hand or foot is the one farthest from your partner—the lady's right and the man's left.
6. The inside hand or foot is the one closest to your partner—the man's right and the lady's left.
7. Before you start to dance be sure to stand properly. Be relaxed, not stiff, and don't sag on your feet, hang on your partner, or stare continually at your feet or the floor.
8. Keep your chest high but don't hunch your shoulders. *Avoid looking like a turtle*. Let your arms relax at your sides and, when you take your partner's hand, don't try and crush it.

*by your partners two* except that the man's R and lady's L hands remained joined throughout the movement, making it necessary for the lady's L arm to be across her breast on crossing over to her partner's L side.

One noticeable difference is the smooth *two step* which is so commonly used on the promenade, grand R and L, during the swing, or actually any time the dancer is traveling about the floor. It adds a delightful touch, but of course is not compulsory.

Take time out with your advanced dancers and give these Texas touches a try, and see if your club doesn't find them refreshing and highly contagious.

9. Place your weight a little bit forward, so the heels rise off the floor. *Remember that you have good "springs" in your knees and heels and use them!* They take all the vibration and jarring out of your dancing and you'll be less tired at the end of the evening.

And now a final suggestion: When class is over don't be afraid to practice the steps you've learned at home. Pull down the blinds if you think your neighbors will believe you need a psychiatrist—but *practice*. A few hours spent in going over new routines while they are still fresh in your mind will give you self-confidence, develop your style and allow you to get much more out of your next lessons. In addition, you'll quickly progress to the point where you can join the fun at your own club or at a festival and that's the point of going to class in the first place.

*What are the basic dance movements that are the foundation of all folk dances? Madelynne Greene answers this question in October's MEMO FROM MADELYNNE—and gives you her own special exercises for developing grace and style. Don't miss this important article in October's LET'S DANCE!*

## Tell It to Danny

(Continued from Page Seven)

torian, Kathryn Davis, and instructor, Helen Terrill.

SAN BRUNO TYROLEANS: Pres., Leon Le Fabore; treas., Don McMillan; V. P., Walt Koslosky; custodian, Butch Gomez; sec., Mary Koslosky. Mary reminds us that the club meets every Wednesday evening at the Northbrae School Auditorium on San Mateo Ave., in San Bruno. Time: 8 to 10:45 p.m. FALL PARTY ON SEPT. 23 IS OPEN TO ALL.

Speaking of the LASSEN PROMENADERS—they have just celebrated their third birthday and have grown to 222 members! At the celebration party they presented RAY and NA-OMA PACKWOOD, past presidents, with a clock engraved with square dancers. Incidentally they have exhibited 37 times in the past year. Howzat for keeping on your toes?

Some business men up Guerneville way have been doing the same thing—keeping on their toes—by sponsoring free folk dancing at the beautiful Grove hall in the center of town. Now there's an idea, if'n I ever heard one! Time is every Tuesday evening.

By the way, just how do you pronounce ZBOINIKI?

Goodbye now and happy dancing!

LET'S DANCE!



#### SALEM, OREGON *Indians To Square Dance!*

Teachers in the Indian Service attending the Chemawa summer school have been studying American Square Dancing during their free hours and they plan to take it back to the reservations to teach to the Indian children.

Square dancing should prove a welcome addition to their program, since most of them are from isolated areas, 65 of them from Canada alone.

#### LOS ANGELES, CALIF. *Special Train Carries Dancers to Hoe-Down!*

Popularity of square dancing has reached such heights in Southern California that a special train was necessary to carry the crowds to a recent big hoe-down in Pomona which was held at the El Camino Recreation Center. The 18,000 square feet of maple flooring at the center accommodates 1400 dancers.

#### EUGENE, OREGON. *Oregon Trail Pageant!*

Hundreds of costumed square dancers took part in the recent Oregon Trail Pageant which ran for four nights recently at the fairgrounds here. This pageant was a magnificent tribute to the pioneers who blazed the trail through Oregon in the early days, and was accomplished only through the combined efforts of several thousand people.

