

Let's Dance!

MAY
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

LET'S SING (Page 7) and STATE FESTIVAL (Page 10)

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LAWTON HARRIS, Editor

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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

Notes from Lawton Harris

I AM A FOLK DANCE TEACHER

... Whether I work with individuals or with groups ... whether I place them alone ... in circles ... squares ... triangles ... tangents ... I am working with people ... People are peculiar—as peculiar as their needs ... individual needs for security, for meaning ... social needs of belonging ... needs they have and they are still people—people in need ... people for me to help ... people who have come to me for assistance toward more meaningful living ... through the solution consciously or unconsciously of their problem ... Here is a couple who see each other only when they are tired, hungry, maybe angry ... here a lonely individual in isolation far from home ... nobody to care for him, or for him to care for ... people with problems—peculiar problems, but not uncommon problems ... we all have them.

Because people are peculiar (different)—their needs are peculiar—different in kind and in proportion. I shall respect them for what they are and try to understand them ... I shall hold them in reverence for what they can become. They come to me sick ... I must heal ... they came, friendless ... I must befriend ... they come confused, I must assist them to find orientation ... I shall guide but not command ... lead and not drive ... I shall speak softly, briefly, but adequately ... I must never show off ... nor appear superior ... I will not only respect people but materials ... Even as I seek to translate the magic of music and the allure of rhythm into the poetry of motion, I shall keep the beauty and color of the original ... I am a coordinator of the cultures of all peoples ... their cultures flow through me as clean and undefiled as a mountain stream through filtering sands, to become a part of the lives of the people with whom I work. We seek to understand one another ... I shall respect time ... neither wasting it in unworthy teaching nor in poorly or hastily selected materials ... neither shall I rush so fast that I fail to transmit the timeliness of the dance.

I am a teacher of the Folk Dance ... a leader of men as they search for meanings in life ... and for one another.

OUR COVER

presents Grace West, author of LET'S SING on page 7. Grace introduced the Schuhplattler and Dreisteyrer to our California dancers. A new book of songs compiled by Grace will be ready in time for Folk Dance Camp.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco

Nice letter from our editor with words of praise and at the same time asking us to curtail this space-taking column—only until such time as the income of LET'S DANCE! warrants the extra pages. This can be accomplished by all of us plugging for more subscriptions. With all the newcomers it should be comparatively easy to show them the value of receiving LET'S DANCE! regularly every month. Take your LET'S DANCE! to class and LET'S TALK! it over. We have enough interesting material for four pages, but now must hold it to one—so, hurry with those new and renewal subscriptions. THE MARIN COUNTY FOLK DANCE GROUPS gave a party Feb. 23 for SOONG CHANG and featured a fashion show. This idea has many possibilities for parties and should encourage more costume wearing.

The world traveler, ROBERT BRUN of the CHRISTIAN SCIENCE MONITOR, said, quote, "The FOLK DANCE FEDERATION OF CALIFORNIA exemplified more than any other organization his idea of practical democracy."

As of March there were 26 folk dance classes under adult education in the "City of Dancers," FRESNO! At their second BEGINNERS FOLK DANCE FESTIVAL March 2 the Memorial Auditorium was filled to capacity with seven rings of dancers, and the spectators stayed to the end. The traditionally authentic food market was well patronized—the profits going to a worthy cause.

While on the subject, put May 13 on your agenda for the FOURTH ANNUAL BEGINNERS SPRING FESTIVAL at Mosswood Park, Broadway and MacArthur, OAKLAND. It will do you and your heart good to get in and really have fun with people who are having real fun. GRACE GONICK is again in charge of the program and says there's lots of picnic space, so bring the family and friends; you'll see a real show, promises LOUIS SMITHBAUER, president of the BUSHROD FOLK DANCERS.

One hundred fifty girls, directed by HELEN JENSEN of the YOSEMITE JUNIOR HIGH, staged their own festival in FRESNO early in March. The "girl-boys" wore jeans and sport shirts.

THE VISTA SQUARE EIGHTS invite another club as their guests each Saturday night, urging all dancers to come in costume. Pot-luck dinners will be in order soon again at the ROEDING PARK PAVILION. ORVAL McADAMS is their prexy.

THE COUNCIL WORKSHOP devotes the early part of class to dances new to the area, but generally accepts and welcomes ANY interested folk dancer. WILMA GRAESCH is their leader. She is the right person for this wonderful idea, having attended all three C.O.P. CAMPS as well as MILLS and U.C. summer sessions in folk dancing.

THE FRESNO FROLICKERS' mascot is four-year-old MARGIE HUCK, youngest active member of this very fine family-participating group with membership open to all in true folk dance style. Yes, FRESNO can truly be called the "City of Dancers."

THE SAN FRANCISCO FOLK DANCE

CARROUSEL now has a bulletin appropriately named "The Calliope" to go with their "Merry-Go-Round." Get aboard some Wednesday and "Have Fun at the Friendly Carrousel."

MARJORIE D. MARKEL, our February LET'S DANCE! cover girl, Secretary of the FESTIVAL WORKSHOP, tells of the terrific success of MADELYNNE GREENE on her recent tour of the colleges and universities of OREGON and WASHINGTON. Her winning personality won her invitations to teach at VANCOUVER and VICTORIA, B. C. MADELYNNE also kept busy at CHANGS INTERNATIONAL FOLK DANCERS where she switches from Wednesdays to Thursdays as VIRGIL MORTON leaves for New York. GRACE WEST is taking the Wednesday night classes and RUTH RULING will be back for the Monday beginners, while hubby CARL baby-sits (maybe) with their new "CARL GREGORY RULING." CELIA STRAUSS will conduct a new class in "teacher training" at CHANGS. This is a healthy activity for a club which has given many leaders to the FEDERATION Clubs.

MARION MCENIRY, women's editor, S. F. EXAMINER, writing about People and Places Sunday, March 11, 1951, heads her article "Adult Education? Benefits Manifold" and states there are 90,000 men and women enrolled for 286 subjects. This has brought an undreamed of career of teaching to more than 400 Bay Area men and women. There are approximately 500 teachers now required to teach the adult classes; of these only eighty are professional teachers. MARION goes on to quota EDWARD GOLDMAN, coordinator of ADULT EDUCATION for SAN FRANCISCO, so I also quote, "Most attractive to married couples seem to be the folk dance classes and there are many more married couples dancing just for fun than for marital therapy."

They didn't say when, but RANDY (WHISKERS) RANDOLPH has bought the ring and HEPPY O'CONNELL is wearin' it. Seems it's just another couple introduced by Yours Truly! The line forms to the right!

NAPA FOLK DANCE COUNCIL is to be commended for a brilliant idea in teacher co-operation. The publicity chairman will notify all clubs when and where a new and more difficult dance is to be taught. More proof that the area councils are a success.

Too late for April, but I'll tell you in May: they were married in March. VISALIA BAR V DANCERS' secretary, VIVIAN WHITENDAL, and DONALD BENNETT said "I do" for the first time on the 6th.

Man is more flat-footed than the gal—so the teacher said while instructing the Hambro.

Television, like folk dancing, is here to stay. More and more requests for our eye-satisfying acts. Recent guests on Channel 7 were THE FESTIVAL WORKSHOP and THE GAY E TEERS.

EVALYN PEAT and JAMES WIMBERLEY said the words March 2 and are now as one at home in NAPA.

HEARST RANCH is again offering folk dance groups the run of the place and break-

fast, which is really brunch. Any costumed group of 8 to 24 willing to do a program of an hour or so of simple dances or whatever they like is all it costs. Write GRACE PERRYMAN, 7 FIELDING PLACE, SAN FRANCISCO, for date clearance.

THE TURN O BEES are meeting every Wed-8 to 10 at the OAKLAND Y. W. C. A., 15th and Webster, for beginners and intermediate folk dancers under the direction of ALICE ZWILLINGER.

For real hospitality dance with the NEVADA COUNTY NUGGETEERS every Sunday from 8 to 11 at Seaman's Lodge, NEVADA CITY. They traveled from GRASS VALLEY TO SONORA and danced for ST. MARGARET'S GUILD of ST. JAMES EPISCOPAL CHURCH—stayed overnight and toured the Mother Lode Country.

Don't over-starch your petticoats if you're going to wear Nylons! "SUNNY" McCURDY of the SILK 'N' SPURS (guess she had to wear them) had hers mutilated while dancing at SAN JOSE'S "DUDES & DOLLS" party.

BILL HUNZIKER, Box 395, FALL RIVER MILLS, CALIFORNIA, extends an invitation to all dance groups to visit them. They are having a festival May 6, which at this writing on Easter Sunday is too late to classify. However, they have become very active with the backing of the UNIFIED SCHOOL DISTRICT with classes in BURNET, FALL RIVER MILLS, LITTLE VALLEY, the P. G. & E.'s Hydro-Electric Plant Colony, PIT 3 and HAT CREEK. BILL says fishin' is good and above all everyone is welcome.

