

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

Scandinavian Story - Vallejo Centennial

Let's Dance

THE MAGAZINE

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PAGE TABLE OF CONTENTS

3	Your Host Cities—Vallejo, Santa Barbara
4	Dear Guest, the Pleasure Is All Ours Story of "Mama" Gravander's Role in Folk Dancing —by Virgil Morton
5	A Trip to Scandinavia by Rod Frantzich
7	Swedish Peasant Costumes. Art Work by Frank Kane
10	Scandinavian Folk Dancers
11-14	Vallejo—Centennial Folk Dance Festival
19	Dance Description—Dal Dans

OTHER FEATURES

6	Food of All Nations	18	Promenade
8	Club & Council News	19	Let's Dance Squares
15	They'll Do It Every Dance	22	Record Finder
17	Report From the South	23	Puget Soundings



Let's Dance Calendar

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Federation Festivals

AUGUST 15, SUNDAY Vallejo
Veterans' Memorial Building
(444 Alabama Street)
Co-Chairmen: Don Caldwell and Sue Lem-
mon.
Council Meeting: 12:30 p.m. Dancing 1:30-
5:30 and 7:30-10:30 p.m.
Theme: "Mare Island Centennial"

AUGUST 14, SATURDAY Santa Barbara
High School Gym
E. Anapamu Street
Chairman: Jerry Voorhees.
Old Spanish Days Fiesta Festival "Viva La
Fiesta".
Hosts: Santa Barbara Folk Dance Club.
Dancing from 8-12 p.m.
Council Meeting: 6:30 p.m.

SEPTEMBER 19, SUNDAY Walnut Creek
Walnut Creek City Park
Chairman: Pres. Stan Valentine.
Council Meeting: 12:30 p.m. Dancing 1:30-
5:30 and 7:30-10:30 p.m.

OCTOBER 24, SUNDAY Fresno
Memorial Auditorium
Chairman: Pres. Rafael Spring.
Council Meeting: 12:30 p.m. Dancing 1:30-
5:30 and 7:30-10:30 p.m.

Regional Festivals

AUGUST 22, SUNDAY Woodland
Yolo County Fairgrounds
Hosts: Woodland Villagers.
Sponsored by: Yolo County Fair.
Dancing: 7:30 to 10:30 p.m.
Chairman: Michael Enes.

AUGUST 22, SUNDAY Menlo Park
Burgess Park and Gym
Hosts: Peninsula Folk Dance Council.
Sponsored by: Menlo Park Recreation Dept.
Picnic 1:30-2:30 p.m. Dancing: 2:30-6:30
p.m. Burgess Park (outdoors) and 8:00-
11:00 p.m. Burgess Gym (indoors).
Co-Chairmen: Gene Fuller and Fred Slater.

AUGUST 22, SUNDAY Roseville
Royer Park Tennis Courts
Annual Picnic Festival
Hosts: Centennial Swingers.
Dancing: 7:00-11:30 p.m.

SUNDAY, AUGUST 29 Glendale Civic
Auditorium
1:30-5:30 p.m.
Chairman: Elsa Miller.
Hosts: Glendale Folk Dancers.
Council Meeting: 11 a.m.

Your Host Cities

Santa Barbara, Fiesta City

By ELIZABETH SANDERS

Ole! Ole! Viva la Fiesta! On the evening of August 14, the Santa Barbara Folk Dance Club invites all dancers to gather in the Santa Barbara High School gymnasium for the Fiesta Festival. This will be a gala event, climaxing the four day celebration of Old Spanish Days, better known colloquially as Fiesta. To carry out the theme, decorations, dances, and exhibitions will create the same Spanish spirit that predominates everywhere throughout the city. As for those exhibitions, everyone will be delighted with them. Los Bailadores of Salinas, led by their teachers and leaders, Bob and Lucille Cryder, will present the Monterrey Contradanza, an authentic early California dance, taught by Lucille Czarnowski. Ace Smith's Lariat Swingers also of Salinas will repeat the fluorescent square dance that was so effective at the statewide festival at Long Beach. The Glendale Folk Dancers, led by President Ralph Miller and Director Nate Moore, will glide through their lovely French Minuet. Then Grace Perryman's San Francisco Folk Arts Group will bring back the Spanish atmosphere with a Spanish dance accompanied by the indispensable castanets.

However, before going to the festival, folk dancers will show off their fine costumes in their own parade. At seven o'clock, they will congregate at the Court House on Anapamu Street between Santa Barbara and Anacapa Streets, then dance their way down State Street to the City Hall at De la Guerra Plaza where they can get into their cars to drive to the High School. There will be no dearth of folk dance music to inspire feet to go into action. Local accordionists will be stationed at close intervals. Public address systems will be amplifying the music of folk dance records. Elma McFarland's recorder group will play too. That's a cue for all dancers who play the accordion or any other portable instrument to urge their groups to come prepared to dance to their music. What a parade this will be!

(Continued on page 18)

Vallejo

By SUE LEMMON

On Sunday, August 15, 1954, the North Bay Regional Council of Folk and Square Dance Clubs will be host to the California Folk Dance Federation (North) at the regular monthly festival. The festival will be held at the Veterans' Memorial Hall in Vallejo. This city is the home of the Mare Island Naval Shipyard, and on September 16 of this year Vallejo and the shipyard will join in a tremendous celebration of the 100th anniversary of Mare Island as a shipyard for the United States Navy. During these 100 years many ships have been built and repaired at Mare Island, while the city has grown up right alongside the shipyard.

In 1835 one of California's most influential and commanding figures, Mariano Vallejo, was appointed Military Commandante of the Northern Frontier. He immediately set about pacifying the Suisun Indians. The principal Indian Chieftain, Yem-Soto, ultimately became a Christian and was baptized Francisco Solano at the Sonoma Mission. The county was subsequently named after this great warrior. The area's largest settlement was named after General Vallejo, who owned vast grants of land in Solano and Sonoma Counties. The town of Benicia is named for the General's beautiful and devoted wife, and the township of Suisun honors the memory of a tribe of Indians who were wiped away by a plague of smallpox.

On September 16, 1854, Comdr. Farragut became the first Commander of the Mare Island Naval Shipyard, which was purchased by the U.S. Government for \$83,000. From the barren island with its rattlesnakes and high grass has grown an installation of which the entire nation can be proud. Many of the ships built at Mare Island have made their names familiar to the entire world as defenders of our nation. The first electrically driven ship of the U.S. Navy, the USS Jupiter, was launched at Mare Island in 1912. She was later converted to a seaplane

(Continued on Page 14)

SEPTEMBER 11, SATURDAY Bolado Park
Hollister
Program: Afternoon swim and barbecue.
Dancing: 7:30-11:30 p.m.
Hosts: The Hollister Prometeers.
Sponsored by: Monterey Bay Area Folk
Dance Council.

Special Events

AUGUST 29, SUNDAY Oakland
Woodminster
Exhibition Program—Starting 8:30 p.m.
Chairman: Jim DePaoli.

Teachers' Institute

SEPTEMBER 26, SUNDAY Oakland
Oakland High School
Chairman: Ace Smith.
Dancing: 1:00 to 5:00 p.m.

In the months ahead:

September
—South American lore with Lisa Lekis.
•
October
—Armenian lore with Mary Spring.
•
November
—Scottish lore by Howard Bell.

DEADLINES
for all material first of month
preceding issue

Cover
for
August



The Norwegian Leikaring, of Oakland, wearing the costume of Hardanger, Norway, dancing the Tre-Kans Polka. Pictured are Bernice Krekoria, Greta and Pat Petersen, Ann Hughes, Esther Pederson, Begerith Hanson, Al Petersen and Clarence Pedersen. Standing are Howard Bell and Bruce Hansen. —Photo by Phil Maron.



Valborg "Mama" Gravander spinning wool prior to weaving.

—Photo by Rob't. Chevalier.

"Dear Guest, the pleasure is all ours!" That was "Mama" Gravander's modest reply to the inevitable enthusiasm her guests proclaimed for her art in re-creating the folk lore and festivities of her native Sweden.

Between the years 1930 to 1945, "Mama" Gravander presided over the big house at 2016 Pacific Avenue, in San Francisco's Pacific Heights section, that became home to hundreds of adopted Swedes, or to real ones visiting here from Scandinavia. The house was appropriately named Sveagard, meaning the House of Svea. In Sweden, Svea is symbolic of liberty and justice, corresponding to the American figure of Columbia. The house was also known to the general public as the Swedish Applied Arts.

Jovial, flaxen-haired Valborg, and tall, kindly Axel Gravander had come to San Francisco from their native Sweden in the early '20's, bringing with them the knowledge of weaving and the age-old crafts of Scandinavia. Soon Axel had built looms and Valborg had opened her home to display the fine weavings from those same looms. It was not long before the public was asking for lessons in weaving the intricate and traditional patterns the Gravanders specialized in perpetuating. Many students came to live at the house and often invited friends to join them at the smorgasbord dinners. Again the public demand prompted the opening of Sveagard on two nights a week with Valborg and Axel Gravander presiding over the festivities. The warm personalities of the Gravanders endeared them to all who met them and it was inevitable that all San Francisco was soon calling them "mama" and "papa" as did the "family."

The "family" consisted of those students living in the house or those who attended regular sessions and assisted in serving the dinners, acted as guides, and danced and sang the old dances and melodies of Scandinavia that the Gravanders delighted in teaching.

In a typical visit to Sveagard, the guest would be greeted at the door by one of the "family" dressed in an authentic costume of one of the provinces of old Sweden. The flickering fire-

"Dear Guest, the Pleasure Is All Ours"

By VIRGIL MORTON, one of the "family"

light in the several fireplaces and the warm glow of candlelight would be reflected in the polished copper and antique silver on the sideboards.

