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MAY
1950

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TELL IT TO DANNY

By DAN McDONALD

"Flying saucer, carrying ten Martians, grounded in Pasadena," might be the headline announcing the recent frolic of the Pasadena Folk Dance Co-op, March 31, at Lincoln School. With inspiration derived from years on the Cal Tech campus and hours over Buck Rogers, John Nordquist created a centerpiece of flying saucer, complete with outer-atmosphere navigators, flight chart, and Martian binoculars. A bulletin board of selected "saucer" clippings accompanied the model, while suspended paper plates continued the motif about the walls of the Lincoln School Auditorium. Pres. SYLVAN RUBIN, GEORGE KRAUSI, NADINE STRAITH-MILLER handled program with heavy entertainment assists from ALEX HOLSER'S Scottish piping and dancing and the calling of BOB GOODING.

Just discovered that Every Mailman in San Francisco takes "LET'S DANCE" . . . (to someone). And no wonder, the way those subscriptions poured in at the history-making March Festival at the Armory! Five thousand costumed dancers matched by a spectator for each. Never before, according to custodian, CAPTAIN BLANKO, had there been so many people assembled there and so orderly. The fact that 1776 bottles of Hires and Coca-Cola were sold, shows we have the SPIRIT! Attention advertising managers!

A little 14-year-old blacked out while dancing at the Armory. She had no identification and wouldn't talk. When the ambulance arrived, ERNIE DRESSHER, president of CHANGS INTERNATIONAL FOLK DANCERS, hopped right in, Hungarian costume and all; gave the hospital crew a good laugh. When we phoned, the Doc said, "Oh, she went back dancing as soon as she came to."

Success of the entire affair goes to the combined efforts of all San Francisco Federation Groups under the capable chairmanship of "GRACIE" PERRYMAN. The night party was hosted by the SQUARE DANCE CALLERS ASSOCIATION at the George Washington High School Gym and a party at CHANGS for members and friends. Both were again history-making with huge crowds of dancers . . . a never-to-be-forgotten day.

News from FOLK DANCE FEDERATION OF WASHINGTON: Miss ELSIE MORRIS reports her change of name and address together with a news item. It goes like this and I copy from her letter . . . "First AL PARKER marries JEAN less than two weeks ago, now me! He and Jean will be back from Chicago in time for my wedding BY the Rev. DON MILLS, present prexy of our Folk Federation, and my very good friend." Of course ELSIE signed it MRS. ROBERT L. ALLEN, but what about her marriage to Al & Jean? Kinda cute sign-off in place of the usual Yours truly, Sincerely, etc.; she writes, "Honoring My Corner, the California One."

When the MING SWINGERS, Chinese-American group in S.F., dance the "Glowworm," they sing this parody: "Down by the gas house—glimmer, glimmer . . . She was growing slimmer, slimmer . . . Her teeth were false, her hair peroxide . . . You could tell, that she was crosseyed . . . The rustle in her bustle—in the evening breezes . . . Were caused by the rustle

of her knock-kneed kneeses . . . All these things that women do . . . To make men fall in love . . ."

"A pall of gloom hung heavy over PINE-DALE, WYOMING'S, SHINDIGGERS when they learned their leader, REV. JUDSON S. LEE, M.D., was leaving to go to Minneapolis to study for six months preparatory to leaving for TOKIO. This fine group will be carried on by MR. AND MRS. GLEN WISE, who, we know, will do a good job. . . DR. LEEMAN will be a medical missionary there and we know he will soon be busy teaching square dance groups over in Japan!" Sure thing, Doc, keep in touch with the BUTTONS & BOWS, Pres. HENRY TANDO, Presbyterian Church, Salinas, California, and have fun all over the world. REV. LEEMAN'S LET'S DANCE! follows him to JAPAN, you can betcha!

Such far away places . . . Program from ST. PAUL DOWNTOWN YMCA SQUARE DANCE CLUB lists LET'S DANCE! among the magazines they would gladly take subscriptions for . . . that's what JOHN WALD, their instructor-caller, says, he does, he does, U-NEEK programming of dances to help you learn to teach your friends—the dance is listed with a brief explanation for prompting.

GUY, MUIRETTA and DON—"THE MERRILLS" from the WAGONWHEELERS of PALM SPRINGS where GUY is Pres. and the trio is orchestra and caller—are off for a summer tour of the country. Natchery, the NATIONAL F.D.F. in ST. LOUIS will be No. 1 stop; then on to the MOUNTAIN FOLK FESTIVAL in the Appalachian Mountains—stop—on to New York and New England—stop—well, wherever they find a festival, they'll—Stop.

THE NEVADA COUNTY NUGGETEERS held their quarterly pot-luck supper March 26 at Seamen's Lodge. Yuh know what their address is? Yep, you guessed it, it's easy, P. O. Box 588, Grass Valley . . . thasswhat!

Now for the biggest scoop and the largest audience we can ever expect to dance for . . . 50,000 people will visit San Francisco's Hunter's Point on Sunday, May 21, for the combined "I AM AN AMERICAN DAY." Of course, besides the folk dancers, the Army, Navy and Marines will hold open-house and the Mayor, Governor, Brass & Braids will be present for the MASS acceptance of new citizens. The SAN FRANCISCO EXAMINER has asked the FOLK DANCE FEDERATION OF CALIFORNIA to participate.

This morning's mail brings a subscription for LET'S DANCE!, addressed simply, FOLK DANCE FEDERATION OF CALIFORNIA, San Francisco 2, California . . . which was promptly delivered. It comes from GEORGE M. ED-DINS, JR., 200 Sulu Drive, WARRINGTON, FLORIDA. Boy! How far can LET'S DANCE! go! S'Wonderful!

Something I am sorry I missed at the Ojai, California, Festival, the exhibition square presented by the DUKES AND DOLLS of San Fernando Valley at the Sunday evening party. Their young caller, TIM GARRETT, certainly is tops. They tell me that BILL GARBER (Pasadena Co-op and International Dance Circle)

(Continued on Page Ten)

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FEDERATION CALENDAR OF EVENTS

FEDERATION FESTIVALS

NORTH

JUNE 18 HAYWARD

JULY 9 LOS GATOS

JULY 23 MARIN COUNTY

SOUTH

JUNE 11 Host: Friendly Folk Dancers and the Circle "Y" Folk and Square Dancers. Time: 4 to 8 p.m. **LOS ANGELES.**

JULY 16 Hosts: Folk Dancers Work Shop, **VAN NUYS.**

AUGUST SAN DIEGO

REGIONAL FESTIVALS

NORTH

MAY 14 TURLOCK. A Folk Dance Festival in a new locality. This festival is to be held in connection with the Centennial Celebration. Dancing at the Turlock Fair Grounds from 12 to 3 p.m. and 7:30 to 11 p.m. in the evening.

MAY 21 SAN JOSE. Place: San Jose Civic Auditorium, Market Street and West San Carlos. Afternoon program from 1:30 to 5:30, and evening party from 7:30 to 10:30. Theme: Festival of Flowers. There will be exhibitions and plenty of squares with live callers.

MAY 21 SOUTH SAN FRANCISCO, at the Orange Avenue Memorial Park (east of El Camino Real). Hosts for this "May Festival" will be the Saints and Spinners, under the sponsorship of the South San Francisco Recreation Department.

MAY 21 SAN FRANCISCO. "I am an American Day," Hunters Point. Sponsored by the San Francisco Examiner. Time: 1:30 to 5:30 p.m.

MAY 28 ST. HELENA—A festival to be held at the Carpy Field. Time: 1:30 to 5:30 p.m. Evening party in the High School Gym. St. Helena assures everybody of a grand time.

JUNE 4 NAPA

JUNE 11 MARIN (tentatively)

JULY 2 PETALUMA

JULY 4 SAN FRANCISCO

JULY 17 MT. VIEW

AUGUST 6 STOCKTON

SOUTH

MAY 13-14 BAKERSFIELD. The Kern County Senior Folk Dance Festival will be held at Griffith Football Stadium Saturday evening from 8 to 12. Exhibitions and dancing for all. Sunday dancing at the Rollo Dance Skating Rink, 30 Kentucky St. Jim York of Los Angeles calling squares at both events. Both programs are for full participation by all. Sponsored by Kern City Cultural and Recreation Committee and the Circle Eight Dance Club.

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.

TEACHERS' INSTITUTE

JUNE 25 Time and place to be announced.

Items to be included in the Folk Calendar of Events must be forwarded by the 5th of the month prior to publication to Hal Pearson, 1636 Oak View Avenue, Berkeley 7, Calif.

Let's Dance!

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The Magazine of Folk and Square Dancing

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Robert and Eleanor Elsocht Art Directors

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Grace Perryman, Folk Craft	Ruth E. Prager, Costumes
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Photo by Raymond Studios, Mountain View

Hello, Folks!

Whether you are a dancer or a spectator, we welcome you to Monterey and one of the most colorful events to be found in the West—the annual Folk Dance Fiesta of the Folk Dance Federation of California.

Here people from all walks of life—bankers, mechanics, artists and lawyers, teachers, students, business-women and housewives, oldsters and teen-agers—gather for two purposes: First, to enjoy one another's company and, secondly, to move to music that has kept feet going for centuries.

No emphasis is put on the dances of any one country—for we are all descendants of immigrants from many nations and share a truly international culture—from the Italian spaghetti we love to eat to the Chinese compass that guides our ships; from the language and literature of the English to the laws of the French and intellectual traditions of the Greeks.

