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OCTOBER  
1952

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



*In This  
Issue*

THE FIRST COUNCIL--SEE PAGE 7



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## EDITOR'S NOTEBOOK

By Lawton D. Harris

### THE AMERICAN FOLK DANCE

Your editor has frequently participated in informal discussions as to what is THE American Folk Dance—or is there such a thing? Let's start some thinking again on this subject.

Is a new folk material developing around Jazz?—around the fox trot and other dances of contemporary American ball rooms? Such dances and their "music" have been quite readily received in some sections of Europe and the Orient (along with the American movies). Actually, we can find no evidence that either the dance forms or the music will survive abroad or at home—they do change form to some degree but hardly seem to be approaching definite patterns in which to survive. Frequently, they lack meaning and almost as frequently any meaning of the words is contradicted by the music. Also, to a large extent, the words tell but one side of one story—and lack fundamental rootage in contemporary life.

Can a new folk lore be developing, as some hope, around "contemporary" rounds? These dances seem to borrow too much, with too little change from older forms of ballroom dancing. Their chief recommendation is that they are "easy to learn." Here again we question fundamental meanings and keen association of dance and music. They lack variety and frequently are so inexpertly put together as not to deserve to live. We doubt that any grafting of such material on current "popular" melodies can outlive the popularity of those melodies. They would be better set to melodies that have already survived. Their chief deficiency is that they are "not good enough" to survive. A few, however, will undoubtedly live a long time and may become "folksy."

Perhaps we may take a cue to what travelers from abroad want to "take home" from our dances. Without exception the ones with whom we have discussed the matter (Ireland, Israel, Germany, Japan, Scotland, Sweden) have wanted our squares. We are not discussing the origin of squares—undoubtedly they came from Europe, but have received a new imprint that has captured our folk dancing visitors. Maybe this is the "American Folk Dance." As our friends use this material they are having many difficulties. Some have burlesqued them—witness pictorial reports out of England. Many problems have been encountered relative to how to call—language barriers. The best answer to date has seemed to be to use the "American slangue" and interpret its meaning. Thus, they seem to be following what we have tried to do in such dances as Chamarita.

However, this writer is now thinking that something else may be the most novel and thoroughly American development relative to folk dancing. We dance the dances of all the nations—and make an honest (however inadequate) effort to dance them correctly. This is much less evident abroad. Personally, we have found enough evidence to believe that there are more Americans dancing more Swedish dances, more Danish dances, more Irish dances than you would find in their native lands. These old dances are still danced in their homelands, but by a relatively few "nationalists" or folklore students, and not by any great number of people. Our visitors are all amazed at the number of dances and dancers and the quality of our dancing. Our contribution may well be not the melting pot idea, not a nationalistic approach, but a true dance "internationalism." We believe that there is emerging out of the Federation's ten years of very potent life an international dance consciousness not evident anywhere in Europe. The development should be interesting and extremely worth while, if we can keep and extend our keen desire to dance these dances in the old manner. Is this, or something else, THE American development?

## Our Cover

The four Fresno council presidents, F. W. (Wat) McGugin, Nate Moore, Z. A. Bump and E. Ford Thompson, superimposed on (upper) the Roeding Park Slab in use and a recent Festival in the Civic Auditorium. We believe that this month's feature of Fresno and the council's activities could well be a major stimulation toward the formation of new councils. In recent issues, *Let's Dance!* has brought to your attention the fine work being done in San Francisco and Sacramento by their councils. Many other fine councils are in action such as the Diablo, Monterey Bay Area, the Peninsula, Contra Costa, the East Bay, and others. These councils as nearer-home units of the federated program are becoming an increasingly essential part of the Folk Dance Federation of California.

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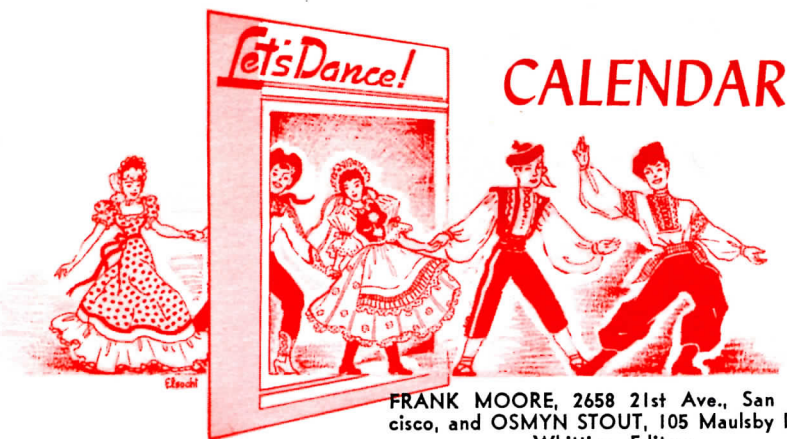
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THE FOLK DANCE FEDERATION OF CALIFORNIA





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

## FEDERATION FESTIVALS

### North

**SUNDAY, OCTOBER 26** — Memorial Auditorium, Fresno. "Raisin Festival." Council meeting 12:30. Dancing 1:30-5:30. See *Other Events* item.

**NOVEMBER** — Open. An invitation from any Northern California Council will be appreciated for this date.

**DECEMBER** — San Jose Auditorium. Hosts: Peninsula Folk Dance Council.

### South

**SUNDAY, OCTOBER 19** — Glendale Civic Auditorium, 1401 N. Verdugo Rd., Glendale. An indian summer folk dance party for the Federation. Council meeting, 12 noon; dancing, 1:00 to 5:00 p.m. Hosted by the Berendo Folk Dance Co-op. Chairman: George Holly.

**SATURDAY, NOVEMBER 1** — Long Beach Municipal Auditorium, foot of American Ave., inside the spectacular Rainbow pier. Dancing, 8:00 to 12:00 p.m. Hosted by the Silverado Folk Dancers. Chairman: Ralph Gordon.

**SUNDAY, DECEMBER 14** — Santa Monica Municipal Auditorium, Ocean Park. An international Christmas party. Council meeting, 12:00 noon; dancing, 1:30 to 5:30 p.m. Hosted by the Santa Monica Folk Dancers. Chairman: Sid Pierre.

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

**FEBRUARY and MARCH** — Still open?????

## REGIONAL FESTIVALS

### North

**SATURDAY-SUNDAY, OCT. 4, 5** — Civic Auditorium, Santa Cruz. Dancing: Saturday, 7:30-11:00; Sunday, 1:30 to 5:30. Host: Santa Cruz Breakers.

**SUNDAY, OCTOBER 5** — Vallejo, Armory of the U. S. Naval and Marine Corps Reserve Training Center, foot of Sonoma St. (near Maryland St.) Autumn Festival of the Sunnyside Folk Dancers of Vallejo. Dancing: 1:30-5:30; 7:30-??

**SUNDAY, OCTOBER 19** — Glen Park Recreation Center, Chenery and Elk Sts. (Out Mission St. to Bosworth; out Bosworth to Elk.) Dancing 1:00 to 5:00. Sponsor: S. F. Folk Dance Council. Host: The Swingsters of San Francisco.

**SATURDAY, OCTOBER 25** — Memorial Auditorium, Fresno. "Raisin Festival." Evening program of folk and square dancing with exhibitions. Dancing 7:30-11:00. Part of Raisin Festival celebration.

**SUNDAY, OCTOBER 26** — Oroville Municipal Auditorium. Fifth Annual Fall Festival of Folk and Square Dancing. Afternoon: 1:30-2:30. Evening: 7:30-???. Host: Oroville Old Time Dance Club, Inc.

### South

**TUESDAY, OCTOBER 28** — Silverado Club House, 31st & Santa Fe, Long Beach. Party night and exhibitions; dancing 8:00 to ? Hosted by the Silverado Folk Dancers. Chairman: "Hap" Reynolds.

**WEDNESDAY, OCTOBER 29** — Glendale Y.W.C.A., 735 Lexington Ave., Glendale. Halloween Party for the Federation. Dancing, 7:30 p.m. Hosted by the Glendale Folk Dancers. Chairman: Marjorie Lewis.

**FRIDAY, OCTOBER 31** — Santa Barbara. McKinley School. Dancing, 8 to 12 p.m. Hosted by the combined folk dance clubs of the Santa Barbara area. Chairman: Bill Herlow.

**FRIDAY, OCTOBER 31** — Los Angeles. Griffith Park Club House, Riverside Dr. and Los Feliz Blvd. An old fashioned Halloween Party. Dancing, 8:00 to 12:00 p.m. Hosted by the Griffith Park Folk Dancers. Chairman: Mates Dexler.

**SATURDAY, NOVEMBER 29** — Whittier. Location to be announced later. A Fifth Saturday party night. Dancing, 8:00 to 11:30 p.m. Hosted by the Whittier Co-operative Folk Dancers. Chairman: Forrest Gilmore.

## OTHER EVENTS

**OCTOBER 17, FRIDAY** — Portland, Oregon. Art & Metha's Minstrel and Variety Show, Masonic Temple, West Park & Main Sts., 8:30 p.m. Presented by Portland O-N-O Dancers.

**OCTOBER 24-25-26** — "Raisin Festival," Memorial Auditorium, Fresno. Program: Friday evening—square dance jamboree, hosted by Central California Callers' Association. Saturday evening—folk dance festival. Sunday afternoon—Federation Folk Dance Festival. Postfestival dinner and get-togethers after both Friday and Saturday parties. Other civic festivities.

**OCTOBER 26, SUNDAY** — Square Dance Callers' Association meeting.

**SUNDAY, NOVEMBER 23** — Square Dance Callers' Association meeting.

**DECEMBER 28, SUNDAY** — Square Dance Callers' Association meeting. (Members to be notified of locations for the above by card.)

