

Let's Dance!

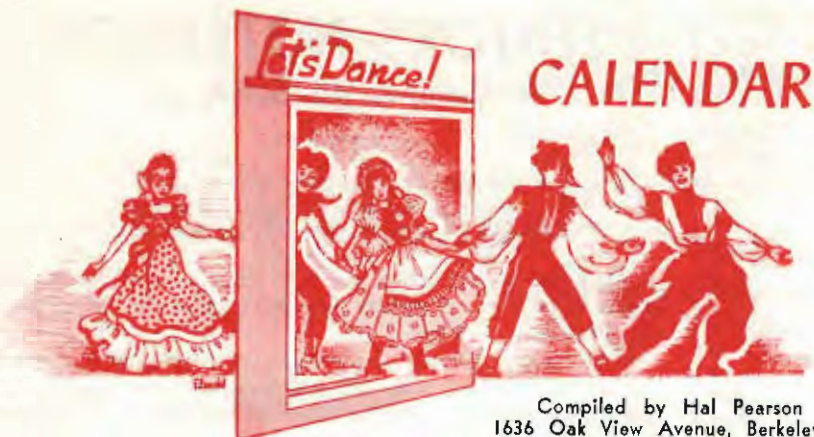
AUGUST
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



VILTIS AND VYTS -- SEE PAGE 7

*In This
Issue*



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

FEDERATION FESTIVALS

North

SUNDAY, AUGUST 12—HEALDSBURG.

The Healdsburg Country Dancers' Sixth Annual Folk Dance Festivals to be held on the Belson Field at Healdsburg High School. Time: 1:30 to 5:30 p.m. The evening program starts at 7:00 p.m. in the High School Gym with "live music" for a fast "Square Dance Jamboree," with many good callers. Between 5 and 7 p.m. guests can relax and cool off in the beautiful Russian River in Healdsburg.

SUNDAY, SEPT. 23—SAN FRANCISCO. Hosts, Changs International Folk Dancers.

OCTOBER—SANTA CRUZ. Hosts: Santa Cruz Breakers.

NOVEMBER—SAN LEANDRO.

DECEMBER—OPEN.

South

AUGUST—LOS ANGELES. Co-op Folk Dancers Festival.

SEPTEMBER—POMONA. Los Angeles County Fair Festival.

REGIONAL FESTIVALS

North

SATURDAY, AUG. 4 — STOCKTON. Folk Dance Camp Festival, Baxter Stadium. Time: 8:00 p.m.

SATURDAY, AUG. 18—The "Moonlight Festival." The Oakland Folk Dance Council and the Recreation Department of Oakland are hosts to the Federation at Oakland's Feather River Recreational Camp (five miles from Quincy on the Feather River). Folk dancing and squares on the open air dance floor. Time: 8:00 p.m. Overnight accommodations can be arranged by telephoning TEmplebar 2-3600, Recreation

SATURDAY, AUG. 18—MENLO PARK, Burgess Gym. Peninsula Regional Folk Dance Council will sponsor a Square Dance Jamboree starting at 8:00 p.m.

SUNDAY, AUGUST 19 — PARADISE.

Hosts: Paradise Sky Twirlers. Place: Memorial Hall, Paradise, California. Time: Afternoon, 1:30 to 5:30. Evening party from 7:30 to 10:00.

SUNDAY, AUG. 19—WOODLAND. The Woodland Villagers Folk Dance Club will be the sponsors of a festival at 7:30 p.m. at the Yolo County Fairgrounds in Woodland. The festival will be held in the cool of the evening in the outdoor pavilion, so visiting dancers may come early and spend the afternoon looking at exhibits of the Yolo County Fair, being held at the same time.

SEPT. 2—SAN LEANDRO. Hosts: San Leandro Folk Dance Council.

SEPT. 16—WALNUT CREEK. Hosts: Diablo Council of Folk Dance and Square Dance Clubs.

SEPT. 22 — STOCKTON. Intermission (Half Time) Dancing. Hardin Simmons Football Team vs. College of the Pacific at C.O.P.'s new Memorial Stadium. Dancers in costume admitted to game free.

SEPT. 23 — LODI. Hosts: Lodi Folk Dancers. The annual Lodi Grape and Wine Festival will be held on the lawn near the Grape Pavilion. Afternoon and evening dancing.

LET'S DANCE! CLINIC

SEPT. 22 — STOCKTON. Folk Dance Clinic. 10:00 a.m. Using New Elementary School Manual; callers' clinic; new dances, 1:30 to 5:00, teachers' and callers' clinics, new dances, techniques, course plans, ideas. Dancing at half-time at football game. Party in gym after the game. Stay overnight and attend Lodi Festival the next day.

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ADVANCED

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LET'S DANCE!



TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

New tell-it-to-you service suggested by Ye Editor, listing new FEDERATION CLUBS, May 20 at San Jose, THE HILL JACKS & JILLS FOLK DANCE CLUB of SAN JOSE became members and the following were accepted June 17 at HAYWARD Council Meeting: THE MENLO MINORS, Menlo Park; THE BARN SHAKERS, Peters (near Stockton); THE DIAMOND DANCERS, Oakland; THE SAN QUENTIN BARS—Yes! San Quentin; SASHAY CLUB, San Jose.

Summer here—some are gone, but the SAN FRANCISCO SWINGSTERS carry on—teachin' themselves during vacation.

LOUIS SMITHBAUER is the new Pres. of GRACE GONICK'S BUSHROD FOLK DANCERS.

HARVEY LEBRUN has engaged the services of BILL CASTNER and MADELYNNE GREEN to conduct special classes for THE CLODHOPEERS of OAKLAND.

THE MING SWINGERS had their annual Memorial Day Picnic this year at Marin Town and Country Club as did the FUN CLUB and as will the TELEPHONE TWIRLERS.

GRACE WEST'S second grandchild, JO-ANNE MARIE PATTY, arrived May 28, 1951—something more to sing about.

Evening Folk Dance Party of the HAYWARD June Festival was held in the "Old Boy's Gym," well, that's what it says, and the squares yelled forth in the Girl's Gym.

GLEN PARK FOLK DANCERS had a bang-up party June 26 for their Seventh Year Party—elected FRANK PETERSON, Pres. They are also open all summer. Advanced, Tues's; beginners, Thur's.

FRANK SACHERER, the dancing bakery man, got the MOTHER'S CAKE & COOKIE COMPANY ad for LET'S DANCE! Sweet guy! What can YOU do?

KARL ERSKINE VON HACHT is now in his new home, 1660 Creston Road, BERKELEY, CALIF. The stairways are ramps instead of steps, so KARL can get on the level in his wheelchair. KARL was a member of the U. C. FOLK & SQUARE DANCERS before being stricken with polio, but he still dances with the SAN FRANCISCO POLIO WHEELERS at the MAY T. MORRISON CENTER FOR REHABILITATION twice a week. The group exhibited at the 4th of July Festival in OAKLAND'S beautiful Civic Auditorium. Their costumes were designed and made by EVELYN MOVERN, who also furnished the material and decorated their wheelchairs. Thirty-three clubs (members of the OAKLAND FOLK DANCE COUNCIL, assured its success. New officers are: WALTER CREW, Pres., JAMES DE PASLE, Vice Pres., DOLLY SEALE, Sec., PHILIP MARON, Treas.

More Mayors needed like CLIFFORD E. RISHELL of OAKLAND, who says, and I quote: "The appeal of folk dancing, both as a participating and spectator activity, has become one of the finest means for developing health, good fellowship and civic consciousness." End of quote, but still more Mayors needed.

Always fun to attend the parties sponsored

by the adult classes in ALAMEDA. The board of education has cooperated by draping the entire gym ceiling to improve the acoustics. Other gyms please copy.

SOONG CHANG, the "folk dance legend," is off again to Europe, this time AUSTRIA. MARJORIE JORY liked the old country too; gone again this year. MARIE CLARK in FRANCE on the way to GERMANY. Californians reported all over EUROPE, probably bringing them the authentic version of their dances. ED & WIN (the perfect hosts) EDGERTON are teaching square dancing in MEXICO, including "manana" too, I teenk!

DIABLO COUNCIL of FOLK AND SQUARE DANCE CLUBS gave their first "Summer Frolic," June 10 inside the main exhibit building, at the ANTIOCH FAIRGROUNDS, where they exhibited, very appropriately.

CLARICE and WAYNE (now LT. COL.) WILLS have left SAN JOSE for SACRAMENTO for cause LT. COL. WILLS is disbursing officer at McCLELLAN AIR FORCE BASE. MIRIAM LIDSTER will take over as instructor for the SUNNYVALE STEPSWINGERS.

"CHANGS," where you earn your learning, picnicked July 4th. Theme's Hawaiian, yet. GRACE PERRYMAN again chairmanned the MARINA GREENS 4th FESTIVAL.

ROBERT COE GARDNER, 9½ pounds, 20" long, arrived May 29. His Mama, MARY (LAUBER) GARDNER.

LOS BALIDORES de MONTEREY again elected the ever-popular CHARLIE (CHUCK) REED as Pres., to serve another year. RAY SUTTON, FAYE MILLER and ED NORTON are the other officers, all new. Retiring are BONNIE LANE, VALETA RICE and THYRMA GREEN. BOB & MA (LUCILE) CRYDER are their very competent leaders. Another member, BERNICE TWEEDT, is in the Bay Area attending summer school to further her academic knowledge of Cerebral Palsy to help her carry on her chosen field of helping others to help themselves. Nice work AND you can get it.

Woeful thought, re: Restricted Legislature, sent in by S. E. MACKAY and thought of by many others, I'm sure. To give a participating performance for our legislators (of course, keeping the program simple) to show them just how necessary it is to give a clean bill of health and a clear track to an activity that has no bearing on their budget or ours—where we get and give so much for so little. Adult education's concern and connection with the folk dance movement in California has done more to bring contentment and happiness to its people of all ages than any other avocation, and it's just as important to its citizens to learn the art of coordination and cooperation through the medium of music and rhythm—holding hands in an endless circle with no strings attached, especially those short-sighted legislators' purse strings. A policeman has never been called to a folk dance party except to dance. Ladies and gentlemen ARE folk dancers.

TED REINDOLLAR (brother to the F. D. F. folk dance famous) CHARLIE, formerly a contributor of folk music articles and of the original folk dance radio program, is now seeing SPAIN after two years as the guest of a desert sheik in Algeria and Morocco. TED writes that people in Spain are very much folk dance-minded and the children are as adept with castanets as are ours on the sand lot. Write T. REINDOLLAR, care U. S. CONSULATE, LONDON, ENG., if you know of any folk dance festivals in EUROPE.

