

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

BERENDO AND SACRAMENTO

Let's Dance

THE NATIONAL MAGAZINE OF FOLK & SQUARE DANCING NOV. 1953

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Let's Dance Calendar

BETTY HICKS, P. O. Box 728, Wilmington
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Federation Festivals

NOVEMBER 15, SUNDAY Sacramento

Municipal Auditorium
Chairman: Bill Devore. Hosts: Wagon Reelers. Council Meeting, 12:30; Dancing, 1:30-5:30 and 7:30-10:30 p.m.

NOVEMBER 15, SUNDAY Los Angeles

Veterans Memorial Bldg., Overland & Culver
Chairman: Bob Moriarity. A gay wintry festival sponsored by Berendo Folk Dancers. Council Meeting, 11 a.m. Dancing, 1:30 to 5:30 p.m.

DECEMBER 13, SUNDAY Vallejo

Veterans' Memorial Bldg., 444 Alabama St.
Chairman: Ben Foss. Council Meeting, 12:30 p.m. Dancing, 1:30 to 5:30 and 7:30 to 10:30 p.m.

DECEMBER 13, SUNDAY Santa Monica

Santa Monica Civic Aud., Ocean Park Pier, foot of Ashland Ave.
Chairman: Sid. Pierre. Festival Hosts: Santa Monica Folk Dancers. Council Meeting 11 a.m. Dancing, 1:30 to 5:30 p.m.

Regional Festivals

NOVEMBER 8, SUNDAY Oroville

Municipal Auditorium
Hosts: Oroville Old Time Dance Club. Spon-

sored by Golden Empire Folk Dance Council. Dancing, Afternoon 1:30 to 5:30 and Evening 7:30 till ???

NOVEMBER 22, SUNDAY San Francisco

Glen Park Recreation Center, Chenery & Elk
Hosts, Circle 8 Promenaders and High Steppers. Sponsored by S. F. Recreation and Park Dept. and S. F. Folk Dance Council. Dancing, 1:30 to 5:30 p.m.

NOVEMBER 24, TUESDAY Long Beach

Silverado Park Clubhouse, 31st and Santa Fe
Chairman: Marty Graeber. Hosted by the Silverado Folk Dancers. Dancing 8 to 11 p.m.

NOVEMBER 27, FRIDAY Santa Barbara

McKinley School, 600 Cliff Dr.
Chairman: Ernest Shilling. A community Folk Dance Festival hosted by combined Santa Barbara groups. Dancing 8 to 11 p.m.

Square Dances

NOVEMBER 11, WEDNESDAY Lodi

Square Dance Jamboree. Caller, Fenton "Jonsey" Jones. American Legion Hall. 8 p.m. to ???

NOVEMBER 29, SUNDAY Hollywood

Plummer Park
Square Dance Callers' Pow-Wow. Chairman: Lefty Davis. 1:30 p.m.

Your Host Cities

SACRAMENTO



BERENDO

Within the walls of the now ancient and historical Sutter's Fort in the capital city of Sacramento, many a folk dancer exercised his vocal cords to the rough and ready pioneers of California more than 100 years ago.

This month, on November 15, under the very shadows of this impressive museum of 49-er history, the Sacramento Wagon Reelers will play host for the fifth time to the Federation Festival.

Old Captain John Sutter's eyes would pop if he could see the colorful dancing events the hosting Wagon Reelers have planned for the visiting clubs. In fact, his eyes would pop if he could only see Sacramento today!

The city, which is celebrating its 100th year as the state capital in 1954, can boast more trees per capita than the renowned city of Paris. Its rapidly growing population bulges its seams daily and the majestic structures, symbols of a rich state government, continue to be raised on the planned "Capitol Mall."

Because the warm days and nights of the summer will have faded by November, the city's impressive civic auditorium will be the scene for the Federation's Festival. Its huge dance floor and seating capacity of 4,000 makes it an ideal location for the hundreds of expected visitors. Everything from circuses to boxing matches are easily handled within its gigantic structure.

Easily reached by air, highway or railway, Sacramento is served by three different railroads, five airline companies

(Continued on Page Ten)

Welcome to all folk dancers attending this Festival in the Culver City Veterans Memorial Auditorium this afternoon, sponsored by the Berendo Folk Dance Co-op.

Berendo Folk Dance Co-op was organized in 1949 at the First Congregational Church, with Dave Slater as the leader. The club was reorganized as a co-op in 1950 and has had about seven councils since then.

The regular meetings, held every Wednesday evening in the gymnasium of the Berendo Junior High School, 1157 South Berendo, are open to everyone. The floor is asphalt tile and the sound-proofing in the ceiling makes it a pleasure to dance and listen to the instructions.

During 1951, Berendo tri-sponsored a beginners' class at Virgil Junior High School, along with Griffith Park Folk Dancers and Los Angeles Recreational Co-op.

Now Berendo is sponsoring their own beginners' class on Monday evenings at 1157 South Berendo, followed by a workshop. The teaching in the class is co-operative while Mrs. Jean Baker will instruct the workshop.

According to the research of the Historical Society of Southern California, the name Berendo is Spanish, meaning "little deer," of the nimble type. In 1769 Father Crespi, a member of the Portola Expedition, saw great numbers of these deer in the Los Feliz hills area. Later a street was named for the deer, then the school for the street, and the club for the school!

This is the second Festival for this group, the first being

(Continued on Page Six)

Other Events

NOVEMBER 14, SATURDAY Pasadena
Patio of Jefferson Carter, 1501 E. Villa St.
JUNIOR FOLK DANCE FESTIVAL. Dancing
1:30 to 4:30 p.m.

Special Events

NOVEMBER 27, 28, 29 San Francisco
California Hall, 625 Polk Street
Kolo Festival and Vyts Beliajus Institute.
Opening session Friday 8 p.m.

NOVEMBER 29 San Francisco
Palace of the Legion of Honor
Program of Slavic Dances. 2:30 p.m.

Teachers' Institutes

NOVEMBER 8, SUNDAY Oakland
Oakland High School
Chairman: Mickey McGowan. Dancing 1 to 5 p.m.

1954 Federation Festivals (North)

JANUARY—Peninsula Regional Folk Dance Council, San Jose.

FEBRUARY—Oakland Folk Dance Council, Oakland.

MARCH—Sacramento Council of Folk Dance Clubs, Sacramento.

APRIL—San Francisco Folk Dance Council, San Francisco.

MAY—Sonoma Regional Council, Santa Rosa.

JUNE—Monterey Bay Regional Council of Folk Dance Clubs.

JULY—Marin Dance Council, Inc.

AUGUST—North Bay Regional Folk and Square Dance Council, Vallejo.

SEPTEMBER—Diablo Council of Folk Dance and Square Dance Clubs, Walnut Creek.

OCTOBER—Fresno Folk Dance Council.

NOVEMBER—Golden Empire Folk Dance Council, Oroville.

DECEMBER—East Bay Regional Council, Richmond.

Cover
for
Nov.



Arthur and Mary Valine of the Wagon Reelers are wearing the national costume of the island Madeira off the coast of Portugal. Mary spent the summer there in 1942 and these costumes were woven by the nuns in a monastery there, cut and made to her and Art's measurements. Even the boots are hand-made to fit them.

NOTICE

All information concerning dates and announcements of Festivals, Regional or Federation, must be sent to the Calendar Editors, Lee Kennedy (North) or Betty Hicks (South) in order to appear on these pages.

DEADLINES

for all material first of month

preceding issue



Edited by WILMA YOUNG

In an old copy of Godey's Lady's Book dated 1870 is this unusual recipe. Syllabub: Make one quart of rich cream very sweet, grate half a nutmeg over it, put it into a china bowl and milk a cow over it, that it may be very froth!

* * *

CHEESELESS CHEESECAKE

Roll 20 graham crackers into fine crumbs, combine thoroughly with 2 tbsp butter and $\frac{1}{2}$ tsp vanilla. Line bottom of square baking dish—8x8x2.

Mix 1 can Eagle Brand sweetened condensed milk, 2 well-beaten egg yolks and juice of 2 lemons.

