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NOVEMBER

1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This
Issue*

ALL IN FUN -- SEE PAGE 7

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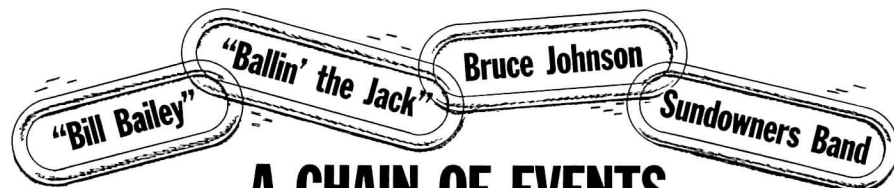
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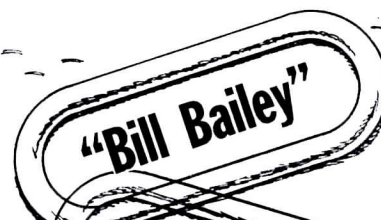
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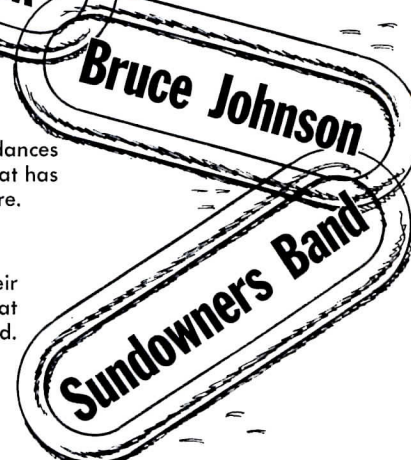
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THE FOLK DANCE FEDERATION OF CALIFORNIA

EDITOR'S NOTEBOOK

By Lawton D. Harris

LET'S GET TRADITIONS

There is much about folk and square dancing that has always been a matter of tradition—something “handed down through the years.” We offer the suggestion that our new movement, perhaps numerically in both participants and participation the greatest expansion our form of recreation has ever known, should find and establish worthy traditions.

Dates. Many will suggest themselves to you — Patron Saints' day (many communities have such built around a Catholic legacy). I am not a Catholic, but can see value in celebrating St. Francis' day, the Blessing of the Fleet (Fishing boats), Cascarones Ball, the Blessing of the Grain (Greek Orthodox Church), the Celebration of the Holy Ghost (Pentecost), Whitsuntide, Christmas, Easter, etc., Portola discovering San Francisco Bay, Admission Day and other historical dates. Dates inherent in certain local places —harvesting dates, grapes (Lodi), raisins (Fresno), apples, carrots, are a few that we have noticed.

Ethnic Groups. Where an ethnic group is particularly strong, we could build a far-reaching observance around their holidays—Midsummer Night (Scandinavian and other areas), the Peasant Party of Yugoslavia (September festival), Bastille Day (July 14—French), Denmark Day, Cinco Mayo (May 5—Mexico), etc.

What we are actually suggesting is that each community could well adopt some such date and idea that could become rooted in a community-wide observance and observe it appropriately each year. At present, we are aware of three such in California that seem to be becoming traditional—Admission Day (California State—observed most significantly at the State Fair in Sacramento), Raisin Harvest Festival at Fresno (third week in October), and Big Week—Salinas Rodeo. Perhaps these may leave much to be desired, but they are moving in the suggested direction.

We have an impression that western dancers are not too aware of community and ethnic observances. Let's root deeper into our own communities and its people. Perhaps some preliminary competition for dates cannot be entirely avoided, but as another community tradition becomes established, let's cooperate and keep the date clear.

Our Cover

One hobo took the party announcement seriously—Manuel Gonsales, Salinas Jeans and Queens. *Photo by Louis Ferrasci, Salinas.*



FEDERATION FESTIVALS

North

SUNDAY, NOVEMBER 16—Glen Park Recreation Center, San Francisco. Chenery and Elk Sts. (Out Mission St. to Bosworth St., then out Bosworth to Elk.) Council meeting, 12:00 to 1:00 p.m.; dancing, 1:00 to 5:00 p.m. Sponsor: San Francisco Recreation and Park Department and San Francisco Folk Dance Council. Host: Glen Park Folk Dancers.

SUNDAY, DECEMBER 7 — San Jose Auditorium. Host: Peninsula Folk Dance Council.

Federation Festivals scheduled for 1953

JANUARY—Open.

FEBRUARY—Oakland. Oakland Regional Council.

MARCH—San Francisco. San Francisco Regional Council.

APRIL — Sacramento. Sacramento Regional Council.

MAY—Santa Rosa. Santa Rosa Merry Mixers.

JUNE — Richmond. East Bay Regional Council.

JULY—Kentfield. Marin Regional Council.

AUGUST — Walnut Creek. Diablo Regional Council.

SEPTEMBER—Lodi. Lodi Folk Dancers.

OCTOBER — Fresno. Fresno Regional Council.

NOVEMBER—Open.

DECEMBER—Napa. North Bay Regional Council.

South

SATURDAY, NOVEMBER 1 — Long Beach Municipal Auditorium, foot of American Ave., inside the spectacular Rainbow Pier, Long Beach. Silverado Folk Dancers present their Fourth Annual Folk Dance Festival. Council Meeting, 6:30 p.m.; dancing, 8:00-12:00 p.m. Chairman: George Holly.

SUNDAY, DECEMBER 14—Santa Monica Municipal Auditorium, foot of Ashland Ave. on the beautiful Ocean Park Pier, Santa Monica. An international Christmas Party for the Federation. Council Meeting, 12 noon; dancing, 1:30-5:30 p.m. Hosted by the Santa Monica Folk Dancers. Chairman: Sid Pierre.

FRANK MOORE, 2658 21st Ave., San Francisco, and OSMYN STOUT, 105 Maulsby Drive, Whittier, Editors

SUNDAY, JANUARY 11, 1953 — Glendale Civic Auditorium. A midwinter festival, 1:30-5:30 p.m. Hosted by the Pasadena Folk Dance Co-op. Chairman: John Nordquist.

FEBRUARY and MARCH—Still Open!?

SATURDAY, APRIL 11—Long Beach Municipal Auditorium. Hosted by the Long Beach Folk Dance Cooperative.

REGIONAL FESTIVALS

South

TUESDAY, NOVEMBER 25 — Long Beach. Silverado Club House, 31st and Santa Fe Ave. Party night and exhibitions. Dancing, 8:00-11:00 p.m. Hosted by the Silverado Folk Dancers. Chairman: "Hap" Reynolds.

FRIDAY, NOVEMBER 28—Santa Barbara. McKinley School. Dancing, 8:00-12:00 p.m. Hosted by the combined folk dance clubs of the Santa Barbara area. Chairman: Bill Herlow.

SATURDAY, NOVEMBER 29—Whittier. Cafetorium of the new Dexter Junior High School, Floral Dr. just east of Palm Ave. Fifth Saturday party night. Dancing, 8:00-11:30 p.m. Hosted by the Whittier Co-operative Folk Dancers. Chairman: Forrest Gilmore.

OTHER EVENTS

SUNDAY, NOVEMBER 2 — Changs Hobby Show. Changs International Folk Dancers, 1630 Stockton St., San Francisco. 1:30-8:30 p.m.

SATURDAY, NOVEMBER 15—Growers Hall, Stockton. Sadie Hawkins Day. Costume dance party. 8:00 p.m.-12:00 midnight. Host: Barnstormers.

SUNDAY, NOVEMBER 23 — Square Dance Callers Association meeting.

SUNDAY, DECEMBER 28 — Square Dance Callers Association meeting.

TEACHERS' INSTITUTES

SUNDAY, NOVEMBER 9 — Oakland High School, 1:30 p.m. Millie Von Konsky, chairman.

SUNDAY, JANUARY 11 — Bay Area. Millie Von Konsky, chairman.

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TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

The nicest thing about folk dancing is people and the nicest people you'll find are folk dancers.

Not very long ago one of these grand people became very seriously ill, but by the Grace of God and folk dance friends, he and his lovely, patient wife, who never once gave up hope, may not have been able to sponsor and play host to more than a hundred friends at "His Recovery Festival" in the SANTA CRUZ Civic Auditorium, Sunday, Sept. 28.

