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LET’S DANCE!
JUNE, 1950

LET'S DANCE! The Magazine of Folk and Square Dancing

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Robert Douglas Lamont, Editor
Robert and Eleanor Elsoch, Art Directors

ASSOCIATE EDITORS
Mildred R. Bushler, Square Dancing
Iris Munson, Marjorie Lewis, Southern California
Grace Perryman, Folk Craft
Marjorie Posner, Folk Food
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Business Mgr., Margaret Lamont
Asst. Prom. Mgr. [Southern California]: Ewald Cushing
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PUBLICATIONS COMMITTEE
Iris Munson, Marjorie Lewis—Southern California
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Marjorie Posner, Folk Food
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Ruth E. Prager, Costumes
Herald Pearson and Charles Rich, Events

OFFICES
Publications—273 Broadway
Millbrae, California
Phone: OXford 7-2605
Editorial—Route 1, Box 319
Guerneville, California
Phone: Guerneville 875
Southern Calif. Branch, 470 S. Swall Drive, Beverly Hills, Calif.
Phone: CRystave 6-2619
Business—Route 1, Box 319
Guerneville, California
Phone: Guerneville 875
Promotion—390 Liberty St.
San Francisco 14, Calif.
Phone: VAlenica 4-5017
Southern Calif. Branch
3073 W. Pico, Los Angeles

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Dear Fellow Folk Dancers:

It is with a feeling of great humility that I enter the office of President of our Northern Section. I'd like to thank you for the confidence you have placed in all of your officers for the coming year. I can assure you that we will all work together as a team to assist the Council in administering the affairs of our Federation. Let us all remember that, first of all, we are all Folk Dancers, and I include all phases of that term, American Squares, American Folk Dances, and International Folk Dances. If we all remember that one fact, that we all have one interest in common, we shall all have a most successful and happy year, and years to come as well.

GEORGE MURTON, JR.

PHOTO BY WILL JACKSON, ALAMEDA.

A heartfelt thanks to each and every one of you for your support during this last year. I was particularly fortunate in being able to meet so many of you personally and join you in your festivals and club parties.

My thanks, too, to each and every officer who served the Northern Section of the Federation with me and who did so much to make my term of office pleasant and Federation affairs move swiftly and smoothly.

Knowing all of you has been a privilege and I am sure you will give our new President the same wonderful support you gave me in this, the grandest of all recreational activities.

DAN MCDONALD

DECEMBER 18 HAYWARD. The site for the festival will be the Airport Park near the Hayward Airport on Hesperian Blvd.—Lower San Jose Highway in Hayward. Just recently landscaped and excellent for outdoor dancing. Time: 1:30 to 5:30. Evening party at 7:30 to 11 p.m. in Hayward high school boys' gym. Foothill Blvd., near A Street.

JULY 9 LOS GATOS

JULY 23 KENTFIELD

JULY 13 HEALDSBURG

SEPTEMBER 3 CHANGS

OCTOBER SANTA CRUZ

SOUTH


JULY 4 NO FESTIVALS PLANNED

AUGUST 5 LOS ANGELES CO-OP, Griffith Park.

AUGUST 27 SAN DIEGO. Balboa Park

REGIONAL FESTIVALS

NORTH

JUNE 4 NAPA. Vacation Festival. Afternoon session from 1 to 5 p.m. at the Napa High School football field. Evening session from 7 till 10:30 p.m. Napa Junior College gym adjoining high school. Swimming between sessions. Children 10 cents, adults 25 cents. Bring your own suits. Hosts: Napa Folk Dancers. Route in Napa will be clearly posted.

JUNE 11 LARKSPUR ROSE BOWL, Larkspur (Marin County), California. Time: 7 to 11 p.m. Hosts: Square Dance Callers' Association. Theme: Square Dance Jamboree. Live music from an 8-piece orchestra.

JUNE 22 EL CERRITO, Folk Dance Guild Festival, El Cerrito High School football stadium. Time: 1:30 p.m. All are invited to this gala afternoon of dancing.

JULY 2 PETALUMA. A festival to be held at McNear Park. Petaluma. Afternoon at 1:30 p.m., evening at 7:30. The evening dancing to be held in the high school gym. Hosts: Petaluma International Folk Dancers.

JULY 4 ALBANY. A regional festival at Albany High School auditorium. Time: 3:30 to 5 p.m. Hosts: Albany Evening Folk Dance Classes. Everybody welcome!

JULY 4 SAN FRANCISCO. A holiday festival hosted by the San Francisco Folk Dance Carousel. Sponsored by the Marina Merchants Association. To be held on the Marina Green, foot of Baker Street, San Francisco.

JULY 4 OAKLAND. Time: 1-5 p.m. Evening party 7:30-10. Over 40 flags of various nations to be presented by their consuls to the City of Oakland. Fireworks on the lake after 9 o'clock. Sponsor: Mayor's committee. Hosts: Oakland Folk Dance Council. Place: Oakland Civic Auditorium.

JULY 16 MOUNTAIN VIEW, Centennial Celebration.

AUGUST 5 STOCKTON. End of Folk Dance Institute.

AUGUST 20 VALLEJO. Hosts: Boats and Bustles.

AUGUST 27 NAPA. Silverado Folk Dancers.

SEPTEMBER 10 NAPA. Silverado Folk Dancers.

OCTOBER 1 BOYES HOT SPRINGS.

TEACHERS' INSTITUTES

JUNE 25 OAKLAND. Teachers only. Oakland High School.

JULY 28 to AUGUST 5 STOCKTON. Folk Dance Institute.

JUNIOR FESTIVALS

NORTH

SUNDAY, JUNE 10 MILL VALLEY. A Junior Section Teen-age Festival for all Junior Folk Dance Clubs and Teenagers. Hosts: Tamalpais Hi-Steppeps. Time: 7 to 11 p.m. Theme: Country Fair. Place: Tamalpais High School Gym, Mill Valley, Marin County.

SOUTH

SANTA BARBARA. Last Friday of every month at the McKinley School. Time is 6 to 11 p.m. Sponsered by the Santa Barbara Folk Dance Groups.

Items to be included in the Folk Calendar of Events must be forwarded by the fifth of the month prior to publication to Hal Pearson, 1636 Oak View Avenue, Berkeley 7, California.
What's Going On in the Folk World
Edited by Margaret Jory

CALIFORNIA

On the Air

FRESNO—Folk Dance Program, KYNO, 10:30 a.m., Saturday.
Fresno—Folk Dance Date With Nat," KSGN, 4:30 p.m., Sundays.
MARIN—"Your Favorite Folk Music," KTMR (1510), 1-1:30 p.m., Sundays.
OAKLAND—"Folk Dancer on the Air," KWWW (1310), 9-9:30 p.m., Sundays.
PETALUMA—"Folk Music," KAPF, 9:30 a.m., Sundays.
SAN MATEO—"Calling All Folk Dancers," KYSM (1050), 10:30-11:30 a.m., Sunday.
MARIN—"Your Favorite Folk Music," KSMO (1260), 10-11 p.m., Monday through Friday.
STOCKTON—"Lawton Harris Program," KWG, 6:30-7:30 p.m., Sundays.

On the Screen

SAN FRANCISCO—Arts and Crafts of the Far East, 3:45-5:15 p.m., Saturday. "Square Dance," KEEN, 1:30-2 p.m., Saturday.

Special Events

HAYWARD—Sons of Norway sponsoring a Midsummer Festival, Sunday, June 25. Time: 10 a.m. to 9 p.m. Dancers invited. For details contact Grace Larsen, 3916 Whitfield Ave., Oakland. Telephone ANDover 1-9707.
BERKELEY—Inter-Racial folk and square dance party Thursday evening, June 22, at Longfellow School, Derby and Sacramento Sts. Hosts are East Bay Merry Mixers; sponsored by Berkeley Recreation Department. Group's director, Harvey Lebrun. M.C. and caller, Bill Castner.