Dinner would be served just as in Sweden, commencing with the smorgasbord—a table laden with a bewildering quantity of appetizers. The array would include meat balls, herring prepared in many ways, blood pudding, pickled beets and many kinds of salad, a variety of cheese including a chocolate colored goat's milk cheese, and the Swedish gnackebrod, a round flat disk of dried rye bread. After the guest had eaten as much as he desired of the smorgasbord, the main meal of roast beef, roast goose, or turkey would be served. Dessert would be simple; a fruit soup made of prunes and raisins flavored with dried rose petals, or a spiced rice porridge. Good fortune was forecast for the person lucky enough to be served the portion containing the one almond used to impart a delicate flavor to the pudding. Endless quantities of coffee, strong and steaming, would be served by the "family" from gleaming copper pots.

After dinner, the guests would be guided through the house and allowed to examine the gaily painted 18th century cabinets, the antique four-poster beds with their trundle beds underneath, and to exclaim over the linens and spreads woven by the Gravanders and the students.

When the house and its treasures had been thoroughly examined, the group would be invited to the basement where the colorful Scandinavian folk dances would be performed with the guests invited to learn and take part in them. It was from Sveagard that such dances

as the *Hambo Polska*, *Triple Schottische*, *Figure Schottische*, *Tantoli*, *Gustaf's Skoal*, *Weaving Dance*, and many others were taken to the expanding folk dance groups by members of the "family." Although the popular "*Scandinavian Polka*" developed at Sveagard from the slower *Norwegian Polka*, it was not with Mrs. Gravander's approval. Also the individual turns in the *Hambo Polska* were sternly forbidden at Sveagard for "mama" believed such deviations would soon destroy the charm of the old traditional dance forms.

On the occasion of the many Swedish festivals, "mama," dressed in her richly embroidered dress and cap from Dalarna, would hold her guests attention with amusing accounts of the activities and legends connected with Easter, Christmas and other holidays.

An actual re-creation of the major festivals would take place at Sveagard. No doubt the strangers driving past Sveagard during mid-June were startled to see gaily clad dancers circling a flower bedecked maj-pole and singing "Midsummer Is Here," or decorating the house with garlands of vines and flowers gathered fresh that day in Golden Gate Park with the special assistance of "Uncle John" McLaren, the creator of that world-famous park. At night, the guests would also assist in decorating a special pole in the dancing hall and join in the *Clap Dance* and *Hop Mother Annika*, or watch special exhibitions of the *Ox Dance* and the *Dal Dance*.

On the thirteenth of December, the Midwinter festival of Santa Lucia heralded the coming of the Christmas season. One of the young girls would be dressed in the white robes of the

(Continued on Page 16)

The Old House—Ekbacken, Mill Valley, California.



A Trip to Scandinavia

By ROD FRANTZICH

John is an eager young "Folk Dancer." He is at his first Statewide Folk Dance Festival. John doesn't know too many of the dances on the program yet.

The "M.C." has just announced the next dance: a Hambo.

"Boy!" John says to his partner, "I've worked all month to learn this, so let's try it."

Once on the floor he looks around in dismay. The floor is so crowded that John knows he'll never enjoy this Hambo. John and his partner decide to wait for the second Hambo hoping that the others will be too tired and the floor not so full. As he brings his partner to the side his comment is, "I wonder just where this dance came from." While he and his partner are sitting there watching the dancers twirling past, his partner begins to explain.

"I'm a member of the Nordic Folk Dancers of Oakland. Naturally our specialty is Scandinavian dances. The Hambo is a favorite of all of us. It is a Swedish dance and in Sweden is called the Hambopolska. When the Folk Dance Federation of California was organized this was one of the first dances learned. Some other folk dances that were learned by the Federation during its first years were the Finnish Spinning Waltz, the Danish Totur."

"On the Northwest part of Europe there is a peninsula. This peninsula is really Scandinavia. The only two countries on this peninsula are Sweden and Norway and therefore only those two are truly Scandinavian. Denmark is on another peninsula that is directly below Scandinavia. It is because of its historical background that Denmark and often times Iceland and Finland are included in the term Scandinavia."

The Scandinavian Folk Dancers of San Francisco. Left to right: Edna Klockars, Andy Anderson, Carol Erfaldt, Einar Anderson, Jackie Elliott, Jack Harkins, Inger Svendsen, Norman Gigandet, Gayle Maybaum, Rod Frantzich, Gisela Myers, Claude Myers.
Seated: Vera Frantzich.



While his partner talks about Scandinavia, John relaxes and is mentally carried away on a trip to that part of the world. He finds himself on the Jutland Peninsula, a small peninsula jutting forth from the mainland of Europe and dividing the Baltic and North Seas. A few islands in the Baltic Sea make up the rest of this country. There are no mountains, just a few rolling hills. Nestled between these hills are numerous lakes. Passing through this land of Denmark, he notices that fishing and agriculture are the leading forms of livelihood.

These Danes are proud of the fact that their king today is a direct descendant of old King Gorm who started that kingdom around the 10th Century. No other country in the world can boast such an ancient lineage for their ruler.

April 30th brings a holiday mood to this country and continues through May 1st. For them, this is the beginning of Spring. Many people wear their traditional costumes. Folk dancing is on every program and many of the people can take part. Some of these dances John recognizes as having danced here in California; Crested Hen, Totour Little Man in a Fix, and many others including the Backwards Contra.

Again John is on his way to the country of birch trees and evergreens, Sweden. As he approaches from the Baltic Sea side he can see several good beaches for swimming. The water is not as cold as one would suppose.

Further inland he sees the "old" and the "new." He can see some small farms being tilled by animals and the hay cut by scythe. The neighboring farm is being tilled by tractor and hay is cut by mowers. Here are narrow country roads, while in the cities there is every modern convenience



Founder of Scandinavian Folk Dancers Judith Olsen Renzetti with Frank Nelson and Vera Frantzich.

known to mankind. There is modern architecture and Swedish modern furniture on one side and the old red buildings on the other side.

Here is a country not very much bigger than California and yet boasts almost every type of terrain known except a desert. The rugged mountains on the west and north supply the area for winter sports and cause hundreds of lakes and streams that make Sweden a vacation paradise both summer and winter. The central part of Sweden is the level lowlands and furnishes a farm belt that can supply almost the entire nation. Of course John already knew that some of the world's best iron ore came from Sweden. Here in the southern part he can see the iron ore mines. What surprises him most are the coal mines. Here are also some of the richest coal mines, so vital to Europe.

John can't help but wonder that Sweden is not "war torn" like most of Europe. This friendly nation has managed to keep out of both of the great World Wars. It certainly comes as a surprise to find out that the Swedes were once a warring nation and that the Swedish empire had conquered and controlled all Scandinavia and followed through Finland, part of Russia, and down into Estonia. Their influence on the conquered territories is still reflected in the dress and folk dances of that area.

Midsummer Day is one of Sweden's big holidays. Festivities begin on the evening of June 23rd and continue through the night and through June 24th. This is the longest day of the year and in parts of Sweden the sun doesn't set at all. The balance of Sweden merely "tones down to twilight." John sees his first "Maj" pole dance (J pronounced "Y"). He soon learns that "Maj" means "green leaf" and has nothing to do with the month of May. This name is used because the pole is elaborately decorated with

(Continued on Page 15)



LUSSEKATTER (Lucia Buns)

- 1 cup milk, scalded
- 1/3 cup butter
- 2/3 cup sugar
Add milk to butter and sugar, and stir until dissolved. Cool to lukewarm and add yeast.
- 1 yeast cake, crumbled
Stir in yeast until well mixed. Then add:
- 1 egg, beaten
Gradually stir in:
- 4 cups sifted flour
- 4 or 5 cardamon seeds, crushed
Beat thoroughly.
Place dough in a greased bowl, cover and let rise in a warm place until double in bulk.
Knead on a floured board for a few minutes.
Roll a small portion at a time and cut into strips about 3 1/2 inches long and 1/2 inch wide. Place two strips together to form the letter X and curl the ends. Some desire to put

Raisins—4 to a bun



on top for decoration. Place on a greased baking sheet and brush with beaten egg. Cover, and let rise for one hour.

Bake in a moderately hot oven, 400 degrees F. for about 12 minutes.

Makes about 3 1/2 or 4 dozen Lussekatters.

KOTTBULLAR (Swedish Meat Balls)

- 1/4 pound beef
- 1/4 pound pork
- 1/4 pound veal
Grind meat together 3 or 4 times until very fine. (Some Swedish cooks insist that the secret of their success is in grinding of the meat. They put it through their own grinders at home. This way you may mix the meat better, grind it finer, and not have any picked-up flavor from previous ground meat which is usually the result of having it ground at the meat market)
- 1/2 cup milk
- 1 cup soft bread crumbs (small crumbs)
Soak bread in milk for 10 minutes.
Then add:
- 1 slightly beaten egg
- 3/4 teaspoon salt
- 1 teaspoon brown sugar
- 1/4 teaspoon pepper
- 1/4 teaspoon ginger
Saute:
- 1 tablespoon butter
- 3 tablespoons chopped onion
Mix well all the given ingredients until light and fluffy. An ordinary potato masher will be found very convenient for this. Cover and chill for at least 2 hours.
Roll into balls about the size of a walnut.
Roll balls in flour and fry in:
- 2 tablespoons of butter
over medium heat until lightly browned (about 10 minutes)
Add:
- 1 cup of hot water
cover, and simmer gently for 30 minutes.
Remove meat balls to deep serving dish and keep hot.

Mix:

- 1 tablespoon flour
- 1 tablespoon water
- 1/2 teaspoon salt
- 1/4 teaspoon pepper
- and add to remaining pan juice.

Heat:

- 1 cup cream
and add this, stir constantly and simmer for 5 minutes.
Pour gravy over meat balls and serve hot.
Makes approximately 25 meat balls.

