

Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

DECEMBER

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IN THIS ISSUE

AUSTRIAN LORE

Merrie Xmas

Let's Dance

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Let's Dance Calendar

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Federation Festivals

DECEMBER 5, SUNDAY Richmond
Municipal Auditorium
Council Meeting: 12:30 p.m.
Dancing: 1:30-5:30 and 7:30-10:30 p.m.

SUNDAY AFTERNOON, DEC. 12, 1:30-6:00.
Festival of the Bells.
Santa Monica Municipal Auditorium
Ashland-Ocean Front,
Ocean Park, Calif.
Chairman: Audrey Marcus.
Hosts: Santa Monica Folk Dancers.
Council Meeting: 11 a.m.

1955 Federation Festivals

SUNDAY AFTERNOON, JAN. 9, 1955
Glendale Civic Auditorium
N. Verdugo Road
Time: 1:30-5:30 p.m.
Hosts: Pasadena Folk Dance Co-op.
Chairman: Nadine Straith-Miller.
Council Meeting: 11 a.m.

JANUARY 16, SUNDAY Stockton
Civic Auditorium
(Center and Fremont Sts.)

Chairman: Patrick M. Merritt.
Council Meeting: 12:30 p.m.
Dancing: 1:30-5:30 and 7:30-10:30 p.m.

SUNDAY AFTERNOON, FEB. 6, 1955
Carrot Festival.
Civic Center Park,
Holtville, Calif.
Hosts: Button and Bows and the Holtville
Chamber of Commerce.
Chairman: Fay Manley

FEBRUARY 20, SUNDAY Oakland
Oakland Auditorium
Chairman: Jim DePaoli.
Council Meeting: 12:30 p.m.
Dancing 1:30-5:30 and 7:30-10:30 p.m.

MARCH 20 San Francisco

Your Host City

Richmond

By GERRY WINTHEISER and WALTER MILLER

Colorful costumes and folk dances of many lands will be the order of the day in the Richmond Memorial Auditorium, Civic Center and MacDonald Avenue on Sunday, December 5th when the East Bay Regional Folk Dance Council will host the Folk Dance Federation of California at their 5th Federation Folk Dance Festival.

Richmond, the East Bay community that was selected as the honor city of 1953 in the National Municipal league, is centrally located on the northeast shore of San Francisco Bay and accessible by modern highways and freeways to all parts of California. It is well known to travelers as the eastern terminal of the Richmond-San Rafael Ferry, which has taken thousands of vacationers to the Redwood Empire, and which will soon be replaced by the more than half completed San Rafael Bridge. The commercial shipping of Richmond makes it one of the largest ports for tonnage on the Pacific Coast, and it is also known industrially as the site of the Standard Oil Company of California's refinery, the Pullman Company shops, the Santa Fe western terminus, Standard Sanitary, Rheem Manufacturing and others. During World War II it was the center of intensive shipbuilding activity and launched and fitted a ship a day for an extended period.

The pride and joy of Richmond, however, is its new and modern Civic Center which includes the Memorial Civic Auditorium where the suspension type floor makes a resilient footing so welcome to those who dance, and a gallery which provides ample space for several hundred to rest and watch the colorful proceedings gay with music and laughter.

Theme of the December Federation Festival will be "*Rendezvous in Richmond*" as a special invitation to both folk dancers and spectators to come spend an enjoyable afternoon and evening. The Council meeting will convene in the auditorium's southside committee room at 12:30 p.m. and the afternoon dance program begins at 1:30 p.m. and continues until 5:30 p.m. Kolo dancing from 7 p.m. to 7:30 p.m.

(Continued on Page 10)



Bob Chevalier—'53-'54 Editor

Thanks Bob

For the past two years, LET'S DANCE has been served faithfully by its Editor, Bob Chevalier. This issue rings down the curtain on an association between reader and editor which has been a happy and companionable one. By sharing the experiences and writings of many people, many fine articles have been published which we know have been read with much interest by many.

With an ear cocked sharply to what he thought would be of interest to all dancers, Bob endeavored to give the readers of LET'S DANCE what would appeal to them. It was during his term that the new cover design was introduced and change of format so well designed by his able Art Editor, Frank Kane. Words can never repay Bob for the time-consuming hours that necessarily go along with the editing of a magazine of national scope.