IDYLLWILD, LOS ANGELES, REDLANDS

—Joseph and Miranda Marlas, nationally known folk singers, will present concerts in these cities. Idyllwild Music and Arts School, June 28; Hancock Auditorium, U. S. C., June 29; Redlands Bowl, July 18.

MASSACHUSETTS

Harvard Folk Society meets every Friday evening, 8:30 to 11:15. Advanced class, 7:45 to 8:30. Open house once a month. Contact R. B. Allee, 22 1/2 Mt. Auburn St., Cambridge 38, Mass.

OREGON

Dance Festival to climax the Rose Festival in Portland, June 11. Time 2 to 6 p.m. Places: "Normandale" Park.

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TELL IT TO DANNY
By DAN MCDONALD

New officers for the HAYWARD HEYMAKERS are JOHN McHUGH, Pres.; JOHN HAYES, Vice Pres.; and HARRIETTE McEACHERN, Secretary. They are very interested in folk dancing and are looking forward to the new year with enthusiasm. They hold their regular monthly parties on the first Thursday of every month at 1800 Main Street, HAYWARD.

RANCHERS SANDY CROCKETT and JACK HARRIS have been visiting friends in the Vallejo-Napa area recently and had a bang-up party for intermediate and beginning folk dancers in this area. These two clubs are making plans to co-host a regional festival in Vallejo on August 20, proving once more that cooperation among folk dance groups can be profitable in a non-profit way, as well as a lot of fun in the process. They've got all the details necessary for a successful party.

YIPPE! For the third time in five weeks VALLEJO FOLK DANCERS have been visited by Cupid. JUANITA WEBBER and RAY KRAMER this time. BILL BILLING is the first lady president in this 8-year-old club; there you are, girls, get to be president and get your man. Their announcement was made at a dance to be held at Mendelssohn's Wedding March. Date is set for August.

Held everything, it says on the poster—PETALUMA FOLK DANCE CLUB'S SECOND REGIONAL FESTIVAL, July 2. Where? Petaluma, of course. Remember the first one? If you do, you'll be there again. While still on that side of the bay, don't forget LARKSPUR'S huge outdoor wooden dance floor to treat your
feet, Sunday, June 11, night after you read this. If you read this night after you get it, you know why you'll go on a good time—two famous people in MARIAN COUNTY have charge of it—whatsho!

Help celebrate your independence by dancing on the green at THE MARINA this July 4. Bring the toes, they can go wading, while they're as good as glue. Sunday, June 11, right after you read this.

GRACIE PERRYMAN takes charge of arrangements. It must be for sure.

ARTHUR MORK, treasurer, FRESNO FOLK DANCERS, suggests instructions be published in LET'S DANCE! re: changing of address. If each club wants to establish a' permanent address in the club's name, such as a P. O. box, this would eventually solve its own problem. As it is now, it's the circulation department's job trying to keep the files straight, changing plates, re-mailing, paying return postage, aspirin and other headache reliefs. Would somebody please make a motion in your club to spend a few cents for your convenience and help eliminate this unnecessary inconvenience.

SAMUEL L. LEWIS writes: "Down in TULARE they're just beginning to roll. Too hot in the Summer. All but in together: Californians and Japanese and Mexicans; Square dancing and round dancing and Eliminator folk dancing. This is democracy in action, and the young have become more enthusiastic than their elders . . .

An apple a day did not keep anybody away from the SIEVERS STOMPERS' first festival on April 16, and the first classes coming up. Groups all the way from FORT BRAGG and UKIAH to MILLBRAE and SACRAMENTO joined, and 75 local folks signed up. The stage was filled early in the day and at night at least 100 dancers were turned away. SAN LEANDRO FOLK DANCERS divided the MGing on April 23. Leadership and responsibility divided between the group to give everybody else a good time. And there were lots of us.

"Note: SAN LEANDRO FESTIVAL was spoiled by callers having the leaders go through passes and then call out something entirely different."

GEORGE DELMAR says: "Dear Danny: We'd appreciate a favorable mention of the MILL VALLEY FOLK DANCERS in your most delightful column in the paper. In the valley, ART CLUB in MILL VALLEY, every Tuesday evening meets one of the nicest (we think) of Folk Dance Clubs. Headed by CHARLES REINDOLL, teacher and M.C., the club has many outstanding and talented members: CHARLES BASSETT, singing caller with the mellifluous voice, is the President, MR. and MRS. W. DAVISON, artists, whose decorations truly enhance our meeting place. WILLIE BLAWERT is our very hard-working program chairman and by-laws writer. PAT and MRS. BYRNE are parliamentarians whose wise counsel during meetings provides wisdom and their spontaneous wit provides entertainment during business meetings. A real thanks should go to MR. and MRS. CHALMERS DONALDSON, a thanks to him for the many things he does for the Club (providing refreshments. etc.), as well as permitting MRS. DONALDSON to give so much of her time to the duties of secretary-treasurer. Among the many other wonderful people who belong to the Club are MR. and MRS. ED STARK, MR. and MRS. GUS MUELLEST'S, DR. VERNON V. and DR. GERTRUDE J. (Mr. and Mrs.) CASEY. With all good wishes. Sincerely.

MILL VALLEY FOLK DANCERS, GEORGE DELMAR, Member. You're pretty nice too. George.

New Officers for the ALAMEDA CLAM Diggers for 1950 are: BETTIE HARRIS, Pres., FORD THOMASON, Vice Pres., HERBERT PIRKNER, Sec., BILLIE JENSEN, Treas., JAY BALCH, Asst. Sec.

"The HIGH STEPPERS started steppin' high again, Sunday, May 14, in the Golden Gate Park.

Greetings from CHICOS AMIGOS: new officers, President, HAROLD and DOROTHY HENSON; new couple, LLOYD and DORIS BERGLUND; secretary, TREES couple, HERBERT and ROSEANN BIGELOW; publicity couple, GEORGE and JUNE PETERSON; instructors, LARRY and KATHLEEN SEIFERT.

FLORENCE RATA (pronounced Ra-Ta) of FRESNO, now at U.C., offered to help with any address changes at headquarters on Saturday afternoons for free, we're glad. U.C.

MADELYNNE GREENE'S FESTIVAL WORKSHOP was presented in a concert of International Dances by the SACRAMENTO COUNCIL of FOLK DANCE CLUBS on Sunday afternoon, April 16, at the Sacramento Senior High School Auditorium. It was hard to say who enjoyed themselves the most, the dancers or the audience. Both were in lively spirits throughout the concert and later many of the council members and friends met the workshop group for dinner. Almost like a festival dinner. Then the packing of dozens of cartons of costumes and props into the big chartered bus and back to San Francisco, with the plans already formed for a return trip. Really fun.

The OJAI FESTIVAL was enjoyed by a group from the SILVERADO FOLK DANCERS of LONG BEACH. The setting in a grove of trees in the park was very beautiful. Many colorful costumes added gaiety to the scene. An exceptionally tasty East Indian dinner was served on beautifully decorated tables. It was apparent the OJAI group worked many hours preparing the delicious chicken curry with almonds and vegetables. grapes and apples. We are looking forward to the next festival at OJAI.

PAUL O'BRYNE writes: Took in the Festival of Folk Dancing at the UNIVERSITY OF NEVADA, RENO—Sunday, April 16. It was very extra special good. Maybe, too many squares for some of us, but, again maybe not enough for some . . . We danced from one to seven-thirty with no stop for eats—exhibitions were good—people extra hospitable and friendly, as becomes folk dancers.

Have fun at the friendly CARRUSSEL, just like a merry-go-round—everybody laughs while they dance—Fridays, Saturdays, Wednesdays—California Hall, Polk and Turk, San Francisco.

Glad to hear our Tweddle Pie, BERNICE TWEEDT, didn't stay long in the hospital, that's no place for a dancer and especially one as nice as Tweddle. There, I said it and I'm glad.