That is one of the reasons the Federation program, which includes ALL folk dancing, has grown in popularity until it now reaches eight other states in the Union.

The other, and perhaps more important reason, is simply this: Folk dancing is fun!

If you are already a folk dancer you know this, of course. If you're one of the audience we invite you to make the discovery yourself. Drop in on the folk dance club in your neighborhood. You will find a welcome as sincere as it is hearty, special classes for you and many new friends eager to help you with dance steps, records and costumes. Before long you will be one of us!

Cordially,

THE PRESENT AND PAST PRESIDENTS OF THE FOLK DANCE FEDERATION OF CALIFORNIA

DAN McDONALD, incumbent, Northern Section
*HAROLD COMSTOCK, incumbent, Southern Section
LARRY GETCHELL
WALTER GROTHE
LUCILE CZARNOWSKI
CLARICE WILLS
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*Picture of Harold Comstock appears on page 17.

Linda

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SCHEDULE OF EVENTS
CALIFORNIA'S *Folk Dance Fiesta* OF 1950
MONTEREY, CALIFORNIA
MAY 26, 27, 28

HOSTS: THE FOLK DANCE
FEDERATION OF CALIFORNIA

CHAIRMAN: CHARLES REED
CO-CHAIRMAN: "ACE" SMITH

FRIDAY, MAY 26—OPENING FESTIVAL

Fort Ord Soldiers' Club, 8 to 11 P.M. Chairmen: Al Mig-nola of Lariat Swingers of Salinas and Jack Bird, past president of Jeans and Queens, Salinas.

EXHIBITION: AMERICAN SQUARES

Hoe Downers of Stanford. Caller, Jack Twombly; Director, Miriam Lidster.

SATURDAY, MAY 27—REGISTRATION

Monterey High School, 9 A. M. on

TEACHERS' INSTITUTE

Gymnasium Building, Monterey High School, 1 to 5 P.M.

FESTIVAL

High School Stadium, Monterey High School, 8 to 12 P.M.

**SUNDAY, MAY 28—JOINT COUNCIL MEETING
AND EVALUATION**

Monterey High School, Room S-65, 9 to 11 A.M. Harold Comstock, president Southern Section, F. D. F. of Cal., moderator.

CLOSING PARTY

Monterey High School Stadium, 1 to 5 P.M. Larry Getchel, past president, F. D. F. C., general chairman.

EVENING PARTY

Carmel High School Gym, 8 to 11 P.M. Hosts: The Spin-drifters of Carmel.

MONDAY, MAY 29—EVENING PARTY

Monterey High School Gym, 8 to 11 P.M. Hosts: Los Baila-dores of Monterey.

TUESDAY, MAY 30—EVENING PARTY

Monterey Army-Navy Y.M.C.A., 8 to 11 P.M. Hosts: The Shindiggers of Monterey.

COMMITTEE MEMBERS

PROGRAM CHAIRMAN

Clarice Wills, past president, F. D. F. C., Step-swingers, Sunnyvale.

PUBLICITY

Bob Elsocht, Merry-makers of San Leandro, Wayne Wills, Stepswingers, Thyra Green, Lariat Swingers of Salinas.

RECORDS

Dave Boyce, Albany Folk Dancers.

REFRESHMENTS

Sterling Hall, Los Bailadores of Monterey.

EXHIBITIONS

North-South Committee, Chairman, Walter Grothe, past president, F. D. F. C.

MASTERS OF CEREMONY

(Main Festival): Danny McDonald, pres., F. D. F. C. (Northern Section), and Harold Com-stock, president F. D. F. C. (Southern Section).

SOUND

Ace Smith, Lariat Swingers of Salinas.

FIELD ARRANGEMENTS

Ernest Zanetta, Shindiggers of Monterey.

HISTORICAL EXHIBIT

Paul O'Bryne, Turnobees.

REGISTRATION

Santa Cruz Breakers, Dorothy Larsen, Chairman.

USHERS

Boy Scouts of America. Leader, "Lefty" Sproul, the Monterey Peninsula Country Club Dancers.

DECORATIONS

Los Rancheros of Carmel Valley.

POSTERS

Marine Albro and Robert Elsocht.

FIRST AID

Dr. Manor.

JOINT INSTITUTE

Mildred Buhler, Redwood City Docey Do Club, chairman Northern Section; Allan Pelton, chairman, Southern Section.

SQUARE CALLERS

Bill Castner and Osmyn Stout, co-ordinators.

ADVERTISING

Ed Edgerton, Los Bailadores, Monterey; Manuel Gonzales, Jeans and Queens, Salinas.

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California's progress has been built by the honest hearts, strong backs and toiling hands of many peoples. The flags of Mexico, Spain, Russia, England and the United States have flown over all or part of our State. Workers from the Philippines and the Orient have plowed our fields. Europe has supplied merchants and fishermen. From all parts of the world come our people, goods, music and dances.

We are many cultures blended into one. Let us remember this as we dance and laugh together. It is the essence of America.

PROGRAM

SATURDAY, MAY 27
STADIUM, MONTEREY HIGH SCHOOL
8:00 - 12:00 P. M.

1. *SPINNING WALTZ Finnish
2. MEITSCHI PUTZ DI Swiss
3. COTTON EYED JOE American
4. ALEXANDROVSKA Russian
5. *SUSAN'S GAVOTTE American
6. HAMBO Swedish
7. TRIPLE SCHOTTISCHE Swedish
8. *DASHING WHITE SERGEANT Scottish
9. *RED RIVER VALLEY American

SQUARES American

Called by:

1. Jack Russell, Pasadena "Arkie Star"
 2. Bill Castner, Berkeley "Wabash Cannon Ball"
10. *CIELITO LINDO Mexican
 11. SCHUHLPLATTLER Bavarian
 12. SQUARE TANGO English

EXHIBITIONS

1. VIRA WALTZ Portugal
Merrymakers, San Leandro—Gerry Munoz, director
2. GONSIOR Poland
Castanettes, Sacramento—Vernon Kellogg, director
3. ROMANY MOOD Hungary (Gypsy)
Griffith Park Folk Dance Center, Los Angeles
Sylvia Rovin, director
13. ITALIAN QUADRILLE (No. Calif. Version) Italian
14. CUMBERLAND SQUARE English
15. WINDMUELLER German
16. *SUDMALINAS Latvian
17. RANCHERA Argentinian
18. KREUZ KOENIG German
19. CORRIDO Mexican
20. AT THE INN German
21. SICILIAN TARANTELLA Italian

SQUARES American

Called by:

1. Chet Roistacher, Westwood "Caller's Choice"
 2. Marjorie Stout, Whittier "Whirlway With a Halfsashay"
 3. Danny MacDonald, San Francisco "Texas Star Special"
22. LA MESTICITA Mexican
 23. *KOROBUSHKA Russian
 24. CABALLITO BLANCO Portuguese
 25. NORIU MIEGO Lithuanian
 26. NEBESKO KOLO Yugoslavian
 27. CHERKESSIA Palestinian

Announcements and Introductions

EXHIBITIONS

1. MUNIERAS Galicia (North Spain)
Festival Workshop, San Francisco
Madelyne Greene, director
2. DANSA DE ARCOS Portugal
International Dance Circle, Los Angeles
Paul Erfer, director
3. HIGHLAND QUADRILLE Scotland
Recreation Dance Arts, Oakland
Millie Von Konsky, director; Bob Begg, piper
28. *TO TUR Danish
29. SWINGOLA American
30. HAMBO Swedish
31. PHILIPPINE MAZURKA Philippine
32. *WEGGIS DANCE Swiss
33. KRESTYANKA (Peasant Dance) Russian

SQUARES American

Called by:

1. Vera Holleffer, Atherton "The Route"
 2. Gene Zwick, Pasadena "Inside Out and Outside In"
34. TULJAK Estonian
 35. SKATERS' WALTZ American
 36. *MIXER SCHOTTISCHE Mexican
 37. VIENNESE WALTZ

*Progressive dance

PROGRAM

SUNDAY, MAY 28
STADIUM, MONTEREY HIGH SCHOOL
1:00 - 5:00 P. M.