Topped by refreshments and dinner at the Elks Club in the evening, where fun games were combined with more dancing, of course.

Congratulations and lasting happiness to JIM and DOROTHY LARSON for a super-grand showing of appreciation to their many friends on their 25th Wedding Anniversary, which they were able to have because they are FOLK DANCERS!

* * *

President LEONARD MURPHY has called upon all area leaders to submit a list of dances they use to teach beginners. A volume of about 25 dances will be compiled and made available to teacher and pupil alike. So, at last, we will, at least, do our dancing according to one approved version and happy teachers will turn out Happy Dancers!

* * *

RICHMOND'S CIRCLE-UP Monday Beginners Class at Longfellow School registered 58 the first night, 78 the next class and still showing a healthy gain and the credit should go to such fine officers as GERRY & VIC WINTHEISER, who seem to have what the people want. As the dancers develop they will be invited into the regular Friday night meetings with their traditional fourth Friday party, now in its fourth successful year!

* * *

LODI FOLK DANCERS did it again, a wonderful Festival, Sept. 21st, following the best parade ever. ROY BROWN, their president, is lucky to have such a hard-working, willing committee who did it before and will do it again, only next year they will play host to the FOLK DANCE FEDERATION OF CALIFORNIA on Sept. 20, 1953, in the same town, where the idea of forming a federation

The "Basques of Lodi"—the Etcheberry Family.



was suggested by our beloved HENRY (BUZZ) GLASS in 1942.

CHANGS hit an all-time high as host to the SAN FRANCISCO Area and Recreation groups at KEZAR PAVILION on that same day, long to be remembered for the huge crowd of dancers and spectators in spite of ANGEL ISLAND'S debut to 20,000 people at the same time where folk dancing was a major part of the entertainment.

ERNIE DRESCHER is CHANGS President once again as once before. BOB CHEVALIER and BILL SORESENSEN have been officers of CHANGS for many years and now both are active in FEDERATION affairs.

* * *

Put a ring around November 16, not shown in Sept. Calendar of Events, but now known as the Federation Festival Day at GLEN PARK, SAN FRANCISCO, hosted by the San Francisco area groups . . . a swell place to dance with swell people.

* * *

Apologies for missing column (Sept. issue) . . . was late sending it in as directed and now I know just how contributors feel when they don't get a mention. Especially sorry 'cause I had written about the swell time I had the previous month at LOS BAILADORES party, where those swell people gave me a "Danny Dance," that's what it said on the program, plus a poem to match.

CHARLES (CHUCK) REED, their practically permanent president, is surrounded by pleasant party planners.

Instructors "MA" CRYDER and her boy "BOB" (PA) have the love and respect of every last member.

Anybody thought about taking a "dancers' holiday"? . . . except for parties and institutes. Give the teachers time to *cram* a little and the pupil gets a breather! Dec. 15 to Jan. 15.

* * *

THE MORRISON CENTER CIRCLERS will again exhibit their wheelchair technique for the Veterans United Council in BERKELEY, Monday, Nov. 10. The folk dance party will be sponsored by the City of Berkeley; LOWELL and MARGARET HOFF are again in charge.

* * *

FORTY-FIVE groups now belong to the SACRAMENTO COUNCIL; DOUG NESBITT is the present chairman and a right guy in the right job! CARMEN SCHWIERS is doing right by publicity through her office of corresponding secretary.

Beginners' classes there have a healthy start and now with their new \$10,000 slab in WM. LAND PARK given them by the city council, they'll be able to take care of the thousands who no doubt wish to participate . . . Yes, in SACRAMENTO the nights are right for dancin', and the leaders are surely setting a good example.

* * *

MARVIN JERUE, retiring council chairman, B. D. (before Doug), has been appointed to the teachers' institute by President LEONARD MURPHY, and that's a good idea!

BETTY GRASS (formerly SAN LEANDRO), recreation therapist at DE WITT STATE HOSPITAL, P. O. BOX 192, AUBURN, CALIF., has appealed to us for anything you may have to give in the way of records, books, costumes, etc., for use in helping her build a dance group at the hospital. Their budget does not include these materials, but the activity has proven invaluable for those unfortunate people and a great help to the therapist in charge. Haven't heard if anyone has answered her request.

* * *

THE SAN FRANCISCO FOLK DANCE CARROUSEL, which has had "rentitis," is now enjoying the black ink at the end of their financial statement. According to President BUD SOUTHARD, their monthly parties are a huge success. More than 300 attended their Admission Day party, which was not then, but Sept. 12, the nearest Friday; and the homecoming party, planned for October 24 is designed to do what it says . . . though anything can happen. BETTY RUSSELL is the chairman—that gal can cook, too (her apple pie is recommended!) LEE MARTIN is chairman for reunion and anniversary party come Nov. 21. Sure, you're welcome, come if you're not an old CARROUSEL member, then be a new one. You'll be glad you did all over!

* * *

Did you get your October copy of the *American Magazine*? If not, better find one. *Let's Dance!* Photographer, ACE SMITH, and better looking half, MARJE, are given a full-page buildup in beautiful color pictures—all about folk dancing, of course. The August *Holiday*, while playing up California's beautiful St. Helena Valley, tells of one of the most popular forms of recreation—square dancing—and illustrate it with a picture of Mr. and Mrs. CHARLIE BASSET.

LOST. A well-intentioned folk driver coming out of Oakland on September 21 (Lodi bound?) and driving a late model, blue-gray Buick picked up a sailor and took him as far as the Mossdale Y. Unfortunately they made folk dancing sound so fine that the sailor forgot his handbag. If we can locate the bag, it should be returned to Jack Sours, Naval Air Station, Oakland.

* * *

Before you do another thing, join a folk dance club and get started with us in
HAPPY DANCING!

Buzz and Francis Glass (Pioneers, founders) return home to Lodi.