HANK SIESS from PETALUMA, who travels on trains for "Lionel Trains" (when he's not playing with them) sent in an interesting list of happy dancing across the states. Here it is:

"Just a few lines from another 'cross-country dancer, who is trying to catch up on what has been going on in California during absence of cross-country weeks. In NEW YORK I spent a pleasant evening with my old friend, ED DURLACHER, and BILL WAYNE backstage at a

(Continued on page Eighteen)
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| Kinderpolka (German) | V-20432 | 79c |
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| KOLOS | F-1010 | 89c |

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LET'S DANCE!
ONCE AGAIN IT'S HERE

by KEN KIRKWOOD

T HIS is the time of year when folk dancers in California, Illinois, Maine and Texas, not to mention a dozen other states, begin to eye their suitcases impatiently, go over the family car for the fifth time and dream of dancing on smooth, green lawns, of doing squares in a huge swimming pool on warm summer afternoons, of long evenings spent in folk singing and two weeks of the finest instruction in folk and square dancing to be found in the U. S. today.

In short, this is the time when folk dancers' thoughts turn toward the famous Folk Dance Camp at Stockton, California's College of the Pacific, July 26 to August 5.

While it was started only two years ago, the Folk Dance Camp, co-sponsored by C.O.P. and California Federation, has become a national institution—and with good reason. For, since its inception, it has consistently brought together a group of teachers and leaders, both in square and folk dancing, from all parts of the country and provided an extensive program which not only gives students wonderful instruction but affords an opportunity for national leaders to meet and discuss mutual problems and plan for the future.

Great as the past faculties have been, Lawton Harris, the Camp's director, (Continued on Page Ten)
feels that the 1950 list tops them all as well as being more representative of the various sections of the U. S. Herb Gregerson is coming up from Texas to teach East Texas squares and rounds; Ralph Page is crossing the continent to bring New England Squares and Longways dances to the camp; Vyts Beliajus, famous Middle West leader, will be on hand with new Lithuanian dances; Carlos Rosas, of the National Department of Education and the University of Mexico, will teach the dances of his country, and Morry Gelman, president of the Folk Dance Federation of Minnesota, will give a special class.

IN ADDITION to these experts there will be a California contingent containing just about every leader in the State: Lucille Czarnowski, past-president of the California Federation, author of the popular Dances of Early California Days and Book Editor for Let's Dance!, will present Old Tyme English ballroom dances as well as material from her book; "Buzz" Glass, founder of the California Federation, will teach a group of new Filipino dances; Genevieve Dexter, consultant in physical education for the California State Department of Education, will develop Fundamental Rhythms for the elementary classes and, with Lawton Harris, a program for elementary and secondary schools; Madeleine Greene, of San Francisco's famous Festival Workshop, will present a course in the techniques of teaching, and Walter Grothe, twice president of the California Federation and present promotion manager for Let's Dance!, will hold special classes.

Continuing the policy of the California Federation to refuse to divide "folk" and "square" dancing into separate movements, the Camp will ring with the cry of "Swing yore partner!" and offer a full program of elementary squares, advanced squares, teaching and calling. Teachers include Jack McKay, president of the Northern California Callers' Association; Mildred R. Buhler, square dance editor of Let's Dance!, Carolyn Mitchell, "Sandy" Tepfer, Sally Harris, Vera Holleuffer, "Ace" Smith, Bob Os-good, editor of Sets in Order and many others.

THE SELECTION of classes is strictly up to the individual," Lawton Harris says. "Ability will be the chief guiding factor. If you're advanced you will find more than enough classes to keep you busy and, if you're a beginner, you'll find the 11-day beginners' course will send you home the envy of your friends."

Registration for the full eleven days is $35 and board and room is held down to $3 a day. The partial section registration fee, covering the period of Wednesday, July 26, through the 29th, or Saturday, the 29th, through the following Saturday, August 5, is $17.50. Off-campus housing is still available and eating facilities on the campus will be provided for all.

If you haven't got the C.O.P. Fever, you should, according to all who have attended the Camp, acquire a large dose immediately and rush your reservation to Lawton D. Harris, College of the Pacific, Stockton, California.

By the closing festival, under the lights of the Baxter Stadium, on August 5, you will know why C.O.P. Fever is the most popular malady in folk dancing—and look forward to a relapse in 1951.

"Ace" Smith of Salinas, California, reports the bug has just hit and he's feeling fine! (Photo by Ace Smith, Salinas) Walter Grothe, twice president of the California Federation, helped Lawton Harris introduce the fever to U. S. and has had attack for three years in a row. (Photo by Stevenson's Studios, Oakland)
The three-day festival opened with a square dance jamboree at Fort Ord Soldiers' Club, Friday night, May 26. Among the callers who made a hit were (top left) Bill Castner, (top right) Edith Thompson, (center left) Jack Sankey, (center) Harvard Hicks, (center right) Randy Randolph and (lower left) Barry Binns. (Lower right) some of the 4,000 who gathered at the Festival at Monterey Stadium the next evening. (Pictures by Ace Smith and George Posner.)
Two nights later, having talked to my pipe-instructor again and to a former kilt maker in Santa Monica, I arrived at the laboratory and, pretending to have the upper hand, took my waist measurement and divided by two—thus arriving at the length of material I wanted after pleating. I jotted the figures on a pad, then doubled them to allow for the overlapping apron in front. Further arithmetical analysis showed what depth of pleat and number of pleats would most conveniently utilize the available material.

Backed by scientific calculation, I picked up the tartan cloth and, for the next few evenings, kept up a steady routine of pinning, pressing and bast- ing—until the 8 yard strip was shortened by pleats to the 45 inches I considered mathematically correct.

During this time the kilt offered no resistance. But, when I stood alone in my shorts in the laboratory, a smile of victory on my lips, and wrapped the kilt around my waist, it struck! By no means—sucking in my breath, moving the cloth around or using cuss words—could I get the thing to fit.

A frantic visit to my pipe-instructor revealed the reason. A kilt, he told me, had to be measured to fit the hips as well as the waist. I could, he went on, use a box pleat where one single stripe of the sett occurs at each pleat or the knife pleat in which the full sett is shown in the pleated material. But, in any case, I would have to allow for my hips. Then he offered a bit of advice—start all over again!
LOOKING FOR AN INTERESTING FOLK CRAFT?
THEN JUST TRY PUTTING ON A NEW FACE!

By Grace Ferryman, Arts and Crafts Editor

I N FOLK TALES the word “Abracadabra!” when intoned properly and accompanied by the appropriate wand waving, may change the handsomest person into a grotesque creature or visa versa. Which, of course, sounds very simple. But although we hear of this method in song and legend, it seems to be much more difficult actually to change one’s appearance. Nevertheless, man has always tried to do so and has succeeded to some extent by wearing masks.

Masks have been used for ritual and magical purposes by practically all the peoples in the world. And many folk dances and festivals still demand the use of masks as props. To mention a few: the Mardi Gras at the beginning of Lent at which horrible masks are worn to prevent the devil from tempting one into evil ways (for everyone knows the best way to repel an evil spirit is to mimic its appearance). Or maybe these reasons have been overshadowed these days and the maskers use the masks only as a blind behind which they can break down all reserve before entering the ordeal of being “good” during Lent.

In India where many dances are legends about the animal gods, each dancer wears a mask to resemble the animal he represents. Los Viejitos (The Little Old Men), a folk dance from Michoacan, Mexico, is done by agile young men wearing masks to resemble wrinkled aged crones. They begin the dance slowly as old men would but the tempo and difficulty increases until the dance becomes a humorous satire of old age.

These folk customs have given rise to some beautiful mask collections, and also have given many craftsmen the urge to create new faces and new beings by means of masks. Masks are made of wood, pottery, leather, cloth, tin, paper—in fact of any material that will hold a shape. There is practically no limit to the possible results in making masks from paper, and here is a method for mask making which may give enjoyment in the doing as well as a beautiful and useful result.

