

# Let's Dance!

JANUARY  
1951

THE MAGAZINE OF FOLK AND SQUARE DANCING 25c



NOTES FROM MEXICO -- Las Canacuas -- SEE PAGE 7

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Issue*

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### Dear Fellow Folk Dancer:

It is almost impossible to conceive of anyone better qualified for a job than Lawton Harris who, with this issue, takes over as editor of our magazine.

As founder and director of the College of the Pacific's Folk Dance Camp he has created a nationally-recognized institution in only three short years; as a writer he contributes regularly to leading recreation and religious publications; and, as an authority on folk music, with one of the finest folk record collections in the West, he is often asked by record manufacturers to act as a consultant on their recordings.

All this is the result of thirteen years of leadership in the folk dance field, leadership that began back in 1933 when Lawton became fascinated by the dividends in happiness which folk dancing brought to people. Within one year he was teaching at the Oakland Y.M.C.A., had founded the Oakland Square Steppers and, in his spare time, was traveling to Stockton to teach folk dancing on the campus of the College of the Pacific, at the Stockton Y.M.C.A. and with the Adult Education Department.

In the following years he devoted an increasing amount of his time to both square and international folk dancing and, in 1947 when his ability as a recreation leader won him a place on the faculty of the College of the Pacific, he joined the Research Committee of the Federation and has served on this committee continually since then, contributing substantially to FOLK DANCES FROM NEAR AND FAR.

With such a background it is small wonder that I am proud, as I know you are, to welcome him to the editorship of our magazine and feel that LET'S DANCE! will reach full maturity under his friendly, capable guidance.

Cordially,  
GEORGE MURTON, JR., President  
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## TELL IT TO DANN

By DAN McDONALD

January issue brings us a new editor in the person of LAWTON HARRIS of C.O.P. and a new time limit for articles to be edited. This column must be in by the first of each month and I would like items to reach me not later than the 25th. LAWTON is a real friend of our federation and LET'S DANCE! is its project, but far from a one-man job. More subscribers is the answer—it costs less than 21c per month, which is not so much for so much.

THE SWINGSTERS' Christmas Party poster showing a pair of dancers in a garden swing trimmed with holly and jingle bells overhead.

Scads of parties scheduled at this writing and all for the finest fun to be found.

Did you get your "TEACHERS INSTITUTE" questionnaire yet? Congrats to LARRY GETCHELL, EDNA SPALDING and BILL CASTNER, the present committee, for thinking it up. Maybe we can get some things ironed out so we can have even more fun together. Be sure to answer pronto!

Just about six months ago we had a most wonderful Statewide gathering on the beautiful MONTEREY PENINSULA—three days, May 26, 27, 28, of never a dull moment with many before and after parties. Most of us go to these affairs without a knowledge of the tremendous amount of work it takes to keep everyone happy and expenses down. The burden falls on the chairman of such a project and his committees. The final report has shown a saving of \$9.51 from the amount allotted by our treasury, which prompts this department to say again and again THANK (with a big X) to CHARLES (CHUCK) REED and A. C. (ACE) SMITH for such capable and wise handling of such a super tremendous project for the benefit of all.

How about a word of praise for all of the "Shutter Bugs" who are constantly on the alert to get a nice picture of you just to GIVE it to you, spending their dollars and hours so you can see yourself as others see you. Send yours in to Lawton.

Meet many nice people any day at our folk dance record shops—all with the same smile of friendliness, which comes from participating in the only known activity where you are seeking knowledge to give away. Met GORDON "THE SQUAKER" KERSHAW, an admittedly new caller from MEDFORD, OREGON, here on a visit, also IRENE WARD, back from OREGON, but here to stay.

From "Folk News" I like this quote, "GOOD FOLK DANCERS SHARE THEIR EXPERIENCE BY DANCING WITH NEWCOMERS TOO! HAVE YOU DONE SO TONIGHT?"

Maybe we should have a just-married column! Latest of DANNY'S friends (17th November), was ELEANOR ANONA (she said yes) GREEN and CLIFFORD DALE (he was pale) HUNTER at PIEDMONT, CALIFORNIA. ELEANOR is the sister of THYMA GREEN, that LARIAT SWINGER, and she met CLIFF at one of DANNY'S classes!

FOLK DANCE AREA COUNCILS are a boon to the FEDERATION—such fine coordination of groups as has been shown in the past year will certainly bear fruit in the future. The

MARCH Festival for SAN FRANCISCO is off to a good start with the appointment of GRACE (Schuhplattler-Dreisteyrer) WEST, as general chairman.

Did you know that many churches of all faiths advertise their folk dance classes from the pulpit and in their regular weekly bulletins? A good thing in a good place for good people.

### WALTER GETS AROUND DEPT.—

A new regional Council has been formed, namely the NORTHERN CALIFORNIA FOLK DANCE COUNCIL, including the groups of WILLOWS, CHICO, REDDING, COLUSA, RED BLUFF, FRENCH GULCH, etc. At the invitation of RAY RINEHART from WILLOWS, WALTER went up on Saturday, November 11, and assisted in the meeting to set up the council. This was accomplished in a one-hour session which was very well attended. RAY RINEHART was elected temporary chairman and a second meeting to work out details was arranged for December. The council was organized along the same lines and with the same purposes as our other councils; however, this council will be of special importance to the FEDERATION as a lot of pioneer work will have to be done expanding further into the northern part of the State and the people of this council have the spirit to do it.

Following the meeting, WALTER conducted a four-hour Institute to an attendance of about 100 teachers and dancers.

### Belated News —

GLEN PARK FOLK DANCERS observed its Sixth Anniversary May 23 with an installation party for its new Officers: BERYL SHADE, president; BOB BAUMGARTEN, vice president; ANNA CARLSON, secretary; JOHN PARRATT, treasurer. Retiring President ELWOOD CARPENTER and RALPH THOMAS are council representatives; publicity chairman, MARIL LA PARRATT, artist and designer of the club's attractive three-toned green, non-national costumes in which they occasionally give an informal exhibition. The members now have a smart club pin contributed by MARZELLE WALRAVEN. At their unique Halloween party the service table that looked like a veritable forest of wide-eyed cats was actually comprised of paper bags with ears and head cut at the top, paint-sprayed eyes and nose, each containing a full-course lunch for the guests to pick up as they filed by to get their tea or coffee.

At the November council meeting in SALINAS it was proposed to suggest out-of-state clubs applying for membership in the FOLK DANCE FEDERATION OF CALIFORNIA be admitted as associate members with all benefits except the power of voting. Seems like a fair idea.

Here's news from the ARCTIC CIRCLE, which LET'S DANCE! reaches regularly. It's from our old friend, KEN WADE, now with the FAIRBANKS ARMED SERVICE Y. M. C. A. and an old time GATESWINGER. KEN says he's looking forward to some of that 60-below-zero weather they have up there—brrrrr! Lots of folk dancing to keep them warm,

though; keeps him busy just about every night of the week. EDNA HORN, another GATE-SWINGER, vacationed at ANCHORAGE and met KEN at the ARCTIC CIRCLE FOLK DANCE CLUB. Incidentally, EDNA has a yen to move up there. Me, I wanna stay here. KEN sends regards to all his friends.

THE EAST BAY REGIONAL FOLK DANCE COUNCIL has been formed by representatives of the following clubs: Albany Folk Dancers and Whirl-A-Ways of Albany; Fairmont Folk Dancers of El Cerrito; Berkeley Folk Dancers, Garfield Folk Dancers and Village Folk Dancers of Berkeley; Folk Dancers Guild and Circle-Up Folk Dancers of Richmond. The following were elected to office for the coming year: George Shopecek, Jr. (Village Folk Dancers), chairman; Vic Wintheiser (Circle-Up Folk Dancers), vice chairman; Margaret Jory (Berkeley and Garfield Folk Dancers), secretary-treasurer.

