

Let's Dance!

JUNE
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

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EDITOR'S NOTEBOOK

Notes from Lawton Harris

YOUR MANNERS ARE SHOWING

We borrow the title of a film to point up some comments which have been coming our way. In April *Let's Dance!* we printed an article, "Square Dancing is more than Fun." To the author, Mrs. Frances Kiely of Fairlee, Vt., "Square Dancing" is a generic term, embracing all Folk, Rounds, Squares, Contras, or what have you. The point to which we wish to call your particular attention was the use made of the dance in teaching manners, etc. I have become particularly conscious of late months of a certain snobishness among our dancers here in the West. (I make no pretense at being a national authority, but I have met Easterners who are "Western" at this point at least.)

The article in May *Let's Dance!* "The Men in my Life," gave several particulars to this criticism—our manners ARE showing. We rush to get into favored squares, pushing, elbowing "undesirables" out of the way. We refuse to dance with beginners. We embellish, "doll up" simple dances as though we are too good to dance them in their original form.

You make the charges yourselves—you know what I mean. Our manners are showing!

This is not a new phenomenon. We quote from several old books—the most recent published in 1902.

—"While dancing, endeavor to wear a pleasant face."

—"Contending for a position in quadrilles indicates an irritable and quarrelsome disposition." (1902)

—"Sets should be formed with as little confusion as possible. Running to obtain a position should be carefully avoided." (1902)

—"The most obvious mark of good breeding and good taste is a regard for the feelings of others." (1902)

—"In dancing, let your steps be few, but well and easily performed, the feet should be raised but very little from the ground, the motions of the body should be easy and natural, preferring to lead your partner gracefully through the figure, than by exhibiting your agility by a vigorous display of your muscles." (1858)

—"Many persons attempt to learn dancing by the method of attending balls (Festivals) and being pulled through the figures. This is inexpressibly painful..." (1888)

—"Endeavor to make every one at ease and contented, and you will be surprised (if you have never tried it) how contented you will be yourself." (1888)

Yes, our manners are showing.

Let's Dance!

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LAWTON HARRIS, Editor

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THE FOLK DANCE FEDERATION OF CALIFORNIA



FEDERATION FESTIVALS

North

SUNDAY, JUNE 17—HAYWARD. Sponsors, The South Alameda Folk Dance Council. 1:30 p.m. Hayward Airport Park—same place as last year. 7:30 p.m. Hayward High School Gymnasiums.

SUNDAY, JULY 22 — KENTFIELD, Marin County.

SUNDAY, AUGUST 12 — HEALDSBURG.

SUNDAY, SEPTEMBER 23 — SAN FRANCISCO.

OCTOBER—SANTA CRUZ.

NOVEMBER—SAN LEANDRO.

DECEMBER—OPEN.

South

SUNDAY, JUNE 24—VAN NUYS (In Los Angeles City Limits). Place, Victory-Van Owen Park, 12227 Erwin, North Hollywood. Time: 1:00 to 5:00 p.m. Folk Dancing—On lawn in park. Square Dancing—In Club House. Valley Co-op Folk Dancers are hosts. Folk and square dancing will be going on at the same time. Eight famous callers will be on hand. Exhibitions of both folk and square dances. A food bar is also planned. This was a popular part of the program at the last festival. Ben Kirk, festival chairman.

SUNDAY, JULY 29—SAN DIEGO. Place: Balboa Park. Time: 1:00 to 5:00 p.m.

AUGUST—Los Angeles Co-op Folk Dancers Festival.

SEPTEMBER—Los Angeles County Fair Festival at POMONA.

REGIONAL FESTIVALS

North

SUNDAY, JUNE 3—NAPA. Sponsors, Napa Folk Dancers and the Silverado Folk Dancers, at Napa College Campus.

CALENDAR

Compiled by Karl Pearson
1636 Oak View Avenue, Berkeley 7
(Items should be sent by the first of the month prior to publication)

SUNDAY, JUNE 3—QUINCY. Hosts, The Feather River Reelers. 1-5 p.m. and 7-10 p.m. Plumas County Fairgrounds.

SUNDAY, JUNE 3—MONTEREY. The 181st birthday of the City of Monterey. The USO Shindiggers of Monterey hosts the Merienda Festival. 1:15 to 5:15, Monterey High Stadium. 7:15 to 10:30, Soldiers' Club, Fort Ord.

SUNDAY, JUNE 10—ANTIOCH. Hosts, Diablo Council of Folk and Square Dance Clubs. 1:30, Antioch Fair Grounds.

SUNDAY, JUNE 17—GUERNEVILLE. Stump Town Days. Hosts, Stump Town Swingers. "Come early and stay late."

THURSDAY, JUNE 21 — SALINAS. Round Up. Folk and Square Dance. Salinas Armory, 8 p.m. A part of the California Rodeo celebration June 21 to 24.

SUNDAY, JUNE 24 — WESTWOOD, Lassen County. The Lumber Jacks and Jills, hosts, at Westwood Town Hall 1:30 to 5:30 p.m.

SATURDAY, JUNE 30 — STOCKTON. Polk Y Dots and American Legion in Stockton Auditorium.

WEDNESDAY, JULY 4 — ALBANY. Albany Evening School Dancers, hosts, 1:30-5:30 p.m.

WEDNESDAY, JULY 4 — WATSONVILLE. Interclub Council and Monterey Bay Regional Council. 1:30-5 and 6 to 9 p.m.

WEDNESDAY, JULY 4 — OAKLAND. City of Oakland's annual Fourth of July Celebration, to be held at Oakland Civic Auditorium. Folk dancing 1:30 to 5:30; evening 7:30 to 10. Sponsors: Oakland Chamber of Commerce. Hosts: Oakland Folk Dance Council.

SUNDAY, JULY 8—LOS GATOS. "Sunshine and Shadows"—Los Gatos High Lawn 1:30-5:30 and 7:30-10:30 p.m. Sponsors, Los Gatos Square Dancers, Redwood Estates Mountaineers and the Sara-Cats.

SATURDAY, SUNDAY, JULY 21, 22—MOUNTAIN VIEW. Harvest Festival. Dancing afternoon, evening, both days.

SATURDAY, AUGUST 4—8 p.m., FOLK DANCE CAMP FESTIVAL, BAXTER STADIUM, Stockton.

SEPTEMBER 2—SAN LEANDRO.

SEPTEMBER 16—WALNUT CREEK.

TEACHERS' INSTITUTE—June 24— Write committee for details.

TEACHER TRAINING — Folk Dance Camp, College of the Pacific July 25 to August 9. See advertisement in this issue for latest news.

SUNDAY, JULY 15—OAKLAND. Woodminster Bowl annual exhibitions. You can't afford to miss this wonderful spectacle!

SQUARE DANCE CALLERS ASSOCIATION.

North—Jamboree Dates

June 24—San Francisco Area—Afternoon meeting.

July 15—Guerneville.

July 22—Marin County Area—Pot luck supper meeting held in the afternoon after Federation Festival.

JUNIOR SECTION—Northern Division

Saturday, June 16 — Hayward. The Hayward Teen-Twirlers are hosts to the Junior Section in the Hayward High School Gym. Time: 7:30 to 11:30 p.m. All Council delegates are urged to attend for voting on future officers. Time of Council Meeting: 6:30 p.m.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

FIESTA de los FLORES, Federation Festival, Sunday, April 22, was perfectly planned and executed by the SWING & CIRCLE FOLK DANCERS at OAKLAND'S ARROYO VIEJO PARK. ED NELSON, their president, should be mighty proud of such talented hard-work-together people—no wonder the sun shone down on their Festival and added glad hearts to those thousands of happy feet. The night party hosted by the CASTLE PROMENADERS followed in true fashion by a packed house at CASTLEMONT HIGH, where the walls of the huge gym are used to it by now.