ALL IN FUN

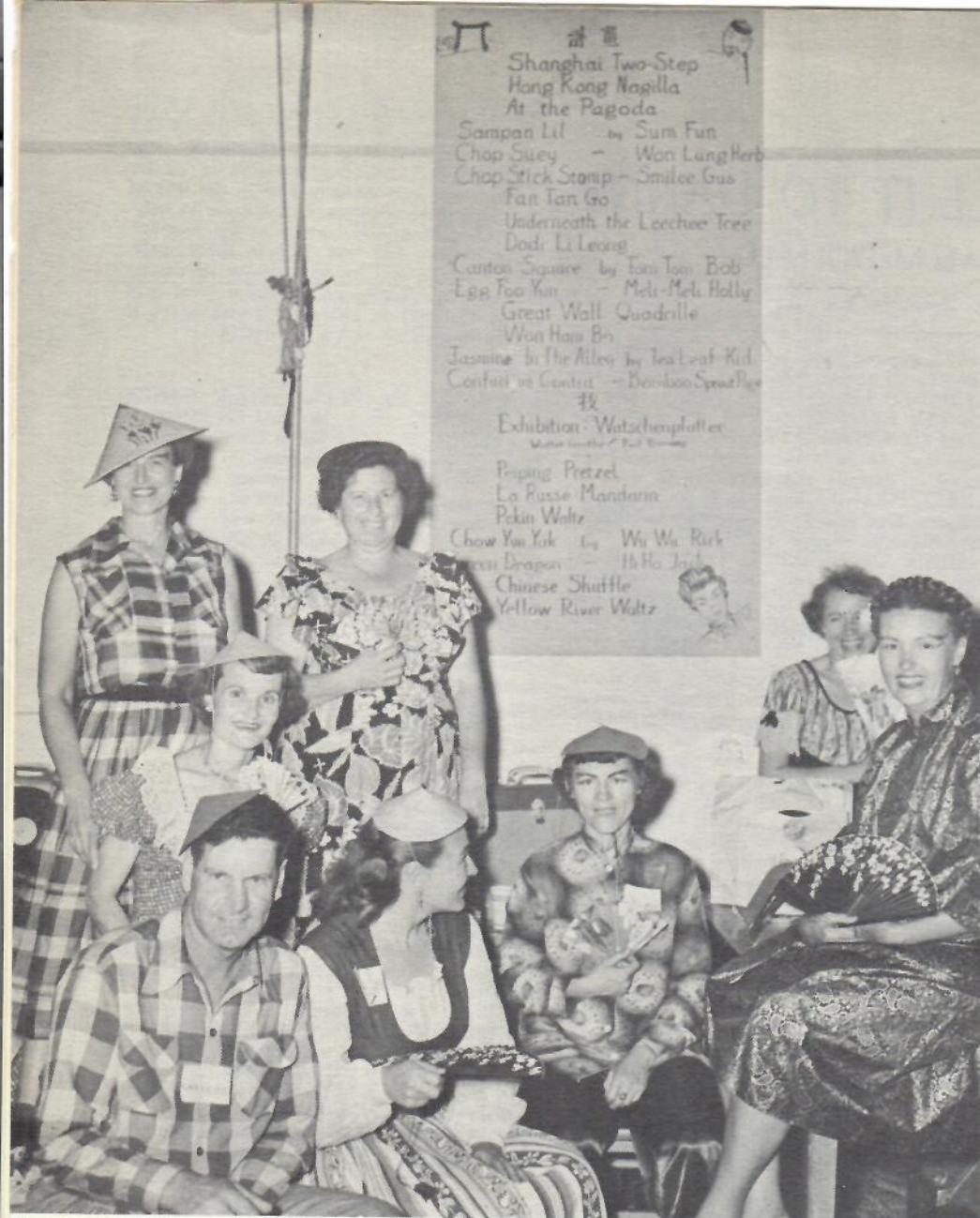
By Peg Allmond

All you need to do is toss out an idea to your club and the way the members will respond will surprise you. Have a **HOBO PARTY** with prizes for the "best" hobos—male and female—and watch your group plan its own fun.

CIRCUS NIGHT. At a recent Square Dance party a couple was designated to be Couple No. 1. When they arrived at the party they were presented with a cleverly-drawn clown's head about six inches over all. Around the clown's neck was drawn a bright-colored ruff. Three other couples were given bows to pin on and these bows were of the same color as the ruff around the clown's neck. It was the duty of the three couples to find their particular clown—that formed the squares. Same idea can be carried out by giving each man a small plastic clothespin, pink, blue, white, yellow, etc., and each woman as she arrives is given a ribbon bow with a pin for easy fastening. All the pink pins and bows get together with all the blues, etc., and that forms their squares. This idea was used in connection with a baby shower for one of the member couples.

CONEY ISLAND PARTY. The invitations can be on brown paper, color and shape of hot dogs, or on lighter col-

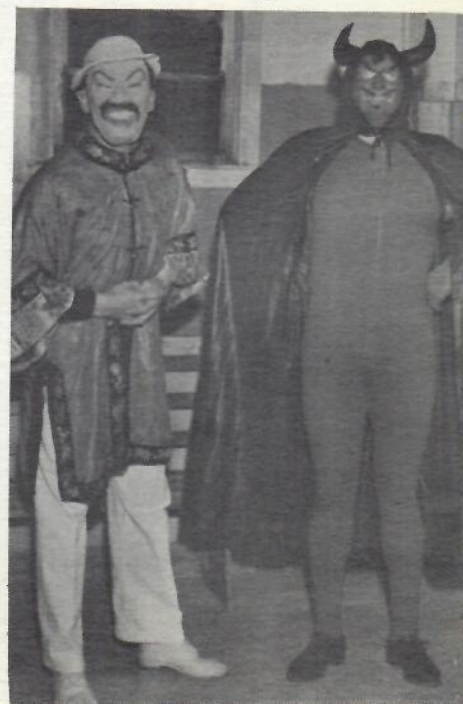
上海二步舞
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 香港舞
 Hong Kong Nagilla
 在宝塔上
 At the Pagoda
 小艇舞
 Sampan Lil - by Sum Fun
 小舞
 Chop Suey - Won Lung Herb
 小舞
 Chop Stick Stamp - Smilee Gus
 扇子舞
 Fan Tan Go
 在荔枝树下
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 Canton Square - by Tan Tan Bob
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 Great Wall Quadrille
 舞
 Won Han Bo
 在小巷里
 In The Alley - by Tea Leaf Kid
 在小巷里
 Confetti in Confetti - Bamboo Sprout
 我
 Exhibition: Watschenplatter
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 Popping Pretzel
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 舞
 Pekin Waltz
 舞
 Chow You Yak - by Wu Wu Rick
 舞
 Dragon - by Ho Ho Jack
 舞
 Chinese Shuttle
 舞
 Yellow River Waltz



The program and part of committee, Chinese Party, Camp.

STUNT—Won Lung Herb enters the Camp Chinese party.

GAG—the caller who hadn't reduced. Salinas Jeans and Queens—the teacher and ex-prexy in costume.



Some party ideas for your club

ored paper cut out in the shape of ice cream cones. Posters for the walls and skill games with prizes may result in money in the club's kitty if properly handled.

(Continued on Page Seventeen)



STUNT—Fillippi and Jane Farwell doll up Herb's knees at camp.



BURLESQUE—The Shuhplattler, with roles reversed (also costumes). Florence Griffith and John Burke, Stockton.

Contras are fun even if you're all wet.



BURLESQUE—Walter gets a lesson in Ox Dans from Anta.



Paul Rice of Los Bailadores de Monterey (in barrel—or hoop skirt) leads the parade of their gala Halloween costume party.

GAG—All Male Square, Reno



Folk Dancing for Neuro-Psychiatric Patients

By DAN SOUSA

FOLK DANCING for neuro-psychiatric patients was started as an experiment in July, 1951, at the U. S. Naval Hospital, Oakland, California, popularly known as Oak Knoll Hospital. This installation, in addition to its various medical and surgical sections, is one of the two main neuro-psychiatric centers in the U. S. for Naval personnel. Captain John F. McMullin, MC, USN, is chief of the service. Oak Knoll Hospital services the Western U. S. and Pacific areas and contains the main neuro-psychiatric section for this territory. This section is large enough to be recognized as a "hospital within a hospital." It was with these closed ward patients that this experiment in folk dancing was held.

A group of folk dancers, known as the Circles and Squares of Berkeley, who are affiliated with the California Folk Dance Federation, has achieved such remarkable results with patient participation in folk dancing that it has become an important feature of the weekly recreation program.

Originally, the Berkeley Red Cross Chapter, through Mrs. James Moulton, entertainment and instruction chairman, had obtained the services of the Circles and Squares folk dance group to present only exhibition folk dances for the patients on any ward at the Oak Knoll Hospital, as part of the entertainment program. These exhibitions are still maintained by Circles and Squares and other folk dance groups on a once-monthly basis.

During the summer of 1951, Maryles Nahl, Red Cross recreation worker for the closed wards, proposed an experimental folk dance in one of these neuro-psychiatric wards in which the patients would participate. Miss Nahl, in charge of the recreation program for these wards, had observed the reactions of the patients when they listen to folk and square dance records and they indicated a strong desire to dance and participate. The ward medical staff was aware of this need and encouraged such an activity although "special dancing" of the modern type is not allowed on the wards. The Circles and Squares group was asked by Miss Nahl to assist in this experiment with one couple as instructor-demonstrators and the Gray Ladies as dancing partners for the patients.

The first dance was an immediate success. The effect on the patients was dramatic. One patient was a serviceman with a deeply disturbing war experience who had become very withdrawn and indifferent, even towards such basic physical needs as food. He had been uncooperative to ward routine or medical treatment and refused to carry on any conversation.

This very first night with the rhythm of the dance music apparently awakening forgotten memories, he solemnly announced that he could "call" squares. Immediate encouragement by the Gray Ladies and the instructor-demonstrator team got him on his feet and he did call a square. His calls, unintelligible for the first few phrases, soon settled into the smooth flowing patter of an experienced caller.

Finished with his square calling, he proudly stated, "I used to do this every Saturday night down in Arkansas."

From that moment on he took an active part in the evening's program. This participation in dancing was possibly the only thing that could

have brought about such an immediate socializing process. The result was that he maintained this remarkable change in his attitude. The most impressive part of this happening was that the beneficial effects continued for many days afterwards during which time he proceeded to eat regularly and accept medical treatment; all of which did much to put him on the road to recovery.

In many of the other patients, the effects of folk dancing were so impressive that a regular folk dance program was arranged to include several groups.