Beginning with the January 1955 issue, LET'S DANCE will have a new Editor, Charles Alexander. He has had wide experience in the newspaper field and we shall give more detailed information about him in the next issue.

To our out-going Editor, our sincere and heartfelt thanks for serving the Folk Dance Federation of California so well and diligently. His many readers will join me, I am sure, in grateful acknowledgment of his best efforts during the past two years.

—Bill Sorensen, *President*,
Folk Dance Federation of California, North.

Regional Festivals

SATURDAY NIGHT, Feb. 5, 1955

Harvey Memorial Auditorium
Bakersfield

Hosts: Circle 8 Folk Dancers.

Exhibition Dancing from 7:30-9:30.

General Folk Dancing on extended stage,
to 10 p.m.

Folk Dancing to follow at Women's Club,
Bakersfield.

Special Events

FEBRUARY 19, SATURDAY NIGHT

Oakland Auditorium, Oakland
Federation Pageant.

DECEMBER, 1954

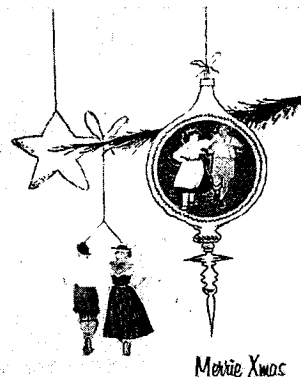
FRIDAY, DECEMBER 10—8 p.m.

Jefferson School,
1321 Alameda Padre Serra
Santa Barbara

Santa Barbara Christmas Festival.

Members of Fresno Council Workshop, directed by Wilma Graesch, in Bavarian dance at Santa Cruz Regional Festival plus artistry of Frank Kane go to make our Merry Christmas wish to you. Photo by Henry Bloom.

Cover
for
Dec.



Mervin Xmas

The Birth of the Waltz

Next to the Hambo, almost no folk dance program would be complete without the Viennese Waltz. And yet, we all take the waltz completely for granted without ever giving the slightest pause to consider what great political and social changes brought about its birth—or perhaps it would be more correct to call it the re-birth.

About the year 1770 our country was beginning to be born. In Europe the very social, economic and political factors our forefathers emigrated to escape, were beginning to come to the close of an era. Paris was a great city and one of the main focal points for cultural standards. The French court was the height of elegance. The French minuet expressed the eighteenth century more completely than in any other way—all the arts helped to build it up. The music was Italian—the man who danced the minuet left his sword in the cloakroom and became the courtier. Before this time, dancing had been done mainly by men between battles and the women were left out. With the advent of the minuet the woman became the equal partner in the dance. In the diagrams of the steps of the minuet, the patterns can be likened to the patterns of a formal garden. The men's clothing had evolved to the point where he was not cloaked in such an abundance of materials. The leg (male, that is) again appeared.

The fifty or one hundred years preceding this time had been a time of extremes of dress—at least for the lords and ladies and the wealthy—and their costume, with all of its over-elaboration, showed their riches. The beginnings of trade with the world had brought to Europe many fine new silks, damasks, linens, jewels and fineries, and those who could, wore

these trappings of wealth to extremes. With the 1700's began the change to a more simple manner of dress. The colors became more subdued as a change from garish contrasting colors of the earlier period. Pinks, pale blues and greys became popular. No longer did the rich have to proclaim themselves by glaring colors but simplified their costume (true, not to our present tastes) so that only the fineness of the material and the exquisiteness of the trimmings would proclaim their cost. The women abandoned the tremendous head dresses and only their beautifully arranged hair-dos reminded us of their predecessors. The gown had become simple enough to allow her to perform the stately minuet with her partner and only the hoop-skirt symbolized her aloofness from her partner.