The GAY CAB-BORE-LOS led by MARGARET McCORMACK and THE SQUARE FOLKS toted by GEO. & ADRIENNE MURTON went a-picnicking together down SAN MATEO way. Teen Age BILL HARDY furnished REAL live music for the Virginia REELS and the community singing.

Pleasant surprise dancing to a square called by FAROUK, Sat., June 9, when he was a guest of ELLIS and LUCILE WOOLLEY, along with a group of distinguished visitors. While FAROUK NOUSSA is only related by country with KING FAROUK of EGYPT, it was a thrill for all of us and to meet GEORGE GOMEZ HOOVER of CHILE, who came down from OREGON STATE COLLEGE with FRANK POSPOSIC of VICTORIA, B. C., and VIRGINIA LARSEN of KANSAS. Incidentally, an order from CANADA was recently filled for 1,000 copies of Volume No. 2 of Folk Dances From Near and Far. Guess we've got something; now, we know they've got something!

ELLA NOBLE and MARY WINTERS of OJAI visited groups in the Bay Area and danced and danced and danced.

THE NEVADA COUNTY NUGGETEERS also scheduled July 4th for a Folk Dance Festival at GRASS VALLEY, where the all-day celebration has been an annual event for 75 years. Dancing started at 2 p.m. and stopped when you left. Look at your driver's license—check expiration date—time marches on, but you have to check your driving (auto, that is) every four years!

On June 14 THE FRUITVALE FOLK DANCERS, intermediate group, of OAKLAND, with GWEN & HANK HEISLER, teachers, celebrated their second anniversary party with a huge turnout. The ORAL DEAF P.T.A. of HAWTHORNE SCHOOL cooperated with them and provided delicious refreshments. Newly elected officers are ANDY ANDERSON, Pres., PHIL WASHBURN, Vice Pres., EDNA SILVEIRA, Treas., FRANCES RAGAIN, Sec.

Sunday, July 8, 2 p.m., CHINESE FIRST BAPTIST CHURCH, Waverly Place and Sacramento Street, S. F. That is the time and place set to join MABEL QUON and HENRY TOM, two more MING SWINGERS, as one—one less Quon, one more Tom.

THE DIAMOND DANCERS, new member group in the FEDERATION, are doing some very beautiful unsophisticated squares under the calling and guidance of DALE and VANCE TEAGUE. The third set has been added to this very fine exhibition group. They performed at the TRUCK RODEO and for MILLIE VON KONSKY'S OAKLAND RECREATION AND DANCE ARTS GROUP and for GRACE PERRYMAN'S July 4th Marina Festival in S. F., and you know sumpin'—they have fun!

SAN LEANDRO FOLK DANCERS' party every third Saturday at BANCROFT JR. HI., and everyone, yes—everyone, is invited. Officers for fiscal year starting June 1 are: LESS BURPEE, Pres., VIC HUIST, Vice Pres., ELSIE CAREY, Sec., WILL HARRISON, Treasurer, KAY BEGGS, Historian, ALICE CRANK, Publicity, KITTY & PETE TAPPELLA, Council Representatives.

(Continued on Page Seven)



Washington Federation Holds 3d Annual Festival

With more than 2000 participants, Washington celebrated its third anniversary of organized folk dancing at Wenatchee May 18 and 19. New officers are Floyd Whitley, Wenatchee, president; Amy Laws, Wapato, vice president; Alice Bloom, Centralia, recording secretary; Blanche Prentice, Spokane, corresponding secretary; John Burnett, Olympia, treasurer.

In the opposite picture, the Highline Hoedowners, Seattle, exhibited Beseda. Ted Morgan, extreme right, leader. At left is the program cover.

Below, Teen Twirlers of Spokane did Maulnias in black light costumes. At left, Welkin Ringers, Seattle, presented Las Altinitas.



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- 602—Arizona Breakdown, Key D, Time 4:00
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Available at your local dealers—Price 89c
Western Jubilee Record Company
708 E. Garfield, Phoenix, Arizona

Viltis and Vyts

By LT. ARDEN JOHNSON

(Ed. Comment: This article was intended for last month's LET'S DANCE! but was held up by difficulties in the mail. We thought it too fine not to print. The picture of Vyts is posed from a Dance from Burma.)

VILTIS is the Lithuanian word for "hope." Vyts started the magazine of that name as a mimeographed newsletter to his many service friends in May of 1943. A friend, Hugh Jones, proposed the letter while Vyts was still very ill from his first attack of tuberculosis. The real idea of *Viltis* was to "hope" that by the next anniversary the war would be over and all our service men and women would be back in their homes, whole in body and spirit, and in the happy companionship of loved ones.

The first issues were mimeographed for Vyts by Mrs. C. Gaston and son, Paul. Carolyn Quinn, a student at Montevilla, Ala., also helped and Mrs. Joseph Payson assisted with many issues. Vyts has made so many friends across the world that this service letter served to relieve his ever-increasing correspondence. All of this time Vyts was at Fairhope, Ala., flat on his back in bed—21 long months. The attack left him with no voice box and badly scarred lungs.

I have sometimes heard that people in some of his new classes resent "this fellow with the cold." Actually, his voice is magnificent considering that only a few short years ago he had no audible expression at all and by sheer force and constant practice the first signs of a

whisper finally came out. The fact that Vyts speaks at all is a triumph of prayer and courage.

Viltis was continued after the war, against Vyts' better judgment, because so many of his friends were insisting that he keep it going. Today, as one might expect, it is in very poor financial condition, yet is one of the finest publications in the folk field.

Vyts came to this country from Lithuania when about 16. He lived in Alabama and later in Chicago, where he first started his folk dance classes as a hobby. All Lithuanians know how to dance, but Vyts was a serious student of folk culture and added his own simple genuineness to the approach. His travels in Europe, his facility with many languages, gave him an extremely broad background. His first public programs were given in 1936.

He became seriously ill in 1942 and for three years could do no dancing. The doctors gave him little medical attention as an incurable and placed him in a ward with others who were not expected to live. "By agreement with the Diety" (his own words), he continued to live and love.

He seems to have found the wonderful method of living today completely and sincerely and not worrying about



tomorrow. Vyts enjoys living. He loves art and music. His main hobby, now, seems to be the study of churches, language, religion and customs. Upon entering a town, Vyts makes himself happy by looking at the churches, while others would find happiness in other ways. I know of no other man who commands such respect because of his constant living for others. He speaks ill of no one.

From a background of bitter and bloody experiences in the Old World, came this humble apostle of *Viltis*—not merely a magazine but a way of life.

TELL IT TO DANNY

(Continued from Page Five)

News from the South tells us THAIS DAYWOOD McDONALD (TERRY to you) was married to MR. HENRY DANIEL MOORE, so, she ain't a McDONALD no MOORE. Congrats!

RUSSELL STEDINGER'S lovely wife VIVIAN presented him with little JERY RUSSELL, June 22—6 lbs., 11:03.

Remember STRAWBERRY LODGE up above PLACERVILLE? Remember CAROLYN WILLIAMS? Well, they've merged for this summer and winter. July 19 is set for a square dance outdoors and expect a lot of people from the SACRAMENTO area to attend. CAROLYN is an expert folk dance teacher and will conduct a regular program there.

PENINSULA REGIONAL FOLK DANCE COUNCIL, comprising 37 active folk and square dance clubs of SAN MATEO and SANTA CLARA COUNTY, will hold its second Square Dance Jamboree on Saturday evening, August 18, at Burgess Gym in MENLO PARK. Starting at 8 p.m., the program will be em-

ceed by TEX DE HONEY, and will feature many guest callers, as well as a varied program of folk and square dances.

One of the nicest things to read comes on a post card from THE MARKHAM FOLK DANCERS, 69th and Krause Avenues, OAKLAND. Whether it's a party or a class, everyone is cordially invited to join the group for an evening of fun. Wednesday's the night with DALE and VANCE TEAGUE. GEORGE BAPTIST is their new president, MARY JO BLAKE was re-elected sect.-treas., and ELEANOR BARRON was appointed publicity chairman. April Hosts for the party night were ED KELLERS and RENE DORISSES. Added is that signature—ALWAYS WELCOME.

Off to a good start is our repeat or follow-up TEACHERS' INSTITUTES in various sections, using the same teacher who first presented the dance, thereby avoiding traffic problems. Not too long ago we did our dances alike and there was no confusion or hurt feelings, because of the dancers' loyalty to their teacher, and not too long ago a mixer was known as such and not the privilege of anyone to change. Individual style is encouraged, dance for the fun

of it, but don't drive the wrong way on a one-way street!

At last we received a card to "Greet You With All Good Cheer" from JO CINNEDIE (KINADA) (that's KENNEDY in Gaelic), 96 St. Stephens Green, DUBLIN, IRELAND. JO says she hopes to see us this year. All folk dancers will be happy, too.

THE HARDLY ABLE SQUARE AND ROUND DANCERS had a party May 16 at TAM CENTER COLLEGE of MARIN, KENTFIELD. Refreshments . . . guest callers . . . no charge. You can Hardly Wait for the next one.

THE HICKS & CHICKS of REDWOOD CITY have fun the first Saturday of each month like this: Continuous dancing—all the favorites, new and old—squares, guest callers (bring your own, if you like)—plenty of time for requests (you can bring your own record, too)—refreshments (we have plenty—leave yours home).

Thinking about your 1951 vacation? RECREATION DEPARTMENT, CITY OF OAKLAND, has this to offer:

Plans we are making in conjunction with our
(Continued on Page Ten)



Our new MEMBERSHIP CERTIFICATE is ready for distribution. It is to be issued annually to show that your club is actually a participating member of the Federation. The fact that one of the signatures is that of the treasurer might remind us to pay our annual dues, if not already paid in full.

ETHNIC SHOPPING

Most large cities have places of unique ethnic flavor. Los Angeles has its Olivera Street. San Francisco has its Chinatown and also "Casa Maritza," located at 1494 California Street. If you are interested in beautiful costumes and unusual things, you should visit this unique San Francisco shop.

Maritza herself, a striking personality bubbling over with enthusiasm and love for her treasures, will show you the splendid old peasant costumes from Europe that she has collected from many sources—the embroideries from such places as Romania, the Ukraine, Russia, Hungary, Argentina, Mexico, Spain, Czechoslovakia; the lovely jewelry, gorgeous shawls, odd pieces of folk-art and peasant costumes. The place is really a small museum of folk-culture as well as an interesting place to find yourself a costume for dancing.