#### MISSOULA, MONTANA. *Federation Formed!*

Falling in line with many other sections of the country, the Missoula Federation of Folk and Square Dancing was organized recently to promote square dancing in that area.

#### SPOKANE, WASHINGTON. *"Tag Day" Aids Slab Fund!*

To raise additional funds for the improvement and maintenance of the Shadle Park Cement Slab, a recent "tag day" dance was held at the park. Dancers and spectators were invited to purchase "I AM A SQUARE" tags at 50 cents apiece to raise money for seats for the dancers and spectators, fence, permanent platform and drinking fountains. The venture was rated a success.

#### ST. LOUIS, MISSOURI. *Here's Competition for Santa Monica's Big Party!*

Running neck to neck with Santa Monica's World's Largest Square Dance in July, was the one held here last August, when 65,000 square dance devotees converged on a big parking lot for a mammoth square dance!

#### HAPPY ENDINGS

*Promenade around the hall,  
Promenade and don't you fall,  
Promenade right off the floor,  
That's all their is, there ain't no more.  
KEENO!*

## LET'S KEEP OUR SQUARES HAPPY

*Continued from Page Twenty-one)*

stop the music and have all of the ladies move one set to the right or left, backward or forward, etc.; at the next break have all of the gents move to new designated locations, etc.

4. Play "Skit-Skat." At the end of a promenade, swing, or similar time, the caller calls "skit," and pauses while all of the ladies run helter skelter to find a new location on the floor. At another convenient break the caller shouts "skat," which is a signal for all the men to scatter to new locations. The command "skit-skat" is a signal for everyone to scatter at the same time, and entire new sets to form. This provides plenty of hilarity for everyone and serves to mix them up very successfully. This also provides an ideal opportunity for extras to cut in from the side and will make the dancers on the floor really scramble for a spot.

5. On certain specified dances announce that tagging is being permitted by either men or women at any time except during the "swing." If this is encouraged the whole floor enjoys a lot of excitement and a very refreshing mixer spirit is sure to develop.

Don't let your club die on the vine because of clickiness. Help them to help themselves and a wholesome club spirit is sure to be your reward. If you have some good recommendations along this line, please send them in and we will be glad to pass them along.

#### HAPPY ENDINGS

*Everybody in the center stand,  
Shake the opposite lady with your right hand,  
Howdy do,  
How are you?  
I'm all thru,  
So are you!*

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# The Dancers

## BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

*Dictionary of Folklore.* Edited by Maria and Jerome Fried, New York, Funk & Wagnalls Co., 1949, 531 pages, (vol. I:A-I) \$7.50.

THE PUBLICATION of the *Folklore Dictionary* marks a tremendous step forward in the research of Americana. The dictionary represents the collective efforts of 29 contributors, but the entire field of the dancelore is covered by Gertrude P. Kurath. Naturally, our specific interest in conjunction with the publication of this work concerns the phase of the dance in folklore.

A dozen or more writers, all authorities in the field of folklore, have given their interpretation of the meaning of the word "folklore." However, none pleased me as much as R. D. Jameson, who states: "Folklore is a branch of cultural ethnology. The data of folklore are the myths, legends, traditions, narratives, superstitions, religions, rituals, customs, dances and explanations of nature and man, acceptable to individual ethnic groups in each part of the world at any historical moment."

A great wealth of material is to be found under the heading of: "Dance: folk and primitive." The cross indexing of individual items has been thoroughly covered by at least 250 entries for the dance with data of origin, locality and letters A to I. Any type and variety of present practice are found in one chapter (p. 276 through 296). There are comparative charts as to interpretations of dance content and execution; the use of instruments; or voice. Besides these the basic relationships and kinships of themes in the various parts of the world are uniquely mapped out for the curious. Another chart shows that the "circle" is the most frequently used type of formation. Next comes the "longways" and then the "squares." All of these are broken down into subdivisions of the most customary formations for changes and floor patterns during the execution of a particular dance.