Darn dates are confusing—causing some, some concern—account of advance publicity, MOUNTAIN VIEW'S HARVEST FOLK DANCE FESTIVAL has to go on as scheduled, being a three-day annual affair, and MARIN'S plans to host the FEDERATION FESTIVAL had to be moved up to July 22 on account of WOODMINISTER Exhibitions, July 15. WHOO! Is me! If I were festival planning chairman. Won't the area councils please help him by advance requests for festival dates.

They wanted to be there first—MR. and MRS. GEORGE SMITH of CAMPBELL and MR. and MRS. CHARLES WHITE of SAN JOSE were seen in front of the Civic Auditorium, April 1—just couldn't wait till May 20, or was somebody a meany on April Fool's Day?

A national farm magazine is interested in an article on a rural folk dance group, where the membership are actually farmers. Be you that kind of group? If so, write to HELEN ELLSBERG, 44 Warden St., Vallejo, Calif., and maybe you will be famous, mebbe!

Our fun is far-reaching—we now have groups dancing on ALCATRAZ and the SAN QUENTIN BARS have sent in their application. Their leader, CHARLIE BASSETT, also teaches the HARDLY ABLE SQUARE AND ROUND DANCE GROUP at TAM CENTER.

Danish sandwiches and coffee cake were served at the Friendship Party put on by THE DANISH FOLK DANCERS of SALINAS, March 31. The LOS BALADORES and USO SHINDIGGERS and LADISLA NARVAEZ furnished the exhibitions. BRANDHOLDT is the instructor.

The original score of "Die Fledermaus" includes several folk dance sequences. In the past, various professional opera companies have fitted classical ballet to the free and spontaneous folk dance music. In the "Workshop's" presentation of "Die Fledermaus" which will be in English (for those who like to understand what they hear) folk dances will be an integral part of the performance. "Carmen" will be accorded the same treatment. The erotic, lilting, and at times untamed, music, will be highlighted by dance movements native to Spain. MILLIE VON KONSKY has created the choreography from folk dance routines. Dates? May 24, 26, June 8 and 10. Here is a unique opportunity to experience a rich integration of music, dance and song. Don't miss it! For additional information contact: HAL BLOOM-

BERG, 785 55th St., Oakland 9. Phone Humbolt 3-6630.

Mother's Day was celebrated by folk dancing mothers and their families at MOSSWOOD PARK, Broadway at MacArthur, from 1:30 to 5:30 p.m. when BUSHROD FOLK DANCERS, sponsored by the OAKLAND RECREATION DEPARTMENT, were hosts to all Bay Area beginning dancers at their FOURTH ANNUAL BEGINNERS' SPRING FESTIVAL. There was plenty of room for picnics honoring Mother before the festival, and lots of space for spectators. The Festival Evening Party hosted by the WEBSTER WEAVERS and the HAPPY HOPPERS, was held at the BUSHROD RECREATION CENTER, and also featured an evening program for beginning folk dancers and four sets of squares called by RONALD GRIFFITH, DON ANDERSON, "BISH" BISCHOFF and FRANK TYRELL.

'Twas a hap hap happy April day at the regional festival in Richmond, California, when Mayor D. M. "Hap" Bradley welcomed George "Hap" Skopecek, president of the East Bay Regional Folk Dance Council, host group, during the intermission ceremonies. The occasion was the Spring fling, concluding event in the week-long celebration of the completion of the new Civic Auditorium, a marvelous place to dance. Imagine a hall accommodating 1000 dancers and 2000 spectators, where "swing your partner" means that the very floor swings, too, for it is so constructed that the forward end can be lowered for stage shows, allowing seats to be placed on a descending level, and giving the floor a spring and bounce of unusual resilience. The acoustics are good, so that the live callers were easily understood, and during one group of squares 100 sets of dancers were counted.

Congratulations to Miss Bernice Bonds of Berkeley, general chairman, who did a splendid job in coordinating the activities of the folk dancers and the Civic Auditorium committee. Civic leaders praised the high quality of the dancing, the beauty of the colorful affair and the importance of folk dancing as a cultural art. Of course that wasn't news to us, but many were attending their first festival, and the general feeling was amazement and admiration. The hotdog vendor was overheard to answer "You'd be surprised" when asked if he really expected to use a whole gallon of mustard, and that was but a minor surprise of the day.

Good news coming in from all over. The parties are especially well-attended but more beginners' classes are needed and should be advertised in our local area directories and headquarters. The known member clubs are anxious to go further, to "keep up with the Joneses," and frighten the newcomers with their mastery of intricate steps and long sequences. Let us not forget when we were first afflicted. Thoughtful thought: How's about an area list of who's dancing what, tonight, to be given out with a subscription blank for LET'S

DANCE! printed thereon? Anyhow, send in those new subscriptions!



"Step right up, folks! You can subscribe anywhere," says Circulation Manager Ed Kremers.

THE SQUARE STEPPERS FOLK DANCE CLUB of OAKLAND are ready again for their annual trek and happy week-end at ALPINE LODGE, and traditional EV SMITH, the super-breakfast-cooker, will flip the flapjacks. Last year I think he danced all night before his chore. MARGE FLASHMAN has charge of the dinner doin's and BILL and MABEL McMENEMY will be on time with the tunes. VIC (Marge's) FLASHMAN is their president; MONA and RAY LAWLER are in charge of . . . well, they're vice presidents; Secretary-treasurer couples with BERTHA and WALTER BECK. Baby sitters get a night off—'cause this is the one time the whole darn family goes along.

Our new honorary member club, THE SAN FRANCISCO POLIO WHEELERS, are getting around these days. They were very sorry to have to turn down so many dates to perform for festivals, benefits, etc., but their real ambition is someday to be free of those wheelchairs and we are hoping and praying for that day to come. Many have graduated to the "crutch" class and have learned to sashay down the center and back doing the Virginia Reel. This extra curricular activity is made possible by the adult division of our wonderful UNIFIED SCHOOL SYSTEM furnishing the teacher. The class now has 42 members divided into beginner and advanced wheelers and the crutch class. Only the other day, VERA VAUGHN, the little bride from CHICO, took a few steps alone—she has also graduated to the advance wheelers and was in her first exhibition Sunday, April 29, at RICHMOND'S mammoth Folk Dance Festival, where they again were thrilled to touch the hearts of their fellow dancers. Space will not permit all the wonderful things which are accomplished by our ADULT DIVISION, a truly worthwhile contribution in countless fields of endeavor for the able as well as the disabled. Don't let anything ever happen to deny you the right to participate in a chosen course of guidance which they make possible. ALL teachers are urgently requested to join the CALIFORNIA COUNCIL FOR ADULT EDUCATION—see your local ADULT DIVISION for information that you will cherish all your life. Write your State Assemblyman—"We want Folk Dancing under Adult Education." Some economy-minded legislators are gunning for us.

RANDY lost his notebook, notebook, notebook, RANDY lost his notebook and don't know where to call.

If you have engaged him, engaged him, engaged him,

If you have engaged him, call again, that's all!

(Continued on Page Sixteen)



Left, view of the first folk dance festival taken at El Morro. The old castle is in the background. (Photo by EL MUNDO) Right, the "Puerto Rican" Dreisteyrer.

A Folk Dancer in Puerto Rico

BY LISA LEKIS

FROM a folk dance standpoint, it was most difficult for both my husband and myself to leave Montana. But it was at least with the knowledge that the groups started there would continue and—we hope—eventually put Montana on the "folk dance map."

Neither Wally nor I had any idea of what we would find in a folk dance way in Puerto Rico. But, as always, it is one of the great satisfactions of the folk dancer to find people everywhere who are interested and who want to dance. In this case, we found that about five years ago a couple from California—the Redfields—had started a folk dance group here at the Y. M. C. A., which, following their departure, had carried on through the efforts of volunteer leaders seriously handicapped by a lack of new material, unavailability of records, no financing—but, despite all that, still folk dancing. The one thing not lacking was interest, enthusiasm and cooperation from everyone. With those assets anything is possible.