Fold in 2 well-beaten egg whites. Pour into baking dish and sprinkle 2 tbsp buttered graham crackers over top. Bake 25 min. in oven at 325 degrees. Chill and serve. This is even better the next day. (Courtesy Gertrude Casey.)

* * *

SCOTCH SCONES

Sift 2 cups flour, 3 tsp baking powder, 1 tsp salt and 2 tbsp sugar. Add 3 tbsp shortening and mix lightly. Beat 2 eggs, add $\frac{1}{3}$ cup milk and add to first mixture. Roll or pat out to 2 inch thickness on floured board in 3 large rounds. Cut each round into 4 parts. Brush with milk and sprinkle with sugar. Bake in greased pan at 400 degrees for about 25 min. (For fruit scones add 1 cup raisins before liquid.) Makes 12 scones. Serve with preserves.

* * *

CHEESE BLINTZES

2 eggs, $\frac{1}{2}$ tsp salt, 1 cup water, 1 cup sifted flour, oil, $\frac{1}{2}$ lb cottage cheese, 2 tbsp butter, sour cream. Beat 1 egg until light; add salt, water and flour, beat until batter is smooth. Heat a small frying pan greased well with oil. Pour in 2 tbsps of batter and fry over low heat on 1 side only. Place each pancake on clean white cloth with cooked side down. Cool. Make filling by combining remaining egg with cheese and butter. Spread a little on each pancake and roll, tucking in edges to hold the filling.

Saute in hot oil, serving at once with sour cream sprinkled with nutmeg. Serves 4.

* * *

WALNUT BARS

(Courtesy of Jean Gatto)

1 egg, 1 cup chopped walnuts, 1 cup brown sugar, 1 tsp vanilla, $\frac{2}{3}$ cup sifted flour, 1 tsp soda, $\frac{1}{4}$ tsp salt. Beat egg and sugar until very smooth, stir in chopped walnuts, vanilla, flour with soda and salt. Spread batter on buttered pan and bake at 325 degrees for 25 min. or until cake tester comes out clean. Cut into bars while warm. Cool, roll bars in powdered sugar.

* * *

If you have often longed to make a pot of Borsch, and have been stopped by the long lists of ingredients, here is the recipe for you.

BORSCH

(From the Moscow Rest., Seattle, Wn.)

5 cups beef stock, 1 onion, 2 carrots, 2 stalks celery, $\frac{1}{2}$ cup tomato puree, $\frac{1}{2}$ lb. cabbage, 2 boiled beets, 1 tbsp butter, salt and pepper and sour cream. Shred onion, carrots, celery and cabbage, fry lightly in butter, then add tomato puree. Pour little stock over vegetables, simmer gently until tender. Add finely shredded beet and remaining stock and let boil once more. Serve topped with sour cream and a side of rye bread.

* * *

Another simple soup from Europe comes from France.

FRENCH CHEESE SOUP

Use a good beef stock if possible (canned bouillon is a second choice). In each deep soup bowl place a slice of buttered French bread, cover with thin strips of good Swiss cheese (imported if possible, for flavor), pour stock in bowl and top with minced parsley. The cheese melts into strings of luscious pale gold. Served with a tossed green salad this is a meal in itself.

Do You Know . . .

Miriam Lidster? A member of the physical education staff at Stanford University, staff member at Folk Dance Camp, Stockton, 1953, and folk dance enthusiast . . . Miriam will write a short column on folklore facts for us. This is the first:

THE MAZUR—Book Review

The Mazur is a dance of a hundred figures. It is a dance of vigor, dash, and changing accents. Through the years it has traveled from a tavern on the Mazovian Plains, where in one of the oldest of Polish settlements it was actually born, to the court, the stage, the ballet, until it became the social dance of all Poland.

The Mazur is thought to be more than a thousand years old, and legend says "that it was composed to represent a nomadic Scythian rider abducting a girl. The accents indicate the stamping of his spirited horse, the clicking of the heels, the urge of the rider's spurs. The long step on two counts, with a jump on the third is the gallop. The rhythmic turning of the head recalls the facing about of the rider as his mount plunges and rears." Practically all Mazurs are performed as group dances, but "when the man and girl pair off, he does not hold her round her waist, but by the hand at his side, and she follows a step behind him. Then suddenly he seizes her by the waist and swings her around as he might be lifting her into the saddle."

—From *Made in Poland* by Louise Llewellyn Jarecka. New York: Alfred A. Knopf, 1949.

COSTUME HELPS

Marjorie Posner, one of the *Let's Dance* costume advisors and formerly costume editor, has advised us she is available to give talks to groups on folk dance costumes. Her scope of travel will necessarily be limited. Groups desiring Marjorie's help may contact her at 137 27th Street, San Francisco 10. She is especially interested in assisting groups without much available in the way of library information.

HELP WANTED?

Are you making your first costume? Having trouble? Need ideas for patterns or where to get the right materials or a reasonable facsimile? Send a self-addressed, stamped envelope in care of the editor and we will do our best to answer your questions.

CROATIA

Man's Costume

The man's costume in this part of Croatia is very similar to some of the costumes we know as Hungarian, but it has a character of its own nevertheless.

The very beautiful great-coat is made of heavy cream-colored wool, cut full and long to keep the owner warm. The rich ornamentation is of wool-felt applique in yellow, orange, green, red and black, and represents many hours of patient work sewing on the little bits of felt. The sleeves are never used as such and often are sewed up to be used as pockets.

There is one large button at the neck and a loop of the felt goes over



Anatole Joukowsky in costume from Croatia. Photo by Geo. Posner

this button to hold the coat together. It is often worn just thrown over the shoulders.

The very large collar is nearly covered with felt designs and can be used as a hood in bad weather. The coat is not lined.

The shirt and trousers are white cotton, in a crinkled weave like what we call seersucker. The shirt is collarless and has wide, loose sleeves and comes below the waist, with the tail worn outside, over the pants.

There is embroidery at the bottom of the sleeve—one row of flowers in white on white and one row

of white flowers outlined in black. Down the center of the sleeve is a band of lace set-in and the bottom edge also has a lace trim.

The trousers are cut long and not too full, and they are worn loose, with lace trimming the bottom edge. A red and green wool belt ties down the shirt at the waist.

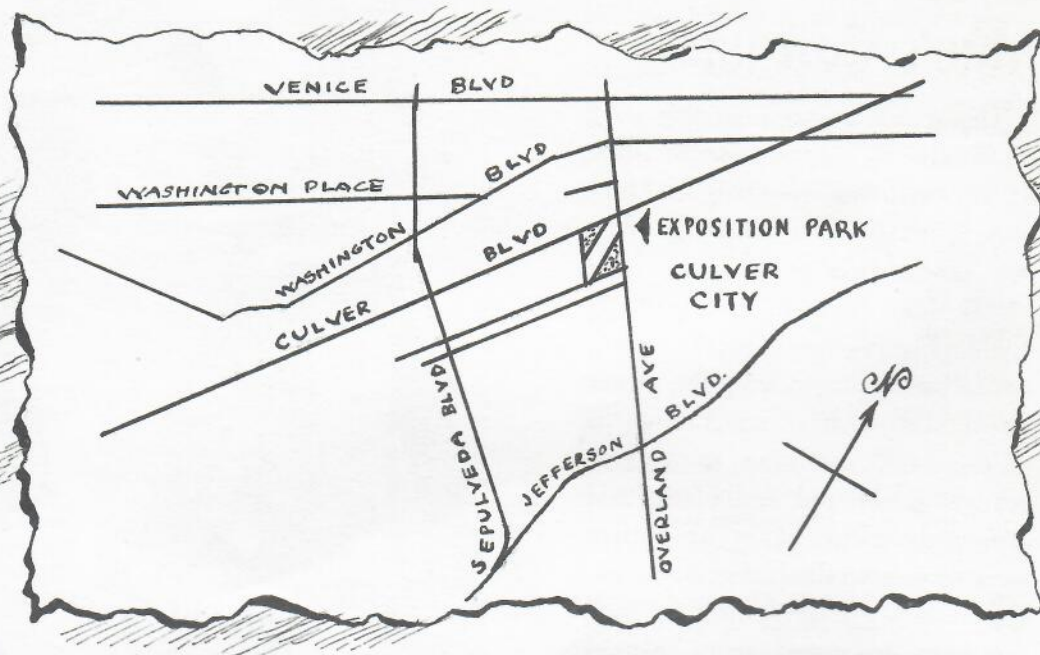
The vest is black wool, with a collar and lapels which are outlined with red silk ribbon, and there is a double row of silver buttons down the front.