* * *

PEPPARKAKOR (Swedish Ginger Cookies)

Cream until soft:

- 1 cup butter
Gradually add:
- 2 cups sugar
- 3 eggs
- 1 cup of the dark Karo syrup
Blend:
- 1 teaspoon soda and
- 1 tablespoon milk
Add soda and milk to first mixture and then add:
- 1 teaspoon ginger
- 1 teaspoon allspice
- 1 teaspoon ground cloves
- 1 teaspoon cinnamon
- 4 or 5 crushed cardamon seeds

Flour—enough to make a stiff dough

Let stand overnight in bowl in a cool room.
Roll dough out thin on a lightly floured board and cut with a diamond shaped cookie cutter.
Bake in moderately hot oven 375 degrees F. for 8 to 10 minutes or until done.
Makes approximately 8 dozen cookies.
To make special gingerbread people for the children, lay a paper pattern on dough and cut around it with a sharp knife. Bake. When cold, join parts by dipping edges in melted sugar. Decorate with icing using a pastry tube.

* * *

FATTIGMAN (Norwegian Holiday Cookies)

- 2 eggs
- 1/2 cup sugar
Beat eggs and sugar together.
Add:
- 4 tablespoons butter, melted
- 1 tablespoon cream
- 1/4 teaspoon powdered cardamon
Sift:
- 2 1/2 cups flour
and add to the first mixture.
Chill dough thoroughly.
Place dough on a floured board and roll out to the thickness of pie crust. Cut in diamond shapes and make a slit lengthwise in the center. Pull one corner through the slit. Drop into deep hot fat
and fry until brown.



Drain on unglazed paper and sprinkle with powdered sugar.



Norwegian Leikaring dancing the Mill Dance at the July 11 Kentfield festival.

—Photo by Rob't. Chevalier.

Swedish Peasant Costumes



Woman's Costume, Haverö parish (Uppland):

SKIRT: Half wool, half linen material, woven into a striped red and green pattern. It is pleated at the top, and attached to a red waist-band. At the bottom is an applied band of red cloth.

BODICE: Red and green striped cloth. It is fastened in front with two rows of brass buttons.

APRON: Half wool, half linen material, woven into a pattern of red stripes on a dark green ground.

BLOUSE: White cotton. The neck opening is bordered by a narrow upright band.

JACKET: Red woollen cloth. It is collarless, and has "blind" cuffs (i.e., sewn fast to the garment.)

In front, this jacket is fastened by means of a cord running through eyelets, and — like the bodice—it is cut so short, especially at the back, that a good deal of the blouse is visible above the top of the skirt.

CAP ("Hogmossa" or "high cap"): Embroidered silk. The characteristic flat panel at the back consists of embroidered black silk on a cardboard foundation. The white linen under-cap has a border of bone-lace. As a rule, unmarried women did not wear an under-cap.

STOCKINGS: Red woolen yarn, knitted.

SHOES: Low-heeled, resembling pumps, with pewter buckles.

The **SKIRT-BAG** is made from several materials, and has a band by which it is attached to the waist.

ORNAMENTS: The blouse has a heart-shaped clasp, with pendants.

Man's Costume, Hedesunda parish. (Gästrik-land):

JACKET: Dark blue frieze-cloth with a stand-up collar, cuffs, lapels and two rows of cloth-covered buttons.

WAISTCOAT: Woven from wool and linen into a pattern of narrow stripes. It has lapels, a stand-up collar and two rows of flat, pewter buttons.

BREECHES: Chamois leather, with brass buttons. The garment fastens at the sides.

SHIRT: White cotton, with a stand-up collar about 2½ inches high.

The **NECKCLOTH** is a square of patterned silk.

CAP: Red woolen yarn, knitted.

STOCKINGS: White woolen yarn.

The **KNEEBANDS** have a woven pattern.

SHOES: Brown leather, with metal buckles.

Costume for a very little boy, Ingelstad district (Scania):

FROCK: Dark blue frieze-cloth, buttoning at the back. It has a band around the neck and touches of green velvet, green silk and floral embroidery on the shoulders and sleeves. The shoulders have epaulets and a decorative arrangement of ball-shaped silver buttons.

APRON: Striped cotton, in many colours. The bib is white linen, with a blue and red embroidered pattern and a lace border.

SHIRT: White linen, with a stand-up collar and lace at the wrist-bands.

The **CAP** is made from five wedge-shaped pieces, with a rosette, and strings to tie under the chin.

STOCKINGS: White woolen yarn, knitted.

SHOES: Brown leather, with ankle-straps.

Source: Swedish Peasant Costumes by Anna-Maja Nylen Nordiska Museet, published in Stockholm 1949. (Available at your folk record shops —see ads on page 22.)



Charlie Bassett's "San Quentin Little Stinkers", (yes, that's their name) children of officials at San Quentin dancing a Petite Square at Kentfield, July 11.

—Photo by Rob't. Chevalier.

Mavericks held their last party until fall at Dyer-Kelly School on June 5th. Refreshment chairman were the Ken Tuttles. Callers were Ken Stendall, Frank Sterken, Lewis Redd and Marvin Jerue.

* * *

The Dunsmuir Mountain Mixers Folk and Square Dancers sponsored the Railroad Days Folk Dance Festival held at the Elementary School Gymnasium on June 19th. The programs were made up to represent miniature time tables. There was a good crowd despite the very warm weather.

* * *

Sacramento Circle Square held a "June Graduates" party on June 12th at Arcade School. It graduated their beginners class and completed their regular parties until fall. Guests were from Gay Greenbackers, Woodland Villagers, Olivehurst Tango-ettes, Yuba City Twin City Twirlers, Placerville Hangtown Twirlers, Rocklin Dudes and Dollies and Centennial Swingers.

New club president is Lawrence Jerue.

* * *

The Sacramento Merry Mixers brought to a close another year with their annual pot-luck on June 5th. Newly elected club president is Ralph Greshaw.

Loomis Levis and Laces held their party on June 12th at the Grammar School. Ina and Earl Vance, club instructors, were in charge of the program. They have changed their summer schedule to Tuesday and dancing at Holly Acres near Applegate, where they dance on cement platform and out in the open.

—Carmen Schweers.

SAN FRANCISCO

Council President Bud Southard announced the (Continued on Page 9)

Centennial Swingers started dancing in Royer Park for the summer on July 7th. It is on cement and they dance each Wednesday from 8 to 10 p.m. through July and August. All dancers are invited to join them on any Wednesday.

On Sunday, August 29th, the Centennial Swingers will have their annual Picnic Festival on the tennis courts in Royer Park.

Club presidents for the ensuing year are Carmen and "Bob" Schweers.

Inset, Federation, North, President Bill Sorensen pinning the Past-President's pin on Leonard Murphy. At right are Federation, North, officers, Vi Dexheimer (Corresponding Secretary), Bea Whittier, Art Harvey, John Mooney, Arthur Emmes and John Moore. Taken at the Salinas Festival, June 20.

—Photo by Louis Ferrasci.

Club and Council Activities

MARIN

The San Rafael Independent Journal gave over the cover of its weekly magazine section on Saturday, July 10, and the center two pages to the Council's Federation Festival held Sunday, July 11. Featured on the cover was Bob Gibson, in a pose similar to that appearing on Let's Dance cover July issue. There were many pictures and a nice story of the Festival on the inside center two pages. Janet Everson of the Leandlers was Publicity Chairman.

Another Marin dancer, George Catey, of the Mill Valley Folk Dancers performs another nice service to the Marin Folk Dancers with a radio program over station KTIM every Saturday morning at 9:30 a.m. Party and Festival announcements and tape recordings from various club activities in the Council are broadcast. KTIM is at 1510 on your dial. The program is M.C'd by Lee Crosby.

At the recent Marin Art and Garden Show George Catey sponsored three programs of Folk Dancing on each of the three nights of the Fair. Geo. is known as the Whirlpool washing machine man of Marin and owns Catey's Appliances.

George recently gave Let's Dance a portion of one of his programs in the form of a discussion of Let's Dance and its features with Editor Bob Chevalier and MC Lee Crosby.

Marin Council took a first place with a Folk Dance garden, featuring a small house with moving figures.

SACRAMENTO

Folk dancers from the Sacramento area are dancing on the Village Green this summer. Monday for teen-agers; Tuesday for beginners, instruction and easy dances; Thursday for intermediates and advanced dances with instruction early in the evening; Friday for squares and Saturdays for general parties for all dancers—All dancers are invited to participate.



Club Council Areas

(Continued from Page 8)

October Regional Festival will be chairmaned by Charles Blum, past president of Changs.

Elections are over at Changs; elected President was Jack Berry. Vice-President and Federation Delegate, Bob Chevalier. Exhibition Chairman, Helen Cheatwood.

PENINSULA

Guest instructors at the Menlos Amigos folk dance group Wednesday evening (July 7), were Lisa and Walter Lekis. Mr. and Mrs. Lekis, former residents of Menlo Park, have recently returned from several years in South America and the islands of the Caribbean where they did extensive research into the dance and musical forms of those countries. Their recordings of folk song and music are considered to be one of the most complete ever made in the Latin-American ethnological field.

The national dance of Venezuela, El Joropo, was selected for teaching to the Menlos Amigos group.

Virgil Morton is the permanent director of the Menlos Amigos group.

FRESNOTES

Our Fresno folk dancers have been instrumental in reorganizing an Armenian ethnic group, which meets once a week at Roeding Park to dance the traditional dances of their parents' homeland. This group is composed of second generation young Armenian folks, whose parents come from the Turkish provinces of Armenia, and who want to perpetuate these old dances which otherwise might be lost. Like most folk dances few of them have ever been written down. The parents show their children the steps and patterns. Frances Ajoian is in charge of this group. Some of the girls have attended our festivals and have danced with our groups and decided they would rededicate themselves to preserving the dances of their own people. (Watch for more on Armenians in October '54 issue, Ed.)

"Lettuce Dance", June 20 at Salinas. Find yourself?

—Photo by Phil Maron.



George and Vilma Machette in authentic costumes recently brought back from Mexico. Kentfield, July 11.

—Photo by Rob't. Chevalier.