MISS NAHL asked the Circles and Squares group to assist in the program by furnishing instructors and dance hostesses for three separate groups of patients and the instruction for these three groups was placed under the direction of Jim Somerville, George McLeod and Dan Sousa. The girls from the group, as hostesses, danced with the patients and assisted them in learning the various dances. The patience and understanding of the hostesses has since been recognized as a very important factor in the success of the program. They have been able to adjust themselves to suit the capabilities of the patients and, with the assistance of the Red Cross Gray Ladies, have been very successful in obtaining their cooperation.

Although the folk dancing is entirely voluntary on the part of the patients (and therein lies much of its appeal), some encouragement and coaxing to participate is quite successful. This the Red Cross Gray Ladies are able to do as they have had a more constant association with the patients and the hospital staff. The combined efforts of the Red Cross Gray Ladies and the Circles and Squares dance hostesses tend to dispel the strangeness that otherwise might prevail and makes for an informal and joyous evening.

These folk dance programs usually require about a two-hour period, during which refreshments are served to everyone, thereby suggesting a party atmosphere, and this is further enhanced by the colorful costumes worn by the hostesses.

THE PATIENTS are always extremely reluctant to close the program for the evening and it is occasionally extended to include the encores that are demanded by them. Although the participating patients look forward to the next dance program with a great deal of enthusiasm, it is interesting to note that this feeling is also shared by other patients who are still physically unable to participate. This indicates how the spirit of folk dancing, with its socializing benefits, has been able to penetrate throughout the entire wards to the satisfaction of all their patients.

The physical energy expended by the patients in this wholesome activity has been highly commended by the doctors as an aid to recovery. One doctor asked Miss Nahl, "please do what you can to increase the frequency of this wholesome recreation. Patients prefer it!"

The Circles and Squares of Berkeley have been carrying out this dance program as a major part of their activities. However, in order to expand it on the scale recommended by the medical staff who are in a position to see the results, it will be necessary to obtain the assistance of other folk dance groups, par-

ticularly in obtaining folk dance hostess partners. Folk dance groups who may be interested in becoming a part of this worth-while program are asked to contact the Circles and Squares of Berkeley in order that this expansion may take place as soon as possible. Your group identity will remain intact and serve to remind these servicemen that they are still a part of community life to which they will, someday, return.

The U. S. Naval Hospital, Oakland, California, and the Red Cross have expressed the hope that the success of this type of folk dancing presentation will merit the inclusion of folk dancing in more hospitals with Neuro-Psychiatric wards throughout the U. S.

In the event this occurs, folk dance organizations, in those areas, may be asked to participate and they can take great pride in the fact that they will be contributing to the happiness and eventual recovery of the Neuro-Psychiatric patient as well as having an invaluable experience in giving.

ED. NOTE. *This interesting article has been cleared through all the necessary "agency permissions" and is presented in hopes of "spreading the work."*

JACK McKAY

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

RECORDINGS OF PHILIPPINE DANCES

Imperial Album FD 37. Contains Aetana, Bao, Chotis, Esperanza, La Jota, Polka Sala. While these records are the most available, they do not seem to meet the requirements of our native trained teachers, largely because of the difference in repeats and also as to instrumentation — "doesn't sound like our music." The orchestra is from Los Angeles and is accepted by the Filipino groups there.

Kismet 138—Carinosa. Not the dance in the books by Mrs. Tolentino. Kismet 141—Baruray.

The Folk Dancer MH 1045. Baruray is the better of the two.

Published in the Islands but again not too representative of the islands is the Mabuhay 1042 recording of Tinikling and Subli. This Tinikling is as played for 20th Century Fox's "An American Guerilla in the Philippines." They sound fine.

A new series is now being recorded in the Islands and supervised by their own dancers, so we should soon have a big pickup both in quantity and ethnic flavor.

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The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

Philippine Folk Dances. By Francisca Reyes Aquino. Manila, Philippines: Kayumanggi Press, 1950. 110 pp.

This is a second volume by the same collectors of the traditional dances of the Philippine Islands who published *Philippine National Dances*, a book well known to folk dancers. This is a welcome addition indeed, introducing folk dancers and the folklore-minded public to twenty-five hitherto unpublished Philippine dances, with their music and regional settings. They represent eight different areas and range in difficulty from very simple to complicated dances, with eight to ten figures.

A pronunciation chart, an explanation of abbreviations and signs used in dance descriptions, are given, as well as a classified index, indicating regional location of the dances, grade placement in schools and the suitability of dances for outdoor and indoor demonstrations. The reader is referred to *Philippine National Dances* (the first volume) for pictures of regional costumes and an explanation of fundamental dance steps.

Mrs. Francisca Reyes Aquino, superintendent of physical education, Department of Education, has spent many years in the collection, and putting into written form, the music and dances of the Philippines. An interesting Introduction to this volume is contributed by Mr. Serafin Aquino, who is also superintendent of physical education, Department of Education of the Philippines.

It is also interesting to note that Mrs. Celia B. Olivar contributed to the work of preparing the manuscript for this book. Mrs. Olivar will be remembered as the skillful teacher of Philippine dances at the 1951 Folk Dance Camp at Stockton, California.

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The Revival of PHILIPPINE FOLK DANCES

By CELIA B. OLIVAR

In 1924, Miss Francisca Reyes of Manila started gathering folk dances, songs, and games for her master's thesis at the University of the Philippines. She revised her work and in 1927 published it as *Philippine Folk Dances and Games*.

Believing in the wealth in folk dances and songs of the country, and desirous of preserving them for posterity, President Jorge C. Bocobo of the University of the Philippines started a move to revive them. He created a university committee on Philippine Folk Songs and Dances composed of Professor Francisca Reyes-Tolentino, chairman, Professor Antonio Buenaventura of the Conservatory of Music, and Mr. Ramon Tolentino of the department of physical education, members.

The committee members went to the remotest barrios in the Philippines and gathered their material directly from the old people who used to dance them in their younger days. Students and trainees from distant provinces also contributed such folk dances which were still performed in their home towns.

The dances collected were transcribed with close attention to their authenticity and local color. They were then presented to the Manila public at various dance recitals. Courses in Philippine folk dances were offered in the physical education department of the Uni-



Mme. Francisca Reyes Tolentino Aquino



CELIA B. OLIVAR

versity of the Philippines. A folk dance troupe was also formed in this institution and it toured the different provinces in an effort to acquaint the people with the various folk dances of the country. Further organized in the University of the Philippines was a recreational native folk dance association. Following the example of the University of the Philippines, private universities and colleges as well as the Bureau of Education made dancing Philippine folk dances an important school activity.

While Mrs. Tolentino's committee collected hundreds of folk dances, songs, and costumes in the course of its research, majority of these were burned during the fight for the liberation of Manila. The only dances available today are those printed in her three books on Philippine folk dances—Reyes, Ramos, *Philippine Folk Dances and Games*, Silver Burdett Co., New York: 1927; Reyes Tolentino, Francisca, *Philippine National Dances*, Silver Burdett Co., New York: 1946; Reyes Aquino, Francisca, *Philippine Folk Dances*, Kayumanggi Press, Manila: 1949.

For her outstanding work in the collection of Philippine folk dances, Mrs. Francisca Reyes Aquino, now superintendent of physical education in the Philippines, was awarded an honorary doctor of science degree by her alma mater, Sargent College, Boston University, in 1949.

(NOTE: Mrs. Tolentino was widowed shortly before World War II. After the war she was married to Serafin Aquino, superintendent of physical education in the Philippines.)

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LET'S DANCE!

RESEARCH COMMITTEE: Miriam
Lidster and Dorothy Tamburini

ITI M'LVANON (Come With Me From Lebanon)

(Israel)

This is a couple dance in Yemenite style. It was presented at the 1952 Folk Dance Camp at the College of the Pacific, Stockton, California, by Dvora Lapson. The dance was composed by Rivka Sturman in answer to a need felt by the younger Israeli folk dancers for a social type of folk dance.

MUSIC: Record: Arzi R-307-1, "Iti Milvanon" from Song of Songs. Music by Nira Chen of Ein Harod.

FORMATION: Couples all facing CCW with W on M's R. Partners hook little fingers of L hand, M's R arm around W's waist; W's R arm at her side.

STEPS: Yemenite three step, running step*, hopping*, three-step turn*.