## TEACHERS' INSTITUTES

**SUNDAY, NOVEMBER 8** — Bay Area, Millie Von Konsky, Chairman.

**SUNDAY, JANUARY 10** — Bay Area.



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# TELL IT TO DANNY

By DAN McDONALD

4356 18th Street, San Francisco 14

Lifted from CHANGS August Bulletin: DANNY says, "You can't leave footprints on the sands of time by sitting down . . . so stand up . . . and LET'S DANCE!"

A letter from Red Bluff suggests: "We have a news item which we will appreciate having you use in the October issue as we feel it will interest dancers in Northern California. The Golden Empire Folk Dance Federation and the Tehama T Squares are sponsoring a square dance institute at Idyllwild Dance Hall, 16 miles south of Red Bluff on Highway 99-E, on Friday night, October 24, to be conducted by Bill Castner of Alameda. Your co-operation in this regard is very much appreciated."

THE MARKET ST. VAN AND STORAGE COMPANY is high on the list of real live moving service . . . furnished for free a large van and a medium sized driver to haul DANNY'S Wheelchair Group, in their chairs yet, to the ICE FOLLIES where 25 were the guests of WINTERLAND.

THE FRIENDLY CARROUSEL of SAN FRANCISCO has had a struggle account of high rent in a worthwhile location—have now solved their problem by combining beginner come early on party night and the August Caliope shows a substantial 5-figure balance. Oh, yes, sure, there's a decimal point to consider, but after the Sept. 12th Fiesta you can be sure it will increase. East first Friday will be LET'S DANCE! NIGHT when GRACE will teach two dances from a recent issue of LET'S DANCE! (Other clubs please copy!)

Back to school and home from EUROPE month is here and everyone interested should settle down to attend classes and keep up the good things they have learned through this friendly activity.

MURRAY SHERMAN of NEW YORK writes that folk dancing today is better than ever . . . now in its seventh season where classes have resumed at Washington Irving High School, every Saturday, 8 p.m.

FRED SCHWANTHALER is the name of a young man in one of DANNY'S classes. SCHWANTHALER is also on the record we use for Zillertaler, so . . . just a co-inciditty!

SAN RAFAEL FIRST SATURDAY LAENDLERS are attracting large crowds. Where? SAN RAFAEL. When? First Saturdays, each month. What do they dance? Everything you do. What more could you ask for! CLAIRE & CHARLES HARDY, enthusiastic folk dancers formerly from SAN ANSELMO, where they first got their feet wet, have moved to PASO ROBLES, where CHARLIE has a variety store and just for variety they folk dance with local and distant groups. They sent JOHN MOONEY (who got them started) a recent program from SANTA MONICA'S Twilight Folk Dance Festival.

FRANKIE & HENRY KRAY had a wonderful day giving their all, physically and mentally, for the huge AMARANTH PICNIC BENEFIT for the start of a "Boy's Town" on the beautiful Yuan Inez Ranch of DR. JOHN T. HUMBER in CALISTOGA. It was worth the effort for the people who traveled many miles to make it a success. All talent for the variety show was donated. MEXICO KATE (Mrs. Katherine Cavellos) with her Gay Caballeros and variety show of 15 people came all the way from SAN BRUNO and sparked the program with thrilling music, songs and dances, as only her group can. They came early and stayed late.

URSULA MOONEY brought a square of teen-agers from SAN RAFAEL and spiked the air with her marvelous calling. Folk dances were performed by LORAIN NORTON, FRANK SHAW, DOROTHY CHEW and many others.

CORRECTION: THE RICHMOND CIRCLE-UP CLUB meets on *Fridays* instead of Saturdays as in August column. One thing we got straight—they still pack 'em in and why not? Them's hard-working people over there with one thought in mind, sharing the pleasure they have found with others. VIC WINTHEISER is their president, KEN PADEN, V.P., FLORENCE HUTCHINS, Sect., and a SWEET treasurer named MARGARET and the work is distributed through officer chairmen. GEORGE SWEET, GERRY WINTHEISER, SHERI SUMMERS and BILL WISTEDT. Your boy, DANNY, is going to be very proud to conduct a new beginners' class for them Mondays, starting Sept. 15, using the 16-week planned and successful course to attract the beginner and hold the interest of others.

Good News: Away ahead of time . . . come to CHANGS, 1630 Stockton St., SAN FRANCISCO, Sunday, Nov. 2, for their annual (makes you want to see again and again) HOBBY SHOW. Lots of hidden talent exposed. Take your time to know your dancing friends as you never have before. We meet and dance, but never have time to talk and exchange ideas or appreciate each other's ability. Don't bring your lunch . . . refreshments will be plenty and how some of those Koketkas kan kook!

Nice to hear DAVE BOYCE'S voice again . . . Sundays, 8 p.m., KWBR (1310) same as before and we are sure it was through the combined efforts of his listeners, who have made it a Sunday night must, either at home or on the road, voicing their message on post cards and letters that there was none better than our DAVIE and his FOLK DANCER PROGRAM.

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not an ad, because it doesn't cost you a cent, but there's lots of aroma in a cup of Nescafe. Of course, you have to furnish the water!

GARY (Singing Boy) KIRSCHNER has got himself a guitar, and like he taught himself to call he is teaching himself to strum. Says it's cheaper than buying a P.A. system. You'll be hearing him soon, I'm sure.

New system of TEACHERS' INSTITUTES is getting under way by repeating the same in other areas.

Hope many have responded to the request of BETTY GRASS, Rec. Therapist at De Witt State Hospital, P. O. Box 192, Auburn, Calif., for old records, costumes, books, etc., to entertain her charges in a true therapy which brings a little enjoyment to their troubled minds.

Small World Dep't. . . . HULDA McFADDEN from PETALUMA INTERNATIONAL FOLK DANCERS, ran smack-dab into EDDIE WRIGHT while looking for a place to dance in HONOLULU. BILL SUTTON, head gardener at the Royal Hawaiian, is "the folk dancer to know" when you go. BILL'S an ex-MARIN COUNTY CHANG pupil. HULDA says what we all know, quote, "Isn't this folk dancing terrific!?"

MAXINE TVEDE, the blonde Scandinavian NAVY Wavie Reserve, had to come down from NORDEN for a two-week cruise to keep in tune with the times.

THE EL CERRITO LIBRARY saluted California's folk dancers during the May State-wide Festival with an exhibit of folk dance dolls loaned by HELEN GETCHELL of RICHMOND, president of the CALIFORNIA DOLL COLLECTORS' CLUB, which showed the international costuming which makes folk dance festivals so colorful. Lists of books on costumes, dances of foreign lands, American Square Dances, and the place of folk dancing in recreational programs, were available. Folk dancers in the area were invited to make use of the facilities of the EL CERRITO LIBRARY. Other libraries . . . please copy!

## LET'S DANCE SQUARES from Let's Dance!

The Stockton Y.M.C.A. and the Polk Y Dots are starting an experiment Saturday evening, October 11, when they bring *Let's Dance!* Square Dance Editor Jack McKay to the Stockton Y to teach the squares as published in this issue of *Let's Dance!* This is a three-month trial—the second Saturdays of November and December being reserved for the teaching of the squares as published in each of those issues of *Let's Dance!* Lawton and Sally Harris will assist Jack with the more simple folk dances as they have been appearing in *Let's Dance!*

While these "new" dances will be featured each month the emphasis is definitely on fun.

Similarly at the C.O.P. clinic the squares featured October 4 are from the September issue of *Let's Dance!* and the folk dances will be those which have just appeared in *Let's Dance!* or will soon be published and taught for the most part by members of the research committees. We find several teachers also using *Let's Dance!* as their class textbooks.

We believe that this practice is very much in the high interest of the Federation and *Let's Dance!*





## Report from Southern California

BY PAUL PRITCHARD

1050 TWELFTH STREET, SANTA MONICA

With vacation over and a rather hectic couple of months coming to a close, yours truly takes up where he left off, and unless memory serves wrong, the next subject at that time would have been the SANTA PAULA FOLK DANCERS' festival. I'm sorry that I can't give you any personal tale about it—Folk Dance Camp was taking place at the time—but from those in the know, this festival was very nicely handled with a good site and well organized. I am told it was partially broadcast over the radio.

The L. A. CO-OP is back in full swing now that vacations are coming to a close, and they have a very extensive teaching program planned. All friends, old and new, are invited to dance with them on Friday evenings at Thomas Starr King Junior High.

The NORTH HOLLYWOOD CO-OP and the FESTIVAL DANCERS have combined and are now known as the VALLEY FOLK DANCERS. Their secretary is MIRIAM LEVINE of STUDIO CITY.

If in a festive mood on Halloween, and have two bits to spend, go to the ARDMORE FOLK DANCERS for their quarterly party, and fun and refreshments. By then, BILLY will have another bunch of recruits graduated.

And a change of address this time—the LONG BEACH FOLK DANCE COOPERATIVE has a mailing address at East Long Beach branch, Box 4061, of the Long Beach Postoffice. IRENE RUSSELL is the secretary.

One of the largest groups in L. A. is the BERENDO CO-OP—90 to 100 every Wednesday night, and all the popular dances. As they say, "Meet your friends and have your fun at Berendo!" They're planning their first festival on Oct. 19, and it will be held in the GLENDALE Auditorium. GEORGE HOLLY is their president, and AL PILL the chairman of instruction.

One of the newest additions to the Federation membership list is the JUNIOR FOLK AND SQUARE DANCE FEDERATION, which is a great thing, because it is from these young folks that we will expect to get our adult members in the future. Let's give 'em all the help they may desire!

Sure is good to see our president, HARVARD HICKS, back in good health again, isn't it? He tells me, too, that henceforth council meetings are going to be short and sweet like a donkey's gallop, and when time for adjournment comes, that's all, brother!

Plenty of visitors still wending their ways South. First it was PAUL and GRETEL DUNSING, who gave an institute in August. Swell folks, weren't they? Now following along comes ANTO RYMAN, our visitor from SWEDEN. ANTA turned up at the GLENDALE FOLK DANCERS Festival, and during the ensuing week, took in everything there was to see in our Southland.