Which leads me to a point which our dancers here would like to make. In all the arguments pro and con composed and authentic dances the Council members, our leaders and teachers feel that the right course is to present to the dancers dances with an authentic background in preference those which are strictly composed. Of course we dance for fun and so we shouldn't enmesh ourselves in constant details of perfection and authenticity that will discourage people and turn them away; but on the other hand, we have found through our experience that dances which have a true national background and flavor

are accepted by our dancers with enthusiasm. Our leaders feel that a dance can afford double pleasure by being fun to do and in the doing give the satisfaction of expressing a nationality's individual characteristics and experiences through the medium of its own traditional form of dancing. In line with this feeling our Coordinating Committee has ruled out from the teaching curriculum for beginners most of the composed dances. The conviction here is growing that the folk dance movement, if it does not want to lose its character and become simply a fun dance movement, should reflect a great deal on this subject and not let the influx of composed dances go on unchecked. However, everyone here also feels that the subject can be discussed in a true folk dance spirit, with sincerity and without bitterness.

The Workshop Committee is conducting the summer session and very successfully, too. Most of the time is devoted to review of dances taught in this class during the past year, and different individuals in the class conduct the reviews, with members of the committee in charge of the general program each time. Helen Saunders has been the capable over-all chairman. This method is in accordance with a time-honored tradition in Fresno, since the Council was first organized, of having the dancers themselves initiate the leadership rather than looking to the teachers for it.

The intermediate class which the Council conducted last year has become a very vital group which has decided to devote its entire time to dances of intermediate difficulty, with no work in exhibitions and yet keeping abreast of anything new in the folk dance movement which does not involve too difficult steps or patterns. The group is sponsored by the Council and its teachers are Tommy and Hazel Northrup. This means still another place for the Fresno dancer to look into to fulfill his own personal desires in the field of folk dancing.—Mary Spring.

The Scandinavian Folk Dancers Of San Francisco

by VERA and ROD FRANTZICH (Nordic Folk Dancers)

An energetic folk dancer, Judith Olson Renzetti, organized this unique group. Unique in the fact that they do Scandinavian dances, and have carried on for over 10 years doing Scandinavian dances only. Closed ethnic groups sponsored by various lodges can perhaps boast of such a record, but this group is open to the public and self supporting. It is not an ethnic group because its founder strongly believed that the typical dances and music of Scandinavia should not be the exclusive property of its descendants, but should be enjoyed by all those who strongly feel the urge to dance when they hear the Hambo. Judy did, however, insist that all members secure costumes. She helped with pictures and patterns, emphasizing that even though we couldn't get a costume from the old country, we must have our costume be an exact copy from a certain given province. The fellows were to get the proper caps, and the girls were always to wear their headdress and white, red, or black cotton stockings when appearing in costume. Not all teachers were so conscience-stricken, but this feeling was carried out in the teaching and dancing, too, so the group continued to grow with people who admired the high standards.

Unique was their aim written in December 1943: "Our group aims to preserve the flavor and style of Scandinavian folk dances. We intend to do nothing but Scandinavian folk dances and wear only Scandinavian costumes. The international folk dance groups seem to lose the in-

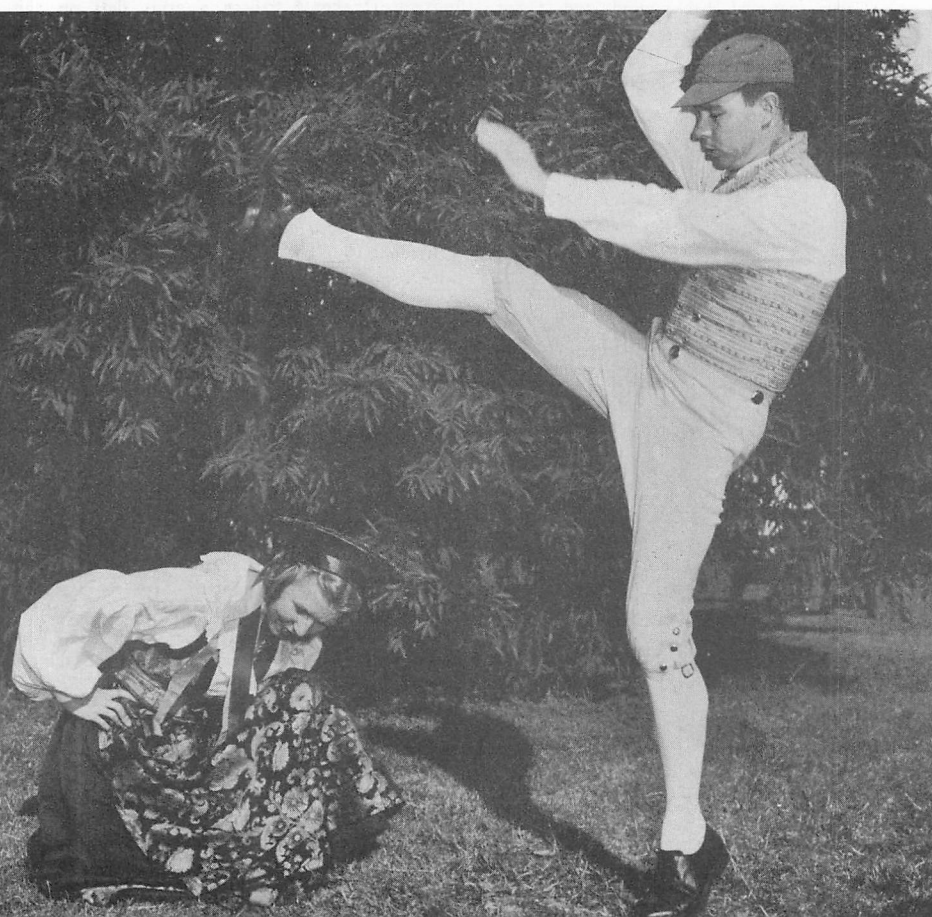
dividual style of the various national dances. This is a logical outcome of adopting national dances on an international scale. An instance might be quoted. The Swedish Fancy Schottische was adopted among certain international folk dance groups in the bay area. Several figures in the dance were distorted, the style was lost and ad lib ideas were added, including steps from the English Basket Schottische. Our aim is to try to present these folk dances as nearly as possible as they really should be presented . . ."

Unique is their list of teachers, all but one being of Scandinavian descent, and all, so far, doing the directing and instructing and research work without pay. Although this club is a member of the California Folk Dance Federation, it would be impossible for a teacher of another Federation Club to teach the Scandinavians correctly without hours of extra study of over seventy dances done throughout its history.

These given facts are so unique, that we feel we are the only group in the Federation with such an unusual background. May we continue to attract all who enjoy Scandinavian Folk Dancing to 362 Capp Street on Wednesday nights. The last Wednesday in each month is Party Night when members wear their costumes, serve you coffee and cake, or Danish pastry. You are most welcome!

—By Vera Lindstrom Frantzich, present and charter member of the Scandinavian Folk Dancers.

Vera and Rod Frantzich doing the "kick-over" in the Dal Dans (see page 19 and 20.) Vera and Rod contributed much of the material use in this Scandinavian issue of Let's Dance.



The Nordic Folk Dancers

As you can see by the pictures in this issue, this is a small group. Small, because it has just recently been organized. Small, because they practice in a private home in Oakland. Small, because, so far, it is a closed ethnic group. Small, perhaps, but with big ideas. Challenging ideas, the most difficult one being to capture the true feeling and spirit of the dances done by their forefathers!

Many centuries ago, before people were educated or even close to our standards of education and life, the large majority of people were subjected to hard work to make a living at hunting, fishing, and farming. There was no large "middle class" doing "white collar" work.

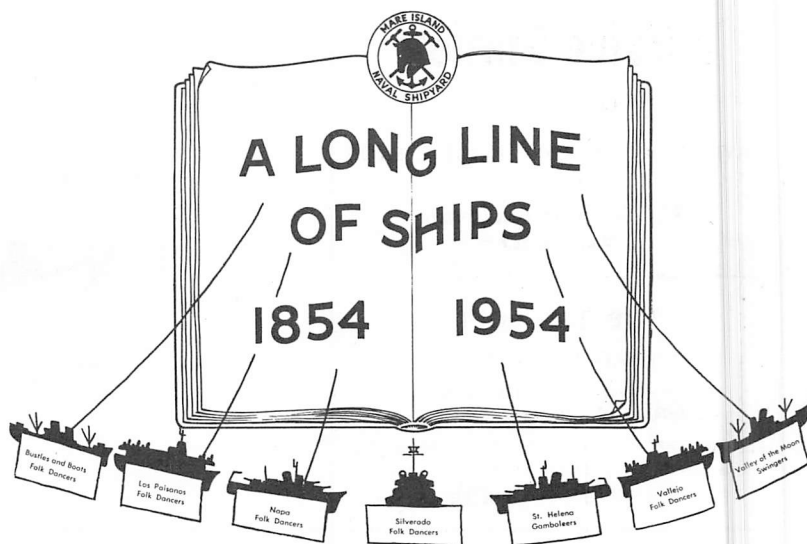
At the end of various seasons or harvests these people would often get together to celebrate their joy for a bountiful season. In many localities these meetings became traditional. Certain "games", "dances", and "songs" grew out of these gatherings and often times were reminiscent of, or told the story of, the past season or harvest. Examples are the Swedish dances "Weaving Dance", and "Reap the Flax", the Finnish dance, "The Shoemaker". This was a means of mental relaxation through an active recreation that became an outlet for pent-up emotions caused by social conditions at that time. (Remember, they could not pick up a book to read, play soothing music on the radio, take in a movie, or watch television as you can today.)

Years grew into centuries and the centuries passed by. These activities are now classed as "Folk Games", "Folk Dances" and "Folk Songs". The majority of the Scandinavian folk dances are not as fast moving, dramatic, spectacular, or breath-taking to watch as some of the other dances exhibited by folk dance clubs of today. Therefore, the Nordic Folk Dancers will not rely on the theatrical, but will use more than merely teamwork, precision-work, or authentic looking costumes. They will use a lighthearted and care-free manner of dancing that will really give a true interpretation and presentation of the dances of their forefathers.



Evelyn Hart, St. Helena Gamboleers.

