


# LET'S DANCE!



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GEORGE SZEPTYCKI





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

- SATURDAY, FEB. 12**—SOUTHERN SECTION FESTIVAL AT POMONA. "YMCA" Saturday evening. The "Y" Merry-makers are hosting the first Federation Festival in the Pomona area. Let's all travel the forty miles east from Los Angeles and help the Pomona Valley groups put on a good festival. Mr. and Mrs. Relph, leaders. Council meeting, 6 p.m., at YMCA.
- SATURDAY, FEB. 12**—EVENING PARTY AT SALINAS. In the Salinas Recreation Center in Civic Center. Hosts are the Salinas Lariat Swingers. Time, 8 - 11:30.
- SUNDAY, FEB. 13**—NORTHERN SECTION FESTIVAL AT FORT ORD. The Salinas Lariat Swingers will welcome you to dance from 1:30 to 5:00 in the Soldiers' Recreation Auditorium. Council at 12:30. No evening party. Theme: Valentine.
- SATURDAY, FEB. 26**—FESTIVAL WORKSHOP AT STOCKTON. Time, 8:15 p.m. Place to be announced. Tickets (each \$1.25) may be obtained from Lawton Harris, College of the Pacific, Stockton, or from Madelynne Greene, or from members of the Workshop.
- SUNDAY, FEB. 27**—REGIONAL FESTIVAL AT FORT BRAGG. The Pioneer Dance Club, Roy C. Jordan, president, promises a good time to all who attend the first festival in this area, to be held in the Fort Bragg Union High School gymnasium from 1:00 to 5:00 p.m. An informal dance party will be held in the evening.
- SUNDAY, MARCH 6**—SOUTHERN SECTION FESTIVAL AT WESTWOOD. Westwood Folk Dance Co-op, hosts.
- SATURDAY, MARCH 12**—JUNIOR SECTION FESTIVAL AT ALBANY. Junior Section officers will be elected and the Albany High Folk Dancers will be hosts for a festival from 7:30 to 11:30 p.m. in the Albany High School auditorium. Council meeting at 6:30. One representative from each young people's group.
- SUNDAY, MARCH 13**—SPECIAL NATIONAL ORANGE SHOW REGIONAL FESTIVAL. At National Orange Show Grounds, SAN BERNARDINO, 1:00 to 5:00 p.m. Admission free to all dancers in costume. Reduced rates to families and friends of dancers if tickets purchased before March 10. Write to Lulu Relph, P. O. Box 180, Alta Loma, Calif.
- FRIDAY EVENINGS, MARCH 18 and 25**—EXHIBITION PERFORMANCES AT THE SAN FRANCISCO MUSEUM OF ART. Walter Grothe, chairman. Time, 8:00 p.m.
- SUNDAY, MARCH 20**—NORTHERN SECTION FESTIVAL AT SAN FRANCISCO. All San Francisco clubs, Arnold McMurray, chairman, invite you to dance. Details to follow in March issue.
- SATURDAY, MARCH 26**—REGIONAL FESTIVAL AT FRESNO. The Valley Reelers, Z. A. Bump, president, invite you to join them from 8:00 to 12:00 p.m. at the Fresno Memorial Auditorium.
- SUNDAY, MARCH 27**—TEACHERS' INSTITUTE. Walter Grothe, chairman.
- SUNDAY, APRIL 3**—NORTHERN SECTION FESTIVAL AT SACRAMENTO. The Wagon Reelers will be your hosts from 1:30 to 5:30 and 7:30 to 10:30 at the Memorial Auditorium, 15th and J Streets.
- SUNDAY, APRIL 3**—SOUTHERN SECTION FESTIVAL AT GLENDALE. Glendale Folk Dancers, hosts. Harold Comstock, president. Glendale Civic Auditorium, 1:00 to 5:30 p.m.
- APRIL 6 - 9**—NATIONAL FOLK DANCE FESTIVAL AT ST. LOUIS, Missouri.
- SUNDAY, MAY 1**—REGIONAL FESTIVAL AT ROSEVILLE. Hosts, Centennial Swingers.
- SUNDAY, MAY 1**—SOUTHERN SECTION FESTIVAL AT FILLMORE. Fillmore Folk Dancers, hosts.
- WEEK END, MAY 28, 29, 30**—STATEWIDE FESTIVAL AT SANTA BARBARA. Santa Barbara Folk Dance Group, hosts, in co-operation with the California Centennial Commission. Santa Barbara is a festive city and has revived the dances of the colorful Spanish fiestas held in Santa Barbara for many years. The California Centennial Commission will appreciate all dancers being in costume. IMPORTANT: Make hotel reservations early, Decoration Day being a three-day holiday. There will be no housing committee. Send requests for reservations direct to Santa Barbara Convention Bureau, P. O. Box 299, Santa Barbara, with \$5 deposit and type of reservation desired. Lists of hotels and motels sent out to groups. Cheek with your group.
- SUNDAY, JUNE 4**—INTERCOLLEGIATE AND REGIONAL FESTIVAL AT SAN JOSE. Hosts, Spartan Spinners. Place, San Jose State campus.
- SUNDAY, JUNE 12**—REGIONAL FESTIVAL AT FORT ORD. Hosts, Los Bailadores. Place, Soldiers' Recreation Auditorium. 1:00 to 5:00 and 7:00 to 10:00 p.m.
- SUNDAY, JUNE 12**—SOUTHERN SECTION FESTIVAL. Friendly Folk Dancers, hosts.
- SUNDAY, JUNE 19**—NORTHERN SECTION FESTIVAL AT LOS GATOS. Hosts, Sarcats. Place, lawn of Los Gatos High School.
- JULY 27, AUGUST 6**—SECOND ANNUAL FOLK DANCE SUMMER CAMP AT COLLEGE OF THE PACIFIC, STOCKTON. July 27 - 31 for beginners (plus a teachers' class and a callers' class). July 31 - August 6 for the total camp. Campers may come for one or both—no beginners in second part unless they have also attended the first session. For information write to Lawton Harris, College of the Pacific, Stockton, California. A \$5 deposit is necessary with each reservation. Already 160 reservations have been made. Hurry to secure yours!
- SATURDAY, SUNDAY, JULY 16, 17**—SOUTHERN SECTION FESTIVAL. San Diego Folk Dancers, hosts.

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# Getting Out the Folk Vote

Can Club Affairs Be Conducted Democratically Without Business Meetings? A Lively Survey of Various Club Procedures

HARVEY LEBRUN

"HOORAY! FIFTY-TWO members present at a business meeting!" One might suppose from that super-colossal caption at the head of a recent club *Newsletter* that those 52 members represented nearly 100 per cent of the membership. Actually they represented less than one-fourth of the voting members. And that was no ordinary "business" meeting—it was one for a hotly contested election to a major office. Why then the jubilation? Because ordinarily barely 10 per cent of the membership attends business meetings.