Thus, in the year 1779 in Paris, was the minuet the dance done by the court. In Vienna life was different. As now, the lives of the people reflect what has gone before, and it was only 110 years since the great plague had swept Vienna and only 100 years since the great Turk invasion. Wars had swept over the country and the recent memories of great sufferings had helped turn the people of Vienna to a frame of mind where they believed in enjoying life. The Austrian Hapsburgs ruled Vienna and either by nature or by design they had discarded many of the Spanish forms of rule and ceremonies. They were closer to the people and at least pretended to remember they were in their position of power by the grace of the people. They were, in great contrast to the French court, simple, friendly, almost like ordinary citizens. They respected the customs of their people; or at least acted as if they respected them. Their example infected the nobles who copied their manner. The nobles in turn were copied by the wealthy bourgeoisie. So that even though the great mass of people were poor, they were not made to feel so robbed and betrayed of human dignity, so humiliated as in Paris. In Paris there were evidences of extreme wealth while outside the court walls were the ragged and starving people. In Vienna the distinctions were not so great. In Paris, the minuet was the court dance but in Vienna the minuet was not the only dance done at the court. An occasional Landler was danced to demonstrate that the Imperial Court had

The Carmagnole



by Kathleen Chevalier

its roots in the people. In Vienna the people had aplenty to eat and because of the social and political factors of their day were in the frame of mind to be a gay, lighthearted people—to “eat, drink, dance and make merry,” while in Paris their counterpart did not find life so good.

In 1779 when the people of Paris stormed the Bastille, the figure of absolutism to them, and freed the prisoners, their reaction was to dance upon the ruins. The great French revolution which was touched off with this act was not only political but changed every way of life—even to the dancing habits of its people—a fact which I’m sure we never studied in our school books. The frenzy of the action of storming and conquering the Bastille and everything for which it stood released a great air of freedom in the souls of its captors. They danced on the ruins. Not the stately minuet but the stomplings and twirlings and circling that seemed to come from within. It was a round dance they danced upon this occasion, a new dance; a few years later it was called the Car-magnole. It represented the surrounding of the Bastille by the people, for like every other dance, it was a dumb show. A pole played the part of the stronghold. Green branches were tied on to this and it was crowned with the Phrygian cap of the slave-prisoners. Once thrust on to the head of the pole, the slave cap became the symbol of liberty. Round the pole women of the revolution joined hands and danced with screams of mockery and rejoicing. All to a very simple rhythm, not unlike that of the German Rheinlander.

Standing on one leg and swinging the other, changing from right to left, they would dance until someone strong of arm would pull the circle several times around the pole. Then the hopping would begin all over again. This kind of dancing may not seem very revolutionary to us and yet it was, because it was completely unregulated!

True, they had perhaps unconsciously reverted to the type of dancing that had been done five hundred of a thousand years before when much the same type of dance had been done in medieval rites celebrating the victory of Spring over Winter. But for a hundred or more years in most of Europe the hopping

and stamping and turning dances had been forbidden! The word “waltz” did not exist before 1780. The verb “walzen” existed and occurred in the German language but it was rare. The verb “walzen” comes from the Latin “volvere”. Round dances had till this time been called Dreher, meaning turning, and such dances had provoked such opposition that the birth of the waltz in 1780 was something of a miracle.

Rotating dances were forbidden in Bavaria by the village police in 1560. At the start of the modern era, police edicts were in force in all German cities forbidding not only hopping and stamping (which had already been forbidden by Charlemagne) but still more fiercely the shameless “turning” of women by men. Nobody may swing or turn a woman around in the dance . . . says the Nuremberg decree. Sazon edicts speak of “improper and horrible turnings.” Magdeburg, Prenzlau, Greifswald and Frankfurt penalized rotating couples by heavy fines. From the satirical literature which at the time took the place of the newspaper, we learn that it was not only morality which was affronted by hopping and whirling. (“Hans throws Else in such a way that her skirts fly up and reveal too much.”) It was also a matter of hygiene. The prevalence of over feeding at that time made dancing almost dangerous to life. So it was not only the elegant French court which for centuries stifled the popular dance. On the contrary, in Germany, in England and in Italy, in fact in the whole of Europe, there was general agreement on grounds both

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The Sperrl 1839



The Birth of the Waltz

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of morals and of health to forbid popular dancing or to hold it up to ridicule.

Together with the old forms of the feudal system, the great French revolution destroyed the code of manners pertaining to the minuet. The citizenry, the Third Estate, now danced unhindered both the ancient round dances and the Landler. Thus the waltz, or rather its rudiments which had just begun to emerge from the Landler, became the democratic dance.