A flock of news from Glendale now. First, their festival was good—right pleasant weather as usual, and plenty of exhibitions. By the way, this is their second festival so far this year, so you can see the GLENDALE FOLK DANCERS don't have much time to waste.

They have another Halloween party skedded for the last Wednesday of October, and I'm told that it should be just as swish as their last one which was a "June Weddings in July" theme. Besides the ELIE KANIMS, other newlyweds honored were JIM & DOT-TIE McQUISTON, JOHN & MARY De JOURNETTE, and about-to-be-wed ED BELL and PATRICIA STORK. As usual, the intermission entertainment found the HOYERS, the ARMSTRONGS and McCAMENTS right in the thick of things, along with JERRY ADAMS, EUNICE ULLMAN, DON MEADOWS and GUS HOVORUCHA, in a pantomime of the "Wedding of the Paper Dolls."

The INTERNATIONAL DANCE CIRCLE represented the Folk Dance Federation at the annual "Festival of the Nations" at the BURBANK Municipal outdoor theatre in Stough Park last month. Representing Germany, their contributions were "Sunrosen" and the "Unterwestner Schuhplattler." Did all right too, despite the fact that the orchestra sort of got away from itself and waltzed when it should have been emitting plattle music. Oh well, such is the life of an entertainer!

Don't forget, of course, the regional last Friday affairs at SANTA BARBARA, the INTERNATIONAL HOUSE in mid-October in Boyle Heights, and the many Halloween parties scheduled.

Speaking of the latter, GRIFFITH PARK FOLK DANCERS have a "super-colossal"

(Continued on Page Eighteen)

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# California's FIRST FOLK DANCE COUNCIL--FRESNO

By MARY SPRING

## Introduction

The last weekend of this month the fourth annual Raisin Harvest Festival will be presented by an organization which has developed into the center of folk dancing activities in the central San Joaquin Valley and has influenced the growth of the folk dance movement from Merced to Bakersfield—the Fresno Folk Dance Council. It might be of interest to jot down some of the facts connected with the beginning of the council—the first of its kind in California; to discuss its achievements and its aims, and its hopes for the future. We trust that this brief history may reaffirm the loyalty of our own members and serve as an encouragement to other groups to form similar coordinating bodies in their own communities.

\* \* \*

## Beginning of the Council Idea

The Council was the result of an idea for which two men deserve the credit — Ray Hosier and Z. A. (Al) Bump. In the fall of 1948 there were five clubs in Fresno devoted to folk and square dancing, entirely independent of each other, not even known by name to most of the dancers and for that matter scarcely known to each other. The classes in the Adult Education Department had been formed into one of these clubs, a very loosely-knit group called the Valley Reelers, of which Al Bump was president and Ray Hosier treasurer. During the Christmas season of that year it was Ray's idea, aided and abetted by Florine Stanion, for the Valley Reelers to put on two holiday parties on their own without the help of the school department. These parties were highly successful and marked a turning point in Fresno's folk dance affairs. Ray expressed his confidence in the ability of our dancers to form a cohesive unit and to plan their own activities without waiting for teacher leadership. Al Bump then began to discuss his idea of a governing body, made up of representatives from the various Fresno clubs, to take care of Fresno's dancing needs. The idea was further developed in discussions held by the nucleus of the council—Ray, Al, Rafael Spring and myself. Contact was made with the various clubs, the idea explained to them, and they were asked to send representatives to an organizational meeting which was called for Jan. 10, 1949.

When we first contacted the clubs, made up of our own fellow dancers, there was a wall of reserve between us. They didn't know us and we didn't know them. Fresno's last festival was the State Festival of May, 1948, and that had been for the most part under teacher leadership. From the very start the little group from which the council grew had in mind two things—to break down the barriers between clubs and to have the dancers themselves initiate the moves instead of the teachers. These have been the ruling policies of the council to the present time. So convinced was Ray Hosier that no teacher deriving an income from teaching folk dancing should belong to the council that he withdrew his name even before the first official meeting of the group as he was about to begin teaching.

\* \* \*

## First Meeting of the Council— January 10, 1949

The first meeting of the council was held on January 10, 1949, and the five Fresno clubs were represented. Present were Herbert Kauf-



One of Fresno's many ethnic groups—the Czech Sokol.

fung, Gene and Eileen Nixon, representing the Vinehoppers; Mrs. Jean Casey, representing the Easterby Club; Mr. and Mrs. Thomas Wright of the Grapevine Twisters; Rafael Spring from the Frolickers; Z. A. Bump and myself representing the Valley Reelers. At this first meeting was planned the first festival sponsored by the council, the forerunner of the now traditional Peach Blossom Festival.

Also the subject of periodic parties to be hosted by the council clubs was discussed but not approved as the members still felt strange with one another and had not yet acquired the feeling of individual responsibility for the good of all. Al Bump was elected first president and Mary Spring secretary.

(Continued on Next Page)

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Nov. 22nd & 23rd—Thanksgiving Week-end Square Dance Institute  
in conjunction with the San Joaquin Dance Council. Bob Osgood for the Squares



### First Council Festival—March 26, 1949

The Spring Festival of March 26, 1949, welded the infant council into a cohesive whole. It was successful beyond all expectations. Fresno Memorial Auditorium is one of the biggest structures of its kind in the San Joaquin Valley but it was filled to capacity not so much with dancers but with a tremendous number of spectators. The latter filled the balconies upstairs, occupied every bit of standing room and then encroached more and more on the dancing space until the dancers were crowded into about half the floor. But what enthusiastic spectators they were! Applauding the dancers, noisy and happy and oblivious of all attempts to make them stand back and give the dancers more room. I don't believe we shall ever again recapture the spontaneity and the joyful spirit of that first festival, the sense of accomplishment on the part of the council members, and the eagerness of a festival-starved Fresno audience. Or maybe that is just a feeling that goes with all "first" things, that they can never be duplicated. At any rate, it was a splendid festival and featured an interesting highlight, Achoude Arzouni's troupe, performing Russian Armenian dances. This was a professional group which donated its services to us and its interesting repertoire of the Near Eastern dances, flavored with Russian prydysiaks and accompanied by singing, brought down the house. Costs of the festival were divided among the member clubs and amounted to about \$5 for each.

\* \* \*

### First Harvest Festival

A harvest festival was planned for September of that first year, following the lines of the spring party which had been so successful. Exhibitions were local and expenses kept to a minimum so that again the share of each club amounted only to a few dollars. About two weeks before this festival was to be held there was an unexpected turn of events which was to launch the Fresno Folk Dance Council into the limelight of publicity throughout the state.

\* \* \*

### Our Sponsor Appears

John Arthur Reynolds, secretary of the Central Valley Empire Association, came to one of our meetings with a proposal that set our heads spinning with ideas. He had been asked by the California Raisin Advisory Board to find a suitable vehicle for reviving Fresno's old Raisin Day celebration. John Reynolds is a folk dancer at heart though not in fact—he thrills to the Scottish bagpipes and the fling, loves squares and appreciates a rowdy Schuhplattler. So what was more natural than that he should propose that the vehicle be a folk dance festival.

A series of discussions followed. There were some dissident notes among the more suspicious council members, who were afraid that we would be made the pawns of an advertising scheme. But most of us were full of enthusiasm to have acquired a sponsor and the day at length arrived when the date of the first Raisin Harvest Festival was set—November 19, 1949.

Two festivals, two months apart! Those two months were frantic with preparations for all of us, particularly for the officers. We wanted to make that first Raisin Harvest Festival a great success not only to keep our sponsor and thus be able to bring outside exhibition groups to Fresno but also because it would mean that the council had come of age. Al Bump did yeoman's work trying to be all things to all men. Besides the festivals there were weekly parties sponsored by the council to be looked

after—an activity which the member clubs endorsed shortly after the organization of the council; inquiries from new clubs; the thousand and one things which the first president of an organization has to do. As for me, taking notebook and pencil to that first January meeting turned out to be a momentous decision. As secretary-treasurer I soon found myself completely immersed in writing letters and keeping records, including invitations to exhibition groups, out-of-town masters of ceremonies, and taking care of council finances. Later on the office of vice-president was added and to it were annexed the duties of treasurer, which seems a good arrangement and equalizes the work better.

\* \* \*

### The First Raisin Harvest Festival

When the curtain was raised at last on the first Raisin Harvest Festival, our co-sponsor echoed the sentiments of all of us who had worked to bring it about. "There's nothing like it," he said, viewing from the stage the thousands of spectators who filled every available seat of the balcony and overflowed into the aisles and standing room behind, and the hundreds of dancers forming endless patterns of motion on the huge floor. And the spirit of that crowd! The enthusiasm of the dancers, whetted by the appreciative audience, expressed itself in the merriest shouting and stamping, a grin on every face, and a warm welcome to all our out-of-town friends who came many miles to dance with us.

I think it is the spirit of our Raisin Harvest Festival which perhaps is its most distinctive feature. Fresno dancers are genuinely delighted to see their friends converging from the North, South, and the Monterey Peninsula to this central area of California to dance with us. The exhibitions are always enthusiastically received and our spectators—even the standees—stay hour after hour, seemingly oblivious to discomfort. Of course the International Food Market in the foyer of the auditorium also sounds a "different" note.

\* \* \*

### The International Food Market

To digress a little from the main thread of the story, one of the traditions of Fresno festivals from the beginning is the International Food Market. It is so popular here that perhaps other communities would like to try it. There are a number of ethnic groups here, and

(Continued on Page Fourteen)

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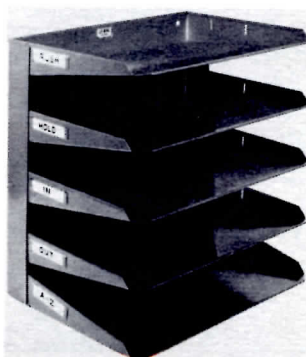


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All but the last named in the series is played by The Victor Folk Dance Orchestra, Michael Herman, conductor, and include dance instructions by Michael Herman. We wish that we could praise these more highly. They replace an older and almost identical series that was heavy and lacking in "color." These are less heavy—violin replacing the brass—but do not give the feeling of a really national background. Perhaps we are asking too much of a series prepared for children, but maybe that is where we need the most "authentic" color.