1. MERRY WIDOW WALTZ American
2. TSIGANOCHKA Russian
3. *WOODEN SHOES Lithuanian
4. WALTZ OF THE BELLS American
5. MEXICAN SCHOTTISCHE Mexican
6. POLKA MAZURKA Polish
7. GUSTAF'S SKOAL Swedish
8. HOPAK Russian
9. KOKOTEK Polish
10. OKLAHOMA MIXER American
11. VO SADU Ukrainian
12. HOT PRETZELS American

SQUARES:

Called by:

1. Mildred Buhler, Redwood City "Hayloft Polka Square"
 2. Harvard Hicks, Long Beach "Alabama Jubilee"
13. FADO BLANQUITA Portuguese
 14. DONELLA TANGO English
 15. TO TING Danish
 16. CIRCLE SCHOTTISCHE Swedish
 17. CORRIDO Mexican
 18. BLACK HAWK WALTZ
 19. *EIDE RATAS Estonian
 20. MASQUERADE Danish
 21. HAMBO Swedish
 22. LACES AND GRACES American
 23. BRUDER LUSTIG German
 24. SWEDISH VARSOUVIENNE Swedish

SQUARES American

Called by:

1. Ace Smith, Salinas—"You Call Everybody Darlin'"
2. Carolyn Mitchell, Hollywood—"Grand Cutty Shaw"
3. Jack McKay, S. F.—"Arkansas Traveller"

ANNOUNCEMENTS

EXHIBITIONS

1. RUSSIAN GYPSY DANCE Russia
Chang's International Folk Dancers, San Francisco,
Vilma Lenshaw, director
2. FAIRY REEL Ireland
San Francisco Folk Artists, San Francisco
Grace Perryman, director
3. DRUGARSKI KOLO Montenegro
Palomanians, Palo Alto, Roy Zelick, Milan Pakaski, directors
4. PRINCES MARGARET STRATHSPEY Scotland
Reel and Strathspey, Oakland. Gery Munoz, director
5. MORRIS DANCES (Leap Frog, Escrick, Rigs of Marlow) England
Pasadena Folk Dance Co-op, Pasadena
Elma McFarland, director

25. ESPAN Russian
26. *IRISH JOLLITY Irish
27. SICILIANELLA Italian
28. ISLAND SCHOTTISCHE Hawaii
29. MISIRLOU Greek
30. LILI MARLENE American
31. *KOHANOUCHKA Russian
32. LAUTERBACH Swiss
33. TEXAS SCHOTTISCHE American
34. ROAD TO THE ISLES Scottish
35. ZIOGELIS Lithuanian
36. SCANDINAVIAN POLKA International

SQUARES American

Called by:

1. Fred Hoblit, Pasadena "Wearing of the Green"
 2. Sandy Tepfer, Oakland "Make an Arch and Chase the Rabbits"
37. HIAWATHA Russian
 38. PRIDE OF OLD ERIN Scottish
 39. *CANADIAN BARN DANCE Canada
 40. SENFTENBERGER German
 41. *SPANISH CIRCLE American
 42. HAMBO Swedish
 43. AMANOR WALTZ American
 44. POLYANKA Russian
 45. MEXICAN WALTZ American
 46. SHERR Russian
 47. SARBA Rumanian
 48. MEXICAN SCHOTTISCHE Mexican
 49. VIENNESE WALTZ

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TELL IT TO DANNY

(Continued from Page Three)

substituted on very short notice for one of the boys who had the flu. Luckily, BILL could wear his boots and embroidered shirt. You may have seen this square of young folks last year at the State Festival at Santa Barbara. They were written up in LET'S DANCE! in August 1949.

MARVIN HARTFIELD gets an orchid for his part in making the AUSTRIANS' visit to Northern California possible. Every appearance was a sellout. Only once before was the attendance equalled at the S. F. Opera House, and what a sight to see so many of the audience in folk dance costume! And it was darn nice of Musicians' Union Local 6 of San Francisco to waive any penalties under their contract with the building which also made the orchestra pit available for more seats. All standing room sold and 700 people turned away. May 14 is BRITISH EMPIRE DAY and MARVIN is arranging the folk dancing as co-ordinator of special events in famous Golden Gate Park. THE CALEDONIAN PIPERS will join with THE REEL & STRATHSPEY HIGHLAND DANCERS . . . And watch for DANISH INDEPENDENCE DAY, June 4, same place. In fact, watch for a similar program every month in the park, weather permitting . . . MARVIN is also arranging for the Danish Group to give us an Institute in conjunction with our own, possibly Sunday, June 25.

H. G. BELL of JACKSON, WYOMING, Box 66A (that really rings a bell) just subscribed to LET'S DANCE! That's how far LET'S DANCE! can go.

LUCILE CZARNOWSKI, author of "Dances of Early California Days" (and book editor for LET'S DANCE!) got a swell review in the "Peninsula Diary" by MAYO HAYES O'DONNELL; must be more'n 1000 words, and Lucile's book should be in every folk dancer's library. It gives you a world of knowledge of dances done in California more than 100 years ago and being revived today with authentic music brought to light by a person who has given literally thousands of hours to bring that which we may now enjoy for free and her name is LUCILE CZARNOWSKI. Go get that book—"Dances of Early California Days."

"April Showers," the third annual festival sponsored by the So. Cal's GLENDALE FOLK DANCERS, featured two new firsts in the history of dancing in California. Held at the Glendale Civic Auditorium on April 2, an hour resume of the music, costumes and dance descriptions was taped for broadcast the following night on KGIL, the San Fernando Valley radio station. This was the first time a festival has ever been taped and released on the air, "April Showers" constituting a full hour program. Fiery Gypsy dance "Romany Mood" was

introduced and exhibited for the first time in this country by the GRIFFITH PARK FESTIVAL WORKSHOP. Accordion music supplied the background for the LITHUANIAN FOLK DANCE GROUP'S presentation of a trio of authentic dances done in inherited Lithuanian costumes. Also exhibiting were JEAN MAC-

(Continued on Page Eighteen)

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Dancing in the Silver State

BY JEANE WHITAKER

JUST OVER the "hills" from California we Nevadans have also caught the folk dancing bug. All available halls are being sought out and touched up so that the many folk dance enthusiasts will have the space to "all join hands and spread out wide."

At present folk and square dance sessions are held some place in Reno or Sparks every night in the week except Sunday, and there are two groups meeting on Thursday evenings, and two groups on Fridays. Also many churches and civic organizations are sponsoring square and folk dance instruction and dances regularly. As for other Nevada towns in this area, groups in Fallon, Stewart, Carson, Gardnerville and Lovelock have been formed.

For thirteen weeks the Reno Recreation Commission and Station KOH co-sponsored a series on folk and square dance instruction over the radio during December, January and February. The broadcasts were supplemented by free written manuals which gave the description of the dances in detail. The program was well received and seemed especially helpful in spreading the folk dance idea to places outside of the Reno-Sparks area.

Folk dancing in Reno and vicinity has sprung from two sources: (1) the Reno Promenaders, which was started and, in the beginning, staffed by the recreation department; (2) the Nevada Polkateers, which was started at the university by a university student.

The Promenaders began in the fall of 1946 under the direction of Ellen Perin of the recreation department and was continued by Marion Hale in the spring of 1947 and by Jeane Whitaker in the fall of 1947. The program lapsed in the fall of 1948 but was begun again under volunteer direction but still with the sponsorship of the recreation department in the early part of 1949. Co-directors at that time were Mr. and Mrs. Al Spring and Mr. and Mrs. J. A. Dunn. Just recently the group has been formed into a private club, and at present the president is Bruce Thompson. The recreation department, however, still aids the Promenaders and one other group which sprung from it by allowing them free use of city halls. The Promenaders have been primarily a square dance group, but some folk dances have always been a part of their program.



Students of the University of Nevada rehearsing for the recent State Festival.

THE POLKATEERS began the fall of 1947 under the direction of Jim Maynard. In 1948 Wally Kurtz became president and has been the leader of the group until just recently. At this time the new president and leader of the group is Everett Cutler. It is essentially a folk dance club with not too much emphasis on squares. Made up for the most part of University of Nevada students, it is one of the university extracurricular programs. The Polkateers have done a great deal to spread the folk dance cause through their many visits to club meetings and other affairs where they have given exhibitions and then devoted the balance of their visit to instruction.

Folk dancing is also a part of the regular university curriculum for women. Miss Elsa Sameth was an ardent folk dance fan and since she was head of the physical education department for women, she was able to include folk dancing as an important part of the program. In the summer of 1948, just before her retirement, she directed a three-day folk festival at the university which drew people from all over the state and neighboring towns in California.

Another folk dance enthusiast who has done much to build the folk dance movement in Nevada is Mrs. Ethyl Babcock. Mrs. Babcock has taught folk dancing to her Indian students at Stewart for several years and has put on a finished performance whenever exhibit-

ing her groups. She has also assisted adult groups in folk dancing.

WHILE square dancing is the most popular at this time, other folk dances are also gaining foothold. The annual Admission Day program in Carson City, for instance, has always included old-time dancing as an important part of the celebration and last year, for the first time, general folk dancing was included along with the exhibition numbers.

Another example is the measure taken recently by the Reno Recreation Department, which sponsored a folk dance institute conducted by Walter Grothe of the California Federation in order to introduce many of the folk dances never done before by groups in Reno. The institute drew more than 100 people from Reno, Sparks, Tahoe, Susanville, Carson City, Stewart, Nevada City and Fallon. As a followup of the institute, review sessions and further folk dance instruction are being staffed and sponsored by the recreation department.

Of course, the place to start folk dance instruction is with the children, and Reno is doing this. A program of folk dance classes for children is sponsored by the Reno Recreation Department for all children from 4 years old to eighth grade. It was begun last June and has steadily become more and more popular.

The school system also includes some

(Continued on Page Eighteen)

AUSTRIA'S *Dancing* AMBASSADORS

BY MILTON ROBERTS



ON THE EVENING of March 20 the greatest crowd seen in San Francisco's Opera House since the war, and the second largest audience in its history, gathered—not to hear an opera, listen to a symphony or watch a ballet—but to enjoy an evening of folk dancing and singing by a group of amateur performers!

This was a remarkable demonstration of the popularity of 31 Austrian students who, with yodeling, "Schuplatltering" and songs such as *Buama stehts z'samm* (Boys, Stick Together), have won the hearts of Americans from coast to coast and proved to be the most effective ambassadors Austria has sent to this country in many a year.