So when the French populace in complete rebellion of all things that had gone immediately before, took up many things that had been until then forbidden by decree. Stamping and turning in dances had been forbidden; then stamp, whirl and turn was the new order in dancing. Knee breeches had been worn heretofore by the rulers; therefore the common man would no longer wear them and long trousers came into use. Powdered wigs were a symbol and so the hair would be worn long.

Still in Vienna the great French revolution did not make much of a direct impression upon the people. Here the artisans, the shopkeepers and lower echelons of the State workers, with their families, met in the gardens in the suburbs of Vienna to play skittles (ninepins) and to indulge in the more pleasurable pastime of eating. Here was no starving mass of people. In Vienna food was cheap and the people had a passionate love of life and one of their great pleasures was eating.

Hans threw Else . . .



In Berlin, the picture was different from Vienna. There the people were of a more sober mein. Between the two great capitals of Germany, Vienna and Berlin, there existed a great jealousy. The difference between the Catholic and the Hapsburg rule and the Protestant and Prussian of Berlin. Nicolai, the Berlin bookseller and much-traveled philosopher has some remarks of Vienna of the time. "The feasting and good living in Vienna is universally known. The inhabitants of Vienna are very much more advanced than the dwellers in any other German city in respect of everything contributing to the comforts and voluptuousness of life; moreover, they boast of it. In this general luxury very little thought is given to its disadvantageous consequences. And indeed one need only to consult the records in Vienna to see how many people die of apoplexy."

The population, including strangers in transit, was only 220,000 and according to a report by Pezzl (a loyal Viennese) based on statistics, the people of Vienna in the year 1786 consumed the following:

Oxen 42,197 head; cows, 1,511 head; calves, 66,353 head; sheep, 43,925 head; lambs, 164,700 head; pigs, 96,949 head; suckling pigs, 12,967 head; Austrian wines, 454,063 barrels; Hungarian and Southern wines, 19,276 barrels; beer, 382,578 barrels.

Again Nicolai says "The common man in Vienna is not a friend of continuous work. He demands past-times and amusements. He does not care whether his distractions are secular or religious. Fried chicken and fireworks or pilgrimages and fried chicken—he welcomes either."

Among the many popular places of amusement were the many dance halls. These were not places of ill repute but gathering places of the best reputation. Here the people gathered to amuse themselves and as they danced, they danced their Landler. The waltz as done at this time (1786) was the two step waltz into which the Landler of hopping whirling fame was developing in its progress from country to town and was called the Langaus. "The dances consisted of a continuous turning in circles, often performed by twenty persons in succession. It was, however, a very moderate movement." It was still a few years in the future before the waltz changed to the gliding movements and the fast, continuous turns.

At this time a British actor O'Kelly, a friend of



Our Austrian Dances

By WALTER GROTHE

Mozart's, reports in his memoirs: "In my time (1786) the people of Vienna had the dance mania. When carnival time drew near, merriment broke out everywhere; with the advent of the festival period proper its manifestations exceeded all bounds. The Redoutensaal in which the masked balls were held were in the Kaiserburg; though they were of vast extent, they seemed like a bottle-neck, tightly packed with masked figures. The passion for dancing and masquerades was so pronounced among Viennese ladies that nothing could make them curtail their favorite amusement . . . The ladies of Vienna are particularly famous for their grace and their movements in rotating, an exercise of which they never tire. I for my part considered that waltzing from 10 o'clock at night till 7 o'clock in the morning was a form of continuous frenzy, tiring for both eyes and ears, not to speak of other and worse consequences. . ."

While the end of the minuet and everything connected with it was dying in France, the Vienna of the same time was dancing merrily on to the year 1804, the year of the birth of Johann Strauss the Elder. In the years between 1780 and 1800 the dancing changed its style and the dance mania had swept all over Vienna. Hopping proved to be a hindrance to rapid turns and so the hop was replaced by the sliding step which had long been known in the drawing room dances. The slide made movement more flexible and proved no hindrance to speed. So a gliding rotation gradually replacing a stamping rotation and seemed more refined but was at the same time speedier and more productive of giddiness! The popular style in the dance halls was for the man to whirl his partner from one end of the room to the other as fast as possible. If he had been satisfied to do that once perhaps all would have been well—but it must be done at least six to eight times without pause and each couple sought to outdo the other and it was not uncommon for apoplexy of the lungs to put an end to the madness."