First make a model of your mask. This may be made of plasticine, clay, plaster or any material that can be modeled to look exactly like the finished mask is to be in size and shape. Coat this model with a thin coating of olive oil or liquid soap (to prevent the paper from sticking to it), and cover it completely and carefully with narrow strips of paper criss-crossed and pasted against each other. Newspaper, paper toweling or any fairly absorbent paper will do. The strips must follow all the

JUNE, 1950
"Munieras" by the Festival Workshop—one of the many Saturday night exhibitions. [Picture by Posner, S. F.]

Some of the 500 dancers who met after Saturday night's festival at Asilomar for "Changs Little Fiesta." [Picture by Posner.]

Sunday morning began with a North-South Institute. Here Paul Erfer is putting California leaders through their paces. [Photo by Ace Smith, Salinas]

The Sunday Festival had 4,000 dancers on the field of the Monterey High School Stadium and nearly 10,000 in the stands. [Photo by Ace Smith, Salinas.]

Bob Osgood's Television Dancers were hit of Sunday program's square dancing. [Picture by Posner.]

Members of the International Dance Circle of L. A. who exhibited the Dansa deArcos Saturday night. [Picture by Posner.]
KNOW WHO THESE FOLKS ARE? One of purposes of statewide festival was to acquaint you with your officers. To help sharpen your memories, "LET'S DANCE!" will give a year's free subscription to the first letter received which correctly identifies each person in this picture. (Photo by Phil Maron, Oakland.)

Grace Perryman (fourth from right) and 22 members of the S. F. Folk Artists delighted all with the Irish Fairy Reel. (Photo by Phil Maron.)

Voted as most authentic looking group by many spectators were these members of Changs who presented the Russian Gypsy Dance Sunday afternoon. (Picture by Posner.)

Colorful close to the three-day program took place at the Carmel High School Gym Sunday night with more than 2,000 present. (Picture by Posner.)
THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY

by Ed Kremers

(Continued on Page Twenty-Six)
JUNE 23 is Sweden’s Midsummer, a big day of eating and dancing from dawn to dawn. The sun doesn’t set at all that time of year so everyone can stay up all night to celebrate. The observance of Midsummer dates back to pagan days, when the peasants gave thanks for the return of the summer sun, asked for during the December “Lucia” festival.

When Sweden was Christianized about the 11th century, Midsummer became St. John’s Day, but the celebration remained about the same, with the addition of church services. An important part of the day’s festivities is the dancing around a “Maypole” much like we use, a tall pole garlanded with greens and flowers. All the popular Swedish dances are done in a circle around the pole, with time out for plenty of delicious food and gallons of coffee.

Typical food includes the Smorgasbord, preceded by toasts in aquavit. The table would be loaded down with such things as herring (of course!), stuffed eggs, cold meats, pickles, hot potatoes with parsley, omelette, cheeses, tiny meat balls, vegetables in aspic or salads, breads, any dressed-up left-overs.

The main course is fresh boiled salmon, with Hollandaise sauce, fresh spinach, and potatoes. Dessert is usually fresh strawberries, served with sugar and plenty of thick fresh cream.

TINY MEAT BALLS

1 cup ground beef (chuck is good)
¾ cup minced fat pork
1 tsp. fine-chopped onion
6 tblsp. water
legg
3 tblsp. butter
2 tblsp. breadcrumbs

Have beef and pork ground together three times. Soak breadcrumbs in water. Fry onions lightly. Mix all together, including water in which crumbs were soaked, and add salt and pepper to taste. Work into a smooth mixture, shape into tiny balls and fry in butter. Pour the butter over them when all have been cooked.

HOLLANDAISE SAUCE

5 egg yolks
1 lb. sweet butter, broken into small pieces (like nuts)

Put the egg yolks in the top of a double boiler over very hot water. Stir well and add pieces of butter slowly. As the butter melts in the eggs reduce heat until water barely simmer. If the sauce gets too hot it will curdle. Season with salt and pepper. Cook only until thick, remove from heat, and serve at once.

SWEDISH SPINACH


HOLLANDAISE SAUCE

5 egg yolks
1 lb. sweet butter, broken into small pieces (like nuts)

Put the egg yolks in the top of a double boiler over very hot water. Stir well and add pieces of butter slowly. As the butter melts in the eggs reduce heat until water barely simmers. If the sauce gets too hot it will curdle. Season with salt and pepper. Cook only until thick, remove from heat, and serve at once.

SWEDISH SPINACH


STEAMED POTATOES

1½ lbs. cooked potatoes
1½ tblsp. butter
1½ tblsp. flour
Salt
2 tblsp. chopped parsley
1 cup milk

Boil potatoes in their skins. When cold, peel and slice thin. Heat butter, add flour, mixing well; then add milk and cook to a smooth white sauce. Cook 2 minutes. Add potato slices and cook 5 more minutes. Add salt and stir in parsley. Serves 6.

Thanks to “Mamma” Grayander for the interesting story about Midsummer and I’d love to feature other ethnic holidays if any of our readers have the recipes or other information I’d need.

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One of the oldest established independent manufacturers of those gay, lilting, international folk dances.

Available on plastic and shellac.

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Bonita Skirt

SKIRT NO. 174 $10.00
Red, Blue, Green

with bright florel applique. Bottom trimmed in Rick Rack and white eyelet embroidery.

BLOUSE NO. 416 $5.95
Fairy Batiste with ruffles trimmed in tiny Rick Rack to match skirt.

2146 CENTER STREET
BERKELEY, CALIFORNIA
TELL IT TO DANNY

(Continued from Page Seven)

Red Cross benefit where they were appearing with cellos and accordion. It was interesting to see them pick up a large group of people from the crowd and have them going through their pieces in a few moments. I visited PAUL HUNTER and got to know the students of his SCHOOL in HEMSTED, LONG ISLAND. PAUL was very ill last summer, but is almost fully recovered now. His squares which he calls while he plays are a delight to watch.

"The round dances as done there seem to be more nearly like those we do in California than at any group I visited. DAVE and AUGUSTA HUNDLEY and their very busy little classes at CARNEGIE HALL and DAVE has become quite a caller. At SCARSDALE I ran into an old friend from the COUNTY DANCE SOCIETY, PHIL MERRILL, who is the leader of the group. The dances were all squares and longways with PHIL calling the figures as he roamed the floor playing his accordion.

"There was no dance in BILLINGS while I was there. I was attending with an exhibition group NOEL RIGBY and I exchanged notes over coffee. He is an old timer at square dancing as he told me his parents used to take him with them when he was a small boy and he has never stopped.

"SPOKANE seems to have almost as many dancers as people. On this trip I was the guest of VINCENT and AUDREY COONEY at an intermediate group where they are doing some nice fine work. RED HENDERSON and I got together at the UNIVERSITY CLUB and wound up the evening in the club library studying each other different steps and dances. I had a nice visit with my friends, LEE and LOU KATKE, who are busy getting ready to help conduct an institute in SUN VALLEY. Also managed to talk with CAROL BYRNE on the phone several times. She and her husband, THAD, serve as my Information center whenever I am in SPOKANE as they always know what is going on.

"...In SEATTLE with a group of friends we attended a dance at the GREEN LAKE FIELD HOUSE and topped off the evening at the home of MICHAEL and ELEANOR HOGAN dancing in their basement.

"Another evening I was the guest of the AL POTTERS at the 49ERS CLUB, a group of friendly people who gave me good time. Met my old friends, CLARENCE and MURIEL NELSON there. In PORTLAND I visited a beginners callers' class conducted by MARGO in the Portland Art Institute and used to it a number of gals in PORTLAND who called, but very few men. Now, there are plenty of men too, and there'll be more, as well as more gals, as a result of this very fine work being done by MARGO. I was sorry to miss the PENINSULA PARK dance, but made up for it the next night when I was the guest of the JACK McDONALDS at the DO-SI-DO CLUB. We had some mighty good dancing to the music of an excellent 4-piece orchestra. . . . Dancers are pretty fine people wherever one may go and a traveler need not be very long in a strange city without meeting new friends.