The records are useful—the repeats are good, the emphases are helpful, and many represent dances not otherwise recorded. You will want several in your library but not all.

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# FOLK DANCING AT THE ELEMENTARY SCHOOL LEVEL

from the viewpoint  
of the administrator

By RUDOLPH FREEMAN, Principal  
Jefferson School, Stockton, Calif.

THERE are three major areas in which the elementary school principal should have information and be able to pass it on to teachers actively engaged in the actual teaching process.

The first consideration is that teachers have both the training in teaching the subject and an attitude that folk dancing is to be enjoyed. Teachers themselves need the confidence that comes with good background and that means an opportunity to learn to teach dancing. I find most teachers, at our level at least, have very little such preparation. The answer is either summer college work or in-service courses during the year.

In addition to being able to do a job of teaching, the teacher must have a willingness to accept the philosophy that, in addition to other values, it must be fun. This is a matter that is developed only by the teacher herself enjoying folk dancing and that comes from being experienced in it. I highly recommend that teachers expecting to do a job of folk dancing become involved with an adult group in a class situation and proceed from there.

With this background provided, the next interest of the principal is that of correlations and sequences. A most defendable facet of folk dancing in our present day educational philosophy is that of shedding light on the customs and folk lore of the people of the world. The principal, in planning with a teacher or groups of teachers, must incorporate in the plan as many possibilities as possible and here the chance to inject the folk dancing of countries presents itself. In addition to deciding that this activity fits and will be of value, there comes the matter of taking the children where they are and progressing from that point, the matter of proper sequences. Once it has been determined where the group is, the teacher must be made to realize that first things come first and proceed accordingly. Factors such as age of the group in relation to couple dancing formations, the value of circle mixer dances, the learning of basic steps, the difficulty of any particular dance in terms of music, numbers of patterns, etc., need to be given careful consideration. One point to be emphasized here is that teachers tend to teach the dances they know rather than those properly fitted to the group, emphasizing the point that teachers need both to learn dancing and learn which ones are fitted to a group. Many listings of dances by grades are available but none are usable unless those of the grade before are familiar.

This enters the area of the third point in which the principal enters the picture, that of being able to suggest or better provide sources of philosophy, sequences, correlations and finally details of the dance itself. In the typical elementary school, budgets are arranged so that, by choice, libraries can contain most of the better references and this should be done. Teachers, being used to finding source and resource materials, should find in their school library the more usable materials. Such



## Changs Again Features Hobby Show

THE smiling miss shown weaving cloth at a loom is Norma Shinn, daughter of two members of Changs International Folk Dancers. Weaving was but one of several "art in action" exhibits at Changs' last Hobby Show which took place the latter part of 1950.

Plans are now under way for Changs' new Hobby Show to be held in their hall at 1630 Stockton Street on Sunday, November 2nd, from 1:30 to 8:30 p.m. Proof that folk dancers have many diversified interests is evidenced in the exhibits now being planned. These will include wood carving, weaving, hand-made jewelry, collections of china, and costumed dolls, and perhaps others as well.

What might appear to be an unusual feature to the layman is the fact that so many "hemen" take to embroidering and costume-making in general soon after they become folk dancers, partly as an economy measure. One of the booths at the coming Hobby Show will feature men's embroidery exclusively.

The talents of a new member, acquired during the past year, will constitute another working exhibit which we may safely call "artist in action." If you've ever wondered how you would look on paper under the scrutinizing eye of a cartoonist, here is your chance, for this particular Changs member will be there to do caricatures of any who request.

Members of Changs, just as other folk dancers, not only dance a good deal, but through their love of dancing, carry on other hobbies in the fields of folk art or folk lore. In this regard, too, has extensive costume information been collected, and more than one

books as Shaw's *Round Dance Book* for basic steps, the several volumes of *Folk Dances from Near and Far* are typical.

All in all, the use of folk dancing, like most anything else, in any individual school situation depends on the interests of the principal first of all and that he be willing and able to help the teachers by giving them an opportunity to build their own background, to develop sequences and correlations, to provide usable, authentic printed material on the subject and above all to have fun doing it.

member has his or her own scrapbook of treasures for ready reference.

Under the leadership of Chairman Paul Milani, the Hobby Show committee will, when the scheduled time arrives, work like the proverbial "busy beavers" constructing and setting up booths throughout Saturday and into Sunday. Then mid-morning Sunday, almost before the booths are satisfactorily arranged, those members who are to exhibit begin to arrive, arms laden with packages, suitcases, props. There is more work ahead in arranging displays, particularly the "live" exhibits wherein the member will demonstrate how a particular object is made.

And after the visitors have come—folk dancers and casual spectators alike—and have viewed the many interesting items and stopped to chat with friends, perhaps indulged in snacks from the international foods now tentatively planned, and finally left with the feeling that this has been a most enjoyable way to spend a Sunday afternoon, the work for Changs members goes on. For, though "Rome wasn't built in a day," certainly Changs Hobby Shows are (not counting those extra work hours on Saturday, and, too, while Rome was not torn down in a day, the Hobby Show, a little city in itself, must be completely disassembled that night, for the following evening the weekly beginners' class will be in session in that very hall.

As industriously as they had worked in the morning, exhibiting members now work at putting objects away. Thumbtacks are pried loose, suitcases snapped shut, and the work crew begins the heavier task of breaking down partitions and shelves so recently assembled.

Because the response has been so great in past years, and because their efforts have been so appreciated, Changs feels it is all worth while. That's why they are inviting you to their current Hobby Show. There will be no charge; folk dancers and the general public both are welcome. You are cordially invited to make November 2nd a day for leisurely browsing in their hall, and to get better acquainted with Changs members.



RESEARCH COMMITTEE: Helen Perry,  
Vernon Kellogg, Larry Miller, Carol Squires

## AUSTRIAN DREISTEIRER

This is a dance for three people, one man and two women. It is danced in Styria (Steiermark), one of the Austrian Bundesstaaten. It was introduced to folk dancers by Walter Grothe as taught to him by Margret Krebs, a member of the Austrian Good Will Tour, 1951.

- MUSIC:** The original music is not recorded.  
Recommended substitute: G'scheerte Laendler  
RCA Victor 25-4147B
- FORMATION:** Sets of three, one man and two women, arranged around the edge of the dance area, backs to the wall. The man is in the center and holds R partner's inside hand shoulder high. He extends L arm across his chest with L hand at R side. L partner reaches her R arm in back of M and clasps his L hand. W outside hands on hips.  
After the circle is formed (Fig. I, meas. 9 repetition), the hands should not be released until Fig. VII, Finale. During the Knot Figures the hands should be clasped loosely allowing them to slide as necessary.
- STEP:** A Laendler step is used throughout the dance, even when dancing in place. The step developed from a fast walking step and consists of one large (ct. 1) and 2 small (ct. 2-3) steps. Count step, step, close or large, small, small. It should be executed in an even, flowing style without sway, bounce or stamp, like the even flow of water. The step is on the whole foot, rolled from the heel to the toe. The posture is firm and erect. A great deal of flirtation and play between the man and his two partners should continue through the dance.

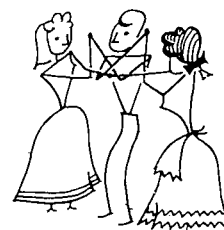
MUSIC 3/4		PATTERN
		Introduction—4 meas.
		I. <i>Entrance</i>
A	1-8	a. Starting from the above formation sets move toward the center of the circle with 8 steps, starting L ft. LW moves with longer steps so that sets finish facing LOD.
	9-16	b. M unwinds by turning under his own R arm (2 meas.). W make 3 turns inward under M raised hands at his sides (6 meas.).
	1-4	c. M raises R hand, LW moves under the arch back to place; M turns with her (R hand up, L hand under). Inactive W steps in place. Free hands on hips.
	5-8	d. M raises L hand and R girl goes under arch to place; M turns with her.
	9-16	e. All join hands and circle CW. Circle well extended. Hands remain joined until concluding figure of dance.
		II. <i>Single Window</i>
B	1-8	a. Man swings both arms fwd under W arms; W make 1 turn outward and form windows. M holds arms straight in front of him with elbows bent up at 90°. W face each other. RW R arm and LW L arm rest on M arms, the other arms high to form the window. M flirts through windows with both W. All turn CCW in this position.
	9-16	b. Unwind and all circle CW.
	1-8	c. Form single windows as before (Fig. II, meas. 1-8), but turn CW.
	9-16	d. Unwind and circle CW.