Outside of that small group—small in comparison to the population on this island—folk dancing was relatively unknown, and was confined to groups of school age children or teen-agers. One great difficulty in Latin America is to get the participation of adults in what was regarded here as an activity for girls and children. Square dancing, as such, did not exist at all for two reasons—the language here is Spanish and there were no callers.

The first job was to introduce more people to folk dancing. Every year here a Christmas festival is held on the grounds of the old Morro Castle for the school children of Puerto Rico. The usual program consisted of field events plus refreshments provided by a committee headed by the wife of the governor of Puerto Rico. When we suggested that the program might well include folk dancing, the idea was received with great enthusiasm and plans were made to teach seven simple dances to groups of high school students. The idea seemed easy enough—but I am not sure I would have suggested it had I known just how difficult it would be.

With the cooperation of the school music teachers we brought together students from all the schools for a once-a-week session—five times in all. We worked without having a microphone in a school gymnasium containing 200 students at a time, none of whom had ever done anything like this before. To get seven dances in shape for presentation in that short time began to seem like a near impossibility.

However, on December 20 we did present the dances with about 500 students dancing and with about 14,000 people present at the festival. For the same event, Wally and I organized a small group out of the original Y. M. C. A. group for some exhibition dances. This group, which is still going strong with more new members all the time, really worked to get some dances ready and

both boys and girls in the group got together costumes. Although the performances were far from perfect and the costumes not in the least authentic, we felt that at least an interest had been created that would endure.

AT CHRISTMAS here in Puerto Rico, programs are organized every evening to be done for the general public in the plazas and parks. Our
(Continued on Page Fourteen)

The author and her husband, Lisa and Wally Lekis, during an exhibition in San Juan, Puerto Rico. Lisa has a new book and set of records due off the press this summer on Puerto Rican dances. She expects to teach some of them at Folk Dance Camp.





Pictures of Happy Valley Dancers

THE AUTHOR

"We started folk dancing as members of the Berkeley Folk Dancers about a month before the Federation was founded. We moved to Ojai in November, 1945.

"We organized and directed the first statewide festival of the Federation held May 11, 1946, in Ojai. I was Vice-President of the Southern Section of the Federation 1948-1949.

"Betty was born and educated in Berkeley, I in England. We met in Holland at Castle Eerde in 1930, again in California in 1932; we married in 1935.

"If this isn't enough see LET'S DANCE! September, 1947, and October, 1948; also REDBOOK August, 1950. I have been teaching at the Happy Valley School, Ojai, since 1947.

"Betty helps me with ideas about exhibitions and points concerning costumes."

The author and Betty are shown at right. Photos by Ellen Erby.

Happy Valley

A HIGH SCHOOL EXPERIENCE

By David Young, Ojai, Calif.

If you happen to visit the Happy Valley School, Ojai, California, on a Friday evening, you will see all the students, their teachers and some of the parents folk dancing. The program moves at a rapid pace—fifteen dances an hour. All the necessary teaching has been done during physical education period so that no time is spent walking through routines. Mixers, couple dances, and squares provide a varied menu. The Eva Three Step is followed by the Hopak or a free polka, Miserlou by the Dreisteयर or the Yncaipa Twister. You'll find at least one of your favorites played for you to dance—yes, the Hambo!

How did it all happen? The Happy Valley School is a private boarding and day, junior and senior high school now in its fifth year with an enrollment of thirty-two. Early in the school's history folk dancing was introduced for all the students. Everyone had a good time so folk dancing remained as a regular feature. Now students miss it during vacation and alumni at college long for it unless they find other good groups where they are.

Exhibitions? Yes, the school has so far demonstrated one dance a year, at the Ojai Folk Dance Festivals in 1948 and 1950, at the Santa Barbara Statewide Festivals in 1949 and 1951. But this is only a side line done concurrently with a full academic program plus drama and art work.

Come and see us sometime, won't you? If you drop in just after lunch, don't be surprised to see us practicing Polyanka or the Russian Peasant Dance. It helps the digestion! Or perhaps you'd prefer a Viennese waltz?





The Lariat Swingers "help" their partners "lose their stockings in the brook."
(photo by A. C. Smith).



Ore Brandholt and his Danish Folk Dancers of Salinas.



The Lariat Swingers really went Tyrolean at the Ahwanee in Yosemite (photo by A. C. Smith).



The Jeans and Queens went all out to work on the "rodeo" (photo by A. C. Smith).

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California folk dancers can kill two birds with one stone June 21 when they witness "the West's greatest Rodeo" during the afternoon and participate in a huge festival in the evening.

All of this activity—and much more—will take place in Salinas, starting June 21 at 2 p.m. That evening the third annual "Rodeo Roundup" of folk and square dancers, held as a feature of "Big Week" in Salinas, will be staged.

This dance is presented by the Folk Dance Federation of California and sponsored by the California Rodeo with the Salinas Lariat Swingers as hosts. The roundup will be held indoors for the first time—in the acoustically-treated National Guard Armory at the Salinas Civic Center—at 8 o'clock. This dance is an effort to revive the old-time cowboy dances held in conjunction with the California Rodeo in days gone by.

Al Mignola, director of the rodeo, is chairman of the "Roundup." Ace Smith, leader of the Lariat Swingers and other well-known folk dance organizations, who M.C.'d the show the past two years, will play a prominent role again this year. All local clubs will again be on hand to show the Salinas hospitality and friendliness.

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

IMPERIAL

The following set of four single records (not an album) has just appeared: 1198 PRINCESS GLIDE/ROCHESTER Schottische; 1199 FOUR LITTLE BLACKBERRIES Schottische/JUANITA; 1200 LOS COMAS/SOUTHERN SCHOTTISCHE; 1201 BON TON/DANCING HOUR Schottische. A description for PRINCESS GLIDE appears in Lloyd Shaw's Round Dance Book; no special patterns are known to this reviewer for the other seven sides, though they sound danceable, and are reported to have been recorded under the supervision of dance instructors.

OLD TIMER'S

Another batch received from this alert company includes the following (many being available both on 78 rpm and 45 rpm): 8016 DOUBLE THE DOSE/SPINNING WHEEL (clear calling; a bit advanced); 8017 FOUR GENTS STAR (SUTTERS MILL)/COW-BOY LOOP (clear calling; intermediate—uses "Alemande thar"); 8034 CHINESE BREAKDOWN/LEATHER BRITCHES (good square dance music for callers — perhaps a bit shrill in spots); 8035 BLACK MOUNTAIN RAG/ARKANSAS TRAVELER (music—first one fair, second one better); 8036 HOP UP SUSIE/CRIPPLE CREEK (music—first one fair, second one better); 8037 CRAWDADS/RED RIVER VALLEY (clear calls, new figures, somewhat "hillbilly" atmosphere); 8038 HINKY DINKY PARLEY VOO/LET'S HAVE A BARREL OF FUN (clear calls, simple figures—called with a Brooklyn accent!); 8039 I'LL SWING YOURS, YOU SWING MINE/ELBOW SWING (simple figures well called, but music rather loud); 8040 ARKANSAS STAR/SIOUX CITY SUE (good rhythm, but music rather loud); 8041 ALABAMA JUBILEE/OH JOHNNY (singing calls, satisfactorily done, though a bit lacking in melody); 8042 SIOUX CITY SUE/MY LITTLE GIRL (music only—fairly good, but a bit jazzy); 8043 ALABAMA JUBILEE/OH JOHNNY (music only—very satisfactory).

TEXAS STARS

A pair of 12-inch records of square dance music (available with or without album cover) has been issued by the "TEXAS STARS"

(Continued on Page Twelve)

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The Gandy Dancers of Los Angeles pose at Bakersfield Festival in their Polish costumes.



Mrs. Lydz E. Dzbonski, Polish dance teacher from Detroit. We'll hear more from her in a future issue of Let's Dance!



Californians visit Bud Brown's barn at Phoenix. Notice the "hangings."



