

Let's Dance!

JUNE
1950

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

THE FOLK DANCE FIESTA-SEE PAGE 11

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Photo by Ruth Cavanagh, Berkeley.

Lady of Letters

Most of us would like to write a book but, for various reasons, few of us ever progress further than an outline of the first chapter. Lucile K. Czarnowski, book editor for LET'S DANCE!, is the exception.

Her DANCES OF EARLY CALIFORNIA DAYS is not only written—it has been published by Pacific Books and is now on sale at all leading book stores. What's more, it has received outstanding reviews and is being used by teachers of folk dancing across the U. S. and by writers interested in the colorful past of California.

This is a fitting climax to a long career that had its beginning when a little girl fell in love with dancing at a San Diego grammar school and decided she had found the thing in life that interested her most.

It was no childish whim. For Lucile went on to take a Master's Degree in Dance from the University of Wisconsin; travel on an extensive survey of folk dancing, folk music and costumes in Europe; become a popular corresponding member of the National Committee of Folk Arts of the U. S.; national chairman of the Dance Section of the American Association for Physical Education and associate supervisor of physical education for women at the University of California in Berkeley—where she teaches both folk and modern dance.

Enthusiastic about the Federation movement from its inception, she became the California Federation's fourth president and went from this office to that of chairman of the research committee where she was responsible for the production of the first four volumes of FOLK DANCES FROM NEAR AND FAR.

With her writing ability and knowledge of her subject it is small wonder that publishers of folk dance, folk art and folk craft material in the U. S. and England are sending her more and more material and that readers of LET'S DANCE! find her department, "The Dancer's Bookshelf," a sure guide to entertaining reading.

BOB LAMONT

THIS MONTH'S COVER

One of the loveliest dances done by the talented team of Virgil Morton and Madelynn Greene of San Francisco's Festival Workshop is the Philippine Sua-Sua. This is a courtship dance of the Moros, who originally came from India, and still contains a strong Oriental flavor. Every fan movement has a definite meaning and the dancers sometimes sing as they perform.

Photo by Norman Lenshaw, S. F.



CHATS with your PRESIDENTS



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



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.

CALIFORNIA FEDERATION CALENDAR OF EVENTS

EDITED BY HAROLD PEARSON
AND CHARLES RICH

FEDERATION FESTIVALS

NORTH

JUNE 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

AUGUST 13 HEALDSBURG

SEPTEMBER 3 CHANGS

OCTOBER SANTA CRUZ

SOUTH

JUNE 11 LOS ANGELES. A Fiesta Baile International Folk and American Square Dancing. Folk Dancing outside and Square Dancing inside at Normandie Playground, Venice Blvd., Normandie Ave., Los Angeles. Your hosts—Friendly Folk and Circle V Folk and Square. Time 4 to 8 p.m. Council Meeting 2 to 4 p.m. Exhibitions: Los Bailadoras Spanish Dances, Int. Dance Circle, Portuguese Garland Dance, Friendly Folk, Spanish Jota. Very prominent callers for squares.

JULY 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: 1 to 5 p.m. Hosts: Square Dance Callers' Association. Theme: Square Dance Jamboree. Live music from an 8-piece orchestra.

JUNE 25 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 1:30 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: Boots and Bustles

AUGUST 27 NAPA. Silverado Folk Dancers.

SEPTEMBER 10 BOYES HOT SPRINGS.

OCTOBER 1 VALLEJO

TEACHERS' INSTITUTES

JUNE 25 OAKLAND. Teachers only. Oakland High School.

JULY 28 to AUGUST 5 STOCKTON. Folk Dance Institute.

JUNIOR FESTIVALS

NORTH

SATURDAY, JUNE 10 MILL VALLEY. A Junior Section Teen-age Festival for all Junior Folk Dance Clubs and Teenagers. Hosts: Tamalpais Hi-Stepeprs. 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 8 to 11 p.m. Sponsored 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.

LET'S DANCE!

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.
"Folk Dance Date With Nate," KSGN, 4:30-5 p.m., Sundays.

MARIN—"Your Favorite Folk Music," KTIM (1510), 1-1:30 p.m., Sundays.

OKLAND—"Folk Dancer on the Air," KWBK (1310), 9-9:30 p.m., Sundays.

PETALUMA—"Folk Music," KAPF, 9:30 a.m., Sundays.

SAN JOSE—"Polka Party," KLOK (1170), 10:45-11 a.m., Monday through Friday; 3:45-5:15 p.m., Saturdays. "Square Dance," KEEN, 1:30-2 p.m., Saturdays.

SAN MATEO—"Calling All Folk Dancers," KVSM (1050), 10:30-11:30 a.m., Sundays. "Adventures in Folk Music," KSMO (1550), 10:30-11 p.m., Monday through Friday. "Polka Party," KSMO (1550), 9-9:55 p.m., Sundays.

SHERMAN OAKS—"Folk Songs and Dances," KGIL (1260), 10-11 p.m., Monday through Friday.

STOCKTON—"Lawton Harris Program," KWG, 6:30-7:30 p.m., Saturdays.

On the Screen

SAN FRANCISCO—Arts and Crafts of Belgian Congo, Eskimos, Navajos and of Pacific Northwest Indians will be shown in a film at California Palace of the Legion of Honor, Lincoln Park, Saturday, June 24. Time: 2:30 p.m. Admission free.

Special Events

HAYWARD—Sons of Norway sponsoring festival at Bjornson's Park celebrating Midsummer's Day, Sunday, June 25. Time: 10 a.m. to 9 p.m. Dancers invited. For details contact Grace Larsen, 3916 Whittle 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 Marias, nationally known folk singers, will present concerts in these cities. Idyllwild Music and Arts School, June 25; 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, 22½ Mt. Auburn St., Cambridge 38, Mass.