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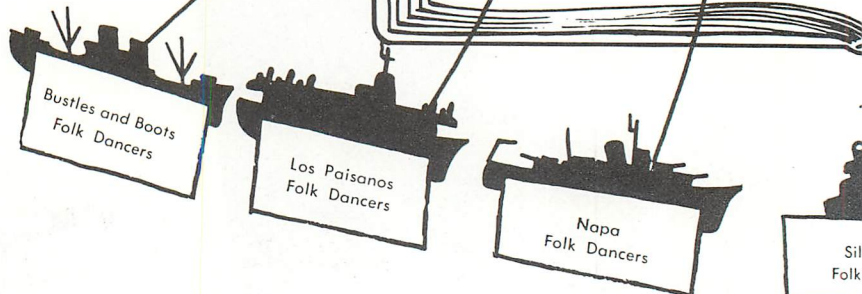
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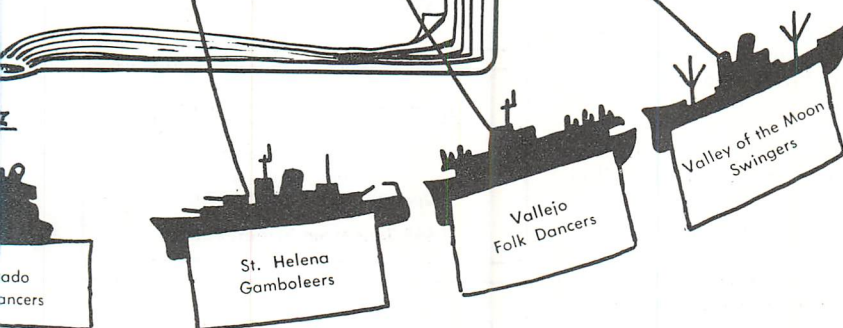
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YOUR HOST CITIES—Vallejo (Cont.)

(Continued from Page 3)

tender, renamed the LANGLEY, and was subsequently lost in World War II. Just to mention some of the names of Mare Island ships, is to invoke a flood of memories—the USS ASTORIA, WAHOO, TANG, TRIGGER, SAN FRANCISCO, and the ill-fated CHICAGO.

The Vallejo folk dancers' festival this year is the 7th annual affair since 1948, and proves that the dancers of this area take delight in planning festivals as well as attending them. They have had organized dancing for over 12 years.

The folk dance festival this month is but one of the many attractions of the Centennial celebration. Another highlight will be a huge Cavalcade, to be held at the County Fairgrounds on the nights of Sept. 16 through 19. The Cavalcade will portray in word and action the thrilling story of the history of this area. Dr. Fenton McKenna of San Francisco State College is directing this gigantic venture. Included in several of the scenes will be folk dancing, using dancers of this vicinity.

But whether dancing at festivals, Centennial celebrations, parties, or just plain class-night-instruction, the dancers in this area are happy ones, and enjoy their frequent contacts with other dance groups. The spirit of cooperation among these dancers is really contagious. All instructors of Council clubs work together to teach the same dances, in the same manner, so that their parties are more pleasant.

The oldest club, a charter member of the Federation and very active in all Federation affairs, is the Vallejo Folk Dancers. One of their members, Ren Baculo, has recently been appointed Business Manager of this magazine. Since the inception of this club 12 years ago other clubs have been organized and are equally big and enthusiastic. One of these groups, the Bustles and Boots Club of Vallejo, is justly proud of their leader Art Harvey, currently Vice-President of the Federation (North). In Napa there are the Napa Folk Dancers and the Silverado Folk Dancers; in St. Helena the Gamboleers frolic weekly; in Sonoma the Valley of the Moon Swingers are extremely active, and up in Vacaville Los Paisanos progress along with the others. These seven clubs are sponsoring the August

festival, but there are many more dancers who will contribute their services in some way.

A cordial welcome awaits you in Vallejo at the August 15th Folk Dance Festival, and the Centennial celebration starting September 16. In addition to enjoying a visit to this area which is bursting with history, you will share the pride of its citizens as they celebrate their 100th birthday.

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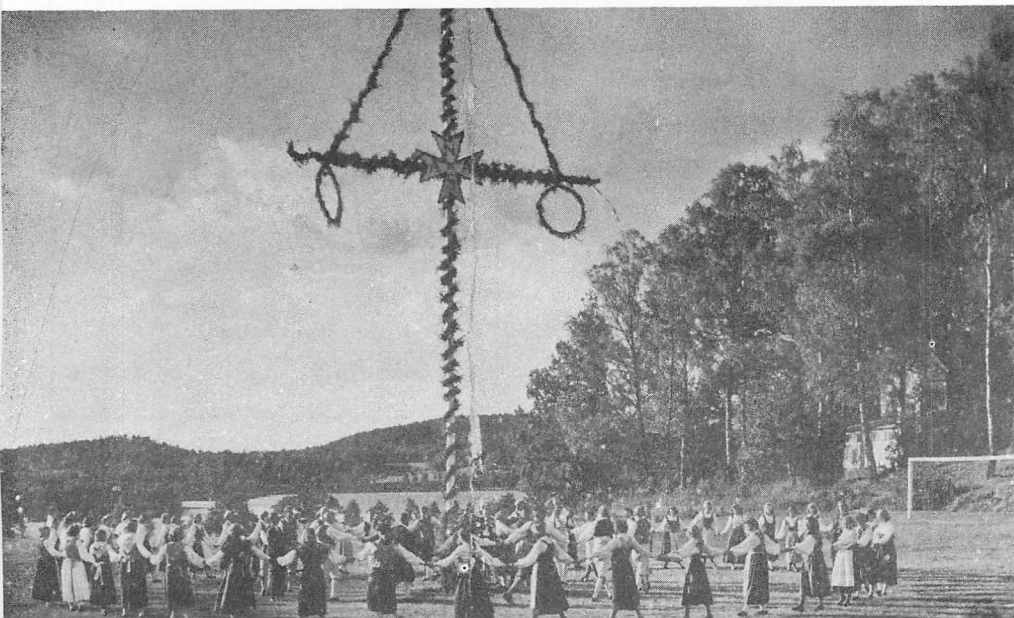
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Midsummer Eve, Maj celebration. A postcard received from Clarice and Wayne Wills just in time for this Scandinavian issue. (Wayne Wills is former editor of Let's Dance.)



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A TRIP TO SCANDINAVIA (Cont.)

(Continued from Page 5)

green leaves and flowers. Other dances that were danced were some of John's favorite ones such as, Gustav Skoal, Dal Dance, Hambo, Snurr-bocken, Tantoli and Oxdansen.

Another Swedish festival or holiday is "Lucia-fest." This takes place early December 13th when one of the fairest of the house is crowned "Lucia." There are the traditional "Lussekatter." No Luciafest would be without these buns. Needless to say, our young dancer again takes part in the folk dances. Maybe one of the reasons that John has been able to enter so many folk dances is because the Scandinavian Folk Dance Club of San Francisco is among the oldest clubs in the Folk Dance Federation and has introduced over 70 dances to California. Some of these are now danced at Federation Festivals.

Our mental journey with John would not be complete if we did not take a short trip into Finland. Here we are told that the Finnish people celebrate Midsummer Day very much as in Sweden except that it is called "Johannus!" Many of the people speak Swedish. Their folk costumes strongly resemble the Swedish costumes thereby reflecting the days of Swedish rule. It is here in Finland that John dances the Spinning

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Waltz, which has always been one of his favorite mixers.

Home again in the United States, John has time to reflect on his trip through the five countries. In comparison of folk costumes he remembers that for the boys, the costumes of the first four countries were quite alike. Usually short knee length pants and a bright vest. Sweden and Norway seemed to favor the "Skull Cap" while Denmark favored the stocking cap. All wore long stocking often times with elaborate fancy-work on the side.

One cannot make so general a statement about the womens' costumes because each and every province of each country has its own pattern. Often times each city within a province had a special pattern. It can be stated with some reservation that a basic pattern for women makes it possible for anyone to easily recognize the costume from Scandinavia. Usually there is a white blouse, a full skirt, long stockings, either white or colored. The aprons and hats vary, many times depending on whether or not the woman is single or married. Many women go into great detail to enrich the costume with fancy work. It is in this fancy work that you can depict the city and country she is from.

Among the exceptions to this are the one-piece bodice and skirt costume of dark wool which may be seen in Iceland and parts of Norway. These costumes, too, have the embroidery that is so characteristic of Scandinavia . . .

Suddenly John feels a tugging on his arm. "Come on!", says his partner. "Let's get into this hambo that you've been waiting for. We'll miss the whole dance with your dreaming."

It was after that dance that John said, "After what you've told me about Scandinavia, I hope I will some day actually visit there."

They'll do it every dance

BY Phil Engle



NOW THAT HE'S A
FOLK DANCER
NOTHING IS TOO
STRENUOUS FOR HIM !

WHEN HE WAS A
BALL-ROOM DANCER...

A TANGO IS TOO
SPEEDY FOR HIM.



DEAR GUEST (Cont.)

(Continued from Page 4)

Lussebride, the Bride of Light, wearing a crown of lighted candles, and with special songs and ceremony offered the guests coffee and Lussikkator, special cookies made only at Midwinter time.

At Sveagard, just as in old Sweden, the elaborate Christmas dinner began with the serving of lutefisk. The lutefisk, a large dried fish, had to be soaked in a solution of lye and birch ashes for many days before it was suitable for baking. Only the generous application of mustard or relishes gave flavor to the otherwise insipid flesh. The Gravanders always took care to explain that the lutefisk was served in memory of the Viking ancestors who often subsisted through the long winters on little more than the dried fish. The guests appreciated all the more the elaborate smorgasbord and generous servings of roast goose that followed.

Special music and dances were performed at Christmas time. Dancing games were played, gifts were exchanged, and glogg, a heart-warming mulled wine would be served with the Christmas cakes. The evening ceremonies would end with "mama" leading the guests and the "family" in a line dance around the Christmas tree, and into every room of the house, up and down stairs, through the back door, around the house, and in the front door.