"Swedes" Faye Hansen, Clarice Wills and Blanche Bente after weaving the Wadmal (photo by Phil Maron).



"Longways" with Jack Sankey. Monterey Bay Area Callers Association (photo by A. C. Smith).

OUR COVER

shows Happy Valley Dancers of Ojai, Calif. (see page 7). Photo by Ellen Erby.



Jack McKay "callers chorus." Bring your partner back with you. Stockton-Modesto Callers Association (photo by A. C. Smith).



The Danish Gym team dancing in Roeding Park, Fresno, showing "old time" homespun type of costumes. The picture on the right shows their demonstration version of the Cylinder Kontra.



Built and danced on in the same day. The Hi Square-s of Red Bluff construct their own facilities on the Harold and Rosemary Todd Ranch.



Indonesian Air Cadets not only dance squares with the Bakersfield Folk Dancers but exhibit some of their own—note the lighted candles. (Photo by Lester Engleson.)



Recreational Dance Arts—Millie von Kinsky—exhibit Coppelia Czardas at Oakland February Festival (Photo by Philip Maron)



Berkeley Folk Dancers go International on the highway—left to right Stewart and Jean Square in Hillman Minx (England), Walter Grothe and M. G. Roadster (Grasshopper) and Stanley and Maria George in their Morris Minor. Gracie West should join in with her little Frenchie.



New officers at S. F. Carrousel—Prexy Guenther Gibbe is in center rear.



Our costume editor poses in costume for husband George.

The Record Finder

(Continued from Page Nine)

Record Company. Record TSR-1 & 2 has BOIL THE CABBAGE DOWN and SOLDIER'S JOY; TSR-3 & 4 has RAKES OF MALLOW and RAGTIME ANNIE. These are good callable records. TSR-1 is in Key of A—tempo 134; TSR-2 is in Key of D—tempo 132; TSR-3 is in Key of G—tempo 136; TSR-4 is in Key of D—tempo 132. All sides feature fiddle, guitar, and string bass. **MOCKIN' BIRD HILL**

A new waltz tune has caught the fancy of those who like the round dances, and various people have already "come up" with patterns for **MOCKIN' BIRD HILL**. A number of recordings have been found to have the necessary regularity of pattern—those checked to date include Capitol 1373, Coral 64061, London 851, MacGregor 653, and Mercury 5595. **RAINBOW**

The favorite record for the round dance "SWANEE RIVER" appears to be Rainbow Record 30099; this is labelled as a "tap dance" soft shoe piano solo; the reverse is "tap dance" soft shoe "I DON'T KNOW WHY" piano solo.

Polish Costumes from Nowy Targ

By MARJORIE POSNER
Costume Editor

IN the part of Poland near the Czech and Romanian borders, in the Carpathian mountain region, the peasants wear very colorful and beautiful costumes. The one for the women is from the village of Nowy Targ.

The skirt, very full and gathered to a waistband, is made of beautiful wool cashmere in a paisley pattern or a flowered design. For folk-dancing we can substitute any dull-finish material that is not too heavy, in the proper sort of design. The bodice is of black velvet, made with tabs, either square (eight of these is a good number) or rounded. If the tabs are made rounded they usually overlap each other a little, so you'd use more than eight of these.

For trimming, the front of the bodice is embroidered with bright flowers in wool and sequins are used as part of the flower design, or down the front in rows. All the edges of the bodice are bound in red. This bodice is hooked together in front, with hooks, frogs, or a concealed zipper.

The blouse is made with long sleeves, usually, and at the neck and wrist are eyelet ruffles. This is always white, of cotton or linen. An important part of this costume is the lovely shawl, of white or orange wool or wool-like material. This is a large triangle, fringed on two sides with long silk fringe, and in the corner is embroidered a flower design, in wool or cotton.

Boots can be worn with this outfit or a moccasin-type soft shoe.

The head-dress usually is a scarf, in bright colors, but sometimes, especially for holidays or weddings, a wreath of flowers is worn, with some ribbons hanging down the back. Don't make this like a Russian head-dress, but use a simple wreath of flowers sewn to elastic. Jewelry worn usually is amber beads, coral, a gold cross, glass beads, and gold beads.

The men of this region wear a distinctive costume and a very warm one. The most beautiful part of the costume is the sleeveless jacket, made of sheepskin with the fur worn inside. The outside of the jacket is decorated with embroidery in wool, braided leather, appliqued leather, or small metal ornaments. Strips of the fur trim the armholes, the bottom, and form a collar.

Three different kinds of trousers are worn in different villages of this region. One kind is made of white sheepskin, tightly fitted, embroidered in rose, green, and blue in a design on the front. Others are of heavy white wool, also tightly fitted to the leg, trimmed with red braid or ribbon on the front and down the leg seam, ending in a split from the ankle down. The third type is rather baggy trousers of dark heavy wool, usually blue, with dark braid trim on the thigh.

Boots are worn with the dark trousers and home-made moccasins with the white ones.

They all wear a heavy wide leather belt, sometimes a foot wide, laced in back and trimmed with tooling, color, or bits of metal.

The hats are black felt, with wide drooping brims, and for trim they wear flowers on the hats or strings of small shells.

The outer coat is also made of white sheepskin, with the fur inside, but these are not usually decorated, and in wet weather the fur side is worn outside.

The shirt is white linen made with rather full sleeves with cuffs and a small collar. Some regions wear the tail out, especially where they wear the dark trousers.

These costumes of the Carpathian region are truly beautiful, and while they do require a lot of work to make, you have something of which to be proud when you are finished.





RESEARCH COMMITTEE:
Mildred R. Buhler, chair-
man; Lucy Chaney, Carol
Gove, Lawton Harris, Miri-
am Lidster, Adrienne Mur-
ton, Heidi Schmidt, Doro-
thy Tamburini.

MAN IN THE HAY

(German)

"Man in the Hay" was introduced at the Third Folk Dance Camp, College of the Pacific, by Morry Gelman.

MUSIC: Record: The Folk Dancer M.H. 1051.
FORMATION: Four couples in regular square dance formation.
STEPS: Skip*, Slide*, Basket.

Music 2/4	Pattern	Illustrations by Carol Gove
Measures	<i>Introduction</i>	
1-8	All join hands and swing the arms vigorously fwd. and back 8 times; swing fwd. (ct. 1), swing arms bwd. (ct. 2). Keep the elbows straight on the swing and make the movement small and staccato. Keep a close formation so that hands are almost at side. With feet together rise on toes (preliminary "and" ct.), strike heels on floor (ct. 1), rise on toes (ct. and), strike heels on floor (ct. 2); continue foot movement through all 8 measures.	
9-16	<i>I. Skip in Circle</i> Beginning L, with all hands joined and still swinging arms, take 16 skipping steps CW to original places.	
1-2	<i>Chorus</i> In closed position, beginning M L, W R, couples 1 and 3 move to the center with 3 sliding steps and 1 stamp (M L, W R).	
3-4	Without changing position, repeat the action of the Chorus, meas. 1-2, moving backward to place, beginning M R, W L.	
5-8	Couples 1 and 3 take 8 slides to opposite side of the square, M passing back to back.	
9-12	Repeat action of Chorus, meas. 5-8, returning to place, W passing back to back.	
13-24	Couples 2 and 4 repeat action of Chorus, meas. 1-12. Note: When floor is crowded, couples slide in a curve around corner or along wall to complete slide.	
1-8	<i>II. Women Circle</i> W join hands in the center of the square; beginning L, take 16 skipping steps CW to original place. M stand with hands at side.	
1-24	<i>Chorus</i> Repeat action of Chorus, meas. 1-24.	
1-8	<i>III. Men Circle</i> M move to the center of the square, join hands; beginning L, take 16 skipping steps CW to original place. W stand with hands at sides.	
1-24	<i>Chorus</i> Repeat action of Chorus, meas. 1-24.	
1	<i>IV. Basket, Cross-Step</i> Couples 1 and 3 move to center. W join both hands (ct. 1 &), M join both hands across the W hands (ct. 2 &), M raise arms up and outward over the heads of the W, placing them at the small of the W back (ct. 3 &), W raise arms up and outward over the heads of the M, placing them across the shoulder blades of M (ct. 4 &).	