If one leafs through the files of the *Bulletins* of folk dance clubs of any size, he will find the same story: fervent, prayerful, cajoling appeals, oft repeated, for the members to come to the club's business meetings.

The belabored members are told that they cannot be "good" members and that they cannot get all the good out of their club membership unless they attend such meetings. They are informed they owe it to themselves, as well as to the other members of the club, to share in the conduct of the club's business and to make *their* club a true democracy.

They are advised that only by coming to meetings can they refute the charge that a small "elite" is "running" things. They are cajoled with promises of an "interesting" session, "important business," exciting controversy. They are bribed with offers of enticing refreshments, intriguing sociability, ripening friendships, cozy fireplace nooks, after-meeting dancing. They are threatened with decisions that they might not like.

AND STILL they do not come—except, of course, the old standbys: the hardworking officers, board members and committee chairmen; the extroverts with a nuisance propensity for talking on any and every item in the agenda; the few who live close to the meeting place and have nothing much to do that evening; and those who have a special gripe or axe to grind; plus such wives, husbands or sweethearts, as can be dragooned into coming with them. These exceptions, in a good sized club, however, usually amount only to from 10 per cent to 20 per cent of the membership.

The hard fact is that all appeals to the members to attend meetings in larger numbers is a waste of time, of breath and of space. Eighty per cent of folk dance club members do not attend regular business meetings. This does not mean that they are necessarily con-

tent with letting the other 20 per cent run their club; it only means that they prefer to let these others conduct the club any way they like rather than go to the trouble of attending meetings to put their own ideas into effect.

Many people, unfortunately, join a folk dance club in the same spirit that they go to a night club: they buy a good time at the prevailing price—in this case the very low price of the club's monthly dues. In time, of course, they may begin to feel that they are part of the club in a sense far different from being a member of a night club. They may even begin to feel that the club belongs to them and may develop ideas as to what it needs or does not need in order to be of maximum use and enjoyment to them. And, being brought up in the American tradition of outspoken democracy, they may want to express those ideas where it might do some good.

AT THAT POINT, however, they find themselves up against the dilemma that the only way they can try to put their ideas into effect is by attending business meetings and—as has been demonstrated time and again—the vast majority of folk dancers has neither the time nor the desire to attend such meetings. As a result, they either keep their views to themselves or become centers for corridor gripes and disaffection that may in time destroy the club's usefulness to and enjoyment by many of its members.

What can be done about this situation? Can club business be conducted democratically without meetings?

A few beacons on the horizon seem to point to effective ways to meet this problem: When *Chang* was faced with the problem of how expensive a "birthday party" to put on last year, the committee in charge did not leave that problem to be decided by the 10 per cent of the voting members who usually attend business meetings—it sent out a mail referendum on the question to the entire membership. When the officers of the *Berkeley Folk Dancers* wondered whether or not any improvements were possible in the way they were running that club, they did not put the question to the 8 per cent of their members that constitutes a "quorum" at business meetings—they got out a questionnaire on the subject to the entire membership. And when that club holds an election for officers, it does not leave the voting to be decided by the few members who may be sufficiently interested in one or another of the candidates to come

to a meeting to vote for their favorites; it mails ballots to the entire membership—together with summaries of the past services and current qualifications of each candidate. The ballots may be brought in, mailed in, or sent in by messenger, at the convenience of the voter, at any time during the election week. Why wouldn't anybody vote—under those conditions?

IN A DIFFERENT way the *Garfield Folk Dancers* get much the same results. On any important matter like the election of officers or a major policy change, they take a vote at all the dance sessions held during the voting week. In that way, they get an expression of views or choice from nearly 100 per cent of their members.

The *Gateswingers* go all these efforts to supplant business meetings one better: they have only one business meeting per year. At that meeting, the members elect an executive board of ten members which, with the addition of the class "leaders," conducts the affairs of the club through officers and committees designated by the board from within or without its own membership. Whenever the board has any problem on which it needs an expression of opinion from the general membership, it asks for such opinions at a dance session of the club (where practically all the members are present). If a board member proves unpopular or otherwise unsatisfactory, he is not re-elected. Simple! Democratic! And no business meetings to attend!

The *University of California Folk Dancers*, the *Santa Fe Clodhoppers*, the *Doeey Do Club of Redwood City*, and certain of the smaller clubs conduct their business meetings in conjunction with their dances, parties or class sessions. In that way, they have no problem of absentee members. But—when the meeting lasts more than half an hour, the members raise a howl: they want to dance.

IN JANUARY, 1948, major changes in *Chang's* procedures, policies and governing personnel brought about a movement to modernize and streamline its constitution and by-laws. A committee of seven leading members worked on the problem for seven months, meeting weekly to study and discuss the experience of the above mentioned clubs as well as *Chang's* own experience. Its recommendations were discussed by another and larger group over a period of three months more. The final conclusions of these study groups

(Continued on Page Fourteen)





## Western Folk Dancing--We Like It

I CAME into the Folk Dance Movement from the social recreation field, in which classification I still prefer to remain, if classify we must. Folk Dances were and are a very fine means of developing fellowship along with the cultivation of some very satisfying skills. They are one of many types of materials used in such a program. My first "folk dances" were singing games, play party games and some of the more simple ethnic dances. I decried then as now some of the gymnastic odor of folk dances as then taught. Our groups enjoyed the material and danced with sufficient contagious abandon to cause ethnic-background individuals to contribute from their store. We do not advocate any group building their entire program around dancing alone.

It has been my good fortune during the past thirty years to dance under the leadership of the majority of the present day nationally known teachers and researchers; to own and leisurely read most of the literature published in the field; to live among and dance freely with several ethnic groups (in some cases more than one group of the same ethnic background); to discuss at great length dance variations, origins, customs, choreography, etc., with literally hundreds of "nationals" and travelers. Out of all of this background certain impressions have taken form which may be of some interest to the readers of *Let's Dance*.

The editors requested something of a synthesis of the recent articles of Song Chang and Annabelle Ranslem. Such is not actually our intention. We believe that both are in more agreement than their articles would seem to indicate, and that neither has presented a complete picture, nor do we expect to do so. May we share a few of these impressions for what they may be worth.

**RIGIDLY PATTERN** any dance — exactly what we are compelled to do if the dance is to be used by large groups as in our festivals, or if the dance is to be interchangeable between groups—and it is no longer a folk dance; for instance, look at *La Bamba*. Any dance of the people is undergoing constant revision and reinterpretation by the people of its origin. Many of these people will tell you, "You can't learn our dances! You were not born in —." Or, "You can't do a Folk Dance to a record—to piano music, etc." Yet these very records are the closest and most intimate tie to the old country.