## AUSTRIAN DREISTEIRER--Continued

MUSIC 3/4		PATTERN
III. <i>Single Knot</i>		
C	1-8	a. M bends over at about 90° angle from waist, places both hands under R armpit, turns CCW one complete turn. W circle CW while M is turning. M rises and pulls RW through and then LW, arms well extended.
	9-16	b. All circle CW.
IV. <i>Double Knot</i>		
C	1-16	a. M bends over again and turns 2 complete turns CCW, W continue circling CW. M rises and pulls W through twice: first RW, then L, then R, then L. W back through as they unwind.
V. <i>Double Window</i>		
D	1-8	a. M raises L arm, turns R, steps back under joined hands of W; all lower hands and circle CW in crossed hand position.
	9-16	b. M swings his arms fwd and W turn outward to form double window as in Single Window, Fig. II, meas 1-8. Dancer's own arms are crossed near elbows. All turn CW.
	1-8	c. While circling CW unwind. RW turns L and backs under crossed arms, LW turns L in place.
	9-16	d. Circle CW 8 steps.
VI. <i>Yoke Step</i>		
B	1-16	a. M raises both arms over and behind W heads; W raise joined hands over and behind M head; all rest arms on each other's shoulders (2 meas.). In this position all turn CW (6 meas.), then turn CCW (6 meas.). Lift arms and extend circle (2 meas.).
VII. <i>Stepping Over the Stile</i>		
C	1-8	a. RW raises L arm, turns R so that her back is toward joined hands of LW and M, and lowers both hands in front. M and LW face each other and kneel on fwd knee (M R, W L). RW steps back over joined and lowered hands. The others rise and all unwind by LW turning to place in circle formation. Circle CW.
	9-16	b. LW raises R arm and turns L. Repeat above action with LW stepping over joined hands. Unwind by RW turning to place into circle formation. Circle CW.
D	1-8	c. M raises L arm and turns R. Repeat the above action with M stepping over W joined hands. Unwind by RW turning to place into circle formation. Circle CW.
	9-16	d. <i>Finale</i> M raises L arm, turns R, then breaks holds with both W, places arms on W shoulders. W take firm grip with inside hands (wrist grip), outside hands on hips. M sits on W joined hands and supports himself strongly on their outside shoulders. W carry M off in this position.





# CALLS

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

EDITED BY JACK McKAY

## TRAVELERS' ROUT

ORIGINAL BY LEE BOSWELL; PRESENTED BY HARRY CULLEM

1. Two and four you bow and swing
2. Head ladies chain across the ring
3. First and third lead to the right
4. Circle half don't you blunder
5. Inside arch outside under
6. Circle four go full around
7. Pass right through and split the couple facing you
8. And stop at your corner and fall in line
9. It's forward eight and back that way
10. All four ladies do the right sashay
11. Gals on the end chain across  
(Diagonally)
12. Chain the line and don't get lost
13. Now end ladies chain go right across
14. Chain the line don't get sore
15. Four ladies chain with a grand chain four
16. Swing on the corner like swinging on the vine  
(Original opposite)
17. Promenade go down the line.  
(Repeat to get original partners)

## BETWEEN THOSE LADIES

ORIGINAL BY TOBY ALLEN; PRESENTED BY BETTY DEL ROSARIO

1. First and third do a half sashay
2. Up to the center and back that way
3. First and third lead out to the right
4. And circle four don't take all night
5. The ladies break and form two lines  
(Parallel to sides positions)
6. Forward eight and back you go
7. The right lady high and left lady low
8. Spin those gals and let 'em go  
(Ladies together in head positions — men together in side positions)
9. All four gents go forward and back
10. Now gents pass through and around just one
11. Between those ladies stand
12. Go forward and back and don't be slow
13. The right lady high and the left lady low
14. Spin those gals and let 'em go
15. Gents pass through and around just one
16. Go into the center for a right hand star
17. Go all the way around from where you are
18. Turn your partner with a left hand round
19. And promenade as you come down.

## THUNDERHEAD

ORIGINAL BY BILL CLINTON; PRESENTED BY BILL CLINTON

1. First and third, balance and swing
2. And promenade the outside ring
3. Second and fourth, forward and back
4. And right and left through, on the inside track
5. First and third, a half sashay
6. Now into the middle, and back that way
7. Forward again and box the gnat  
(With opposite lady)
8. A right and left through, the other way back
9. The same four, forward and back
10. Split your corners to the outside track
11. And four in line you stand
12. Forward eight and back with you
13. Forward again and pass right through  
(Don't turn back)
14. Join hands again, and the ends turn in
15. Star by the right in the center of the set
16. You walk right along, you're not through yet
17. Gents reach back with your left hand under
18. Box the flea and go like thunder
19. Star by the left in the middle of the ring
20. To your corners all with a right hand swing
21. Partners left with a left hand round
22. And promenade the corner when she comes down.  
(Repeat three more times to get original partner)

## ODD FELLOW CHAIN

ORIGINAL BY HERBERT BROWNLEE; PRESENTED BY JOHNNY SAVAGE

1. First and third lead out to the right
2. Circle once and don't be slow
3. All the way round then here we go
4. Two ladies chain don't be late
5. Now chain to the middle to keep it straight
6. Chain to the outside one more time
7. Chain back to the middle you're doing fine
8. Chain to the outside don't be slow
9. Chain right back to a do-pas-o  
(Chain back to the outside couple. Start do-pas-o with original opposite lady)
10. Partner left and corner right
11. Partner left and hold on tight
12. Chain 'em to the middle two by two
13. Chain to the outside like you used to do
14. Chain to the middle and don't be slow
15. Chain to the outside and do-pas-o
16. Partner left and corner right
17. And partner left and home you go
18. Everybody swing.

## DO-SA TURN

PRESENTED BY RUTH GRAHAM

1. First and third bow and swing
2. It's up to the center and back again
3. Do-sa round your opposite gal
4. All see saw your own pretty pal
5. Do-sa round the corner girl
6. Back to your own and swing and whirl
7. Gents star left in the middle of the town
8. All the way 'round and don't fall down
9. Back with the right and don't be slow
10. Turn your honey with the left hand swing
11. Once and a half, with the pretty little thing
12. Girls star right across the ring
13. To the opposite gent for a left hand swing
14. Star right back across the land
15. Turn your own with your left hand
16. Corner right, go half way 'round
17. Left hand back go all the way 'round  
(Same girl)
18. Balance to your lady fair
19. Weave in and out around the square
20. Weave 'em out, Weave 'em in
21. Meet your doll and give her a swing
22. Do-sa-do the corner girl
23. Pass your own without a whirl
24. All run away with the next pretty girl.  
(Original right hand lady)  
(Repeat three more times to get original partner)

## SACKETT'S HARBOR

PRESENTED BY DOT SANKEY

1st, 4th, etc. couples active. Do NOT cross over  
\*Forward and back six

Circle 6 three quarters to the left

Active couples down the center

Come right back

Cast off turn contra corners

Cross to place go forward and back

Circle 6 three-quarters to the right

Forward and back with the couple below.

\*This line given before the music starts

— — Indicates "accented beats"



# YOU CAN'T BREAK THE LAW —EVEN IN THE SQUARE DANCE!

EDITOR'S NOTE: *The subject of when you change positions and partners has been a constant cause for confusion on the square dance floor. Here is the considered opinion of a man who has made a study of the field. What is your opinion? Let us hear from you.*

By LEE OWENS

SOME of the most important laws of the Quadrille, or to use the American vernacular, the Square Dance, are those which govern the names and designations of each dancer in the set as related to any given dancer, and the laws which regulate and dictate when and under what circumstances the gentlemen change from their original position in the set to a new position, and when the dancers acquire new Partners with a corresponding change in Corners, Opposites and, in the case of the gentlemen, Right-hand Ladies.

These laws, which are several hundred years old and are the end result of generations of trial and error—acceptance of principles which worked and rejection of those which did not work—are today being constantly violated by many callers with a resulting confusion to the dancers on the floor, a nation-wide controversy among callers as to how directions in a call should be phrased and worded, plus an ever-growing necessity to "walk" the dancers through movements and figures which any but the most inexperienced dancers should be able to dance "on call" without the slightest hesitation or error; the type of "floor" which every caller dreams about but seldom sees, and the kind of square dancing that every square dancer longs for. We can have all this ideal situation in the square dance if all callers will learn, practice and rigidly observe the laws of the square dance—the dance and dancers can be no better than the call; the blame for any confusion, controversy, differences of opinion among the dancers as to how any movement or figure should be executed, and any lack of unity as to the proper interpretation of any call throughout the country belongs squarely on the shoulders of the caller, not upon the heads of the dancers—where it is usually placed.

These laws are simple and apply equally throughout the United States except where uninformed or careless leaders and callers have presented, used, or allowed aberrations in the phrasing or wording of square dance calls; let's refresh our memory as to these simple principles which are a very large part of the broad base upon which the square dance is founded.

1. The gentlemen take a new position and number in the set formation only when specifically directed by the call to do so, or when they become inactive as a position other than their original home-place.

2. The ladies always assume the number and position of the gentleman each is dancing with, i.e., the gentleman at the lady's left side in any formation. When there are two separate formations, such as a formation of the ladies standing at their home-places (inactive) while the gentlemen are in a second formation of a Star or Circle in the center of the set, this being the active formation, and the gentlemen are directed to swing with ladies other than their original Partners, there is no exchange of partners unless the call specifically directs

## Fresno Folk Dance Council

(Continued from Page Eight)

from the first they were happy to participate in our festivals by selling their national foods to the huge crowds of dancers and spectators which throng around their decorated tables. We have the Serbian, Greek, Polish, Danish, German, Armenian and Mexican delicacies. Proceeds from the sale of these foods are used for charitable enterprises of the various groups. Here a word of caution to the folk dancers who would like to work with such a project. The women who bake and prepare the delicious foods, as well as serve for hours on end, are for the most part the same small group of faithful workers in their clubs who do the brunt of the work—don't we know about that in our own clubs? They get too little recognition for their work and no personal profit from their sales. They should therefore be treated with consideration and tact, even though at times they do not view matters with the folk-dancer's perspective.

The first Raisin Harvest Festival included two big parties; the second, four. Now it has settled down to three, with an introductory

*the gentlemen to keep the ladies swung as new Partners, or to Promenade or otherwise dance with the ladies just swung.* Note that in the example cited above that if only a Swing, whether One-hand, Forearm, Elbow, Two-hand or Waltz Swing is danced, the ladies do not have a gentleman at their left side; therefore, there has been no exchange of partners in the set and original Partners are retained. This is the least understood rule and principle of the Square Dance by dancers and callers alike. If the dancers and callers will just remember that the lady must have a gentleman at her left side in order to have a partner and that the gentleman must have a lady at his right side to have a partner in a movement, and that dancers are not side-by-side in any Swing used in the American Square Dance, the rule will be clear.