MAN IN THE HAY (Continued)

Music 2/4	Pattern
2-8	Beginning L, move in a circle (basket formation) with quick side-cross steps: Step to L on ball of L ft. (ct. &), step across in front of L ft. onto flat of R ft., bending knees and accenting (ct. 1); step again to L straightening knees (ct. &), step again across in front of L ft. with R, bending knees and accenting (ct. 2). Make steps very small. Continue cross-step until 3rd ct. of meas. 8. Drop hands (ct. 3 &), and return to original place in the square (ct. 4 &).
	<i>Chorus</i>
1-24	Repeat action of Chorus, meas. 1-24.
	V. <i>Basket, Cross-Step</i>
1-8	Couples 2 and 4 repeat action of Fig. IV, meas. 1-8.
	<i>Chorus</i>
1-24	Repeat action of Chorus, meas. 1-24.
	VI. <i>Skip in Circle</i>
1-8	Repeat action of Fig. 1, meas. 9-16.

REPORT FROM PUERTO RICO

(Continued from Page Six)

small group continued with exhibitions, which, in every case, were received with great enthusiasm *a la* Latin Americana—which simply means that you double the usual amount of noise and applause. The most popular hallroom dance here is the *mambo*. After watching the folk dancing, from everywhere in the audience came yells of “zero mambo,” loosely translated as “down with the mambo.” We put on exhibitions at the government mental hospital—our only difficulty being that the patients wanted to dance too.

Shortly after the first of the year the University of Puerto Rico became interested in a program of folk dancing for teachers. I was lucky enough to be offered the job—which was contingent on there being enough interest to provide students for the classes. Instead of not being enough there were really too many for the space available. So now we have three teacher-training classes and more planned for the summer quarter. At present the Department of Education is planning to include folk dancing in all the schools of the island. We are also organizing classes for Girl Scout leaders and other organizations.

So far, so good—but there are still many problems and prejudices to overcome, the main one being that folk dancing is something for “sissies.” To combat that feeling, boys were invited to

one of the university classes and have not only kept coming but there are more of them each week. The interest has been so great that it will soon be possible to start a new class for both men and women of the university in the evening. To test the possibilities for this class we took our advanced group out for an exhibition and invited everyone to dance afterwards. Nearly everyone there participated, and the boys did not need persuasion.

We have tried some square dancing with the small group, all of whom understand English, and they have enjoyed it immensely and are really getting to square dance very well. However, in general, the great difficulty remains—even those who know English well have great difficulty understanding calls. The tendency is to try to learn a square and go ahead and do it without listening to the caller. The best solution seems to be to try to explain the calls in Spanish, emphasizing certain words to listen for. I have never found a satisfactory translation for *allemande* left or swing your corner lady, etc. The Spanish words simply do not fit the music. However, the above plan has worked pretty well and also gives practice in English. But we have a long way to go here before we can do any square dancing on a large scale. Patter calling is especially difficult and so far we have used mostly singing calls.

Folk dancing, though, is another matter. While I would not say that Puerto

Ricans learn dances any more easily, there is a basic love of music among the people here which explains their immediate acceptance of the dances once they have seen them and know what they are.

In addition to trying to spread international folk dancing through the island, we have another project here which is even more interesting in a way. Here in the Caribbean islands there once existed many original folk dances of the people which, in the last fifty years, have become almost extinct. We feel that, in addition to learning the dances of other people, there should be included dances of this area as well. Digging them out is really a complicated process, getting the music even more so, but we are making considerable progress along this line and hope to have them collected for publication before too long. There are many delightful folk dances from here and from the other islands—Haiti, Santo Domingo, the Virgin Islands—which we think would be danced and enjoyed by many U. S. groups. We are going to Haiti this month to do some work with the National Folklore Society of that island in order to introduce some of the Haitian dances here.

The help and cooperation of many people have made the work here possible. We hope that it will go on and on, and, naturally, for any and all who may get to the Caribbean area, there is an open invitation to folk dance with us *a la Puertorriquena*.

Let's Dance Squares

Care and Feeding of Guest Callers

BY RANDY RANDOLPH

WELL, you can relax now; the party's over. The best one yet, they're all saying! The decorations committee worked like beavers, the refreshments were plentiful, and even the janitor (pardon, eustodian) looks happy. And you're to be congratulated, because you're the one who invited that popular caller, SLIM LEATHERLUNGS, to be the club's guest this evening!

You invited him a month ago, to make sure he'd be available. When he accepted, you sent him a second letter, telling him how to get to the club hall. And just a week ago you sent him a reminder card. Careful planning . . . and it paid off. Tonight Slim arrived, asked briefly what kind of squares you'd been doing lately, and then went to work. He called three times during the program . . . always on hand at least one dance ahead of time . . . always there for a few minutes afterwards, chatting about squares and this and that, as the dance goes on.

BUT . . . WHAT'S MRS. LEATHERLUNGS BEEN DOING?

Chances are, she's been sitting just where he left her, earlier in the program, waiting for Mr. Leatherlungs to get set up before the squares . . . waiting while he calls them . . . and waiting until he can come back afterwards. Or in short; waiting for some member of their host club to ask her to dance.

We've been asking this question of the callers' wives and partners for the past few months—and the answer has been overwhelming. In eight cases out of ten, while Slim Leatherlungs is up on the stage calling, or talking to the M.C., or just talking to anybody (callers are gabby souls) the Mrs. is cooling her heels in the corner. Eight cases out of ten—where the guest of the club has danced only with her hubby all evening long. (And Mrs. L. is usually a mighty fine dancer, to boot!)

In this random sort of survey (started by overhearing a gab session the gals were having), I've encountered one wife who hasn't been asked to dance to her husband's calling in a year. And one who's been crocheting an afghan, just sitting on the sidelines. She's almost finished the darn thing!

Basically, this situation simply comes under the heading of "courtesy." When you invite a caller, you have automatically invited his partner. Make sure both of them have a good time. If you ask Slim to call, and cheer loudly afterwards, you needn't worry about him. He's having the time of his



THE AUTHOR—Randy is the one with the whiskers. Can't see the partner—must be the caller's wife! Randy Randolph is director of the Pioneer Square Dancers, Y.W.C.A. San Francisco, President, S.F. High Steppers, M.C. of newly formed Folk and Square Dance, Y.M.C.A. Tuesday nights (open group), Member Callers Association, Carroussel, Gate-swingers, Fun Club, High Steppers, and honorary member: Calico Clickers, 49ers.

life! But Mrs. Leatherlungs can't ask a man for a dance . . . and Slim can't ask for her.

It's up to you: To mention to your group *beforehand* that Mrs. Leatherlungs will be without a partner for about half of the evening; that she came to dance; and that it's up to them to ask her. With a half dozen of the men in your club popping up to dance with her, Mrs. Leatherlungs will be ready to drag Slim back to every party you have from then on.

Then, you can relax after the party, knowing that *everyone* had a good time!

CALLER of the Month

By MILDRED R. BUHLER

RICKEY HOLDEN was born in Montana but he has lived in many parts of the country. Because his father was connected with the Labor Relations Department of the U. S. Government, the family moved frequently. He started to school in Austin, Texas, but spent his high school years in New York and Massachusetts, and attended college in Massachusetts.

He first square danced in 1938 when his New York high school class went to Pennsylvania to see what life in a small town was like. His keen interest in squares and contras, however, was awakened when he attended a work camp in Putney, Vt., in 1941, where this form of dancing was the recreation.