The shop is conveniently open evenings. While the many beautiful items are for sale, visitors are always welcome without any obligation to purchase anything. Drop in and chat awhile and capture some of Maritza's contagious admiration for Old World folklore. (Photos by Posner.)



MIN SKAL—DIN SKAL—Grace West's new book is out and will be introduced at Folk Dance Camp. Meantime, a few copies have appeared and have met with splendid success. LET'S DANCE! will give a more extended review later. Alice Irvine and the Massas of the Salinas Lariat Swingers practice up for a public appearance. The Lariat Swingers are also taking lessons in yodeling from a native of Switzerland, now stationed nearby. (Photo by A. C. Smith.)



VIRGIL MORTON

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

A NEW SERIES

The Celtie Record Company, a number of whose recordings are currently in use for the several Irish dances being taught by Una Kennedy and now gaining in popularity (Stack of Barley, Siege of Ennis, etc.) has departed a bit from the strictly Irish tradition, by issuing a series of records designed especially for the folk dance market. Here is a list of those received to date: HORA (Palestine)/GREEK CIRCLE DANCE, JINGLE BELLS/DECK THE HALLS, RED RIVER VALLEY/LIFE ON THE OCEAN WAVE, PUTTJENTER / NOTTINGHAM SWING, KALVELIS/ZASIALE CORALE, BUTTERFLY HORNPIPE/CUMBERLAND SQUARE, WASHINGTON QUICKSTEP / FLAMBOROUGH SWORD DANCE, TEMPEST/DONEGAL ROUND, SIEGE OF ENNIS/LADY COVENTRY'S REEL, CANADIAN SQUARE (Circassian Circle)/VIRGINIA REEL (Irish Washerwoman).

The above list, of course, contains many titles already available in good recordings on other labels; it seems inevitable that each new entrant into the field will attempt to attract at least a portion of the demand for as many "popular" folk dances as possible. While enduring the resulting confusion, let us fervently hope that the best of the recordings will rise, like cream, to the top of the "pan," to be skimmed off for the enjoyment of all!

Few of the ten records named here have been thoroughly tested as yet. However, it appears that, in general, they will be useful. Some, by the way, appear to be merely repressings of tunes from the firm's Irish catalog, but re-labeled and re-coupled for more specific use as folk dance materials.

The company has definite plans for further folk dance releases.

"JUBILEE"
The Southwestern states have been prolific in new record companies recently. We have the following contributions from one firm which, after several name-changes in quick succession, is currently known as Western Jubilee: ALABAMA JUBILEE/JUST BECAUSE, YOU CALL EVERYBODY DARLING/CINDY, ABA-DABA HONEYMOON/ MY LITTLE GIRL (these three are singing calls, by Mike Michele); RAGTIME ANNIE, Key D/WALKING UPTOWN, Key C; HELL AMONGST THE YEARLINGS, Key D/ BAKE THEM HOECakes BROWN, Key G

(Continued on Page Twenty-three)

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1521 Main St.—W. C. 2702

Dances for the Elementary Grades

We present three different listings of dances intended for use in the first six grades. Reference to *Let's Dance!* March, 1951, will give the basis of selection in general use. Column one is from the new *Physical Education in the Elementary Schools* by Van Hagen, Genevieve Dexter, and Williams. Column two presents the dances as used in the public schools at Houston, Texas. All of the dances are recorded on Pioneer

Records under the supervision of Margaret Patrick. Column three outlines the dances presented in the St. Agnes (parochial) School, Stockton, Calif., by Sally Harris and illustrating the principle of overlapping dances from grade to grade as actually favored by all three. Records are available for all dances in columns two and three and for most in column one.

California State Manual

FIRST GRADE: *Charley Over the Water; Did You Ever See a Lassie?; The Farmer in the Dell; Go Round and Round the Village; How D'ye Do, My Partner; Little Polly Flinders; Looby Loo; Mulberry Bush; Oats, Peas, Beans; Pussy Cat; When I Was a Shoemaker.*

SECOND GRADE: *A Hunting We Will Go; Chimes of Dunkirk; Come, Skip With Me; Dance of Greeting; I See You; Lazy Mary; London Bridge; Marusaki; Nuts in May; Pussy Cat, Pussy Cat; Seven Steps; The Sleeping Man; The Snail; The Swing; Turn Me 'Round.*

THIRD GRADE: *Bean (Pease) Porridge Hot; Blue Bird Through the Window; Carrousel; Children's Polka (Kinderpolka Cscebogar) Hungarian; Indian War Dance; Jolly Is the Miller; Jump Jim Crow; Nigarepolska (Nixie Polka); Pop Goes the Weasel; Rig-a-jig-jig; Skip To My Lou; Swedish Ring Dance; Swiss May Dance; Ten Little Indians; Thread Follows the Needle; Yankee Doodle.*

FOURTH GRADE: *Bleking; Broom Dance; Gustaf's Skool; Hansel and Gretel; Hopp Mor Annika; Klappdans; Lott 'Ist Tod; Pass One Wagon; Paw Paw Patch; Rovenacka; Seven Jumps; Shoemaker's Dance; Strasak; Wooden Shoes.*

FIFTH GRADE: *The Ace of Diamonds; Circle Schottische; Cotton-Eyed Joe; Crested Hen; Dutch Couple Dance; Finnish Reel; First Polka; Goodnight, Ladies; Heel and Toe Polka; Jolly Is the Miller; Kalvelis; Minuet; Old Dan Tucker; Polly-Wolly-Doodle; Practice Polka; Push the Business On; Troika; Turn Around Me; Virginia Reel.*

SIXTH GRADE: *Across the Hall; Circle All or Paul Jones; Duck the Oyster, Duck the Clam; The Merry Go Round; Pop Goes the Weasel; Schottische; Three-Step; Varsouviennne; Captain Jinks; Come, Let Us Be Joyful; Fun on the Green; The Peddler's Pack (Korobushka); Rustic Reel; Sicilian Circle; Two Little Indians Form a Ring.*

Houston Schools

FIRST GRADE: *Let Your Feet Go Tramp; The Gallant Ship; Let Us Wash Our Dolly's Clothes; This Is the Way the Lady Rides; Round and Round the Village; Ducks; Little Pony; The Swing; Rig-A-Jig; Three Funny Old Men; How Do You Do My Partner; A Hunting We Will Go; Did You Ever See a Lassie; Oats - Peas - Beans.*

SECOND GRADE: *Water Sprite; Skip to Ma Lou; Hansel and Gretel; With Even Step; The Snail; Draw a Bucket of Water; Jump Jim Crow; Soldier Boy; Carrousel; Children's Polka; Circle Dance; Ladita (Lott Ist. Tod); Miller Boy; Our Little Girls; Dance of Greeting.*

THIRD GRADE: *Stole My Partner; Herr Schmidt; Turn Simlin; Tidy-O; The Wheat; Flip; Csebogar; The Thread Follows the Needle; Amelosche Kermisse; Pop Goes the Weasel; La Raspa; One, Two, Three, Four, Five; Ten Little Indians; Javornik; Turn Around Me; Bleking.*

FOURTH GRADE: *Red River Valley; Sent My Brown Jug to Town; Garden Walk; O Susanna; Gooseberry Girl; Kaca; Paw Paw Patch; Rise Sugar Rise; Manchester; Little Foot; Turning Dance; Go From Me; Paterka; When I Rode to Prague; Lotte Gik; Com-in' Round the Mountain.*

FIFTH GRADE: *Brass Wagon; Ain't Gonna Rain No More; Puttjenter; Tancuj; Coffee Grows on White Oak Trees; Jibi-Di-Jiba-Da; Sekerecka; Weggis Dance.*

SIXTH GRADE: *Roxy Ann; Schottische; Resnicka; Badger Gavotte; Kanafaska; Polka; Little Brown Jug; Dixie Mixer; Paipan-kili; Veleta; Tovacov.*

St. Agnes School

FIRST GRADE: *Chimes of Dunkirk; Shoemaker's Dance; Kinder Polka; The Swing; Wooden Shoes; Looby Loo; Carrousel; Dance of Greeting; I See You.*

SECOND GRADE: *Shoemaker's Dance; Kinderpolka; I See You; The Swing; Carrousel; Wooden Shoes; Oklahoma Mixer; Green Sleeves; Patty Cake Polka; Come, Let Us Be Joyful; Jump Jim Crow.*

THIRD GRADE: *La Raspa; Shoemaker's Dance; Oklahoma Mixer; Patty Cake Polka; Come, Let Us Be Joyful; Jump Jim Crow; Green Sleeves; I See You; Sicilian Circle; Brown-Eyed Mary.*

FOURTH GRADE: *California Schottische; Patty Cake Polka; Chester Schottische; Varsouviennne Mixer; Brown-Eyed Mary; Sicilian Circle; Green Sleeves; Aupres De Ma Blonde; La Raspe.*

FIFTH GRADE: *Chester Schottische; Ping Pong Schottische; Varsouviennne Mixer; Aupres De Ma Blonde; Green Sleeves; Brown-Eyed Mary; California Schottische; Webfoot Schottische; Patty Cake Polka; Oklahoma Mixer; Crested Hen.*

SIXTH GRADE: *Troika; California Schottische; Brown-Eyed Mary; Sicilian Circle; Varsouviennne Mixer; Circle Virginia Reel; Ping Pong Schottische; Come, Let Us Be Joyful; Oklahoma Mixer.*

MORE OF DANNY

(Continued from Page Seven)

FEATHER RIVER FAMILY CAMP recreation program: We have set aside the period of August 12 to 25 for a folk dance emphasis whereby all the campers who come during that time will have an opportunity to do some concentrated folk and square dancing, as well as enjoy the other recreational outlets that are normally offered in our family camps. Hal and Betty Pearson are leaders August 12 to 18 followed by Larry Getchell August 19 to 25.

The camp has a new recreational area which is ideal for dancing—excellent food—fine

swimming—and lots of good fellowship.

JANICE and GEORGE STEWART, recreation directors, FEATHER RIVER CAMP, 1604 Capistrano Ave., Berkeley 7, California. LA 5-0292.

Cupid triples at the WAGON REELERS—AL THYM and ALLIENE SNELLING, MAE (Hambo) HOPKINS and TED VANDE SANTE and MARY DINNELL and HERMAN PEDE. Newlyweds at X-ROAD VILLAGERS are DON and JEAN DU PERTUIS and LOUIS and JULIE BORNE.