BETTY COTTRELL of Loomis, Calif, is on the way to Bogota, Colombia. We'll be missing you, especially at Folk Dance Camp. Don't forget to take along LET'S DANCE! and teach the natives a few tricks and learn some for us.

WE HEARD by the old grapevine that MICHAEL and MARY ANN HERMAN plan to be at Folk Dance Camp this summer. That means a lot of new and interesting dances for all of us. Welcome to the Golden State.

More clubs are being formed and they seem to be running out of names or forget to check the directory—then in some cases a group will form within a group and the question is, who gets the name? The Federation officers do not have control of situations within member clubs, but they should be notified to keep the record straight and to facilitate mailing of material, etc., to the proper parties.

The SANTA ROSA MERRY MIXERS are doing a major job for LET'S DANCE! under the guidance of their president, MAJOR ROBERT H. MORGAN, by asking more than 200 members to subscribe or renew their subscriptions.

SAN FRANCISCO ARTISTS flew to EUREKA last month to put on an exhibition and GRACE PERRYMAN gave them an institute, which just goes to show—we started with flying feet, now, it's the whole works.

Along about this time of year we sort of lean back and review the many nice things that have happened to us. One that causes a glow is the fact that we have gained so many friends. May we always be worthy of the pleasures to be had through participating with those engaged in such a clean, wholesome activity and may you and yours continue to enjoy those blessings in the years ahead.

HAPPY DANCING!

# FEDERATION CALENDAR OF EVENTS

## FEDERATION FESTIVALS NORTH

**JANUARY 7 SACRAMENTO.** The hosts for our first festival of the New Year are the "Bar None Club" and the "Let's Dance Club." The "Bar None Club" is in charge of the afternoon program, 1:30 to 5:30, Memorial Auditorium. The evening program is hosted by the "Let's Dance Club," 7:30 to 10 p. m.

**FEBRUARY 18 OAKLAND.** The Civic Auditorium is the place. Time: 1:30 to 5:30. Evening, 7:30 to 10:30. Hosts: Oakland Folk Dance Council.

**MARCH 11 SAN FRANCISCO.** Place: California State National Guard Armory. Time: 1:30 to 5:30 p. m. Evening, 7:30 to 10:30. Hosts: San Francisco Council of Folk Dance Groups.

**APRIL 29 OAKLAND.**

**MAY 20 SAN JOSE.**

## SOUTH

**JANUARY 21 PASADENA.** The Pasadena Folk Dance Co-op will host the Federation Festival at the Pasadena Civic Auditorium, 300 E. Green Street, in the heart of the city. Federation Council meeting at 11:30 a. m., Mezzanine floor. Dancing 1:30 to 5:30 (Requests 1:30 to 2). Exhibitions, "Persian Saber Dance" by Ali-Amir-Moos and Teresa Mason. "Bialy Mazar" by International Dance Circle, direction of Paul Erfer. Square Dance Exhibition by Whittier Folk Dancers. Admission 30c.

**FEBRUARY 11 HOLTVILLE,** Imperial Valley. Carrot Harvest Festival.

**MARCH SAN BERNARDINO.** Orange Show Festival.

## REGIONAL FESTIVALS NORTH

**JANUARY 21 RED BLUFF.** Regional Festival at Idlewild Roller Rink, 14 miles south of Red Bluff on Highway 99E, 1:30 to 5:30 p. m. and 7:30 to 10 p. m. Hosts, Red Bluff Hi! Squares.

**FEBRUARY 11 KING CITY.** Valentine festival, 1:30 to 5 p. m., featuring folk dancing; 7 to 10 p. m., featuring American Squares. Hosts: King City Rancheros and King Pins. Place: Exhibit Building, Salinas Valley Fair Grounds.

**MARCH 4 REDDING.** The Wonderland Twirlers.

## SOUTH

**SANTA BARBARA.** Last Friday of each month at McKinley High School, 8 to 11 p. m. Sponsored by Santa Barbara.

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JUNIOR REGIONAL FESTIVALS

**JANUARY 13** 7:30 to 11:30. Alameda High Council 631. Hosts: Alameda Teen Agers. Exhibitions and program to be for teenagers. For information call LA 5-5122, Junior Section Headquarters.

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

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# CHATTER *from the* SOUTH

The DOWNEY COUNTRY DANCERS is now under the expert leadership of PAUL ERFER. Their monthly parties are dillies. The Halloween dance consisted of such choice items as Shaggy Dog Waltz, Wouldn't Youse?, Bong, Bong!, Ham 'n' Eggs, Bo!, etc. You figger 'em out! Downey meets every Saturday night at Alameda School. Everybody welcome.

A teachers' course in the methods and materials of folk dancing has been set up by the Federation in the south to help develop more and better leaders in the folk dance. Subjects covered include Objectives, Origins, Fundamental Skills, Movement and Basic Steps, Music, Procedures, Program Planning, etc. The sessions, held on alternate Saturday afternoons at the Folk Arts Bazaar, are under the direction of CAROLYN MITCHILL and PAUL ERFER.

Whittier's loss is Long Beach's gain! KARL and MARRIETTA SCHUG, long associated with the folk dance movement around Whittier, have established their home in Long Beach and lost no time in becoming active members of the SILVERADO FOLK DANCERS. Welcome!

THE COSMOPOLITANS, a new exhibition group under the direction of PAUL ERFER, gave a fine account of themselves at the Long Beach festival. The four couples, dressed in authentic Ukrainian costumes, flew through the patterns of *Zhuravel*, which was promptly proclaimed a hit dance. The host group, the SILVERADO FOLK DANCERS, won applause with their lovely presentation of *Jarana Yucateca* in exquisite Mexican dress. PETERA WRIGHT directed. Let's have more demonstrations of this character!

HAROLD COMSTOCK is fast getting to be known as our Peripatetic President! He can be found dancing at least five times a week with different clubs. As guest at Santa Paula, Westwood, L. A. Co-op, Gandy Dancers, Griffith Park, Pasadena, Friendly Folk Dancers and points west, he is making quite a reputation for himself as an all-around fellow. If he hasn't visited *your* group yet, don't worry, he will!

TERRY McDONALD'S retirement from Federation folk dancing has left several important vacancies. SAM MEDNICK is carrying on as leader at Griffith Park with much the same policy—the firstest with the latest. And FORREST GILMORE, leader of the Whittier Folk Dance Co-op, has been appointed chairman of the research committee in Terry's place. DAVID SLATER is assisting Forrest in heading up the institute committee.

The OJAI ART CENTER DANCERS have been given new life under the recent appointment of VICTOR RICHMOND as folk dance teacher. Victor was formerly connected with groups in San Diego and in Los Angeles. The group meets regularly at the Art Center three times a week—Tuesdays, Thursdays and Saturdays. Plans for forming a workshop for advanced dancing are going ahead under Victor's peppy leadership. DAVID YOUNG, organizer of the Ojai dancers, is limiting his folk dance activities to the Happy Valley School in Ojai where he is a teacher of English.

CARLOS ROSAS descended upon Los Angeles from his triumphs in the north and soon made himself and his exciting dances known to hundreds. As a guest of PAUL and HELEN ERFER, who arranged many teaching sessions for CARLOS, he gave several institutes during

his four-week stay in the south. Aside from his regular Tuesday and Saturday classes at the Folk Arts Bazaar, he taught at Los Angeles City College, Jarabe Club (three times), the Fresno Frolickers, and several local Federation clubs. Enthusiasts came from everywhere to work with Carlos on the tricky Mexican dances that he presented with such flair and verve. It is regrettable that during rehearsals for "Festivales de Mexico" to be presented by the institute of the Arts department of the University of Southern California, Carlos was called back to Mexico and the performance had to be postponed until next year. We thank Carlos for the many interesting new dances he has added to our repertoire

and look forward to his return next summer. *Hasta la vista!*

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# NOTES FROM MEXICO: *Las Canacuas*

BY MILDRED HALL WALTER

ONE of the most charming of Mexico's many fiestas is *Las Canacuas*, a group of dances and songs native to the towns adjacent to Uruapan in the beautiful state of Michoacan. Its origins reach back into antiquity, for it is known to have been a marriage ceremonial in precortesian times. The Tarascans, Indian inhabitants of Michoacan and its nearby regions, were one of the most cultured of the pre-conquest tribes, and their ancient music and dances are of the greatest interest to folklorists, to students of music and the dance, and even to casual students as well. Their excellence in crafts is well-known: tourists take home samples of their famous lacquer work and of their embroidery and drawnwork.