The important contribution in the main chapter and in the specific items (in alphabetical order) is the definition of dance terms. We learn, for instance, that the "arch," which the Virginia Reel, or London Bridge, makes use of, is a

## THE RECORD FINDER

(Continued from Page Sixteen)

*Wife* (1091), a new *Finger Polka* (1089), *Kashubian Waltz* (1090), *Moss Roses* (1092), a new *Nigun* (1092), *Ratukas* (1089), *Soyotte Lorraine* (1091), *Zasiali Gorale* (1090). Those most popular seemed to be *Aupres De Ma Blonde* (My Favorite Blond), *Moss Roses* and *Zasiali Gorale*.

### RALPH PAGE

Ralph Page taught dances from Folk Dancer Albums 5, 6, 7 and 8 (reviewed in detail in last month's *Let's Dance!*), as well as other contras and New England squares. He did a fine job of popularizing the New England style.

symbol of a green bough and represents remnants from pagan times.

The "bear dance" was a ceremonial hunting dance performed in bearskin and mask. On the other hand, the same dance was also performed as a "prayer" asking for a long life. The "Contradance" is defined as a dance of opposition in which a certain number of couples 8, 16, or 32, participated. (Lady Walpole's Reel is one of the early examples in the reviewer's opinion.)

The "deer" dance of the North American Indians, it is pointed out, was performed to invoke rain for good crops. The "harvest" dance information (as to its being partly a "religious" and partly a "secular" dance) is highly interesting. Today all that is left of its symbolic meaning is that the dance is performed most frequently around harvest time.

This research of Mrs. Kurath, ethnographer and dancer, is all the more commendable, since we realize only too well that she had to start at the source and travel extensively. It marks her lifetime devotion to the subject. The wealth of material unearthed and now at the disposal of any student on folklore and the dance fills a much needed gap. Volume I is only half of the great task and only when the second volume appears in print shall we be able to make a final appraisal of the merits of this dictionary. In the meantime, I should like to recommend Volume I to all danceminded folklorists. Much knowledge and information is to be gained from the 4000 entries by the 29 contributors of this monumental work.

JUANA DE LABAN  
Head of Dance  
University of Michigan  
Ann Arbor, Mich.

### CARLOS ROSAS

Many of the records used by this Mexican expert came from Mexico. List here are some which are most likely to be available in reasonable quantities in the near future: *La Burrita* (Peerless 2721); *La Bamba* (Peerless 2223, with some possible other choices such as Victor 70-7249 and 70-7521A, Mexican series); *Polka Nortena* (Victor 70-7452B or 23-0879); *Sones Viejos* (Victor 70-7481A or 23-0705); *Sus Ojitos* (Peerless 3032) *Flor de Mexico* (Tri-Color MG 540B or Columbia 6073-X); *La Pajarera* (Victor 70-7692B); *Guadalajara* (Pan-American 003-B); *Redova* (Peerless 2735). Others will be reported on as information warrants.

## FOLK DANCE CAMP

(Continued from Page Seventeen)

of it in that way," is a frequently heard remark.

Lunch over, the dancers scatter to take part in the full afternoon's program. There are workshops at the gym, the studio, Sears Hall, the Y and at the quonset hut known as Music D; there will be an assembly at 3:30 where some vital folk dancing subject will be discussed by an expert or group of experts and, after the daily afternoon lawn party and dinner, there will be more classes and a swap session where dancers can exchange steps and patterns.

Then, when the official activity of the day ends at 10 p.m., the dancers gather at the Co-op Fountain for a late snack and more dancing. But, for most, it is a time for getting better acquainted with one another. Herb Greggerson brings forth his best "true" stories; Vera Holleuffer leads the gang in the song-pantomime "La Musicale," and everyone joins in the "melderammer" acted out with napkins as props—using them as the hero's bow tie, the heroine's hair-bow and the villain's moustache.

Multiply this one day by ten, top it off with a festival before 5,000 people in Baxter Stadium, and you have 1950's Folk Dance Camp July 26th to August 5th—high spot in the year for over 300 dancers from 19 different states and 26 colleges. But there is really only one way to appreciate fully the instruction, warm friendliness and hilarious hi-jinks that have made this Camp a national institution in only three short years—join the fun in '51!