3. Whenever a gentleman Promenades or otherwise dances with any lady to his home-place in the set, that lady becomes his Partner.

4. Whenever a gentleman finds a new lady at his right side and is directed by the call to either continue in the present formation or to dance as a couple into a different formation, this new lady becomes his Partner. This is simply a restatement of Rule Two. Note the words "as a couple"—they are highly important.

There are no situations in the Square Dance where the above rules or laws will not hold. Rather than involving and complicating the Square Dance, these laws simplify, clarify and give meaning and universal understanding to the calls and their interpretation by the dancers and callers. Without them calls are meaningless except as interpreted individually or locally. You can't break the law—even in the Square Dance. Let's observe these laws and have bigger and better Square Dances and Square Dancing with less controversy and its resulting confusion and less "walk-throughs" of figures which should not require anything other than an intelligible call by dancers of any but the most meager experience.

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square dance jamboree sponsored by the Central California Callers' Association, and two big folk dance and square dances, one on Saturday evening and the other on Sunday afternoon, both of them involving fine exhibitions and the International Food Market.

Every year the Raisin Harvest Festival comes closer to being a community affair. Last fall the various stores in town displayed in their shop windows folk costumes which Marge Widman collected in this area. Her painstaking efforts unearthed from the attics in and around Fresno beautiful authentic national costumes, some of them priceless in value.

Acknowledgments are due to the three exhibition groups who have participated in all our Raisin Harvest Festivals and have helped so much to make them the great successes they have been. They are the Oakland Recreation Dance Arts under the direction of Vernon and Millie von Kinsky, the International Dance Circle of Los Angeles, and the Lariat Swingers of Salinas. Coming from three different localities in the state, they typify the reunion of dancers who otherwise see each other only at the State festival and who can come to our "little State festival" because of geographical convenience.

\* \* \*

### Beginning of the First Roeding Park Pavilion

The Council's second year was highlighted by the dedication of the first Roeding Park pavilion as an outdoor dancing center. Nate Moore had become the president, Rafael Spring vice-president and treasurer, and Diana Caraway secretary. The council had grown to include nine clubs. The man who achieved such a worthwhile public service as the first outdoor pavilion to be built in the state for the exclusive use of folk and square dancers is Arthur Gonzalez, at that time president of the Fresno Frolickers. He recounts that he and Dorothy, his charming wife, attended a folk dance party in Merced, which was held in the County Fairgrounds on an outdoor concrete "slab." There and then he decided that Fresno needed an outdoor dance pavilion like that and so quickly went to work on it, representing the council.

The rest of the folk dancers were hardly aware of the project Art was working on so persistently and yet so unobtrusively. He presented his idea to Mayor Dunn, who at first could not be convinced of its feasibility. Art, however, worked away on it, pointing out that it would constitute a community service providing recreation for thousands of people, dancers and spectators alike. Results became evident when work was started on the "slab" in January, 1950, and four months later we had our dedication of the Roeding Park Dance Pavilion.

Since then the popularity of our outdoor pavilion has so impressed the city fathers that a second one was just completed in April of the current year. Both slabs are oval in shape with the maximum length 120 feet and the maximum width 80 feet and having a total area of 8800 square feet. Perhaps their size can best be realized by the fact that at one of our parties the old pavilion accommodated thirty-two squares comfortably. Both "slabs" have flood lights and a bandstand. There are strong indications that the city will enlarge the old pavilion and add improvements, such



as a built-in speaker system, in the spring of 1953.

\* \* \*

#### *Popularity of the Pavilions*

It is hard to describe the great appeal which the pavilions have had since they were built. Everyone waits eagerly for the first sign of the balmy evenings for which Fresno is famous from the end of May to the first of October—object, to dance on the “slab.” Folk dancing belongs outdoors. It seems so right to kick up your heels and shout in thoroughly peasant style under the close stars of a summer night, with a big moon looking on approvingly. The summer parties are a community affair. Spectators watch the dancing as a fitting climax to a family picnic. The “slab” belongs to everyone and even the closed clubs invite everyone to a dance with them outdoors.

\* \* \*

#### *The Council's Weekly Parties*

The Roeding Park pavilions bring into focus one of the most important activities of the council, the weekly parties sponsored by its member clubs. The festivals, important though they are in fostering the development of folk dancing, would not be possible without the unified effort of all our dancers, and this unity is built up by the weekly get-togethers of dancers from closed and open clubs alike. The parties are held on Friday evenings, in the wintertime in school buildings and during the long summer season at the old pavilion in the park. These parties have been held almost from the beginning of the organization of the council and have always been successful, although they reach their peak of success in the summertime.

The council sponsors only two festivals a year, the Peach Blossom in the spring and the Raisin Harvest in the fall. We have found that having two “all-out” festivals, with three big parties each, instead of a series of smaller ones, best suits our needs. In the interim between festivals the weekly parties serve the indispensable service of keeping our clubs united and working together. At first the member clubs furnished their own equipment as well as records when sponsoring the parties. Now the council has purchased its own equipment, which is available for use at all the parties.

\* \* \*

#### *Still the Second Year*

Nate Moore, second president of the council, initiated a weekly radio program on Station KSVJ, dedicated to folk dance news and records and with commentaries on the dances. One of Nate's contributions to the further development of folk dancing in Fresno were his constant efforts to make our dancers more costume conscious. Our festivals show more and more the sewing ingenuity of the dancers in making their own costumes so far from the large centers, without benefit of the more folksy materials to be found there.

\* \* \*

#### *The Council Workshop*

The council was formed primarily to unite the various folk and square dance clubs in the Fresno area and to promote folk dancing generally. It has adopted three methods of accomplishing its aims—the two big yearly festivals, the weekly parties, and the creation of a class devoted to increasing the repertoire of our dancers and to raise the level of folk dancing generally in our area—the Council Workshop. The third president of the council, E. Ford Thompson, has always taken a special interest in the workshop.

This class has existed almost since the beginning of the council and from time to time some of its members have tried to make it the

vehicle of what they themselves were trying to find in the field of folk dancing. Some have tried to make it a club, others an exhibition group. In order that we might not lose the original purpose of the workshop, a workshop committee was first organized two years ago at the suggestion of Rafael Spring. We have found that in order to keep folk dancing alive and growing we must not only think of our own needs and likes but we must devote some attention to the dancing needs of the community as a whole, since without this large number of average dancers there would be no festivals, no growing folk dance movement, no replacements for those who inevitably drop out.

From the beginning Wilma Graesch has been the instructor of the workshop. She had an auto accident this spring and was unable to teach for some time. In her absence the workshop committee has been operating the class on a cooperative teaching basis.

Dances learned by the workshop run the gamut of the easy Graziella Mazurka and Fascination Tanto to the lengthy Beseda and the Bold Merchant. Generally speaking they are dances which are not too strenuous in character in order to be acceptable to most of our members. The class has always attracted out-of-town members—from Visalia, Merced, Dos Palos and Kingsburg.

\* \* \*

#### *Council's Beginner Class*

During Ford's term of office he was ably assisted by, first, Rex Wray as vice-president and treasurer and then Cliff Heidt, and Marge Widman as secretary. Ford's complete interest in his hobby resulted in two additional activities of the council which have greatly increased its sphere of influence. The first was the beginners' class which the council first sponsored last year with such success that it was repeated this year with similar good results. It is held during the long summer season at the old pavilion in Roeding Park on a cooperative teaching basis and is designed to take the place of the school program at vacation time.

\* \* \*

#### *San Joaquin Dance Council*

The second new activity of the council's third year was the impetus given for the establishment of the San Joaquin Dance Council. The Fresno Folk Dance Council helped to organize this new regional council which was formed to unite the valley groups from Modesto to Bakersfield, to keep a master calendar of events in order to avoid conflicts in dancing dates, to foster institutes and in general to strengthen the cause of folk dancing in Central California. Z. A. (Al) Bump, first president of the Fresno Council, became first president of the San Joaquin Dance Council and Marge Widman first secretary. The two councils are entirely independent of each other, with most of the Fresno clubs belonging to both.

\* \* \*

#### *Central California Callers' Association and the Council*

Also in this third year a liaison representative from the Central California Callers' Association was invited to attend the Fresno Folk Dance Council meetings. Although the representative has no voting privilege, the discussion of problems affecting both the callers and the folk dancers as well as the interchange of ideas and suggestions has resulted in a spirit of complete cooperation between the callers and the council.

\* \* \*

#### *Fourth Year*

The council has been most fortunate in hav-

ing as its presidents men of ability and a wholehearted interest in their hobby. F. W. (Wat) McGugin, our current president, is carrying on the tradition. Soft spoken and a scholar, Wat can pack quite a wallop when convinced of the right course of action. He is well assisted by his fellow officers—Orval McAdams, vice-president and treasurer, and Rafael Spring, one of the organizers of the council, secretary.

It hasn't all been clear sailing for the council. About a year and a half ago one of the Fresno dancers, disagreeing with the policies of the council, set up an organization of his own. In a relatively small area such as ours this could have hampered us seriously. However, it has in no way interfered with the expansion of council activities. On the contrary it has stimulated certain activities—such as the beginners' class which, without the whetting of a little rivalry, might never have started.

Now in its fourth year the Fresno Folk Dance Council has at last achieved an official status with the Federation. The Raisin Harvest Festival this year has been designated a Federation festival. This is the first time any dance hosted by the council has been so named. Also the State Festival for 1953 has been awarded to Fresno. Although the State Festivals of 1947 and 1948 were held in Fresno this will be the first time that the council will be the host to California for its big yearly event, thus arriving at another milestone in its history.

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# Our Federation- 10 Years Ago and 5 Years Ago

COMPILED BY VANCE TEAGUE

OCTOBER 1942, SAN JOSE. Buzz Glass read the letter from George Moncharch regarding the proposed Federation newspaper. The Berkeley Folk Dancers did not wish to accept the responsibility of the newspaper unless they could be assured the full cooperation of all member groups. Clarice Deschent suggested the paper be for 50c a year rather than 25c a copy. Approximately 750 copies of the paper would be needed. Jack McKay moved that we continue holding festivals once a month. It is hoped that the next festival may be held at the University of California campus with Lucile Czarnowski in charge, assisted by "Earl" Shaw. The Sausalito Folk Dancers were welcomed into Federation membership.