*Las Canacuas* is done by young girls of the region, and although still used for wedding celebrations as in the distant, as well as the more recent, past, it is best known to outsiders as a fiesta to honor famous guests. Frances Toor, well-known folklorist of Mexico and author of several books, in *A Treasury of Mexican Folkways* describes a festival shown in her honor. The basis for this sketch, however, is the celebration viewed by another famous folklorist of Mexico, Higinio Vazquez Santa Ana, and the description of this traditional ceremony in the *Album Musical de Michoacan* edited by Francisco Dominguez.

Vazquez says that the group of dancers consisted of sixteen pairs of young girls dressed in the heavy dark skirts of the region, with white blouses and aprons, and blue rebozos worn in the usual fashion; that is, with ends tucked under in the front. Each girl wore three ribbons of three different colors on each braid. Every girl carried a tray, the beautiful lacquered jicaras of Uruapan, which showed an embroidered napkin on which was piled fruits and flowers. The only man in the group, other than the two musicians, was the *carguero*, an elderly, honored man who was in charge, and who gave a talk, evidently a speech of welcome.

The girls filed in in two rows facing their audience for the greeting song, *Buenas Tardes*, or Good Afternoon, which is to be found in Toor's volume mentioned above. After this song, they separated into groups of four and scattered perfume from their trays. While

singing their second song, *Tata Ninito*, or Dear Friend, the first row was seated, the second row knelt and the third one stood. After that, they seated themselves in a hollow square and a young man joined the group to do several jarabes with the most accomplished girl among the dancers. When the jarabes were over, the girls walked toward the guest and laid their gifts of flowers and fruits on the table next to him. Then they stepped back and the leading danseuse did a solo for the guest. They sang two more numbers, followed by a farewell song, and then left.

DOMINGUEZ is very enthusiastic about the festival. Some of what is given here is direct, but free, translation of his material. He says that among the many musical manifestations of the mountainous regions of Michoacan in the region of Uruapan, *Las Canacuas* occupies a position of eminence for its beauty, its variety, and for the distinctiveness of its melodies, a series of songs in the Tarascan language, which are executed in a progressive order and in a traditional manner. *Las Canacuas* is an ancient ceremony, having lost the form and meaning of many of its words, due to endless oral repetition. *Las Canacuas* means "the crowns" in the Tarascan language, a name probably given because, in certain seasons of the year, the young women adorn the head with wild flowers for this ceremony.

The little town of Paracho, on the highway leading to Uruapan, is presumed to be the one which has kept this ceremony alive through the more than four hundred years since the Conquest, since it is the home of musical families, who are also the makers of fine musical instruments. Among the people of Paracho have been many accomplished composers, also, and their indigenous music is among the finest to be found in the Republic.

A quotation from Edward Ruiz, a much earlier writer, is included in the *Album*. Ruiz writes: "On the following day, another party of very intimate nature took place in the home of the newly-married couple. Young men and women gathered; the girls with lovely wreaths of flowers in their hair and the young men carrying beautiful wreaths or sprays of flowers. They began to

lutions, actions and movements which dance, not without having first given gifts for the new household to the bridal couple. During the dance, a piece of bread shaped in the form of a small child was passed from hand to hand, and many allusions to this child were made in their songs. The fiesta is called *Las Canacuas*, and it is still shown in various towns of Michoacan."

THE CEREMONY in honor of Dominguez, a representative of the Secretariat of Public Education of Mexico, was given in 1923, in the town of Paracho. The songs he heard are listed by the first words of the song: *Buenas Tardes*, Good Afternoon; *Ofrecimiento*, Offering; *Flor de Canela*, Cinnamon Flower; *Tata Ninito*, Dear Friend; *Compradito*, Companion; *Indito*, Little Indian; *Jarabe Serrano*, Mountain Jarabe; *Flor de Changunga*, Changunga Blossom; *Que Bonitos Mejicanos*, What Pretty Mexicans; *Lo Mejor*, The Best; *El Dia (fecha de Las Canacuas ofrecidas)*, The Day (date of the ceremony of Las Canacuas); *Adios Tata*, Goodbye, Friend; and *Adios . . . Adios . . .*, Farewell . . . Farewell . . .

The Tarascans call their young women *guaris*. In Paracho, at the time of the above festivities, the *guaris* gathered with the musicians at the home of the wealthiest inhabitant. There they had gay music for their own entertainment until the arrival of the honored guest. The *guaris* were dressed in their festive regional costume which is composed of a white blouse with beautifully- and brilliantly-colored embroidery made by themselves, a full skirt of black or of deep blue wool, the deep bright blue rebozo with white silk stripes worn crossed in back and tucked in at the front, a white apron with drawnwork, also fashioned by the wearers. Around their necks, they wore brilliantly-colored paper leis; and in their hands they were carrying their lacquer trays, covered with a napkin on which was laid flowers and fruits of the season, pieces of handiwork and every kind of wooden miniatures; incrustated guitars, mandolins of fine wood, windmills, trumpets, boleros, combs, little brooms, etc., all in excellent taste and perfectly fashioned.

After a series of choreographic evolutions  
(Continued on Page Nineteen)





Some of the 1950 Faculty who will be on hand again for this year's Institute: Madelynne Greene, Shirley Wimmer, Lucile Czarnowski and Henry Glass. Photo by Posner.

# Teacher Training

Second Mills College

Dance Institute

March 17-22, 1951

**F**OR the folk dancer, school teacher, or recreation leader, Easter week will signify an event that will parallel the color of the Easter bonnet. Following last year's successful institute, Mills College will present its second dance institute, scheduled for March 17 through March 22, 1951.

With Henry "Buzz" Glass and Shirley Wimmer of Mills College as co-chairmen, a wide program of dance activities has been planned that should meet the interests and needs of our many dancers and teachers.

## FACULTY:

**WILLIAM E. CASTNER:** Vice President Folk Dance Federation of California. Director of Oakland and Alameda folk and square dance groups.

**LUCILE K. CZARNOWSKI:** University of California. Past President Folk Dance Federation of California. Past Chairman Research Committee Folk Dance Federation of California. Author: "Dances of Early California Days."

**HENRY "BUZZ" GLASS:** University of California Extension Division. Oakland Public Schools.

**MADLYNNE GREENE:** Director of Festival Workshop and concert dancer.

**LAWTON HARRIS:** Director of Folk Dance Camp, College of the Pacific, Stockton, California.

**LEE HOFMANN:** Professional ballroom teacher and graduate student at Mills College.

**JACK MCKAY:** President Northern California Square Dance Callers' Association. Square dance caller and teacher.

**SHIRLEY WIMMER:** Chairman of Dance Department, Mills College.

## PROGRAM:

In planning the schedule the emphasis will be put on thoroughness in both teaching and gaining instruction. The teaching pace will be slowed down, and instructors will be allowed all the time necessary to present each dance allowing for clarification of all patterns as well as an indication of correct style and interpretation. The program will be so arranged that review sections will enable the dancers to gain a further clear knowledge of the material offered. Profiting from the previous year's experience, time will be allotted in a busy schedule for people to "talk shop" as folk dancers like to do but never have time to do in a busy program.