Visit any truly ethnic group, particularly one where the old folks are active and rejoicing in the dances of their old country, and watch without comment and without attempting to dance. By all means never ask "How do

you do this step?" You will note many distinct variations. I ask, "Which is correct?" My host replies, "Who knows? Both! Really they are the same dance. The dancers are different." Or maybe you will be told, "Don't ask how I do it. I don't know. You just follow me."

I do emphatically deny our right to change the dances of any of these people and still claim any authenticity. Yet, I find them doing so quite constantly. Only those who follow Burchenal make no changes! As I see the quarrels of the teachers—East and West—I am more and more impressed that we are getting some rather petty personal claims to individual superiority, perhaps overcompensation for feelings of inferiority and even confusion.

**THE LENGTH** of our dances is interesting.

Why are so many—the vast majority—exactly three or three and a quarter minutes in length? Of course, the answer is largely, "Our recordings." DANCES HAVE BEEN ARRANGED to suit the convenience of our music system. Who shall do this arranging? There the battle begins. The last sentence of the previous paragraph is a bit appropriate. The loudest voice that I have been hearing in respect to arranging dances, has not hesitated to do so and claim a right to do so, while denying the same right to anyone else. The length of our dances has little to do with authenticity. This loud voice taught me the same dance three weeks apart with such distinct differences as to which foot the dance would start on, etc. Most of our dances are definitely arranged and we might as well admit it. I can quote persons and dances and over a span of three thousand miles of U. S. territory, but it would probably be a bit useless. However, some of my best friends and colleagues could wear these shoes.

The ethnic groups are making some changes in their dances. The present day temper is to shorten dances and to avoid having a number of dances with long and similar routines. Streamlining is taking place. The most recent local evidence of such was in respect to the dances of the *English Folk Dance Society*.

I AM INTERESTED in the heat of discussion about "made-up" dances. How do these individual dances originate in the first place—manua from heaven? If no change is to take place, how can any improvements be made? Are we to limit ourselves only to ancient dances? How old is ancient? Someone, sometime, someplace must make up these dances. Must they be buried for years so as to be used? I do not resent, in fact welcome the development of contemporary dances so long as they

are not presented to us as authentic. The evil is not in the creation but in the misrepresentation. Actually, just what is authenticity anyway?

Not only do these "nationals" differ in their dances in different sections of the old country, but people in the same village differ one from the other. Also, the same people will do the same dance differently on different occasions. Incidentally, many of us are laboring under the very mistaken idea that contact with a single "national" provides a valid proof of authenticity. I have yet to meet a teacher of Palestinian Dances who wasn't "the authority" in the field.

I am not worried about how many dances we will use. The dances that please, that meet some hidden need, will survive; the others will die. This is especially true of newly developed dances.

**THE WEST COAST** (particularly California) is developing its own style of folk dancing. Based usually quite carefully on some very definite ethnic contacts, a Western drive is yet quite apparent. Using recorded music almost exclusively, tempi are definitely faster. Perhaps it is the climate. Dancing skill on the West Coast needs bow to none, if I can depend on the word of neutral travelers. Most of the criticism we find is from individuals who consider Kansas City as Far West and Colorado out among the Indians. West Coast fellowship and mixing more nearly approximates the European peasant village than any in America. We dance too many dances to do all with true color if such were possible. At least we do try. We question the complete success of anyone! We are young, big, virile, growing and we like it. Incidentally two of the three most discussed (cussed) dances were picked up first on the Pacific Coast and from nationals.

We are frequently guilty of using poorly selected recordings. I hold no brief for those who knowingly substitute merely because the traditional melody is not available. In such cases, we should omit the dance or have piano or other instrumental recordings made. However, in many cases, more than one record is permissible. Merely finding a record with the same number of measures and the same tempo does not constitute making a good choice. This is not the place to discuss such, but many poor choices are being made and even used in the Festivals.

Dances have been introduced with substitute records, frankly and honestly announced and used with music of similar and happy color to the original. When the proper music becomes available, the old is so firmly established that the new is "strange and not as suitable." By and large, I must definitely object to such substitution, as so much good material is now available. Cuts from imported records are also available. A few misfit situations may be mentioned as *St. Bernard's Waltz*, *Boston Two Step*, *Swiss Chain Galop*, *Spanish Circle* (the recordings or the original music are also poor), and *Pride of Old Erin*, to mention only a few of the more recent. At this point a word about some of our recording companies is in order and even about some of the recordings as discussed and even recommended in *Let's Dance*. One of the



newer companies has been particularly guilty of rushing in familiar melodies, poorly arranged, poorly played and often with improper repeats (*To Tur* and *Sudmalinas* will illustrate some of these points). Many of the older recordings, made primarily for listening, do not present the customary repeats. Need comment be made of *Let's Dance* seriously mentioning *Four Leaf Clover* for *Boston Two-Step*? Shame! How about listing two Scandinavian shottishes and a southwestern U. S. polka for *Canadian Born Dance*? More shame!

I AM COMING to the belief that the major evil in West Coast Folk Dancing is EXHIBITIONISM. One of our better known teachers has previously remarked that most people, once bitten by the folk dance bug, go through three definite stages—one, they want to learn everything right now, and the more difficult the better (this usually makes any great attempt at styling impossible); the second stage is the desire to show everyone how good they are, and we have one individual appearing with four or five different exhibition groups in one afternoon's festival; then finally, if they do not become too tired of folk dancing, progress to the point where they can enjoy simple dances and any exhibitionism is constrained to helping others learn the dances. This description is rather to the point.

Exhibitionism destroys fellowship and develops competitive snobbery. The "good dancers" refuse to do simple dances or dance with beginners. We hear of "bought dances," the exclusive right to a certain dance. The current quotation is \$25, we understand. Likewise, exhibitionism most frequently involves "dressing up" the dance to make it more "interesting" to the observers. Folk Dancing is for participants, not for the "audience." There is definitely a place in teaching for demonstrations, but not for "show offs." Mixer dances are avoided and cliques are formed.

ANOTHER ITEM for concern is the development of "Folk Dance Tramps." We doubt that any person can dance three or more nights a week and belong to several different clubs and remain "folksy." It sounds a bit "commercial"—and as though these individuals were in "folk dance ruts." Such concentration has frequently caused good dancers to tire and even retire from the movement. A person needs greater variety in their leisure time pursuits. This is not a criticism of folk dancing but of overindulgence.

EACH FOLK DANCE should have color of its own, and should be done in such style as much as possible. This color is not solely determined by the country of its origin, but also by such items as steps, clothing worn, season of the year and climate, music and many other items frequently more difficult to determine. Yet, if we emphasize these items too much, the dance loses its simplicity, flow and naturalness. I usually tell my groups, "Make it seem as easy and simple as you can."

Something should probably be said for National Dances, such as the *Morris*. These are private exhibition dances of a guild, village or racial group and are definitely sup-

posed to be used in celebration of certain holidays, festivals, etc. We do relatively few of these.