OREGON

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

EVERYONE

CHINESE—June 11 is the date of the Dragon Boat Festival, originally celebrated in China by races of boats shaped to represent dragons. In California this occasion is marked by the serving of special foods, particularly rice steamed in palm or banana leaves. In China the feast of the fifth day of the fifth moon comes at one of three annual occasions for the payment of debts.

SWEDISH AND NORWEGIAN—June 21, the longest day of the year, is honored by a Midsummer Festival. This rite may be traced to an ancient pagan custom which the Christians turned into St. John's Day. It is celebrated by dancing and merry-making around a Maypole; watch your local paper for details.

FRENCH—July 14 is honored as Independence Day, commemorating the fall of the Bastille in 1789; it is the National Holiday in France, a time of gay festivities.

AMERICANS—July 4, our National Independence Day, will be marked by many activities. Look for the dance program in your regional area.

INTERNATIONAL FOLK DANCE CONFERENCE, held in Venice last September, will be held in Indiana from July 17 to 21 in conjunction with the Mid-century International Folklore Conference which will take place at Indiana University from July 22 to August 5, 1950. The Conference is being held by the International Folk Music Council under the auspices of UNESCO. This is an exceptional opportunity: scholars from all over the world will be gathering to exchange knowledge on folklore and art forms, music, literature and dance. Accommodations will be available on the University campus; board and lodging costing between \$3.50 and \$4.00 per day. Application for membership in the Conference should be made immediately to Dr. George Herzog, Indiana University, Bloomington, Indiana.

Please send all news for this column to Margaret Jory, Folk World Editor, LET'S DANCE! Magazine, 1370 Euclid St., Berkeley, Calif. Items should be received by the 5th of the month before desired publication.

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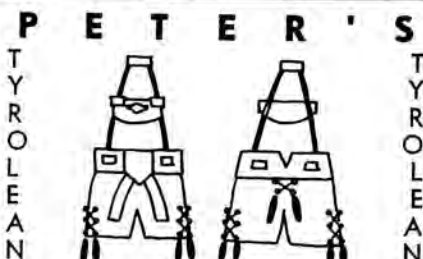
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TELL IT TO DANNY

By DAN McDONALD

New officers for the HAYWARD HEYMAKERS are: JOHN McILHANY, Pres.; JOHN HAYES, v.p., who is also a MERRYMAKER while making Hay, HEH! RALPH SCNECHAL, moneymaker, I mean treasurer, and BARBARA LEARD, Secretary, and they hold their regular monthly parties the fourth Saturday in the OLD BOYS' GYM, thaswotit-saysitdoes; and you can be sure of pains in the haid from laughin', if'n you ever attend a joint party given by the "HEY" and "MERRY" MAKERS. Those HEYMAKER boys had the rest of us boys and girls rollin' in the aisles with their Ta Ra Ra Boom De Ay, especially when it came to THE END, painted on sterna as dresses were flipped. The MERRYMAKERS did an equal surprise tip with their "Creole Creep."

BEE CATTERLIN, 1841 Glenhaven Ave., Walnut Creek, Calif., a member of the ACALANES FOLK DANCERS, would like to buy a copy of LET'S DANCE! issued Dec. 1946 and one each of March, April, June, Aug., Sept., Oct., Nov., Dec., 1947 to complete her library; she has the first little "MIME MEMO" issued in 1944—WOW! What a wonderful magazine we have today and who knows what the future holds. Subscribe now; even your friends will tell you they like it.

THE HOOD MOUNTAIN REVELERS at the LOS GUILUCOS SCHOOL FOR GIRLS near SANTA ROSA are doing a wonderful job of entertaining themselves, and the new arrivals soon become interested in the activity; outdoor festivals are planned for the summer and all folk dancers are invited to attend. They are most grateful to groups or individuals who bring them new dances, which they are eager to learn. Make a date to go some Saturday; write to DOTTIE WILES, their hard-working leader. You won't regret it.

Silly questions—Like to eat? Well, it's not so silly when eatin' time comes; last Wednesday every month at the SCANDINAVIAN FOLK DANCERS in San Francisco, BOB OLSON (must be a Swede) is the food maker, with assistants o'course, but you sure earn it after doing an evening of all Scandinavian folk dances. They're easy in a strenuous sort of way.

Too late for May came a letter from NATE MOORE, Pres. FRESNO FOLK DANCE COUNCIL, telling of the "Annual Governor's Chuck Wagon Dinner" where GOVERNOR and MRS. WARREN were the guests of honor to 1600 at their table and as many spectators. San Joaquin Valley is really Folk Dance conscious. Ranchers SANDY CROCKETT and JACK HARRIS sent their private planes to transport the OAKLAND RECREATION DANCE ARTS group for the occasion. Be sure to mark your calendar with a Grape big Raisin, Oct. 28-29, and watch for announcements in YOUR LET'S DANCE!

SAN LEANDRO FOLK DANCERS gave us a beautiful day and evening of dancing at their new high school; the playground paving was easy to dance on, but the school officials would not O.K. waxing, which would have improved it without hazard. Their gym floor was the finest and the newest.

SACRAMENTO as usual put on a super-

duper of a festival as host to the Federation and now it is a far cry from a few years ago when one or two quiet groups were dancing once a month; now, they're not so quiet and I don't believe there's a street in town that doesn't boast (and boost) folk dancing.

BUSHROD FOLK DANCERS had their second annual BEGINNERS FESTIVAL recently in OAKLAND. The smiles and happiness displayed were evidence of the fun to be had in their new-found activity. Then the Federation Festival with election of the new officers for the Northern Section held at U of C in Berkeley was a riot of color on the beautiful green in the shadow of the Campanile. Night party, as usual, was crowded to capacity.