HAPPY DANCING

FRANCISCO NOTES

By Trudi Sorensen

The long-awaited month of May is upon us and many plan vacations in conjunction with the Fifth Annual Statewide Folk Dance Festival to be held in Santa Barbara on May 25-6-7. Groups from scores of clubs will be present to absorb new dances, new contacts, old acquaintanceships, new ideas, sunshine, and relaxation. So get your bicycle, pogo stick, plane or car shined up and cover the miles to Santa Barbara via your favorite mode of transportation! We'll see you there.

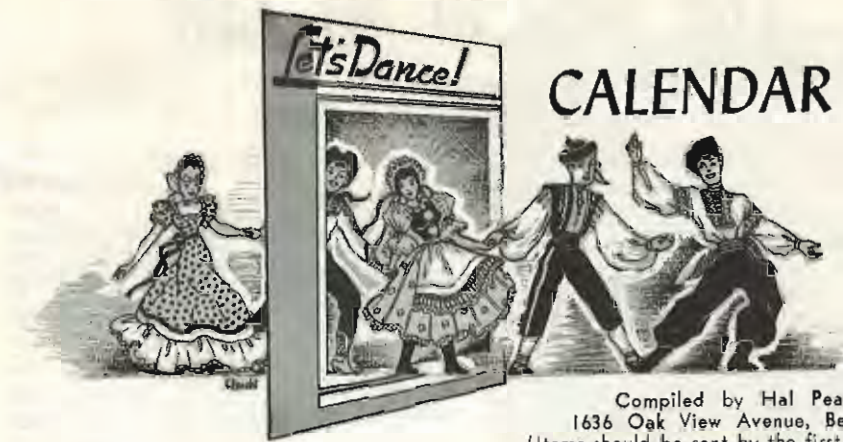
It's no secret that HENRY HOM, the new president of the MING SWINGERS, and MABEL LEE are engaged—no wonder he wears such a broad smile all the while. HERB CHOY, their ex-pres., is now the instructor on class nights and says he is once again able to devote more time to his wife and child.

Another couple determined not to let house-keeping interfere with folk dancing are JEAN BARE and DON DUPERTUIS, who are newly-weds and active members of the CROSSROAD VILLAGERS. Ditto JULIE BRANDSTEDT and LOUIS BORNE, who were married recently and now live in San Jose where they still folk dance with enthusiasm. Members of these Crossroad Villagers met for a Chinese dinner not long ago, made most enjoyable by the singing of folk songs, good food, and good company.

My apology to DICK ARCHER, president of the CALICO CLICKERS, not the SQUARE CUTTERS, as erroneously printed. Keeping so busy in his office, he probably didn't even notice the temporary change—but change it I shall.

Were you present at the Armory when the Austrian consul, Karl Weber, presented to the California Folk Dance Federation the medal in recognition of their sponsorship and assistance to the Austrian Goodwill Student Tour? MARVIN HARTFIELD and WALTER GROTHE were also commended for their valuable support.

More news soon . . . be seeing you!



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, MAY 20—SAN JOSE. Time: 1:30 to 5:30 p.m. Place: Civic Auditorium, in the heart of downtown San Jose. Hosts for the afternoon festival are the Gay Nighters. The evening party is set for 7:30, hosted by Spartan Spinners. The Council Meeting is important—voting and balloting of officers for 1952. Time, 12:30 p.m.

SUNDAY, JUNE 17—HAYWARD. Afternoon, Airport Park; evening, high school gym.

SUNDAY, JULY 22—MARIN COUNTY.

SUNDAY, AUG. 12—HEALDSBURG.

SUNDAY, SEP. 23—SAN FRANCISCO.

South

SUNDAY, MAY 6—LOS ANGELES. Hosts: Westwood Coop. A big day is planned.

STATEWIDE FESTIVAL

MAY 25, 26, 27—SANTA BARBARA. Annual Statewide Festival hosted jointly by Northern and Southern Sections of Folk Dance Federation of California. Friday, May 25, evening festival; Saturday, May 26, afternoon institute, evening festival; Sunday, May 27, afternoon festival; evening, closing party.

REGIONAL FESTIVALS

North

SATURDAY, MAY 5—GILROY. Gilroy Gliders hosts to a festival at the Gilroy Civic Auditorium. Dancing begins at 7:30 p.m.

SUNDAY, MAY 6—SANTA ROSA. Luther Burbank Folk Dance Festival, to be held in conjunction with Rose Festival May 4-5-6. Folk dancing in Junior College Stadium May 6, 2 to 5 p.m.

SUNDAY, MAY 13—STANFORD. 1:30-5:30 p.m. Large field adjoining baseball diamond. Hosts: Hoedowners.

SUNDAY, MAY 13—OAKLAND. Place, Mosswood Park, Broadway and MacArthur. Bushrod Folk Dancers will present their Fourth Annual Beginners' Spring Festival, 1:30 to 5:30 p.m. All Bay Area beginning folk dancers and those who like a program of the best-known, easy Federation dances and squares are invited. Picnic tables are available, and there is plenty of room for spectators. Evening party 8 to 11,

Bushrod Recreation Center, 560 59th St., Oakland. Hosts: Webster Weavers and Happy Hoppers.

SUNDAY, JUNE 3—QUINCY. Hosts: Feather River Reelers. Place, Plumas County Fairgrounds. Time, 1 to 5 p.m. and 7 to 10:30 p.m.

SUNDAY, JUNE 3—MONTEREY. Hosts, Shindiggers. Soldiers Club, Fort Ord. Evening party at Monterey County Fairgrounds.

SUNDAY, JUNE 3—NAPA. Sponsors: Napa and Silverado Folk Dancers.

SUNDAY, JUNE 10—ANTIOCH. Place, Antioch Fairgrounds.

SUNDAY, JUNE 17—GUERNEVILLE. Stump Town Days.

WEDNESDAY, JULY 4—WATSONVILLE. Inter-Club Council.

SUNDAY, JULY 8—LOS CATOS.

SATURDAY, JULY 21—HOLLISTER.

Boloto Park Summer Festival.

FRIDAY, SATURDAY, SUNDAY, JULY 20, 21, 22—MOUNTAIN VIEW. Harvest Festival.

SUNDAY, SEPT. 2—SAN LEANDRO.

SUNDAY, SEPT. 16—WALNUT CREEK.

South

SATURDAY, MAY 5—LOS ANGELES. Place, Griffith Park. Time, 7:45 to 11:45 p.m. "Maytime 'Round the World." Exhibitions of Dutch, Polish and Mexican dances to commemorate holidays of those countries which occur during May, as well as a dance program of favorites, old and new.

EXHIBITIONS

SUNDAY, MAY 6—SAN FRANCISCO. Place, Golden Gate Park Band Stand. Hosts, Festival Workshop. Polish Wedding scene—50 to 75 dancers. Time, 2 p.m. A real Polish celebration.

SUNDAY, MAY 27—SAN FRANCISCO. Place, Golden Gate Park Music Conservatory. Time, 2 to 4 p.m. British Empire Day Celebration. Hosts, Reel and Strathspey. English and Scottish dances.

SUNDAY, JULY 15—OAKLAND. Time, 8 p.m. Place, Oakland Woodminster Amphitheatre. Groups wishing to participate please contact, before June 1, Leonard Murphy, 4315 La Cresta Avenue, Oakland (KE 3-0906).

FOLK DANCE CAMP—College of the Pacific, Stockton, July 25 through Aug. 9, with a Regional Festival Aug. 4, in Baxter Stadium.

The Men in My Life

BY MARILYN BUSCH

With Illustrations by Annemarie Steinbiss

YOU MEN may think procuring dance partners is pretty tough, but when you are a girl, it is even worse. With much pounding your head against the wall, if you're lucky, you may get asked to the Federation festival by some young, handsome guy. But getting to dance with him is an entirely different matter.

Take what happened to me, for instance. My folk dance boy friend came up to me the other day and said, "Glow, WORM! How about the festival Sunday?" So quite unknowingly I replied, "SCHERR I'd like to go." Then my troubles began. Girls who found out that my partner was going to be at the festival started reserving their special dances two nights before at the local club. Even when we got wise to this setup (I did expect him to save a few dances for me), Sunday afternoon was another story.

Arriving at the festival, presto! the mob surrounded him. "May I have the Hopak?" asks one. After all, the Hopak is only 32 dances away. Another shouts for the Polyanka. Three want the Russian Peasant Dance with him. Before I can get inside the door, I find myself partnerless for all the specialty dances I slaved so hard to learn.