MUSIC 4/4		PATTERN
Measures cts. 4 &		Introduction. Hold. (The Yemenite three step begins with a two-beat hold).
		I. YEMENITE THREE STEP AND FACE PARTNER
A	1	One Yemenite three step to L: M and W step to L side with L ft. (ct. 1); step in place with R ft. (ct. 2); cross L ft. in front of R ft. (ct. 3); Hold (ct. 4).
	2	Cross R ft. in front of L (ct. 1), hold (ct. 2); step back into place with L ft. (ct. 3); close R ft. beside L (ct. 4), rise on ball of R ft (ct. 4), and
	3	M and W cross L ft. in front of R (ct. 1); M steps slightly bwd. with R ft. (ct. 2); step back onto L (ct. 3) and hop on L (ct. 4) (lifting R ft. about 12" from floor and pointing it twd. partner). Simultaneously W steps fwd. R (ct. 2), turning CCW (back to LOD) to face partner as she steps bwd. on L (ct. 3), hop on L ft. and lift R ft. pointing it twd. partner (ct. 4).
		Note: Partners little L fingers remain joined throughout this step. As W turns with back to LOD M remains facing CCW.
	4	M steps fwd. R twd. partner (ct. 1); step L ft. beside R (ct. 2); cross R ft. in front of L (ct. 3), and hold (ct. 4). Simultaneously W steps R fwd twd partner (ct. 1), step on L turning CW to finish beside partner (ct. 2), and close R ft. to L ft. (ct. 3) (M now puts his R arm around W's waist), hold (ct. 4).
		Note: When W becomes proficient in doing Meas. 4 she may also cross R ft. in front of L (ct. 3).
A	1-4 repeated	Repeat action of Fig. I, meas. 1-4.
		II. YEMENITE THREE STEP AND RUNNING STEP
B	5-6	Repeat action of Fig. I, meas. 1 and 2.
	7	Both move fwd. with 3 light running steps L, R, L lifting on ball of L ft. on last running step (ct. 1, 2, 3); and holding lift (ct. 4).
	8	One Yemenite three step beginning R: Both M and W step on R with R ft. (ct. 1); step in place with L ft. (ct. 2); cross R ft. in front of L ft. (ct. 3), hold (ct. 4).
B	5-8 repeated	Repeat action of Fig. II, meas 1-4.

ITI M'LVANON (Continued)

MUSIC 4/4		PATTERN
		III YEMENITE THREE STEP AND THREE-STEP TURN
A	1-2	Repeat action of Fig. I, meas. 1 and 2.
	3	Partners drop hands keeping them poised; take 3 small steps, both turning CW once around in place L, R, L (ct 1, 2, 3). (Partners continue to look at each other as they turn). Hold (ct. 4).
	4	Rejoin hands and repeat Yemenite three step to R (Fig. II, meas. 8).
A	1-4 repeated	Repeat action of Fig. III, meas. 1-4.
		IV. YEMENITE THREE STEP AND CROSS OVER
B	1-2	Repeat action of Fig. I, meas. 1 and 2.
	3	Little fingers of L hand are hooked and R arm is free; both are facing CCW. Repeat action of Fig. I, meas. 3 with M swinging W across in front of him so that she finishes with her back to center of room. As M takes his step he turns to face partner and finishes with his back to wall.
	4	Repeat action of Fig. I, meas. 4 with W crossing back to partner's R. Both are now facing CCW.
B	1-4 repeated	Repeat action of Fig. IV, meas. 1-4.
		*Reprinted by permission of Dvora Lapson and the Jewish Education Committee of New York. Copyright 1952.

FOLK DANCE FEDERATION OF CALIFORNIA

10 Years Ago

NOVEMBER, 1942

U. C. MEN'S GYM. The Berkeley, Changs, Lodi, Sausalito, U. C., and Vallejo folk dancers, Alpineers and American Youth Hostels were represented. George Moncharsch moved the expenses of the December festival be borne by the groups, to be paid on the basis of club membership. Mimeographed copies of dances presented—Danish Schottische, Polish Mazurka, and Dashing White Sergeant—were available.

5 Years Ago

NOVEMBER, 1947

CIVIC AUDITORIUM, SAN FRANCISCO. Modesto F. D., Saracats, and Alameda Steppers were accepted as members. *Let's Dance!* now consists of twelve pages instead of eight, according to Editor Millie von Kinsky. Subscriptions were almost at the 1000 mark. The council recommended formation of a board of regional directors, to meet at the call of the president, to assist in making decisions.

RESEARCH COMMITTEE: Miriam
Lidster and Dorothy Tamburini

DANCE LIGHTLY

(German)

Gretel and Paul Dunsing of Chicago, Illinois, introduced this dance at the 1952 Folk Dance Camp, Stockton, California.

MUSIC: Record: World of Fun M 114.
Piano: "Dance Lightly," by Gretel & Paul Dunsing.

FORMATION: Couples in large single circle, facing center (W to R of M), with all hands joined.

STEPS: Balance, run*, step-hop: step (ct. 1), swing free leg lightly across (ct. 2), hop (ct. 3).

MUSIC 3/4	PATTERN
Measures	I. <i>STEP HOP AND BALANCE</i>
1-4	Beginning L, all dance 4 step-hops in place, free leg swinging slightly across.
5	Step sdwd. L (ct. 1), close R ft. to L (ct. 2), lift on toes of both ft. (ct. 3).
6	Lower heels (ct. 1), hold (ct. 2, 3).
7-8	Repeat action of meas. 5-6.
9-16	Repeat action of meas. 1-8, beginning R.
	II. <i>CIRCLE LEFT AND RIGHT</i>
17-18	With hands still joined, move to the L (CW) with 2 walking steps (L ct 1-2-3), R ct. 1-2-3), and
19-20	6 running steps (LRLRLR) CW.
21-22	Repeat action of Fig. II, meas. 17-18.
23-24	Run 4 steps (LRLR) turning on the fourth step to face CCW (cts. 1, 2, 3, 1), hold (cts. 2, 3).
17-24 (repeated)	Repeat action of Fig. II, meas. 17-24, beginning R and moving R (CCW).
	III. <i>COUPLES STEP HOP AND BALANCE</i>
1-16	Face partner, M back to center of circle; join both hands (arms rounded) to form a small circle of two dancers. Repeat action of Fig. I, meas. 1-16. Note: Each dancer begins L; the action is in opposition.
	IV. <i>COUPLES CIRCLE R AND L</i>
17-24	Keep hands joined and arms at shoulder height, extend R arms across in front of partner, and bend L arms.
17-24 (repeated)	Repeat entire action of Fig. II, meas. 17-24 and meas. 17-24 (repeated). Note: On Fig. IV come closer together, getting a swinging action with SMALL steps.

RESEARCH COMMITTEE: Miriam
Lidster and Dorothy Tamburini

FYRAMANNADANS (*Four-Man Dance*)

(Swedish)

Swedish dance for two couples. Presented at the 1952 Folk Dance Camp, Stockton, California, by Anta Ryman.

MUSIC: Piano: Svenska Folkdanser och Sällskapsdancer by Svenska Ungdomsringen for Bygdekultur redigerad by Gustaf Karlson.

FORMATION: Two couples facing each other with W on M's R, hands on hips, fingers forward, palms resting on hips.

STEPS: Östgota: ALWAYS BEGIN WITH L FT., step L (ct. 1), close R to L, (ct. &), step L (ct. 2), take a very small leap fwd. onto R (ct. 3).

MUSIC 3/4	PATTERN
Measures	
4 measures	<i>INTRODUCTION</i> Couples stand in place facing opposite couple, W on M's R. Keep hands on hips, palms down, throughout introduction.
1-8	I. <i>CIRCLE AND WHEEL</i> All four join hands and circle CW with 8 östgöta steps. Keep shoulders parallel as if facing center of circle. Note: This gives a twist to the body with the R ft. crossing over L on the leap.
1-8 repeated	On measure 1, clap own hands and turn CCW with one östgöta step. Immediately grasp (with R. hands) the wrist of the person to the L; L hands grasp the upper arm (just above the elbow) of the person to the L, and continue circling CW with 7 östgöta steps. Note: The movement of the circle should continue as the wheel formation is made.
	II. <i>BASKET</i>
9	Again clap own hands and turn CCW with 1 östgöta step.
10	M grasp each other's hands with ring-grip: ring-grip is usual hand clasp with arms rounded. W grasp each others' hands in ring-grip above hands of M.
11	W lift joined hands over M's head and behind their backs.
12	M lift joined hands over W's head and behind their backs.
13-16	Dance 4 östgöta steps CW.
9-16 repeated	Continue moving CW with 8 östgöta steps.