FOLK DANCE COUNCILS are getting under way and BILL SORESENSEN, secretaried by MURIELE PABST, is the chairman of San Francisco area. And a good deal of good they are doing, good.

ALICE WARD says SALEM GATESWINGERS are nearly all married couples (maybe the rest are all nearly married). They held their second CHERRY BLOSSOM FOLK DANCE FESTIVAL May 7 at the Army, which was attended by dancers from all over Oregon; Giller Productions of Hollywood intends using 2,000 local people for the SALEM PAGEANT OF PROGRESS come June 15-16-17. THE OREGON FOLK DANCE FEDERATION now has fifteen clubs listed. Watch them progress.

The VALLEJO FOLK DANCERS were hosts last month to the friends of BILL GAMBLE and BETTY HAMPTON at a wedding reception following their exchange of vows on April 6. Over 200 dancers in the Vallejo-Napa area attended the festivities, highlighted with two large wedding cakes. Sharing in the spotlight were MIRIAM BEASLEY and JIM WRIGHT, also members of the Vallejo group, whose wedding was a social event two days later.

The beginning class sponsored by the VALLEJO FOLK DANCERS joined forces with the beginners of the BOOTS AND BUSTLES CLUB recently and had a bang-up party for intermediate and beginning folk dancers in this area. These same 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 sharing of all the details necessary for a successful party.

YIPE! For the third time in five weeks VALLEJO FOLK DANCERS have been visited by Cupid. JUANITA WEBBER and RAY KRAMER this time. JUANITA 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 to a dance composed to Mendelssohn's Wedding March. Date is set for August.

Hold 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, right after you read this if you read this right after you get it. Know why you'll have a good time: the two famous CHARLIES of MARIN COUNTY have charge if it—thaswhy!

Help celebrate your independence by dancing on the green at THE MARINA this July 4. Bring the kids, they can go wading, while they're wading for you to dance, our own GRACIE PERRYMAN in charge of arrangements makes it a must for fun for sure.

ARTHUR MORK, treasurer, FRESNO FROLICKERS, suggests instructions be published in LET'S DANCE! re: changing of address. If each club would 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 tiring job trying to keep the files straight, changing plates, re-mailing, paying return postage, asperin and other headache reliefs. Would somebody please make a motion in your club to spend a few cents for your own convenience and help eliminate this unnecessary inconvenience.

SAMUEL L. LEWIS writes: "Down in TULARE they are just beginning to roll. Too hot in the Summer. But all in together: Californians and Ozarkians and Mexicanos; Square dancing and round dancing and European 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 SEBASTOPOL. Their 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 grandstand was filled early in the day, and at night at least 100 dancers were turned away. SAN LEANDRO FOLK DANCERS divided up the MCing on April 23. Leadership and responsibility divided between the whole 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 paces 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 LET'S DANCE! In the OUTDOOR ART CLUB in MILL VALLEY, every Thursday evening meets one of the nicest (we think) of Folk Dance Clubs. Headed by CHARLES REINDOLLAR, 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. VIN 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 MUELLER (by the way, GUS is our V.P.), and 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 Ossifiers for the ALAMEDA CLAM DIGGERS for 1950 are: BETTIE HARRIS, Pres.,

FORD THOMASON, Vice Pres., HERBERT PIRKNER, Treas., BILLIE JENSEN, Sec., JAY BALCH, Inst.

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

Greetings from CHICOS AMIGOS; new officers: President couple, HAROLD and DOROTHY THOMAS; vice pres. couple, LLOYD and DORIS BERGLUND; secretary-treas. couple, HERBERT and ROSEANN BIGELOW; publicity couple, GEORGE and JUNE PETERSON; Instructor, LARRY and KATHLEEN SEIFERT.

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

MADLYNNE 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.

Folk dancing is now on the air in FRESNO with NATE MOORE, president of the FRESNO FOLK DANCE COUNCIL, as M.C. every Sunday afternoon at 4:30 on Station KSGN, 900 on your dial. If you have announcements of interest to folk dancers, or parties or festivals you wish publicized, contact him at 1543 Harrison Street, Fresno, phone 3-4486 and he'll be glad to broadcast them.

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 fruit dessert with Javanese sauce. We are looking forward to the next festival at OJAI.

PAUL O'BRYNE writes: Took in the Festival 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 CARROUSEL, just like a merry-go-round—everybody laughs while they dance . . . Fridays, social . . . Wednesday, classes . . . California Hall, Polk and Turk, San Francisco.

Glad to hear our Tweedie Pie, BERNICE TWEEDT, didn't stay long in the hospital, that's no place for a dancer and especially one as nice as Tweedie. 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 'tis: "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 several 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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"I caught it last year," reports Vytautas Beliajus (far left), editor of "Viltis" and nationally known authority on Lithuanian dances. Sandy Tepfer, Made-lynn Greene, Shirley Wimmer (not on faculty), Lucile Czarnowski and Buzz Glass of the California Federation report bad cases. (Picture by Posner)



Herb Greggerson, editor of "Foot 'n' Fiddle" and author of "Blue Bonnet Squares," says "Yep, it's spread down this way." (Photo by Tony Gaudio)

C.O.P. Fever

ONCE AGAIN IT'S HERE

by KEN KIRKWOOD

THIS 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 day-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)



"I had a severe attack only last week," says Ralph Page, editor of "Northern Junket" and co-author of "Country Dance Book." (Photo by Phil Maron, Oakland)



Jack McKay, president of the Northern California Callers' Association, remarks "C.O.P. Fever? Sure I've got it! It's wonderful! (Photo by Jerome Kilts, S.F.)