EDNA HORN, ALASKA DISTRICT ENGINEERS, APO 942 care POSTMASTER SEATTLE, WASHINGTON—AWOL from the GATE-SWINGERS—now member ARCTIC CIRCLE

FOLK DANCERS, renewed old times with KEN and AILENE WADE. Twenty-five hundred dancers attended the ANCHORAGE FUR RENDEZVOUS FESTIVAL. (Program cover in April, LET'S DANCE!).

The 76 clubs in the SACRAMENTO council have requested the City Pops to pave a place in WILLIAM LAND PARK where maybe, at last, the growing 5000 can dance together. Their TEACHERS' INSTITUTE was well attended and successful. THE AUSTRIAN TROUPE was well received. The committee was composed of VERNON KELLOGG, BESS REDD, CARROLL YOUNG and MARY VALINE.

(Continued on Page Eighteen)

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FOLK DANCE CAMP—1952

July 23 to August 7 (inclusive)—three periods:

July 23 to 25 inclusive	—Session I
July 27 - August 2 inclusive	—Session II
August 2 - 7 inclusive	—Session III

Guest leaders coming include—Paul and Gretel Dunsing, Chicago

Jane Farwell, Wisconsin

Herb and Pauline Greggerson, Texas

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2. Marine Four Step (*Old English*)
3. Tuljak (*Czech*)
4. Blue Pacific Waltz (*composed*)
5. AMERICAN SQUARES
 - A. Bob Osgood, Los Angeles, editor, *Sets in Order*
 - B. Herb Greggerson, Texas, editor, *Foot 'n' Fiddle*
6. *Hava Nagilla (couple dance) (*Israeli*)
7. Marklander (*German*)
8. Circle Virginia Reel (*American*)
9. Fantasia Michoacana (*Mexican*)
10. Croatian Waltz
11. *Danza Puertarriquena (*Puerto Rican*)
12. AMERICAN CONTRA-DANCES
 - Ralph Page, New Hampshire
13. Schuhplattler (*Austrian*)
14. *Vienna Two-step (*Old English*)

Sound system courtesy of Fidelity Sound Service (Harold W. Lindsay),
76 Nevada Street, Redwood City (EMerson 6-7859).

CAMP

FOLK DANCE CAMP, 1951—Starting at lower left and reading around the panel clockwise:

Bob Hager of Tacoma and "Gen" Dexter.

"Cooling off"—(front row) Jack Hoheisal, Ralph Page, Bob Osgood. Note Michael (Cowboy) Herman in the back row.

Three overseas gals—Una Kennedy, Dublin, Ireland; Celia Oliver, Philippine Islands; Margret Krebs, Vienna, Austria.

Jack McKay, San Francisco.

Madelynne carries on—a broken foot doesn't keep "Peg-Leg" from dancing with Wilford Marwedel of Idaho in the "End Zone," campus eatery.

LET'S DANCE!





CE CAMP - August 4, 1951 RAM

15. *Polka Sala (*Philippine*)
16. *Jibidi - Jibida (*French*)
17. Waves of Tory (*Eire*)
18. AMERICAN SQUARES
 - A. Jack McKay, San Francisco
 - B. Jack Hoheisal, Alhambra
19. Swiss Laendler
20. *Kolo
21. Dreistreyer (*Austrian*)
22. *La Soyotte (*French*)
23. *Mayim (*Israeli*)
24. Two Hand Reel (*Eire*)
25. AMERICAN SQUARES
 - A. Gus Empie, Boise, Idaho
 - B. Vera Holleuffer, Atherton
26. Sweitzer Schottische
27. Varsouvienne - Progressive by Three (*American*)
28. Fado Blanquito (*Portuguese*) - Cabalito Blanco (*Mexican*)
29. Gammle Familie Valse

*Introduced for the first time at this Camp.



N FOCUS

Herb explains a "fine point."
 Faculty meetings are never dull.
 Three New Yorkers—Dvora Lapson, Michael and Mary Ann Herman.
 Two little suckers—M & M—Madelynne and Mildred.
 Vera Holleuffer of Atherton.
 Sally and Lawton.
 "Two old cowhands."
 Lesa Likas, Puerto Rico, and Grace West, Min Skal, from San Francisco.
 Lucile Czarnowski, Berkeley.
 (Photos taken at 1951 camp by A. C. (Ace) Smith.)



AUGUST, 1951



FOLK DANCE COSTUMES

NORWAY

Marjorie Posner, Costume Editor

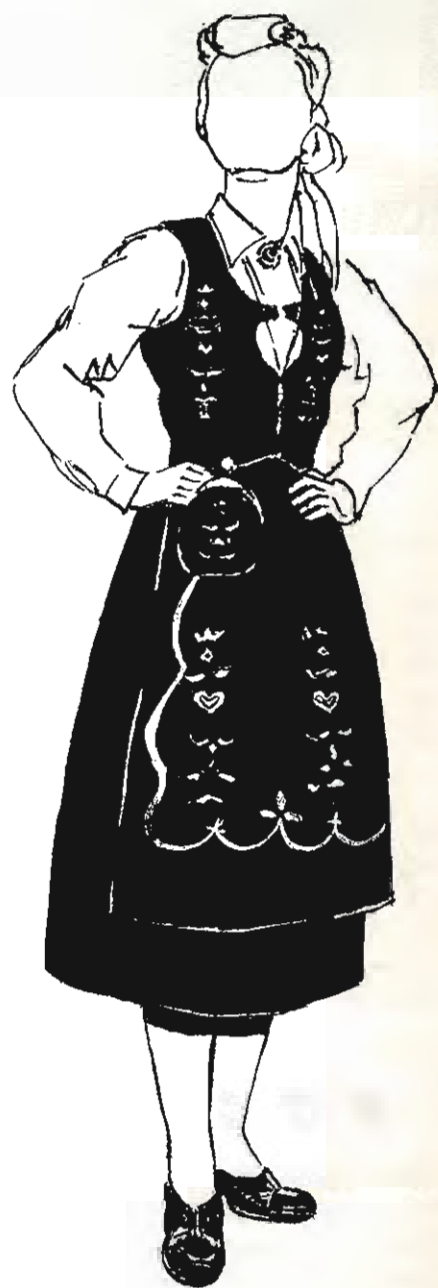
ONE of the most interesting original costumes I've ever seen is the one pictured, from Sunnmore, Norway. It belongs to Mrs. Klara Langseth of San Francisco, and was made by her own hands, from shearing the sheep to weaving the cloth, dyeing it, embroidering it, and putting the finishing touches on it. So this is one costume that is truly "hand-made."

The skirt, bodice and apron are of black woolen material. The skirt is made with large pleats instead of being gathered to a waistband and it is not very full around the bottom. It can be plain or have small motifs embroidered around it near the hem. The bodice is lined to fit well and hooks up the front about one-third of the way. At the top it is pinned together with a large silver pin, usually hand-made and often an old family heirloom. All the edges have a tiny piping of red and at the top edge of the back large cross-stitches in red decorate the edge. Not shown in the drawing are the six embroidery motifs embroidered on the back, but you can see the two large designs on the front. The apron has the most embroidery and the curving edge of the design is typical. Even the band that holds the apron on has embroidery on it. All the embroidery is done in fine wool thread, mostly orange with touches of maroon, green, yellow and blue. You can find beautiful examples of this embroidery in the book *Norsk Folkekunst*, by Halfdan Arneberg, printed in Norway.

The hanging pocket is also of black wool, embroidered in the same colors as the apron, and it is made on a silver frame that hooks over the apron and skirt hands. Mrs. Langseth's frame is very old and entirely handmade.

The long-sleeved blouse is white linen, made with cuffs and pointed collar and trimmed with narrow tatting on the collar and cuffs. At the neck it is pinned together with one of the typical Norwegian pins, a heart with a crown and little "dangles" hanging from it to catch the light.

The honnet is the same shape as the well-known one from Hardanger, made of two squares for the sides and a rectangular piece for the top and back. The Sunnmore bonnet is made of black



Gene G. Sinclair

velvet with a silk lining. All the edges are bound with red silk ribbon and the same ribbon forms the strings that tie at one side of the chin. Four small mo-

tifs to match the rest of the costume are embroidered on the cap.

White stockings and black shoes complete this very beautiful costume.

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

LANDLER

(Swiss)

This dance comes directly from Switzerland where it is danced today

- RECORD:** Mys Schaetzel (My Sweetheart) Moser Tone, A10048
Musie analysis—A, B, C, each with four phrases of eight measures (32 meas.)
A, B, C, exactly repeated, and 16 measures to conclude.
- FORMATION:** A couple dance. In large groups, couples are arranged in a double circle, partners facing, M facing CCW.
- STEPS:** Swiss Waltz, Rheinlander Waltz, Hop Waltz (step-hop-swing)

MUSIC 3/4	PATTERN
Measures:	I (a) <i>Closed Waltz</i>
A. 1-16	In ordinary dance position take 8 Swiss waltz steps turning R, 8 turning L, progressing CCW around room.
1-4	(b) <i>Skating Waltz</i> Skating position: Take one Rheinlander Waltz step diagonally L, starting L ft. and repeat diagonally forward R, starting R ft. Rheinlander Waltz step is—step (ct. 1-2), close (ct. 3), step (ct. 1), swing free ft. forward while lifting on standing ft. (ct. 2-3).
5	Step L and swing R forward while lifting on L.
6	Swing R backward lowering heel of L ft.
7-8	Same, stepping on R ft. and swinging L.
9-16	Repeat Skating Waltz.
B. 1-8	II. <i>Sling Waltz</i> In closed dance position take 6 waltz steps turning R. On the last step M changes W's R hand to his R. She twirls to her R with 2 more waltz steps while he takes 2 waltz steps in place.
9-16	Repeat Sling Waltz.
1-16	Repeat Sling Waltz two more times.
C. 1-2	III. (a) <i>Hop Waltz</i> Position: Both facing CCW, inside hands joined, outside hands on hips. Swinging inside hands forward, both take a step-hop on outside foot, swinging inside foot forward. Repeat starting with inside foot and swing arms backward. Body turns very little on the swings.
3-4	One step-hop-swing is repeated—with this variation for the W: stepping on the outside foot, the W moving in front of the M while turning to her R under the forward and high swinging joined hands. Both take one waltz step, the W completing her turn and the M turning slightly in place to face his partner. (Note: the joined hands are dropped after the W completes her step-hop-swing and while taking the single waltz step. Avoid flinging arms in the air). Take closed waltz position.
5-8	Take 4 waltz steps turning R, progressing forward.
9-16	Repeat Hop Waltz.
1-8	III. (b) <i>Twirling Waltz</i> Position: Partners facing, M facing CCW. R arms are held high, W grasping M's 1st finger between her thumb and fingers, in a loose grip. L hands are on own hips. W turns R (or L) in a continuous twirling motion 8 waltz steps (two steps to one complete turn), progressing forward. M takes 8 small waltz steps keeping his partner directly in front of him.