On March 14, 1804, Johann Strauss was born and after him, his sons Johann, Eduard and Josef. Johann Strauss, the Elder, was born with a great talent which he passed along in even greater measure to his son Johann. Both these men were fortunate to be recognized and made famous while they lived—theirs was a talent that was born at exactly the right time in history.


Very few dances in our Folk Dance movement have met with such general approval and have spread so rapidly over the entire country as the dances of Austria. What is the reason for this and what is the appeal these dances have? It is not an easy question to answer as appeal is a rather intangible factor and there are probably many reasons why certain dances will be more readily accepted than others.

Without doubt fifty per cent of the success of a dance is the music and rhythm and there is hardly a country whose music has more charm than the music of Austria. Think of the beautiful Viennese waltzes reflecting the light spirit of a gay people; think of the lilting laendlers played by the zither, an instrument that brings out all the gaiety and sentimentality of the Austrian soul, think of the music for the Schuhplattlers with their gaiety, abandon, vigor, strength and manliness.

Secondly, the dances must not be too difficult and yet have enough of a challenge to make them interesting. The Zillertaler Laendler and the Dreisteirer are such dances. They have conquered the heart of our Folk Dancers in the entire country. They combine all the above and other points; i.e., beautiful, charming music, interesting patterns, which seem very complicated to the observer, but are not to the dancers, flirtation, courtship and humour.

As a third point one may add that very much depends on the way a dance is introduced to our Folk Dancers. All the Austrian dances which we now enjoy were first presented by the Austrian Students on their Good Will Tour and thousands of people all over the country were intrigued by the dances and by the charming people who performed them. That is probably the most important reason for the appeal of the Austrian dances. They reflect so strongly the feeling, the life and soul of a wonderful people. Austria, with its capital Vienna, its deep valleys, its gigantic mountains, its many lakes and rivers is one of the most beautiful countries in the world and its people are likewise of such qualities that one can not help but love them. Naturally their dances reflect all this and we in America, although perhaps not consciously, have felt this when we accepted the Zillertaler Laendler, the Dreisteirer, the Viennese Waltz,

(Continued on Page 10)



Early Viennese Waltz Palaces (a book review)

Early Viennese Waltz Palaces

The story of the life of Johann Strauss is a complete story in itself and we cannot take time here to go into it very far but there are a few descriptions of the kind of dance hall which was popular about the year 1806 when the dance mania was almost at its peak in Vienna that seem too interesting to pass by.

The old public houses where dancing had been done were beginning to become too crowded. It was the time when mechanical industry was beginning to open up new possibilities and many citizens had grown wealthy and needed new playgrounds. Speculators, relying on the popular craze for dancing, invested huge sums in the building of monster ball-rooms in Vienna, these were extremely luxurious and blatantly Parisian in style. As early as 1805 the Frenchman Jean Beaucousin, a caterer, who lived in Vienna, transformed the Mondschein Hall in accordance with Parisian taste. And another Frenchman, Peter Meunieur, in 1806 opened the luxury dance hall to the new world. Chandeliers and wall-brackets turned the place into a fairyland, and parquet flooring made its first sensational appearance in Vienna. Not even the Redoutensaal in the Hofburg had this. As long as the waltz had remained the Landler with

its staccato hops, parquet flooring had been unnecessary, but now that the waltz had become a gliding dance, it came into its own. The most magnificent of all these establishments was the Apollo Palace. Its unprecedented luxury provided material for descriptions, not only in Vienna, but in the whole of Europe.

It was constructed by Sigmund Wolffsohn, one of the most remarkable persons of the period. Born in London probably in 1767, he came to Austria when he was about thirty. He was a doctor and orthopedic surgeon, the owner of a factory for surgical appliances which was under imperial patronage and was the only one existing at the time. First and foremost Wolffsohn manufactured artificial limbs movable by their users. This was a humane feat which convinced even kings and emperors that he was the man of the age. Things however that were greatly in demand were produced by Wolffsohn very cheaply. He was called the people's benefactor. For example, any peasant could now buy a rupture belt for a small sum; till then, this article had cost eight gulden or more. Possibly it was Wolffsohn's principle to take little money from the poor but a great deal from the rich and thus satisfy both. For this reason, he turned his very particular attention to cosmetics. He was not deaf to the cries of the newly rich!