A scarf fills in the neck.

The hat is of fur and the boots are black leather.

—MARJORIE C. POSNER

Rear of same costume. Note embroidered back and sleeves. Photo by Geo. Posner.



Berenda Folk Dance Co-op

Folk Dance Federation of California (South)

SUNDAY, NOVEMBER 15, 1953

VETERANS MEMORIAL BUILDING

OVERLAND AND CULVER

(Continued from Page Three)
held in 1952 in Glendale.

In 1769 title to all land in California was vested in the King of Spain. In the drainage basin of La Ballona Creek from the Hollywood Mountains to Baldwin Hills the higher ground formed the site of the future Culver City. Machado and Talamantes families made petitions for confirmation of title to this land in September, 1839, and were the first permanent settlers.

These ranches were stocked with cattle, corn and wine-making facilities. In 1948 California became part of the

United States and in 1850 California joined the Union as a state, Culver City being part of this land.

Port Ballona was planned to be a magnificent harbor, on paper, the brainchild of Moya Wicks. The California Central Railway Company, to become the Santa Fe Railway, had been hunting for a tide-water terminal. The railroad was laid and the first excursion train ran on August 21, 1887. The boom burst in 1888, due to the sands, tides and a lack of money on the part of the harbor company.

(Continued on Page Seven)



The adjoining page was sponsored
by the Berendo Folk Dance Co-op

News from the South

By PAUL PRITCHARD

1603 Penmar Ave., Apt. 2

Venice, Calif.



Robert Moriarty, Berendo festival chairman

Berendo

(Continued from Page Six)

In 1913 Culver City was christened in honor of its father, Harry H. Culver. Assisted by the Pacific Electric Railway Company and several land owners, Mr. Culver organized the Culver Investment Company. The land was subdivided and sold, with many carnivals held to attract residents. The festival becoming an annual celebration is La Ballona Days, held each August, with square dancing as part of the entertainment. Motion pictures came to Culver City in 1915 when Thomas Ince needed a waterway wide enough for three canoes full of "savages." The Los Angeles River (?) was not sufficient so La Ballona Creek started the movies in that direction with Metro-Goldwyn-Mayer being established by name on May 24, 1924. The large studio lot is across from Exposition Park, Culver City, and from the Memorial Tower we dancers will look down into movie sets.

(EDITOR'S NOTE: There is also an Exposition Park in Los Angeles, hence Culver City in last sentence.)

From left to right in the photo at right are Tom Tombak, decoration chairman, Berendo Festival; Jean Baker, president of Berendo Council, square dance caller for festival; Jean Sapiro, program chairman, Berendo Council; Ed Feldman, festival master of ceremonies, vice president Berendo Council; Liane Jurdan, publicity, Berendo; Ira Wolfe, M.C., Berendo Festival, teacher at Berendo dances. Photo by Robert Moriarty, festival chairman.

At a picnic of the Los Angeles County Health Centers, Virgil McDougale, our Federation Historian and exhibition coordinator put those attending through the mysterious paces of folk and square dancing as he called and taught for the occasion.

Virgil wants we should send him clippings and photos of our festivals and items of importance to the Federation—says he has to have interesting stuff to help fill up the historian's books, and also please list your group with him if you have an exhibition dance available or are interested in doing some demonstrations. Many service clubs and groups are clamoring for folk dancing as part of their program and this is a great means of furthering its cause.

Minnie Anstine says that if you wish your festival to be announced over the Santa Barbara radio, send her the data in plenty of time and the radio people there will be glad to oblige.

The Pasadena F. D. Co-op has a booth at the Art Fair at which there are costumes of many nations on display, which helps show the visitors one of the many facets of folk dancing.

The IDC met and elected Carolyn Mitchell, one of our best loved teachers, as their new director. Happy landings, Carolyn. They meet every 2nd and 4th Monday at the old stand on Echo Park Blvd.

The Whittier festival held in Palm

Park made many folks happy, too. Helen Yost's Jarabe Club danced two "Jarabes," and the Migisi Indian Dancers of the Whittier YMCA performed several American Indian tribal dances for the exhibitions. At the preceding council meeting we suddenly realized that the Statewide Festival is just around the corner and the next few months will bring need for much action on the part of all Southern Californian folk dancers as well as those of our host city, Long Beach. Former President Harvard Hicks is chairman of the Statewide, with Betty as co-chairman.

Recently arrived from Sweden, Als Sverby, student at Cal Tech in Pasadena, shows he already knows California folk dancing—he learned it from Anta Ryman, who took it back with her last year after touring U.S.A. following the Stockton Folk Dance Camp.

There was a very swell beach party at Playa del Rey put on by Jerry Adam and Ed Grochowski to which nigh unto 50 Gandy Dancers and families attended. Last report had it that Jerry is still eating the remains of the many watermelons. A birthday party also in town, but the guy with the birthday, Russ Waterman, gave it for the Santa Monica Folk Dance Club and many fellow dancers around town. Russ is eating donuts for awhile, too, despite the many dancers attending—they couldn't keep up with the storehouse of goodies Russ brought along.





Around the Square Set

By PEG ALLMOND

Picnics seem to be the extra activity indulged in by many square dance and folk dance clubs. The 49'ers had their annual one at Portola Park, the Square Cutters trekked over to Russelman Park at Walnut Creek, The Gateswingers took over Sigmund Stern Grove and the Caper Cutters journeyed to Masonic Grove at Santa Cruz.

These annual family get-togethers are of great value in cementing friendships and keeping clubs alive. And there's something about the children whose parents dance—they all seem so well behaved and so interested in the dancing—good, good, good!

King for a Day! That program usually devoted to Queen for a Day selections put the men on one day a week and imagine my surprise when I heard one of the contestants say that if he were made King for a Day he would like to be awarded a course in how to call square dances. His name, Earl Ray of Southern California. He didn't win, but we hope Southern California will find a way to make his dream come true so Mrs. Ray can go to the dances. Seems he hurt his back and can't dance, and she misses the fun.

A Night in New England was heralded by an announcement of an evening of contras to be held by Dot and Jack Sankey—the card also contained a little poem:
*Button up your shoes, hitch up your pants
Jump on the wagon and come to the dance.*

Well, sir, all the contra lovers who are addicted through contamination with one Ralph Page were there and it was fun! I didn't get there until 10:30 but since they danced until midnight I really had a good sample of what happens at a Night in New England. The Sankeys will hold a night of contras on the fourth Saturday night of each month. You are invited.

Irene Weed, folk, square and ballroom teacher, attended the Dance Masters Convention in Chicago recently, with her mother. At the convention they had square dances too and the caller was James Lackey.

Wagonwheelers (see picture), a group of 10-year-olds, come by their square dancing naturally. All but two of the youngsters shown have parents who are regular square dance enthusiasts. The

Wagonwheelers are from Hutchinson, Kansas, and they have been dancing together three years. Since they started 65 other squares have formed in Hutchinson, each square completely costumed, having its own name and a "set mother" who acts much as a "den mother" for a cub scout pack acts. She organizes the square, arranges for substitutes when needed and handles all disciplinary and other problems that arise. Ages of the other squares range from 5 to 14 years. At present there are 5 squares 4 and 5 years old, 20 squares 6 to 8 years old, 30 squares 8 to 10 years old and 14 squares 11 years and older. Each square has a regular class time every Saturday morning along with about five other squares of the same age. Class runs a half hour. They pay 10 cents per child. Second Annual Junior Jamboree was held in May, a two-day session, and more than 2,000 people attended. Rosalie Bowker is the organizer of the group movement and says while they give some attention to precision and styling, they are careful to keep the fun element, realizing the amount of fun the children have is the barometer of square dancing among them as they grow older. No fun—no squares. They aim to have them have spontaneous fun so they go on with it as they grow up.