A folk dance should be fun to do. If it is made so difficult and rigidly patterned as to step, direction and minute details that the dancers must count each measure (except perhaps in the most initial learning stages) it becomes work and not play. I have frequently been told by these ethnic people, "I can't tell you how many steps—we just dance it."

Perhaps we are placing the emphasis at the wrong place. Let us not forget that it is not dancing, not the dances, but the dancers that must be the center of our focus. Only as folk dancing can make a contribution to richer and fuller living can we afford to emphasize the dancing.

I am extremely conscious of the vast benefits we can derive from folk dancing. It is one of the most social and at the same time one of the most exhilarating forms of leisure time activity. Properly used it is a constant source of mixing and fellowship, of the interchange of culture patterns, of the bridging of many of the too numerous gulfs that separate us from our fellows. It is useful in therapy and rehabilitation and in the prevention of many minor and some major forms of urban-fermented types of mental maladjustment. Folk dancing has too much to offer us for us to abuse it, but it is not the whole of life. Let us use the dancing in order to live more fully.

IN CONCLUSION, I am pleading for simplicity and relaxation in our approach. Let us keep a keen sense of humor directed toward ourselves and our abilities and accomplishments. Let us at the same time cultivate not only a tolerance but an appreciation of others. The festival seasons have throughout history emphasized a giving of oneself. It ill behooves us to lose such an approach even if we have two and three festivals each month. Perhaps we have too many festivals. The competition is too keen between the host groups and between the exhibitors.

While writing all of this, I am extremely aware of major inconsistencies in all of us. My club is at the moment preparing rapidly (all too rapidly) for a long series of exhibitions. While exhibiting, we try to emphasize in our own thinking that we are merely introducing new or lesser known dances—sharing some of our treasure with the rest of you—not too unlike a teaching situation. Perhaps, we are kidding ourselves. At any rate, let's not let exhibitions spoil our fun.

Lawton Harris, at present on the faculty of the College of the Pacific at Stockton, California, teaching classes in Recreation, Camping, Social Group Work, Folk Dancing, Handcrafts, etc., started his folk dancing back in 1917, and has been actively interested ever since. He has been much used across the country for youth conferences, and was the founder of several of our Federation clubs, including The Square Steppers, Polk Y Dots and the Tiger Twirlers.







## THE FOLK DANCE LIBRARY

Reviewed By  
Henry "Buzz" Glass

samples of tests, grading systems and suggestions for organizing folk festivals with specific examples.

In appraising these volumes we note certain significant factors that are of interest to the school teacher who may use these volumes in teaching dancing as well as the general folk dancer who is acquiring a library. From the viewpoint of the school teacher we were first heartened and then disappointed in the volume *The Teaching of Folk Dance*. The prior warmth for this title was developed by the need of instructive material for the educator in teaching folk dancing. However, after reading the volume, one discovers that hard labors have gone astray as far as providing this desirable material for teachers. While the general objectives, suggestions for motivations, teaching methods and production of festivals are pertinent, they are evasive of the larger problem of how to teach folk dancing.

THE AUTHORS give their interpretation of folk dances which, while not conclusive, are challenging. One cannot agree, for example, that "National dances are those traditional folk dances which are most popular and widely danced in all parts of a specific country." In reality only a nation may claim its own national dance. The Mexicans claim the *Jarabe Tapatio* as their national dance, while Czechoslovakia has composed the *Besada* from various dances of their nation as a composite national dance. While the *Hambo* is popular throughout Sweden, it is not necessarily claimed by the Swedish people as their national dance. Again, where a graduate student in dance may wish to follow the many pages developed to the evaluation of folk dances, we do not believe that the general group of educators will find this material of direct value.

On the positive contributions of the volumes one finds many items commendable. The pronunciation of foreign dances should be helpful to many. The listing of general objectives can be adapted by the teacher in framing a program of folk dancing for their classes or groups. The inclusion of French dances in these volumes presents an opportunity to widen the scope of dances with simple yet delightful dances. While one recognizes the genuine intent and integrity of the authors in providing what they title authentic dance descriptions and music, it is apparent that there can be discrepancies.

THE LIMITATIONS of the word authenticity are not advisedly used and was vividly described in a recent experience. The Research Committee of the Folk Dance Federation of California met with an eminent authority of a European nation as recognized by his

government. On seeing material of a specific group of national dances, supposedly a genuine source of old world material, but developed in this country, this person showed where material had been copied from his own publications by both changing music and dance patterns. Thus one can see the difficulties in measuring what is called authentic.

The use of the word authenticity in folk dancing is an explosive word and while it has a valid meaning, that meaning hinges and evolves upon more factors than those designed by the authors. As an example, two of the dances included in the volume, *The Wegis Dance* and *Korobushka*, were composed in this country.

As a group of dances, the eighty-three dances included in the volumes are well described and what is more important easy to interpret. The authors are to be commended for these features. The counts listed beside the measure are helpful in developing the dances. The description of basic steps, positions and formations should be helpful and instructive to all who use the volumes.

THE COST of \$3.00 a volume is not high considering the overall quality of the volumes. The volumes would make a fine addition to the person who is building a folk dance library. However, the individual folk dancer or teacher might find it preferable to make a wider selection of material, getting a more varied selection from other authors.

The production of five volumes of folk dances shows the result of a great deal of planning. Realizing the task of compiling the material, we wish the authors had included more new material in their volumes. For the most part, most of the dances have been included in other books on folk dancing generally available.

The idea of grouping dances into regional units offers valuable assistance to the teacher that may desire to use folk dancing as a core of a social studies unit. The teacher will find in these volumes much that is instructive in this way. The bibliographies in the volumes give the teacher added sources of information concerning background of dances.

IN THE FOLK DANCE LIBRARY, authors Duggan, Schlottmann and Rutledge have made a contribution to the folk dance program in education as well as the general folk dance movement. In evaluating these contributions, one discovers various details that set forth the volumes with new and instructive elements while at the same time one finds factors that are limited, trite and repetitious.

Included in the five volumes are directions and music for eighty-three folk dances grouped for their presentation into seven regional units. In an interesting and wider approach to folk dancing, the geographical, historical and sociological backgrounds are given as a preface to the dances. The colored pictorial maps as well as the white and black ones, and the colored plates of costumes make useful and instructive teaching material.

As a sampling of the world culture of folk dancing, the volumes include *Folk Dances of the United States and Mexico*, *Folk Dances of the British Isles*, *Folk Dances of Scandinavia*, and *Folk Dances of European Countries*. Among the list of individual dances are *American squares*, *La Cucaracha*, *American Varsouvienne*, *Gathering Peascods*, *Rugen*, *Gavotte de Quimper*, and the *Schuhplattler*. One of the volumes bears the title *The Teaching of Folk Dance* and offers teaching methods,

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# ON TO THE NEXT...