"I've had three doses and am looking forward to the next," Mildred Buhler, square dance editor for LET'S DANCE!, says. (Photo by Tony Gaudio)

(Continued from Page Nine)

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: Lucile 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; Madelynne Greene, of San Francisco's famous Festival Workshop, will present a course in the techniques of teaching,



Lawton Harris, who helped introduce C.O.P. Fever to the country, busy spreading the virus via the airwaves. (Photo by Ace Smith)

and Walter Grothe, twice president of the California Federation and present promotion manager for *Let's Dance!*, Dick Purvis, and Grace West 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' As-

sociation: Mildred R. Buhler, square dance editor of *Let's Dance!*, Carolyn Mitchell, "Sandy" Tepfer, Sally Harris, Vera Holleuffer, "Ace" Smith, Bob Osgood, 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.



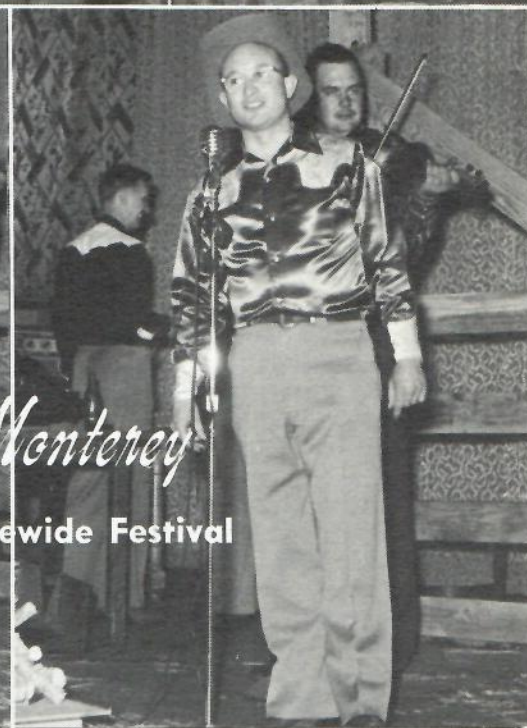
"Ace" Smith of Salinas, California, reports the bug has just bit and he's feeling fine! (Photo by Ace Smith, Salinas)



Carlos Rosas of Mexico, here shown with partner doing an exhibition, says he hopes the Fever will spread like wildfire.



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)



Fiesta at Monterey

A Three-Page Look At 1950's Statewide Festival



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.)

THE KILT AND I

WHEN A PHYSICIST AND BACHELOR TAKES UP KILT MAKING ANYTHING CAN HAPPEN

BY ALEX HOLSER

THE TERRIBLE THING about it was that it crept up on me. The kilt, I mean. It started its campaign against my peace of mind the day I discovered that I was a real member of the Clan Fraser. Every time I passed the window in which the bolt of tartan cloth was displayed I had a peculiar tingling sensation, a desire to get rid of my prosaic "trousers" and don the real garb of the Highlander.

I fought back, of course. A physicist, a bachelor, a student piper and a folk dancer, I had (or so I thought) no ability to sew, no time to sew and no money to invest in material.

But, before long, I found myself discussing kilts with my pipe-instructor. A kilt, he told me, was made of a single piece of cloth seven to nine yards long and about twenty-six inches wide. Eight yards, he estimated, would do me nicely. He further intimated that no piper went around in anything but a kilt and pointed out that, since I was folk dancing, I would really be doing myself a favor by saving the cost of an additional folk dance costume.

With this kind of propaganda ringing in my ears you can understand that I was at a disadvantage and realize why, when I next passed the store window, I went in—just to make a few inquiries.

Fortunately I work in a well equipped laboratory for, when I emerged from the store, I recalled that we had a sewing machine and an electric iron among our more scientific apparatus. I also recalled that there was a great deal of room in the laboratory at night—and no one to watch the kilt and I in our first moments alone. Thus it developed that there was no problem—except how to make a kilt and to obtain the necessary practice in sewing.

OUR first night at the laboratory was spent facing one another. Neither of us moved or talked, but I could almost hear the cloth saying, "Make one slip with those scissors and your-r-r investment is gone, lad-die!" It was un-nerving and I went home without having done more than make up my mind to investigate kilts and their habits a little more.

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!

ON the following night I faced the kilt grimly, determined not to be bested by a piece of cloth. I took nail scissors and cut the ten million stitches I had made, laid the cloth out on the floor and went to work with a vengeance. A week later I was ready for my second fitting. This time the hip fit was perfect—but the bulk of the pleats around my waist made me look about as streamlined as Henry the Eighth. The kilt had won again!

Fighting for self-control, I put in a call to my pipe-instructor, getting him out of bed. He listened and then chuckled.



Tired, but victorious, the author consoles himself on his pipes. (Photo by Bob Godding, Los Angeles.)

"Don't worry," he said, "just cut out most of the pleated material at the waistline so the fit will be snug.

"And by the way," he added, "don't forget that the bottom of a kilt is not hemmed. The selvedge of the cloth forms the bottom line and all adjustments as to length must be made at the waist."

Four nights of labor with scissors took care of the bulkiness and I'm still working on the hem that really is a selvedge. Yet, if my encounter with the kilt is not a complete victory, neither is it a complete defeat. For I'm wearing the kilt, regardless of its imperfections, when I pipe and folk dance. What's more, I have confidence in myself and face future struggles with the kilt without qualms. I must not, I will not, fail!

There's Magic in Masks

LOOKING FOR AN INTERESTING FOLKCRAFT?
THEN JUST TRY PUTTING ON A NEW FACE!

By Grace Perryman, Arts and Crafts Editor

IN 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



Louis Laubscher holding the "viejito" mask he made for the famous Mexican "Old Man's Dance."