The Waltzing Quadrille from Tulsa, Okla., whose picture appeared on this page in the October issue, is led by Mary Jo Bradford of Oklahoma City

Glendale Folk Dancers

Glendale Folk Dancers and guests participated in "a village fete," on the evening of September 30, in the Y. W. C. A. gymnasium, the locale of which was the French town of Avignon. Research, as represented in costuming, decorations and entertainment, had been in progress for many months.

Cecil Armstrong, the group's president, made a pompous-looking town mayor, in high-topped hat, tails and oversized boutonniere. Dancing Master Nate Moore, "from the neighboring town of Champaign," in imposing costume also, led townspeople and guests in a new dance. A wedding reception was held in the town square (the bride and groom, Dulcie and Earl Adams) and refreshments were served on the terrace of Hotel Dessluers (Hotel of the Flowers) by "Madame" Robert (Alene) Spray and her committee.

Very special entertainment included a song, presented in inimitable Parisian manner, by "la petit Loiseu, Nana" (Mrs. Allen Pelton); an apache dance by Jerry Adam and Mrs. Larry (Dora Lee) Evans and, last—but not least—a thoroughly rollicking, energetic and taffeta-beruffled cancan, presented by "le femme de Maxim" (Ladies from Maxim's). Cancan dancers were Cecil Armstrong, Nate Moore, Earl Adams, Robert Spray, Jack Margolin and Patric Lewis, introduced by Mrs. William (Rowena) Walters and Mrs. Harry (Alma) Allen (also in cancan costume)!

Mrs. William (Marjorie) Lewis was over-all party chairman and Mrs. Robert (Mary) McCament was in charge of decorations.

Glendale Folk Dancers meet each
(Continued on Page Seventeen)



"WAGONWHEELERS"—Photo by John L. Cheever, Hutchinson, Kans.

Let's Dance Squares

Edited by PHIL HOSTETLER, Chairman, Callers' Research Committee

SIAMESE SQUARE

By MADELINE ALLEN, Larkspur, Calif.



PIECES OF EIGHT

By FRANK TYRREL

Head two gents go forward and back
 And with your corner Box the Gnat
 Square your sets right where you're at
(Gents in side and ladies in head positions)
 First girls down the center and split the ring
(Two girls standing in No. one position)
 And four in line you stand
 Gents to the center with a right hand star
 Walk right around just like you are
 Back with the left, but not too far
 First gent lead out and form a line
 Face the gals, you're doing fine
*(No. one gent face No. one lady, No. four gent face No. two lady,
 No. three gent face No. three lady, No. two gent face No. four
 lady)*
 Forward eight and back you go
 Center four forward and Do-sa-do
 All the way around and pass through
 And swing the one at the end of the line
(Swing man or lady standing at corner of set)
 And you form new lines of four
(Along the sides of the set)
 Forward eight and back with you
 Forward again with a right and left through
 Turn your lady, don't be late
 Swing on the Corner, you've got your date.
(Original partner)

HILLTOPPER

By KEN SAMUELS

First and third go forward and back
 Forward again the sides divide
 Swing in the center and swing at the sides
*(Sides swing in head positions. No. two man with No. four lady
 and No. four man with No. two lady)*
 New head couples go forward and back
 Forward again and cross trail through
 It's around just one stand four in line
 Forward eight and back that way
 Four little ladies to the left sashay
 Center four do a right and left through
 Turn around and cross trail through
 Around just one you're not through yet
 Stand four in line at the head of the set
 Forward eight and back with you
 Forward again with a right and left through
 Circle eight, etc.

First and third bow and swing
 Up to the center and back to the ring
 Forward again with a right and left through
 Turn her around and pass right through
 Go around just one and stand right there
 You all get set for the *Siamese Square
 Forward up and back you go
 Forward again with a do so do
 Now veer to the left, the ladies hook right
 Turn that line if it takes all night
(All eight in line)
 The gents left face and the ladies whirl
(Ladies continue to turn the line one half turn)
 And you do paso with the opposite girl
(Opposite girl is now partner)
 Partners left with the left hand round
 Opposite right with the right hand round
 Partners left like an Allemande Thar
 Gents to the center with a two-hand star
 Throw in the clutch and put her in low
 Pass her once and on you go
 Meet the next little girl with a do paso
 Partners left with the left hand round
(That's your original Siamese partner!)
 Opposite right with the right hand round
 Partners left with the arm around
 And circle left in the center of town
 Now star by the left, and go like the deuce
(Still Siamese twins!)
 Back by the right and you all cast loose
 Rim turn back on the outside track
*(The two gents and two ladies on the outside of the star break the
 Siamese pairs, make a left face turn and walk the opposite direc-
 tion around the outside of the set)*
 Pass 'em once and don't look back
 Pass 'em again and on you go
 Left to the next (Mother) for a do paso
 Partners left and corners right
 Partners left with the arm around
 And promenade around the town.

*Each pair of gents now becomes one gent, and each pair of ladies one lady. (A tight hold with arms around waist is recommended.) Each right-hand twin uses right arm only, or hand; each left-hand twin uses left hand only. The figures called are for two couples, and are executed exactly as usual, except that they take longer. The twins stick together until the command, "All cast loose."

LET'S DANCE AN OLD ONE!

FOUR IN A LINE YOU TRAVEL

(From Uncle Phil's Notebook—Author unknown)

First couple balance and swing
 Lead on out to the right of the ring
 Four in line you travel
(Ladies hook right elbows)
 I'll swing yours and you swing mine
(Ladies drop the gents and continue to turn one half turn more)
 Swing right on to the next in line
 And four in line you travel
 I'll swing yours and you swing mine
 Swing right on to the next in line
 Four in line you travel
 I'll swing yours and you swing mine
 Take that girl and hurry home,
 Everybody swing your own
(New partner is original corner)
 Allemande left, etc.

Wagon Reelers

welcome you to the

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FOLK DANCE FEDERATION

SUNDAY, NOVEMBER 15, 1953

Hosts: WAGON REELERS

AFTERNOON PROGRAM, 1:30 to 5:30

1. Boston Two Step
2. Porque Tango
3. Celito Lindo
4. Caballito Blanco
5. Amanor Waltz

SQUARES

6. Waltz Mazurka
7. Zillertaler Laendler
8. Kahanochka
9. Sicilian Tarantella
10. Silencio Tango

SQUARES

11. Corrido
12. Hambo
13. La Mesticita
14. Tarantella Montevergine
15. Roumanian Kolo

EXHIBITIONS

16. La Chulita
17. To Tur
18. Dodi Li
19. Austrian Dreisteyer
20. Scandinavian Polka

SQUARES

21. Ranchera
22. Polyanka
23. Espunyolet
24. Love Tango
25. Mexican Schottische
26. Beseda
27. Marklander
28. Cattle Call Waltz

(Continued from Page Three)

and three bus systems. It only takes an hour and fifty minutes to reach it by commuter train from the Bay Area and about two hours by automobile.

One of the oldest clubs in Sacramento, the hosting Wagon Reelers, was organized in 1946 by a group of enthusiastic and progressive dancers. It pioneered the modern day folk dancing interest in the city and many of its early members became teachers of the dance in the classes sponsored by the city recreation department.

Lifetime members recently. They are Carole Kellogg and Al Thyn.

Many early members and took part at throughout the area. heard are Art Valine Schweers, Del Foster.