LANDLER--Continued

MUSIC 3/4

PATTERN

		(c) <i>Spinning Waltz</i>
		Position: Lightly grasp raised R hands and join L hands under them. M's L side, W's R side toward line of dance.
	9-16	W and M turn one after the other under raised hands (alternating wring-the-dishrag). Two waltz steps for each complete turn, W starts meas. one, M on number two. Turns are quiet and flowing. Each make four turns, the M completing his last turn in one waltz step. Keep arms quiet, avoid letting them windmill.
A.		IV. (a) <i>Closed Waltz</i> (b) <i>Skating Waltz</i>
	1-16	
		Repetition of Fig. I.
	1-16	
B.	1-16	V. <i>Sling Waltz</i> .
	1-16	Repetition of Fig. II.
C.	1-16	VI (a) <i>Hop Waltz</i> (2) <i>Twirling Waltz</i> (c) <i>Spinning Waltz</i> .
	1-16	Repetition of Fig. III.
Concluding Measures		Waltz in closed dance position.
	1-16	

FOLK DANCE CAMP

The largest and one of the best in the long series brought together nearly 600 enthusiasts this year. A staff of 34 specialists including Michael and Mary Ann Herman was particularly highlighted by people from "over seas"—Una Kennedy, Ireland (Republic); Celia Olivar, Philippine Islands; Lesa Likas, Puerto Rico. See CAMP IN FOCUS for pictures of most of the staff. The program involves about eight hours dancing scheduled daily, two to three hours of theory, plus many more unscheduled hours of dancing. A big hit this year was the folk singing led by Grace West using her new book, *Min Skäl, Din Skäl*. A new folk dancer's "alma mater song" grew out of the singing.

Hard work, grand food, splendid spirit, unusually fine teaching—that's Folk Dance Camp, 1951. A few copies of the syllabus are available from the Camp Office at \$2.50 each. A longer review of camp will appear in the next *Let's Dance!*

Incidentally, registration is in full swing for 1952—see the ad in this issue of *Let's Dance!* It looks great for '52.

VYTS HAS MOVED

Our most recent information places Vyts Beliajus in Denver, Colorado. In his own words—"the sickest he has ever been"—he is now in the Jewish Consumptives Relief Society Sanatorium, 6401 Colfax Avenue, Denver. Your letters and greetings are most welcome.

Our folk dancers' fund for Vyts is moving along quite effectively. Many individuals and many clubs have contributed, and numerous benefit parties have been arranged so the totals reach almost \$3,000. This is a fine gesture and a token of our love for Vyts—but we must do more. "We have three—let's make it ten"—\$10,000 for Vyts. Funds may now be deposited direct in the Beliajus Fund Account No. 9784, Chicago Savings and Loan Association, 6234 South Wabash Ave., Chicago 36, Ill.

Frank Kaltman deserves a lot of credit for the progress to date, but it is really a job for all of us. "Let's make it ten!"

Our Cover

1951 Folk Dance Camp, College of the Pacific. Ladies, left to right, Pauline Greggerson, Vera Holleuffer, Adrienne Murton, Peg Allmond, Marj. Smith, Sally Harris. Men, left to right, Jack McKay, Gus Empie, Herb Greggerson, George Murton, Bob Hager, Lawton Harris. (Photo by A. C. (Ace) Smith.)

Folk Dance Camp Song

Waltzes and kolos, contras and polkas
Dancers find
New inspirations from all the nations
Ev'ry kind.
If they are squaring, smiles they are wearing
At the calls.
Folk dancers' notions, merry com-motions
Crowd the halls.

Min Skäl, Din Skäl
All you dancers, a jolly Skäl
Dance and song and laughter
Friends forever after
Min Skäl, Din Skäl
All you dancers, a jolly Skäl
Days we remember at Folk Dance Camp
Skäl, Skäl, Skäl.

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

BLUE PACIFIC WALTZ

(American)

This dance was composed by Henry ("Buzz") Glass

MUSIC:

Arbor FOG 1001-A "Over the Waves"

FORMATION:

Couples, partners almost facing, in open position, joined inside hands extended back-
ward. M's L hand over hip pocket, W holding skirt with free R hand. Line of direc-
tion is CCW.

STEPS:

Waltz, Balance*, Step-swing*, Waltz*, Twinkle Step.

MUSIC 3/4	PATTERN
Measures	
Intro.	<i>Introduction, Balance Forward and Back</i>
4 Meas.	Swinging joined inside hands forward, step forward on outside foot, M L and W R (ct. 1), place R beside L retaining weight on L (ct. 2), hold with weight on L (ct. 3). W same on opposite ft. Swinging joined inside hands backward, step back on R taking weight (ct. 1), place L beside R retaining weight on R (ct. 2), hold with weight on R (ct. 3). Meas. 1-2. W same on opposite ft. Repeat the action of meas. 1-2 with balance forward and back.
1	I. (a) <i>Step-Swing and Change Places</i> Almost facing forward side by side, take a step-swing on the outside foot. M steps on L and swings R across L (cts. 1, 2, 3). W steps on R and swings L across R (cts. 1, 2, 3). Joined extended arms swing forward following body sway on step-swings.
2	Giving the W a lead by sweeping joined hands backward, dancers release hands to change places with the following action: M makes one continuous R turn by moving sideward R in back of W, making a half turn R on R foot (ct. 1) and completes turn stepping on L (cts. 2, 3). W at the same time makes one continuous L turn by moving in front of the M to change places with a half turn on the L foot (ct. 1), completes turn stepping on R (cts. 2, 3).
3-4	In opposite places rejoin inside hands and repeat the action of meas. 1-2. W step L and swing R, and M step R and swing L. Repeat crossing as described above, the M making one turn L starting on L, and the W making one turn R starting on R.
5	(b) <i>Step Swing and Waltz</i> With partners directly facing, swing joined inside hands forward, M's R and W's L, at the same time taking a step-swing. M steps L and swings R across L. W steps R and swings L across R (cts. 1, 2, 3).
6	Change hands, joining M's L and W's R, and take a step-swing slightly facing in a CW direction. M steps R and swings L across R. W steps L and swings R across L (cts. 1, 2, 3).
7-8	Assuming closed dance position, dancers take a R turning waltz, making one turn in 2 waltz patterns. M waltzes L, R, L and R, L, R. W waltzes R, L, R and L, R, L (cts. 1-6).
9-16	Repeat action of meas. 1-8, Step I. (a) and (b).

BLUE PACIFIC WALTZ--Continued

MUSIC 3/4	PATTERN
	II. (a) <i>Hesitation, Twinkle Step</i> Dancers take semi-closed dance position and face forward in line of direction.
1	Step forward on outside foot, M L and W R, swing inside foot, M R and W L, extending forward with toe pointing downward (cts. 1, 2, 3). Continue with a twinkle waltz pattern as follows:
2	Step forward on the raised inside foot, M R and W L (ct. 1). Step forward M L beside R and W forward R beside L (ct. 2), turning to face partner. Step in place M on R and W on L (ct. 3), at the same time turning to face CW.
3	Repeat twinkle step moving CW as follows: M steps forward with L and W R (ct. 1), M steps forward R beside L and W L beside R (ct. 2), M steps L beside R and W R beside L with dancers ending facing CCW (ct. 3).
4	In semi-closed position M steps forward with R (ct. 1), closes L to R (ct. 2) (weight on R) and hold (ct. 3). W steps forward on L (ct. 1), closes R to L, weight remaining on L (ct. 2) and holds (ct. 3).
5-12	Repeat the above action of meas. 1-4 3 times in all.
	(b) <i>Walk Around</i>
13-16	M: Step forward on L swinging extended R forward (cts. 1, 2, 3). Placing R in front of L (hook step) (ct. 1), the M turns L taking the weight on the R (cts. 2, 3). At the end of the hook step the M's feet are parallel. M facing LOD. W: Step forward on R, swinging extended L forward (cts. 1, 2, 3). As the M does the hook step he leads the W in front of him CCW the W taking 1 waltz pattern L, R, L (cts. 1, 2, 3). W ends facing partner, W's back to LOD. Complete figure with two L turning waltz patterns, making almost one turn. M waltzes L, R, L and R, L, R and W waltzes R, L, R and L, R, L. (cts. 1-6). At the end of the waltz, M again has back almost to the center, W almost facing center, ready to repeat dance. Repeat the dance 4 times.
Ending 1-2	M steps sideward L facing partner (cts. 1, 2, 3), closes R to L at the same time bowing (cts. 1, 2, 3). W steps sideward R (cts. 1, 2, 3) facing partner, places L in back of R and does a curtsy (cts. 1, 2, 3). W's R and M's L hands joined.

DANNY and FRESNOTES

(Continued from Page Ten)

CIRCLE-O PROMENADERS had a pie party in April at Brown's Hall in MILL VALLEY. FRANK SCHOENING was program chairman and chief pie eater. Now there's an interesting intermission.

JULIUS and JEANNINE RAMEY were crowned King and Queen of Hearts by President GIBBE at the CARROUSEL Valentine Party. NORA HUGHES did a vice chairman job of St. Pat's Party; decorations and coffee and PAT DEARDORF, back from TUCSON with news of a group of horses participating in a festival—see, everybody wants to dance. JIM (with the smile) KNUDSEN, V. P. and M. C., is constantly on the job. ALICE WARD is the ED-itor, of course.

FRESNOTES

By Mary Spring

Summer in Fresno means folk dancing out-of-doors in the balmy evenings, with Roeding Park Pavilion bustling with activity every night. Throngs of picnickers have their dinners in the park and stay to watch the dancers, then join a beginners' class to become dancers themselves, swelling the ranks more and more.

The KERNAN dancers and the KALICO KAPERS from Dos Palos are frequently represented at the Fresno Folk Dance Council parties which are held every Friday night at the pavilion. EARL JOHNSON, caller and leader of the Kalico Kapers, is one of the most popular valley callers, and the Fresno dancers would not consider these parties complete without his easy, relaxed and thoroughly enjoyable calling. The Kapers now have 50 couples. Originated as a square dance club, this group now is as much interested in European folk dancing as American squares.