Their eight-month goodwill tour of the U. S., which comes to an end in New York in June, had its beginning in the *Amt Fur Studentenwanderungen*, famous Austrian student and young teachers' organization founded, after World War I, by Dr. Oskar Bock, professor of English at the University of Vienna, as a token of gratitude for post-war help given Austrian students by the U. S. and Britain.

At first the idea seemed impossible. The students couldn't afford a trip to the British Isles, let alone America, and no official support was available. But Dr. Bock and the students kept dreaming—and talking—about the tour at every opportunity.

Little by little others became interested and, finally, the interest turned into an avalanche that included endorsement by the chancellor of the Austrian Republic, the UNESCO Commission for Austria and the U. S. Armed Forces



"Miss Vienna of 1949," musician and drama student, Suzanne Polsterer, who acted as student mistress of ceremonies and production manager, also holds Ph.D. from University of Vienna.



Many Americans recognized Felix Molser, former conductor of the famous Vienna Boys' Choir. Felix was musical director of the student group. (Photos by Tommy Weber, N.Y.C.)

Commission in Europe and the Assistant Secretary of State, World Alliance of Y.M.C.A.'s, American Friends Service Committee, director of the Congressional Library and director of the National Folk Festival in the U. S.

THE NEXT big question was "Who's going?" To settle this and to make sure the majority of the various sections of Austria would be represented, a nation-wide contest was held which drew 7,000 applicants. From these, thirty-one students from the Tyrol, Carinthia, the Alps, Styria, Upper and Lower Austria and Salzburg were chosen.

There followed months of rehearsing two different programs which would be truly representative of their country—"Merry Scenes from Austria" and "A Night in Old Vienna." Then, with Dr. Bock as general manager and Dr. Suzanne Polsterer, a beautiful blonde who was Miss Vienna of 1949, as mistress of ceremonies, the group set out for the New World.

On the trip across the Atlantic the principle subject of conversation was whether or not people would buy tickets for their shows in sufficient quantities to enable the group to follow their plan to tour North America. For, while governmental agencies and private citizens had put up money for the initial expenses, the students were on their own once they landed.

As the Statue of Liberty came into sight below the towering skyline of New York there was a rush to the ship's rail and pretty Vroni Stoeckl, their champion yodeler, echoed the foremost thought in the minds of all.

"Gee," she said, "I hope they like us."

THE RECEPTION given them in New England, New York and Washington, D. C., put their minds at rest on this point. They were just what a substantial number of people wanted to see. But, as they faced the four-thousand-mile trip across the U. S. and Canada, another problem presented itself. How, they wondered, could they travel with costumes and sets without going broke in the process?

Felix Molzer, who, as director of the Vienna Boys' Choir on their last trip to America, was more familiar than the others with American ways, came up with the answer. "Let's buy some used automobiles and an old truck," he suggested. Everyone was enthusiastic until it was discovered that no one in the group could drive. There was only one possible solution.

"We scared ourselves more than others," Suzanne Polsterer recalled later, "but, by the time our six-car and one-truck caravan had traveled to Cleveland, Buffalo, Georgia, Texas and across the South to California we had learned to drive."

Much as other states had liked the students, their reception in California was unique and, to them, amazing. In Los Angeles, Salinas, Stockton, San Jose, Palo Alto, Berkeley, Millbrae—wherever they went—they packed local gyms and auditoriums. But it remained for San Francisco to give them the warmest welcome they received on their entire tour.

This response was due to the efforts of Karl Christian Weber, Austrian con-



San Francisco marked high point of tour. Here students board truck for participation in St. Patrick's Day Parade. After parade they gave exhibition in Golden Gate Park with Municipal Band. (Photo by Phil Maron - Oakland)

sul and president of the Whitcomb Hotel; Dick Trudeau, public relations director of Morris plan; Walter Grothe, past president of the Folk Dance Federation of California; Marvin Hartfield and Ada Harris, long-time folk dance leaders in San Francisco; Michael Hammer of Berkeley, who acted as the group's co-ordinator, and a host of other important business and social leaders who worked as a team to put the program over.

FINAL CREDIT, however, goes to the members of the Folk Dance Federation of California who formed the majority of the audience in San Francisco and other cities and who invited the students to local clubs, joined them in informal discussions about folk dancing and demonstrated local versions of Austrian dances.

Three important ideas developed

from these meetings between the students and California dancers.

First, the Californians learned that one of the greatest differences between their dancing and that of the Austrians was that the Austrians were lacking in stiffness and inhibitions. Whether they were dancing for an adult recreation center or a formal audience, they kept up an almost continual yodeling and a sort of tongue clacking, flirted and played with one another during even the slowest dances and did an all out job in their various versions of the Schuhplattler. This was something many Californians and, for that matter, other U. S. folk dancers could learn to imitate.

Secondly, the Austrian students, in return, picked up the idea of federation folk dancing.

"California organization is the greatest we have seen in the U. S.," Dr. Bock

(Continued on Page Twenty-nine)



(Left) Elfriede Werzer, from Carinthia, plays the accordion while Vroni Stoeckl, a native of the Tyrol, gets ready for one of her famous yodel-songs that often stopped show. (Right) Another highlight was the brilliant harp work of Peter Feiersinger, a young Tyrolese, shown being cheered by students as he brings his harp on stage. (Photos by Tommy Weber - N.Y.C.)



Keep Your Costumes COMFORTABLE

TIPS THAT ADD UP TO PLEASANT DANCING

BY ELIZABETH DEACON

AT A RECENT festival I counted three women who, in spite of their beautiful and authentic costumes, looked as if they had just received word of a death in the family. The following month, at an evening party, I watched a girl in a lovely Polish costume almost faint in the crowded hall and, only last week, a girl friend of mine flatly refused to wear a Czech costume she had spent weeks making because, in her own words, "It's just too uncomfortable for four or five hours of dancing."

All of these folk dancers were victims of a misconception. For the materials of a costume do not have to be identical to those used in the Old Country. In a Bavarian costume, for instance, the woman's very heavy cloth skirt (usually of a homespun mixture of fibers) can easily be exchanged for one of butcher linen or even a good quality cotton. The effect is authentic enough and the difference in comfort is amazing.

Bavarian women, to continue the example, also use velvet bodices which can, of course, be used here. But cotton velveteen is more practical from every standpoint. Not only is it cheaper than velvet, but it also gives better service under the strain to which all bodices are subject—especially if it is stayed down both center front edges. Keeping comfort in mind, the experienced folk dancer will also cover the top and bottom edges of the stays with soft pieces of leather or kid from an old glove and, when it comes to the lining of the bodice, will use light weight muslin instead of a more "authentic" material.

THE SAME principles apply to the woman's Swedish costumes. The ladies of Mora and Keksand wear ankle-length black or blue wool skirts tightly pleated from the waist. Very often many skirts are worn at the same time, the inner one being the longest and the outer the shortest. Obviously this would be much too hot for our climate and hobby. Oxford cloth or spun rayon make good substitutes because they are heavy enough to hang well, pleat easily and are simple to launder.

Much of the pleasing effect of any costume is the way that the material drapes, so that it is well worthwhile, before buying a cheaper material, to make sure that it hangs sufficiently like the authentic fabric to look effective. For example, satin could never be replaced by cotton; for even though the richness of tone and depth can, to a large extent, be imitated by the dyeing process, cotton will never hang as beautifully as satin.

A little investigating and you will soon be able to select cloth that is almost a perfect match of the original material—but which will not spoil your folk dancing by making you think you are in a Turkish bath or straight-jacket.

This switching of material works wonders in getting your husband or boy-friend interested in wearing a good-looking costume—or reviving his interest after he has tried a June afternoon's folk dancing in a Russian costume designed for Siberia. Suppose, for instance, that he wants to wear a kilt. If you select a heavy wool the chances are he'll wear the costume once and give up. If, however, you select a light wool, still in his favorite tartan, you will have a happy man on your hands.

Careful study of more than one province of a given country will often add up to increased comfort through giving you an authentic costume that is in keeping with your local climate and needs. This is particularly true in the case of countries such as Russia which have tremendous variations of heat and cold and which are made up of anywhere from ten to a hundred or more racial groups—each with its own costume.

BUT a comfortable costume, to a woman, means more than just cool or light materials. She is faced with the task of keeping the costumes presentable and, if this becomes too much of a chore, she begins to resent the time and effort spent, to worry about perspiration and dust, to stand up between dances so she won't muss her skirt. Some of this care a costume needs can't be avoided, but the following tips will eliminate a great deal of work and discomfort.

After washing embroidered linens, press on the wrong side while damp over an extra-heavy (or Turkish towel) padding to raise the design. Lace inserts should be pressed the same way. In washing and rinsing lace cloth, keep the material supported with the hands so that the weight of the wet fabric will not break the sheer threads. Remove as much moisture as possible with a Turkish towel before drying. Dry flat on a curtain stretcher.

The life of old laces may be lengthened considerably by basting them on to muslin before washing. Lace collars should be placed in a fruit jar half-filled with creamy, lukewarm suds. Then the jar should be shaken so as to force the suds through the fibres. Rinse the same way and press on the wrong side with a Turkish towel underneath.

PETTICOATS are no problem if, after washing and starching, you wring them out, shake them well and then hang them up wet, using the waist at the clothesline, not the ruffle. Drying takes longer with this method but hours of tedious ironing are saved.

And don't forget that your two best friends are a suitcase to put your costumes in when you are going to and from a festival or, if they wrinkle easily, plenty of coat hangers. This, I know, is elementary to most of you, but it is still surprising to see how many dancers fling their costumes in the back of a car—and then wonder why they are always having to wash and iron them.