Within the Federation Reelers always have both the state-wide ties. Its members have of the Federation's treasurer, director of

Sacramento

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MUNICIPAL AUDITORIUM

WAGON REELERS

EVENING PROGRAM

1. Hava Nagilla
2. Varsouvienne by Three
3. Kruez Koenig
4. Polka Mazurka
5. Lola Tango

SQUARES

6. Las Altenitas
7. Missouri Waltz
8. Russian Peasant
9. Waltz Delight
10. Tsiganochka

SQUARES

11. Miserlou
12. Hambo
13. La Danza
14. Der Wolgaster
15. Shuddel Bux
16. Tea for Two
17. Skaters Waltz
18. Italian Quadrille
19. Beautiful Ohio
20. Tuljak
21. Goodnight Waltz

ships were granted
rol Squires, Vernon
ym.

bers became callers
different festivals
ea. Some you have
ne, Ross Clark, Bob
r and Al Thym.

ration, the Wagon
e been prominent in
and regional activi-
ave filled the offices
's vice presidency,
of extension and re-

cording secretary.

to three of its outstanding leaders re-
The Sacramento Council of Folk
Dance Clubs have had at least one Wag-
on Reeler among its officers each year.

Bill Devore, who is general chairman
of the festival and also "chief spoke" or
president, said the program on Novem-
ber 15 is planned from 1:30 p.m. to 5:30
p.m. and from 7:30 to 10:30 p.m.

Exhibitions in the afternoon.

Federation Council meeting will be
held in the Little Theater of the Audi-
torium at 12:30 p.m.

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Sacramento Valley Notes

Folk and Square dance classes jointly sponsored by City Recreation Department and Sacramento Council of Folk Dance Clubs started their third season September 22. Beginners in Clunie Club House, 7:30-11:00; Intermediates, Oak Park Club House, 7:30 to 11:00 p. m. Both classes meet each Tuesday and no charge for instruction.

Sacramento Castanets were hosts on the Village Green September 12 for the pre-Fair party. John Filcich's Kolo Dancers and Grace Perryman's Folk Artists gave exhibitions.

El Dorado County Fair on September 13 had folk dancing hosted jointly by the Placerville Hangtown Twirlers and the Folsom Sierra Hoe Downers. There were exhibitions by the Hangtown Twirlers, Sierra Hoe Downers and Junior Hangtown Twirlers.

The Loomis Levis and Laces hosted the first Folk and Square Dance Festival held as a part of the Auburn Fair on September 20. The exhibitions were given by Lincoln Circle 4 and Placerville Hangtown Twirlers.

The Roseville Centennial Swingers' Second Annual Picnic Festival on September 27 had perfect weather. The setting on the tennis courts under the floodlights was colorful and gay with all the beautiful costumes. Exhibitions were by the Sacramento Teen Twirlers, Sacramento Let's Dance Club, Placerville Hangtown Twirlers, Fashion Show of Authentic Squaw Dresses and the El Bondo Whirlers (a comedy number).

Carmichael Bar None Club hosted a Square party on the Village Green on September 11. Bar None opened fall classes September 28 at the Del Paso
(Continued on Page Eighteen)

Teen Twirlers' Finale

The Sacramento Teen Twirlers, an exhibition group, originated back about 1948 as Teen-Age-Twirlers with about forty couples. It started because Mary Valine's youngsters wanted to learn to folk dance, they invited in their friends and started the club. Mary instructed the group until she made her trip to Europe. Carol Squires was the instructor then. June Rose and John Kenealy were the sponsors. Now the youngsters have graduated from high school and are separating to go to college and some of the boys into service. Five couples of the group gave their last exhibition at Roseville September 27, for the Centennial Swingers' Picnic Festival.

The members of the Teen Twirlers, folk dance club of Sacramento. Photo by George Makabe

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LET'S DANCE



LA CHULITA

An Argentine tango arranged by Edward Kusich, based on the patterns and style used by the early pioneers. It was presented at the 1953 Stockton Folk Dance Camp by Grace Perryman.

MUSIC: Columbia 36357 "Melodia de Arrabal"

FORMATION: Couples in closed position*, M facing LOD with W directly in front of him. Description is for M; W dances counterpart unless otherwise indicated.

STEPS: Smooth gliding walk*, pivot*, draw*, el torno, el creciente, corte: M steps back on L, toe out, bending L knee; R leg straight. (W fwd. on R), (ct. 1). Transfer wt. to R in place, L toe touching in place (ct. 2).
Tango close: step fwd. L (ct. 1), step R to side (ct. &), slowly draw L to R, keeping wt. on R (ct. 2).

MUSIC 2/4	PATTERN	
Measures 2 meas.		Count Slow - Quick
	Introduction.	
	I. <i>Feather Promenade</i>	
	W moves bwd. as M drifts from side to side.	
1	a. M steps fwd. L, R.	SS
2	b. M moves diagonally L (keeping shoulders parallel with partner) L, R, L.	QQS
3	c. M repeats action of Fig. I b, moving diagonally R stepping R, L, R.	QQS
4	d. M leads W into tango close—L, R, draw L to R. M is now facing LOD.	QQS
	II. <i>Advanced Corte</i>	
1-2	a. M steps back L (toe out) (W fwd. R—toe out).	S
	b. M turns 1/4 L (W 1/4 R) into open ballroom position as both step fwd. M R, W L.	S
	c. M leads W into tango close with partial turn CCW. M is now facing center of room.	QQS
3-4	d. Repeat action of Fig. II-a, b, c, making 1/2 turn CCW to finish with M back to center of room.	
	III. <i>Rock-away Hook and Break (La Brecha)</i>	
1	a. M steps side L, crosses R over L into semi-open position.	SS
2-3	b. M steps swd. L to L and shifts wt. back to R.	QQ
	c. M hooks L over R, steps bwd. R, hooks L over R.	QQS
	d. M unhooks R bringing it fwd. to a point on the floor.	S
4	e. Swing joined hands down and back, release partner and turn around with 3 steps, keeping close together and moving RLOD. (M turns CW—R, L, R), (W turns CCW). Resume closed position drawing L ft. to R. M back to center.	QQS
	IV. <i>Pivot-Underarm Turn (La Vuelta)</i>	
1	a. M steps side, L, crosses R over L into semi-open position.	SS
2	b. M leads a CW pivot with 2 quick steps (L, R—closed position).	QQ
	c. Turn into open position as M continues fwd. in LOD stepping L, R. Simultaneously W turns CW under her R arm stepping R, L.	QQ
3	d. Both take 2 steps fwd. in open position (M L, R; W R, L).	SS
4	e. Face partner and corte swd. (LOD) keeping closed ballroom position. (Point toe LOD; keep back leg straight.)	Q
	f. Shift wt. back to R and draw L to R, M back to center.	QS
	V. <i>Flare (La Puerta)</i>	
1	a. M leads W into banjo position as follows: step fwd. L (toe out and twisting body to L) M shifts wt. R in place and steps bwd. L (untwisting body), as W steps fwd. into banjo position (or R hips adjacent).	Q
	b. W pivots a half turn on her R as she sweeps (flares) her L ft. fwd. in a trailing arc just above the floor (do not bend knee) and steps fwd. L (into open position). M shifts wt. to R in place and leads W into the flare.	QS
2-3	c. Repeat action of Fig. V, a & b. (W pivots on her L to step bwd. as she repeats step a)	S
4	d. M leads partner into tango close. End facing LOD.	QSSS QQS

LA CHULITA (Continued)