If one item doesn't interest, don't turn the page, go on to the next—there's bound to be something of interest to you.

● **WE'RE WORKING ON IT.** If your question, expressed to the editor on a penny post card or still festering in the back of your mind, is: "How come the dance description is not separate any more, huh?" Or, "How come all the printed stuff on the back of dance descriptions—don't you know we file those things?" The answer is, "In order to . . .", "Because . . .", and "Yes."

● **IN ORDER TO** stop the mad descent of *Let's Dance* finances into the abyssmal red, the immediate choice was to increase subscription rates or to cut production costs. By placing the dance description as a regular part of the magazine we were able to: (1) qualify for the vastly cheaper postal rates accorded Second Class Matter; (2) publish under one instead of two separate printing contracts; (3) eliminate the extra costs of "hand stuffing;" (4) eliminate the costs and extra postal weight of individual envelopes. In all, a considerable saving.

● **BECAUSE**, we are editorially cramped for space—the January issue was necessarily two pages smaller than our normal issue—the thought of a blank page on the back of *Nebesko Kolo* was just too much. In all likelihood, we chose the wrong material to print on the back. In future cases of one-page dance descriptions perhaps one of the following would be more appropriate: Record Festival, Costume Section, a solid hank of ads (if Pearl can make the advertisers see the advantage of being placed solid on "saved" and "often used" material), or WHAT? We are entirely open to suggestion.

● **YES**, we are aware (we save them ourselves). Again, perhaps there is a better way of including the description in the magazine so that it will not be classified as an insert—if you know of one (not overly costly) and tell us, we will print your name in BOLD FACE CAPS. Meanwhile, it has been suggested that removal of the page with razor blade and ruler (not scissors) along the dotted line can accomplish the trick very neatly—leaving your magazine otherwise intact.

● **LET'S LAUNCH DANNY** with a good "hacklog" of material. DANNY McDONALD (If you haven't met him you've never been to a Federation festival) will, beginning with our March issue, hold forth with a regular column of folk personalities, eluh news, and what have you. *Tell It To Danny*, that's the title, that's the idea. You are Danny's source of material. "Available" McDonald, he will be known as. Always a ready ear for your favorite folk story, your item of club news. If you miss a festival, or can't think of such things at festivals, just jot it down and send it on to Danny at 4356 18th Street, San Francisco 14.

● **FOLK STORIES FOR DANNY?** Well, for example, Lawton Harris tells this one: I was doing some np-country "research" with a wire recorder. In a remote cabin I located a venerable oldster in his early nineties. Dance conversation wasn't easy to get around to; there seemed to be a trace of Maine reticence in his conversational habits. However, with myself doing most of the talking, he did come around to demonstrating the "Var-soo-ve-eny" as it was done in early California days. I was jubilant; here was a valid, "authentic," non-source-book inspired vote for one of my favorite versions of the dance. "You're sure now that's the way it was done, the right way?" I asked largely in the interests of the dance resources craft. There was a moment of silence, then: "Well, there was a travelin' fellow from Chi-cago one time as said we were doin' it all wrong."

● **IN VIEW OF LAWTON'S** most excellent article elsewhere in this issue, in which he has a pungent word or two to say about "authenticity" and related matters, we had probably better allow as how we "garnished" his story up just a bit here and there.

● **PHOTOGRAPHERS ATTENTION:** What are the hundreds of shutters clicking regularly at festivals, dance nights, etc., producing? The story of folk dancing is the story of people—in action. The "camera eye," in the hands of the photographer who has the "know how," can tell more about dancing and dances than a volume of well-chosen, well-polished words. Unabashedly, and with the highest hopes, we are asking for "Your Best." That shot in your files which "caught" unmistakably and artistically the spirit and action of some facet of folk dancing. Be it studio, candid, straight or trick shot—if it tells the story, we would like to see it. In the course of the following months we would like to select from those used in our monthly issues: THE FOLK DANCE PICTURE OF 1949 to be used on our December cover. It's not yet arranged, but we also have hopes of lining up a grand prize from a sponsoring photography store—if your submittals indicate that such further incentive would make the contest more interesting.

● **GERT KAUFMAN** writes from Israel: "I am home since October 9, and I am already working as folk dance director of the army—a hard, but interesting and beautiful task. I am touring the main camps arranging community dancing, and at this occasion picking the persons who will be able to be dance leaders. Then we arrange leaders' courses and classes, and thus, in the course of several months we hope to see good folk dancing (of our own dances only, so far) spreading throughout the army."

(Continued on Page Twelve)





## RECORD FESTIVAL

WHAT'S NEW & WHERE TO BUY

by E. W. "Bish" BISHOFF



### NEW RECORD LIST COMING

Beginning with next month's issue of *Let's Dance*, this column will publish a complete list of all dances performed by Federation groups and the proper records needed for them. Since this list is quite extensive, it will be published in alphabetical installments over several issues. By saving these installments, the reader will have a complete list for ready reference. The records named will, so far as possible, include the proper record, usable substitutes and some notation as to availability.



### LONGWAYS AND QUADRILLES

The reviving interest in American longway dances and quadrilles has resulted in some demand for information on records. Groups doing longways or quadrilles for the first time will prefer records with calls on them. Decca "Longways" album 275 contains *Boston Fancy*, *Hull's Victory*, *Money Musk*, *The Tempest*, *Fireman's Dance* and *Virginia Reel*. Decca "Quadrilles" album DA-617 (12 inch) contains the *Lancers*, *Polo* and *Plain quadrilles*.

Almost any one of the popular longway or quadrille dances can be found in the Ford series of records, either with or without calls. Quadrille Figure 1 and 2 on Victor 20638 and Quadrille Figure 3 on Victor 22991, without calls, possess versatility for use with many longways or quadrilles. Victor 98771 (12-inch) has *Virginia Reel* on one side and *Ticknor's Plain Quadrille* on the other (both with calls).



### DANCES NEW AND OLD

*Hambo*: Victor 26-1046-A is a re-issue of *Stryman Karlssons Hambo*, a much-demanded favorite of old time hambo addicts.

*Schuplattler*: Groups interested in performance of this dance, either the Shambaugh version or the versions given by Duggan-Schlottmann-Rutledge, may find one of the following adaptable to their purpose: Columbia 5350-F, *Oberbayerischer Schuhplattler*; Victor 25-4041-A, *Haushammer Schuhplattler*.

*Patty Cake Polka*: Folkraft F-1018-A, *Buffalo Gals*, recommended.

*Waves of Tory*: The *Galway Piper* tune

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on Methodist World of Fun Records M-102-A is the best I've heard for this dance. Also on this same 12-inch record are *Ace of Diamonds*, *Danish Schottische* and *Come Let Us Be Joyful*.

*Bavarian Laendler*: Each group has its own favorite, but Victor 25-0047-B, *Hop Along*, is most often used.