While a definite program cannot be released at this time, the schedule will include the following dance activities:

## FOLK DANCING

Lucile Czarnowski will present some of the material she gathered from folk dance research in Canada. Madelynne Greene will offer instruction in some of the Mexican dances taught by Carlos Rosas but not generally known to the folk dancing public. Madelynne will also review a number of other dances in-

cluding correct styling and techniques. Buzz Glass will offer some new and interesting material, as well as review some of the older dances that are not familiar to our newer folk dancers. These older dances have a great deal to offer in fun and recreation and some of the early dances from *Folk Dances From Near and Far* will be brought to the attention of the folk dancers. Lawton Harris, who has brought national attention to the Folk Dance Camp at Stockton, will offer instruction in some of the Danish dances with techniques on proper Danish interpretation. Lawton has made a specialty of the study of Danish dances and has worked closely with Danish groups in California. Some delightful Irish dances direct from the Emerald Isle via an Irish student attending Mills should prove appealing.

## SQUARES, ROUNDS AND LONGWAYS

The square dance section will offer a wide variety of activities in both intermediate and advanced squares, round and longways dances. Jack McKay and Bill Castner, two of the outstanding square dance leaders on the Pacific Coast, will give instruction in calling, square

(Continued on Page Nineteen)



A refreshing dip between classes in Mills' beautiful pool. Bring your suit! Photo by A. J. Edwards.



International costumes add gay color to "party night." Photo by A. J. Edwards.



# THE RECORD FINDER

WHAT'S NEW & WHERE TO BUY

by Ed Kremers



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

## THE NEW SPEEDS

In response to many requests for information concerning the availability of folk and square dance records on the "new speeds" there is presented herewith a list of the principal titles which have come to the attention of the Record Editor to date (December 1950).

## FOLK DANCE RECORDS

*Ace of Hearts/Love and Kisses* Standard 45108 (a good polka and mazurka); *Alexandrovskia* Imperial 6025; *Balen I Karlstad/Styrman's Valsen* Linden 45-X029 (an excellent schottische and waltz combination); *Black Hawk Waltz/Laces and Graces* Imperial 6006; *Black Hawk Waltz/Put Your Little Foot* Capitol F-40207; *Boston Two-Step/Spanish Waltz* Imperial 6093; *California Schottische/Moon Winks Three-Step* Imperial 6046; *Clarinet Polka/Swedish Waltz* Decca 9-45022; *Clarinet Polka/Emilia Polka* Standard 45102; *Cotton-Eyed Joe/Hot Pretzels* Capitol F-40206; *Cotton-Eyed Joe/Veleta Waltz* Imperial 6054; *Domino Polka* (Russian Polka Koketka) Standard 45103; *Draggin' the Bow/Wednesday Night Waltz* Old Timer S-8029 (a good schottische and waltz); *Dutchman's Waltz/Schneider Polka* Victor 48-0020 (both good); *Expo Vals for Goodnight Waltz/Stampa Takten Pojkar Schottische* Victor 53-6252; *Finnish Waltz* Linden 45X072; *From Frisco to the Cape* (for St. Bernard's Waltz) Linden 45X064; *Glowworm/Rye Waltz* Imperial 6044; *Harvest Time Schottische/Minnesota Polka* Victor 51-0034 (both good); *Heel and Toe Polka/Schottische* MacGregor 4005 (both excellent); *Hilo Schottische/Forty Years Ago Waltz* Capitol 54-4025 (both good); *Hot Clarinet Polka* Standard 45104; *Irish Washerwoman* with medley/Stack of Barley Imperial 6039; *Kohanochka/Padispan* Imperial 6021; *Korobuchka/Scherr* Imperial 6022; *Midnight Tango* (for Donella) Standard S-45118; *Misirlou* Standard 45114; *Mis-*

(Continued on Page Seventeen)

## Try These Record Shops

### ALAMEDA

FRANCK'S MUSIC AND APPLIANCES  
1349 Park St. LAkehurst 31021

### BERKELEY

DAVE'S RECORD SHOP  
372 Colusa Ave. LA 5-5122

### FRESNO

HOCKETT COWAN  
1254 Fulton St. Phone 6-8171

MARGO'S, Home of Foreign Records  
719 Fulton Street Phone 3-8044

SCHILLING MUSIC CO.  
1239 Fulton St.

### LOS GATOS

BALDWIN'S  
214 N. Santa Cruz Ave. Phone 1252-W

### LOS ANGELES

AMERICAN MUSIC COMPANY  
426 So. Broadway MI 1871

FOLK ARTS BAZAAR  
625 Shatto Place DU 8-5265

### MERCED

WALLY COATS' RENDEZVOUS  
356 Seventeenth St. Phone 375

### MILLBRAE

HIGHLAND RECORD SHOP  
110 Hillcrest OXford 7-4439

### NAPA

HOUCK & HOUCK  
1133-39 Main Street Napa 6-7433

### OAKLAND

BEST MUSIC COMPANY  
12th and Clay Sts. Templebar 6-0905

HUTCHISON'S  
DIMOND RECORD SHOP  
3551 Fruitvale Av. ANdover 1-0255

RADIO MARGO  
7415 MacArthur Blvd. Sweetwood 8-2626

FAIRFAX RADIO & RECORD SHOP  
5361 Foothill Blvd. ANdover 1-2060

PHIL MARON'S FOLK SHOP  
573 15th St. GLencourt 2-2511

### PETALUMA

THE HARMONY STORE  
37 Main Street Phone 313

### RICHMOND

BILL'S MUSIC CENTER  
(Formerly Bert's Radio)  
455 San Pablo Ave. Richmond 3581

### SACRAMENTO

COAST RADIO  
900 J Street GIlbert 2-6424

TOWER DRUG  
16th and Broadway Sacto. 2-4916

### SAN FRANCISCO

ED KREMERS' FOLK SHOP  
262 O'Farrell St. SUtter 1-7294

MODERN RADIO CO.  
1475 Haight St. UNderhill 1-4751

SANCHEZ MUSIC STORE  
643 Broadway DOuglas 2-1337

### SAN JOSE

FRANK CAMPI MUSIC CO.  
50 So. 1st St. CY 3-9290

### SAN MATEO

PENINSULA MUSIC CENTER  
El Camino Real at 24th Flreside 5-2310

### SARATOGA

THE FOLK SHOP  
1 Oak Place. Saratoga 3892

### VALLEJO

NELSON TELEVISION STORE  
736 Tennessee St. Phone 2-1527

### WALNUT CREEK

REILLY'S MUSIC SHOP  
1521 Main St.—W. C. 2702



"The Mission Belles and Beaux" of Soledad in a "mixed party." The husbands and wives have exchanged costumes. The Schuhplattlers in the foreground are Salinas Lariat Swingers.



The International Folk Dancers, Portland, Oregon, dance Der Windmueller and Kreuz Koenig.



Danny McDonald calls a square at Bellota Park, Hollister. We present a "Dan's eye view." These two lower photos by Theron Wright.



Jack McKay helps Jim Fontana and Jim Larsen organize the Monterey Bay District of the Northern California Callers' Association.



# A PAGE FROM MEXICO

These pictures show Mexican school children in typical dance poses.



THE COVER PICTURE shows Carlos Rosas and partner in a pose from Mayan Indian Prayer Dance. Pictures on the cover and on this page were imported from Mexico and are used by permission of Carlos Rosas.



# Costumes from Lithuania

BY MARJORIE POSNER  
Costume Editor

**V**YTS BELIAJUS is the one single person who interested California folk-dancers in the dances of Lithuania and is also responsible for the costume information we have. These costumes are very beautiful and can be duplicated without too much trouble or expense.

The costume described here is native to the province of Sudavija.

The woman wears a long skirt, checkered or plaid, of heavy material. The original was hand-woven linen but there are many substitutes—drapery material, spun rayons, heavy cottons or fine woollens. The colors are definitely not bright or "modern" shades, and the skirt is made very full, with more fullness to the back than in front. It is gathered onto a band. The blouse is white, with a small round collar, long sleeves gathered into a cuff at the wrist and rather full. Collar, sleeves, cuffs and blouse front are usually embroidered in dark red, in a pattern of flowers or geometric designs, done in a weaving stitch rather than in cross-stitch.