Other more intimate ceremonies at Sveagard can never be forgotten by those who were fortunate enough to take part in them: the evenings around the fireplace devoted to friendly discussion of the arts, or a musical concert by some of the group; the birthday ceremonies with the Birthday Child seated in a special chair around which the group marched with presents and lighted candles singing the Swedish equivalent of "Happy Birthday."

Besides their innumerable clan of adopted "family," the Gravanders had two children, Kiki, their daughter, and Matz, their son. One of the dark moments in the lives of the Gravanders was the loss of their son at sea during the early part of World War II. A silver birch tree now stands in Golden Gate Park in his memory.

In 1945, the year of the Gravander's 25th wedding anniversary, the doors of Sveagard were closed for the last time. "Mama" and "papa" retired to a beautiful country home in Mill Valley, California. Their retirement has not been an inactive one, for Valborg has continued her weaving instruction as well as being active in the numerous Art and Garden projects in Marin County. Axel has continued to construct his

famous looms, and has been instrumental in turning the old gold mining towns of Colombia and Rough and Ready into summer schools for art and craft students.

At the present time, "mama" is spending a long vacation in her native Sweden. No doubt she takes pleasure in explaining the American customs of the Fourth of July and Thanksgiving to the bright-cheeked young Swedes. Perhaps she has shown them the most current jitterbug steps and to their eager enthusiasm still replies, "Dear Guest, the pleasure is all ours!"

Bon Voyage Madelynn

Madelynn Greene is flying to Europe for 3 months, leaving middle of June and returning early September. She flies to Amsterdam, and will attend school in Barcelona, Paris, Salsburg, etc., visiting Italy, Switzerland and England for the sole purpose of studying folk dance.

Madelynn offers to pick up articles for friends while there, so if you want her to buy a costume, linen or jewelry, or what do you want, see her and be sure to have the money, of course.

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An early photo of Scandinavian Folk Dancers. At left is Danny McDonald.
With back to camera is Ed Kremers.



Report from Southern California

by PAUL PRITCHARD

One of the Santa Monica Folk Dancers' charter members has taken a few months leave to visit Europe. Stephanie Richards expects to cover the British Isles, Germany, Italy, France and Switzerland, before returning, via her old home in Canada.

Invading the sacred precincts of the classy Brentwood-Palises area, Sid Pierre announces the formation of his new group down in Rustic Canyon Park, off Channel Road in the Santa Monica Canyon.

The Pasadena Folk Dance Co-op put on a graduation party for Kathy Carey's beginner's class—the instructors wearing caps and gowns, and the fledglings with "mortar boards" paraded by to receive their diplomas signifying conclusion of 24 weeks of training. For their valedictory performance, the group danced the "Zillertaler" to live zither music as played by George Theilacker.

The Pill Rollers are having to get along for two or three weeks sans the benefit of instruction from their mentor, Albert Pill, who is sojourning down Mexico way.

The great use of life is to spend it for something which outlasts it.—William James.

The Junior Federation ran afoul of some of our "unusual weather" at their last festival in Pasadena. Of all times and places for it to rain, and that's just what happened. Luckily though, indoor facilities were provided, and like good troupers these kids are, the show went on as per schedule. Each of the four exhibiting groups performed one exhibition, while the Federation as a whole did the long Beseda. The next week, the kids went up to Ventura to repeat the latter.

GLENDALE

By IVA M. LACKEY

Recently installed officers of the Glendale Folk Dancers include Ralph Miller as president, succeeding Cecil Armstrong; Byrdie Pelton, vice-president and membership chairman; Alma Allen, secretary and Brad Power, treasurer.

Serving as appointees on special standing committees will be Bob McCament, program; Mary McCament, parties; Frances Brehm, refreshments and decorations; Harold Comstock, institutes (i.e. the presentation of new dances to a volunteer group, to facilitate and improve teaching techniques at regular Wednesday evening dance sessions in the Glendale Y.W.C.A.); Claire Wyckoff, Let's Dance; Bill Avery, Federation council delegate; Nate and Lila Moore, exhibition dances; Elsa Miller, festival chairman; Cecil Armstrong, public relations; Bill and Rowena Walters, courtesy and Iva Lackey, publicity and historian.

Alline Spray will assist Mary McCament on the party committee and Helen Rich, Bob McCament and Ralph Miller will work with Harold on the institute sessions.

The Glendale Folk Dancers celebrated their quarterly Fifth Wednesday with another of their

striking parties—this time it was on a German theme, and if you have previously seen this club's "nationality" parties, you can well guess how well it was received with such ample subject material that Germany can proffer in dancing and eats.

SAN DIEGO

A shower for Jane Motter was held at the Thursday night work shop meeting. Jane will be walking down the aisle in the near future. Many lovely gifts were received and all our wishes for happiness. The weather for the beach party, Saturday, June 12th, was the unusual weather we have been having, the turnout was small but a good time was had by all. Evelyn Prewett's new beginners' class in Balboa Park started off with a bang, June 14th. Around 118 new people arrived and there were partners for everyone. Let's keep them happy and keep them coming. Her class for intermediates doubled the second week; looks like it might outgrow the hall. We hope the co-op teaching and dancing for recreation idea of this class will continue. Two of our navy boys will be leaving us this month, Clinton Taylor and Wayne Kelly. We will surely miss them. Letters from Jack Mona keep arriving from Japan. He promised to send a record and dance from Japan; best you don't forget, Jack! Many of our newer members attended the State-wide Festival. All thought it was great. Election of officers was held at the last business meeting. Gordon Engler is our new president, Ed Coleman, vice-president; Rita Farrell, secretary; Don Shadley, treasurer. Sure miss Vyts around these parts. From all the cards and letters received, he misses us, too. San Diego just isn't the same without him.

—Evelyn Prewett.

(Continued on Page 18)

From left to right: Helen and Charles Rich, Ella and Brad Power, Rowena Walters, Cecil Armstrong, Mary and Bob McCament, Alma Allen, Fred Cederbloom, Lila and Nate Moore, Elsa and Ralph Miller



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VALLEJO



By PEG ALLMOND

ADIOS AMIGO BUZZ — ADIOS AMIGA FRANCES—The surprise party for Buzz and Frances held by the Gateswingers at the home of Art and Helen Young was an hilarious affair—the invitations had been written in rhyming doggerel—and plans went forward on a hush-hush basis until the big night and then the enthusiasm and friendship felt for Buzz and Frances burst forth with all the warmth and gladness that a gang of GATESWINGERS could give. Buzz has taken a year's sabbatical leave from his Oakland Teaching assignment to accept a year's scholarship at the University of Mexico. The Glasses will be missed from Folk Dance Camp and Idlewild this summer and from their regular classes and activities during the remainder of the year. Hurry home—no one can take your place in our hearts.

THREE ROUSING CHEERS went up for Curley McArdle as he came through the door the other night at **SQUARE CUTTERS**—in his arms he was carrying a Folgers Coffee urn, 48 cup capacity, acquired by the enthusiasm he engendered in collecting 750 Folger Coffee can bands. Every member of the Square Cutters had helped but it was Curley's continual reminders and his urging that kept the bands coming in. After Jack McKay acquired the Square Dance Hall for his clubs to meet regularly in, the Caper Cutters also helped and now both clubs are out to get a second urn so the capacity will cover Party Night requirements.

BILL CASTNER was honored guest at the 49'ers party last month—an affair planned to welcome Bill home from a two months trip during which he called in many states and Canada.

BLACK DERBIES AND CANES, HOOP SKIRTS AND SHAWLS were the theme of the Early American party held at the Edgewood Club. Programs, wall decorations, eats—all carried the Early American theme—and the grand march was a spectacular affair. There was Paul Hungerford in a black and white striped shirt, a straw hat and cane, Doc Van Druten in a white palm beach suit from a way-back-when—and dozens of other members and friends all decked out in clothes of yore. Try the theme on your club some day and give your members a chance to dig into their attics and trunks—they will thank you for it.

NEWS OF SOUTH

(Continued from Page 17)

The Westwood Folk Dancers made a sortie into Santa Monica t'other Sunday and held a Summer Regional festival on the slab in Lincoln Park. A big crowd turned out to welcome them and the sunshine, which latter had been missing for the past fortnight. Fortune smiled and evidently folk dancers live goodly lives for the weather was excellent. Watch for future "extra-curricular" activities this autumn from Westwood-land.

* * *

News from North of South would include the Ventura Festival. This was the first one in some

(Continued on Page 23)



Vera & Rod Frantzich doing pancake turn in Dal Dans. Vera is wearing a Swedish Bleking costume while Rod is wearing Oland costume.

SANTA BARBARA

(Continued from Page 3)

Although the festival will be the most important event for the folk dancers, they really ought not to miss the rest of the program. "Vale la pena de verlo," say los barbareños, and it really is worth making the effort to see. On Wednesday evening, August 11, Fiesta opens officially at the Queen of the Missions when the brown-robed Franciscan padres give it their blessing and the bells in the twin towers ring joyously. At that moment, the city changes; the hands of the clock move back to the days when this was a colony of Spain. Los barbareños, old and young, put on their best Spanish attire. Las senoras and las señoritas show off their full, ruffled skirts, their delicately embroidered shawls, their high backed, tortoise shell combs, their fine lace mantillas, and their most beautiful fans while los senores sport their tightly fitted trousers, short jackets, and high crowned, broad brimmed sombreros. Thus they appear—thousands of them—Thursday afternoon for El Desfile Historico, the historical parade, led by the dancing Spirit of La Fiesta and el Presidente, Thomas McDermott, and his gracioso senora in their official carriage. Here they cheer the floats that depict the arrival of Vizcaino on December 3, 1602, on the eve of the Feast of Saint

Barbara, a moment in the daily life of the Chumash Indians whom he discovered here, the founding of the Presidio of Santa Barbara in April 1782, and many scenes from colonial days. They salute the descendants of old families, and applaud los caballeros who pass unceasingly, riding unbelievably magnificent horses, their silver trappings glittering in the sunshine. Friday they watch La Cabalgata, the equestrian parade. Saturday morning, they arrive early to see los ninos, dressed to the teeth, marching and riding in their own parade, and in the afternoon they attend La Competicion de Vaqueros. During Fiesta, los barbareños don't stay home, not even in the evenings—there's too much to see and do. They wouldn't think of omitting the outstanding program of music and dances given every night in the Sunken Garden of the Court House, Eligio Herrera's Spanish dancers, Quisicosas at the Lobero Theater, or the spectacular and extravagant production of Rio Rita under the stars and the full Fiesta moon in the Outdoor Theater. Neither do they bother to go home to eat. It's much more fun to feast on tamales, tacos, and enchiladas with their amigos at the mercado in De la Guerra Plaza, listening to the mariachis, singing their serenades. Sunday night, thoroughly tired but still happy, they finally trudge home and say adios to another Fiesta.