Finally, here is a suggestion about new slippers. Next time you buy a pair of black leather boots or shoes, try rubbing olive oil into the leather, using only a little at a time. All the oil will disappear and the shoes will not be greasy, providing too much oil is not used. The olive oil will soften the leather, keep it supple and lengthen the life of your shoes.

To sum it all up in a few words—switch material whenever you can, select costumes on the basis of your personal need for coolness or warmth, keep the costumes on hangers or packed carefully and use shortcuts in washing and ironing. The result will be costume comfort which will add greatly to your enjoyment of folk dancing.

THE SANTA MONICA Folk Dancers

BY IRIS MUNSON

WHEN A Director of Recreation sees his first folk dance festival, somebody on his staff had better be prepared mighty soon to start a folk dance group!

In this case the Director of Recreation was Mr. Leonard Bright of the city of Santa Monica; the festival in December 1947 and the teaching assignment fell to Audrey Marcus, who soon proved herself to be a fine teacher and enthusiastic dancer but who, at that time, didn't know Cotton Eyed Joe from the Russian Peasant Dance.

Audrey quickly enrolled for private lessons from Anne Toland, and with four sessions and seven dances under her belt arrived to teach the new group. A notice in a local newspaper had invited interested persons to Miles Playhouse for an evening of folk dancing, and when eighty enthusiastic would-be dancers arrived Audrey was petrified.

But the first meeting was a huge success and the group got underway with a repertoire of Black Hawk Waltz, Cotton Eyed Joe, Cherkessia, Road to the Isles, Korobushka, Veleta, and Irish Two Step. It might be added here that the group's repertoire now includes well over 200 dances. Credit for this achievement is due not only to Audrey, but to all the

members and officers who have helped the group along, including especially Paul Pritchard and Ed Szablowski who were also active in other Federation groups.

THE Santa Monica Folk Dancers joined the Federation in the summer of 1948, have hosted two regular festivals (December 1948 and December 1949), and are again planning for the Christmas festival in 1950. The group is also planning a regional festival to be held at Santa Monica City College in July.

Aside from these Federation activities the group feels a strong loyalty to the City of Santa Monica, its sponsor, and cooperates with civic organizations by giving exhibitions, putting on dances, etc. The City of Santa Monica celebrates its 75th anniversary this summer. A street dance to be given in August in commemoration of this will be one of the outstanding summer events on the club's calendar.

The Santa Monica group has always been one at which newcomers were made to feel at home, and special efforts are being made in this direction by the officers and particularly by Lois Thompson, membership chairman. Consequently visitors to the group cannot fail to be impressed by its friendly and hospitable atmosphere.



Audrey Marcus, the club's teacher, with her two able assistants, Paul Pritchard (left) and Ed Szablowski.

Fine facilities are made available to the group by the Recreation Department. A new building is being erected which the group hopes to occupy in June. This new building will include a snack bar as well as a kitchen, and a terrace where outside dances may be scheduled.

So to you folk dancers who are looking forward to summer afternoons of swimming and sunning on the sand in Southern California — here's a timely tip: Top off your day at the beach by dancing out the evening at Miles Playhouse with the Santa Monica Folk Dancers.



The club's executive committee. Sitting (L to R) are Ted Walker, President; Margaret Bloxon, Secretary; Thelma Vichulees, Treasurer; Lois Thompson, membership chairman; Sidney Pierre, vice-president. Standing (L to R) are Bette Cooper, hospitality chairman; Leo Vichulees, outside events, and Ralph Bloxon, transportation. (Right Picture): Popular with folk dancers everywhere, the Sherr is a particular favorite of the Santa Monica Folk Dancers. (Photos by Del-Hagen Studios - Santa Monica, Cal.)

Folks IN FOCUS



Two choice dancing spots at the Folk Dance Fiesta of 1950—under the Cypress at Lover's Point and at Monterey's famous Colton Hall.



Charles F. Reed (left), chairman of the Folk Dance Fiesta of 1950, and A. C. "Ace" Smith, co-chairman, pause during efforts to prepare for almost 10,000 dancers—and look pleased at the way things are going. (Photos by Ace Smith - Salinas)



Party to celebrate opening of Paul and Helen Erfer's Folk Dance Bazaar in Los Angeles drew leaders from all Southern California—and helped get Fiesta plans under way. (Photo by Ed Labac - L. A.)



(Left) "Who, me?" Edward Labac of Los Angeles and sign which caused a great deal of hilarity at the recent festival at the Santa Monica Pier. (Right) Recognize the dance? It's the Schuhplattler as it is done in Austria. (Photos by Labac and Grochowski - L. A.; H. Huber - Austria)





Hoot Mon! Oakland's Reel and Strathspey Club doing the difficult Argyle Broadswords at the March program at the S. F. Museum of Art. Left to right: Phil Aldrich, Carlus Carvajal, Edward Silva, Howard Bell. (Photo by Tommy Schenck - Oakland)



San Francisco's "Der Klumper," ethnic Netherlands group organized by Marvin Hartfield (who also acted as co-ordinator for the Austrian students in the Bay Area), meet at the annual tulip time display in Golden Gate Park on April 16. (Picture by Posner - S. F.)



"A broken foot won't stop a dancer!" says Harold Comstock, president of the Southern Section of the F. D. F. of Cal. "I just have to lean a little on my wife Francis." (Photo by Labac and Grochowski - L. A.)



Lawton Harris, director of College of the Pacific's famous Folk Dance Camp, shown plugging the Folk Dance Fiesta of 1950 on his Saturday night radio program over station KWG, Stockton, Calif. (Photo by Ace Smith, Salinas)



Pushing his dad for top family honors, 8-year-old Bobby Harris calls "Texas Star" at the fifth birthday party of the Polk-Y-Dots of Stockton on March 25. (Photo by Ace Smith, Salinas)



Federation congratulations are due Louis Duboy (Changs, S. F. Carrousel) and his employers, West Coast Advertising Company, for this able assist to the March Festival. Louis donated the art work and the advertising company the space for five days!



The Polk-Y-Tots, all under 8, cut a mean square at the Stockton Polk-Y-Dots party. Their caller? Yes, you guessed it—Bobby Harris. (Photo by Ace Smith - Salinas)

TELL IT TO DANNY

(Continued from Page Ten)

DOUGALL'S Highland Dancers and the LINO-HAU KUPO GROUP of Hula girls.

THE COUNTRY COUSINS of San Mateo partied for their first birthday St. Pat's Day. GEORGE MURTON is their leader and you can be sure the place was jammed. The COUSINS were presented with a round birthday cake from a new group called THE SQUARE FOLKS. GEORGE MURTON'S recent SEATTLE INSTITUTE is drawing more vacationers Californiaway. DUANE HENSHAW of ENUMCLAW, WASHINGTON, danced all over the Peninsula, couple of weeks in March.

LIANE WEBER, Rt. 2, Box 51, Live Oak, California, has been hired by The Sutter County Recreation Department as a traveling folk dance teacher for the Sutter County Elementary Schools to help program folk dancing as a recreation for children. Besides working with children for several years, LIANE teaches the MARYSVILLE and SUTTER Hi adult folk dance classes.

Word from HARRY WARDWELL of Salinas, California, of a new club he and his wife are teaching called BUTTONS AND BOWS made up entirely of Japanese Americans. Application's in the mail; we must have the only's in our Federation.

On Saturday, May 20, 7:30, till May 21—if you wish, you can dance out of doors in the Court House Square at SANTA ROSA, Cal. It's the regular ROSE FESTIVAL there, celebrating the birth of Burbank and the name of Santa Rosa. Chairman CAROLYN WILLIAMS will see to it you have a grand time or her name ain't CAROLYN WILLIAMS. Did you know THE SANTA ROSA MERRY MIXERS now have a P. O. Box? It's No. 914.

CHARLIE REED, chairman of California's Folk Dance Fiesta of 1950, would like GOVERNOR WARREN to attend at Monterey. He could come with some of the gang from SACRAMENTO. Well, we hope he will be there. Many of his close associates and employes are ardent folk dancers—maybe he dances too! Wouldn't be surprised.

Thought—Wouldn't it be wonderful if every member got a member to subscribe to LET'S DANCE!

THE SONOMA VALLEY folks will again put on their annual festival at BOYES HOT SPRINGS May 28. CHAS. REINDOLLAR will M. C. If you can't make the FOLK DANCE FIESTA OF 1950 at Monterey, try to make this one.

ROSS J. REAGER of the GAYNITERS of San Jose, Cal., has instituted a subscription campaign in his area. Congratulations ROSS—AND THANKS A LOT FOR THE HELP!

Goodbye now—and happy dancing!



"I wonder what they mean by a progressive?"

DANCING IN NEVADA

(Continued from Page Eleven)

folk dancing, and a few schools have done a great deal in teaching the students the love of this kind of activity.

But perhaps the best proof of the growth of folk dancing in the Silver State is the success of Reno's third annual Spring Folk Dance Festival on April 16. Sponsored by the Reno Recreation Department and hosted by all Reno groups, it drew dancers from the entire state and California to the University of Nevada Gymnasium for an afternoon and evening of folk and square patterns. Even the youngsters had a place through the inclusion of dances specially selected for them.