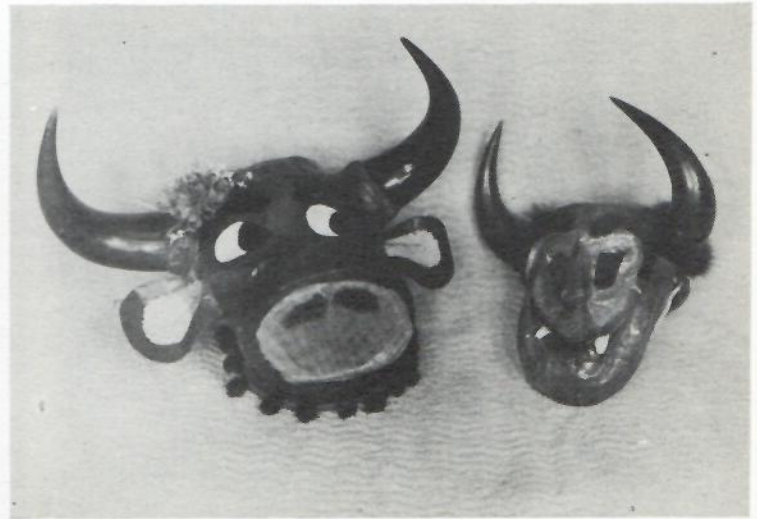
dancer wears a mask to resemble the animal he represents. *Los Viejitos* (The Little Old Men), a folk dance from Michoacan, Mexico, is done by agile young men wearing masks to resemble wrinkled aged crones. They begin the

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

(Continued on Page Eighteen)



Left—Model is completely covered. When paper is dry it can be removed and mask will retain shape. Right—Masks made by the S. F. Folk Artists and used for various folk dances and games.



FIESTA AT MONTEREY

(Continued from Page 11)

"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



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

WINDSOR'S

FOUR 12-inch plastic records for square and round dancing have been issued by the Windsor Company, arranged and called by Doc Alumbaugh and Walt Byrne. The record envelopes contain printed dance directions. Two of the records are devoted to specially composed arrangements of popular figures, breaks, trimmings and fillers for square dancing, to supplement class work and for general dancing.

The "Beginners" record (BP-101) contains some allemand left specialties, multiple ladies' chains, right and left through, see-saw, docey-doe, do-paso, split the ring, rip and snort, etc. The "Intermediate" record (IP-201) offers docey ballanet, wagon wheel, pinwheel allemand, thread the needle, two stars in the night, and others.

Record WC-501 contains two called squares: Alabama Jubilee and the very popular McNamara's Band—a new variation. For callers, the company offers the same combination uncalled, on record XC-103. Music is by the Sundowners Band. Judging by the reaction to date, it is this fourth (uncalled) record which will be the most used of the group; the singing callers are going for it in a big way!

FOLKRAFT'S

A recent release by this company includes Album F-15 "TEXAS WHIRLWIND" Squares called by Rickey Holden, complete with instruction book; good dancing, but rather fast. Records 1201 (MISSOURI QUICKSTEP-TOM AND JERRY) and 1202 ("TATERS IN THE SANDY LAND-BEAR CREEK HOP) are 12-inchers for callers. A set of 10-inchers for callers (1067 to 1070 inclusive) offer "TURKEY IN THE STRAW, LUCY LONG, RAKES OF

(Continued on Page Twenty-Six)

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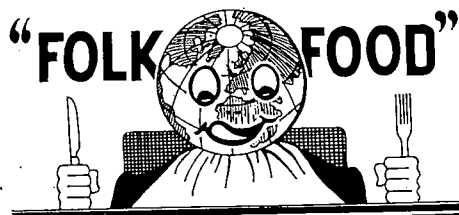
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LET'S DANCE!



Edited by MARJORIE POSNER

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)
- ¼ cup minced fat pork
- 1 tsp. fine-chopped onion
- 6 tblsp. water
- 1 egg
- 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 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

Cook 1½ lb. fresh spinach in a very little boiling salted water. Drain and chop, adding 3 tblsp. flour. Heat 2 tblsp. butter in a saucepan, add spinach and gradually add 1½ cups stock, milk, or water, stirring well. Cook 10 minutes. Add salt to taste. Garnish with hard-boiled egg, white and yolk chopped separately. Serves 6.

STEWED 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" Gravander 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.

1 or 2 Weeks Intensive Training and Family Vacation for "Callers" and Instructors of Square and Round Dancing with

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Aug. 6-12. Beginners and Intermediate

Herb Greggerson

Aug. 13-19. Intermediate and Advanced

FEE FOR EACH COURSE: \$60 (\$110 per couple). Includes: Board, Lodging, Course and Vacation.

For information and application write:
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SKIRT NO. 174 \$10.00

Red, Blue, Green

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

BLOUSE NO. 416 \$5.95

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BODICE "E" FRONT LACE—EACH \$2.95

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Terry-Lo

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BERKELEY, CALIFORNIA

TELL IT TO DANNY

(Continued from Page Seven)

Red Cross benefit where they were appearing with celebrities of stage and screen. It was interesting to see them pick up a large group of people from the crowd and have them going through their paces in a few moments. I visited PAUL HUNT'S group at the PROSPECT 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 the accordion are a delight.

"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 HAHN continue to be very busy with 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, but after working 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 fine work. RED HENDERSON and I got together at the UNIVERSITY CLUB and wound up the evening in the club library showing 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 and sociable people who gave me a good time. Met my old friends, CLARENCE and MURIEL NELSON there. In PORTLAND I visited a beginners callers' class conducted by MARGO FLORES. There used to be 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 fine square dancing to the music of an excellent 4-piece orchestra. . . . Dancers are pretty fine people wherever one may go and a traveller need not be very long in a strange city without making 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 their annual trip to ALPINE LODGE on the slopes of Mt. Tamalpais. EV SMITH, the never-tiring instructor, had a program of dancing for the small fry and then kept the SQUARE STEPPERS dancing until the wee small hours. BYARD TAYLOR, one of the charter members, entertained the entire group at his lovely beach

home on Stinson Beach with a wonderful luncheon on Sunday. Everyone had such a good time they are already looking forward to next year's trip." (Thanks to ROY and VERLA HARRINGTON.)