The bodice is made of similar material like the skirt or brocade, or in solid green (dark). It is made fitted and fastens down the front with hooks, lacing or buttons. The lacing should be flowered, woven braid. The bottom of the bodice is finished off with a peplum, four to six inches wide, pleated or flared. The apron, worn under the peplum, is the most beautiful part of the original costume and was woven with flower or snowflake designs. It should be made of a woven fabric with a design in it as near as possible to the original and should be dark blue, rust or maroon.

The head-dress is usually a topless pill-box of the skirt material or a pleated "crown" of the material or of woven braid. Long ribbons in the same colors as the costume hang from the hat to the knees in back. The only jewelry worn is one or more strings of amber beads, worn under the blouse collar usually. Sometimes the long ribbons down the back are fastened to the beads instead of the hat.

The shoes are home-made moccasins, in brown or natural leather color (not hard to duplicate) and the stockings should be tan—NEVER white.

The man wears long trousers of linen woven in patterns from both the white and unbleached threads. This material can be duplicated very easily in cotton drapery cloth. They are worn tucked into the stockings, which are in turn wound around with the leather thongs holding on the home-made shoes. The shirt is white, made like the usual man's shirt, but with larger collar and full sleeves.

The sash and tie are hand-woven braid in the original costume, but you can simulate these with woven drapery materials. Choose a fabric with a flower or geometric stripe



Bee and Ernie Drescher (president of Changs International Folk Dancers, San Francisco). Changs has exhibited the Lithuanian "Mill Dance" in these costumes. Photo by George E. Posner.

woven in it. The sash is usually three to four inches wide and should go around the wearer twice with ends hanging down the left side. The tie is about two inches wide and long enough to tie in a soft bow.

The jacket for this costume should be gray wool, made waist-length with a high stiff collar and trimmed with designs in braid on the edges. It is tied together at the neck with a woven band like the necktie. The hat is straw, with a wide brim and trimmed with another woven band.

The Lithuanian costumes are very attractive and comfortable to wear, as well as being a part of the folk-culture of another country. The original costume was made of home-grown linen and required a year to complete, from planting the flax to doing the embroidery and weaving.



# FANTASIA MICHOACAN

(Mexican)

A Mexican couple dance introduced to us by Carlos Rosas of Mexico City.

**MUSIC:** Record: Imperial 1015, *Fantasia Michoacan*

**FORMATION:** Couples in double circle facing each other about six feet apart. M's hands are clasped low in back; W holds skirt lightly in front. These hand positions are maintained throughout dance. This dance may be done in a variety of formations, lines or circles, alternating M and W.

**COSTUME:** M wears his shirt tied in front and wrap-around pants. The hat he wears is a plain sombrero such as the farm workers wear. The W wears a ranchera-type costume, as seen in Michoacan. Her rebozo is worn over her head, behind her shoulders and under the arms with the back edge brought forward and tucked into the belt at the end of the fringe.

**STEPS:** Tour de Basque, Chasse\*, Pas de Basque\*, "V" Brush, Leap\*, Rock (Punte Cruzado), V Rock.

Music 4/4, 3/4, 6/8, 2/4

PATTERN

ILLUSTRATIONS

Measures

4/4

1

## I. Turns and Chasse

a. Take one tour de basque to L. (Begin with weight on L foot. Pick up R foot describing an arc and place it on floor to L of L foot. Turn to L with weight on balls of both feet and finish with weight on R foot, R toe turned diagonally to R, L toe pointed slightly to L, about six inches in front of R.)

2

Repeat tour de basque turn, crossing L over R and turning to R.

3

Repeat action of measure 1.

4

Repeat action of measure 2 on cts. 1, & 2, only. On cts. 3, 4, step L, R (in place), turning 1/4 to L to finish with R shoulder toward partner.

5-8

b. Chasse Step: Move toward partner beginning with a very slight hop on L while lifting R off floor, R knee turned out, then step R on R (cts. & 1), close L to R, step on R to R; face L and slowly draw L to R and up in an arc. Step out on L, close R to L, step out on L and face R (cts. 2, 3, 4, 5). Repeat action of Fig. I, b, twice more, using 5 counts each time you travel toward partner and away—starting toward partner on cts. 1, 6 and 11 (total 15 cts.)

Partners step on R as they face each other (ct. 16).

Close L to R (ct. 17), hold (ct. 18).

Extra 2 cts.

Note: This is a most unusual rhythm and dancers should take care not to deviate from this count. The first time partners move toward each other, they pause about two feet apart. The second time they are a little closer. The third time they finish back to back, partners peeking over shoulders at each other in flirtatious manner.

3/4

1-8

## II. Pas de Basque Around Partner and Back

a. Beginning R, partners advance toward each other using 8 light side pas de basques without crossing feet: Leap to R on R (ct. 1), step on L beside R (ct. 2), step on R in place (ct. 3). Repeat pas de basque 7 times beginning L, R, L, R, L, R, L.

9-16

b. Take 1 pas de basque step in place beginning on R. Take 7 more pas de basques moving clockwise around partner, facing partner at all times.

Note: In order to travel to L, the leap on the L is much longer than the one on the R.

17-24

c. Repeat action of Fig. II, b, beginning R and moving counterclockwise about partner.

Note: This time increase length of leaps taken on R and decrease leaps on L.

25-32

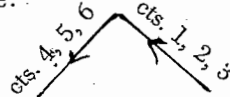
d. Beginning R, partners retire to position about six feet apart, moving backward on 8 pas de basques.

6/8

1

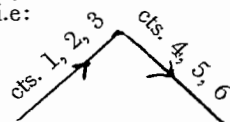
## III. "V" Brush Step

a. Hop L, at same time brush R toe diagonally forward L (cts. 1, 2, 3), hop L and brush R toe diagonally backward across L (cts. 4, 5, 6). The two brush steps describe an inverted V, i.e.:



2

b. Hop L, brush R diagonally forward R (cts. 1, 2, 3), hop L, brush R backward (cts. 4, 5, 6), i.e.:



## Music 4/4, 3/4, 6/8, 2/4

## PATTERN

## ILLUSTRATIONS

- 3-6 Repeat action of Fig. III, a and b, twice.  
7 Repeat action of Fig. III, a.
- Note: While taking hops and brush steps, M and W turn counterclockwise in place twice.
- 8 a. Facing partner, stamp on R, hold.  
9-16 b. Repeat action of Fig. III, meas. 1-8, beginning with R hop, brush with L, turn clockwise and stamp L.
- 3/4 IV. *Pas de Basque and Leaps*  
1-2 a. While facing partner, M and W take two side pas de basques (R, L).  
3-4 b. M and W leap to R on R (ct. 1). Leap on L across R making 1/4 turn to R, still looking over L shoulder toward partner (ct. 2). Leap on R to R making 1/4 turn R (back toward partner) (ct. 3). Quick scuff L and leap L (cts. & 1), hold (ct. 2), raise R in arc (ct. 3).  
5-8 c. Repeat action of Fig. IV, a and b, traveling back clockwise to face partner.  
9-16 Repeat action of Fig. IV, meas. 1-8.
- Note: The leaps are done in a choppy manner but the whole step is done lightly on toes, finishing close to partner with L shoulders adjacent.
- 2/4 V. *Simple Rock Step*  
1 a. Drop weight forward on flat of R foot at same time touching L toe tip across base of R heel (both knees relaxed and turned out, L knee bent), (ct. 1). Drop weight back onto L, R toe tip across L toe tip (R knee bent) (ct. 2).  
2-8 Repeat action of Fig. V, meas. 1, 7 times (8 rocks altogether) moving counterclockwise around partner with L shoulders adjacent.  
9-16 b. Repeat action of Fig. V, meas. 1-8, but on first count turn so that R shoulders are adjacent and L foot is in front of R. Partners move clockwise about each other, and finish facing each other on own original side about two feet apart.
- 3/4 VI. *Pas de Basque and Stamping Leap*  
1-16 Repeat action of Fig. IV, meas. 1-12, but instead of a light manner, stamp on leaps and do pas de basques in a heavy noisy manner as though quite angry.
- 2/4 VII. *V Rock*  
1-8 Repeat action of Fig. V, meas. 1-8, with following variation: W exaggerates her rocks, swaying the body forward and back from the hips down. M rocks forward R (ct. 1), and as he rocks back onto L, R foot is extended directly to R side, R toe down, R knee taut (ct. 2), then he drops weight back onto R behind L (ct. 1). Then M drops weight forward onto L and extends R out to side again (ct. 2). He continues in this manner for first 8 meas. moving about partner counterclockwise.  
9-16 Repeat action of Fig. V, meas. 9-16, but with W taking exaggerated rock steps and M taking V rock with L ft. Finish facing partner, moving backward on final beat so that M and W are approximately four feet apart.
- 4/4 VIII. *Turns*  
1-2 Repeat action of Fig. I, meas. 1-2.  
3 Lift R (ct. 1), turn to L (ct. 2), lift L (ct. 3), turn to L (ct. 4).  
4 Lift R (ct. 1), turn L (ct. 2), hold (ct. 3, 4).