Is the whole state dancing? Not yet; not like California, at any rate. But we've watched the movement grow and are sure that more and more Nevadans will turn to folk dancing as the most enjoyable recreation to be found in America today.

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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!)

Your record reporter is fresh out of school (Mills College, Oakland, Calif., a girls' school, at that!), having just returned from their Dance Institute, which extended from April 1 to 6 inclusive.

The "hits" of the Institute indicate that local folk dancers are going "Canadian" and "English," via the ballroom pattern dance route! This trend began last year with the introduction and popular reception of such ballroom dances as the Canadian Barn Dance, Square Tango, and Donella Tango (brought to us principally by Carol Rogers), and Swingola and Esperano Barn Dance (taught by Lawton Harris, director of College of the Pacific's Summer Camp). The continuance of the trend was strongly shown at the Mills Institute by the great interest in the following dances (taught by Lucile Czarnowski): Florentine Waltz (DX-1229), Imperial Waltz (DX-1383), Ladbroke (DX-1222), and Royal Empress Tango (DX-1218).

The DX series are 12-inch shellac recordings produced in England, available in the United States through the Columbia Record Company. These records must be ordered through retail stores, which, after placing their orders with the U. S. wholesalers, must generally wait about three months for delivery. The records are quite expensive, but both the music and workmanship are excellent.

Miss Czarnowski also taught THE ROBERTS, which proved equally popular. This is done to the Beltona record 2457 RIG-MA-REE. She also introduced a group of five dances from her new book, "DANCES OF EARLY CALIFORNIA DAYS"; only "home-made" records are available for these at present, but arrangements are being made to have the tunes recorded and pressed by a commercial record manufacturer.

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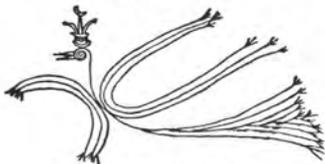
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"FOLK FOOD"



Edited by MARJORIE POSNER

HOW WOULD you like to sit down to a Czechoslovakian meal, just as if you were in Prague? Two of our readers, Kaye and Joe Mattal, sent me the recipes for a delicious dinner; recipes that have been handed down in Joe's family and used many times by them. I tried them myself and really enjoyed everything, especially the *veal paprikasch*. So get on your apron and get set—these dishes will take time, but they are well worth it!

VEAL OR CHICKEN PAPRIKASCH

Cook one cup finely chopped onions in lard until soft and golden brown. Add 1 tblsp. paprika. Add 1½ lbs. veal or medium chicken cut in serving pieces, cover well, and stew for one-half hour. Then add 1 green pepper chopped fine, salt to taste and simmer another one-half hour. Immediately before serving add 1 cup thick sour cream. Do not cook any more as it will become watery. Serve with rice or dumplings.

KNEDLICKY (Czech Dumplings)

2 eggs
3 cups flour (about)
½ yeast cake
1 cup lukewarm water
1 teasp. salt

Beat eggs until light and frothy, add water, and crumble in yeast. Let stand about 5 minutes. Sift and measure flour, sift again with salt, and stir enough flour into yeast mixture to make a stiff dough. Let rise in a warm place until double in bulk (about 1 hour). Form into small balls and drop in boiling water. Cook *gently* for 15 minutes, stirring constantly to keep from sticking together. The Czechs cut the dumplings through the center with a thread as they never serve dumplings whole.

ZELI (Bohemian Kraut)

In a large iron frying pan brown about 3 tblsp. flour and 2 grated onions in fat (roast fat gives more flavor), being careful not to burn. Now fill the pan with cold water. Into a separate pan of water grate 3 large peeled potatoes. Drain them and rinse in a fine sieve; squeeze dry with the hands and add potatoes to gravy mixture and blend well. Simmer very slowly about 2 hours, being careful not to scrape up crust which forms on the bottom. Meanwhile shred a medium head of cabbage, cover with boiling water and cook until clear and well done. Drain and chop as fine as possible. Pour gravy over cabbage and add salt to taste, about 2 tblsp., and about ½ cup cider vinegar. Serve with roast pork and dumplings, or boiled potatoes which have been seasoned with caraway seed while cooking.

(Note: This was too vinegary for my taste so I would suggest cutting down amount of vinegar until you acquire a taste for the original amount!)

KOLACE (Sweet, filled yeast roll)

1 yeast cake
¼ cup lukewarm water
5 cups flour
5 tblsp. sugar
1 cup lukewarm milk
1 cup shortening, melted

1 tblsp. salt
2 eggs

Dissolve yeast in water in large bowl, add sugar, salt, well-beaten eggs, shortening and milk and mix well. Add flour to make a medium stiff dough, mix smooth and let rise until double in bulk (about 2 hours). Then form into balls about golf-ball size, place on floured board and let rise about 2 more hours. Flatten out, place about 1 tblsp. filling on each, fold up edges, place on greased baking sheet and let rise again until double. Before baking place small amount of topping on each roll and bake in hot oven (400 deg.) about 15 minutes.

TOPPING: Mix together ½ cup flour, ½ cup sugar, ¼ cup butter.

FILLINGS (should be thick): Use cooked, pitted prunes or dried apricots seasoned with nuts, lemon and sugar. Use cottage cheese that has been squeezed dry in cheese-cloth and mixed with egg, sugar, salt and a little butter.

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SQUARES UNLIMITED!

THAT'S LOS ANGELES. AND HERE'S THE STORY OF THE MOVEMENT AND A LOOK AT SOME OF THE PROBLEMS THAT HAVE LEADERS SCRATCHING THEIR HEADS.

BY CAROLYN MITCHILL

IN THE YEAR 1940, predictions on the popularity of the square dance would have been the ultimate in fallacy. What person, even the most optimistic caller of that year, would have dared to say that, in 1950, at least the fundamentals of square dancing would be known in every third house on every third street in Los Angeles, not forgetting the towns that are far enough away from the city hall to lie outside that much joked about circumference called the Los Angeles City Limits?

But it is easy to look *back* on the past years and trace the graphic picture of the interest in square dancing.

As long ago as we can remember, probably as long ago as our grandfathers can remember, there have always been a few people in counties all over the United States who perpetuated square dancing. In the middle thirties, for instance, there was a small group of dancers in Los Angeles who knew the thrill of dancing squares. Two of their callers were Claude Wyrick and Ray Littlejohn, who spread the germ of enthusiasm for square dancing in Los Angeles. These people were in a position to interest others and, without benefit of fanfare, they started calling to small groups.

The man who inspired these hardy square dance callers was Dr. Lloyd "Pappy" Shaw. He brought his Cheyenne Mountain Dancers, his accompanist, Mrs. Harriet "Teach" Johnson, and his unequalled artistry and enthusiasm in square dancing to Los Angeles. His group gave a demonstration of square dancing before a relatively small audience of teachers. In an intensive course, he taught his audience the fundamentals of square dancing. It was only a few apostles who carried on his work, but they were persistent, and it was due to their enthusiasm that square dancing began really to grow.

Ray Shaw and I were two of the inspired school teachers who had enough faith in the future of square dancing to start calling in 1939. In 1942, the small isolated square dance groups were still in their infancy but that infancy was robust, and it received encouragement when the war recreational clubs took advantage of the social value of square dancing and put it on their programs for the service people. After this impetus the growth of square dancing in Los Angeles was steady, and the enthusiasm of the early leaders gradually reached more and more people.

BY 1947 interest was increasing rapidly. Contributing factors to this were the rise in popularity of western music, movie scenes showing square dancing, the availability of phonograph records of square dance music (with and without calls), and the radio programs which featured square dance calling.

People had been working together during the war and had found it pleasant to play in groups, and a great number were discovering the fun in calling. The opportunity to "dress up" was the sole factor that endeared square dancing to others. Oldsters were delighted in the revival of the dances they had learned in their salad days, and were more delighted to find that their joints could still take the punishment. Youngsters were amazed at the challenge the callers offered when they "mixed 'em up" in a hash of half-familiar patterns, and were enchanted by the rhyming patter that their callers used. All these factors, added to the fact that people like to move to music as a team under the direction of a leader, have made square dancing the most popular participation recreation in the Los Angeles area.

THIS burgeoning growth of square dancing has brought with it many new trends. One of these is the organization of square dance clubs. At first there were two sets which met with their caller at a church hall or the recreation center. Then the hall became too small for the increase in sets. This was followed by a call for help to the City Playground Department and to the Los Angeles Board of Education. School and playground gymnasiums of many communities were thrown open to the dancers. In Los Angeles, any evening of the week, you may drive by an overflowing parking lot near a school playground, and you will hear the strains of *Ragtime Annie* accompanying the beckoning voice of a caller. Along with this phenomenal interest in square dancing came the need for more callers. In 1948 Los Angeles had 37 callers and 175 square dance groups. At the present time the estimated number of callers has reached 320 and the groups are 650 strong. To fill the demand for callers, schools have been started where the dance zealots with good voices (or not such good voices) may learn how and what to call. Among these schools for callers is the one conducted by Ralph Maxheimer and another whose director is Bob Osgood.

NEW GROWTH in this field continually gives rise to more problems. With so many callers, some experienced (many novices), and with each caller instructing his own group apart from the others—confusion on many points is bound to enter.

The callers recognize this confusion, and, in many instances, are meeting to try to eradicate it.

One of the perplexing trends is the influx of new dances. True, some of these "new dances" are the same old formations put into different sequences

or dressed up with an old twist used in a new way. But the problem of learning and teaching all of these new dances is a major one for the callers. The problem is not only for the callers, it is also a serious one for the dancers. They find it difficult to enjoy their dancing if they must be subjected to the learning process for every tip called by different callers.