So well suited to Fresno's needs is the pavilion that clubs which formerly ceased dancing during midsummer are now planning to continue meeting, at least part of the time. One of these clubs—the Grapevine Twisters—recently elected new officers. They are: BING WEST, Pres., LLOYD DANIELS, Vice Pres. and Council Representative, THELMA PEARSON, Secretary, and LORRAINE ZODY, Treasurer. The EASTERBY FOLK DANCERS, also accustomed to closing down for the summer, gave a most successful dance the last week in June.

The COUNCIL WORKSHOP recently demonstrated a series of dances at a benefit ball given by the nurses of the Community Hospital.

NELLIE CECIL, one of our ardent folk dancers, has had to suspend activities for awhile as she is expecting a brand-new prospective folk dancer shortly. The DON FAIRBURNS will soon be back in our ranks after the advent of little ROBIN ELAINE. Our best wishes to parents and small fry!

On June 30 JUNE FROMME of the VISALIA BAR V DANCERS and JOHN GILMONT of the Sacramento Wagon Wheelers announced their engagement at a gathering of the clan in June's home in Visalia. The announcement climaxed one of the bi-weekly parties, co-sponsored by the Bar V Dancers and the TULARE TWIRLERS held at Mooney's Grove near Visalia. Their Fresno friends were delighted to join in the festivities.

PETE McFARLAND, now in the U. S. Navy, is helping to spread folk dance good will in Japan. Stationed temporarily in Sasebo, he has undertaken to teach the Boston Two-Step and the Flop-Eared Mule to non-English speaking Japanese girls—proving again that dancing is a universal language.

On June 25 swimming and folk dancing were happily combined at Fort Washington Beach, on the banks of the San Joaquin River, by the FRESNO FROLICKERS and their guests, the

(Continued on Page Twenty-one)

A PAGE OF MIXERS

In Response to Frequent Requests, LET'S DANCE!
Presents a Page of Mixers To Add to Your Collection

Don's Mixer

Source: An original called circle mixer dance by Don Anderson, Alameda.
Music: Standard F-14001, "Smash the Window."
Formation: Single circle of couples, W on M's R. All facing in.
Measures *The Call:*
1—2 1. Allemande L with your L hand,
3—4 A right to your honey and a right and left grand;
5—6 A right and a left and around you go,
7—8 2. And pick up the next for a "Cotton-Eyed Joe;"
9—10 3. A heel and toe and in you go,
11—12 4. A heel and toe and out you go,
13—14 5. A heel and toe and in you go,
15—16 6. A heel and toe and out you go,
17—24 7. And polka all around the ring. (See No. 8 below.)
8. Repeat all as many times as music allows.

Explanation:

- Counting their partner as number one, do a grand right and left to the third W.
- Pick up third W in open hallroom position. Both face toward center of circle.
- Start M's L, W's R; do a heel and toe and one "two-step" toward center of circle.
- Turn on balls of feet and facing out do a heel and toe (M's R, W's L) and one "two-step" back to rim of circle.
- Repeat No. 3.
- Repeat No. 4.
- Polka for eight measures.
- It is always wise to use the last polka measure to call, "Everybody Ready" as a warning to start again.

Polka Sextur (Danish)

Music: Folkraft F1097A.
Formation: Partners in large circle, hands joined.
Measures
A 1—8 Sliding steps to L and back to R (such usually ends with Repeat a leap to both feet (astride) before the change of direction).
B 9—16 Grand R and L using two-step. Take next approaching W Repeat for new partner—16 measures in all.
C 17—24 Shoulder-hip position (turning CW) polka in CCW direction around circle. (The second 8 measures the couples may "unwind" or turn CCW while progressing CCW.)

Varsouvianna Progressive by Three

Source: This arrangement of Varsouvianna, as presented by Buzz Glass, was learned in Tucson, Arizona, from Dia and Harry Trygg.
Music: Folkraft F1034A "Put Your Little Foot."
Formation: A circle of couples in Varsouvianna position.
Measures
1—4 1. *Basic Varsouvianna Forward and Back*
In Varsouvianna position, dancers move forward CCW with the basic Varsouvianna pattern (sweep step-hop, sweep step-hop, walk, walk, walk, point). Dancers end facing in opposite direction.
5—8 Repeat the basic Varsouvianna step moving CW.
2. *Progress by Three*
(This section is danced with the short phrase of the music)
9—16 Dropping L hands but holding R, the W crosses in front of the M moving toward the center of the circle while the M backs out. Dancers take a L, R, L, point R. End with M facing center and his partner with back towards center. M now gives his L hand to a new W to his L as W gives L to new M to her L. Taking L hands, dancers change places with their new partners with the M moving to the inside and the W to the outside of the circle. Thus dancers walk R, L, R, point L. M and W again repeat action, the

M and W giving R hands to new partners to their R to change places. M now give L hand to a new partner to their L, W likewise, and M wheels with his new partner R, L, R, point L to assume original position.

Note: In this progressive part, the M progress CW and the W CCW on each change.

Sur le Bord de la Riviere

(Folkraft Record 1105-A-French)

The chief characteristic of French dances is their light and breezy running air; for this reason most French dances are excellent material for recreational dancing. This number is from around Isigny in the Department (Province) of Cotentin. It is a dance for two couples and can be done progressively.

Formation: Two couples face each other in a large double circle.
Figure I. Meas. 1-4: The two couples join hands and circle right with eight running steps.

Measure

- 1—4 (Repeated): Reverse above.
- 5—6 With four running steps run to center of own circle of four, raise high joined hands.
- 7—8 With four running steps, run backward to place, lowering hands.

Figure II. Couples face each other. Hands released.

Measure

- 9—10 Both girls run toward each other, hook right elbows and twirl in place with running steps.
- 11—12 Hook left elbows with opposite man and turn once around.
- 9—10 Repeated: Both girls once again hook right elbows and turn around.
- 11—12 Stand in a regular ballroom dance position. All couples facing the clockwise direction move in that direction with four sliding steps (gallops), while the other couples move in the counter-clockwise direction with four sliding steps and meet a new oncoming couple.

—(Notations by Vyts Beliajus)

Sisken (Danish)

Source: Danish Gym Team.
Music: Calvin 5001.
Formation: Double circle M with back to center, W facing center.
Measures
A 1—4 With walking steps, one to a measure, back away from partner, making gestures of "go away."
5—8 With walking steps, one to a measure, approach new partner, moving to the L, making gestures of "come to me."
B 1—8 Clap own hands (ct. 1, meas. 1), clap R with partner (ct. 1, meas. 2), clap own hands (ct. 1, meas. 3), clap L with partner (ct. 1, meas. 4), clap own hands (ct. 1, meas. 5), clap both with partner (ct. 1, meas. 6), clap own (ct. 1 & 3, meas. 7), clap own (ct. 1, meas. 8).
1—16 Waltz 16 meas. CCW.
Repeat

Tucker's Waltz (American Dance Mixer)

Music: Calvin 5002; Shaw 3-121.
Formation: Double circle facing CCW, Varsouviennic position. Extra M in center.
I. Two-step around circle CCW. Extra M cut into circle and take partner. The M replaced turns L and cuts in on M behind (a sort of roll-around) and cutting in continues throughout two-step.
II. Waltz with new partner. No cutting in during waltz. Odd men move to center.

CALLER of the MONTH



RAY SMITH

By MILDRED R. BUHLER

To appreciate Ray Smith fully one should see him in action. His personality simply effervesces and overflows as he stands at the mike, and his enthusiasm is so contagious dancers and spectators alike are completely infatuated.

This 6-foot 4-inch Texan is athletic director of a large Dallas Junior High School where he has taught for 18 years. He feels definitely that square dancing should be included as a coeducational subject in all junior and senior high schools. He has a large group of ninth graders in his school square dance club and the kids find it a most popular attraction.

Ray feels that no caller should attempt to call more than four nights a week. He feels that a heavier schedule than that will bring about boredom and eventually the caller will become "stale." His recent visit to California to serve as a member of the Sets in Order Institute faculty won him a host of new friends and admirers. Below is Ray's original call.

SALLY GOODIN WITH A DO-SI-DO

1. First couple, balance and swing—
2. Gent leads out to the right of the ring—
(No. one gent leads out to second couple)
3. And swing Sally Goodin and do-si-do.
(First gent swings second lady with his R hand once around; simultaneously second gent swings first lady with his R hand, once around)
4. And now your taw—
(First and second gents swing their partners with left hands all the way around. Second gent continues to do-si-do with his partner and corner until he hears the call "Partner left, and left all around")
5. Now swing the gal from Arkansas with a do-si-do.
(First gent swings third lady with his R hand once around while third gent swings second lady with R hand once around)
6. And now your taw—
(First and third gents swing their partners with their left hands all the way around. Third gent continues to do-si-do with his ladies until he hears the call of "Partner left and left all around")
7. And don't forget to swing Grandmaw with a do-si-do.
(First gent swings fourth lady with his R hand once around while fourth gent swings third lady with his R hand around)
8. Now, everybody . . . partner left, left all around.
(Every gent swings his partner with his left hand, all the way around, so she is in home position)
9. And promenade your corner as she comes down.
(Each gent promenades his corner back to home position)

NOTE: "Taw" is your partner.

"Sally Goodin" is your R hand lady.

"Gal From Arkansas" is your opposite lady.

"Grandmaw" is your corner, or L hand lady.

It is recommended to call figure all the way through twice for each gentleman, in order to shorten the call some.

Special attention is called to the fact that when the lead man starts to the three ladies, their partners in turn go into action as indicated and remain in action all the rest of the figure.

The following call, also originated by Ray Smith, calls for identically the same action as the "Sally Goodin With a Do-Si-Do."

GRAND DO-SI-DO

1. First couple balance and swing. Gent leads out to the R of the ring.
2. Swing the R hand lady with the R hand around—
3. Your partner left and left hand around.
4. Opposite lady with the right hand around
5. Your partner left and the left hand around
6. Corner right, and right hand around
7. Partner left and left all around
8. And promenade your corner as she comes down.