FRANCES FARNELL, *Secretary*.

OCTOBER 1947, BERKELEY. The Novato and Friendly Folk Dancers and the Whirl-a-Jigs were accepted into membership. Frank Durant reported that only 28 per cent of the groups had paid their dues. Research Committee reported that a write-up of Neopolitan Tarantella is forthcoming. Editor Millie Von Konsky reported that the last two issues of *Let's Dance!* were published under the most trying circumstances due to reorganization of the printing firm. President Walter Grothe reported that the exhibitions at Oxnard helped bring the Northern and Southern sections closer together. Historian Paul O'Bryne announced that the Federation history had been on display at the last festival. The Lloyd Shaw institute at Stanford was to be held late in October.

BERNICE SCHRAM, *Secretary*.

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## FRESNOTES

By Mary Spring

It's still midsummer in Fresno, which means dancing in full force on both Roeding Park pavilions. The equipment purchased by the council, with the technical advice of BARNEY MARSHALL, has proven excellent for use outdoors. The sound reaches the outskirts of the pavilion readily without being carried into residential areas. Barney is the president of the VISTA SQUARE EIGHT CLUB and in addition has taken on the duties of party coordinator for the council.

The council weekly parties hosted by the various member clubs are the most effective means we know of to keep our clubs united and our folk dancers in constant touch with each other. However, since the council is composed of different types of clubs, it has been a little difficult at times to keep the party programs uniform. Some of our clubs are not too familiar with other than the simple folk dances, some are primarily square dance groups, and still others like to do only the more difficult folk dances. To satisfy the needs of the majority of our dancers we have found that a program of four folk dances and two squares is the nearest to keeping everybody happy.

The council at the last meeting drew up a list of recommendations for the weekly parties, which it hopes will be carried out by the member clubs in order to keep a happy medium in the choice of dances, which will appeal to all of us. The council representatives will interpret these recommendations to their clubs and Barney as party coordinator may have to iron out some wrinkles as well as administer the use of the council equipment. It is quite a task but Barney is a perfect choice for the job—he is long on diplomacy and loves both the folk and square dances.

On July 20 the CENTRAL CALIFORNIA CALLERS' ASSOCIATION sponsored another of their perennially successful square dance parties at Roeding Park. Lively as these jamborees are, Fresnoans who were at the folk dance camp suggest that if the callers wish to reach the peak of joyful bedlam they follow Bob Hager's stunt of putting on the music, telling each square to name its own caller and then prance off the platform to join one of the squares themselves!

On August 14 the MERCED FOLK DANCE COUNCIL sponsored an evening of folk and square dancing in connection with the Merced County Fair, including exhibitions from various valley groups. FRANCIS HERMIS is the new president of the Merced Folk Dance Council.

To end on a sweet note—our friend JAN WORLING from Bakersfield chose her lifetime Hambo partner CHARLES (Chuck) GROTZINGER of the Gandy Dancers on August 9 at a wedding which was well attended by the folk dancers from the valley.

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## AROUND THE SQUARE SET

By PEG ALLMOND

HOW ARE THE CONTRAS GOING IN YOUR AREA? Jack and Dot Sankey are scheduled to start "A NIGHT IN NEW ENGLAND" on September 25 at the Sunset Studio, 4117 Judah Street, San Francisco. The evening will be devoted to New England contra dances and squares. It is hoped they can schedule such an evening each month.

Portland, Oregon, is on the dime in regard to contras. The announcement read, "The Contras Are Coming," and they scheduled the fourth Mondays of July, August and September. The O'Donnel Hayloft is the scene of action and Erma Weir will be the guiding hand.

Your reporter would like to know WHAT YOU ARE DOING with the New England contras in your neighborhood. Drop me a line.

VISITORS IN THE BAY AREA: Nice to see BUD AND LIL KNOWLAND dancing with the Docey-Doe Club in Redwood City. The Knowlands are friends of Sandy and Bert Tepfer of Tucson, Arizona, and they recently moved to Redwood City; missing their dancing, they followed Sandy's advice and looked up Mildred Buhler and, as a result, are dancing regularly with the Docey-Does. They are ardent round dancers and surprised at the few rounds included in the programs in California. They hope to start a round dance club of their own. Good Luck.

ROY AND ZELLA COUNCILMAN of Vista danced with the Gateswingers and Carrousel during their visit recently. They had attractive plastic badges with the name QUARTER PROMENADERS in color. I admired them and they told me these were their traveling badges. The club wears a real quarter (two-bit piece to you), which is mounted on a pin, as their badge. In their area there is also a club called the Dollar Promenaders and their members wear a silver dollar mounted on a pin as their badge. Novel idea, eh, what?

RACHEL THOMPSON from Wichita, Kansas, paid the Bay Area a visit, but her TAW, JIM, couldn't make it. Rachel enjoyed the trip, and after looking over several copies of *Let's Dance!* subscribed on the spot.

MARY BRUNDAGE, wife of AL BRUNDAGE of the BRUNDAGE BARN in Steptey, Conn., visited San Francisco on her way from Asilomar session. Mary planned to meet Al in Southern California for a week of dancing there.

REPORT ON DR. LLOYD SHAW'S HEALTH—Readers will be happy to know that Pappy Shaw is home from the hospital, onvalescing from his recent serious illness. Pappy was stricken with an embolism, and his August class had to be cancelled. His illness

was a shock to his thousands of friends, and we all pray for his complete recovery.

RUTH GRAHAM, KEN AND GEORGE CLARK, KAY TYE, DAN ALLEN, BILL FOWLER, PAUL OTIS, EVERLY BETTERTON, KARL MALLON, and GEORGE PFOFF were guest callers at the monthly 49'er party at Buri-Buri school in South San Francisco. One hundred fifty dancers participated and a good time was had by all. Bill Castner is the group leader.

The Second Annual International Folk Dance Festival was held in Enumclaw, Wash., recently. There was street dancing in the afternoon, with plenty of square dancing included, a dance indoors in the evening, outdoor dancing the next afternoon and the successful affair was concluded with a watermelon feed. Danza Puertorriquena was exhibited by the Portland O-N-O Dancers.

NEW IDEA for your party. Have a HOBO PARTY, and give prizes for the best HOBO COSTUME, male and female. It is such a successful idea up Oregon way, that the Circle Eight Square Dance Club has an annual HOBO PARTY. Circle Eight Club dances at Fort Stevens, Oregon. Be sure to carry out the HOBO idea in your decorations, and you'll be surprised at what the group will come up with for your club's pleasure. Fine everyone who turns up without a HOBO costume—and that will help your club's kitty.

Part of the FARMERS FAIR OF RIVERSIDE COUNTY at HEMET, CALIF., was a Square Dance Festival and Fiddler's Contest—on two days of the fair. With Cal Golden active in the arrangements, everything ticked off according to schedule, and all dances were called at an intermediate level so that everyone on hand was able to enjoy the dancing. The San Francisco Council of Folk Dance Groups sponsored two evenings of German dances and New England contra dances. Paul and Gretel Dunsing taught the German dances and RALPH PAGE conducted the contra dance part of the program. Both evenings were well attended, and, almost without exception, the people who came for German dances danced the New England contras, and vice-versa, and all seemed to enjoy both types of dancing. A step forward for contras, I'd say, especially in California.

SOUTHERN CALIFORNIA imported FAY BOWMAN and his PLAY PARTY GAMES recently, and both Fay and his taw, Lou, enjoyed putting the program on in a new area. Congratulations, Fay, but don't go Hollywood on us.

With the increasing number of feminine callers of Square Dances, and the furor among the purists over the fact that "wimmen folk" are even calling the Longways dances of New England; it will be of interest to you that a new caller to the Bay Area, Kathleen Randolph, has created something entirely new to dancers in this vicinity. Miss Randolph, though rather diminutive (7 lbs., 10½ oz.), has a remarkable voice which needs no amplifier system, and while she used no trick patter in her first local appearance (12:55 A.M., August 31st), her calls were clear and extremely directional. Kathleen has discarded the customary "square" and "longways" formations, and instead has specialized in "triangles." Triangles have lent themselves readily to such patter calls as "Wash the Clothes and Wring 'em Out" . . . and singing calls . . . "There'll Be Some Changes Made," etc. Due to a crowded schedule, Miss Randolph has made no festival or Jamboree commitments as yet, but it is to be expected that she will be seen, and heard, at many of our local

## The Dancer's BOOKSHELF

LUCILE CZARNOWSKI, EDITOR

*Our Austrian Dances.* By Herbert Lager. Millbrae, California: The National Press, 46 pp. \$2.50.

The Austrian Students Goodwill Tours to North America have occasioned the publication of this book and have created much interest in these dances by presenting them in their colorful programs.

These traditional Austrian folk dances have been carefully selected to include those which are still known, loved and danced in the Austrian folk dance movement and readily fit into today's pattern of living. Most of them are couple dances and all are relatively easy to learn. Although they come from different regions in Austria, the author states that "they are not pertinent to any one particular costume and so can be done, and should look well, in any sensible manner of dress."

Sixteen dances are presented in this volume with full musical scores and descriptions which are clear and readily interpreted. They are: 1. Jaegermarsch (*The Hunter's March*); 2. Offener Walzer; 3. Siebenschnitt (*Seven Steps*); 4. Der Neudeutsche; 5. Krebspolka; 6. Der Neubayrische; 7. Das Hiattamdl (*The Shepherd Girl*); 8. Das Spinnrad (*Spinning Wheel*); 9. Bayrisch Polka; 10. Kreuzpolka; 11. Studentenpolka (*Gemischter*); 12. Kaiserlander; 13. Steiregger; 14. Treffnertanz; 15. Alter Tiroler Plattler (*Old Tyrolian Slap Dance*); 16. Gaensetanz (*Goose Dance*).