In 1943 he started attending Ralph Page's classes in Boston. After completing his college course in 1946 he traveled about the country for two more years picking up various styles of square dancing. In the spring of 1948 while stopping in San Antonio he met the head of the San Antonio Recreation Department, and shortly thereafter accepted a summer job of teaching square dancing which led to his present position as square dance consultant for the San Antonio Recreation Department.

His future wife, Marti, was in one of his classes and she soon developed into one of his most ardent pupils and his most avid "fan." Now she is Mrs. Holden and his chief assistant and charming trouble-shooter.

Their many Recreation Department classes serve as a training ground for hundreds of dancers who in turn have formed various square dance clubs. They have always endeavored to teach the Texans what they consider the true Texas style, rather than introduce either the New England or other forms.

Classes for callers and calling clinics have also been a part of their development in San Antonio and the outlying areas. Rickey has developed into one of the very outstanding callers of the southwest. Referred to as the "Texas Whirlwind," he has made an excellent album of records under the Folkcraft label.

He has conducted the square dance sequence of the San Antonio weekly Hoffman Hayride T.V. show since January, 1950. For the past year and a half he has written a weekly column on square dancing for the San Antonio *Evening News*.

Last summer Rickey was chosen to go to New York as caller for the square dance portion of one of the big productions the famous Rockettes staged in Radio City's Music Hall.

Rickey believes that "great callers" are born, not made, but he also believes that capable callers can be developed through the study of the basic principles of calling technique.

Visiting square dancers to San Antonio will always find the Holdens and their



RICKEY HOLDEN

wonderful group of dancers extending a warm and friendly welcome.

Below is a square which Ralph Page gave to Rickey some time ago, but now the call has been changed slightly.

TWO LITTLE THREE-HAND STARS

1. First couple balance, and swing. Turn right around back to back—
2. And you both run around on the outside track—
3. Pass your partner when you meet, Pass her again on your own home street.
4. Then circle to the left with the couples you meet.
(After preliminary balance and swing 1st man and lady stand in their own position back to back, then cast off pass each other as they cross behind 3rd couple, pass each other again in their own home position and man circles L with 4th couple, while lady circles L with 2nd couple)
5. Form two little three-hand, right-hand stars, Now back by the L wherever you are.
(1st man and 4th couple star R and then L, while 1st lady and 2nd couple star R and then L)
6. Now the 1st couple star R with the opposite pair, and pull 'em right down to the center of the Square.
(1st couple now stars with the 3rd couple, working down to the center of the set)
7. Now break right out with a Left Allemande, R to your partner, and a R and L grand.
Repeat all from 1-7 with 2nd, 3rd and 4th couples leading.

TELL IT TO DANNY

(Continued from Page Five)

LT. EVAN C. GOLDENBERG, 02207564 H.Q. Btry. 1st AAA Tng Gp RTC, FORT BLISS, TEXAS, new address, is quote, "a goshawful, dusty, dirty, hot, windy place," end quote—and to think you used to just dial a number to reach him.

All reports on the most recent institute were complimentary, which is a good trend. Sole complaint—location not very central!

JUNIOR SECTION whooped it up Saturday, April 28, at the BRET HARTE JUNIOR HI in OAKLAND with 45 dances and requests. "Springtime in Holland" was the theme, advance list of the dances was sent out by MARLENE REED, publicity manager.

FRESNOTES

by Mary Spring

Twice within a month Fresno folk dancers and spectators have turned out by the thousands to fill the large Memorial Auditorium to capacity in two big festivals. The beginners' festival, arranged by the adult education department of the city schools, jammed every available bit of floor space with enthusiastic beginners, while the Peach Blossom Festival of April 7 and 8, co-sponsored by the Fresno Folk Dance Council and the Central Valley Empire Association, was conceded to be the best one yet. The introductory party on April 6—a square dance, jamboree—very ably hosted by the WRANGLERS, and both major parties drew a host of dancers from the San Joaquin Valley as well as the City of Fresno.

The excellent exhibitions at the Peach Blossom Festival, all from the San Joaquin Valley from Modesto to Bakersfield, inclusive, indicate the great strides in folk dancing which all the communities in the valley have taken. Three Rivers, hidden in the Sierra foothills, has a very interesting group, the Sierra Squares. Their leader is HUNTER CROSBY. Their exhibition embodies the square dance tradition which has been a part of the town always. Their THREE-GENERATION SQUARE included the children, parents and grandparents with an age range from 8 to 78 and was certainly a very effective demonstration of a true American folk dance.

Speaking of festivals, the BAR-V DANCERS of Visalia showed all the know-how of putting on a most enjoyable party on April 14. A large delegation from Fresno was there, with the VISTA SQUARE EIGHT club chartering a bus.

E. FORD THOMPSON, council president, and his charming CONNIE were given a housewarming April 22, in true folk dance style. Of course they, in common with all folk dancers building in these parts, have included the "little concrete slab" for guess what.

If Fresno is any indication, the armed forces are being invaded by folk dancers. Latest to go are Pvt. NICK NAZARETTA and Yeoman PETE MCFARLAND, two of our frolickingest FROLICKERS. Their friends gave them a lively send-off with plenty of dancing fun. The best of luck, boys!

The council weekly Friday night parties and the council workshop class which meets on Thursdays now dance at the Roeding Park Dance Pavilion, built by the City of Fresno for folk and square dancing. Everyone is looking forward to the balmy evenings dancing under the stars and all dancers everywhere who can come are cordially invited to dance with us.

(Continued on Page Nineteen)



By MILDRED R. BUHLER

GALVESTON, TEXAS. *Splash Day Again!*

On Saturday, May 5, the Galveston County Square Dance Council sponsored a Jamboree in Menard Park on the famous Galveston Seawall. Dancers from many parts of Texas attended.

PHOENIX, ARIZONA. *Teen-Agers Dance.*

The Birdies and Crows Teenage Square Dance Club sponsored a big square dance and fun night on May 12 in the Y. W. C. A. Gym. Several hundred invitations brought teen-agers from all over the Valley of the Sun to join in the gay evening.

SALINAS, CALIF. *California Rodeo to Feature Square Dance.*

Folk and Square Dancers from all over Northern California will assemble in Salinas on June 21 for a big evening of dancing which will mark the opening of the 35th Annual California Rodeo. For the past two years the square dance has been held outdoors, but this year's plans call for the huge affair to be held in the National Guard Armory, with Ace Smith as master of ceremonies.

CHARLES CITY, IOWA. *First Festival Rated Tremendous Success.*

This city held its first square dance festival on March 31, with over 1000 dancers coming from more than 30 surrounding towns, according to the registry. All-age square dancers merrily whirled and danced from 7:30 to 11:30. The walls of the gym were bulging with the 60 sets which crowded on the floor at one time. One of the highlights of the evening was the skillful calling by 13-year-old Dick Anderson of Awotonna, Minn.

SAN ANTONIO, TEXAS. *Fiesta de San Jacinto.*

A mammoth street square dance which followed the illuminated parade was again a feature of the annual Fiesta de San Jacinto, which was held here on April 21. Rickey Holden emceed the affair, which featured two guest callers, Bob Sumrall of Abilene, Texas, and Lloyd Collier of Dallas.

CASPER, WYOMING. *Episcopal Church Sponsors Festival.*

St. Anne's Guild of St. Mark's Episcopal Church recently sponsored a colorful square dance festival in the Natrona County High School Gym. All known callers and square dance groups in Wyoming were issued invitations to this event, which included an afternoon dance and callers' clinic, as well as the main event in the evening.

PORTLAND, OREGON. *Institute Planned!*

The Washington-Oregon Square Dance Institute, the Hayloft, will be held in Portland, Ore., June 11-16, inclusive. Erma Wier of Oregon State College will be leader. For additional information, write Margo Florea, 5823 North Wilbur St., Portland 11, Ore.

ROSEBURG, OREGON. *Southern Oregon Festival June 17.*

The "Dutch Mill" at Roseburg will be the setting for the Southern Oregon Folk Dance Festival June 17, 2 to 5 p.m.