To those of you who have discovered yourselves in similar circumstances, I say, "Console yourselves." One can always join in the *Kolos-Nebesko*, *Seljancica*, *Kozacko* and *Coca Kolo*. If you are among the fortunate numbered few, perhaps you will have already learned the *Schuhplattler* far enough in advance of the rest of your partner's mad mob

of female admirers. And if you're extra special lucky and right on time with the music, maybe your popular partner will forget to duck in the third chorus of plattles and you will kick him in the head accidentally, like I did. Anyway, my boyfriend looks cute with both ears on the



The Boy Friend

same side of his head. It's the new look in folk dancing.

A part-time partner is better than none at a festival, but perhaps the local club will be better from a girl's point of view. Naturally there is much more variety and choice of partners here, but what a choice! I would like to extinguish—oops, I mean dis-



"Mule Train"

tinguish—some of these partner types for you.



Is This Trip Necessary? Train."

Then there's the one who says, "Is this trip necessary?" every time you fall with his help instead of helping you to get up. This peasant usually dances the "RUSHIN' Peasant Dance" and the "BRUTAL Lustig." His *Schottische* is almost always shot, his *Spinning Waltz* keeps him going in circles, and his Sicilian dances remind me of tarantulas instead of *Tarantellas*.

Of the three types of folk dance partners, the easiest type to obtain is the one that dances like, well, you know what I mean—he treats you like a sack of potatoes. Perhaps it's because he has just come from first aid class with the six common ways of rescuing a drowning person fresh in his mind, so-o-o-o-o, he does his good deed for the day by rescuing you from amidst the sea of other dancers and drags you around the floor.



Rescued?

There is also the Airforce type. He loves high altitudes. Only why does he have to prove it to me? I'd so much rather dance with both feet on the floor, and flying courses are available at most major air fields. But no, my partner has different ideas about whizzing me through the air while I gaily duck the beams holding up the roof.



"Ceiling Low"

Next comes the human pogo stick. Up and down, up and down, every step he takes either dips or leaps. I hope he won't be too surprised if he dips some time and comes back up for a leap alone.

The frustrated adagio dancer. My dad should have been an India rubber man. I don't mind "flapping like thunder" at a square dance and crumpling in a heap all over the floor, which is better than hitting the four walls piece by piece, but I do object to partners who expect that I was brought up



MARILYN BUSCH

(Photo by Labac & Grochowski)

in the circus and can bend in any and all directions. Sitting on an atom bomb while it went off would be mild compared to the beating I take with this Joe. Simple little dances are no fun without an occasional twist of the wrist, which sends me flying over his shoulder and around his back in one continuous motion until I collapse. Even those who don't pick you off the floor persist in turning you with your hand tightly clenched in theirs, making it impossible for you to do anything but break your fingers in order to face straight front again.



Just a Twist of the Wrist

Lastly of the types I will discuss in this article is the fellow I call the plunging full-back, who is slowly forcing me to get a Big Ten football costume, so that I can beat all these Californians (Berkeley, of course) who are running interference on the dance floor. I've been doing his blocking so long already that I am in desperate need of a new pair of shoulders and shin guards.



You think getting a partner is a job? Well, try dancing with him after you do, and you'll wish that you never applied for your hunting license to acquire a folk dance partner.

LET'S DANCE!

Let's Sing

BY GRACE WEST

DURING the past fifteen years thousands of people have discovered folk dancing and have stepped into a new life through the doors of lodge halls, basements, school gymnasiums, and auditoriums. They have found that activity in rhythm was good for what ailed them mentally and physically. They have made scores of new friends and have found in that friendship a community of interest never before experienced. There are so many of them now that dancers in costume may walk through the streets of almost any California town and cause only a slight ripple of extra attention.

To that extent we are enjoying what our wise ancestors enjoyed when these dances were born and when most of the people in the villages met and danced in celebration of every event from birth to death and every holiday on the calendar.

We are most of us missing, however, another phase of folk music that is enjoyable and ours for the taking—singing. Anyone who has an eye open for written music for our dances soon discovers that almost without exception there are words for our dance melodies in the original language — songs of humor, love, and sadness, which were probably sung even before they were danced. It was a real thrill to play the melodies in a Swedish songbook and come across the music for the Spinning Waltz written for singing. Then follows the fun of hunting someone to make the translation and the setting of the English words to the music. There's new sparkle when you can sing as you dance—

THE SPINNING WALTZ

*Spin, spin, daughter mine,
Tomorrow comes the suitor thine.
The daughter span, the tears ran,
But never came the suitor man.*

In your search for songs to which we can dance you find some claimed by more than one country. "Come, Let Us Be Joyful," is widely known as a German song and there is a delightful, simple, progressive dance to the melody; but in a collection of Swiss folk songs it appears again, with French words which are not a translation of the German but which carry their own message of peace sought on the mountains.

Any leader who decides to add folk singing to the activities of his group needs someone with musical skill to furnish accompaniment and it helps to have at least one person in the group who can lead out on the melody. An accordionist, guitar player, violinist or pianist would be fine. Printed words are needed and can be mimeographed. If the melodies are all tunes to which you dance, most of the crowd will have no trouble with them and will join heartily in the singing when provided with words. There are many small song booklets put out by recreation organizations and each one usually contains at least two or three of our own tunes. Almost any community singing books that you examine will yield others. It takes an alert eye and a bit of persistence, but words and music for our dances are around us and we could be adding this to our pleasure in the dance.

At the Crossroad Village in San Francisco it has been the habit to stop the dancing about ten o'clock and to sing awhile, resting our feet. We have sung the songs in our little mimeographed books until most of us no longer need the words and often in the dancing the singing will nearly drown out the record.

Americans have learned to take to themselves the joys of European folk dancing; they can learn to take for themselves the pleasures of folk singing which was so much a part of the lives of our European forefathers.

AT THE INN

*Katrina is wearing her holiday crown,
Hei-didel-dei didel do!
And Kronenwirt's calling us all to the town,
Hei-didel-dei didel do!
Good friends and good laughter, good music begins,
And knodel and dumplings appear,
And Kronenwirt now is the gayest of Inns,
The steins are foaming with beer.
Hei-didel ha, ha, ha, ha.
Hei-didel ha, ha, ha, ha.
Hei-didel ha, ha, ha, ha.
Hei-didel do!*

A few inexpensive book suggestions: A. D. Zanzig, *Singing America*; Lynn Rohrbough, ed., *Joyful Singing, Music of One World, Sing Along the Way*.



THE AUTHOR

Grace West, leader of the Innsingers (see cover) has long emphasized singing along with the dances. Her suggestions are worthy of your trial.

RHYTHMS for School Children

BY GENEVIE DEXTER
Consultant in Physical Education,
State of California, Department of Education



Sixth graders enjoy the Virginia Reel

BOYS AND GIRLS should have repeated opportunity to participate in creative rhythms, games, folk and square dances. These rhythmical activities are an important part of the elementary school curriculum—both as a means of instruction and means for appreciation. So important are rhythms that they should occupy 50 per cent of the physical activity of primary age children, 35 per cent of the intermediate ages, and 30 per cent of the two upper years.

How many of us have realized the importance of the eight locomotor movements? If we are not taught as children to walk, run, jump, leap, slide, skip and gallop, we are denied the basis for all movement—dancing, games or ordinary locomotion. In addition to moving the body with the feet, children should bend, turn, push, pull and swing without and with appropriate accompaniment.

Children should have repeated experience in identifying themselves with their environment: with animals, with objects, with people. In this identification children "really" become elephants, tractors, soldiers.

The highest degree of creative rhythms is that movement based upon an idea. These ideas must be within the experience and understanding of the child; from play, from songs, from field trips, from stories. At first the movement patterns are simple pantomime. When the basic movement pattern—the

important motion—is selected by the child or children; when the accompanying rhythm is selected by the child or children; when the movement pattern accompanied by a suitable rhythm instrument is repeated—a dance is created.

Part of the enjoyment and appreciation inherent in creative rhythms is the selection of accompaniment. Children should be able to select the kind of instrument as well as the basic rhythm. Percussion instruments constructed by the children as well as commercially made ones, rhythm records, songs, either sung or played, provide a wide variety and rich selection of accompaniments.

Creative rhythms are basic to all kinds of rhythms and are enjoyed by all elementary school age children, if the movement patterns and ideas are comparable to the interests, imagination and ability of the children. Singing games are a formalized type of creative rhythms, but the amount of creativity is naturally limited by the song, and rhythmic pattern. Children nearing seven years of age enjoy these more than do younger children.

In addition to creative rhythms, most children seven and eight and nine years old and older enjoy simple folk dances. By simple folk dances we mean those based on the locomotor skills such as walking, skipping and sliding. The pattern of the dance and number of various patterns are simple and few. Accompaniment to these dances may also be singing, or instrumental.