*Ping Pong Schottische*: Groups using the Jane Farwell version of this dance will find difficulty in teaching the dance to the recommended *Skogens Blomster* on Victor or Linden because of its speed. Try using a rheinlander record for teaching purposes, then build up speed. Standard T-2052-B, *Welcome to the Party*, is another fast one which some like.



*La Virgencita*: (description in new Duggan series, *Folk Dances of U. S. and Mexico*). Only properly phrased *La Raspa* tune for this one is on Methodist World of Fun record M-106-A.

*Stop Galop*: Recommended record is Victor 25-4021-B, *Am Bundnerball in Zurich*, but a Fresno group reports it likes Victor 25-1068-B, *Schneider Polka*, better even though the polka sequence must be doubled when using the latter record.



### SOME RECORD GOSSIP

Of interest to folk dancers is the news that imported foreign records are again available locally. Records are now obtainable from such countries as Switzerland (Elite), Germany (Telefunken and others), England (H.M.V., Decca, Columbia, Beltona, etc.), Ireland, Mexico, Russia and Japan. The Swiss and German records are of special interest because of the large number of excellent polkas, schottisches, waltzes and rheinlanders.

(NOTE: Questions by readers on any subject related to folk or square dance records are invited. Drop a card to the author at 106 Sanchez St., San Francisco, for a quick reply by return mail.)



# ITALIAN QUADRILLE

(American-Italian)

There are many figures in the Italian Quadrille which may be danced in any order or in any combination. It is customary for a leader or prompter to call the figures for all sets. Any even number of couples may constitute a set and it is frequently danced in sets of six couples. Each set has a leading couple which leads off in all of the figures.

The following sequence of figures is popular with most groups in California. Since the sequence is well established the figures are not called. It is danced in the usual quadrille formation with four couples composing a set.

## MUSIC

Records: Columbia 14316, Oliver 1011, 202A "Italian Quadrille"

Piano: Quadriglia e Tarantelle Napoletana, edition per piano O. Di Bella, Music Publisher, N. Y. The music is evenly phrased. No particular phrase must accompany a particular figure as is true in square dance music.

## FORMATION

Regular square formation. Couple 1 with backs to music. Free hands hang at sides at all times.

## STEPS

Rapid, smooth even walking steps to 6/8 time; 2 steps to each meas.

MUSIC (6/8)	PATTERN
MEASURE	
A 1 — 8	I. <i>CIRCLE LEFT AND RIGHT</i>
1 — 8	Join hands on pick-up beat.
(Repeat)	Circle L with 16 steps.
	Circle R with 16 steps.
B 1 — 2	II. <i>GREET OPPOSITE AND CHANGE PARTNERS</i>
3 — 4	Couples 1 and 3 advance three steps toward center and bow to opposites. (Couples have inside hands joined.)
5 — 6	Couples 1 and 3 retire to place with four steps.
7	Couples 1 and 3 advance four steps toward opposite couple, dropping partner's hand on step 4.
8	M1 and M3 make a quarter turn to own L, each taking oppo'site W's L hand in his R, leading her "home" to his place with two steps.
1 — 8	M1 and M3 turn L in place with two steps, guiding the new W around him until both are facing center of square again with W standing to R of M.
(Repeat)	Couples 2 and 4 repeat action described for meas. 1-8.
C 1 — 8	Couples 1 and 3 repeat action of meas. B 1-8, M escorting own partner back to place.
1 — 8	Couples 2 and 4 repeat action of meas. 1-8, escorting own partner back to place.
(Repeat)	
A 1 — 3	III. <i>LEFT HAND STAR</i>
4	M join L hands in a star. W, on outside, hook L hands through partner's R arm. All face counterclockwise.
5 — 8	All move fwd. with six steps.
1 — 8	W withdraw L arm from partner's R. M continue moving two steps fwd. to new partner. W hooks L arm through R elbow of oncoming M.
(Repeat)	Continue progressing six steps with partner, changing partners with two steps until last change brings original partners together. A total of four changes is made. Star keeps revolving counterclockwise throughout the figure.



Music (6/8)	PATTERN
MEASURE	
B 1 — 8	IV. <i>LONGWAYS SET</i>
1 — 6	M drop L hands. Couple 1 leads others around counterclockwise. When couple 1 reaches original position of couple 3, they turn sharply to the L, leading line straight toward original position of couple 1 and forming longways set.
(Repeat)	IMPORTANT NOTE: Couples are now lined up 1, 4, 3, 2.
7 — 8	Partners face each other and back away slightly on four steps to form line of M facing line of W. (M, L shoulders toward head; W, R.)
C 1 — 2	V. <i>ADDRESS PARTNERS</i>
3 — 4	Line of M advance three steps toward line of W, closing feet and bowing on fourth count.
5 — 8	M retire to place with four steps.
1 — 8	W repeat action of meas. 1-4, making slight curtsy.
(Repeat)	Repeat action of meas. 1-8.
A 1 — 8	VI. <i>PROGRESSIVE REEL</i>
1 — 8	Couple 1 starts the reel; join R hands at shoulder height, with elbows bent and forearms upright. Circle R once and a half until M1 faces W4 and W1 faces M4.
(Repeat)	
B 1 — 8	M1 joins L hands in a similar way with W4, circles L once with her. W1 does same with M4.
1 — 8	
(Repeat)	
C 1 — 8	Couple 1 join R hands in center and circle once; then continue to reel (to sides, to center, to sides) to end of line where they circle once and a half and each takes his place at the foot of his own line.
1 — 8	As couple 1 reaches couple 3, couple 4 join R hands and begin reel down the line.
(Repeat)	As couple 4 reaches couple 2, couple 3 begin to reel down the line.
	As couple 3 reaches couple 1, couple 2 begins to reel down the line.
	NOTE: As active couples reel toward foot of the lines, inactive couples move slowly toward head of the lines. In reeling, each couple alternately turns R with partner and L with side person.
A 1 — 4	VII. <i>GRAND RIGHT AND LEFT</i>
5 — 8	Both lines make quarter turn to own L, M facing head of set; W facing foot. M1 leads his line around to L until he meets W2 (8 steps). W keep time in place.
1 — 8	M1, taking W2 by R hand, starts grand R and L. They continue all the way around. When they meet their own partners the second time, couples join L hands and fall into varsouvienne position.* If necessary, mark time in place until end of phrase.
(Repeat)	
B 1 — 2	VIII. <i>PROMENADE AND CHANGE PARTNERS</i>
3 — 4	Move four steps fwd. in circle, keeping varsouvienne position.
	Without dropping hands, M raise R arm fwd. and pass it to L over their heads, turning W L and back, releasing her to new partner. They assume varsouvienne position. W takes four steps as she turns and moves back. M takes four steps fwd. and faces fwd. throughout figure.
5 — 8	NOTE: Drop R hands as soon as M gives W impetus to turn. L arms are kept lower and pointed toward center of circle.
1 — 8	Repeat action of meas. 1-4, changing to next partner.
(Repeat)	Continue for two more changes until all have met original partner.
C 1 — 8	IX. <i>THE SPIRAL</i>
1 — 8	With W to R of partner, all join hands in single circle and move 16 steps to R.
(Repeat)	M1 and W4 drop joined hands. While W4 leads line to outside around M1, forming a spiral (16 steps), M1 turns slowly to R in place to tighten spiral.
A 1 — 8	All pause momentarily. M1 breaks out of spiral by bending low and leading line beneath arch formed by joined hands of dancers nearest to him, and forms a circle again by joining hands with W4 when all are out of the spiral (16 steps).
1 — 8	Circle L as in Fig. I (16 steps).
(Repeat)	End with a bow toward the center of the set.