He earned enormous sums of money. How was he to invest it? With great intelligence he put everything he had acquired into the entertainment industry. He created for Vienna a dance palace which put everything else in the shade. Nothing to compare with it had been seen for centuries. The Viennese felt very flattered that even Paris had nothing similar. On the 10th of January, 1808, Sigmund Wolffsohn's background of the walls and between these are natriotic excuse was the marriage on that date of the Emperor Franz to his third wife, the young Italian Princess, Ludovica D'Este. The Viennese bourgeoisie celebrated the imperial nuptials by the opening of the new dance palace. Over 4000 people attended the grand opening—a spectacle even in our sense of the word!

An anonymous treatise called "The Journey of the Goddess of the Dance to the Viennese Apollo Palace" describes the dining hall: "Picture to yourself a circular hall built in the right proportions. At equal

Chilbitanz, charming Swiss dance by San Leandro Folk Dancers.—Photo by Rob't. Chevalier.



(Continued on Page 9)

intervals Ionic pillars are placed against the blue background of the walls and between these are narrow mirrors with wall brackets. Below the cornice there are little cavities all around the room which are covered by colored glass and illuminated from within. Mythological pictures decorate the ceiling. Set about the room there are 100 round tables, each with its own tasteful easy chairs. On each table there is a center-piece, either a figure, a candelabra or a basin from which springs a water-fountain." All of which proves that publicity writers thrived then as now. No wonder the people thronged to see the fabulous Apollo Palace. Wolffsohn, with a truly modern sense of the spectacular, also designed the palace as an exhibition for others than the dancers. The historian of the Vienna Congress, August de la Garde, writes: "The interior of the Appolo Palace, which occupied immense space, contained magnificent halls and living shrubberies as in a garden. From a Turkish pavilion in glaring colors you could wander into the hut of a Laplander. Avenues bordered by fresh lawns planted with numbers of standard roses provided variations in the view. And all this was indoors. In the center of the dining hall there towered an immense rock from which murmurous springs emerged in tumbling cascades, the waters then being collected in tanks full of live fish. All styles of architecture warred with each other in the decoration of these rooms; there was the capricious Moorish style, the pure Greek, and the Gothic style with its rich carving. Everything that could multiply visual enjoyments was to be found there. In one hall a thousand wax candles glittered from chandeliers, while in another magical alabaster lamps copied the mild illumination of a moonlit night. And so one could find in this Palace all degrees and kinds of atmosphere."

And so, it was into this world that Johann Strauss was born and grew up to set the whole western world dancing and applauding to his music. His travels later took him over all of Europe where he was lionized. In all of the cities where he played, the waltz mania followed. Not too many years later his eldest son, Johann, followed and charmed and delighted the people of the world with his great talent.

With such a background, is it any wonder that our feet will not keep still when the lilting music of the Viennese waltz is played? Is it any wonder that the beautiful Viennese waltz is one of our best loved dances—a necessary finale on any folk dance program—for it surely is a dance of the people!

—From "Johann Strauss Father and Son."

A Bavarian Costume

By HILDA SACHS



TEFFEREGGEN VALLEY, BAVARIA

Article and sketches by Hilda Sachs, Guest Artist who designed this month's page borders.

The little ladies come from the Tefferegggen Valley in Bavaria. They are on their way to the market to do their shopping as the red bundle indicates. They both wear brown straw hats, trimmed with pink cord and tassel. Two net ruchings, also pink, adorn their hairdo. A black scarf with orange fringe tops the plaid blouse; the orange, matching the plaid, which is green, white, blue and orange, the pink cuffs make it especially gay. A black bodice with black apron and a tan skirt which shows a narrow orange band at the bottom complete the costume. White half socks are being worn, and when it is cold, a short flared topper with orange cuffs will lend warmth. The leather belt with embroidery holds the keys.

German Foods

By GERTRUDE WELDON

These delicious German recipes were contributed by Gertrude Weldon of Larkspur. They are from her collection of German recipes written by her mother and brought with her from Germany.