Note: On turns M and W move slightly backward, finishing about six feet apart.

- 3/4 IX. *Pas de Basque and Pose*  
1-6 Beginning R, M and W move forward toward partner taking 6 sideward pas de basques.  
7-12 Move toward partner on 4 pas de basques.  
Extra 2 cts. Take 2 quick stamps turning R shoulder to partner in pose.

Note: Pantomime plays a very important part in this dance. In the early part M tries to impress W, and she is shy and not responsive and dances in a rather restrained manner. M becomes increasingly annoyed and flirts with the other girls. Both show indifference on Fig. V, reaching the height of annoyance in Fig. VI, which is shown by the stamping. On Fig. VII, they seem to come to a friendly understanding and are very attentive to each other and remain so throughout the rest of the dance.



See Corrections  
Feb. 1957  
p. 14





## Forget Yourself and Have **FUN!**

BY ELEANOR MacG. PHILLIPS

**H**AD ANYONE suggested, the night two years ago when my husband and I danced our first American Square, that we would one day participate in an exhibition, I think we would have quit right then. Neither of us knew an allemande from a dos-a-dos, and adding to my own confusion were some awful moments when I didn't know my right hand from my left. A few Sundays ago, with three other couples who are also members of Swing 'n' Circle in Oakland, we did some exhibition squares on "Breakfast at Bondy's," emcee'd by Mildred Buhler and broadcast from Belmont. It was a salutary experience, believe me!

Have you ever been a victim of stagefright? I suppose there are some stalwart performers who have not but most of us beginners, when we are called upon to dance before an audience, discover that we must do our stuff despite that most distressing combination of butterflies and collywobbles. So it was, at least, with George and me.

We had some misgivings when Leonard Murphy, the dance director of Swing 'n' Circle, asked us to dance in the exhibition but, thinking that it might be fun to do, we ignored the warnings of sober common sense and agreed. And, with mutual assurances that with Leonard's calling and enough practice we had nothing to fear, we were, as you can see, quite optimistic about it. Our first rehearsal changed that.

As we took our places for the first set, all the self-confidence we had talked ourselves into suddenly deserted us. Certainly, we got along all right at our club, where we just danced for fun, where it didn't matter if we missed a call or didn't understand it. This was

different! All the mistakes we had ever made and everything we *didn't* know about square dancing boiled up into a miserable case of stagefright. But neither of us, even for a moment, considered backing out. And thank goodness we didn't! For gradually, as we listened to Leonard's preliminary instructions and walked through the figures, we forgot ourselves and became more closely aware of people with whom we were dancing and of the dance itself.

**E**ACH COUPLE had acquired a certain style of square dancing and no two were alike, so in the interests of presenting an integrated appearance we discussed the differences, deciding on a basic style stressing grace and decorum, but flexible enough for the play of individual personality. We were, of course, putting into practice what we knew and felt about the real character of square dancing.

As rehearsals progressed our attention became more and more directed away from ourselves and on the figures and performance of the squares, the rhythm of the music and the group as a whole. We were able to push our fears into the background and to feel a certain security and confidence. However, we had no idea how we would react when we actually faced the audience at Bondy's.

Truthfully, we were very nervous when we took our places on the floor that Sunday morning, but as we got the feel of the music, concentrating on Leonard's calls and on executing the figures, there really wasn't time to think. And later, when we considered that the guests had certainly come prepared to enjoy themselves and because they were interested in square and folk

dancing, it seemed foolish to have been afraid of them.

Yes, George and I did get through the exhibition successfully and it turned out to be, for both of us, a profitable and pleasurable experience. Would we do it again? Well, it was a real challenge; we should like to think that meeting it made us better able to do it again. Would we advise other beginners to accept an invitation to dance in an exhibition? Certainly! All of us amateurs dance primarily for our own pleasure, but when we put our pleasure to work for others we gain far more than we give.

**F**OR MY HUSBAND and me it meant additional poise and self-confidence, better understanding of the squares and their cultural influence, and the great satisfaction that comes from working and thinking as a group under a capable director.

I have not offered a sure cure for stagefright because I truly don't think there is any. But I do know, now, that if you decide to dance in an exhibition there are things you can do to make it easier for yourself. First, whether it's to be square or folk dancing, practice until you follow the calls or execute the dance automatically; you won't have to worry, then, about remembering what comes next. Second, know what the dance you are to do represents and expresses; you'll be a better dancer. During your performance, remember that others are dancing with you; all the attention is not centered on one couple. And if you make a mistake, take it in stride. Don't let it floor you, for that would be pathetic. Enjoy what you are doing and those for whom you dance are sure to enjoy it, too.

Forget yourself and have fun!



# In Every Man's Life--A WOMAN!

BY MILDRED BUHLER

When one meets a man like Lloyd Shaw, one is curious about his family, his home life and his surroundings that undoubtedly lend themselves to his needs and help to form his life pattern.

On making his acquaintance some nine years ago, we felt immediately that he must have a charming wife, but that one word does not begin to describe Dorothy Stott Shaw, who is ever at his right hand, giving "strength to that elbow" of his.

From the start, and through the many years he has so ardently pursued this great hobby of his, "American square and round dancing," Dorothy has always been at his side—his helpmate, his counselor, critic, adviser, and most assuredly one of his greatest admirers. What more can a man want? Sympathetic, unassuming, Dorothy accompanies Lloyd on all of his cross-country treks with the Cheyenne Mountain Dancers, always there behind the scenes, supervising the making and care of the costumes, acting as guide and counselor to the youngsters, and looking after the one hundred and one little details that relieve "Pappy" of many worries.

One of the extra and very special treats the Shaws plan for members of the summer classes at Colorado Springs is the trek up to "Coombie Corrie," their mountain retreat back of Pike's Peak which Dr. Shaw designed and constructed almost entirely by himself. After consuming some of her culinary delights, there around the massive Swedish fireplace with the firelight dancing on the rustic walls of the cabin, the class members listen to Dorothy Shaw, the poetess, read some of her own beautiful works, of which a number of things have been published. A gentlewoman, with an abundance of energy that matches that of "Pappy's," she is the perfect helpmate for the demanding life he has built for himself.

After their trip to the San Francisco Bay Area in the fall of 1947, Mrs. Shaw wrote the following lovely poem.