This is the book which folk dancers will enjoy owning. It is beautifully designed, has thirty illustrations, excellent quality paper with a spiral binding which will open flat on a piano or table. It is well organized and the printing is clear and very readable in word descriptions and musical score. The National Press is to be commended for achieving such excellent results.

Members of the Folk Dance Federation will note with appreciation the last page under the title acknowledgments, which reads as follows:

Preparations of the music scores: Harold Heger.

Proofreading, correction and preparation of manuscript: Ada Harris, Lester Dunne and students of the Austrian Goodwill Tour 1951.

Business arrangements and general aid: George Murton for the Folk Dance Federation of California.

In these days of high prices, one question immediately comes to mind, how is it possible to offer so much for the low price of \$2.50?

dances in the near future. At present she is staying at the home of Heppie and Randy Randolph, square dancers who are related to her by marriage. They both, in a completely unbiased manner, declare her to be the most beautiful and talented caller ever to grace the San Francisco Bay Region.

Engagement: Gale Blosser and Melva Ryland—Gale is a Gateswinger, Melva is a Gateswinger, also a Polk-Y-Dot. The date has been set for December. There goes another Gateswinger bachelor.



# Square Dance Show Boat Cruise

By PEG ALLMOND

August 10th through the 16th marked the fourth cruise of the SQUARE DANCE SHOW BOAT, and when you hear about it, you will immediately become enthusiastic and start to dream of the day when you can be a member of the crew. This is a different sort of a cruise: first, only couples are eligible; second, you must join the Show Boat Navy and be willing to do your share of the work aboard ship; and third (and I add this after reading of the wonderful parties) you must be able to take a party every night in a different port, and dance most of the time, in addition to be ready to enjoy the daytime thrills that come with a yacht trip through beautiful Canadian waters.

The Square Dance Show Boat is unique and offers something entirely different as a vacation for business and professional folk who enjoy western dancing as a hobby. The Show Boat idea originated in 1949. The Boat leaves the Port of Seattle the second week of August for a seven-day cruise among the islands and inlets of British Columbia. Ports of call are made each evening and community parties are sponsored by local organizations, featuring the Show Boat Dancers.

In 1951 community dance parties were held at Pender Harbor, Malibu-in-Canada Club, Nanaimo, Victoria and Port Angeles. Everybody dances at these parties. Instruction is given to those who do not know the square and round dances, with cruisers serving as tutors. During the course of the evening the Show Boat Dancers give a short demonstration of the type of dances enjoyed in the various parts of the U. S. A.

During the cruise the dancers turn sailors. The group is divided into crews and each selects a bos'n and cox'n as crew leader and assistant. These crews take turns for the different watches and operate the ship, serving as helmsman, quartermaster, navigator, and even as KP and other general ship duties. Everyone has a chance at all jobs including the steering of the ship—and this is an experience never to be forgotten.

First mate is Pat Norris of Newberg, Oregon. He conceived the idea of the Square Dance Show Boat while he was in charge of a group of Boy Scouts on a similar cruise. Pat Norris, formerly an executive with the Boy Scouts of America, spends his leisure hours instructing western dance classes and conducting community parties, with the help of his wife, Corene.

Corene serves as second mate of the Show Boat. The Norrisses have four children.

To get back to the boat background and history. The Show Boat is a non-profit enterprise, a cooperative venture in which all members share in the expenses. The services of the ship's cook are contributed for the opportunity of viewing the beautiful scenery of British Columbia.

The 1952 cruise will be made on The Warbler, a 110-foot ship, formerly a sub-chaser, which has been converted into a sleek yacht that will provide real thrills as it plies the Canadian waters, races through tricky narrows, and glides through inlets surrounded with glacier-covered towering peaks. The Warbler will provide for 32 "crew members" (16 couples) plus the ship's officers. The galley is equipped with electric range, deep freeze and cold and hot running water. Emcee for the cruise will be That Byrne, dean of callers in Spokane, Wash., and internationally



First and Second Mates  
PAT AND CORENE NORRIS

known as a caller and director of the famous Byrne Circle Tours.

The first dance of the cruise will be held at Pender Harbor, an interesting fishing village built entirely round the harbor.

The next party will be held at Malibu-in-Canada Club, which is located at the entrance to Beautiful Princess Louisa Inlet. The Club is a million dollar dollar resort and this party is one for the books.

Next party is at Nanaimo on Vancouver Island, in British Columbia's largest dance hall. This hall has 8400 square feet of floor, mounted on coil springs. They say it is next to impossible to get out of step when that floor gets to bouncing—and folk from miles around come flocking to the Pygmy Recreation Hall when the Show Boat is in town.

Next party is in Victoria. The City Park Board and the Y.M.C.A. co-sponsor the party which provides dancing on the green in Central Park, where thousands gather each year to take part in the International Dance Party when the Show Boat Navy comes to town.

Time is allowed in Victoria to shop for bone china and woolens, and here also the "navy" visits the Olde English Inn for dinner. The lovely old manor house is furnished with genuine items dating back to the 16th century.

The final port of call is at Port Angeles, where Washington western dance clubs sponsor the Show Boat Party. The ship arrives back in Lake Union in Seattle Saturday afternoon.

## Report from Southern California

(Continued from Page Six)

Halloween party scheduled for Halloween night at their usual hall. MATES DEXLER has his committee working to make a festive affair of it, with prizes for costume and competition, refreshments, et al. Don't miss it. They've just installed their new officers, too. Besides Mates, other officers are RUTH MARGOLIN, treasurer; HELEN MARCUS, financial advisor; BOB MORIARTY and JACK MARGOLIN, delegates; ELIDA FURMAN and IMOGENE BOURNONVILLE, chairmen of various committees, and VERA HUDSON, in charge of publicity. And of course the list would not be complete without the name of their excellent leader and instructor, SAM MEDNICK.

An out-of-town visitor, and I do mean out-of-town, was DAN STARBIRD from FAIRBANKS, ALASKA. Stopped over to see how things were being done at GRIFFITH, too.

If anyone living near the home of STAN and RIMA MINTON recently heard cries of "Oh shucks"! 'twas probably in reference to the 150 acres of corn they were preparing for a sumptuous feast they were giving for many friends in and out of the GANDY DANCERS and I. D. C. As they are planning on moving right soon, we were wondering if this was in the nature of a "lease-breaking party." I've heard of such things. And it was just loads of fun, but I shudder to think of the hours spent over the stove cooking all the delectable food Rima had prepared, which was wolfed down in no time flat by 70 hungry dancers!

And so we'll leave you now, and until next month, aloha!



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# Sets in Order August Institute

The third institute sponsored by *Sets in Order* magazine was held at Asilomar, the National YWCA Conference grounds on the Monterey Peninsula, from Aug. 24 to 29. Some 135 square dancers from 16 states were welcomed at the session.

Bob Osgood, editor of *Sets in Order*, was faculty head and with him as instructors were Al Brundage, imported from Stepney, Conn., to teach contra dances; Ed Gilmore of Yucaipa, Calif., who was called and taught square dances all over the country; Frank and Carolyn Hamilton of Pasadena as round dance instructors; Arnit Kronenberger, one of Los Angeles' top callers, and Sam and Leslie Hinton, exceptionally fine folk-singers from La Jolla, Calif., who conducted evening fireside entertainments before the dancing.

A unique feature of the camp was a square dance wedding performed at the chapel on the wooded grounds on August 25. Frances Carlson and Harlan Sandusky, young Southern California musicians and caller, were united in marriage, in full square dance attire, by the Rev. Harris Pillsbury of Pacific Grove. Wedding guests were also in gay square dance clothes and the colorful regalia against the

beautifully decorated chapel made for a spectacular occasion. Bob Osgood gave the bride away and Ed and Dru Gilmore were attendants.

The institute curriculum included an introduction to California square styles in the mornings, as well as round dancing and a swap shop session which featured the exchange of ideas in calls and techniques. Directly after lunch "bull sessions" were held in the living rooms of the various housing accommodations conducted by student chairmen from their particular houses. Here a faculty member sat in at each to start the conversational ball rolling and problems of clubs, associations, etc., in various areas were discussed. Contra dancing was taught in the afternoons and a callers' session was held in which particular attention was paid to the problems of callers and to the basic philosophy of square dancing.

Two "after parties" were enjoyed after two of the regular evening dances at the institute, in which small groups gathered in their living rooms for light refreshments, play-party games, spontaneous entertainment, and just general chit-chat. Music for the session was furnished by Lunette and Clyde, the Ozark Hoedowners, from Los Angeles.

# Second Annual Winter Dance Institute

The second annual winter Dance Institute of the San Francisco State College will be held from Dec. 26 to 30, 1952.

A wide range of dance material will be offered—some new, plenty of reviews, observation of expert teaching and opportunities for practice-teaching. Following the current healthy trend, some folk craft work will be included. Swimming facilities are available to the dancers.

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As in the past, the co-directors will be Eleanor Wakefield and Ed Kremers.

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Information may be obtained from Leo Cain, Dean of Educational Services, San Francisco State College, 124 Buchanan, San Francisco 2, or from Co-Directors

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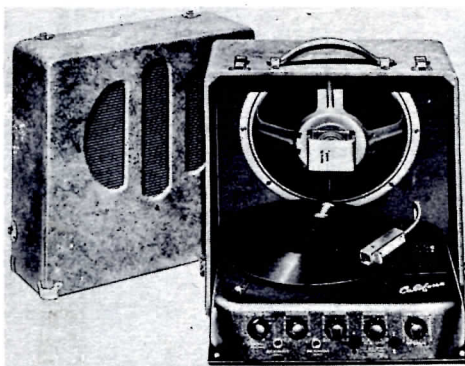
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