"On April 29-30 forty-two members of SQUARE STEPPERS, pioneer folk dancers of OAKLAND, with their twenty-seven children (as is their custom for this week-end of fun) made the annual trip to ALPINE LODGE on the slopes of Mt. Tamalpais. EV SMITH, the never-failing instructor, had a program of dancing for the small fry and then kept the SQUARE STEPPERS dancing until the wee small hours. BYRD TAYLOR, one of the charter members, entertained the entire group at his lovely beach home on Stinson Beach with a wonderful lunch on Sunday. Everyone had such a good time they were already looking forward to next year's trip. (Thanks to ROY and VERLA HARRINGTON.)

The GAYTEERS, which could be the GayEights or the GayEaters, as most folk dancers, chose their name from the eight charter members and it may be and will be stretched from eight to eighty in no time at all. They are already stars of stage, screen and Radio TV. All for fun for free, their homemade costumes are a delight to see.

Received the following novel invitation to a "Graduation-Hoe-Down," in LOS ANGELES April 17, 1950.

DIPLOMA
Forest Cockrell and his School for Beginning Squares and Callers of the Downtown YMCA hereby confer upon

The Degree of HfE (Hos-down Experts)
You listen to the caller
You have mastered half the steps
And now the other half
You know when to square your sets
The petter you know well
And how to follow through
And from here on in brother
It's Grand-Right-Left for you.
Farewell to you beginners
We know you will do fine
And keep those Friday Nights From getting out of line.

SIRGID HILMERS, former corresponding secretary for the Southern Section, and CHARLES BAUSBACK, member of the MOUNTAIN DANCERS, have announced their engagement. Congratulations!

CHET ROISTACHER, popular Southern Section caller and folk dance teacher, and ROBERTA SEXTON, member of the Westwood Co-op, have announced their engagement. The wedding will take place sometime in August.

Don't miss those bee-oo-tiful new windshield decals in four colors which Bob Eblett designed and which will be available at the June 18 Festival at Hayward. Made of color-fast material, these gas-oar-ious things are worth more than the price and are for men and very few women. Now hold the mask up to the light and attach it by pasting overlapping strips of paper to cover the cardboard completely. This makes the edge smooth and strong to allow for strings or other methods of wearing the mask.

To measure where the eye holes should be, make pin holes until the wearer has the pin holes directly before his eyes. To cut the eye holes as large as possible for the design of the mask. Also cut holes at the mouth and nose to facilitate breathing. All these holes are finished off by pasting over the edges short overlapping strips of paper. Now hold the mask up to the light and apply strips of paper at any points at which it seems thin. The finished mask, when dry, should be hard and strong.

When the paste is completely dry apply a coat of varnish, and when that is completely dry the mask is ready to be painted, decorated with hair, feathers, or other accoutrements. At this point you can really let your creative genius go with astonishing results.

When finished, the masks can be used to add color and authenticity to your dances, to lend atmosphere to your folk parties or to decorate a hall or room.

In any case you will be proud of your new skill and find, in the world of masks, a new outlet for your artistic ability and a new source of information about folklore. That's the real magic in masks.

MAGIC IN MASKS

(Continued from Page Thirteen)

contours of the model and will do so more readily if wet when applied. Repeat this process of applying strips to cover the model evenly with about five layers of paper, each layer pasted on top of the preceding one. The strips are criss-crossed in different directions, but the upper surface maintains the original contours of the model. It is more successful to tear the strips instead of cutting them as the frayed edges will paste down more smoothly than the sharply cut ones. There is no need to let each layer dry, but it is best to complete this part of the process at one sitting if possible.

NOW LET the mask dry thoroughly. This will take several days. Then remove it from the model. Do not worry if you must tear it slightly to remove it. It can be easily mended by applying more strips of paper overlapping each other to cover the break. A piece of flexible cardboard about 1 1/2 inches wide is now placed around the edge of the mask on the inside and attached to it by pasting overlapping strips of paper to cover the cardboard completely. This makes the edge smooth and strong to allow for strings or other methods of wearing the mask.

To measure where the eye holes should be, make pin holes until the wearer has the pin holes directly before his eyes. Cut the eye holes as large as possible for the design of the mask. Also cut holes at the mouth and nose to facilitate breathing. All these holes are finished off by pasting over the edges short overlapping strips of paper. Now hold the mask up to the light and apply strips of paper at any points at which it seems thin. The finished mask, when dry, should be hard and strong.

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This version of the Pomeranian dance was brought to America by Elizabeth Burchenal, whose source was personal participation in the dance when she visited in north Germany. The original description is in "Folk Dances of Germany" by Elizabeth Burchenal, copyright 1938 by G. Schirmer, Inc., and permission has been granted us for its use by the author and copyright owner.

**Music:**
Record: Imperial 1102 "Der Wolgaster." Note: This record should be slowed considerably.
Piano: Burchenal, E. "Folk Dances of Germany."

**Formation:**
Regular square formation, head and side couples are designated. Bodies are erect and heads held high. All hands are joined and held together at shoulder height.

**Steps:**
Walk*, Run*, Skip. Note: Walk is crisp, smooth and precise, not a shuffle.

<table>
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<tr>
<th>MUSIC 2/4</th>
<th>PATTERN</th>
<th>Illustrations by Annemarie J. Steinbiss</th>
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<tr>
<td>Measures</td>
<td>Pattern</td>
<td>Illustrations by Annemarie J. Steinbiss</td>
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<tr>
<td>A 1-8</td>
<td>1. Circle Left and Right</td>
<td>All four couples join hands at shoulder height in a ring and walk 16 steps to L, starting L foot. W look at M behind them as they move.</td>
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<td>1-8 (repeat)</td>
<td>Circle R with 16 walking steps, W looking at partner as they move.</td>
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**II. Side Arches**
Couples 1 & 3 stand in open position, but with L hands joined in front and to L of M; R hands joined on W R hips. Couples 2 & 4 retain inside hands joined.

Head couples (1 & 3) turn counterclockwise in place with 4 steps.

Simultaneously M of side couples (2 & 4) turns his partner counterclockwise to center to face him with 4 steps (M on outside), joining both hands to form an arch on 4th step.

Note: This arch is held through measure 8.

3-4 Beginning L foot, head couples walk four steps to arch made by side couples to their own right.

5-6 With a marked dip (not a leap) on the first step, head couples walk through arch they are facing to the place where their opposites formerly stood.

7 Head couples turn to L in place (two steps).

8 M swings W to inside to form two-hand arch with partner (same as the sides).

Note: All 4 couples are now forming arches.

B 1-6
(repeat)

7-8 While head couples hold arch, side couples take open position again and perform the same action completed by head couples; L turn on four steps; walk to arch formed by head couples with 4 steps; dip and walk through the arch on 4 steps.

Head couples continue to hold arch. Side couples turn L in place two steps; drop partners' R hand on step three and swing W into center of square (step four) where W join R hands with opposite W. Side couples are now in a straight line with W in center and M at ends of line. Hands are held high to form 3 arches.

**III. Center Arches**
Side couples hold line of arches through measure 8. Head couples take open position again and make one complete turn to L (facing center again) taking 4 walking steps in half time.

Head couples drop hands; W walk 4 steps (regular time) to the arch farthest to their own L. Simultaneously M walk four steps to center arch.

W, leading with L shoulder, dips on first step, walks through arch and turns to R moving along line until she joins R hands across center with opposite W, L hands with partner.

Simultaneously M, leading with L shoulder and passing back to back with opposite M, dips on 1st step as he goes through center arch and continues on to opposite place with 3 steps and makes a half turn L on 4th step to join L hands with partners.

C 1-8 (repeat) Head couples hold line of arches. Side couples repeat action of measures 5-6 as done by head couples, except that they finish standing in open position and facing center of set.
IV. Cross-over

D 1-2

Side couples hold open position in place (measures 1-8) while head couples take following action. Head W break R hands at center. M give W slight push with L hand, and W exchange places on four walking steps, passing back to back (R shoulders leading) joining R hands with opposite M. M moving clockwise to outside of opposite M, always keeping R shoulder toward him and stopping when her R shoulder also is toward center.