CALLS

FEATURED AT RECENT MEETING OF SQUARE DANCE CALLERS ASSOCIATION OF NORTHERN CALIFORNIA (Members, Folk Dance Federation of California)

EDITED BY JACK MCKAY

RENO CROSS

ORIGINAL BY FRANK FITZ; PRESENTED BY JACK MCKAY

1. It's all around that corner lady
 2. See saw your pretty little taw
 3. Allemande left and listen to me
 4. Right to your own with a ci-do-ci
 5. That's partner right with the right hand round
 6. Corner lady with a left hand around
 7. Partner right to all the way round
 8. To the right hand lady with a left hand around
 9. The gents star right go across the land
 10. To the opposite lady for a left allemande
 11. Right to your partner go right and left grand
 12. Meet your own and promenade eight
 13. Promenade eight till you get straight
 14. Turn your corner with the right hand round
 15. Back to your own with a left hand around
 16. Go once and a half
 17. Put the ladies to the center and back up tight
 18. Join your hands and sashay right
- (At this point the ladies are in the center back to back, and the men are on the outside facing them. Men have left hands joined with partners, and right hands joined with right hand lady. Men are moving to the right, ladies to the left.)*
19. Turn your own with the left hand around
 20. And the gents star right across the town
 21. Turn the opposite girl with the left hand around
 22. Go once and a half
 23. Put the ladies to the center and back up tight
 24. Join your hands and sashay right
 25. That's a Reno cross so make it go
 26. Now break it up with a do-pas-o
 27. Her by the left and corner right
 28. Her by the left and into the center like an allemande that
 29. Shoot that star and do-sa-do with the next in line
 30. Now swing her boys you're doin' fine
 31. So promenade eight till you get straight.
- (Repeat three more times to get original partners)*

DOUBLE DIP AND DOUBLE DIVE

ORIGINAL BY JAY BALCH; PRESENTED BY BOB BRANDEBERRY

1. First and third turn back to back
 2. Go three quarters round the outside lane
- (First man and third lady meet behind second couple, third man and first lady meet behind fourth couple)*
3. Second and fourth two ladies chain
 4. First and third box the gnat
 5. And split that couple while they stand pat
- (Active couples pass between side couples so that they face each other in the center of the set)*
6. Third couple arch and one dive under
 7. Dip and dive and go like thunder
 8. Double dip and double dive
- (Inside couples always determine who does the dip and who does the dive)*
9. Keep on going man alive
 10. Dip and dive and don't be late
 11. Keep on going till you get straight
 12. First and third in the center you go
 13. Circle left on the heel and toe
 14. When you get straight do a do-pas-o
 15. Partner left, opposite right
 16. Partner left go all the way round
 17. Swing on the corner when you come down
 18. Now swing the next one down the line
- (original partner)*
9. Oh by golly ain't that fine
 10. Promenade eight till you get straight.

ARKANSAS BLUNDER

ORIGINAL BY CAL GOLDEN; PRESENTED BY DOT SANKEY

1. First and third couples balance and swing
 2. Lead right out to the right of the ring
 3. Circle half and don't you blunder
 4. Inside arch and outside under
 5. Head ladies chain in the center of the square
 6. Then pass right thru to the outside pair
 7. Split that couple, go gee and haw
 8. Back in the center to your mother-in-law
 9. It's a left hand star, halfway you go
 10. Back by the right and don't be slow
 11. It's once and a half and don't you blunder
- (to home place)*
12. Walk right around and go like thunder
 13. Then corners all with a left alamo
- (allemande)*
14. A right and left and do-pas-o
 15. Her by the left, a left hand round
 16. Corners right, a right hand round
 17. Now your pard with a left hand round
 18. Now right to the corner, pull her by
 19. Swing the next one on the fly
- (original corner)*
20. Promenade and don't be slow
 21. Promenade and home you go.
- (Repeat three more times to get original partner back)*

SILVER SPUR STAR

PRESENTED BY ANNABELLE RANSELM

1. Allemande left on the corner of the square
 2. Gents star right to the opposite there
- (original right hand lady)*
3. Turn her by the left and don't be slow
 4. Allemande right to the new corner go
- (original partner)*
5. Now the ladies star left across you go
 6. Opposite right on the heel and toe
- (original opposite)*
7. A full turn around and don't be slow
 8. Allemande left the corner of the set
 9. Gents star across you're not thru yet
 10. Opposite left across the square
 11. Allemande right with your corner there
 12. Now the ladies star left across you go
 13. Opposite right on the heel and toe
 14. A full turn around and don't be slow
 15. Corners all for a left allemande
 16. Right to your partner right and left grand

BANKS OF THE DEE

(CONTRA)

- 1st, 4th, and every third couple cross over and are active.
 *Down the outside below two couples
- — — — —
 Up the center with your own
 — — — — —
 Down the center once again
 — — — — —
 — — — — — Come right back
 — — — — — Cast off
 Swing the lady below and the gent above
 — — — — —
 Now the lady above and the gent below
 — — — — —
 Right and left across the floor
 — — — — —
 — — — — — Right and left back
 — — — — —
 Down the outside below two couples.
 *This line given before music starts.
 — — — — — Indicates "accented beats."

FRESNOTES

By Mary Spring

Another Raisin Harvest Festival has come and gone, leaving in its wake a bit of nostalgic letdown. This fourth annual event certainly was a milestone in the affairs of the Fresno Folk Dance Council. Declared for the first time a Federation festival, it included the Federation meeting, a north-south committee meeting, a meeting of the San Joaquin Dance Council—at which officers for the coming year were elected—an excellent institute conducted by MILLIE VON KONSKY and WALTER GROTHE, three big parties, plus all the gaiety and spirit which have always been a part of our celebration of the raisin harvest.

Worthy of special note was our newcomer to the International Food Market—the CANADIAN LEGION AUXILIARY. For the first time the dishes for which the British Isles are famous were offered at our market. There were the individual beef pies and pork pies so reminiscent of Charles Dickens, the Scottish scones and shortbread, and the almond tarts. Symbolic of the essence of folk dancing and of our country as well, these delicious British foods joined the Polish sausage, the Serbian strudel, the Armenian *sarma*, the little Greek doughnuts and the Czech pastries to make our festival a gastronomic success too.

And now to another part of the world where a most unusual festival was held which should be of interest to folk dancers everywhere. ELEANOR McMULLAN, one of Fresno's leaders and associated with the folk dance movement here since it began some years ago, traveled to Puerto Rico for that CARIBBEAN FESTIVAL, previews of which Lisa Lekis has been giving us for some time. Eleanor describes her reactions to the festival, to the island and its people, in her own most expressive style. Here are a few of them:

"We went to Old San Juan and visited the many shops along the narrow one-way brick streets. I never saw so many shoe stores and fabric shops! The architecture here resembles pictures I have seen of Mexico and Spain—much iron work trim and balconies . . . discovered there is not an unpeopled area on the island and that Puerto Rico is the most highly populated area in the world.

"Aug. 8th. We went to the festival . . . dancers from Guadeloupe in beautiful costumes, with madras headdresses—long-sleeved, tight waisted, full skirted, tucked up in front to show white petticoats with fabulous hand made laces and embroidery flounces . . . the Hindu Javanese type of dancing and the costumes were breathtaking, the most artistic of all I have seen!

"The HAITIAN CHORUS! . . . stole the show. Dressed in blue dungarees, stand-up collars, bare feet, large straw hats and orange or red or green bandannas of silk tied either around the head, waist or neck. Voices and arrangement superb. Songs incredibly beautiful with melancholy undertones . . . told stories in song and dance. Met MICHEL DEJEAN, director of the Haitian Chorus, who spoke no English and I do not understand French. Quite an introduction! The chorus is to me one of the highlights of the entire festival. Thirty-six or so male voices with the tones, blendings and thrilling might of a pipe organ. I was too overcome to applaud until the clapping of the audience broke the spell. Ovation after ovation swept through the theater. And to think that these men and boys do not have formal musical education!