CALL of the Month

Couple Elbow Swing

1. Head two couples forward and back—
2. Forward again and the ladies hook,
(1st and 3rd ladies hook R elbows)
3. Four in a line you travel, clockwise
(1 and 3rd couples travel forward all the way around)
4. Once around to your left hand couple
(1st couple now faces 4th, 3rd couple faces 2nd as the ladies unhook elbows)
5. Gentlemen hook, turn once around,
(1st and 4th gents hook L elbows and turn once CCW. 2nd and 3rd gents hook L elbows and turn once around CW, and gents unhook elbows)
6. Then back to the center and the ladies hook
(1st and 3rd ladies hook R elbows again as they drop off the side couples)
7. Four in a line you travel, clockwise
8. All the way round go once and a half to the other side
9. And the gentlemen hook
(1st and 3rd couples revolve once and a half CW, until 1st couple faces 2nd, and 3rd couple faces 4th. 1st and 2nd gents hook L elbows, 3rd and 4th gents hook L elbows, as the 1st and 3rd ladies unhook elbows)
10. Gentlemen hook, turn once around
(1st and 2nd couple turn once CCW, and 3rd and 4th couples turn once CW)
11. Then back to the center and the ladies hook—
(1st and 3rd ladies hook R elbows again as the gents unhook elbows)
12. Four in a line go once around
(1st and 3rd couples turn once CW)
13. Gents drop off and the ladies whirl
(1st and 3rd gents release partners and fall into own home position, 1st and 3rd ladies make one more turn CW, then unhook R elbows and whirl once as they drop into home position)
14. Everybody swing your own little girl.

This call was given to us by Rickey Holden of San Antonio, but we do not know its origin. It is a delightful variation of the Four-in-a-Line-You-Travel type, and we hope you like it.—M. B.

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REPORT *from the* SOUTH

BY PAUL PRITCHARD

Howdy, you all! How are you enjoying this fine June evening? Rather anticipatorious of me, isn't it, predicting weather 'way ahead, when, as I actually write this, it is a rather damp April night?

Anyhow, on to the news of the Southland. And what do we have first? We'll pilfer a couple of items from the *Babble*, the official news organ of the BERENDO FOLK DANCE CO-OP. The group has two of its leaders running for Federation offices, BOB MORIATARY out for "veep" and LIANE JURDAN for the post of secretary. Soon, we'll know how they come out. The Berendo group, by the way, through the efforts of Liane, is endeavoring to charter a private car on a train to Santa Barbara. That sounds like a real deal. Can you imagine a car full of folk dancers? The poor old Santa Fe (or is it the Esspee?) will never know what hit it!

Los Angeles welcomed the Austrian Students' Goodwill Tour in a manner fitting and joyful. Arriving from a successful stand in Santa Barbara, they played to a near-capacity audience at the Philharmonic. They were jointly sponsored by the Southern Section of the Federation and the Austro-German Cultural Society. The folk atmosphere was enhanced by the appearance of twenty members of the MOUNTAIN DANCERS in Bavarian and Tyrolean costumes, who helped as ushers. A French dinner was tendered the group by the Federation prior to the performance, and after the show a grand reception was given them at Turner Inn, the local Hofbrau. Many people were turned away because of the hundreds who wanted to greet them personally. Those who managed to squeeze into the inn were treated to more zither playing and schuhplattlers. The following day, PAUL and HELEN ERFER hosted a big pot-luck dinner for the group at the Folk Arts Bazaar, and they want to thank everyone who pitched in to make it such a gay affair. Naturally, folk dancing followed, partly at the Bazaar and partly at the Mountain Dancers.

A charming ambassadress of Israeli dances, AYALAH KAUFMAN of Tel Aviv, spent ten days in Los Angeles teaching the exciting new folk dances of her country to various groups of the Southland. With the simultaneous release of several new recordings of these dances, they should prove to be of lasting value in California dancing. El Ginat Egoz and some of the Debkas will certainly find their way into our repertoire. Ayalah sends her greetings to everyone in California by courtesy of MARY POPRAC, whom she met at TSO's in New York last week. Thanks, and "Shalom," Ayalah. (Mary, by the way, seems to have been having a delightful time for the past four months touring Mexico, Canada and the U. S. A. Says she, "It will be nice to get back to California, though, for some real folk dancing—regards to everybody." GRIFFITH PARK, please take note!)

Here is an item that should be of interest to everybody. For \$2.50—or in plain Americanese, two and a half bucks, you can have a full year's subscription to *Let's Dance!* And look what you get for it! You know when all the festivals are coming far enough ahead to make plans; you learn about costumes and customs; you get a square dance call and a

folk dance description, either of which would cost nearly as much as a copy of the magazine itself if they were bought separately; Lucille gives you the very latest on books and Ed does likewise on the records; and then there's Danny's words of wisdom. Then, on top of all this, mind you, you even get me! This isn't aimed at you folks who already subscribe (though better check to see if your subscription is ready to run out) but is intended for you who are reading Anna's copy which she just set down when she got up to do the Hopak, and to you, looking over Joe's shoulder at the copy he paid his very own two bits for.

Since the LINSOTT'S wedding, things had been remarkably quiet at the GANDY DANCERS—obviously something was brewing. Friday the 13th it came to a boil. A super date for someone to have a birthday, and LANI PAPADOL and JERRY ADAM were the guys. Refreshments are always on the odd side down there, but this time we think the zenith was reached.

Silverado Folk Dancers were hosts to the Viking Dancers of Long Beach at their regular monthly party held at the Silverado Park Club House. The evening's program included folk, round, and group dances plus several square dances called by Harvard Hicks. The Viking Dancers, attired in native costume of Norway, featured exhibitions of the Weaver Dance and several other routines that were demanded by popular applause. On behalf of the Silverado group, Messrs. and Meses. Harvard Hicks, Martin Graeber, and Hap Reynolds, William Wright, Misses Truleta Nealy, and Dorothy Heim, Messrs. Forest Gilmore and Thomas Daw entertained with a native dance of Ucatan, Central America, named the *Jarana Yucateca*.

The Folk Arts Bazaar is planning a series of folkfests featuring folk dance films, special entertainment and informal talks on various phases of folk art. There will be plenty of dancing, too, as well as refreshments. Everybody welcome. Look for the date of the next one. PAUL ERFER has been engaged to teach folk dancing at Idylwild during a two-week workshop in folk song and dance. Presented chiefly for teachers by the University of Southern California, the faculty includes Josef Marais and Miranda, Amalia Millan, folk lorst from Mexico, and Beatrice Krone, folk song arranger and leader.

To hop and skip around the country, and the world—the last report from MILLIE LIBAW was from Istanbul, Turkey. EDDIE GROCHOWSKI still in Colorado Springs, courtesy of the U. S. Army, but expects to see us soon on furlough. ERNIE CUSHING still in Israeli—perhaps Millie will run into him while over there. VI CHRISTIANSON back in town over the week-end on a pass—not much folk dancing in the Navy. ARA AVAK yet unreported somewhere betwixt Japan and Saudi Arabia. If these folks could all pick up something new in the line of dances for our repertoire, wouldn't that be nice now!

Remember, folks, if you have any items of interest about your club or coming events of folk dance interest, let me know about it in time so it can be included here. Items should reach me by the 25th of the second month preceding the date of issue.



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Around the SQUARE Set

by PEG ALLMOND

THE MISSION DOLORES BELLS AND BOWS held their first party and more than 200 turned out! JACK THORNTON called squares as guest caller. JACK McKAY is group leader.

JACK SANKEY is leader of the group at MONTIFIORE CENTER, which is "AN OVER 60 GROUP." Yessir, that is the requirement for participation. They meet every Monday night and do an equal number of foreign and American folk dances (the latter—squares to you.)