Children must achieve the growth and

coordination of at least the nine year old before they are capable of learning readily and enjoying folk dances based on dance steps such as polka, schottisch, two-step, waltz. In terms of school years it probably means somewhere in the fourth grade. Simple square dances may be introduced in conjunction with the study of American life after this age.

If such a rhythms program is provided for our elementary school age children, every boy and girl would know how to schottisch, two-step, polka and waltz at the end of the sixth grade. They would have acquired a wealth of knowledge, appreciation and understanding through creative rhythms, and folk ways.

It would then be possible to enjoy a truly European Folk Festival in the seventh grade, and with the spirit of our forefathers enjoy the line and square dance of both early and modern day America. If, however, dancing has been omitted from the curriculum, and is to be introduced in the upper grades, a slightly different approach should be made. This preadolescent period is characterized by rapid growth on the part of the girls and slight growth on the part of the boys. No little boy wants to "drag around a tall gal," so with that hint simple mixers and squares are the answer. In this way no one boy will be stuck with any one girl or vice versa.

From the kindergarten through all the elementary grades a continuously planned program of rhythms will result in a greater understanding of one's environment and peoples of various cultures as well as increased individual skill and group participation.

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

MILLS INSTITUTE 1951

Working down through the Mills dance notes, we list the following record data (dance names appear first in each case):

SCHWEIZER SCHOTTISCH (Holzauktion Rheinlaender, MoserTone A9965—reverse of A10048).

LANDLER (Mys Schaetzeli, MoserTone A10048—reverse of A9965).

BAGLAENS KONTRASEJRE (Backwards Contra, Harmony 77).

TROMMELVALSEN (Harmony 78).

CIRCLE VIRGINIA REEL MIXER (any good Irish Washerwoman, etc.).

MEXICAN POLKA (Concha Perdida, Victor 25-1053-B).

DINKY ONE-STEP (Columbia DX-1368, an import).

LADBROKE (Columbia DX-1222, an import).

IMPERIAL WALTZ (Columbia DX-1383, an import).

NORIU MIEGO (Folkraft F-1050-B).

KRAKOWIAK (Three Krakowiaks, Folkraft F-1011-B).

TRZECIAK (Zasiali Gorale, Folkraft F-1090-A).

MARINE FOUR-STEP (Columbia DX-1383, an import).

CHESTER SCHOTTISCHE (Folkraft F-1101-B).

MATROS DANS (Folkraft F-1100-B).

POLKA SEXTUR (Folkraft F-1097-A).

TUCKER'S WALTZ (Calvin 5002; Lloyd Shaw 121).

CHESTNUT TREE (Calvin 5002).

SISKEN (Calvin 5001).

FIRETUR (Folkraft F-1100-A).

HATTER (Victor 20449, Scandinavia 1121, Columbia 22189-F).

BERLINER CONTRA (Folkraft F-1099-B).

FEDER MIKKEL (Folkraft F-1098-A, etc.).

TRETUR (Folkraft F-1099-B).

BRIDGE OF ATHLONE (various Irish reels, such as Rakes of Mallow on Folkraft F-1068-A, etc.).

WAVES OF TORY (any good Irish reel).

HAYMAKER'S JIG (any good Irish jig).

WALLS OF LIMERICK (any good Irish reel).

BREAKING OF THE ROCKS (Haste to the Wedding, or any good jig).

SIEGE OF ENNIS (any good Irish reel).

STACK OF BARLEY (Celtic CI-1002, Imperial 1039-A).

TWO HAND REEL (any good Irish reel).

POET'S CHOICE (Irish I-3007-A, Celtic CI-1006, Decca 12098-A, Decca 12106-B).

HARVEST TIME JIG (any good Irish jig).

(Continued on Page Twenty-Two)

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FANDAGO BASQUE and MALUNAS, by Changs International Folk Dancers, San Francisco; Carlos Carvajal, director.
COPELIA CSARDAS and MEN'S HOPAK, by Recreation Dance Arts, Oakland; Millie von Kinsky, director.
BERLINER KONTRA and OX DANCE, by Danish Folk Dancers, Salinas; Ove Brandtholt, director.
A UKRAINIAN VILLAGE, by Festival Workshop, San Francisco; Madelynne Greene, director.
AMERICAN SQUARES, by Squarenaders, Oakland; Bill Castner, director.
SWEDISH WEAVING DANCE, by Stepwingers, Sunnyvale; Clarice Wills, director.
PASO DOBLE, by San Francisco Folk Artists; Grace Perryman, director.
MEXICAN DANCE, by Palomaniacs; Roy Zellik, director.

NORTHERN MC's

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These groups appeared at the 1951 Museum of Fine Arts Exhibitions (Photo by Posner).

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TEHUANA-TEHUANTEPEC (Mexico), by
Jarabs Club of Pasadena; Helen Yost, direc-
tor.

NOVI KRAKOWIAK (Poland), by Gandy
Dancers, Santa Monica.

REIT IM WINKEL SCHUPLATTNER (Bavaria),
by Mountain Dancers, Los Angeles; Chuck
Bausback, director.

SPANISH DANCE, by Los Bailedores, Los
Angeles.

FRIESLAND "SKOTSE-TRIJE" (Netherlands),
by Glendale Folk Dancers; Jean Walsma,
director.

A UKRAINIAN DANCE, by Happy Valley
School of Ojai; David Young, director.

JARANA YUCATECA (Mexico), by Silverado
Folk Dance Club of Long Beach; Petra
Wright, director.

A SQUARE DANCE, group to be announced.

TARI PIRING and FIGHTING DANCE, by
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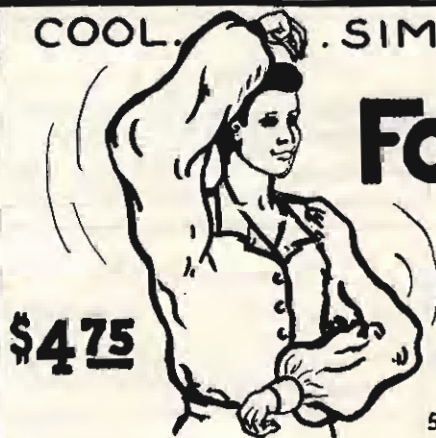
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FOLKS IN FOCUS



"You're as welcome as the Flowers in May the 20th of May in San Jose"—members of the GAY NIGHTERS are extending their welcome from the steps of the Auditorium (Photo by Earl Brisbin)



Frances Glass, Shirley Wimmer and Una Kennedy practice one of Una's Irish Dances while Buzz Glass fiddles the tune. Madelynne Greene relaxes or collapses with a smile. Callers attention: Buzz is now filling a heavy schedule; stand in line, please. The scene—Mills College's very successful second Institute (Photo by A. J. Edwards)



Fresno's Council Workshop poses in Italian costumes



Some of your LET'S DANCE! staff. Front row: Dan McDonald, George Murton, Jr., Ed Kremers, George Posner. Rear: Pearl Preston, Peg Allmond, Virgil Morton, Mildred Buhler, Lawton Harris, Lucile Czarnowski, Walter Grothe, Grace Perryman, Adrienne Murton, Marjorie Posner. How do you like the costumes? (Photo by Geo. Posner, Jr.)



Austrian Consul Weber presents medal to Federation via Prexy George Murton, Jr. (Photo by Phil Maron)



The Festival Workshop put the final touches on the Hopak at the Museum (Photo by Posner)

Correction: Last month February Festival picture was by Phil Maron

CHESTER SCHOTTISCHE

Early American Ball Room Dance

Music: Folkraft F 1101
 Source: Henry Ford, "Good Morning"
 Formation: Couple dance in varsouvienne position
 Steps: Walk*, Schottische*

Music 4/4	Pattern
Measures	I. <i>Point and Side Step</i>
1	In varsouvienne position, both tap twice in front with L foot (cts. 1 and 3).
2	Step L ft. directly to L (ct. 1); cross R back of L with relaxed knee (ct. 2); step L ft. to L (ct. 3); hold (ct. 4).
3-4	Repeat action of measures 1 and 2 starting with R ft.
5-8	Repeat action of measures 1-4.
	II. <i>Schottische and Walk</i>
9-10	Beginning with L ft. take two schottische steps fwd. CCW.
11-12	Four walking steps fwd. (two steps to the measure, L, R, L, R).
13-16	Repeat action of measures 9-12.

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BLACK FOREST COSTUME

BY MARJORIE POSNER
Costume Editor



THE PEASANTS in the Black Forest region of Germany wore many very rich and beautiful costumes. The one pictured, from the Renchtal near the Valley of the Rhine, is simple to make and very becoming.