The GAYETEERS, which could be the Gay-EIGHTeers or the GayEATEers, as are most folk dancers, chose their name from the eight characters members, which may be and will be stretched from eight to eighty in no time a'tall. 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

Forrest Cockrell and his School for Beginning Squares and Callers of the Downtown YMCA Hereby confer upon

The Degree of HdE (Hoe-down Experts)

You listen to the caller
You have mastered half the steps
And without any hesitation
You know when to square your sets.

The patter 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.

SIGRID 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 Elsocht designed and which will be available at the June 18 Festival at Hayward. Made of color-fast material, these gee-orgus things are worth more than the 5c asked (cost price) and EVERY dancer, and I mean E-V-E-R-Y DANCER, should have one. If you're not at the Hayward Festival you can order yours through having your club write to Federation H.Q., 262 O'Farrell St., S. F. 2, Calif. Colossal on cars, beautiful on baggage, wonderful on windows!

And our new N. S. Pres. sends in this cute greeting from Wilma Young of Sausalito, his first folk dance teacher.

Corrido	El lowworm
O klahoma Mixer	Eide Ratas
Nights of Gladness	Oxford Minuet
G ypsy Wine	Ranchera
Road to the Isles	G oralski
A lexandrovska	Espan
T sigonochka	
U p town-Downtown	
Ladies Whim	
A manor Waltz	
Tarantella	
I talian Quadrille	
O h Johnny	
N arcissus	
S enftenberger	

That goes for all of us to George, doesn't it? Sure it does! Goodbye for now—and happy dancing.

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 1½ 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.

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.

RESEARCH COMMITTEE

Mildred R. Buhler, Chair-
man; Lawton Harris, Meri-
am Lidster, Adrienne Mur-
ton, Heidi Schmitz, Anne-
marie Steinbiss, Dorothy
Tamburini.

DER WOLGASTER (German)

(Der Vohlgas-ter)

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."

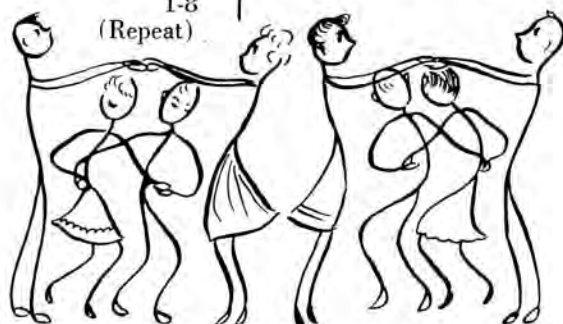
Formation: Regular square formation, head and side couples are designated. Bodies are erect and heads held high. All hands are joined and held together at shoulder height.

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

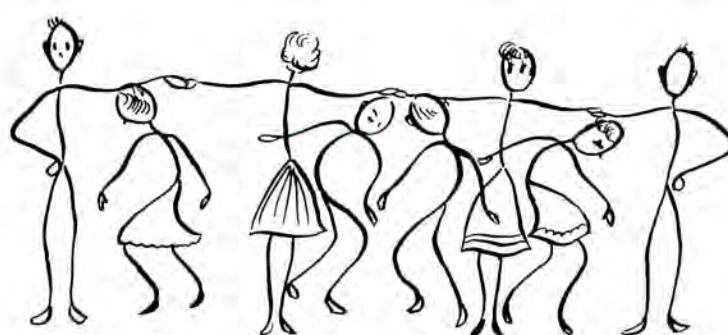
MUSIC 2/4	PATTERN	Illustrations by Annemarie J. Steinbiss
Measures	1. <i>Circle Left and Right</i>	
A 1-8	All four couples join hands at shoulder height in a ring and walk 16 steps to L, starting L foot. W look at M behind them as they move.	
1-8 (repeat)	Circle R with 16 walking steps, W looking at partner as they move.	
	II. <i>Side Arches</i>	
	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.	
B 1-2	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.	
3-4	Note: This arch is held through measure 8.	
5-6	Beginning L foot, head couples walk four steps to arch made by side couples to their own right.	
7	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.	
8	Head couples turn to L in place (two steps).	
	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)	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.	
7-8	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. <i>Center Arches</i>	
C 1-4	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.	
5-6	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.	
7-8	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.	

DER WOLGASTER---Continued

MUSIC 2/4	PATTERN	Illustrations by Annemarie J. Steinbiss
	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. W 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 (Repeat)	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.	
A 1-8 (Repeat)	Changing to join L elbows, run 16 steps around partner in the other direction.	
B 1-8 1-8 (Repeat)	VI. Same as Figure II	
C 1-8 1-8 (Repeat)	II. Same as Figure III	
D 1-8 1-8 (Repeat)	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)	Continue grand R & L to home position. Join R elbows again and turn twice around while still skipping.	
B 1-8 1-8 (Repeat)	X. Same as Figure II	
C 1-8 1-8 (Repeat)	XI. Same as Figure III	
D 1-8 1-8 (Repeat)	XII. Same as Figure IV	
A 1-8 1-8 (Repeat)	XIII. Same as Figure I	



SIDE ARCHES



CENTER ARCHES

Let's Dance Squares

EDITED BY MILDRED R. BUHLER



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.