# CHATTER *from the* SOUTH

BY MARILYN BUSCH

Proof that your first IDC meeting is always your worst, EDWARD LABAC danced until midnight and had to stop at the emergency hospital on the way home for an appendectomy at 3:00 in the morning. With complications.

ISABEL PERCH, recently returned from a trip through Europe to Palestine, showed slides of her visit at this same International Dance Circle shindig.

GENE MAUN, Ph. D., A.B. and Cal Tech man, was presented with another degree, that of Honorary Doctor of Folk Dancing, by the Glendale Folk Dancers. The University of Wisconsin in Madison is his next stop. Gene has a position there waiting for him.

Dining out before the festival in Polish costumes, BILL and RUTH GARBER, IRIS MUNSON, FRED HOBLIT, JANE DECKART and BARRY LEWIS brought forth this comment from the waiter: "I can remember Grandmother back in Pennsylvania wearing a costume like that to a wedding."

Congrats to RIMA GROKOWSKY and STANLEY MINTON, both from IDC, for their recent engagement. Date set for September 10.

GEORGE HOLLY'S baby was dressed in exact duplicate of dad's Russian costume at the Santa Monica festival. Cute isn't a good enough word for the way they looked.

HAROLD COMSTOCK, Folk Dance Federation of Cal.'s Southern Section president, has just become a GRANDFATHER! Harold's daughter Alice gave birth to a baby daughter, Judy Davis, on Aug. 7, 1950. And Harold looks only about 35!

"Rhapsody on Ice" show, which opened in San Bernardino in July and has been on tour in Sacramento, features JERRY, the son of RALPH MAXHIMER, well-known Southland caller, in a duet with the star of the show.

AMONG THE YOUNGER SET: DICK WALTERS spent a dance-easy summer relaxing at Lake Arrowhead before before attacking art at Pasadena Jaycee this fall. BERT PIERCE has been broadening his knowledge of the United States and Canada by an extensive trip, and NED DANIGER is seeing the world with Uncle Sam's Navy.

And may we ask JANE DECKART a question? Is it Earl or Otis?

A swim and dance party for the LEVIS AND LACES exhibition set was held by MARY PIERCE, daughter of popular square dance caller PAUL PIERCE.

Mr. and Mrs. CHARLES WALTERS, who dance widely in San Fernando Valley circles, have returned from a two weeks' vacation in Hawaii. However, no new costumes or dances were acquired on this trip but they are sporting swell tans.

MUFFS ON THE MIKE: "We shall now do the Mexican Mixer, an American dance." . . . "Get your circles lined up for the Cumberland Square."

Performing in the dance contest competition of the annual Highland Games of the

United Scottish Societies of Southern California was ALEX HOLSER. For kilt-making instructions and details, please see Alex's article in the June issue of *Let's Dance!* (If it doesn't confuse you nothing will.)

CHUCK (Bud) GROTZINGER'S interest in the Gandy Dancers can't all be dancing, as he does plenty of that on both wheels and ice. Rumor has it that a certain young lady at "Candies" is the big attraction.

The swirling, twirling cape of El Torreador clinched one exhibition at the L. A. Co-op's Starlight Festival, and IDC's version of the Mazur the other. Dancing under the stars proved a comfortable change for those with the heavy Polish costumes, and added greatly to the enjoyment of a summer evening of folk dancing. Thank you, L. A. Co-op!

Following the International Dance Circle exhibition of the Mazur at the Santa Monica Festival, costumed dancers from the group made a tour of the amusement pier at Ocean Park. It was a quaint sight to see the Merry Go Round completely filled with dancers in Polish costumes.

I understand via the grapevine that CAROLYN MITCHILL does a mean Charleston. Same source informs me that RALPH PAGE, the well-known Eastern caller, finished up at folk dance camp by calling a Western square.

Following the famous Folk Dance Camp at Stockton's College of the Pacific, MORRY GELMAN, president of the Folk Dance Federation of Minnesota, made a trip to Southern California to visit some of his old folk dance friends and his old dancing grounds—namely the Westwood Co-op. Wish you could stay with us longer, Morry.

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