Proof that dancers like to dance their old favorites was apparent at the Second Annual Regional Folk Dance Festival. This festival was held at the National Orange Show in San Bernardino, and the squares numbered close to a hundred. When it was my turn to call, I started to give the "Grand Cuttyshaw." I asked the dancers to walk through the first figure, then, noticing their hesitation, I asked them if they would rather dance the "Texas Star." The enthusiastic applause and cheers for "good old Texas Star" was ample proof that dancers have fun doing the dances they know.

ALMOST every square dancer in Los Angeles knows the caller Carl Myles. A teen-age boy recently described Mr. Myles as "the man who acted as though he really wanted us to learn to square dance." In answer to the question, "What can be done about the flood of new dances?" Mr. Myles answered, "New callers seem to think they must create new dances in order to be known. Most of the old callers would like to curb this 'fad' because we know that people *dance for fun*."

Another problem that sometimes causes confusion when several groups get together to dance is the rate of speed or the number of beats of music per minute. Even the more experienced callers differ on this point, but most of them are willing to use an average.

Bob Osgood is another popular caller in the Los Angeles area, and one who thinks first of the pleasure he can give his dancers. When Mr. Osgood was asked his opinion on the speed for square dancing, he said, "Speed depends largely upon the ability of the dancers; it could not possibly be consistent. However, 140 to 146 may be set as a fair average." When we asked about the influx of new dances, he admitted that it is almost impossible for callers to keep up with every new dance, but that it is a continual challenge for the square dancers whose enthusiasm impels them to dance every night of the week.

THE TEEN-AGERS in the Los Angeles area are fortunate to have a man who actually enjoys working with their age group. That man is Mr. Ralph Maxheimer. He is a favorite caller of adults as well as teenagers. Mr. Maxheimer is of the opinion that square dance callers should attempt to standardize the calls to the extent that all dancers from all clubs of the area could easily follow the different leaders. He said that the speed of the dance will level off at 135 for roundups, or a fair average for most dancing will be from 132 to 136. He is another who says, "New dances are being overdone. We would have less confusion if some of the callers would slow down a bit."

One more trend that is manifested at square dances is the participation in round dances. In the early days when a caller announced the next dance as the *Oklahoma Mixer*, most of the dancers would hurriedly find a seat for their sweet. This does not happen at the current square dances in Los Angeles. The floor is filled with people when the music swings out on *The Boston Two Step* or *The Jessie Polka*. Because dancers find that they can do the round dances, they like them, too.

SO IT GOES in the Los Angeles area. The future? Who knows? Some callers think the whole thing is a fad that will die. Others feel that interest can best be maintained by slowly merging "folk" and square dancing while still others think that the movement has just begun.

But whether squares fade next month or advance to a stage we can't even imagine now, one thing is sure. To tens of thousands of Southern Californians today, square dancing is the brightest thing to hit the recreational field in years! They love it!

THE ROUND UP

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Around the SQUARE Set

The FUN CLUB recently featured "KIM" KIMLEL as guest M.C., caller and fiddler. "Kim" and his charming wife, Norma, used to live in San Francisco. Now they are located at Happy Camp, California. They went up there to retire and fish, but "Kim" couldn't really exist without square dancing so he introduced it in the small community. He now has two classes, one of adults and one of teen-agers. He is developing callers in the teen-age group. They dance to records and "Kim's" fiddling. Happy Camp is in the deep country and often the lights go off for hours and the dances are held by candle light. The groups are known as the Happy Camp Folk Dancers. "Kim" will welcome visitors any time.

Pleasant surprise at the Harmony Hoedowners' Party — BUZZ GLASS called a square—it was good dancing.

NOTE: Callers of Northern California who are interested in joining the Northern California Callers Association should contact the membership chairman, Scotty McLeod, 1444 Henry St., Berkeley, California.

FOREST and GLADYS BROWN of Chester (Lassen County) visited San Francisco groups to gather new dances, records and square dance material to take back to their club, cleverly named "Lass'n Laddies of Chester." They have an amateur orchestra in the group—and visitors are invited.

The trend of wearing hats at the microphone was spotlighted in VERA HOLLEUFFER'S patter when she called at the last Jamboree, which was held in Burgess Gym, Stanford Village—

*"Some are skinny, some are fat
But if you wanna be a caller,
You gotta wear a hat!"*

Novelty Hoedowners hash closed the Jamboree at Burgess Gym—callers were listed as M.J.P., who turned out to be MILDRED BUHLER, JACK McKAY and PEG ALLMOND!

It runs in the family! Recently at a Gate Swingers party BILLY BALLOU called a sparkling tip, and was followed on the program by his dad, BILL BALLOU, who carried on the family glory with easy finesse. BEA THOMPSON of Eureka opened the Square Dance Jamboree at George Washington High

CALL of the Month

Ladies to the center, back to the bar
Gents to the center, with a right hand star
Back with the left, but not too far
Meet your own with a right hand round

(R. forearm turn—one-half way)

Left hand lady with the left hand round

(L. forearm turn)

A right hand to your own as she comes down

(Touch R hands with partner as you pass)

And the right hand lady with a full turn round

(L. forearm turn, full around)

Now across the milky way you go

(Four gents form R hand star to cross to L hand lady)

Meet the opposite girl and Dopaso

Its partner L and corner 'round

Partner L and you're heaven bound

(Dopaso with forearm turns involving original L hand lady and opp. lady, then gents back to center to form R hand star again)

So star right back to the girl you knew

(Original R hand lady)

With two full turns right out in the blue

(L forearm turn with R hand lady)

Now across the set with a swing and a whirl

(Gents cross the set without forming star and swing original corner)

And allemande left the corner girl

Now a right and left on the rim of the star

And into the center like an allemande thar

(Star with original partner)

Shoot that star a full turn round

And promenade your corner when she comes down.

(Gent promenades his original corner)

Repeat three times, each time promenading a new corner.

Thanks to Sid Pickens, who sent us this very nice figure. Sid tells us this dance was written for a group of movie folk demonstration dancers known as the "Hollywood Stars on the Cob." Their purpose was to give benefit performances at veterans' and other hospitals, and also to put on shows built around the square dance to raise money to fight multiple sclerosis. The dance was introduced at a Community Chest drive opening in Beverly Hills last October, and since has become very popular with many callers in the southland. Thanks again, Sid! How about some pictures next time?

School with a novelty call and her daughter, EDITH THOMPSON, called later in the program. Then there is the LAWTON HARRIS - BOBBY (Little Lawton) HARRIS combination at Stockton! It all goes to prove that when the Calling Bug bites—it is contagious.

On April 2 MILDRED BUHLER held a pre-Jamboree program on her "Calling All Folk Dancers to Breakfast at Bondys" show over KVSM, devoting almost the whole time to squares and callers. Seventy-four-year-old JOE UPTON of Turlock was interviewed by MIL-

DRED and proved his ability to keep up with the young folks by winning a contest in identifying square dance melodies. SCOTTING McLEOD, CHARLEY BASSETT and PEG ALLMOND were the other callers on the program.

AND DON'T FORGET THIS! On June 11 the Square Dance Callers' Association of Northern California will sponsor a CENTENNIAL SQUARE DANCE CAVALCADE to be staged outdoors in mission will be 75 cents and all proceeds will go to charity. See you there!

CALLER of the Month



ton where, for the last two years, she has been part of the faculty.

A native Californian, Carolyn has, since her graduation from U.C.L.A., been a teacher in the Los Angeles school district and, for the past five years, has taught dancing at the John C. Fremont high school, where she has a reputation among them which is the envy of many other callers. Each morning you will find her teaching squares to some 140 teen-agers who consider themselves lucky to have won the battle of enrolling in the Fremont Covered Wagon Reelers.

In her "spare" time she calls for beginners at Los Angeles' Griffith Park every first Saturday of the month, for the Los Angeles Army and Navy Club every Wednesday night and is in continual demand as a caller for private clubs.

Not the least interesting thing about Carolyn is the fact that she is past president of the Hollywood Peasants and of the International Dance Circle—thus joining the increasing number of square callers who are also active in general folk dancing.

She sees nothing strang in this and feels that a closer co-operation between folk and square dance leaders would not only be helpful to them but do a great deal for the average dancer who does not want to be limited to one type of dancing, yet is often confused by insistence on the part of some that he can not mix square and folk dancing.

*By Genevieve Weide, Chairman
Girls' Physical Education Dept.
John C. Fremont High School
Los Angeles School District.*

IF YOU'VE DONE much square dancing in California, particularly in the southern part of the state, you've probably "swung yore partner" more than once to the calling of Carolyn Mitchell.

For Carolyn has been actively associated with the growth of square dancing in this area since 1939 and her quality of voice, her ability to enunciate calls distinctly without making them monotonous, her remarkable sense of rhythm and her keen interest in people who want to dance have made her popular with hundreds of square dancers from San Diego to San Luis Obispo.

As a matter of fact her popularity has spread to just about every section of the state through her work at the now famous Folk Dance Camp at Stock-

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BY MILDRED BUHLER
PARKVILLE, MISSOURI. *Summer School For Squares.*

The first of 1950's American Square schools will be held here from July 2 to 8, at Park College, which is almost the exact geographical center of the United States. On the staff will be Jimmy Clossin of El Paso, Texas, Fred and Mary Collette of Atlanta, Georgia, and Charles Thomas of Woodbury, New Jersey.