CALLS of the Month

Allemande Left and Say Hello

Original Call by Roy Close of San Diego

1. Allemande left and say "Hello"
(Slight salutation halfway around corner)
2. Go right and left like a do-paso.
(Pass partner, taking R hand, then left hand to original R hand lady, turn her around)
3. Corner with the right with a full turn around—
(Gent turns his original partner with R hand once and a half and puts her down on his R. Each couple has moved one station to their R from home.)
4. Four gents star three quarters round
(L hand star, gents returning to home position)
5. Swing that gal and don't be slow
(Gents swing original corners in original home position)
6. Then allemande left and say "Hello"
(Slight salutation with new corner, halfway around)
7. Go right and left like a do-paso
(Repeat action of line two, gents in same position but ladies have of course traveled to R one station)
8. Corner with the right with a full turn around.
(Gents turn original corner once and a half and he puts her down on his R as they finish in his original R hand position)
9. Ladies chain across the town
(Ladies left hand chain, ending in their own home position with original left hand gent)
10. Swing that gent and don't be slow
11. Then allemande left and say "Hello"
12. Go right and left like a do-paso
13. Corner right with a full turn around—
(On lines 11, 12, 13 repeat action of lines 1, 2, 3 respectively, gents finishing in original opposite position with original R hand lady)
14. Four gents star three quarters round
(Left hand star)
15. Swing that gal, that pretty little maid—
(Original partner)
16. She's your partner—promenade.

Boots and Calico

Original Call by Pat Pattison, Santa Fe, New Mexico

1. All four boots, swing your calico.
(Gents all swing partners)
2. Cartwheel left and away you go
(Gents form left-hand star in the center of the set, while ladies place their left hand on the right shoulder or elbow of the gent ahead (corner). R hands are joined with own partner, keeping R elbows straight if possible. Star travels CCW)
3. Partner with the right and swing her back—
4. But keep on going down the same old track.
(Star continues to turn, gent swings partner out and turns her CW and she falls in behind partner, placing her left hand on the R shoulder or elbow of her partner. Gents should just start the ladies and then let them roll back)
5. Cartwheel right in the old red wagon
6. Hind wheel off and the axle draggin'
(All pivot around to the left and gents form a right hand star while ladies place their right hands on the left shoulder or elbow of the gent ahead. Star revolves CW)
7. Now partner with the left and swing her in tow.
(Gents take their partners by the left and swing her back behind him as described above—line 4)
8. Not too fast, and not too slow.
9. Corner with the left and swing her to the middle
(Original corners are now in front of gents, they join left hands and gents swing them around and into the middle, back to back, placing them a little to the left)
10. Partner with the right to the tune of the fiddle.
(Ladies are practically opposite partner and they join R hands and gents swing them out far enough to face corners)
11. Now corner by the left and you promenade—oh.
(Gents take corners by the left and swirl them to promenade position)
12. A number ten boot and a pretty calico.
(Promenade)
Repeat three times or until you get partner back.



By MILDRED R. BUHLER

DALLAS, TEXAS: Crippled Children Benefit!

The Southwestern Square Dance Festival held here this spring was a big affair, featuring more than 50 top callers from coast to coast. The two-day event which was held in the Fair Park Agricultural Building drew dancers from all over the southwest, with more than 300 sets (2400 dancers) participating. The committee turned over more than \$1600 to the crippled children's fund.

INTERLOCKEN, MICH. Summer Workshop To Be Held!

The third annual Summer Workshop of the Michigan Square Dance Association will again be held here this summer from August 31 through September 3. Planned for callers and dancers alike, the program will include classes on Teaching Methods and Techniques, Square Dancing in the Schools, Standardization of Basic Fundamentals and Styles, plus a callers' clinic and a course on Organization and Operation of Square Dance Clubs. Association members will lead the various sections, headed by the committee members, Al Herds, Don Fitch, Scott Colburn and Reed Hagen.

LITTLE ROCK, ARKANSAS. To Hold Fall Roundup!

The Arkansas Federation of Square Dance Clubs will hold its Fall Round-Up on Oct. 13, 1951, to include an afternoon clinic as well as the big dance in the evening. More information will be sent on request. Write to Odis Huggins, 524 Broadway, Little Rock, Ark.

MILWAUKEE, WISCONSIN. First Festival Held!

The "Belles and Beaux Square Dance Club" of Milwaukee sponsored its first annual Spring Festival on May 6. Chester Cholka's lively band furnished the music for the affair which featured several guest callers and was emceed by Elmo Hamann, regular caller for the "Belles and Beaux."

PARKER, ARIZONA. Navajo Caller Winning Laurels!

Morris Savada, a Navajo Indian from the Reservation here, has been winning high acclaim and great popularity with his singing calling. His out-of-state trips, including one to southern California, have provided invitations to guest call a number of places, and he also appeared as a caller with Jim Carter on Station KCBS.



"Sets in Order" Invades North

A very successful Square Dance instruction program at Asilomar the last week in June brought "Sets in Order" Bob Osgood and a fine staff to Northern California to show us how they do it. Our reporters give us a fine picture of a profitable week.

Our photographer found Bob happier with his arm around our own Mildred Buhler than with his own staff. The staff: front row, Ray Smith, Dale Garrett, Ralph Maxheimer and Arnie Kronenberger; back row, Fenton "Jonesy" Jones, Terry Golden and Bob Osgood. (Photos by A. C. Smith.)



MORE FRESNOTES

(Continued from Page Eighteen)

VISTA SQUARE EIGHT CLUB. Members of the CLODHOOPPERS, including their president, LYNN DAVIS, and of the Visalia Bar V Dancers, also attended. The affair was an evident success as the last dance was greeted by a chorus of No, No! and no one seemed willing to go home.

The second folk dance festival sponsored by the new regional council—San Joaquin Dance Council—was held on July 1 at the Roeding Park Pavilion. Z. A. Bump, chairman, announced that there were about 300 dancers and an equal number of spectators. The entire valley from Merced to Bakersfield was represented. At a meeting in connection with the festival it was decided that an institute would be held Thanksgiving week with the Bakersfield folk dancers as hosts. A committee has been ap-

pointed to screen new dances, to present information about them in the Council bulletin—thus helping to foster additions to the valley dancers' repertoire and to standardize dance instructions. The committee consists of: June Fromme, Visalia; Frank Coburn, Merced; Earl Johnson, Dos Palos; Hal Holmes, Bakersfield; Marge Widman and Wilma Graesch, Fresno.

REX WRAY, vice president and treasurer of the Fresno Folk Dance Council, and one of our most loyal workers, is "promenading away" to the coast with his family. The new vice president is CLIFF HEIDT of the VALLEY REELERS.

The Vista Square Eight Club has elected new officers. They are THOMAS NORTHUP, president; BARNEY MARSHALL, vice president; JACK LYDEN, secretary; LLOYD WINSTON, treasurer, DON FAIRBURN, chairman of the record committee.



Pleasant Peasant Dancing
GRACE PERRYMAN'S
Folk Dance Classes
Wed., 8 p.m., Calif. Hall, 625 Polk, S. F.
Thur., 8 p.m., Beresford School, San Mateo

Official Federation
Folk Dance
DECALS
(Individuals desiring less than 100 send 5c per decal with self-addressed stamped envelope)

CLUBS: SEND \$5 FOR A PACK OF 100
Federation Headquarters
262 O'Farrell Street
San Francisco 2, Calif.

REPORT from the SOUTH

BY PAUL PRITCHARD

The month of June along the folk-dance front seemed to be in the doldrums as far as news was concerned until right towards the finish, when a sudden whirl of events made up for the lack of newsworthy items in the forepart of the month. Not necessarily in chronological order, here are the tidbits I managed to glean for this "colyum" of South-eru happenstances.

There was, of course, the June festival, which was quite a humdinger. In fact, it was a double festival, with squares and folk-dancing going on simultaneoulsy in two different areas. DAVE CLAVNER'S group of teenagers, the RED RIVER GALS & PALS and BOB OSGOOD'S little 6- to 8-year-old POLKA TOTS were the groups demonstrating for the squares, while the INTERNATIONAL DANCE CIRCLE presented the "Fairy Reel" and the GRIFFITH PARK FOLK DANCERS got back into exhibition work again with a colorful presentation of "Katerina." Many thanks from all us folk dancers to our hosts for the day, the NORTH HOLLYWOOD CO-OP, for a swell program. Everything was great, including the weather.

We also had the pleasure of a visit from UNA KENNEDY, that most attractive emsary from the auld sod, who presented several of her Irish dances at an institute. Ever since, there has been an epidemic of folks suddenly breaking out into fits of "threes" and "sevens," promenades and jigs all over teh place.

The drive for funds for the assistance of our good friend VYTS BELIAJUS, seriously ill back east, has really gotten under way. Right after returning from Santa Barbara, the GANDY DANCERS, in a special collection, raised quite a goodly sum, and the week following that, the L. A. CO-OP, BERENDO and WESTWOOD groups voted to donate their evenings' contributions. SANTA MONICA voted a subscription from its treasury, and I understand GRIFFITH PARK is to hold a special party night next week, all proceeds to go to this worthy cause. There are probably others too, of which I have yet to hear.

The San Diego Folk Dancers have elected new officers: President, Bill Farrell; vice president, Walter Rephune; secretary, Leota Shaul; treasurer, Allen Spencer. The festival committee, under the leadership of Bill Farrell, entertained all Southern California on July 29. The San Diego Folk Dancers' Advanced Group has been busy dancing for various civic functions, including the four-day Fiesta De La Luna Celebration at Chula Vista.

WESTWOOD'S party night featured prizes for the most original costumes. The top awards were won by LANI PAPADOL and TERESA MASON, both of whom wore "Charleston" dresses of the mid-twenties. Their prizes? A year subscription to *Let's Dance!* natch!

PASADENA CO-OP held its summer party the following night. This affair was staged at the Anaokia School, a beautiful estate, fine buildings, a swimming pool which was put to full use, picnic area, barbecue ring, and lovely woodland paths. Yes, there was plenty of everything on the agenda, and the program included a wide variety of dances, including many of those dear to Pasadenans' hearts.

The moon was nearly full, too, though that didn't seem to have any hearing on cases; it seems folk dancers don't have much time to worry about moons in June.

No, I take that last back. I guess they must have, for we had no less than four weddings that I know of in the last two weeks. ELIZABETH CORR and BERT BENNETT of the GANDY DANCERS started it off on the 17th. (This is the second pair of Gandies to get hitched this year—who'll be the third?) WESTWOOD'S popular SYLVIA HYTNER was married to HOWARD NEDLER the following Sunday in a lovely wedding in Beverly Hills. At the same time, a mile or so away, TERRY MacDONALD and DANNY MOORE were exchanging vows at what I understand was a most unusual ceremony. They are old I.D.C'ers. The fourth couple was WHITTIER CO-OP's FORREST GILMORE and JEWEL ROLLINS, who were married in that city.