## ADVICE TO AN INLAND CHILD

*Never turn your back upon the sea.  
If you must go where the road takes you—go,  
While the eucalyptus, pungent in the mist,  
Gives way to cedar, pungent in the rain,  
And the ruthless highway, curving flat and wide,  
Parting old pine groves, patterned with new snow,  
Climbs up the pass and down the other side.  
But do not turn your back and go away,  
Because within the compass of your skull  
Is room enough for the great moving sea,  
The lively sea—the molten chrysephrase  
Under the sun, and the lapis in the curling  
Where the wave turns and charges up the strand,  
Taking with towers of foam the beach-line boulder;  
The mist blown backward over the wave's shoulder;  
The spray in your face; the clam shells in your hand;  
The docile harbored craft so lightly lying,  
Rocking so lightly over their own shadows;  
The gold lagoons between the green salt meadows;  
The look of a flight of gulls; and the gulls crying.  
You can de-populate it, if you will,  
And see it as Portola saw it—still—  
The green hills with the blue bay in their arms.  
But you will call the people back at night,  
And, while you stand upon the highest hill,  
Behold them work their miracle of light  
And weave for you their jeweled and gossamer town,  
Their fiery web of bridges, ships and towers.  
And then the fog comes down  
And you can smell the flowers.  
Do not recall it. Keep it. Let the sea  
Beat in you with the beating of your blood,  
One and the same flood.  
And so come down to desert, bright and cold,  
And the Truckee River, pouring torrents of gold—  
Cottonweeds—into a pool of tawny grass  
That widens into a sunny stretch of sage  
And shimmering silver lakes of alkali  
And moves and rolls and shatters into mountains  
Like vast, arrested waves against the sky.  
And so go on, and take the glistening track;  
And so go on and turn another page;  
But never turn your back!*



MRS. AND "PAPPY" SHAW

## FRANCISCO NOTES

BY TRUDI SORENSEN

On a recent visit to the Scandinavian Folk Dancers at the Community Center on Capp Street, the spirit of genuine friendliness was most evident. One of their newer members, Inga Maj Dahlberg, who came to the United States as recently as 18 months ago from Boden, a town in Northern Sweden, was garbed in a most becoming Swedish costume. The schottische and Swedish hambo are being taught to the young people only recently, she remarked, and the newly-formed clubs are overflowing with eager beginners anxious to learn these popular dances their elders knew in years gone by.

The GATESWINGERS are a happy, interested group of dancers and if you don't have fun there, it's your own fault, that's all! As in past years, they held a bang-up New Year's Eve party, with fun and food for everyone. VERA HOLEUFFER chairmanned the successful affair.

At the November meeting of the SAN FRANCISCO FOLK DANCE COUNCIL it was announced that GRACE WEST of the Cross-road Villagers would be the chairman of the spring festival to be held at the S. F. Armory on March 11, 1951.

The INTERNATIONAL SALES CENTER, located on the second floor at 216 Market St., should be a spot of interest to folk dancers. Large rooms, available for folk dance groups to rent at a very nominal fee, are hung with paintings to be sold. Mrs. Gladys Winagar, manager of this center for artists, is arranging for a "costume clinic" as well as providing a loom for weavers. Other features are offered also, so plan a visit to this new and novel place. Oh yes, there is a "gadget shop" located there, too, with loads of wonderful suggestions for gifts for every occasion.





BY MILDRED R. BUHLER

TROY, OHIO. *Ed Durlacher Featured at Folk and Square Dance Festival.*

Ed Durlacher of New York City, nationally known square dance authority and leader, was the featured caller at the huge festival that was held in the Hobart Arena here on Nov. 9. This was the first big festival of this kind to be held in Troy, and it was rated an overwhelming success. Nearly 4000 people attended the big event, and at one point during the evening 128 sets were swinging and promenading under the skillful guidance of Durlacher, who uses simple calls to guide as many as 5000 dancers at one time through the square figures back in his "home town," New York. Under the chairmanship of Ward Swinehart, and directed by George Biersack, the festival featured many of the international folk dances familiar to California dancers, but Durlacher and his squares proved to be the highlight of the evening.

LONG BEACH, CALIF. *M. Y. F. Holds Big Party.*

The 13th annual Methodist Youth Fellowship Presidents' Party was held recently in the Long Beach Civic Auditorium with over 1300 teen-agers and members of the college set from Southern California and Arizona in attendance. Although many of the young folks were unacquainted with the program of folk and square dances provided for their entertainment, they "fell to" with a zest under the leadership of Marjorie and Osmyn Stout of Whittier, who were enthusiastic about the wonderful cooperation and enthusiasm evidenced throughout the affair.

LOS ANGELES, CALIF. *Callers' Clinic Held.*

The recent callers' clinic held on three consecutive Sunday afternoons, which was sponsored by the Callers' Association of the Los Angeles Area, was rated a bang-up success.

## THE RECORD FINDER

(Continued from Page Nine)

*iletote Kiss* (schottische)/Jingle Bells (vocal) London 30134; *Moon Winks—Three Step/Ting-a-ling, Waltz of the Bells* MacGregor 6115; *Red Raven Schottische* Victor 51-0041 (excellent); *Rye Waltz/Varsouvianna* MacGregor 3985 (both good); *Saturday's Waltz* Linden 45X083; *Sicilianella* Imperial 6052; *Spanish Circle/Under the Bamboo Tree—Narcissus* Imperial 6043; *Take It or Leave It* (for Tuljak)/Cuckoo Waltz Standard 45105.

In addition to the above, there are a number of general-use polkas, schottisches, waltzes, rumbas, tangos, sambas, Viennese waltzes, etc., not listed because not used at present for any specific folk dance.

# CALL of the Month

## Revolving Door

ORIGINAL CALL BY LLOYD SHAW

1. First and third go forward and back,
2. Forward again on the same old track,
3. Right hand star in the middle of the floor  
(First and third couples form a right hand star in the center)
4. Turn that star—Revolve that door.  
(Star keeps turning continuously until directed to change)
5. Side ladies chain right through that star,
6. And around the gent that's over thar,  
(Second and fourth ladies chain through the star by joining right hands in the middle of the star, making a six-hand star while they cross. When they get to the other side they give left hands to opposites and are turned back to the star again.  
NOTE: Important rule! When going over through the star it is important that the sides always enter their own gap in the star. For either (or both) of the second couple this gap is between the first lady and the third man. For either or both of the fourth couple this is between the first man and the third lady.)  
In coming back to place you enter the opposite gap (gap of opposite couple).
7. Now star chain back where you were before
8. And turn right around and face the floor.  
(The ladies chain back (using the opposite gap in the star) give left hands to their partners, and are turned around to face the center of the set.)
9. Now the side couples cross like a right and left through,
10. And turn right around like you always do.  
(The side couples cross over making an eight-hand star as they join their right hands in the middle, the gent going first and the lady following. When they get to the opposite side the side gents reach over across their own stomachs and take their own ladies by the left hand and pull them around (like a right and left through turn) and they both face the star again.)
11. Now star cross back on the same old track,
12. If you get back home you're as sharp as a tack.  
(They cross back through the star again by putting their right hands into the middle to make an eight-hand star. This time they both enter the opposite gap to return home. When they arrive home the side gents reach across in front with their left hands, take their partners' left hands and turn them around to place.)
13. A revolving door never went that way,
14. So star by the left now, what do you say.  
(The four in the center, first and third couples, do a right-face turn and join left hands, thus reversing the star. This star will keep turning continuously while the sides pass back and forth through it.)
15. With a left hand chain the side ladies cross,
16. And around that opposite, don't get lost.
17. Now star chain back to the proper owner
18. And watch the old man pull a boner.  
(The ladies chain across with left hands in the middle, giving right to the opposite who turns them around. They then left chain back (in opposite gap) and give right hands to partners, who turn them to place.)
19. The gents cross over with a left hand chain,
20. Right to your opposite, use your brain!
21. Now left chain back through the post office door,
22. And git fer home, 'cause there ain't no more.  
(Gents now enter the proper gap joining left hands so as to make a six-hand star. They give right hands to opposite and are turned back to face the star. The men give left hands again in the opposite gap, and star back to place, where their partners turn them around to face the set.)
23. Right hands back to the girls in the middle,
24. Pull 'em through to the tune of the fiddle
25. And shuffle along the old shoo-shoo,
26. And now you're doin' the do-si-do
27. A little bit of heel and a little bit of toe
28. Take that girl and home you go, and everybody swing!  
(The four in the middle who are still doing a left-hand star come out of it with the old familiar figure "right hand back to the girl behind." The men reach back over their left shoulders, taking the right hands, turn them with their right hands, then their partners with the left, again their left hand girls with the right, and their partners with the left as in a do-si-do.)