"The group from Martinique—most color-

ful and LISA in her Martiniquian costume! These women seemed taller than the average and really were the most beautiful, physically, I believe, of the various groups I saw perform.

"Met GEOFFREY HOLDER from Trinidad . . . to me one of the most thrilling and spectacular personalities in the entire festival . . . 22-year-old Negro dancer, painter, photographer and musician, 6 ft. 4, unspoiled and sweet. . . . At one of the after-show parties he and his tiny partner and two fellows danced. Their cobra dance was sensational. Geoffrey seems not to have a bone in his body. Am still wondering how he could make a pendulum of his head—no, it was more like a weight on the end of a string (his neck) — whirling around the center, which was his neck without breaking every bone in it . . . the thrill of watching him, when he felt he was alone in the corner of the Faculty Club as he interpreted the music being played. Oh to be so uninhibited and savor every moment of self-expression, feeling such deep satisfaction as was mirrored in his face and in his lithe, unselfconscious movements. This complete loss of awareness of others around you as you pull your feelings out from down inside you must be the key to his artistry in the dance, in his oils, in his photography, his drumming, his singing and his piano work. Only a very happy child, alone in a world of his own, could look and act like that." More of Eleanor's poignant notes later.

On Nov. 29 and 30—Saturday afternoon, Sunday morning and afternoon—there will be an institute of folk and square dancing in Fresno. It will be sponsored by the San Joaquin Dance Council and the Central California Callers Association with two top-notch teachers, GRACIE PERRYMAN and BOB OSGOOD. It will really be a festive Thanksgiving weekend. Oh—and there will be a gala party Saturday evening as well.

The Fresno VINEHOPPERS held a pre-festival weekend outing at the mountain home

of LLOYD WILLIAMSON Oct. 13-14 at Wawona. They had card games and braved the cold water for swimming. What, no dancing? Of course, it was a breather before what we like to call our "little state festival." Incidentally this group presented another early California dance, the Vals Jota, with the beautiful precision and style for which they are so well known here and elsewhere.

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AUGUST GLENDALE FESTIVAL—"Ras Leela," Hindustani Nautch Sabha. Jagan Chawla, director.
(Photo by Phil Maron)



AROUND THE SQUARE SET

By PEG ALLMOND

Next time you get up SEATTLE WAY be sure to visit the AQUA BARN. This is a dance hall built on a barge and tied up in Lake Union. Novel locale and a good time await you.

BOB AND GINGER OSGOOD of *Sets in Odrer* represented California aboard the M. S. WARBLER. The 1952 cruise of the WARBLER, Square Dance Show Boat, left Seattle for the two-week trip with 30 avid square dancers aboard—and a good time was had by all, with square dancing the biggest item on the agenda.

RUSS AND GERTRUDE BLANCHARD directed the Salem YMCA FAMILY FOLK DANCE CAMP held over Labor Day weekend. Nice to hear of this combine. Russ Blanchard was studying up in Oregon and met Gertrude Ayers. Result—matrimony. Your reporter met Gertrude at Shaw's June session. She is an excellent caller, with a way of her own with mixers and novelty squares.

MINNIE AND EDWARD PAVLICEK of San Angelo, Texas, dropped in at Square Cutters recently to enjoy a little bit of California style dancing. They stayed on long after the group left to get some "new" (to them) round dances to take back to their group, the BALANCE AND SWING CLUB. Incidentally, they subscribed to *Let's Dance!* and took home with them great enthusiasm about the dancing in San Francisco. Look them up if you go their way; you will be welcome.

Dates to remember—the fourth Saturday of every month (except December). LEE HELSEL of Sacramento calls 'em at the Crockett Grammar School, in Crockett. Tormey Village Squares are the sponsors and it is reported that a good crowd of top level dancers attend. TRY IT!

'Twas a beautiful sight—65 squares dancing on the football field at COP at the half of the football game between Texas Tech and College of Pacific. Jim York called the squares at the half and also at the party in the GYM after the game. Honors were split between Jim York and Jack McKay at the party. And it was a GOOD football game too. One of the features was a stunt put on by the COP band. They played the music for, and DID, square figures at the same time!

And a nice warm welcome to Jean and Jim York. They are now living in Marin County. Jim called in the area at the Larkspur Bowl Jamboree two years ago and at that time was imported from Los Angeles; later he moved to Auburn, California, and now has settled in the Bay Area. Watch for him; you will enjoy dancing to his calling.

EDITH THOMPSON, HAROLD SOUTHWICK, RAN SANDERS and LOU SPANGIER called the squares at the Regional Festi-

ALL IN FUN--Party Ideas

(Continued from Page Seven)

FARMER'S PARTY. Everybody really goes "hayseed"—with bales of hay around the floor to convert the hall into a barn and old clothes to sit around on the floor.

ELECTION PARTY. When your club holds its election have a party and appoint a committee to make clever signs, using the names of club members. Use the signs to decorate the hall. One club has a wonderful election party each year—and a pleasant memory is the quartet who do the electioneering every time they can grab the mike. They spend weeks getting songs ready about the different members, and the callers put clever patter in their squares to get votes for various favorites. Try it!

HALLOWEEN PARTY. The usual tricks are enhanced by the program board, if all of the dances are mixed up, so they have to guess by unscrambling the mixed names of dances.

LIL ABNER PARTY. (Sadie Hawkins, etc.) Everyone comes as a "character" out of the Dogpatch funny strip. It's wonderful what a corncob pipe or an old stovepipe hat or derby will do for an otherwise "quiet" individual!

CHINESE PARTY. At Folk Dance Camp we had the good fortune to have JANE POWELL and her sister, Phillipa, organize a Chinese Party. Several days ahead of the party, or even the announcement that there would be a Chinese party, signs started to appear. Every place you turned there would be a "CONFUCIUS SAY" sign. And when interest was thoroughly aroused, the party was announced. When you arrived at the dance your admission was a Chi-

val held in WILLITS CITY PARK. Sponsors were the FRIDAY NIGHTERS.

A letter from Dorothy Shaw reports that "Pappy" Shaw is improving rapidly. "He looks wonderful; you would have a hard time believing he is not well." Good news.

A NIGHT IN NEW ENGLAND. If you enjoy contras and New England style squares be sure to attend the FOURTH THURSDAY OF EVERY MONTH—Sunset Dance Studio, 4117 Judah Street, San Francisco. Sponsors are Dorothy and Jack Sankey. This is a worthwhile effort and the Sankeys deserve your attendance.

THE LODI GRAPE FESTIVAL was favored with just about perfect weather. HELEN GILL and JOHN SPOONER of Stockton called contras (contras seem to be growing in popularity in the San Joaquin Valley) and squares were called by IAN CAMPBELL, LOU FARNSWORTH, ART VALINE, LOU HALL, E. M. WALLACE, BILL BARR and ARNOLD WIRTZ.

nese hat, fan, and paper lantern. On a huge table all the "makings" were assembled, and you readily tied a ribbon, and had a hat, folded a paper in pleats and had a fan, stapled papers together and made a lantern. Wall paper was used for all of these. You took your "admission" to the door where you were given a card with the name on it—the name of your Chinese Family. You pinned on your sign, put on your hat, pocketed your fan, and hung your lantern on a wire strung from one end of the gym to the other. The Chinese family names were all the familiar GEE, CHIN, SEN, WONG, FONG, etc., with a SMITH and JONES thrown in for fun. When refreshments were served all the CHINS got together and all the WONGS, FONGS, etc., and they formed a family ring and sat on the floor together. All the dances were printed on a big program on the wall, and all dances were touched with the oriental spelling. Callers called their dances to Chinese music, and used as much Chinese sounding patter as possible. AND THERE WAS MORE! But you get the idea. Toss out something for your committees to work on and they will go to town.

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They're Dancin' IN THE ISLANDS

A report from Hawaii by ED WRIGHT, U. S. Naval Reserve,
San Francisco, on active duty in Hawaii, folk dancer at large.

WE associate Hawaii with the native dance of the islands—the hula—but if you were to visit Hawaii you would find yourself right at home, as folk and square dancing has now become a delightful pastime here. Of course, didn't you know, it could and did happen here! Hawaii is no exception to the rapid invasion of Pacific outposts by folk and square dancing, and the people love it. Disciples of the folk dance movement in the service or otherwise are responsible for "spreading the gospel."