The woman's costume consists of a two-piece dress, a shawl, and an apron. The bodice, or jacket, is made of dull-finish cloth, black, dark-blue, or maroon, with long sleeves and low neck-line. It is edged at the neck, front closing, and cuffs with a wide band of velvet, of the same color or black. Into the low neck-line is tucked a fringed flowered-silk scarf, fastened with a brooch.

This scarf is lined with a muslin scarf edged with a fluted edge, so the washable lining may be changed often and the beautiful silk scarf kept clean.

The skirt is of the same material as the bodice, and usually of the same color. It is made very full and almost ankle-length.

The rich-looking apron is brocaded silk, almost as long as the skirt, and over this goes a wide sash of stiff, flowered ribbon, which ties in a big bow in front and has long ends.

Around the neck hangs a large cross of silver or gold, on a velvet ribbon that goes around twice, forming a narrow band around the throat as well as holding the cross. Blue or white stockings with embroidered clocks are worn and low-cut black pumps with low or medium heels. There are two types of head-gear, one for the matron and one for the unmarried girls. The matron wears a cap made of black ribbon. The top is plain and around the head is a band of black moire ribbon, with picot-edge, ending in a bow in front, the ends of which are drawn back over the top of the cap. Around the face is a fluted edge of sheer material.

The maiden wears a large straw hat, with a shallow crown, and decorated on the top with seven large pompons of red wool, with yellow and green centers.

The men of this region wear red vests, low-cut in front and double-breasted, with two rows of four large gold buttons. The shirt is white, with a standing collar and around the neck is tied a black silk tie. The knee-breeches are black wool (with embroidery for the wedding costume only) and the long coat is of black, lined in red and collarless. Stockings are white hand-knitted and the shoes are black. Sundays and in summer the men wear a black hat, broad-brimmed; otherwise a fur cap is usual. Heavy gold watch-chains were popular for male adornment.

For additional information about the costumes of this region see *Peasant Costume of the Black Forest*, by D. B. Pettigrew, which is now available and very complete.

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Schmidt, Dorothy Tambu-
rini.

DREISTEYRER

Austrian-Tyrol

This dance was introduced at the 1950 Stockton Folk Dance Camp by Grace West. It is similar to one performed by the Austrian Students who visited California in March 1950 and 1951.

MUSIC: Record: London P-18017 "An Der Waldgrenze" Mazurka.

FORMATION: Trios at edge of dancing space facing center, M in the center with a W on each side, W1 at R, W2 at L. W2 should be the shorter of the two. W join inside hands with M and hold them head high, outside hands on hips.

This dance should be done with a *continuous flow of motion*, changes in holds being made smoothly so as to interfere as little as possible with the *constant circular waltz*.

Caution: On opening and finale care should be taken to maintain straight line, keeping W at M sides.










After the circle is once formed, the hands are never released except during Fig. II as indicated.

STEPS: Waltz (Laendler type), Running steps*.

The Laendler type waltz is danced with a strongly accented first beat. In the laendlers the first step is usually a small leap; however, in this dance the first step is accented only by a slight knee bend. Care should be taken to keep it smooth and flowing.

Music 3/4	Pattern	Illustrations by Carol Gove
Measures	I. Entrance	
1-8	a Waltz fwd. from sidelines toward center of floor, M beginning L, W1 beginning R and turning CW, W2 beginning L and turning CCW.	
9-16	W join outside hands and beginning L, trio circles L with 8 waltz steps.	
1-7	b Pretzel and Pivot M pulls arms together drawing hands toward himself, then up and over W heads, turning W1 CW, W2 CCW, as his arms encircle them till trio forms a straight, close line, facing fwd. Pivot CW in place, W1 moving bwd, W2 fwd.	
8	Reform circle by M lifting arms and W retracing steps.	
9-15	Form a new pretzel by W bringing their joined hands toward M and upward; W1 turns CCW, W2 CW, as they turn back to back under arch formed by their joined raised hands. Trio pivots in place CCW.	
16	W unwind to reform circle, W1 moving fwd., W2 bwd.	
1-2	II. Pose and Fall Beginning L, circle L.	
3	W1 crosses over turning 1/2 CW.	
4	W1 leans bwd. on M L arm looking at M as she raises R foot off floor slightly.	
5	Continue circling as W1 returns to place turning 1/2 CCW.	
6	Trio continues circling L.	
7	W2 crosses over turning 1/4 CCW.	
8	W2 poses on M R arm.	
9	W2 returns to place turning 1/4 CW.	
10-14	Trio continues circling L.	
15	M draws his hands together raising them high overhead and crosses over while making 1/2 turn.	
16	Dropping hands M falls backward against W arms to break their hand hold. All immediately rejoin hands, W are now on opposite side of M, W1 on M L, W2 on M R.	
1-16	Repeat action of Figure II, measures 1-16 with W2 posing first, W1 second. M returns to original position.	

DREISTEYRER--Continued

Music 3/4	Pattern	Illustrations by Carol Gove
Measures	III. <i>Rollover</i>	
1	Beginning L, circle L.	
2-4	Keeping hands high M makes 1/2 turn under his R arm and backs under W arms which are also held high, keeping the body as erect as possible. M L hand will be on top and with R hand, which is the lower hand, M pulls W1 thru and she in turn turns W2 around to reform original circle.	
5	All circle L.	
6-8	In the same manner, W1 leads the rollover under the joined hands of M and W2, pulling W2 then turning M.	
9	Circle L.	
10-12	W2 leads the rollover under the joined hands of M and W1, pulling M, and turning W1.	
13	Circle L.	
14-16	M leads across as before but W do not follow. M turns to face center as he backs under, keeping hands high, then all three lower crossed hands to form a clover.	
	IV. <i>Clover Turns</i> (Circle L constantly)	
1	Raise crossed hands high.	
2	M turns once CCW (L) or under his own top hand.	
3-4	Lower arms to waist level and continue circling.	
5	Raise arms as in measure 1.	
6	W1 turns once CW (R) or under her own top arm.	
7-8	Lower arms and continue circling.	
9	Raise arms.	
10	W2 turns once CCW (L) or under her own top hand.	
11-12	Lower arms and continue circling.	
13-16	Circle L, leaning away and turning faster.	
	V. <i>Chums</i>	
1	Raise arms above heads.	
2	Drop arms over heads and almost down to waist level behind backs.	
3-8	While circling L, lean bwd. and face center.	
9	Raise arms high and W2 steps through to reform circle.	
10-16	Circle L.	
	VI. <i>Tangle</i> (keep circle moving L continually)	
1-2	a M turns CW under R arm, bringing L hand to the small of his back and extending R arm downward behind him toward W1, ending facing CW.	
3-4	Continue circling L.	
5-6	W1 turns CW under her R arm in the same manner.	
7-8	Continue circling L.	
9-10	W2 turns CW under her R arm to complete the tangle.	
11-16	Circle L with running steps.	
	<i>Untangle</i>	
1-2	b W2 unwinds by backing up toward M, raising her R elbow and bringing it forward as she turns CCW to return to original position.	
3-4	Circle L.	
5-6	W1 turns CCW under her R arm as she unwinds.	
7-8	Circle L.	
9-10	M turns CCW under his R arm, reforming the original circle.	
11-12	Circle L.	
	<i>Finale</i>	
13-14	c W break hand holds with one another and resume original line formation to waltz fwd. as in entrance, W1 turning once CW and W2 turning once CCW.	
15-16	W curtsey to M and M bows first to W1 and then to W2.	

Let's Dance Squares

WE PEEK at the Denver Hayloft

BY MILDRED R. BUHLER

WITH "necessity is the mother of invention" furnishing the incentive, and with plenty of initiative and ability as their tools, Joe and Lillian Lang of Denver built their Hayloft, home of one of the most unusual and outstanding square dance clubs in the country.

The Langs started square dancing 12 years ago, and shortly thereafter started a square dance club which met in the hayloft of an old barn in Denver. Three years ago the owner of the barn decided he needed it for another purpose, and the Langs were faced with the serious problem of housing their growing family of square dancers. Finally, after much deliberation, they decided to build, and the new hayloft, which is admired by every caller in the country, was the result.

Keeping the Hayloft open six nights a week for regularly scheduled dances and frequently having callers' clinics and institutes there on Sunday afternoon kept the Langs almost too busy, so two years ago they acquired two partners, Stewart and Frances Hawker, both ardent square dance lovers, who now help the Langs with the many operational duties of the Hayloft.