Research Committee:
Helen Perry, Carol Squires,
Vernon Kellogg

DALDANS (Dal-Dance)

(Swedish)

This dance was first presented at the Royal Theater in Stockholm on the occasion of the twenty-fifth anniversary of the coronation of King Karl XIV of Sweden. It was performed as a solo dance by a couple from the province of Dalarna. The music is a combination of old traditional melodies of that area.

MUSIC: Record: Kismet 162 "Dal Dance."

FORMATION: Couples in a double circle facing CCW, W at R of M, her L hand on his R shoulder, R hand on hip, fingers forward. M has arms folded on chest. Unless otherwise stated, he keeps his arms folded and she keeps her hands on her hips throughout the dance.

STEPS: *Dal step, *Running step, "Jumping step with out-flung arms," Kick Step, Lunge, Hambo Polska.

Note: Dal step starts R. unless otherwise indicated.

MUSIC $\frac{3}{4}$

PATTERN

meas.

A.

I. DAL STEPS

1-16

Both beginning R dance 16 dal steps progressing LOD.

(Step fwd R (ct 1), bending R knee slightly; straighten the knee and raise the heel of the R, at the same time swinging the L leg slightly across in front of the R with the ankle and knee extended, the foot lifted about 6 or 8 inches from the floor (ct. 2); lower R heel (ct. 3). Care should be taken not to scuff the ft as it is swung fwd. It is a smooth flowing step.)

B.

II. PANCAKE TURNS

1-2

Face partner and join both hands with partner, dance 2 dal steps R.L. Make a complete turn under joined hands (M turns L, W R) with 6 small walking steps, one to each ct.

3-4

5-8

Repeat Fig. II, meas. 1-4.

C.

III. CROSS OVER

1-2

Partners change places passing R shoulders with 4 running steps, turn CW to face partner with 2 steps (Finish about 4 ft. apart).

3

Spring onto R extending L fwd. (ct. 1), spring L extending R (ct. 2), spring R extending L (ct. 3). This is a small kicking step in place.

4

Jump with ft. about 1 ft. apart, knees bent, toes out, arms flung outward, hands are fists (ct. 1); hold (ct. 2); jump with ft. together, arms in original position (ct. 3).

5-8

Repeat Fig. III, meas. 1-4, returning to place about 4 ft. apart.

9-16

Repeat Fig. III, meas. 1-8.

D.

IV. TOE MATCHING

1-8

Approach partner with 8 dal steps starting R.

9

Join both hands with partner. With a little spring M steps R, bending knee slightly and putting L heel fwd. toe up (ct. 1); hold (ct. 2). W does same with opp. ft., her R toe touching his L. M springs on L in place bending R knee so R ft. swings bwd. W does same on opp. ft. (ct. 3).

10

Repeat action of Fig. IV, meas. 9, using opp. ft.

11-16

Repeat action of Fig. IV, meas. 9-10 three times.

A.

V. MAN CIRCLES WOMAN

1-8

M dances 8 dal steps starting R CCW around W, clapping hands on ct. 1 of each meas. W turns CCW almost in place with 8 dal steps. Partners face each other all of the time.

B.

VI. SWING OVER

1-2

Pancake turn as in Fig. II, meas. 3-4.

3

M puts R hand on W head pushing her down on R knee (ct. 1). W keeps hands on hips, head low.

4

Clapping hands on ct. 1, M swings R leg over W head making a complete CCW turn pivoting on L toe. (ct. 2, 3). W stands on last ct.

5-16

Repeat Fig. VI, meas. 1-4 three times.

MUSIC $\frac{3}{4}$	PATTERN
C.	VII. WOMAN'S SOLO
1-2	M steps back and stands in place while W dances 2 smooth pas de basques starting R, moving LOD.
3-4	W does 3 kicking steps and 1 jump step with arms out-flung. (Fig. III, meas. 3-4).
5-8	Repeat Fig. VII, meas. 1-4.
9-16	W returns to partner slowly with 8 "turning step-hops" starting R making 4 turns in 8 meas.
D.	VIII. THE LUNGE
1	Partners facing about 2 ft. apart, M arms folded, W hands on hips. Leap fwd. on L, L shoulder twd. partner, R leg extended back (ct. 1); hold (ct. 2); hop on L (ct. 3).
2	Turning to face partner, leap on R, L leg extended back, hands joined and arms extended sideward (ct. 1); hold (ct. 2); hop on R (ct. 3).
3	Leap back to own place on L, arms in original positions (ct. 1); hold (ct. 2); hop on L (ct. 3), turning CCW to face partner.
4	Jump with ft. together and slight knee bend (ct. 1), hold (cts. 2, 3).
5-16	Repeat Fig. VIII, meas. 1-4 three times.
A.	IX. ELBOW TURNS
1-4	Partners run toward each other and link R elbows, turn CW (12 running step in all).
5-8	Repeat Fig. IX, meas. 1-4, linking L elbows and turning CCW.
B.	X. LIFT OVER
1-2	Facing LOD in position as at beginning of dance, take 2 dal steps starting L.
3-4	M puts both hands on W waist and lifts her over to his L side, W assists by putting both hands on his shoulders, giving a slight leap while straightening her arms and pushing on his shoulders.
5-8	Repeat Fig. X, meas. 1-4 starting R and returning W to M R.
9-16	Repeat Fig. X, meas. 1-8.
C.	XI. MAN'S SOLO
1-8	W steps aside and stands while M dances 8 dal steps vigorously in LOD. On ct. 1 of each meas. he slaps his waist in front with one fist and the center of his back with the other. His L fist is in front as he steps R and swings his L leg fwd. His R fist is in front as he steps L and swings his R leg fwd.
9-16	He returns to his partner with 8 "jumping steps with arms outflung" moving bwd. (Fig. III, meas. 4). Fists are out on ct. 1, in front of chest on ct. 3.
D.	XII. CRACK THE WHIP AND PEEK-A-BOO
1	Partners side by side facing LOD, hands crossed in skaters' position. Retaining hand hold, W turns L moving to M L with 3 steps L, R, L.
2	M moves to W L in same manner.
3	W moves to M L again.
4	Hold position 3 cts.
5-8	Repeat Fig. XII, meas. 1-4, moving to R, starting R. Finish with W in front of M, hands on hips, M hands on hers.
9-16	W steps L and leans to her L (ct. 1); raise R ft. and point toe to R (ct. 2), slight lift on L, not a hop (ct. 3). M does the same starting R. By changing ft. and leaning the other way partners peek at each other alternately over W R then L shoulder.
A.	XIII. HAMBO POLSKA
1-8	Quickly take shoulder waist position and dance 8 very slow hambo polskas to end of music. M may lift W on last meas. (Hambo Polska-On each meas. M steps fwd. R with a slight knee bend and pivots CW on toe (ct. 1); steps sdwd. L and pivots CW on toe (ct. 2), touches R beside and slightly back of L (ct. 3). At the same time W steps L and pivots CW on toe (ct. 1), touches R toe back of L heel (ct. 2); leaps lightly onto R (ct. 3). Couples progress CCW around floor while turning CW.

Report on June Shaw Institute At Colorado Springs, Colorado

By PEG ALLMOND

The June Shaw Institute started with a pleasant innovation—a tea for all who arrived on Sunday; and the tea was held in a new, beautiful cottage built during the last year across from the Shaw residence in what was a small corral where Pappy kept saddle horses years ago. This cottage, a place to dance, has been a dream of Dorothy and Pappy for many years, and is now a reality—it is 18 by 40 feet, good floor, knotty pine walls, acoustical tile ceiling—and just right for a few sets to enjoy dancing and be inspired to create. Sunday night is open house at "La Semilla" which is the name given the hall and in Spanish it means "the seed"—there groups of young folks gather and sit quietly while Pappy reads to them, other evenings they come to dance. But this Sunday evening was devoted to those arriving to take part in the Institute and it was a gay, get acquainted party. Monday institute started in earnest with Pappy at the helm, lecturing each morning for an hour, and then teaching an hour and a half—lunch followed, and then afternoons were devoted to callers who called for criticism and presented material. Pappy called on Fred Bergen, who furnishes that fine organ music for Pappy's records, to enlighten us on the relationship of music to square and round dancing—Fred's talks were rich in valuable background and explanation of what had been mysterious facets of timing, phrasing, and terms . . . then Pappy called in Charles "Bud" Edmunds, who is an authority on radio, acoustics, and sound equipment—and he talked with fine knowledge and clear explanation about Hi Fi and its contribution to Callers' Equipment—beating acoustical problems; Mikes of various makes (all about them, prices, advantages, disadvantages, how to use them, etc). Speakers—different makes, and kinds, their component parts, how to use them; phrasing and how to acquire it—he was so familiar with his subject that it was an easy matter for him to make his talk easily understood—and honestly, this is the very first time I have ever felt that I understood ANYTHING about sound. Bud has a charming personality, and feels his subject so closely that he even called his speakers and mikes "critters" and "brutes" and "animals."