Square dancing in particular has been going over strong. It has been only lately, however, that folk dancing has been introduced. The Honolulu Parks and Recreation Board is particularly interested in the folk dance movement, which has already proven its worth in the continental United States and particularly in California where thousands have learned to be *happy dancing*. Under the guidance of Mrs. Alice Kalahui, director of dance and music, folk and square dancing is being taught on many of the city-wide playgrounds, which are in fact community centers. One can drop over to Kaimiki, for instance, on Monday and dance to the tune of Oh Johnny! or Mexican Waltz.

There are many square dance clubs in the Honolulu area, and the largest and most progressive of these is the Hayseed Square Dancers, whose clubhouse is located near Pearl Harbor. Started in 1944, servicemen and others cut loose under the Texas-styled calling of Sybil and Ivan Woods. They are responsible for the club's success due to their efforts to build up the club membership which fluctuates because of transients. Anyone wishing to learn to call is given ample opportunity to do so, and a callers association is being formed, under Mr. Wood's and my assistance. Material mailed me by the Northern California Callers Association, incidentally, has been very helpful. "Doc" Allumbaugh says he will be here next spring to lend a hand in a callers' clinic.

Other organizations include the Honolulu Square Dance Club sponsored by the Hono-



Alice Kalahui, director, dance and music, Honolulu Recreation Department, and Ed Wright doing the La Cucaracha. (Photo by Honolulu Star-Bulletin.)

lulu Recreation Department, Armed Forces YMCA, Mahlihia Service Club at Waikiki, Fort Shafter and even Tripler General Hospital have square dancing featured. At Tripler General Hospital twice a month patients from the battlefields of Korea learn to enjoy themselves and you should see from the expressions on their faces, how much they enjoy it! Each club in the area donates its time, and the girls from a club plus a caller show the boys how to be *happy dancing*.

In February of next year the Honolulu Parks and Recreation Board is sponsoring its

first *en masse* folk and square dance festival. By that time it is hoped that many will be familiar with the newly-taught international dances so as to make the program more varied with the squares and the rounds. Costumes? The lighter the better here. The climate is described as semi-tropical.

I guess many of you who read "Tell it to Danny" a few issues back discovered the sudden flareup in folk dancing here, which all goes to prove that folk dancing is universal. Before I left San Francisco I said to Dan McDonald: "Dan, I sure feel awful having to leave all this folk dancing I have learned to enjoy. I've been recalled to active duty, and will serve two years with the Navy." Dan replied: "Take along your records, Ed, you'll be dancing wherever you go." So in boarding a Navy transport early in May, 1952, from San Francisco I could hardly lift myself and seabag loaded with numerous folk and square records, costumes, Russian boots, etc., aboard the ship. Well, I finally wound up in Hawaii, and Danny wasn't wrong.

It has been an enjoyable experience teaching, calling, and helping with the newly-formed callers' association. I am sure that folk and square dancing is not just a fad here. I am convinced that as a recreational activity it offers more to the people as a whole than any other activity.

To any of you who fancy coming to the Islands and want to dance—it is hoped you will contact Ed Wright at Pearl Harbor. Just call 59208. ALOHA!

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Ed Wright and the Lazy Rhythm Boys at Honolulu Square Dance Club

From the EDITOR'S MAIL BAG

For some time the editor has been receiving letters from friends who have been telling of "American Square Dancing" in England. One sent a rotogravure section of a Sunday paper, giving an idea of what is being done "over there." This month, we secured two books of calls recently published in England.

There seems to be a division of opinion as to who is first in the field, but all re-echo something like the following: "Square dancing is not really new, but an adaptation of folk dances of England and Scotland taken by our forefathers, hundreds of years ago, to America, where they survived in lonely farms and isolated villages, where dancing was the only amusement. There, to old well-known melodies, scraped out on a fiddle, cowboys, farmers and their womenfolk danced . . . (Ed. comment—He forgot the Indians and Hopalong Cassidy). In square dancing the most important person is the caller."

Another book, edited by Peter Kennedy, son of Douglas Kennedy, director of the English Folk Dance and Song Society, is a bit more factual but the dances bear too little resemblance to what they profess "to be introducing back into England." Actually, they represent a transition such as might have taken place at some time in the past, in order to arrive at what we in America now call the square dance.

We quote further from a letter from Jack McConachie, Middlesex, who is teaching squares himself: "Here is my straightforward account of the effect in this country and I will be pleased if you will let me know whether I am a bit too critical. 'A great boon to England, however, is American Square Dancing... Daily newspapers, Weeklies, etc., have been giving instructions how to do the "Square dance" for the last six months or so. Nearly every clothier's shop in London is displaying checked shirts, blouses, skirts, "jeans" and what have you.

"Recordings, with and without calls, are being produced by all the leading firms—some are bad, others are terrible. . . . We have square dance music on the radio several times a week, and worst of all, we have demonstrations on the T.V., which I am sure would make some of you Americans "spit blood."

"The most terrible of these demonstration teams, and they are fully booked up, gallop about all over the place like "lunatics," swinging the girls high and low (like in the patter), off the floor like "Chairoplanes"—the girls tweaking the men's noses, ruffling their hair and pulling out their shirts—in fact they go as far as English law will allow. I am not narrow-minded in any way, but that is not dancing.

"There are Square dance sessions started up by the hundreds. Apparently any "old fool" thinks he can teach and call, and I'm afraid that there are so few teachers teaching genuine square dancing that this most enjoyable style of social dancing will be killed in this country before the public has time to see what the real thing is like. . . . Some of these younger dancers dress up—anything "American," even the wearing of boots with spurs'."

(Ed. comment—These three references are not isolated cases—we have others that seem to say the same thing—and several pictures, showing the sort of thing that American square dancers would only do when they are burlesquing or simply "trying to be funny!" They will need to get our Jake and Mildred Buhler away from the London branch of the Bank of America and learn American squares from

American authorities.)

Cleaned from the annual report of the "Royal Scottish Country Dance Society": EXAMINATIONS FOR PROSPECTIVE TEACHERS.

Preliminary Exam—256 passes and 158 failures.

Full Certificate—175 passes and 55 failures (Ed. comment—This is certainly evidence that not everyone may become a teacher of these dances—maybe we need a Royal American Square Dance Society in England.)

DEMONSTRATION TEAM — the report tells of the rigid examination given those finally selected for the demonstration team. Out of 87 "candidates" 10 dancers and 11 "reserves" were finally approved. These will officially represent the Society. Some 68 branch societies report keen interest and fine growth, not only in Scotland, but throughout the British Isles, Australia and America.

A packed house greeted Jack McKay at Stockton's first *Let's Dance!* Jamboree at the Stockton Y October 11. All the Squares of October *Let's Dance!* were taught and a number of other dances as well—both folk and

square. The November date is for the evening of the 15th, 8-11:30 p.m.

NEW CATALOGUE OF PHONOGRAPHS, TRANSCRIPTION PLAYERS AND SOUND SYSTEMS: A new eight-page, two-color catalogue illustrating and describing the fifteen models of Califone phonographs, transcription players and sound systems has just been released by the Califone Corporation, 1041 North Sycamore Avenue, Hollywood 38, California. Accompanying the catalogue is a combined specification and price sheet for easy selection of equipment to fit the customer's requirements. (Ed. Note: Califone has been a *Let's Dance!* advertiser and expects to return to our pages soon after the first of the year.)

SWEDISH RECORDS are promised quite soon. In the meantime, we have some perfectly arranged piano dubs. Consult your dealer.

FOLK DANCE CAMP—Recent action of the College of the Pacific Faculty Committee on schedules has set all summer activities on the campus one week later, so that the Sixth Annual Folk Dance Camp will be held July 27-August 8, inclusive—two periods as of last year.



WALNUT CREEK FESTIVAL, SEPTEMBER—(Above) "Pasticcio Pocco," Italian; Suburban Swingers, Walnut Creek, Reva and Glenn Ward, directors. (Below) Austrian Maypole Dance from the new book, "Our Austrian Dances," presented by Millbrae Highlanders, Millbrae, Walter Grothe, director



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