The Hayloft is simple but it has all of the appointments for a perfect square



JOE AND LILLIAN LANG



STEWART AND FRANCES HAWKER



dance home. Built with an acousticed ceiling, walls of knotty pine, and a maple floor, it will house 11 sets. Each set is marked with a speaker built in the ceiling directly over it, so that hearing problems are non-existent. Joe, who is a talented artist and cabinet maker, has made a series of clever cut-outs out of black masonite, depicting various phases of life in the old west, which are placed on the walls. The huge wall clock has square dance couples in various poses, in place of the usual numerals, on its face. This, and the perfectly exquisite mahogany record cabinet all inlaid with maple and walnut, are products of Joe's artistry. The wagon wheel light fixtures on the ceiling and the lanterns on the wall all lend plenty of atmosphere. In one corner directly behind the piano is a well-equipped kitchen with a counter opening into the main room over which the "pause that refreshes" and the after party snacks, usually consisting of doughnuts and coffee, are dispatched. At the conclusion of a fast-moving program of squares and rounds, over which Joe presides, doing both the emceeing and the calling, "chow time" arrives, and while the men line up at the counter to pick up the trays of food, the ladies place the linoleum covered tables, which fold and hang on the walls around the hall, on the floor. Each table is taken to the specific area where the set dances, consequently there is no problem of "who sits where." Benches are moved up from the edge of the hall, and the food is served with a minimum of effort. After eating, all things are returned to their places, with a smoothness of operation that bespeaks excellent planning.

THERE ARE approximately 1200 members of the Hayloft, all of them dancing twice a month. Each couple is assigned to a night and a certain set at the beginning of the fall season, and they never change without checking through the Largs or the Hawkers. In case of absenteeism the members try to fill their own vacancy, and if that doesn't work they call the Largs or the Hawkers, who will call in someone from another night to fill out the set. Each set is assigned to a dance area on the floor and they always dance in that spot. If some of the sets prefer to have the floor a bit more slippery than the others, that accommodation is made possible by the management applying the necessary substance to their particular dance area. What service!

This method of assigning sets elimi-

nates many problems but of course creates some, especially when it comes to filling vacancies caused by unexpected emergencies. The plan must have a great deal of merit though, for the many people on the waiting lists are always clamoring to fill any vacancies in membership which may occur. New recruits come from the beginners' class, which is a training course through which all full-fledged members must pass.

Live music is a regular feature of the Hayloft, although Joe has made an album of records.

Visitors to the Hayloft will find a ready and friendly welcome from the members as well as the Largs and the Hawkers, but because of the manner in which the club is operated they should not be disappointed if they do not have an opportunity to dance. Visitors from all over the country frequent the Hayloft to the delight of its owners, but a note or telephone call in advance of their appearance will insure plenty of "coffee and" to go around.

CALL of the Month

Center Four Step Right In

ORIGINAL CALL BY JOE LANG OF DENVER

1. The first and 3rd balance and swing—
Lead right out to the right of the ring.
2. Circle four, you're doin' fine,
Break up four and form a line.
(The two groups of four circle L, and the first and third gents each break with their L hand lady and the two lines of four face each other.)
3. A right and left through across the set—
(Each couple does a right and left through with the couple they face.)
4. Right and left back, you're not through yet.
5. The center four you step right in,
Circle four and we'll go again.
(Lady and gent in the center of each line step into the center of the set and circle four.)
6. Now docey-doe with the gent you know, etc.
(After a regular docey-doe, each gent takes a new girl and returns to her home position—second gent with the third lady and the fourth gent with the first lady. The first gent stands in place with the second lady in second position, the third gent with the fourth lady in fourth position.)
Repeat the dance from one through six once more for the new first and third couples. Each lady should then be in her original place with her original OPPOSITE gentleman for a partner.
7. The four ladies chain across the set—
(Four ladies chain over to their original partners.)
8. Promenade home, you're not through yet.
(Partners promenade one-half to their original home positions.)
Repeat the entire dance for the second and fourth couples.

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By MILDRED R. BUHLER

FOND DU LAC, WISCONSIN. *Hold Annual Jamboree!*

Five hundred dancers plus 900 spectators filled the gym of the Fond du Lac Senior High School when the Wisconsin Square Dance Association held its recent annual Square Dance Jamboree here. Twenty-seven callers from all over the state, as well as hundreds of dancers, traveled many miles to attend this big event, which opened with a business meeting at 12:30, followed by an afternoon institute and swap session, and then the big dance in the evening.

EL PASO, TEXAS. *Greggersons Really Get Around!*

Those traveling square dance missionaries, Herh and Pauline Greggerson, report a terrific time on their recent trip to Aruba, a little island off the coast of Venezuela, where they introduced square dancing to the members of the Standard Oil colony living there. The three-week trip which was made by plane took them through Florida, and then on down through Cuba en route. Anyone could enjoy a trip like that.

SPOKANE, WASHINGTON. *1951 Showboat Cruise!*

The third annual showboat cruise is now being planned by First Mate Pat Norris. The cruise, which will start from Seattle, goes up through the Canadian waters on the M. S. Twonah during the week of August 12-18. The "troupe" eats and sleeps on the boat and stops each night to give square dance parties in Nanaimo, Malihu Lodge, Pender Harbor, Victoria, and Port Angeles. The total cost is \$124.30 per couple. Still room for more "crew." If interested, write L. Merlin Norris, 434 Wynooski St., Newberg, Oregon, and full information will be sent.

HOUSTON, TEXAS. *Spring Festival Held!*

The Houston Square Dance Council and Parks and Recreation Department were co-sponsors of the Third Annual Spring Festival held April 20 and 21 at the Sam Houston Coliseum here in Houston. The afternoons were set aside for workshops when new square and round dances were taught. Both evenings featured well planned square dance programs. Many top callers from all sections of Texas contributed to the dancers' pleasure, and several exhibition teams, some from out of state, proved added attractions.

SEATTLE, WASHINGTON. *Squares at Policeman's Ball!*

Instead of using just the usual modern ballroom type of dancing, as in the past, the Seattle Policeman's Ball this year featured modern ballroom on one floor of the Civic Auditorium and square dancing on another. So many of the modern ballroom fans drifted into the square dance with that "longing look" in their eyes that now the police department is sponsoring its own beginners' square dance class.

(Continued on Page Twenty-Two)

CALLER of the Month



CAL GOLDEN

By MILDRED R. BUHLER

BORN in Cedar Glades, Arkansas, almost 23 years ago, the youngest of ten children, Cal Golden of Hemet, Calif., met up with square dancing very early in life, for his father used to call at the little home gatherings.

It was early in 1947 at a square dance center in Colorado Springs, where Cal was stationed with the U. S. Air Force, that he was introduced to our modern form of square dancing at a U. S. O. dance. He really was smitten by the bug, and after dancing for a year he became interested in calling. His first opportunity came in Pueblo at the V. F. W. hall. Not satisfied with being "just another caller," Cal started to study with a vengeance, and a year or so later, in the April, 1949, State contest, he captured the beautiful golden trophy—coveted award of the "Champion Colorado Caller."

Later that year he was transferred to March Field, near Riverside, and there continued his square dance activities. Shortly after his transfer, his future "law," Jeanne, who was also a member of the Air Force, was transferred to March Field. The two met and soon decided they would make square dancing a life-time partnership business. Cal started beginners' classes in Riverside and surrounding towns, from which clubs and big business have developed.

Cal is a very spirited caller, using a fast line of patter that keeps his dancers on

their toes, and one of his special charms is his ability to fascinate and satisfy his crowds with simple figures all dressed up with fancy patter and trimmings. He prefers to call simple figures, unless requested to call a "tricky" one. Dressed in his handsome green and gold western attire, he really adds glamour to square dance calling.

Cal has written several original calls, among them Arkansas Star, Arkansas Elbow Swing, and the Arkansas Heel and Toe, which we are happy to share with you. Added to his other accomplishments, Cal is now a recording artist, having just completed a series of records for the Old Timer Record Co. which are now on the market.

Now making a tour through 10 western and southern states, the Goldenes are constantly adding names to that long list of square dancing friends. With their "pride and joy," five-month-old Vicki Lynn Golden, this trio makes a handsome dance family. Miss Vicki, who has been attending the square dances regularly with "Mom" and "Dad," has for three months been arriving in complete square dance attire.