MUSIC 2/4	PATTERN	
Measures		Count Slow - Quick
	VI. <i>Triple Action Corte (La Rueda)</i>	
1-2	a. M again leads W into banjo position: he steps fwd. L (toe out and twisting body), steps R in place, closes L to R. (W does not close.)	Q QS
	b. W flares as in Fig. V-b, but takes <i>small</i> steps. Partners are now in open ballroom position. M keeps ft. in place.	Q
	c. W steps into closed position with 2 small steps (R, L). M pivots CCW.	QS
3-4	d. Repeat action of Fig. II, a, b, c. M finishes back to center.	SS QQS
	VII. <i>Spot Turn Combination (El Torno)</i>	
1-2	a. M steps fwd. L (toe out) twisting body to L, shifts wt. softly to R in place, steps L back.	QQS
	b. M turns CW in place with 3 steps R, L, R by hooking R bwd. around L (toes out) and turning L ft. in place (making about 1/2 turn). M leads W in a small CW circle, while W takes small walking steps (L, R, L).	QQS
3	c. M raises L arm to lead partner into underarm turn as he continues turn, stepping L, R, L. W turns CW under her arm with steps R, L, R. (Keep close to partner and finish with R hips adjacent.)	QQS
4-6	d. Repeat action of Fig. VII, b, c, b, making 2 1/2 turns in all. Finish with M facing center.	QQS QQS
7-8	e. Repeat action of Fig. II, a, b, c. M ends advanced corte by leading W into tango close position CCW. M ends with back to center.	QQS SS QQS
	VIII. <i>Hook-Step Combination (El Creciente)</i>	
1-3	a. In open position M steps fwd. L, R, L, faces partner and hooks R behind L.	SQQ S
	b. M unhooks L, sweeps it in a half arc as he steps bwd. L and turns 1/4 L into open position, steps bwd. R, hooks L in front of R.	QQ S
	c. M unhooks R and points it fwd. without wt.	S
4-8	d. Repeat action of Fig. VIII, a, b, c, two times (beginning ct. 2 of a, M R ft.)	QQS QQS S QQS QQS S
9	e. Swing joined hands down and back, release partner and make one inwd. turn 3 steps, keeping close together and moving RLOD. (M turns CW R, L, R.)	QQS
10	f. M steps swd. L, bending L knee deeply (swd. corte), shifts wt. to R, and draws L to R (keeping wt. R). End in closed ballroom position, M facing wall.	QQS
	IX. <i>Swingover Combination (El Columpio)</i>	
1	a. In closed position M steps side L, crosses R over L into semi-open ballroom position.	SS
2	b. M swings W to his L side while moving fwd. L, R, L. (W makes a complete turn to L side of M stepping R, L, R.)	QQS
3	c. M swings W to his R side (using his L arm) while moving fwd. R, L, R.	QQS
4	d. M swings to W R side (using L arm) while moving fwd. L, R, L.	QQS
5	e. M swings W to his R side (using L arm) while moving fwd. R, L, R.	QQS
6	f. M turns 1/2 R stepping across in front of W on L into banjo position and moves bwd. LOD R, L (W fwd. R, L, R).	QQS
7	g. M turns 1/2 R, stepping R, L, R as W is led into a full turn CW to finish in open position.	QQS
8	h. M steps fwd. L, R, L while W turns CW under her R arm R, L, R.	QQS
9	i. M steps fwd. R and faces partner, steps swd. L, draws R to L. Repeat action of Fig. V, VI, VII, VIII, and IX only through meas. 7.	QQS
	Coda	
1-2	a. M steps into closed position and pivots CW stepping L, R, L.	QQQ
	b. M steps bwd. R, and bwd. L into a corte (bend L knee, L toe out).	QS
	c. M turns L (pivoting ft. in place) and bends fwd. over partner. W pivots ft. in place (also to L) to face partner and bend back over his supporting arm.	S
	NOTE: In corte W slides L arm around M shoulder to prepare for back bend.	



Tell It to Danny

By DAN McDONALD
4356 18th Street, San Francisco 14

Alyce Naas and Isabel Reynolds have again proven themselves as real sparks in Lodi Festival affairs. This year was greater than ever with a fine program hosting the Federation in the land where it was born. Buzz Glass, its founder, should be very proud of those two gals. We're sure they did all the work to make it the success it was!

Volume "B" (under the chairmanship of that very capable leader-dancer, Millie Von Konsky) contains 25 intermediate dances selected in the same manner as Volume "A," and will tend to dress up our dancing manners by no controversy. Teachers' Guide it should be called, as many old timers are misdirecting their pupils because somebody, sometime, somewhere was doing the right thing wrong! It's different, all teachers can be happy, 'cause "It's in the Book," "B," I mean. The Committee has worked very hard for Your Interest. Be sure you buy it and try it.

It was just as much fun ten years after they started for the Square Steppers of Oakland, all the old timers connected with the group were invited to a sit-down and serve it dinner with dancing nostalgia added in the best taste ever.

Wilma Young (who will never grow old) is again exhibition chairman for the Marin Dance Council, Inc.'s "Karlstad Ball" for New Year's Eve.

The Kolonial Kut-ups under the direction of Tom and Peg Sawyer, are planning a terrific party for Friday, Nov. 6, in their Hayward stompin' classroom . . . if you can, try to be there, a nice new school in Colonial Acres and the janitor (excuse please, the maintenance man) is on their side as are the school authorities—they just love them folk dancers!

The Rhythm Winders had a nice anniversary party in Centerville, where old and new had a review, a program of dances for all to enjoy.

San Leandro Folk Dancers, Pres. Will Harrison, remind us to be at the Thomas Jefferson School on Lark St. there Saturday, Dec. 19, for a wonderful Christmas Party.

Frank and Elsa Mugele of the Valley of the Moon Swingers outdid themselves this year dancing in the shade of those big trees in the Plaza at Sonoma in the afternoon and a very friendly evening program at their beautiful Veterans' Memorial Auditorium.

Sadie Hawkins Dance in Growers

Hall, Stockton, Saturday, Nov. 14, will be the scene of many "dogpatch" costumes where you'll see a lot of the men and more of the gals than usual, writes Margaret Littleton of the Barnshakers Folk Dance Club.

The welcome mat is always out in the Feather River Area, where the Sloat Squarenaders dance every Saturday night. Recent visitors were a group from Buzz Glass' classes, who were at the Feather River Oakland Recreation Camp.

Evelyn Movern, one of our lovely *Let's Dance* subscribers, visited several groups during her vacation. Hosted in Eureka by Helen MacMahon and the Eureka Jolly Jumpers and reports that Chuck Cline is doing fine, with beginners under the recreation department, and I hope he is using *Let's Dance Volume "A"* for that very fine work. It's a most constructive method to get everyone acquainted with folk dancing and will tend to hold their interest without confusion.

Evelyn also reports the Berkeley Circles and Squares are starting the third year of weekly visits to Oak Knoll Hospital for patient participating parties.

How good can you get? Three cheers for three years with special mention to Jim and Gertie Somerville, George and Mary McLeod, Dan and Frances Sousa and Bob Parker for their accomplishments in the closed wards. The staff and patients will never forget them for their kindness in a time of need.

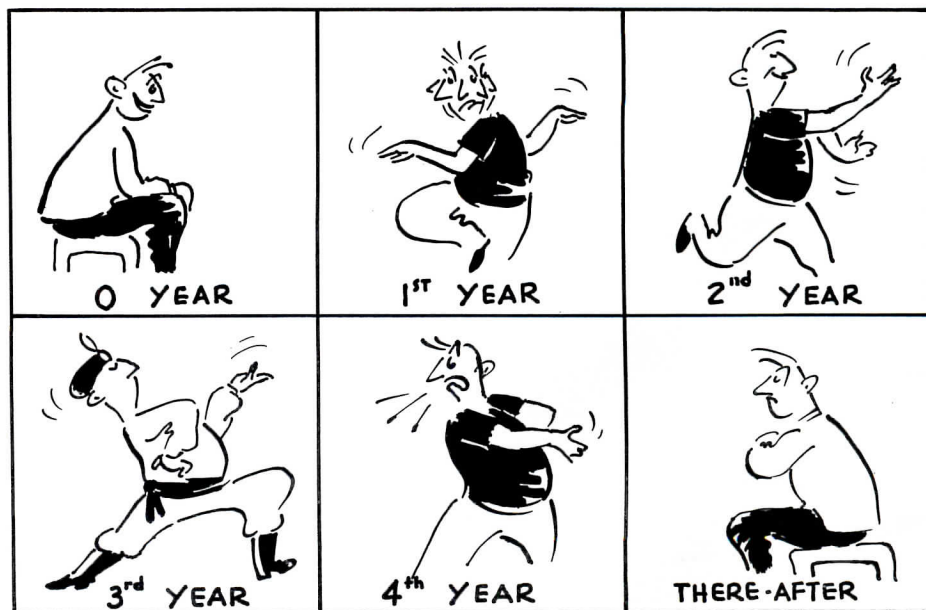
Major and his Eta Morgan are again splashing in Florida and reports progress in the dance field, even to holding of institutes and talk of forming a Federation patterned after Sunny California. Bob tells of one of the swank Gold Coast hotels catering to the folk dance movement by turning over its facilities for a seminar at greatly reduced prices during their slack season . . . what a deal! Three days, meals 'n' everything, for 14 bucks, even a folks-dancer could afford that. Local swank hotels, please copy. Bob's address is 1126 Northwest 85th St., Miami 38, Florida.