Note: Avoid leaping on this figure.

3-4

W push M with R hand and M exchange places on 4 walking steps, passing back to back, L shoulders leading, joining L hands with partner and keep L shoulder toward partner, turn counterclockwise until L shoulder is toward center.

5-8

Repeat action of measures 1-4, head M and W returning to own places.

1-8

Side couples repeat action described for head couples under measures 1-8, while head couples stand in open position facing center.

V. Elbow Hook and Run

A 1-8

All couples hook R elbows with partners. M and W have both hands on hips. Run 16 steps around partner.

Changing to join L elbows, run 16 steps around partner in the other direction.

VI. Same as Figure II

A 1-8

(Repeat)

B 1-8

(Repeat)

C 1-8

(Repeat)

D 1-8

(Repeat)

VII. Same as Figure III

VIII. Same as Figure IV.

IX. Grand Right and Left

A 1-4

Using skipping step, all do a half grand R and L until they meet partner in opposite position.

5-8

All join R elbows with partners, L hands on hips, and turn twice around while skipping.

1-8

(Repeat)

B 1-3

(Repeat)

C 1-3

(Repeat)

D 1-3

(Repeat)

A 1-3

(Repeat)

X. Same as Figure II

XI. Same as Figure III

XII. Same as Figure IV

XIII. Same as Figure I
Let's Dance Squares
EDITED BY MILDRED R. BUHLER

The GOLDEN SPIKE Jamboree
BY MILDRED BUHLER

Hear a lot about square dancin' goin' to the dogs? Here's proof the opposite is true—maybe canine callers will be next!

J. D. Jeffs, general chairman of the Golden Spike celebration, congratulates the square dancers on their turnout and invites them back next year—for an even bigger event.

Left—Non-dancing highlight of day was this re-enactment of the driving of the Golden Spike which completed the joining of the Union Pacific and Southern Pacific Railroads at Ogden in 1869 at Promontory Point. Right—A large part of the audience was composed of executives of the Southern Pacific and Union Pacific Railroads. Practically every man shown is a key figure in Western Railroading.

Pictures courtesy of the Southern Pacific Railroad

JUNE, 1950

Left—A small part of the 1,000 dancers who made Ogden's biggest celebration a dancing event as well. Right—Merrill Peterson and his boys giving out with a sample of the kind of music square dancers like.
CALL of the Month

Hot Time in the Old Town Tonight—with Variations

Now it's first couple right and circle four hands round—
Pick up two and you circle six hands round—
Take two more and you circle eight hands round—
There'll be a hot time in the old town tonight.

Now it's allemande left with the lady on your left,
Allemande right with the lady on your right—
(Pass your partner by, passing R shoulders, and turn your R hand lady
with the right hand around.)
Allemande left with the lady on your left, (original corner)
And a grand old right and left all night long,
Now you meet your little honey, and you do a dos-a-dos
Take her in your arms, And around and around you go,
Now you promenade around with the prettiest gal in town,
There'll be a hot time in the old town tonight.

Second Verse (Written by Mildred Buhler)
Ladies to the center and you stand there back to back
Now the gents run around the outside of the track—
Pass your partner and you swing the girlie next,
There'll be a hot time in the old town tonight.
Now you put this lady in the center of the ring
(Gents put this new partner back in the middle, girls again back to back)
The gents run around while everybody sings
You pass this lady and you swing the girl beyond,
There'll be a hot time in the old town tonight.
Now you put this girlie in the center of the town,
You run around boys, And don't you dare fall down,
You take the next girl and you swing her round and round
There'll be a hot time in the old town tonight.
Now you put this girlie in the middle of the pot
You run around the ring and don't forget to stop.
Now you grab the next gal, she's your own little lollypop!
And you promenade that pretty gal back home.

Third Verse
Gents to the center and you stand there back to back
Now the ladies run around the outside of the track
Pass your partner and you swing the big boy next
There'll be a hot time in the old town tonight.
Now you put this fellow in the center of the town,
You run around girls and don't you dare fall down,
You take the next gent and you swing him round and round
There'll be a hot time in the old town tonight.
Now you put this fellow in the middle of the pot
You run around the ring, and don't forget to stop.
You grab the next guy, he's your own big sugardrop!
And you promenade that handsome guy back home.

Note: On the third verse it adds to the fun to have the girls actually swing the boys. These latter two verses make a pleasant variation from the original form and can be given in this order, or can be alternated with the first part, as the caller wishes.
**CALLER of the Month**

RALPH MAXHEIMER of Hollywood, known as that "Square Dance Man" on Radio Station KGIL, where he emcees two programs a week featuring Square Dancing, has been calling since 1944 and is recognized throughout Southern California as one of the top men in the field. His smooth style of calling is a joy to listen to, and his knack of keeping the whole floor moving with precision is a joy to behold.

A native son, Ralph has spent 22 years with the Los Angeles Recreation Department; has organized ten square dance clubs in San Fernando Valley; is director of the Southern California Square Dance Callers' School, and is director of both the Junior and Senior Square Dance Workshops. He is also director of 4-teams of exhibition dancers, the Wagonwheelers, Boots and Belles, Levis and Laces, and the Silver Dollars, who have presented exhibitions at many big events including the Associated Square Dancers Roundup, the Cow Counties Stampede, California State Festival and at both the Hollywood Bowl and the Los Angeles Memorial Coliseum. He has also conducted a Square Dance Callers and Teachers Institute at Bakersfield, and this August will direct a workshop for College and High School Coaches to be held at California Polytechnic at San Luis Obispo.

At the present time he is teaching for the Glendale Recreation Department three evenings a week with an enrollment of 1140. He is also teaching three afternoon classes a week for 7th, 8th, and 9th graders, producing wonderful results with the youngsters. In his spare time he calls for the following clubs: Wagonwheelers, Tarzana Squares, Bellswingers, Jeans and Janes, Hoedowners, Square Dancers Ltd., Long Beach Squares, Valley Squares, the Claire Windsor Supper Club, and the Hollywood Paladium, where on Sunday afternoon you will find public square dancing at its best.

A recording artist under the MaGregor label, he has made a number of records featuring instructional round dance records.

With his charming wife, Eve, Ralph has reached an enviable position, a star among stars in the calling galaxy.

The following call is one of Ralph's own introductory calls. Try it next time you are with the gang.

First and third forward and back.
Forward again with a right and left through.
Swing on the corner, like swinging on a vine.
Swing the next gal down the line.

Same two jeuns and a new calico.
Forward up and back you go.
Forward again with a right and left through.
Swing on the corner like swinging on the vine.
Swing the next girl down the line.

Then Allemande left (etc.).

**Around the SQUARE Set**

**BY PEG ALLMOND**

The Callers' Association Jamboree for June will be highlighted by the appearance of JIM YORK, eminent Southern California caller. Jamboree will be held June 11 in the Rose Bowl, Larkspur. Live music and a galaxy of callers. Save the date.

The Oakland Adult Education Department is sponsoring another class in calling—BILL CASTNER is the instructor.

New woman caller on the horizon—DOT SANKEY—Gate Swinger and Square Cutter, and wife of Jack Sankey. She is plenty sharp!

THE SQUAIROUNDERs of Sacramento have 44 members, and 23 are enrolled in the callers class, which is handled by MARVIN BLANCHARD, the group leader.

The COUNTRY GENTLEMEN ORCHESTRA—Square Dance Music par excellence—took the Square Dance Party held in connection with the Blossom Festival at Sebastopol a fast-moving affair. The GENTLEMEN have been playing hoe-down music for twenty years and are the best in this part of the state—all callers felt inspired—and the result, good dancing. The music was donated through the courtesy of LOCAL UNION 292.

A pat on the back to the Colusa Whirlers for their excellent hosting job at the Regional Festival and an appreciative chuckle to the decoration committee who thought up the humorous posters used in decoration. They used animals, with human expressions, and the result, when applied to square dancing, was a riot—A mama rabbit with her brood around her captioned LISTEN TO THE CALLER; a cow with a perfectly blank expression, captioned TRIPLE ALLEMANDe; and a charging bull with flames spouting from his nostrils, captioned SWING THE GIRL ACROSS THE HALL. The fellows did not appreciate the implication of the last one mentioned—but the gals all gave it a cheer.