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# Around the SQUARE Set

by PEG ALLMOND

A card from FRAN AND MATT LARKIN from Florida tells of the wonderful dances they have attended enroute to New York. Matt called in Flagstaff, Arizona, and was well received.

CHARLIE REINDOLLAR is in the navy. He turned over his Wednesday night group to CHARLEY BASSETT, and the Saturday night MM Ranch Group to JACK SANKEY. REINDOLLAR is still in the area, but his hours are too uncertain to handle his groups.

THE SWINGSTERS hold a monthly party at Laurel Hall. At the December party they gave out new membership cards, and included three honorary members, GRACE WEST, DAN McDONALD and PEG ALLMOND.

New Square Dance Club in the area—THE CAPER CUTTERS—meeting on Monday nights at Edgewood. JACK McKAY is the caller. All-square dance groups are becoming popular. You can now do squares at Edgewood on Monday nights, with the Caper Cutters, Tuesday nights same place with the Square Cutters (invitational). Open groups dance squares at the Y.W.C.A. and the Y.M.C.A. on Wednesday night, Y.W.C.A. on Friday night, Kentfield every Saturday night.

FAY BOWMAN playing helper for the gentleman in the red suit and white whiskers treated the children to a wonderful evening of games sponsored by the Masonic order at Petaluma.

BEA AND BARRY BINNS drove down to Los Angeles for some southern style squares recently. They braved the storms to go but said the dancing was worth the long drive in the rain.

BILL DE ALVY turned in a good job of calling and MCing at the Red Cross party at Letterman recently.

GATE SWINGER Pot Luck Supper brought out 100. Included in that number was a whole raft of junior Gate Swingers.

THE DECEMBER 49er party at Buri Buri was a huge affair and early in the evening the electricity went off—ENTIRELY—not a WATT in the whole building, but emergency lighting in the form of automobile lights, candles, etc., furnished enough glimmer to proceed with the dinner and dancing. Live music helped the situation, and the callers found out what their forefathers did when they called in barns long, long ago. A good time was had by all, and they even threaten to dance by candlelight again soon. Bea and Barry Binns are the leaders of the group.

Good dancing at the RANCHERO GROUP in MILLBRAE. They love squares as much as other dances and their repertoire of folk dances is above the average group. CARL WACHTER is the caller.

ACE SMITH and LAWTON HARRIS will have new home addresses—both moved within the month.

It takes more than a cloudburst to keep the dancers away from the SCHOOL HOUSE at SHELDON on dance night. They arrived from around the countryside, in boots and all sorts of rain clothes, WITH THE CHILDREN, moved the desks and chairs to make room to dance, and went to town under the guidance of CHARLOTTE JOHNSON.

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# THE MILLS INSTITUTE

(Continued from Page Eight)

dancing, round dances and longways, as well as introduce new square calls and develop the techniques of square dancing.

## SOCIAL DANCING

With the great interest in round dances and ballroom dances, many planning to attend will want to take advantage of the sections in social dancing. Instruction will include points on posture, leading and following, as well as dance patterns. Buzz Glass and Lee Hofmann will offer instruction, and it is also planned to invite guest instructors in social dancing. Though planned for all dancers, this program should interest those giving instruction in the many ballroom dances on the folk dance program, as well as for those who teach social dancing in schools. The waltz in its various forms ranging from the American to the Viennese will receive heavy emphasis.

## CREATIVE DANCE

Shirley Wimmer will offer a class in dance composition based on folk forms. This group will be of particular interest to elementary teachers who desire to develop their own material for pageants and programs. She will offer suggestions on the creative possibilities inherent in folk dance forms.

## TEACHING TECHNIQUES

Because of the great number of teachers interested in teaching techniques, this section will again be included and will be expanded. Emphasis will be upon aids and techniques directly useful to the active teacher and folk dance leader.

## ETHNIC GROUPS

On Wednesday evening, March 21, an outstanding program of folk dancing by ethnic groups is being planned under the direction of Marvin Hartfield, who is well known for his outstanding work in sponsoring ethnic groups. While plans are still being formulated, Mr. Hartfield will present some six to eight groups in native costume who will perform their own dances, including Scottish, Portuguese, Philippine, Irish and Dutch.

## DANCE NOTES:

As at last year's institute, mimeographed copies of dance notes will be provided for dances not appearing in *Let's Dance!* or from Vols. I-V *Folk Dances From Near and Far*.

## ROOM AND BOARD

Graduate House on the Mills College campus will be opened for the exclusive use of dance institute students. Ninety men and women can be accommodated. Each person will pay \$4.50 for a double room and three meals a day. Reservations for room and board will be filled in the order received. Requests for reservations should be made *at once*. They cannot be accepted after February first. A non-refundable deposit of \$4.50 is required for each reservation. The check should be made payable to Mills College and sent to the Office of Record, Mills College, Oakland 13, California. Please state the number of days you will wish accommodations and be sure to include your name and address. Off campus students may find accommodations in nearby motels.

## TEA ROOM

The campus tea room will be open daily from 9:30 a. m. to 4:30 p. m. for the convenience of those living off-campus.

## REGISTRATION

Enrollment for the institute will be limited. Those desiring to attend should write immediately to the Office of Record, Mills College, Oakland 13, California, enclosing \$2.50 registration fee. This fee cannot be refunded. Registrations will be accepted in the order received.

UNITs

All credit given will be on the upper division level.

Those who wish to qualify for *one* semester unit of credit must participate in 30 hours of classes during the regular session of March 17-22.

Those who wish to qualify for *two* semester units of credit must participate in 44 hours of classes during the regular session of March 17-22, including the intensive review period on Saturday, March 24.

The total tuition fee is \$18 plus \$2.50 registration fee.

## OTHER INFORMATION

Registration and payment of fees is set for Friday, March 16, from 1-5 p. m. and Saturday, March 17, from 9-12 a. m. and 1-3 p. m. in the Administration Building. Instruction will be given morning, afternoon and evening until Thursday, March 22. The swimming pool will be open for those desiring to use it. Commercial records will be available on campus for all dances taught. For further information please write to Office of Record, Mills College, Oakland 13, California.

## Notes from Mexico

(Continued from Page Seven)

the guaris made during *Las Canacuas*, for a finale, one of them drew near the honored guest and did a graceful dance. She carried in her hand a spray of marigolds entwined with leaves of corn. She offered it to the guest, but when he tried to take it, she retired with grace and with gentle malice, repeating this phase several times. In olden times, the marigold was the symbol of virginity; therefore it was her duty to preserve her spray of flowers without losing a single petal.

In the second act, all of the guaris bowed to all of those present and especially to the honored guest. Then came a solemn moment: that of the Petition. It is traditional that whatever they ask of the honoree, he must grant it in order not to lose all respect and honor among the townspeople.

*Las Canacuas* has degenerated today, and in Uruapan there are groups who use, instead of the ancient melodies of the Tarascans, songs in bad taste drawn from the theaters of the citified revues. Dominguez has only the *Ofrecimiento* and the *Flor de Canela*, *Compradito* and *Arbol Frondoso* and *La Flor de Changua*, which are, however, genuine musical gems full of indigenous Tarascan feeling.

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