GREAT FALLS, MONTANA. *Still Greater Things!*

Although the square dance program was introduced here four years ago through the recreation department, the movement has really boomeranged during the past 18 months, according to Kenneth Fowell, recreation director. Their three most recent classes show an enrollment of 400, 500 and 900, respectively. Two large and successful festivals are on their list of accomplishments, with a third one planned for next month.

NEWARK, NEW JERSEY. *Texas Visits Manhattan!*

Herb Greggerson, Jr., of El Paso, Texas, was the featured caller at a recent Jamboree sponsored by the New Jersey Square Callers' and Teachers' Association in Newark's Wide-away Hall. One thousand dancers enjoyed the affair which was arranged by Frank Kaltman.

YAKIMA, WASHINGTON. *Dance For Athletic Funds!*

A benefit square dance, to raise funds for athletic equipment for members of the student body of the J. M. Perry Institute, was held recently in the Yakima Armory.

LUFKIN, TEXAS. *Fun Festival Held!*

Joe Stegall's Square Dance class were hosts at a Fun Festival held at St. Patrick's Youth Center in Lufkin, recently. Fiddler Stevens and His Squarenaders of Lufkin, and callers from near and far, made possible plenty of good dancing.

EVERETT, WASHINGTON. *Helps to Cure Loneliness!*

Dr. Elizabeth B. Hulrock, Ph.D., recommends square dancing as a cure for lonely men and women. It provides new social skill, new friends and a new outlook—which means lifting you out of a rut!

PATERSON, NEW JERSEY. *Age Is No Limit!*

Under the direction of Rod LaFarge, a recent square dance jamboree was held at Blomes Hall in Carlstadt. Eighty-three-year-old Mrs. Carrie "Ma" Heater of Paterson, reputedly the oldest caller in the country, was featured on the program. Guess we don't have to quit yet!

MADISON, WISCONSIN. *On Wisconsin!*

Square dance callers and leaders of Wisconsin held a square dance jamboree recently at the East High School in Madison.

COLORADO SPRINGS, COLORADO. *"Pappy" on Tour Again!*

Dr. Lloyd Shaw, affectionately called "Pappy" by his thousands of dancing pupils, and his Cheyenne Mountain Dancers have just completed their spring tour which took them to Missouri, Michigan, Illinois, Wisconsin and Minnesota. The "Grand Old Man of Square Dancing" still continues his "missionary work" and with continued great success. Heartiest congratulations and good wishes always, "Pappy!"

AUSTRIANS' TOUR

(Continued from Page Thirteen)

said at a meeting of the students and Federation members at the University of California in Berkeley. "In Austria we have been depending on small groups of teachers and students in the universities and on teachers in the provincial areas. Progress has thus been slow.

"A federation would be wonderful. It would give us standards in common between various sections of the country, bring interested people together for research and festivals and spread the joy of folk dancing to an ever-increasing number of people."

THE MAJORITY of students agreed with Dr. Bock but pointed out that general international dancing, such as done in California, would probably have to develop slowly due to the strong feelings of Austrians and other Europeans against foreigners wearing their national costumes and doing their dances. They felt, however, that an Austrian Federation would be the first step in breaking down these barriers.

The third and, in the sharp light of the present need for better international relations between all countries, perhaps the most important development lies in the future. For while it is true that the North American tour of the 31 students was expensive—they had to realize some \$70,000 to break even—it is also true that this is a small price to pay for the feeling of mutual respect, admiration and friendship they engendered wherever they went.

They also took home a new attitude toward the U. S. As one student, a veteran of the last war, put it: "Before the tour I could have been told the U. S. was made up of only the very rich and very poor, that the working man and student had no opportunity and that Indians still roamed the West. Now I will laugh in the face of anyone who speaks of such things."

Thus the value of folk singing and dancing as a method of promoting understanding between peoples has proven greater than many a more formal diplomatic approach to the problem of international good-will. And Austria's

dancing ambassadors may be the fore-runners of a regular exchange program which will encompass all interested nations. The cost would be less than the price of one aircraft carrier, the immediate return great and the saving in the future—our civilization.

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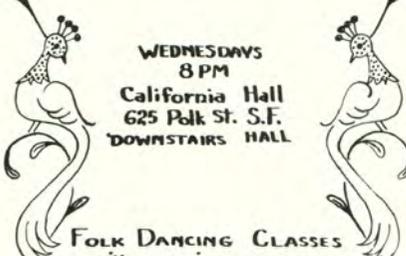
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The Dancer's BOOKSHELF

Made in Poland. By Louise Llewellyn Jarecka. New York. Alfred A. Knopf 1949, 286 pp. \$3.50.

THIS IS A fascinating story of Poland, her arts, skills and her people. It starts with the findings of archaeologists who uncovered the ancient ruins of a city which had flourished twenty-five hundred years ago. The pre-historical past reveals the deep roots of a culture rich in tradition and steeped in the lore of her people and her land. In addition to the story of her kings, her most beloved queen and her holy men, the arts of the needle and loom, of lines and spaces are all given separate treatment.

Of special interest to the folk dancer are the sections on music and the dance, costumes and customs. The description of the Mazur starts the feet tapping out its elusive accents, and the mention of other familiar dances brings their native settings into sharp focus. The detailed description of the "marriage drama" recalls the interest shown by California folk dance groups in this colorful ceremony.

Phrases of song and dance melodies illustrate the chapters on music, which tell a very revealing story of Poland's musical influence.

The chapter, *Come into the Kitchen*, gives a very picturesque description of onions in braids, dried mushrooms in garlands and pots of honey with rye loaves dotted with caraway and anise seeds, waiting to be spread. In fact the story *Made in Poland* is very complete and should add immeasurably to one's enjoyment of her dances, which stem from an ancient past. The book is illustrated with striking drawings rich in imagination and beauty.

Louise Llewellyn Jarecka is a native of Iowa and is a student of folk song and folk art. She at one time was a Paris correspondent for Musical America and has contributed numerous articles to newspapers and magazines in New York and London. After her marriage to the Polish composer and conductor, Tadeusz Jarecki, she lived in Poland for six years. *Made in Poland* is the fruit of many years of study.

Lucile Czarnowski

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What's Going On in the Folk World

Edited by Margaret Jory

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 KSMO, San Mateo, 1550 on your dial—"Adventures in Folk Music," week nights from 10:30 to 11. "Polka Party," Sunday evening from 9 to 10, and "This Musical World," Sunday evenings from 10:30 to 11.
 KWBR, Oakland, 1310 on your dial—"Folk Dancer on the Air," Sunday evenings, 9 to 9:30.
 KLOK, San Jose, 1117 on your dial—"Polka Party," week days, 10:45 to 11 a.m., and Saturdays from 3:45 to 5:15 p.m.
 KEEN, San Jose—"Square Dance," Saturday afternoons from 1:30 to 2.
 KTIM, Marin County, 1510 on your dial—"Your Favorite Folk Music," Sunday afternoons, 1-1:30.
 KAPF, Petaluma—Folk Music at 9:30 a.m., Sundays.
 KGIL, Sherman Oaks, 1260 on your dial—"Folk Songs and Dances," Monday through Friday, from 10 to 11 p.m.
 KYNO, Fresno—Folk Dance Program, Saturdays at 10:30 a.m.

For FM Listeners

KGFS-FM, 97.3 megacycles, channel 247—Folk Music, Sunday evenings from 6 to 7.
 KPFA-FM, 104.9 megacycles, channel 285—Folk Music, every evening from 7:30 to 7:45.

Among the People

NORWEGIAN—San Franciscans of Norwegian descent celebrate Independence Day, May 17, with a Festival at Dove Hall, 18th Street near Valencia. The occasion commemorates the ratification of the Eidsvold Constitution in 1814 which established a constitutional monarchy and a national assembly. On November 4 of the same year, Norway was united with Sweden under one king. In 1905 Norway was separated from Sweden.
BRITISH—Empire Day, May 24, which celebrates the birthday of Queen Victoria (1819-1901) will be marked by two festivities in San Francisco. Sunday, May 14, a British Empire Day Celebration will be held on the Music Concourse of Golden Gate Park from 2 to 4 p.m. Scottish and English dances will be featured along with music by the Scottish Pipers Band. Saturday evening, May 20, at 8 o'clock, a Grand Ball will be held in the Scottish Rite Auditorium. The program will include the same exhibition dances and Pipers Band.
PORTUGUESE—Chamarrita or the Feast of the Holy Spirit at Half Moon Bay will be celebrated probably the last weekend in May. Watch your local newspaper for details. Observances of this event date back to the 13th century when Queen Isabel of Portugal vowed to build a church to the Holy Ghost if her nation were saved from famine. Two days later ships laden with food supplies arrived. Chamarrita is the name of the dance which follows the traditional parade and barbecue held on this occasion. Many California communities celebrate this festival.
DANISH—June 5 is Constitution Day, great annual holiday of the Danish people, however this year, Sunday, June 4, will mark its observance. San Francisco's local Danish group will present a special commemorative program of Danish folk songs and dances from 2 to 4 p.m. at Golden Gate Park, Music Concourse.
EVERYBODY—In observance of "I AM AN AMERICAN" Day, Sunday, May 21, there will be an afternoon of folk dancing at Hunters Point.

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