IRV RAMSIER of Sacramento turned in a spectacular show and our hats are off to the Physical Education Department whose fifteen classes turned in the fine exhibition.

A native son, Ralph has spent 22 years with the Los Angeles Recreation Department; has organized ten square dance clubs in San Fernando Valley; is director of the Southern California Square Dance Callers' School, and is director of both the Junior and Senior Square Dance Workshops. He is also director of four teams of exhibition dancers, the Wagonwheelers, Boots and Belles, Levis and Laces, and the Silver Dollars, who have presented exhibitions at many big events including the Associated Square Dancers Roundup, the Cow Counties Stampede, California State Festival and at both the Hollywood Bowl and the Los Angeles Memorial Coliseum. He has also conducted a Square Dance Callers and Teachers Institute at Bakersfield, and this August will direct a workshop for College and High School Coaches to be held at California Polytechnic at San Luis Obispo.

At the present time he is teaching for the Glendale Recreation Department three evenings a week with an enrollment of 1140. He is also teaching three afternoon classes a week for 7th, 8th, and 9th graders, producing wonderful results with the youngsters. In his spare time he calls for the following clubs: Wagonwheelers, Tarzana Squares, Bellswingers, Jeans and Janes, Hoedowners, Square Dancers Ltd., Long Beach Squares, Valley Squares, the Claire Windsor Supper Club, and the Hollywood Paladium, where on Sunday afternoon you will find public square dancing at its best.

A recording artist under the MaGregor label, he has made a number of records featuring instructional round dance records.

With his charming wife, Eve, Ralph has reached an enviable position, a star among stars in the calling galaxy.

The following call is one of Ralph's own introductory calls. Try it next time you are with the gang.

First and third forward and back.
Forward again with a right and left through.
Swing on the corner, like swinging on a vine.
Swing the next gal down the line.

Same two jeuns and a new calico.
Forward up and back you go.
Forward again with a right and left through.
Swing on the corner like swinging on the vine.
Swing the next girl down the line.
Then Allemande left (etc.).

**JUNE, 1950**
The Dancer's BOOKSHELF
Lucile Czarnowski, Editor


This is the story of the origin, development, and purpose of the Festival of Nations which has made the St. Paul festivals the pattern to be followed by international groups throughout the U. S.

It is more than a fascinating description of a festival; it is a description of a community, singing, dancing and eating together, with old and new Americans making new and lasting friendships. A few lines quoted from the foreword goes even deeper.

"This story is a chapter in the life of a city in the heart of America and in the lives of thousands of American families whose parents were born in another country. It is a true story of hard days and happy days which these families experienced and which they shared with a friend who undertook in 1931 to help transplanted people become Americans, who in the next dozen years learned from them far more than she taught."

This story is not new to folk dancers but it bears constant repetition, especially now when many are coming to the United States from displaced persons camps and destroyed homes, seeking American citizenship and a place in our land.

The book is profusely illustrated with photographs of scenes from festivals. Of special note are the forty recipes for favorite dishes of "those who, in the Market Square of the Festival's International Village, learned to enjoy eating internationally."

Alice L. Sickels is a trained social worker and as executive secretary of the International Institute of St. Paul, originated the Festival of Nations and was general director of the first six Festivals. From St. Paul she went to Detroit, Michigan, to become executive director of the International Institute of that city. * * *

Set Running or the Running Set had every promise of being popular with our folk and square dancers, particularly the latter, after the Institute held by Mr. Frank Smith in Berkeley, June 1946.

Now it is very rarely seen. Just in case some vigorous dancers would like references on this exciting form of square dance the following three books will be of special interest.


This is the most complete authoritative work on the Running Set. The authors were the first to publish dance descriptions which could be interpreted in movement.

In the introduction is told the story of their discovery of this old dance form in Kentucky. Then follows the description of the steps, notes on the music, and to the caller, and general instructions on the form and performance of the dance. The remaining half of the book gives descriptions of the figures used in the Running Set, with a sample call used by the caller the authors met at Pine Mountain, Harlan County, Kentucky.


This booklet, like the other Recreation kits, gives much dance information in a few small pages.

Fifteen figures are described for the Running Set in addition to notes on the music, calls, and movement of the dance. Thirteen other American dances are presented with the inclusion of music for the majority of them. They are early American dances mostly of the circle and long-way type.


This little book devotes a full chapter (22 pp.) to the Running Set with excellent drawings illustrating the figures. The caller follows closely the Decca Record Album 274, Running Set Square Dances, produced under Margot Mayo's supervision.

The remainder of the book gives easy-to-follow instructions for dancing the more common figures and dances of the square and long-way types and offers help to the newcomers to square dancing.

Margot Mayo is known as the editor of Promenade, a magazine of American folk lore and organ of the American Square Dance Group, Inc.
BOISE, IDAHO. Square Dancers Hold Round-up at Music Festival.

About 1600 dancers, composing 200 squares, participated in the Roundup held recently in conjunction with the 32nd annual music festival here. Adding further color to the festive spirit, members of the Square Dance Association of Boise Valley wore their square dance togas to work, on shopping tours, and about other daily routines, throughout the week. They also entered a float in the music week parade. Wonderful cooperation, and an excellent contribution!

WONDERFUL COOPERATION AND AN EXCELLENT CONTRIBUTION.

SALEM, OREGON. Armory Becomes Melody Ranch.

Pigtailed youngsters in calicos joined hands with grey-haired gentlemen in cowboy boots at the Willamette Valley Square Dance Round-up, held here recently. Eight callers from Western Oregon called the dances, and participants traveled from all parts of Oregon. That's the stuff!

WEISER, IDAHO. Now It's Square Dancing On Roller Skates!

A roller skating square dance act by a set from Nampa was featured at the Weiser Spring Square Dance Festival recently. The act which was most difficult and spectacular highlighted the program which included many other dancing specialty acts as well as a full program of square dancing. The affair was given as a benefit to raise funds to complete the all-purpose cement slab at the Memorial Park.—Sounds terrific!

WENATCHEE, WASH. Square Dancers to Visit Europe!

Eight couples from the University of Washington are traveling throughout the Scandinavian countries this summer on a goodwill mission, presenting programs of American Square and Folk Dancing, and likewise learning some of the dances native to the countries they visit. Bon Voyage, mein amis! All good wishes for your great adventure!

BOISE, IDAHO. The Elks Dance.

Square dancing Elks from 10 southern Idaho communities were invited to participate in the big Elk square dance jamboree, held recently in Boise. Fourteen callers, among them Ken Cummings, shared honors. Program included all of our favorites!

WAUPACA, WISCONSIN. Hospital Benefit.

Members of the Square Dance Association of Wisconsin visited the Waupaca Square Dance Jamboree which was given as a benefit for the new hospital fund. A worthy affair for a worthy cause!

SPOKANE, WASH. Teen Age Callers.

Looking to the future, Spokane claims three up-and-coming teen-age callers, Robert Prall, Larry Craven, and Mickey McHargue. Good news.

JEROME, IDAHO. Festival in Magic Valley.

Magic Valley's first square dance festival was held recently in Jerome. Dancers from all parts of Idaho attended the affair, which was limited by the size of the hall to 480 participants. Visiting exhibition teams from Pocatello, Twin Falls, and Boise, plus one from Jerome, highlighted the program. It's great to hear how Idaho is pushing ahead in the square dance field.

STEPNEY, CONNECTICUT. Square Dance Summer School Comes!

Al Brundage has a bang-up program for the Country Barn from July 9 to 14. He's going to introduce material previously available only in the West and has a faculty that includes Rickey Holden (Texas), Olga Kubilsky (Hunter College, N. Y.), Frank L. Kaltman (New Jersey), and, of course, Al himself. Write Al at P. O. Box 176, or phone Trumbull 8-2209 if you're interested.