When visiting down Riverside way, drop in on the Goldenes. Cal's dances are always open, and everyone is welcome. Try the Hemet Fairgrounds on Saturday night for an advanced square dance, with Cal. **ARKANSAS HEEL AND TOE SQUARE**

ORIGINAL CALL BY CAL GOLDEN

1. Allemande left with your left hand, R to your partner with a R and L grand.
2. Meet your partner coming down the track, Eight sashay to the center and back.
(On meeting partner, join hands and sashay to the center, all four couples moving into the center, and out, at the same time)
3. Heel and toe and in you go, Heel and toe and out you go—
Heel and toe and in you go, Heel and toe and out you go—
(Partners assume closed ballroom position and do the heel and toe polka step into the center and out, twice.)
4. Ladies center and back to the bar, Four gents center with a right hand star.
(Ladies take 2 steps to the center, make L face turn and back to place, four gents move forward clockwise with a R hand star)
5. Go all the way around, Turn your partner with a left hand around—
6. Gents to the center like an Allemande star, Back 'em up boys, but not too far.
(Ladies hold on to partner's left arm)
7. Now break in the center with a full turn around, Four gents star when you come down—
(After 1 CCW turn, gents leave partner and star right in center)
8. Turn the opposite lady with the left hand around, Right to your corner.
(Gents go forward to opp. lady and turn her)
9. Pull her by, Swing the next one on the fly, and promenade home!
(Gents all finish and promenade with own partner)

MILLS COLLEGE SUMMER SESSION IN DANCE

Whatever your particular interest, ability or experience, there will be a dance course at the Mills College Summer Session especially for you. That is the promise of Henry ("Buzz") Glass, chairman of the Dance Department. Staffed by an outstanding group of instructors including Madelynn Greene, Bill Castner, Deborah Choate Hoffman and Irene Marie Weed, a complete program of folk, square, social and modern dance will be offered in both beginning and advanced sections. The session will begin June 25 and run to July 27. Small classes, with friendly and helpful instruction, will be the keynote of the summer.

The following courses will be included in the dance program:

1. Advanced Folk Dancing (2 units)
2. Advanced American Squares, Longways and Round Dances (2 units)
3. Advanced Social Dancing (2 units)
4. Techniques of Calling American Squares and Longways (2 units)
5. Elementary Social Dance (2 units)
6. Methods and Techniques of Teaching Dance (2 units)
7. Folk Dancing for the Elementary School Grades 4-8 (2 units)
8. Elementary Folk and Square Dancing (1 unit)
9. Elementary Modern Dance (2 units)
10. Advanced Modern Dance (2 units).

For the first time on the Pacific Coast, Mills College Summer Session will offer a full dance program for Teenagers. Designed for fellows and girls who are either active dancers or beginners, the workshop will be planned to meet the needs and interests of all young dance enthusiasts. Advanced dance classes will be conducted for those who have had previous experience. Students will find dance sessions in folk, square, social and modern dance and the program will range from the Charleston to the present popular folk dances.

Students interested in registration should apply immediately to Office of the Summer Session, Mills College, Oakland 13, California. Registration will take place June 25, 1951, at the Administration Building, Mills Campus. The dates for the Teenage Dance Summer Session will also run from June 25 to July 27.

The Record Finder

(Continued from Page Nine)

- FAIRY REEL (any good Irish reel).
DON'S MIXER (Smash the Window, and similar records).
STUMBLING (Tempo 1054, Capitol 732).
LINDY LEE (MacGregor 630).
THIRD MAN THEME (Decca 24839, MacGregor 644).
DOWN THE LANE (Decca 24986, MacGregor 642).
ALTAI (Sentimental Journey, Broadcast 430, Windsor R-601, MacGregor 642, Shaw 2-114).
SKI LODGE WALTZ (Clarinet Polka in Waltz Tempo, Victor 25-1013).
HONEY SUCKLE WALTZ (Columbia 12245-F; also various recordings of "Saturday Waltz").
DENNIS WALTZ (Take Me Out to the Ball Game, Rondo 197, Windsor R-604).

REPORT from the SOUTH

BY PAUL PRITCHARD

It hardly seems possible, but March has already gone out, just like a lamb, and April came in, with showers, as per tradition and legend tell it. And that leaves us with a whole month's news to report on. However, my secret operatives throughout the southland folk dance groups have not signed in to GHQ yet, and thus I am left to tell you but the merest gleanings I have managed to scoop up myself.

One of the biggest events this past month was the news that MILLIE LIBAW was leaving for a tour of Europe and the Mediterranean. Millie has had the wanderlust for some time and she decided that this was as good a time as any to go. The Friday before her departure, the GRIFFITH PARK FOLK DANCERS, in co-operation with the GANDY DANCERS, who closed up shop for the night, and the BERENDO and L. A. CO-OP groups, held a big party; Griffith supplying the program, premises and punch, the "Gandies" the cakes, and all the groups went in together to get her a nice camera, with one stipulation—that she use it to take some pictures of costumes and dances while abroad and bring them back to us! Anyhow, everybody had a good time—especially Millie.

If one goes to the SANTA MONICA FOLK DANCERS for a while, he will soon be automatically thinking of a tennis game. At least half the group plays tennis, or plays at it, and any Saturday or Sunday afternoon one or two of the courts adjacent to their dance hall may be found filled with shorts-clad, erstwhile folk dancers. Working on a unique system of rotation, a dozen to twenty of them can keep

SPANISH SCHOTTISH (Labios De Coral, Imperial 1192, Victor 23-0880-B).

GOODNIGHT IRENE (MacGregor 643, Shaw 2-113).

RHECHANIKI (Grechaniki, Kismet 107-B).
AETANA (Imperial 1186).
BARURAY (Kismet 141-A).
CHOTIS (Imperial 1187).

(Continued on Page Twenty-Three)

NATIONAL PROMENADE

(Continued from Page Twenty-One)

WENATCHEE, WASH. Festival To Be Held May 18-19.

The Folk Dance Federation of Washington announces its annual Folk and Square Dance Festival will be held in Wenatchee, Wash., May 18 and 19, for the third consecutive year. Floyd Whitney, president of the North Central Washington Council, will act as general chairman. An invitation is extended to square and folk dancers everywhere to attend this festival. In the past four years of folk dancing in this state it has grown from a handful of people to thousands. The 1950 festival brought over 7000 spectators and dancers to Wenatchee.

SPOKANE, WASHINGTON. Wagon Wheel Wingding!

Celebrating the arrival of spring in a big way, the Wagon Wheelers held a big "Wingding" on March 24, inviting guests to share the evening's festivities.

Send all out of state square dance news to Mildred R. Buhler, 180 Elwood St., Redwood City, Calif.

a toehold on the courts all day long. Which brings me to the next item. How about one of you other groups challenging them to a tournament—singles, doubles, mixed, or the whole works? Contact SID PIERRE or TED WALKER and see what happens. (Wonder if Gorgeous Gussie dances with any folk dance group?)

Folk dancing hereabouts is getting a much needed shot in the arm by virtue of a new beginners' class, sponsored by the GRIFFITH, BERENDO and L. A. CO-OP groups. Each Wednesday for a ten-week period SAM MEDNICK will be teaching at Virgil Junior High School, and if this proves successful, it will be repeated. Many newcomers to folk dancing are frightened away when suddenly exposed to some wild Slavic dance or the mysterious patter of a square dance call without having had preliminary introduction to something more simple. With this beginners' course, Sammy expects to initiate them gently, sort of like lurching into the surf for the first dip in the springtime. After that, everything should be okay, for as we all know, once the "virus" has taken, they're "doomed"!

I am sorry to report that ELMER PAULEY is hospitalized again. Two years ago, just about this time, we lost Elmer for a spell because of a three-story fall, and now I understand he'll be out again for a few weeks for another cause. Glad to know he is improving, and in case any of the gang at SQUARES LIMITED or PLUMMER PARK wonder how he's doing, I'm sure Lucille will give you the latest news. Cards would be welcome, I know.

Went down to WHITTIER FOLK DANCE CO-OP for their quarterly party night. There is a group that really seems to enjoy itself. The clubhouse is really comfy and homelike, a fireplace, nice floor, beautiful floral decorations, and everything. The program was arranged to suit everybody, and, my oh my! was there a rush for refreshments when that moment came 'round, with LINN BRANCH in the vanguard! If you want more info about this friendly bunch of dancers, FORREST GILMORE is the lad you want to see!

Thoughts whilst writing. Wonder why our Federation treasurer, Ed Szablowski, suddenly decided to give up his small bachelor apartment and take on a much larger one—extra rooms, lots of new furniture and so forth. Could it be that he has plans in mind? Perhaps certain blonde Irish plans?

Having held this column up until I could get back from the Glendale Festival, I had best not forget that item now. As usual, the day was superb, and the festival with its program and exhibitions matched the day. The GLENDALE FOLK DANCERS are a hard-working bunch, and when they put on a festival, they really put one on! They also put on their first demonstration, the Frisian *Skotse Trije*, which was excellently done and in real, authentic costumes of Frisland. Another popular exhibition, new to the Southland, was *Kamarinskaja*, danced by the GANDY DANCERS. The program itself also included several dances which appeared for the first time on southern festival programs, some of which are certain to remain in our repertoire.

Gotta quit now and take this up to the post office along with a birthday card and my telephone bill. Tonight is the deadline on all three. Keep dancing, kiddies, and aloha!

Around the SQUARE Set

by PEG ALLMOND

Want a builder-upper idea for your square dance club? Here's one for you. The Y.M.C.A., 220 Golden Gate Avenue, San Francisco, is offering a special price for **FOUR COUPLES** who enroll together for the ten-week course of Square Dance Instruction.