# OAKLAND FESTIVAL

Photos by RAY WHITE

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FEBRUARY, 1949





## ON TO THE NEXT

(Continued from Page Seven)

● **SAN DIEGO TEACHES SAN DIEGO.** That new club in San Diego, the **SAN DIEGO FOLK DANCERS**, is making itself known about town. The club is growing, having fun, learning new dances, and keeping the record stores busy. They now hoast a sponsor, but plan to keep the club on a co-operative basis. The San Diego Folk Dancers have found that if they work on a dance and are able to teach it to their beginning group, then they *really* know it. Though they realize it will take time, this new club will strive to become experts.

● **ONE OF THE BIG** folk events of November was the *Mercado* or Latin American Market put on by Chang's International Folk Dancers on Sunday afternoon, November 21. In addition to exhibitions of Latin American dancing and general dancing along the same lines the *Mercado* featured displays of all kinds of folk arts: paintings, sculpture, hammered and etched metal work, ceramics, plastics, lapidary work, and many others. And the culinary arts were not overlooked; various tasty and typical Latin American foods were dispensed to contribute to the mood of the afternoon. All of this originated entirely within the membership of Chang's.

● **TOO BUSY TO DANCE . . .** The Community Folk Dancers of San Pablo found December too busy to dance at home. On December 11 they were guests of the **GARFIELD FOLK DANCERS** at a Christmas and graduation party held at Willard School in Berkeley. C.F.D. members were off somewhere on December 25 consuming turkey, etc., and on January 1 they were recuperating from dancing at the New Year's parties of other clubs. Regular dancing in the C.F.D. will resume in January. Their meeting place is the Woodrow Wilson School in Richmond, and dancing takes place from 8:00 o'clock till all hours every Saturday night.

● **LET'S FOLK DANCE.** Ted Reindollar's excellent weekly folk program on Sunday nights from Oakland's KWBR, has been suffering the common malady of sustaining radio shows—many people listen and few write the producer to express their enjoyment. So, if you are a regular listener, haul out those postcards and get writing. If, through ignorance of its time and dial spot, you have missed this program which has done much in advertising and popularizing Federation activities—tune in next Sunday, 10 p. m., and drop a card to the producer next Monday.

● **COVER DATA** is always of interest. This month's Polish cover we guarantee "authentic." George Szeptycki of Santa Barbara was most generous in his contribution of these nicely blended themes of his native Poland. Until recently a D. P. in Europe, Szeptycki is currently at the threshold of his U. S. career in art.

Last month's Yugoslav cover was the creation of Annemarie Steinbiss, whose cartooning and other art work you have come to look forward to in the pages of *Let's Dance*. Also, Annemarie is notable as the leader of the Burlingame Vagabonds and the San Mateo Gypsies, and a regular member of the Palomarian exhibition teams.

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## People Like Contests

A SQUARE DANCE contest conducted in an impartial manner, judged by competent persons who are well known for their integrity and fairness as well as for ability not only as dancers but as callers, does more to promote good, clean square dancing than would be gained by the suppression of the contest.

Among the audience at a contest are persons whose only experience at square dancing comes from second-hand sources. To these people, the contest then becomes a source of first-hand information. They see with their own eyes the grace and beauty of the trained dancer, the skillful handling of the girls' skirts, the self-confidence of the poised men, the timing and precision of the execution of the figures. They see and judge for themselves. They learn as they watch and mentally make comparisons as to the ability of the contestants of the various teams.

The callers also come in for their share of criticism or praise. The clearness of the calls, the enunciation, the timing, the diction, the pitch, the commands, the crescendos, the excitement, the animation, the energy of the caller all become apparent to the audience. How else other than a contest could one gain such first hand knowledge of the many types of dancing and calling exhibited by the dancers in such a short period of time?

YET THERE ARE MANY square dance authorities who frown on the contest as something base and mercenary, overlooking the fact that an interest in the dance may have been started when a spectator saw that square dancing was not the "hayseed corny stuff" with all those clownish drugstore cowboys masquerading, or where one must stamp, clap, yell, swing, tackle and jerk in order to have a good time. Therefore in our contest we demonstrate that the square dance is a smooth, graceful figure done with an easy, well-co-ordinated, symmetrical flow of movement.

Some square dance contests are annual affairs. The rules are very rigid. Each square dance team consists of a caller and four couples. It is interesting to note that the dancers are "teams," indicating a spirit of co-operation, of working together as a unit. The judges are usually seated in the audience at random points and keep score by the "pluses and minuses method" on such factors as precision, timing, co-ordination, identical holds, perfection of figures, position of hands, synchronized breaks, variety of pattern, handling of skirts, happy and carefree expression, costumes, appearance, symmetry, caller's diction, poise, command, and microphone technique. If the dancers execute the figure before the command of the caller, a minus grade is recorded, because it

indicates that the dancers have memorized a routine and could just as well perform without the caller.

THE DANCERS participating in a contest are rewarded by an increase in poise in their daily lives. The ability to perform before a critical judge and a staring audience is not easily acquired. The average housewife who has been confined to the limited attention of her immediate family suddenly becomes a star performer on the stage. A rancher, a welder, a plasterer, a doctor, all find a common interest and work as a team. Psychologically this performance on the stage may have filled a need which previously had been lacking. A dancer came up to me on the stage of a school in Pasadena and thanked me for his wife's recent good disposition. "Since we have been square dancing," he said, "she can be lived with."

In order for square dancing to remain alive and vibrant, it is necessary to add new blood to the groups. To me it is a constant source of joy to see the spontaneous reaction that a beginner displays after mastering the "dishrag" in the dance, *Duck for the Oyster*. The beginner's reaction is tolerated by the perfectionist who has forgotten he was a beginner. The true square dancers get just as much "kick" out of it as the novice. So it seems to me that the contest provides another source of material for the promotion of the American way of life.