ELIZABETH, NEW JERSEY. Their Second Western Style Festival.

The New Jersey Square Dance Callers' and Teachers' Association put on their second bang-up festival May 7 at the National Guard Armory in Elizabeth. N. J. Al Brundage's Pioneers from Stepney, Conn., did the music up front; Rickey Holden, the Texas Whirlwind, was the featured caller. Other callers were from New Jersey, New York, Connecticut and New Hampshire. How about some pictures, men? How about an article?

AROUND THE SQUARE SET.

(Continued from Page Twenty-Three) at the Folk Arts Party. Matt is a new caller — and a product of BARRY BINN'S Callers Class.

The Army is certainly going in for squares in a big way. RANDY RANDOLPH is calling and teaching squares and rounds at the Officers' Club at Fort Mason every night. ED KREMERS holds forth at the Officers' Club on Tuesday nights. The Presidio — mostly squares and rounds. RON CONNELLY has charge of the Enlisted Men's Club square dancing in the Presidio on Tuesday nights. This session is enlivened by the excellent music of JOE SMIELL'S orchestra. Joe plays the accordian.

The Polk-Y-Dots of the College of the Pacific at Stockton are Square Dance conscious—ten of the members of the club have just completed a course in calling technique under JACK McKAY.

CHARLEY MARKIS and AARON JACKSON chairmanned a Square Dance Jamboree one recent Sunday in the Burlington Community Center. Purpose — to raise money for equipment for the center.
THE RECORD FINDER
(Continued from Page Sixteen)

MALLOW, JINGLE BELLS, CAMP-TOWN RACES, LISTEN TO THE MOCKING BIRD, CAPTAIN JINKS, and POLLY WOLLY DOODLE. Another set of 10-inchers (1085 to 1088 inclusive) has SOLDIER'S JOY, THE JIG, GOLDEN SLIPPERS, CINCINNATI HORNPIPE, GIRL I LEFT BEHIND ME, PETER STREET, RAGTIME ANNE and CROOKED STOVE PIPE.

Rounding out the new offerings are the following couple folk and round-dance records: 1048, THE LITTLE HAMBO-SELMA SCHOTTISCHE, and a group (1093 to 1096 inclusive) including MEXICAN WALTZ, JESSIE POLKA (Pretty Pauline), BADGER GAVOTTE, WEARING OF THE GREEN (Square, no calls), ROAD TO THE ISLES, POLKA KOKETKA (Russian Polka), SUSAN'S GAVOTTE (Lili Marlene), and SWINGOLA (Cruising Down the River). And advance copies have just been received of a new group of Folkraft's supervised by Vyts Beliajus, containing Polish, French, Jewish, and Scandinavian dances, as well as, of course, some Lithuanian.

First reactions to all of the newer Folkrafts (which by the way are being issued on plastic) tend to classify them in the same manner as the earlier releases—that is, very usable, but not all that could be desired from the standpoint of musical quality and technical workmanship.

OLD-TIMER'S

Recent issues include 8015, TAKE A PEEK and FOUR LEAF CLOVER (called by Johnny Melton), 8018, CORNERS OF THE WORLD and ARKANSAS TRAVELER (called by Joe Boykin), 8020, EL RANCHO GRANDE and OH SUSANNA (called by Bob Merkley) and 8025, SAN ANTONIO ROSE and HOT TIME IN THE OLD TOWN TONIGHT (called by Butch Nelson). In accordance with this company's established policy, these new releases have printed instructions inserted on loose-leaf slips. Although some of the figures are called in "Arizona style," they are all quite danceable.

CORAL'S

CORAL has corralled the "Pinetopper's orchestra, for a group of western pieces including 64035, THE FIRST TWO GENTS CROSS OVER (quite usable for a radio version of Life on the Ocean Wave) backed by BUFFALO GALS; 64038, RAGTIME ANNE-

CHICKEN REEL (one side) with SALLY GOODIN-OL' JOE CLARK on reverse; 64039, FISHER'S HORNPIPE-RICKETT'S HORNPIPE (one side) with FLOPEARED MULE-OL' DAN TUCKER on reverse; 64040, MONEY MUSK-SOLDIER'S JOY (one side) with CAPTAIN JINKS-RUSTIC DANCE on reserve. The last three tend somewhat toward a southern twangy style, especially 64038; 64039 has the best beat of the three. RUSTIC DANCE, a schottische; makes an odd combination with CAPTAIN JINKS. Why this was so arranged is a mystery to your reviewer.

Record 64034 presents FLYING EAGLE POLKA, marred by some bad "breaks" in the phrasing, backed by BLUE BONNET SCHOTTISCHE—a prettily-played tune, but considerably more of a polka than a schottische.

CRYSTAL'S

Crystal sent the following for review: 192, GIT ALONG HOME CINDY (Hoe-down)-I'M NOT PARTICULAR; "CINDY" is good for those liking a southern twang; the reverse is only a hillbilly vocal. 219, PADDDIE ON THE TURNPIKE-RICKETT'S HORNPIPE; both are good lively hoe-down's. 220, SALLY GOODWIN-SOLDIER'S JOY; two more lively ones—"Sally" a bit southern. 236, THREE LITTLE GIRLS DRESSED IN BLUE-WAY OVER ON THE HILL; neither of special value to folk or square dancers. 251, RED BARN POLKA-ARKANSAS WALTZ; "Red Barn" is a good polka, but has a four-measure break, spoiling it for pattern dancing, while "Arkansas" is a fairly good hillbilly waltz with vocal.

MORE ON MILLS INSTITUTE

New dances which proved popular at recent Mills Institute included:

- Beautiful Ohio Waltz (Columbia 35617), Pacific Hesitation Waltz (Coast 7034), and Rumunjsko (Rumunian) Kolo (Balkan 525), taught by Henry "Buzz" Glass.
- Hesitation Waltz (Coast 7034) taught by Sandy Tepfer.
- Jarana Yucateca (Imperial 1015) taught by Abby Schmits.

And a rather long list of dances, popular in the Southern Section of the F.D. F. of Cal. but not well-known in the "North," brought to us by Terry McDonald: Beroiges Tanz (Kismet 138), Misirlou (Columbia 7217-F), La Rinka (English-Columbia DX-1202), I Have Lost My Stocking in the Brook (English-Columbia DB-1654), Strip the Willow (English-Columbia DB-1277), Jan PieNiewiet (Decca 23694), Luxembourg Waltz (Victor 25-1020), Columbia 35506), Jessie Polka (Crystal 108, or any of the new records produced expressly for this dance by Folkraft, Imperiai or Macgregor.

FILBERT AND FANNY

By Elsocht

"It isn't everybody that can learn to hambo in one lesson."
think make for a closer understanding among various peoples.

BEA FRAMAN
1033 S. Stanley
Los Angeles 35, Calif.

In regards to composed vs. authentic dances I'd like to say my only objection to most [authentic] dances is that their steps, patterns, etc. are too confusing or difficult or I have too many changes.

I believe the simpler ones like Patty Cake Polka, Waltz of the Bells, etc., will become "authentic" in time. After all, some people composed the "authentic" dances originally didn't they?

Swingola, Skater's Waltz, etc., left me without any trouble—but so did the Schuplattler. They were too difficult to learn and too hard to remember for ordinary dancers.

Such may have their place as exhibitions or for the ones who like to do difficult dances.

For myself and most of the members in my classes the simple (dances) with music you don't tire of (steps) you don't have to relearn are the ones we enjoy doing year after year.

I think the things that may cause the death of folk dancing are too many dances and too difficult dances, with too much stress laid upon authenticity and "style of execution", and not enough on the enjoyment and fun.

LIANE WEBER
Sutter County Recreation Dept., California

In your March issue you extended an invitation to all members to send in their views on composed vs. authentic dances.

I feel that we have enough of the authentic dances to keep the vast majority of folk dancers busy learning them. Let's all learn the authentic dances after everybody has learned all the authentic dances well, then start composing.
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