That pleasant, enthusiastic caller of the Southland, JIM YORK, was working in San Francisco for a week recently and managed to get around to a few of the groups to view northern square dancing. Jim called at the **PIONEER CLUB, Y.W.C.A., the SQUARE CUTTERS** at Edgewood and gave a full evening to a session called by the local callers for the purpose of exchanging material. Jim is shortly moving back to the northern part of the state—and we are pleased indeed to welcome him.

THE Y.W.C.A. PIONEER CLUB (RANDY RANDOLPH, leader) held their second annual party on Saturday night. Twenty callers. Some fun!

EDITH THOMPSON and her **SQUARE DANCE GANG** furnished the hoedown music for the last **SAN LEANDRO GRASSHOPPER PARTY** a Saturday night not so long ago. **BETTY GRASS** was **EMCEE** and a memorable party was the result.

SANDY and **BERT TEPFER** danced with the **GATESWINGERS** while they were in California from Tucson (where Sandy is on the faculty at the State U).

ECONOMY IDEA for the preparation of programs: When white ink and a specially-purchased pen refused to write on the green paper used to back the clever programs shaped like shamrocks, "**SARGE**" **SARGENT** and his missus, **MARY**, used **CLOROX**. Clever? We've tried it and it works on any colored paper. **MARY** and "**SARGE**" are active workers in the **CAPERCUTTER SQUARE DANCE GROUP**.

On a recent Saturday night the **DUDES AND DOLLS OF SAN JOSE** hosted their first party and invited the **SASHAY CLUB, SILK 'N' SPURS** and other square dancers in and around the town. **KENNETH CLARK** is the group leader and had as guest callers **BOB OWSLEY**, president of the local regional callers' association, **FRANK CALTON**, **ED GAULT** and **JACK WALRATH**. Home-made cakes and coffee topped off the evening, which was voted a huge success.

In the small community of **THREE RIVERS, CALIFORNIA**, in the foothills of the Sierras, there is a most interesting group. The group has performed square dances in several of the Fresno festivals. **HUNTER CROSBY**, leader and caller, reports that the art of square dancing has always been a part of **THREE RIVERS**, handed down from parents to children. "We've never stopped dancing." The children who take part in their demonstrations dance in such a free and easy manner, indicating that square dancing is as natural to them as walking and probably was learned at the same time.

WHEN the local Grange at Happy Camp gave a farewell party for **Norma** and **Kim Kimlel**, **Phil Tolman**, justice of the peace, presented them with a gift from the community in recognition of their service to the com-

munity. **Phil** said there was a definite decline in juvenile delinquency in the community while the **Kimlels** taught folk and square dancing and this in spite of the fact that there are more juveniles in Happy Camp than ever before. The **Kimlels** are now located at Sebastopol.

There will be two nights of folk and square dancing with live music at the **Russian River** this summer. **Fay Bowman** will be in charge. More news on this later.

The first regional square dance jamboree sponsored by members of the **Redwood Empire Callers' Association** and the **Country Dancers** was held in the high school gymnasium at **Healdsburg** on the last Saturday of March. Twenty-eight squares danced until midnight to the calling of 21 callers, all local except **BILL OWEN, JACK MCKAY** and **PEG ALLMOND**. Congratulations to the committee—**Paul Kindig**, chairman, and his helpers, **Mabel Phares, Dan Howe, Fay Bowman** and **Darrell Condron**. Several other square dance shindigs are on the calendar for the region.

Lots of activity in the **Santa Rosa** area too. Recently **C. M. Harrington**, deputy county surveyor, stepped into his office in the courthouse and found his secretary, **Mrs. Paul Kindig**, giving square dance lessons to the office force. She is the wife of Caller **Paul Kindig**.

Ramblings of happenings at the **MILLS COLLEGE TEACHERS' INSTITUTE**. **Jack McKay** and **Bill Castner** were on the staff, in the square dance department. Classes were held in theory of teaching American squares, calling of squares and contras, advanced square dance figures and American rounds. Surprise caller was **UNA KENNEDY**, the charming Irish lass who taught the Irish jigs and reels. **Una** delighted with a call at one of the evening parties. Those tireless callers, **Bill Castner, Edith Thompson, Ruth Graham, Walter Grothe** and others did the **Dreisteयर** in the swimming pool, much to the delight of the onlookers.

About 100 members of the **Northern California Square Dance Callers' Association** gathered at the **Redwood City Recreation Center** April 1 for their monthly pot-luck dinner and institute. The new president, **Jack Sankey**, presided at the business meeting which preceded the swap session and callers' clinic.

New square dance additions to the **FEDERATION**—The **SQUARE PEGS** of **El Cerrito**. Their application was read at the last council meeting and the **CAPER CUTTERS** of **San Francisco** have sent in their application to be read at the next meeting. These groups do squares and American rounds. **Caper Cutters** is an invitational group. **Square Pegs** is an open group meeting second and fourth Tuesdays, **Fairmont School, El Cerrito**—and you're welcome.

That long-legged bird delivered **TWINS** to the home of **THE BOB CONOTES**. **Bob** calls and dances with the **POLK-Y-DOTS** in **Stockton**.

New dance group, open to the public, is **THE WESTERN WHIRLERS**, who meet Friday nights in **San Leandro**. **Harold Green** is the caller. Any time you are in the area drop in; you will be welcome.

Another new group of square dancers—**THE HICKS AND CHICKS** of **Redwood City**. They meet in the **American Legion Hall** on **El Camino Real** on Saturday nights. The public is invited to party night, which is the first Saturday of the month. **Kay Taylor** is the leader and several callers are being developed within the group.

The Record Finder

(Continued from Page Twenty-Two)

RHEINLANDER FOR THREE (Folk Dancer MH-1050-B).

CHIAPANECAS (Folkcraft F-1040).

THREE MEET (any good jig or quadrille).

LA RUSSE QUADRILLE (any good reel or polka).

VARSOVIANNA PROGRESSIVE BY THREE (Folkcraft F-1034-A, etc.).

MAN IN THE HAY (Folk Dancer MH-1051-A).

PUTTJENTER (Folk Dancer MH-1049-B).

TUCSON STRUT (Ten Pretty Girls, such as **Globe 5003** or **MacGregor 605**; also **Hilo Schottische, Capitol 40205**).

NINE PIN REEL (any good English or Scottish reel).

OXFORD MINUET (Decca 25059, Windsor R-606).

IRISH WALTZ (MacGregor 644, Shaw 2-112).

LA BAMBA (Peerless 2223).

JARANA YUCATECA (Imperial 1015-A).

TEA FOR TWO (Windsor R-606).

ALL-AMERICAN PROMENADE (Windsor R-605).

BAVARIAN LANDLER (Beer Mug, Columbia 12398-F).

POLKA NORTENA (Victor 23-0879-A).

LA BURRITA (Peerless 2721).

DREISTEYERER (An Der Waldgrenze, London P-18017).

KRAKOWIAK (Victor 25-9077).

ZIGEUNER POLKA (Kismet 139-B).

LA RINKA (Columbia DX-1202, an import).

LA JOTA ILOCANO (Imperial 1185).

POLKA FOR THREE (Folk Dancer MH-1050-A).

ENGLISH POLKA (any American polka).

GUADALAJARA (Pan-American 003-B).

SUS OJITOS (Peerless 3032).

FIESTA SCHOTTISH (El Chote, Imperial 1081-A).

ROUMANIAN KOLO (Rumunjsko, Balkan 525).

PLESKAVAC KOLO (Balkan 518).

WITH CYMBALS AND DRUMS (Dance of the Flocks, Folkcraft F-1106-A).

HORRA (Kismet 138-A/K2-139, and other Hora's).

LITTLE SCHOTTISCHE (any good schottische of medium tempo, preferably German).

DANISH SCHOTTISCHE (Columbia 22178-F, etc.).

BLUE PACIFIC WALTZ (a new dance composed by **Henry "Buzz" Glass**; Arbor 1001-A).

CAPISTRANO WALTZ (a new dance composed by **Henry "Buzz" Glass**; Arbor 1001-B).

In addition to the above folk and round dances, a large number of squares, contras, and "social" dances were taught, to a large variety of records. For a square or contra figure going under the name of a traditional tune (such as **Golden Slippers, Money Musk**, etc.), it is usually best to use that specific tune; in other cases, almost any good "hoedown" or quadrille will be satisfactory.

Record data is not repeated here for the many dances reviewed from the five Volumes of **FOLK DANCES FROM NEAR AND FAR** published by the Federation, and from recent issues of "**LET'S DANCE!**" Magazine, since such information is already widely disseminated. With respect to dances "informally" presented (not on the planned program) such as **Mocking Bird Hill**, a number of Jewish dances, and others, record data will be given as soon as it is definitely available.

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