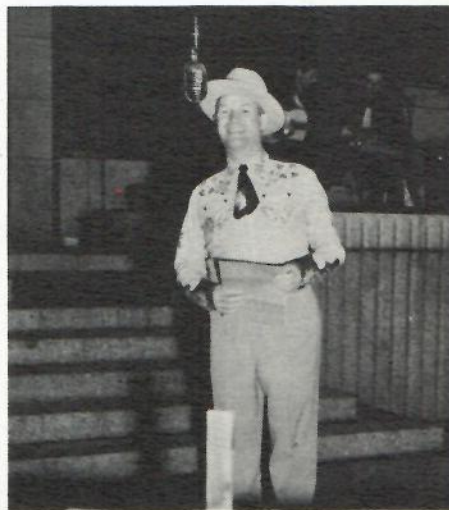
Hear a lot about square dancin' goin' to the dogs? Here's proof the opposite is true—maybe canine callers will be next!

The GOLDEN SPIKE Jamboree

BY MILDRED BUHLER

THE heroic days when the continent was finally made one through the meeting of the Union Pacific and Southern Pacific Railroads at Promontory Point, Utah, in 1869, came to life again last month in "Golden Spike Day."

A colorful pageant, "Transcontinent-
(Continued on Page Twenty-Two)"



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

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 ring—
The girls trot around while everybody sings,
You pass this fellow and you swing the gent beyond,
There'll be a hot time in the old town tonight.
Now you put this big boy 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.
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.

GOLDEN SPIKE

(Continued from Page Twenty-One)

al," retold the story of the struggle against the wilderness and the celebration was brought to a fitting climax by a square dance jamboree that has all who attended looking forward eagerly to next year's event.

The dancing began at 9 p.m. sharp in the White City ballroom, under the calling of Fred Smith, who acted as director of the jamboree. Then Roy Koerber, director of square dancing at the Hotel Utah, took over as M.C. and,



"Swing that gal in calico!" Fred W. Smith, chief dispatcher for Southern Pacific in Ogden, who was director of the "Golden Spike Jamboree" and is one of Utah's leading square dancers and callers.

within an hour, over a thousand dancers were on the floor, including two sets from Pinedale, Wyoming.

Guest Callers Pope Lawrence, Don Smith, Jack Arrington, Walt Marchell, Henry Engh, Clarence Walk and Earl Wixom made a big hit with their special tips, and Merrill Peterson and his boys, who had practiced a solid month for the program, gave out with the kind of live music that kept dancers out of their seats and on their feet.

Fred Smith gives a large part of the credit for the program's success to the Standard Electric Company, an Ogden firm, which contributed \$2,500 worth of special sound equipment and even supplied a sound engineer and an assistant throughout the dance. They had the master control away from the callers and musicians and brought every call and note through as clear as a bell.

(Continued on Page Twenty-Seven)

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—made 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 beautiful exhibition. A good festival from all angles.

An interesting event of National Education Week was the exhibition of square dances given April 26 at the Fre-

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 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 Palladium, where on Sunday afternoon you will find public square dancing at its best.



A recording artist under the MacGregor 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 jeans 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.).

mont High School in Oakland. EIGHTEEN SQUARES—ALL GIRLS—turned in a spectacular show and our hats are off to the Physical Education Department whose fifteen classes turned in the fine exhibition.

Nice gesture—the party for DAN McDONALD given by the Bell Telephone Twirlers. RANDY RANDOLPH and Dan called a novelty duet square.

MATT LARKIN was the guest caller
(Continued on Page Twenty-Five)

The Dancer's BOOKSHELF

Lucile Czarnowski, Editor

Around the World in St. Paul. By Alice L. Sickels. Minneapolis, University of Minnesota. Lund Press, Inc. 1945. 262 pp. \$3.00

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.

The Country Dance Book. Part V. By Cecil J. Sharp and Maud Karpeles. London. Novello and Company, Ltd. 1918. 51 pp.

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.

American Folk Dances. Lynn Rohrbough. The Recreation Kit 49. Delaware, Ohio. Cooperative Recreation Service. 1949, 38 pp.

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.

The American Square Dance. By Margot Mayo. New York, Sentinel Books, Publishers Inc. Revised 1948. 119 pp.

This little book devotes a full chapter (23 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.

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Ruth Zahava

illustrated by
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LET'S DANCE!



By MILDRED R. BUHLER

BOISE, IDAHO. *Square Dancers Hold Round-up at Music Fete.*

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 fiesta spirit, members of the Square Dance Association of Boise Valley wore their square dance togs to work, on shopping tours, and about other daily routine, throughout the week. They also entered a float in the music week parade. Wonderful cooperation, and an excellent contribution!

SALEM, OREGON. *Armory Becomes Melody Ranch.*

Pigtailed youngsters in calico joined hands with grey-haired gentlemen in cowboy boots as the walls of the armory rocked to the beat of 750 pairs of feet dosi-do-ing and sashaying 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 Cravens, 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 Comin'.*

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 Rickie Holden (Texas), Olga Kublitsky (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 proud and Rick 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 at 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 accordion.

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 Burlingame Community Center. Purpose—to raise money for equipment for the center.

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8003—*My Little Girl*—Singing Square Dance without calls; *Grand Canyon Rag*—Banjo instrumental. Johnny Balmer and His Grand Canyon Boys.

8004—*The Glowworm*—(Minuet)—Couple Dance; *Ten Pretty Girls*—Couple Dance or Schottische. Clay Ramsey and the Old Timers.

8005—*Heel and Toe Polka*—Couple Dance—Patty Cake Polka; *Brown Eyed Mary*—Mixer Dance (only recording available). Clay Ramsey and the Old Timers.

8006—*Chicago Glide*—Couple Dance; *Virginia Reel*—without calls. Clay Ramsey and the Old Timers.