Save this date, Dec. 6, Glen Park, San Francisco, regional festival for the San Francisco Council of Folk Dance Groups, where they will exhibit some of their famous dances.

The letter that came too late . . . my reference to Everette Wolfe's growing family in Tulsa, Oklahoma, was saddened by the news that their oldest boy had died of polio and Florence Slack's air mail letter was addressed to me care Changs and was delayed. Our heartfelt sympathy to Everette and Virginia.

They'll do it every dance

"LIFE OF A FOLK DANCER"



BY Phil Eng



The Record Finder



(The following are the personal opinions of the Record Reviewers—not that of the Folk Dance Federation.)

Reviewed by PAUL ERFER

LAENDLER RECORDINGS

For folks who enjoy dancing the Laendler—and who doesn't love to turn and twist in the beautiful and intricate patterns we practice in these Alpine dances?—there is no lack of variety among recordings. We may divide them into three general types: Austrian, characterized by a comparatively slow tempo and usually featuring the zither; Bavarian, faster and with fuller use of brass and woodwind instruments; and Swiss, fastest of them all, often including yodeling and with the accordion predominating.

Some of the best Bavarian Laendlers can be found on Victor records. *Original Laendler* (V 25-4032) is most ingratiating; *Schwabisch Blut* (V 25-4074) has been used for our 12-figure Bavarian laendler; *Komm Madel Tanz* (V 25-4082) and *Fesche Dirdeln* (V 25-4181) both have good dance qualities and charm; *Alpenrosen* (V 25-4083) is a little on the heavy side. The *Steirischer* (V 25-4097) is an old standby with which we associate our favorite American schuhplattler-laendler.

For genuine "gemuthlichkeit," the Alfons Bauer Zither Trio can't be beat. Listen to this group play *Hoch Tirol* (V 25-4158) or *Schwanthaler Hoher* and *G'Scheerte* (V 25-4147)—familiar through their adaptation to our zillertaler and Austrian dreisteyrer—and you

will hear what we mean. Other fine typical Austrian laendlers are available on Vienna label, *Gaisberger* (Vienna 1019) being one of the outstanding instrumentals. But do not overlook *Dorfmusikant* (1022), *Am Brigitta-Kirta* (1041) and *Lieserl Komm Her* (1047). *The Merry Tyroleans* on Merry-Go-Round 504 was a happy find for our version of the Austrian steiregger.

Considering the Swiss type of laendler, some of the best are played by the Moserbuebe on Mosertone records. *Mys Schaetzle* (10048) has proven a favorite for our Swiss laendler introduced to local folk dancers a couple of years ago. As an example of exhilarating playing at a breathtakingly dizzy speed, try *Panorama Laendler* on Mosertone 15297. London records have given us several good dances from the land of the Matterhorn, such as *Bergtau* (18020), *Edelweiss und Alpenrose* (18005), *Aelperntanz* (18080), *Unterwaldner Buebe* (18081), and *Schmitener - Bodeler* (18017) backed with what is titled a mazurka *An die Waldgrenze* but is more like a slow laendler and with which we associate the Dreisteyrer. The faster style of Swiss laendler is beautifully exemplified on two Victor records, both of which have lovely incidental yodeling—*Am Bundner Bureball* (V 25-4138) and *An die Plessur* (V 25-4164). Additional laendlers can be had on Standard 11014, *Sonntag auf dem Aim*, and Standard 11005, *Oesterreichische Volksweisen*.

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Ethnic Dance Group To Present Program

Many folk dancers in the Bay area are developing an ever deeper interest in their favorite pastime. This interest includes a real pride in authentic costumes and a closer study of form and expression in the style of their dancing.

On Sunday, November 29, at 2:30 p.m. at the Palace of the Legion of Honor, Anatol Joukowsky will present, with dancers from various groups, a demonstration program of Slavic dances from ten countries. Many of the costumes are originals from the countries represented and the rest are careful reproductions. The music will include both authentic folk tunes with a piano accompanist and recordings of ethnic orchestras. A commentary on the dances and the countries will be offered by Bernice Van Gelder Peterson. She will also dance with Yania Wassiliewa and Anatol Joukowsky.

Participants will include dancers from Changs International Folk Dancers, the Dance Guild, the Slavic Ethnic Group, Choral Dance Group, and members of the San Francisco Ballet Company. An interesting background for the dancers will be a stylized map of Slavic countries and costumes, created by Ariadna Delianich, Slavic painter.

The program as a whole will feature a grouping of homogeneous dances, familiar to the large San Francisco folk dance audience, performed with an emphasis on form and style. The concert should be a real landmark in proving what dancers in this area have accomplished in this field in the last few years.

Glendale Folk Dancers

(Continued from Page Eight)

Wednesday evening in the Glendale Y. W. C. A. Beginning couples are invited to attend and are urged to be present at 7:30 to participate early, in easy, fundamental folk dances with members of the group. Folk dancing is emphasized as ideal family recreation. In numerous instances entire families (including teenagers) find pleasure in regular participation at regular folk dance sessions.

MENLOS AMIGOS

Ursula Mooney of San Anselmo, California, was caller of the American square dances at the MENLOS AMIGOS open party October 10 at Burgess Gym in Menlo Park. The MENLOS AMIGOS parties are open to all advanced folk and square dancers. Virgil Morton of San Francisco is director.

Kolo Festival and Vyts Beliajus Institute

Following the success of last year's innovation, the "Kolo Festival," another big eventful weekend will take place Thanksgiving weekend, November 27, 28, 29, at the California Hall in San Francisco.

One of the highest-rated Tamburitza orchestras in America will be present, the Crlenica Brothers of Los Angeles. They will present a program of Yugoslav folk music and songs featuring Ante Soljanich, Yugoslav tenor now with the Pacific Opera Company. Many of you will experience the thrill of dancing to a lively Tamburitza Ensemble for the first time. The Crlenicas will play both Saturday and Sunday evenings when you will enjoy the strains of lively kolos, polkas and other dances.

While the attendance is at a special exhibition of Slavic dances under the direction of Anatole Joukowsky on Sunday afternoon at the Palace of the Legion of Honor (starting at 2:30), the Yugoslav cooks, led by Mrs. Frances Filcich, will be busy preparing a delicious "Sarma" dinner with all the trimmings. After the Sunday evening dinner, films from Yugoslavia, especially selected for their folklore value, and stressing the costumes and dances, will be shown. Then while the tables and chairs are being cleared, the Crlenicas will again tune their Tamburitzas for a final evening of happy Kolo dancing.

California Hall, the largest in San Francisco and located at Polk and Turk Streets, has been engaged for the Kolo weekend. Kolo enthusiasts from at least three states are expected; last year's participants from Los Angeles and Portland, Oregon, will again be with us. The distinction of coming the greatest distance will probably go to a group of enthusiasts expected from Seattle, Washington.

A PROGRAM OF SLAVIC DANCES

by
YANIA WASSILIEWA AND
ANATOL JOUKOWSKY

with members of the San Francisco Ballet—
Dance Guild—Slavic Ethnic Group—Changs
International Folk Dancers—Choral Dance
Group

at the

CALIFORNIA PALACE
OF THE LEGION OF HONOR
(Lincoln Park)

Sunday, November 29, at 2:30 p.m.

Admission \$1.00 (Tax Included)

KOLO FESTIVAL

- Tamburitza Orchestra
- Yugoslav Exhibits
- Films of dancing in all provinces
- Native foods—Dinner Sun., 5 p.m.

VYTS BELIAJUS INSTITUTE

NOVEMBER 27, 28, 29

CALIFORNIA HALL

Polk and Turk Sts. San Francisco

SAVE THE DATE!

scoop for the scoop
1st

Official Folk Dance Pageant

to be presented by

The Folk Dance Federation
of California

in conjunction with

The San Francisco Folk Dance Council
Federation Festival

at

Civic Auditorium, San Francisco
April 25, 1954, 1:30 to 3:30 p.m.