MILLIE LIBAW is back with us again after her European trip, and is ready to start off again at any time. GRIFFITH PARK gave a homecoming party on her return and it seems everybody in town turned up there. At the same time, DOROTHY POOLE upped anchor and set sail for gay Paree for several months' art studies.

Does the dedication of a swimming pool by the staging of a folk dance exhibition seem incongruous to you? Evidently it is not so, because the city dads of Santa Monica requested such an exhibition from the GANDY DANCERS at the recent opening of that city's magnificent quarter million dollar swimming pool. The group presented a couple of dances, and the "piece-de-resistance" was their "Novi Krakowiak." After the evening's proceedings were concluded, the entire group, in their extremely colorful Polish costumes, set out for the POLISH HALL in Los Angeles. Of course, normal functioning at the hall ground to a halt with the sudden influx of these gaily bedecked "Poles," and they spent most of the rest of the evening trying to explain that they didn't understand Polish!

Hitting the bottom of the barrel again, the month wound up with a party "thru" by the WHITTIER CO-OP. As previously mentioned, the regular leaders were away on a honeymoon, so RUBY ANDERSON took over as program chairman for the evening; and if you know Ruby as I know Ruby—well, she just doesn't believe in doing one slow waltz when you can do five Kamarinskayas instead! I've heard that folks are still rubbing liniment on their stiffened muscles and ligaments. As usual, the affair wound up with a session at their favorite Italian pizza palace.

A final reminder to you all, that the August festival is scheduled by the L. A. CO-OP. September is to be the first Sunday of the Pomona Fair, and October is the Harvest Festival of the GANDY DANCERS. This is the only information I have on any of these festivals at this moment. And how about you folks down in the Imperial Valley, Ventura County and the Santa Barbara regions giving me the low down on what goes on in your clubs? It's been a coon's age since I last heard from you!

We'll call that thirty for the present and see you all again soon, I hope.

Around the SQUARE Set

by PEG ALLMOND

Recently PORTOLA STATE PARK found itself with a double commitment—two picnics for the same day. What to do? Much ado until the two separate groups arrived—and when it developed that both groups were SQUARE DANCE CLUBS all question of WHO HAD IT FIRST disappeared. BOTH CLUBS took over. The MID-STATE SQUARE DANCERS ASSOCIATION and the SAN FRANCISCO CAPER CUTTERS danced together to the calling of JERRY SHELDON and JACK McKAY, respective leaders, and there was no difficulty at all, only much fun by all present. Nice spirit.

ALPINE LODGE on TAMALPAIS RIDGE was so full of TALENT, FOOD, CHILDREN, ENTERTAINMENT, ETC., that the walls practically bulged and all because the SAN FRANCISCO GATE SWINGERS and their families spent a weekend there recently. Second year they've done it. Good time was had by all, especially the Junior Gate Swingers!

A prominent spot on the program at the Millbrae Highlanders party was given to Changs' exhibition team—they gave two of the dances taught by Vyts Beliajus when he was here. Walter Grothe appealed for financial help for Vyts, who is hospitalized and his condition described as critical. The group has a large attendance enjoying dances of all countries including AMERICAN SQUARES. Peg Allmond was guest caller. They have a nice custom—one of their members plays the accordion and the group sings as they have refreshments. And then back to dancing!

CHICKEN POX laid the president of the Square Dance Callers' Association low. Jack Sankey had to take a forced rest until the doctor cleared him.

The benefit dance held at the American Legion Hall in Mill Valley recently provided quite a bit of money to help purchase equipment for members of the Redwood Chapter of the Indoor Sports Club. This is a national organization for people with physical handicaps. The Mill Valley group is interested in SQUARE DANCING but did not have eight wheel chairs. This didn't hold them back; they borrowed enough to complete a square from the GROUP AT VALLEJO so they could practice and they did several exhibition squares for the benefit dance. Now they can have chairs of their own. More than 400 tickets were sold, and 12 squares of fans enjoyed the M.C'ing of Bill Owens, (who pinch hit for Jack Sankey) the calling of Len Murphy, Charley Reindollar and Ken Samuels. Many other callers were called upon from the floor.

CHANGS recent party featured a SQUARE DANCE exhibition. Caller "Bunk" Sciotte called a novelty number in which brooms were used instead of girls, for a part of the fun. After the brooms were disposed of GALE BLOSSER, REGGIE ISOLA, CHARLIE ALLEN, JACK BARRY, HELEN CHEATWOOD, NEDA GREENHALGH, ESTHER MAGUIRE and EDNA ROSE took over and turned in a commendable job. EDITH THOMPSON presented her novelty BLACK.

FACE square, much to the delight of all present.

The DAVEY JONES SQUARE DANCERS at Concord wound up the season with a wonderful HOEDOWN, with many guest callers and a crowded hall. Good dancing!

SOUTHERN CALIFORNIA VISITOR BILL PAUL enjoyed the squares at THE SQUARE CUTTERS and MARIN HOEDOWNERS recently.

YOU are invited to dance with the BELLS AND BOWS who meet the first and third Friday nights at Elm Court Recreation Center in South San Francisco. Party night is the fifth Friday. Dot and Jack Sankey are the leaders.

The CIRCLE-O-PROMENADERS of Mill Valley meet the second and fourth Saturdays and if you want an evening of good dancing, some international rounds, and still more SQUARES, to live music drop over to Brown's Hall. You will be in for surprises, good fun, home-made cake and the splendid music of FRANK SCHOENING, DORIS DONALDSON and CHUCK BEALL. CHUCK BEALL is "chuck" full of folk songs, which he sings to his own accompaniment on the guitar. He also sings some unusual squares. Try it for an evening of fine fun and surprises.

A sack of oats was presented to each of the outgoing officers of the Carrousel group—they put them out to pasture! The sacks each contained a dance record as an outgoing gift, and each new officer was branded with a beautiful scarf with the initials of the individual and the office he is to hold during the coming year. The hall was beautifully and effectively decorated with fancy cowboy boots, each picture two feet high, and cactus plants cut out of paper and hand colored. Everyone present wore western clothes and GRACE PERRYMAN, in a hand-embroidered cowboy shirt and western culottes, with real cowboy boots, decorated with white butterflies, was the belle of the ball. Randy Randolph and Peg Allmond were guest callers.

RANCHO SCHOOL graduation party for the beginners' class of Rancho Folk Dancers had a novel program cover. With clever pen, the leader, Charlotte Johnson, drew the schoolhouse with kiddies about it (Charlotte Johnson and Gene Anderson, leaders, and Peg Allmond, guest caller, all cartooned, of course, but names underneath.) Dances in the program were the dances taught during the duration of the class.

A PIECE OF HAY under a GOLD SEAL acted as the graduation seal of Jack McKay's beginners' class recently—and "degrees" awarded were all in keeping with the square dance activity.

IN CAP AND GOWN BILL CASTNER presented diplomas to the graduates of his class at Porter School in Alameda.

BE ON THE LOOKOUT for a flock of new callers. Tis said eight squares of ambitious neophytes have signed up to learn the art under BILL CASTNER.

THE SALINAS RODEO was a magnet for folks interested in rodeos, parades, fairs and square dancing. BUSTER BROWN FROM FRESNO and JACK MCKAY (captain to rock) dropped in at the Salinas shindig and danced with ACE SMITH'S LARIAT SWINGERS. McKay is on reserve duty at Fort Ord. It was a colorful party with the rodeo flavor.

KIM KINLEL of Sebastopol headed a three-piece orchestra which played wonderful square dance music for the afternoon part of the NORTHERN CALIFORNIA REGIONAL FOLK DANCE FESTIVAL which was sponsored by the STUMPTOWN SWINGERS.

Dancing afternoon and evening was held at the Grove in Guerneville. The COUNTRY GENTLEMEN furnished the music for the square dance party held at night. Fay B. Bowman was master of ceremonies. There were NINE women callers on the program—same number of men.

IDEA for your club's insignia—The SQUARE STEPPERS of Oakland have their insignia reproduced on a bandana which the men wear (showing of course) in their hip pockets and the gals tuck in their belts or wear on heads or around necks.

COMMUNITY SINGING in the SQUARE CUTTER GROUP was a direct result of Martin and Lillian Pihl's example at a recent party. The group enjoyed the party singing so much that leaders were found within the group; AL and JEAN BURCHELL are the song leaders; dozens of songs have been mimeographed, and community singing will be a regular feature of every party program.

Visitors to Seattle during Seafair Week are invited to attend the second annual Seafair Square Dance in the Civic Auditorium Aug. 10 at 8:30 p.m.

The Dancer's BOOKSHELF LUCILE CZARNOWSKI, EDITOR

Square Your Sets—by Marion and George Waudby. Woodbury, N. J., American Squares, 2nd Edition, 1950, 48 pages, paper bound, \$1.00.

Tucson, Ariz., square dancers are within the spheres of influence of both West Texas and Southern California. Most western dancers know that the figures and styles of these regions are rather different. Instead of allowing themselves to become confused, the Southern Arizona dancers have succeeded in selecting and blending Texas and California contributions into a style of dancing that belongs to Tucson.

The Waudbys have included in *Square Your Sets* the basic square and round dance repertoire of Southern Arizona. This book fills the need for a single, inexpensive publication that provides the dancer with words and descriptions for all the dances that he is expected to know without a walk-through. Dancers in areas without a manual of this kind would be interested in *Square Your Sets* in spite of regional differences.

Fifty square figures, twenty breaks and trimmings, ten round dances, and a whole page of miscellaneous patter and filler are included. Descriptions, which are found in small print between the lines of patter, are brief and to the point. Basic figures and elements that recur, are described in greater detail in a glossary section.

Many square dance books have been written for the beginner, a few have been written for the caller. Few others follow the example of the Waudbys in presenting a book for the dancer who knows the fundamentals, but wants to see the calls in print with brief explanations to help him along.

SANFORD S. TEPPER
University of Arizona,
Tucson, Arizona

THE RECORD FINDER

(Continued from Page Nine)

(these are music only, played by Schroeder's Playboys); VARSOUVIENNA (Put Your Little Foot)/STARLIGHT SCHOTTISCHE (also by Schroeder's).

All the called records are obviously "novelty." Michele is an exciting caller. The principal criticisms apply not only to this group of records, but to almost all "singing" calls—that is, that there is little or none of the very important element of "command" in singing calls; since the caller must necessarily "stay with the tune" he finds it next to impossible to vary his emphasis as between lines which attempt to indicate the figure to be performed by the dancers, and the very many lines of meaningless patter with which so many singing calls are loaded.

The VARSOUVIENNA is a good example of the two longs, four shorts arrangement.

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