8007—*El Rancho Grande*—Singing Square Dance without calls; *The Manitou*—Couple Dance. Clay Ramsey and the Old Timers.

8008—*Waltz Quadrille*—Mixer Dance; *Silver Bells*—Two Step. Clay Ramsey and the Old Timers.

8009—*Rye Waltz*—Couple Dance; *Home Sweet Home*—Goodnight Waltz. Clay Ramsey and the Old Timers.

8010—*Halfway*—Square Dance without calls; *Saturday Night Breakdown*—Square Dance without calls. Roy Sexton and His Arizona Hoedowners.

8011—*Old Missouri*—Square Dance without calls; *Jumpin' Cactus*—Square Dance without calls. Roy Sexton and His Arizona Hoedowners.

8012—*Blackberry Quadrille*—6/8 Square Dance without calls; *Blacksmith Quadrille*—6/8 Square Dance without calls. Roy Sexton and His Arizona Hoedowners.

8013—*Nobody's Business*—Square Dance without calls; *Bully of the Town*—Square Dance without calls. Roy Sexton and His Arizona Hoedowners.

8014—*Catch All Eight*—Square Dance with calls; *Arizona Double Star*—Square Dance with calls. Johnny Melton, Caller; Roy Sexton, music.

8022—*Arizona Star*—Square Dance with calls; *Split Your Corners*—Square Dance with calls. Wayne Walker, caller; Roy Sexton, music.

8023—*Sally Goodin*—Square Dance with calls; *Birdie in the Cage*—Square Dance with calls. Wayne Walker, caller; Roy Sexton, music.

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THE RECORD FINDER

(Continued from Page Sixteen)

MALLOW, JINGLE BELLS, CAMPTOWN 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 ANNIE 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 Belajus, 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 "Pinetoppers" orchestra, for a group of western pieces including 64035, THE FIRST TWO GENTS CROSS OVER (quite usable for a short version of Life on the Ocean Wave) backed by BUFFALO GALS; 64038, RAGTIME ANNE-

FILBERT AND FANNY

By Elsocht



"It isn't everybody that can learn to hambo in one lesson."

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 (Hoedown)-I'M NOT PARTICULAR; "CINDY" is good for those liking a southern twang; the reverse is only a hillbilly vocal. 219, PADDIE ON THE TURNPIKE-RICKET'S HORNPIPE; both are good lively hoedown'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* (Roumanian) *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), *San Pierewiet* (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, Imperial or Macgregor.

CHEERS AND Jeers

COMPOSED VS. AUTHENTIC

Most hearty approval of Grace San Filippo's justified criticism of the increasing influx of non-folk dances! (LET'S DANCE! March, 1950). This smothering tide of synthetics seems to me to originate with the groups of teachers rather than with "people." They are introduced—they do not grow.

Admitted that some of the synthetics are pretty, catchy and satisfying and deserve to survive (Amador Waltz, Mexican Schottis, etc.) let's not kid ourselves by calling them folk dances.

There are so many . . . sincere and beautiful folk dances available. Can't we at least limit the . . . experimental dances by "frustrated choreographers" as Grace reasonably names them?

May I throw this idea in the pot? Give these (composed dances) on our programs under the title of "recreational dances" or some such name. The same idea could be applied to ballroom dances.

Of course there will be borderline cases which will have to be classified on merit. The Weggis, for instance, is a compose dance of supposedly authentic steps, as is the Russian Villiage. Cucaracha could be called a folk dance, with the understanding that the original random sequence of steps has been frozen to fit the exigencies of canned music and to attain homogeneity in our large statewide festivals.

Here's to more understanding and authentic instruction by our institute instructors and fewer rat races from them with better and more satisfying FOLK DANCING as the result!

MARCUS SHERRILL,
Crockett, California

In response to your request in Cheers and Jeers, I believe your editorials and explanations of dances should be about the ones people enjoy. It does not matter whether they be authentic or composed.

My wife and two boys and I dance and enjoy those so named composed and unauthentic folk dances. I am sure many more feel the same about them or we would not maintain such large enthusiastic crowds at our two folk dance classes at Briggs School, near Santa Paula, each week.

JAMES A. MENTRY
Rt. No. 1, Box 260A
Santa Paula, Calif.

I prefer the more authentic dances to be taught. But I don't object to folks expressing themselves otherwise at parties. It is (all) a wonderful outlet.

LEONORA FARRAND
Santa Cruz, Calif.

Regarding the letter by Grace San Filippo. I fully agree with her. The "invented" dances are just stopgaps. They are not difficult and so do not demand any great knowledge as to dance steps.

The other dances, which are more or less authentic, demand a bit of work. They also give those people who dance them an insight into the life of the countries they represent and I

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 (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, someone 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 ease of dancing and fun!

LIANE WEBER
Sutter County Recreation Dept.
California

In your March issue you extended an invitation to all readers 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.

Sincerely yours,
RALPH DOUGLAS
San Francisco

GOLDEN SPIKE

(Continued from Page Twenty-Two)

Each two tips were followed by a round - Varsouvienne, Black Hawk Waltz, Cotton Eyed Joe, Hot Pretzels, Waltz of the Bells, Jessie Polka and Laces and Graces - while most popular squares were Right Hand Up, Left Lady Under, My Pretty Girl, Arkansas Traveler, Rose of San Antone, Hoe Down, Goodbye My Lover Goodbye, Texas Star, Wabash Cannon Ball, Split the Ring, Docey Do Hash, Route, Sides Divide, Solomon Levi and Split Your Corners.

Fred Smith says this is only the beginning and joins the Southern Pacific and Union Pacific Railroads in inviting all square dancers in the West to the event next year.

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