There was the usual number of parties, one at the Broadmoor Hotel, a buffet supper at Pappy's Mountain Place, the Chamber of Commerce dance at the park cement slab, in Colorado Springs, the BIG PARTY Friday night, the picnic at Austin Bluffs Saturday, and the wind-up party Saturday night. And then the good-byes, and scattering for trains, buses, private cars and planes and it was all over again. (Your reporter will go again in August—and I can hardly wait.)



As Edited by
ED FERRARIO
Northern California Callers Assn.



Introducing Ed Ferrario:

Ed Ferrario is taking over the Let's Dance Squares column from Phil Hostetler. Ed started folk dancing in 1949 and branched out into square dancing in 1949 and calling in 1951. Ed is a protege of Bill Castner, former President of the Folk Dance Federation. Ed calls for the Square Devils in Alameda and teaches for the Wagon Wheelers of Oakland.

FITZ'S SPECIAL

By JOHN FITZ

First couple you balance and swing
Promenade halfway round the ring
Between the opposites stand

(Crowd in between No. 3 couple.)

Forward four and four fall back

Forward four go across the track

(Pass thru the set facing out, hands joined.)

Arch in the middle and the ends turn in

(Inside couple raise arms to form an arch, and the two people on the ends converge and go thru said arch, facing the center of the set. The couple arching will sashay so the lady is again on the man's right.)

Separate and join the sides

Circle three and circle wide

(After No. 3 couple ducks thru the arch the gent goes to his right, lady to her left, and each circles with a side couple.)

Once and a half and shoot 'em home

And everybody swing your own.

(After circling three hands up, side couples arch, and the No. 3 person in the circle bounces thru the arch headed for home, and a swing with his taw.)

STAR SUZIE Q

By Floyd Criger and Gene Goranhson

Head two gents and your corner maid
Up to the center and back to the shade
Forward again with a right hand star
Walk right along the way you are
Pick up your partner walk side by side
(Plain old Texas Star except that it's a mixed one with two men and two ladies in the hub, same as the rim.)
Now spread that star way out wide
(Release your holds momentarily Fellas, and the people on the rim of the Star float out to arm's length.)
Truck right along that's what you do
Heads turn back—go Suzie "Q"
(Head gents, with their new partners drop hands and turn half around to face the couple behind.)
Opposite right with the right hand round
Partner left with the left hand round
Opposite right and there you are
Partner left like an allemande thar
(Be sure to keep your respective positions, Fellas, then you won't have trouble on the promenade to your home position.)
Shoot that star with a full turn around
(And that means one complete turn.)
Promenade your corner as she comes down
(Repeat for the Heads, then twice for the Sides to get your original partner.)
* * *

A BREAK

By JIM YORK

This can be done from an allemande thar position:
—Back up right but not too much
Eight rollaway then throw in the clutch
(Shoot the thar star half way around—men on the outside, ladies on the inside. Drop arm hold with your partner, and each person turn individually a half left turn, and the ladies form a star on the inside walking forward, men on the outside walking clockwise.)
Meet the same gal right hand round
Go all the way around
To an allemande left and here we go
Right and left to a dopaso
Partner left corner right partner left don't ask why
Corner right pull her by
Next gal box the flea that's sweetie pie
(After completing the dopaso with partner, pull old corner by with your right hand, then a left to the next corner, arms upraised and exchanging places, lady right shoulder backward, and ending up facing each other.)
Gals star right go $\frac{3}{4}$ round
To an allemande left and a right and left grand
(To the ladies, on a $\frac{3}{4}$ chain get a good look at your corner gent and star around to him.)



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The Record Finder

reviewed by PAUL ERFER

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

Harmonia records are chiefly known for their fine Italian polkas, waltzes and mazurkas. But folk dancers know this label by the Tarantellas which are perennial favorites. Harmonia 2051 is the number for the *Neapolitan Tarantella* (southern version, so-called), on the reverse of which is an excellent rendition of the *Italian Quadrille*. Harmonia 2050 has a *Sicilian Tarantella* and another *Quadrille* from Sicily, both of which are used as popular folk dances. Recently, this company has released two numbers of interest to folk dancers: *Flor Marcheta* to which is danced the *Mexican Schottische Mixer* is out on No. 2072. Both are quite danceable. And don't overlook 2073; and a Mexican version of *La Varsoviana* is now available on No. 2072. Both are quite danceable. And don't overlook the hit dance of the season *Rio Rimba*, danced to Harmonia's *Tico Tico* on No. 3002.

In the ring of rounds, the up and coming number seems to be *Mexicali Rose* on Windsor 7621. It's a smooth waltz in the expected Buzz Glass tradition. Flipside is another Glass creation called *Wrangler's Two-Step* to the tune of Ragtime Cowboy Joe. Among other newish round dances are *Together*, played by Ken Griffin on Columbia 39352; *Tennessee Wig-Walk*, a jitterbug type of routine, on Decca 28846 and King 1237; and *Elmer's Tune* on Hoedown 401.

A brand new caller appears on Western Jubilee by the name of Pancho Baird and he can make you want to dance *Smoke on the Water* and *Lady of Spain* as he calls these numbers in a slick singing style. The former is available on WJ 596 with and without calls, and the latter similarly on No. 597. If you want them back to back, ask for WJ598 with Pancho Baird calling, or No. 816 instrumental.

Jonesey this month does a nice job on McGregor 702 with *Y'All Come* and *Sailing Down the Old Green River*; same sans calls on No. 703. Dave Clavner has supervised another square dance project for Starday records, using a large 10 piece dance band for the calling of "Buzz" Brown, popular southern California caller who does *Poor Little Robin* and *Boogie Square* in an interesting manner.

Listed in the Old Timer new series are *Juke Box Rag* and *Metro Polka* on OT 7003. Try them for what they're worth.

MERCED

The Merced Folk Dance Council welcomes all folk dancers to their outdoor slab in Applegate Park in Merced for "Dancing Under the Stars" every Saturday night. Member clubs take turns as hosts.—*Mary Spring*.

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PUGET SOUNDINGS By JUNE LOESCH

The much talked about Washington State Folk Dance Festival is nearly here. The GLACIER GLIDERS are hosting the event which will be held at Enumclaw, Washington, on August 14th and 15th at the Field House about one mile east of the city on the highway to Mt. Rainier. The program will begin with a street dance at 1:00 p.m. on Saturday and will be followed by a dance at the Field House from 7:30 p.m. to 12 midnight. On Sunday, August 15th, there will be an Institute of Scandinavian dances at 9:00 a.m. followed by a dance on the field from 2:00 p.m. to 4:00 p.m. The International Folk Dance Council extends an invitation to all visitors to come and join the fun.

The city of Seattle's Seafair Festival will include a square dance at the Civic Auditorium on August 6th, sponsored by the CENTRAL PUGET SOUND COUNCIL. Also the Japanese Community will hold their traditional Bon dance festival during the Seafair festivities on August 7th and 8th in front of the Buddhist Temple. Here they will do a series of Bon dances in an atmosphere of Japanese lanterns, drums, and colorful yukatas, kimonos and hoppi coats. Some will even be dressed in masks and other disguises. This is a colorful occasion and can be seen only a few places in the United States. Puget Sound dancers are very proud that one of their leaders, Gordon Tracie, director of Scandia Club, will be teaching again this year at the Stockton Folk Dance Camp. We think that there should be mutual cooperation in the exchange of dance techniques, instructors, and leaders, and wish to applaud the Folk Dance Camp for their efforts along these lines.

Seattlites were treated to a wonderful Philippine program when Miss Catalina Zanduetta of the Manila Opera Company presented an evening of folk songs from Tagalog, Igorot, Ilocano and Visayan, wearing the native costume of each section. She was sponsored by Mr. and Mrs. D. Vite who have opened a firm, Philippines Unlimited, and are seeking more talent in the arts for presentation in the Puget Sound area.

NEWS FROM SOUTH

(Continued from Page 18)

six years, and considering the haste—it had been somewhat of a sudden decision to stage it—it was quite successful. The city was very cooperative, and the dancers of the Santa Barbara-Ventura Counties region are to be greatly commended for their efforts to bring about reactivation of folk dancing in Ventura. Methinks all will be well there now.

A PROFILE OF THE "AVERAGE FOLK DANCER"

1. I am—under 20 years of age ()—20 to 30 ()—30 to 40 ()—40 to 50 ()
—over 50 ()
2. I am—Married ()—Single ()
3. If married—my spouse is a folk dancer ()—is not ()
4. I dance—at festivals only ()—2 or 3 times a month ()—once a week ()
—twice a week ()—over 3 times a week ()
5. I own—no costume ()—one costume ()—two ()—three ()—4 ()—5 ()
—5 to 10 ()—10 to 15 ()—over 15 ()
6. I started folk dancing at the age of.....
7. I own—no folk records ()—1 to 5 records ()—5 to 10 ()—10 to 20 ()
—20 to 40 ()—over 40 ()
8. I read besides Let's Dance—my Folk Dance Club paper ()—Three folk dance publications
monthly ()—over three ()
9. My favorite type of dance is.....
10. My favorite type of costume is.....

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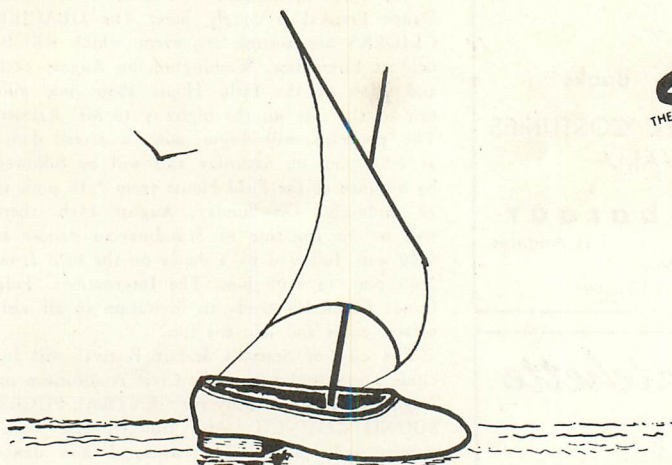
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