THE SQUARE DANCE is not considered an individual dance in some parts of the middle-west, such as the Chicago area. The term "square dance" is applied to an entire evening's program of dancing which is comprised of American round dances, waltzes, fox-trots and quadrilles. California, from my

observation, more or less follows the same general pattern with the exception that the preponderance of an evening's dancing is devoted to squares while the round dances are merely tolerated. This tolerance for round dances is gradually changing. The trend is toward two squares followed by a round.

A contest should be a source of information as well as an inspiration to a caller. It acts as a spur to greater efforts in teaching and training groups. It forces the caller to create new patterns from old designs. It is a goal to set for the club's activities during the year. A vast majority of the dancers in a club do not intend to participate in a contest of any kind, yet they benefit by the variety of patterns and interest in the promotion of better dancing that inspires the caller. A contest tends to form a bond between the caller and the dancers. The long hours of practice, criticism and suggestions bring out the true character of the individual. A man shows his best efforts when inspired by competition.

THE AUDIENCE, many of whom may be middle-aged couples, are momentarily and mystically transported back to childhood. The dancing figures dimly take the shape of Mom and Dad who danced like that so long ago. A Texan told me while he leaned on the railing of the balcony watching a contest, that he felt like a boy again when he used to watch his folks dance. This contest was the first square dance he had seen since that time.

It is the opinion of some that the winner of a contest not only wins a prize but acquires a "swelled head" as well. They say that the winners get an exaggerated opinion of themselves. Well, life is just a contest, too. Darwin called it a survival of the fittest. He who whines is a poor loser. It is just as logical to condemn all sports contests because it tends to give the winner a "swelled head."

Necessity is the mother of invention and competition forces originality, which suggested to me a new exhibitional dance that I created recently while listening to one of our current popular hit tunes. If your group would like to try something different, allow me to quote "*Bustles and Beaux*," based on the song, "*Buttons and Bows*" and recorded by Imperial.

# HEADQUARTERS

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## GETTING OUT THE FOLK VOTE

(Continued from Page Three)

were incorporated in a new "constitution and by-laws" which was adopted by a vote of about 80 per cent to 20 per cent on all issues in controversy. The new constitution and by-laws effected many radical changes, including the limitation of continuous office holding to two years, the provision for making available to all members a directory of members and detailed information about the finances of the club, the abolition of the former trustee system and the distribution of its powers among officers subject to continuous control by the membership and the executive board. Drastic as these changes were, none of them was so revolutionary as the new provisions for promoting membership participation in the government of the club *without business meetings*. These were:

(1) *Referendum*. All propositions of any importance are to be referred to the entire membership, by mail, together with "pro" and "con" arguments.

(2) *Absentee Voting*. Members may vote in person, by written statement (sent in through another member), or by absentee ballot—they do not have to come to a "meeting" to cast their vote.

(3) *Emergency meetings at dance sessions*. Any "business" urgently requiring immediate discussion or quick action by the membership may be presented and acted upon at a dance session of the club.

**FROM NOW ON**, regardless of whether or not he attends business meetings, every member of *Changs* will be permitted and encouraged to take part in all major decisions affecting the government, the financing and the activities of the club—and to do so in ways and at times that are convenient to him.

Another result of these innovations is that there is now very little "business" that has to be transacted at membership meetings.

Very few meetings will be held in the fu-

ture—perhaps not as few per year as are held by the *Gateswingers*, but certainly less than the average of two per month that obtained in the past years. Such meetings will be largely of a "special" or "emergency" nature. The 13-person executive board, consisting of all the officers and standing committee chairmen, will of course hold regular meetings. That is their job. But all other club members will be free to put in all their available time in actual folk dancing.

Other folk dance clubs that have difficulty in getting any sizeable percentage of their

membership to come to business meetings might do well to study these new changes in *Changs'* way of doing business.

Harvey Lebrun has spent many years in community organization, public administration, and in administrative research. For the past two years he has been studying the problems of folk dance club organization and administration. Harvey has drafted or aided in drafting such documents for a number of clubs, including the "Model By-laws For Folk Dance Clubs" for the Folk Dance Federation of California.

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# BUSTLES AND BEAUX

by BILL MOONEY

Circle east all the way round  
But the wrong way you have chose;  
Let's back-track that same ole road  
In those frills and flowers and bustles and bows;  
Gents swing your calico till she glows . . .  
Four gents grand chain across the ring  
The girls send 'em right back home.  
Allemande left with your left hand,  
A right to your partner and a right and left grand;  
All promenade your bustles and beaux.  
Gents star with the left hand,  
Ladies drop back two  
Swing the gals to the middle of the set  
A right hand star will do.  
The gents go back in Indian style  
Meet her with a do-paso.  
Everybody left to your partner,  
And a right to your corner and left to your own.  
All promenade your hustles and beaux.  
(Repeat entire sequence.)

### FINAL CHANGE

Circle east all the way round  
But the wrong way you have chose  
Let's back-track that same ole road  
In those frills and flowers and hustles and bows;  
Gents swing your calico till she glows . . .  
Four girls grand chain across the ring  
Now gents send 'em right back home;  
Do-paso with your left hand,  
Then right to your corner and left to your own;  
All promenade your bustles and beaux.  
First and third couples, it's up to you;  
You've got to turn back, go right and left thru,  
Don't turn back, go right and left thru.  
Ladies chain across the plain,  
Gents send 'em right back home.  
First and third a half turn back.  
Then everybody swing your own;  
All promenade your bustles and beaux.  
(Copyright applied for.)



## MEET MARJORY LEWIS

**M**ARJORY BARRINGTON LEWIS, who is the wife of Bill Lewis, co-editor of the *Your Club and Mine* Column, fills the job of historian for the Southern Section in a most competent manner. She never misses a council meeting, and through her diligent efforts in gathering pertinent material has added greatly to the South's historical scrap-book.

Marjory was born and brought up in New Rochelle, N. Y. Later she lived in New York City and attended Barnard College, Columbia University. After marrying William Lawrence Lewis, they came west and lived in various cities on the coast. They have two sons, Patric and Barry. Pat and Barry are two of the most active members of the rapidly developing teenage dance groups around Los Angeles. They can always be seen at festivals in either European or cowboy costume.

As a child, Marjory, like most little girls of her generation, went to dancing school where they taught the waltz, polka, two-step, varsovienne, schottische (though it was called the barn-dance then), the Virginia reel and the Lancers. In high school and college, she fox-trotted and one-stepped with the rest. At college also she was introduced to "modern barefoot dancing, and to some simple folk dances."

Then came a long period when the dance in any form became very remote from life. About a year and a half ago, a friend invited the family to a folk dance festival. They were enchanted and immediately started in by learning how to square dance at the various dances sponsored by the Los Angeles city playgrounds. From that it was but a step to folk dancing. Now Marjory and Bill and



their two fine sons go folk dancing whenever they can. At present they are active as members of the *Glendale Folk Dancers* and the *Pasadena Folk Dance Co-op*.

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