Followed by folk dancing
afternoon and evening

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Sacramento

(Continued on Next Page)

Manor School. Visitors are welcome.

Sacramento Wagon Reelers held their September classes on the Village Green. On September 17 there was a business meeting of club officers and instructors, preceded by a potluck supper. The opening party of the season was held October 10 at David Lubin School. Lou and Mable Hall were chairmen assisted by Anita and Del Foster, June and John Gilmont.

Folk dancing at the Grape Festival in Lodi drew a large crowd. Exhibitions were given by the Millbrae Highlanders, San Francisco Folk Artists, Dan McDonald Trio, Stockton Polk-Y-Dots, Sacramento Teen Twirlers, Sacramento Let's Dance Club, Modesto Allegros.

The Paradise Sky Twirlers hosted the Annual Apple Festival September 25 in Paradise. Exhibitions were presented by Olivehurst Tango-ettes, Twin City Twirlers, Hammonton Gold Diggers and Chico Country Cousins.

The Madelynne Greene's Work Shop will entertain the Sacramento area folk dancers with another fine show November 7 at Sacramento Senior High School at 34th and Y Streets.

Merry Twirlers of Roseville, a teenage group, closed their summer dancing at Royer Park early in September and started their fall meeting at Antelope Grange Hall west of Roseville.

The River Reelers hosted the Folk Dance Festival in the Rio Vista High School on October 4 at the Rio Vista Water Carnival and Bass Derby.

There was a no-host folk dance party at the White Way Festival and Community Fair in North Sacramento October 8. Marvin Jerue was chairman.

The Annual Folk Dance Festival at the Garden Center in McKinley Park in Sacramento was held October 11. It was hosted by Circle Squares.

The Sacramento Council of Folk Dance Clubs held its first Council Meeting and Teachers' Institute on September 27 at Arden School.

Mr. and Mrs. Leonard Parsons of Yuba City recently entertained the Twin City Twirlers and Olivehurst Tango-ettes with a potluck supper and dancing afterward.

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Drive for 5

This is *Let's Dance's* appreciation for those clubs completing their DRIVE FOR 5 new subscriptions. This is a listing of their party nights or dance nights to which visitors are especially welcomed. Is your club's name here?

SUNDAYS

First Sundays

San Diego San Diego Folk Dancers
Balboa Park (Recital Hall or Electric Bldg.)
2-5 p.m.

MONDAYS

Aptos Aptosers
Every Monday, 8 p.m. Aptos School
Salinas Jeans & Queens
3rd Mondays. Hartnell College, Women's Gym
Vallejo Bustles 'n' Boots
Hyland School Ensign and Shasta Sts.

TUESDAYS

Vallejo Vallejo Folk Dancers
Community Bldg., 225 Amador St., 7:30-10 p.m.
Pittsburg Los Medanos Bailadores
Teenage Center, Railroad Ave. (across from
Camp Stoneman).
San Francisco Glen Park Folk Dancers
Recreation Center, Chenery & Elk Sts.

Last Tuesdays

Stockton Kalico Kutters
Italian Athletic Club, 126 No. Wilson Way

WEDNESDAYS

Fresno Fresno Vinehoppers
Old Slab, Roeding Park. 1st & 3rd Wednesdays
(June through September)

Oakland Swing 'n' Circle Folk Dancers
Oakland High School (folk and square)

El Centro B-LO-C Dancers
Veterans' Memorial Hall

Vallejo Junior Folk Dancers
Vallejo Community Center Amador Street

THURSDAYS

Modesto Modesto Folk Dancers
Modesto High School, Girls' Gym, 8-10:30 p.m.
Oakland East Bay Women's Dance Circle
Diamond Roller Rink 9:30-11:30 A.M.

Third Thursday

Mill Valley Mill Valley Folk Dancers
Outdoor Art Club, 1 W. Blithedale Ave.

FRIDAYS

Citrus Heights (square) Centennial Swingers
Citrus Heights Community Center Hiway 40
(1st Fridays)

Hammonton Hammonton Gold Diggers
Grange Hall (last Fridays)

Changes International Folk Dancers

(No regular party nights) Beginners class
Monday night, Intermediate on Thursdays.

Calistoga St. Helena Gamboilers
8-10:30 p.m. Tucker Farm Center

San Francisco Cayuga Twirlers
1st Fridays. 51 Lakeshore Plaza, 34th Avenue
and Sloat Blvd.

Vallejo Bustles 'n' Boots
Hyland School Ensign & Shasta Sts.

SATURDAYS

First Saturdays

Kentfield 1st Saturday Laendlers
Marin Junior College.

Dunsmuir

Masonic Temple. Dunsmuir Mountain Mixers

Sacramento

Newton Booth School 27th & V Sts.
Sonoma Valley-of-the-Moon Swingers

Veterans' Memorial Bldg.

Fresno

Danish Brotherhood Hall Square Rounders

San Francisco

Precita Community Center 534 Precita Ave.
(1st, 3rd and 5th Saturdays)

Richmond

Richmond Circle-Up Dancers
Longfellow Junior High School Hall, 8-12 p.m.
(23rd St. and Bissell Ave.)

Second Saturdays

Sacramento Triple S Folk Dancers
Theodore Judah School, San Miguel & D Sts.

Sacramento Circle Square Folk Dance Club
Del Paso Manor School, Marilona & Maryal Ave.

Alameda

Alameda Island Turners
Encinal Housing Auditorium 949 Thau Way
San Leandro San Leandro Circle-Up Club
San Leandro High School.

Third Saturdays

San Mateo (alternate months) Camino Reelers
Laurel School 36th & Hacienda

Next party November 21

Citrus Heights

Citrus Heights Community Club, Hiway 40
San Francisco Mission Dolores Belles & Beaux
School Auditorium Dolores & Church Sts.

Santa Cruz Santa Cruz Breakers
Mission Hill Junior High School

Albany

Albany Folk Dancers
Marin School Marin & Santa Fe Ave.

Fresno

Square Rounders
Danish Brotherhood Hall, 1st & 3rd Saturdays
San Leandro San Leandro Folk Dance Club

Thomas Jefferson School 14311 Lark St.

Westwood

(Lassen County) Lumber Jacks & Jills

San Rafael

Hardly Ables
Carpenters Hall 647 Lindaro St.

Fourth Saturdays

Alameda Alameda Island Turners
Encinal Housing Auditorium 949 Thau Way

Sacramento Arden School. Ardeneros

San Francisco

Portola Bailadores
Newhall & Oakdale Sts. 8 p.m.

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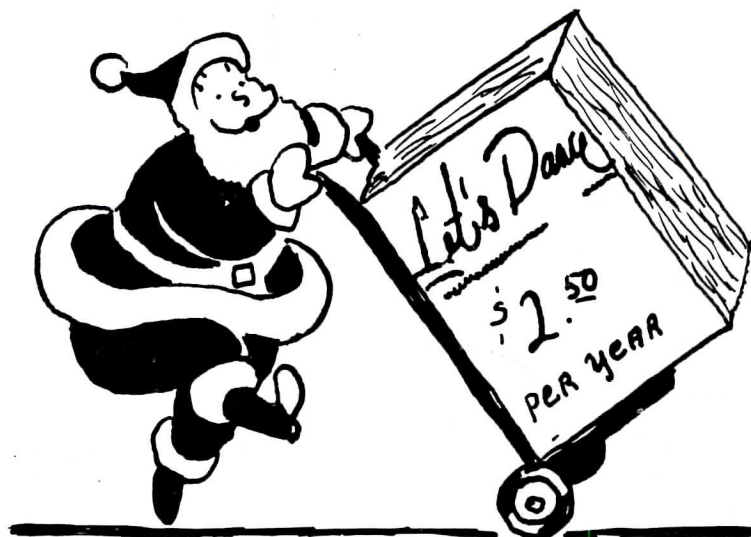
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