BURGESS GYM in Menlo Park is the scene of dance of the new SQUARE DANCE AND AMERICAN ROUND DANCE group under the able leadership of DON NEWPORT and VERA AND HOLLY HOLLEUFER. The group meets the second and fourth Fridays of each month, and have reached an above-beginners level of square dancing. More than 150 are enrolled, and the fun and enthusiasm is terrific—a good barometer of enjoyment!

THE SOUTHERN PACIFIC ran a special train (on which there was a car cleared for dancing while you rode) from San Francisco to San Jose for those who attended the Spring Roundup Jamboree at the San Jose Auditorium recently. The MID-STATE SQUARE DANCERS ASSOCIATION and the San Jose Recreation Department co-sponsored the affair. It was well attended and, as usual, San Jose welcomed the dancers with open arms. Even provided a special place for the dancers to eat, and the menu, specially printed, featured Dive for Oysters (soup), Birdie in Cage (entree), The Thing (dessert) and drinks—coffee—Little Brown Jug; milk—Hi-Diddle Diddle; tea—Tea for Two.

RANCHO FOLK DANCERS meet every Friday night in the new modern RANCHO SCHOOL, San Pablo. This location is really not in the city of San Pablo but out in the El Sobrante District, and the little school is an example of all of the fine modern equipment and architecture we read about. Acoustics—perfect! CHARLOTTE JOHNSON is the group leader and GENE ANDERSON handles the SQUARES. The dancing is sponsored by the local P.T.A. The dancers are from the immediate area and many are parents of the children who attend the school.

The Bank of America at Walnut Creek has a group of dancers among the employees who call themselves THE DANCING \$\$\$\$—cute? Gene Anderson is the leader.

MARIAM HEATH turned in a nice calling job at the monthly GUILD PARTY in RICHMOND.

Those popular leaders, BEA AND BARRY BINNS, have left California and will henceforth be doing their dancing in EL PASO, Texas. Their group, THE 49'ERS, had a big farewell party for them and presented them with some beautiful luggage. They were both very active in the square dance field and will be missed by their groups and friends.

GLENN AND ESTHER WILDMAN of

Redwood City danced with SANDY TEPFER while in Tucson, Ariz.

JAMES E. TAYLOR of the Long Beach Group, WHITE WHIRLERS, (Carol White was the leader before being transferred to Washington, D. C.) visited THE GATE SWINGERS and partook of their brand of enthusiastic dancing. Nice to have visitors and they are always welcome at the GATE-SWINGER GROUP.

THE SEBASTOPOL APPLE BLOSSOM FESTIVAL, sponsored by the SEBASTOPOL SWINGERS and the LOCAL CHAMBER OF COMMERCE, was a colorful affair, and the beautiful apple blossoms provided by the local committee added to the charm and beauty of the evening. Great trays of blossoms were provided and the ladies wore them in their hair. Added a nice touch, and the gals loved it. Music for the evening SQUARE DANCE was provided by those old masters, THE COUNTRY GENTLEMEN. New England contra dances are definitely taking hold in that area. Dot and Jack Sankey gave an institute in contras several weeks ago and when Jack called LADY WALPOLE'S REEL at the evening dance, he brought down the house, and the dancers demanded a second one. That's progress! Callers included VERA HOLLEUFER, KIM KIMLEL, ANN MALKEMUS, JIM HOCK, RUTH GRAHAM, ELMER PURDY, RALPH WRIGHT, LYLE HASTINGS, BEN SIMPSON, WES LAMPSON, RONNIE HOWE, DARRELL CONDON, MABEL PHARES, PEG ALLMOND, HAROLD CHASE AND PAUL KINDIG.

THE GRASSHOPPERS IN SAN LEANDRO ARE STARTING A BEGINNERS SQUARE AND AMERICAN ROUNDS CLASS ON FRIDAY NIGHTS. Contact Betty Grass for more info.

It takes a special brand of PEOPLE to save the day and produce a terrific SQUARE DANCE JAMBOREE in spite of had weather, hall cancellation, and non-appearance of orchestra, and that's just what that special brand of square dancers and civic-minded people in Watsonville did the day of their scheduled jamboree. Rain put the fairgrounds under an inch of water, so the use of the buildings was cancelled the morning of the dance. The rain and the wind got together and the result was bad. And at the last minute Big Jim DeNoon found he could not be present. By the time the dance was to be started, that hard-working bunch of local enthusiasts had procured the Veterans Memorial Hall, citizens donated boxes of apples and other items which were raffled off to meet the additional expense, and a new orchestra was lined up. The fiddler, JIM LACY of Missouri, did a terrific pinche-hitting job. JIM is leaving for Alaska, or he would be heard again and again. Every service station in town had been notified of the shift of locale and as people asked directions to the fair grounds they were promptly directed to the new location. Our hats are off in salute to Jim Fontana, Ace Smith, Al Mignola and their hard-working committees who saved the day. More than 500 dancers enjoyed the dancing. Local callers were HERB MANGAN, CHET DAVIS, THERON WRIGHT, AL MIGNOLA, JIM BERGANTZ, JOHNNIE KLEIN, BABE RUSSELL, HARRY CULUM, and CARL POPE. Visiting callers were RANDY RANDOLPH, DOT SANKEY, JACK SANKEY, and PEG ALLMOND.

The Redwood City Docey-Doe Club entertained the Belmont Clodhoppers at their Saturday night party April 28. One of the high-

TELL IT TO DANNY

(Continued from Page Sixteen)

FRANCISCO NOTES

by Trudi Sorensen

The many members and guests (nearly 200 of them) who gathered last April 28 in the club hall where CHANGS regularly meets enjoyed a memorable evening of dining and dancing observing CHANGS THIRTEENTH BIRTHDAY celebration. Theme for the annual occasion was "In a Magnolia Garden," with delightful decorations which transformed the club hall into a beautiful garden scene. Following a "Southahn fra-ahd chicken dinner" an hour's program of excellent entertainment was presented by Mistress of Ceremonies and Chairman of the Evening LOIS TORRES, a past president of Changs. Dancing then held sway and the floor was crowded with couples whirling to the familiar folk music. A grand occasion for all who attended.

Another evening last month which proved of unusual interest to a group of dancers was arranged by FRANK MOORE, an energetic member of the GAY-E-TEERS and the SWINGSTERS. In conjunction with the California Retail Jewelers convention held in S. F. recently, a colorful and enthusiastic group of dancers performed on board ship while on a tour of the bay, and a wonderful evening of jolly company, gaiety and refreshments was provided. A gem of an evening, no doubt! Any samples, Frank?

THE FOREST HILLBILLIES, all 60 of them, are right in there pitching, or, I should say, dancing, every bit of the time. Their highly-successful Spring Party was held at their clubhouse lately, with their "teen-age" group—the sons and daughters of members only—performing the "Wolfgaster" during intermission. Their last get-together of the season will be culminated in June with a swim-dinner-dancing party. HAROLD SEVILLE, club prexy since its organization six years ago and caller for the club, is assisted in the teaching by his amiable wife, as well as Walter Grothe.

Making romantic news recently were LORRAINE BLINN and DON SHARMAN, who are among the newly-engaged; and of major news to their many friends was the marriage of CARLA JOE PENNINGTON and PETER GRIMES. You see what I mean—the club is really busy every minute!

A visitor from the East who attended GATE-SWINGERS and CHANGS on numerous occasions was LEONARD MICKAS, who dances in Chicago with the group organized by VYTS BELIAJUS known as the Ateitis Lithuanian Dancers and the International Dancers. Lennie did a lot of dancing while held over in S. F. prior to his leaving with the Navy for overseas. Bon voyage and a safe return!

Time to dash along—be seeing you!

Lights of the evening was the "Can-Can" dance which several feminine members of the Clodhoppers presented in a truly professional manner.

Edith Thompson gave the crowd an unusual treat at the Rose Carnival Festival in Santa Rosa. She wasn't satisfied with calling from the floor so climbed up on some of the framework. Edith always manages to bring an extra laugh, one way or another.

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