ROTWEIN SUPPE

- | | |
|---|-----------------------------------|
| 1 Quart of water | 1/2 Lemon rind |
| 1 Tart apple, peeled and
cut into small pieces | 1 cinnamon stick
A little salt |

Boil for about 10 minutes and thicken a little with cornstarch or Tapioca. Add 1 cup (more if desired) red wine. Sweeten to taste. Serve with zweiback or macaroons.

SAUERBRATEN UND POTATO PANCAKES

7 to 8 lb. beef pot roast

Boil 1 quart vinegar with 3 bay leaves, about 10 peppercorns, 8 cloves, 2 onions. Pour over raw meat which has been placed in earthen or glass container. Let remain for 3 days, covered. On 4th day remove from container, drain meat. Saute in butter until seared and well browned on all sides. Add marinade liquid and bring to a boil, then lower heat and let simmer for 3 hours. Remove the meat onto a hot serving platter. Thicken the gravy with flour—add sweet or sour cream.

Serve with Potato Pancakes:

- 6 raw potatoes
- 10 slices bread

The vegetable served with the Sauerbraten should be:

ROTKOHL MIT APHEL

Slice a head of firm red cabbage as for cole slaw. Peel 2 tart apples and cut into small pieces.

- 1 pint of water
- 1/4 cup wine vinegar
- 1/4 cup of sugar
- Salt to taste
- Few caraway seeds

1 tablespoon Crisco

Cover. Let simmer until tender, about 45 to 60 minutes. Add more vinegar and sugar if needed.

KARTOFFEL KLOEHSE

- 1 teaspoon salt
- 1 onion grated
- Pepper to taste
- 1 teaspoon minced parsley
- 2 eggs well beaten.

Wash, peel and grate potatoes. Soak bread in a little cold water. Squeeze out as much water as possible and mix bread, salt, pepper, onions and parsley. Add potatoes and eggs. Mix well. Form into balls, roll lightly in flour. Drop into salted boiling water. Boil 10-15 minutes.

Our Austrian Dances

(Continued from Page 7)

the Steiregger and others with such enthusiasm. Without doubt our programs, our parties, our festivals have been greatly enriched through the addition of the above dances. Folk dancing would not be as much fun without, let's say, "The Zillertaler Ländler".

Host City

(Continued from Page 3)

The regular evening folk dance program will run from 7:30 p.m. to 10:30 p.m.

The dance program will be so arranged that the beginning, intermediate and advance folk dancers will be able to participate together throughout the afternoon and evening sessions.

As a special feature during the afternoon program four exhibitions will be presented by: the Dance Guild directed by Grace San Filippo; the Millbrae Highlanders directed by Walter Grothe; the San Francisco Folk Arts directed by Grace Perryman; and an intricate solo number presented by Grace Perryman and Virgil Morton.

During the evening program two outstanding exhibitions will be presented by: the Oakland Recreation Dance Arts and the East Bay Women's Dance Circle, both under the direction of Millie von Konsky.

As an extra treat for those folk dancers who will be coming in from out of town and for those locally that like to dance the Saturday night before a Federation Festival the Richmond Circle Up Folk Dancers have arranged that their monthly first Saturday of each Month Party be a Pre-Festival Folk and Square Dance Party to be held on Saturday night, December 4th, at their regular meeting place, the Longfellow Junior High School Hall, 23rd Street and Bissell Avenue, Richmond. There will be folk dancing all evening long for all level of dancers with two sets of squares called by Stan Valentine of the Shell Folk Dancers of Martinez and Vic Wintheiser of the Richmond Circle-Up Folk Dancers. An exhibition of the "Derevny Tanyetz" will be presented by the D.S.I.C. group of San Francisco at intermission time plus three-quarter hour of kolos and refreshments.

Member clubs of the East Bay Regional Council working hard on the plans for the Festival include the Albany Folk Dancers, the Berkeley Folk Dancers, the Fairmont Folk Dancers of San Pablo, the Folk Dancers Guild of El Cerrito, the Garfield Folk Dancers of Berkeley, the Richmond Circle Up Folk Dancers, the Richmond Refinery Folk Dancers and the U.C. Folk and Square Dancers of Berkeley.

Kenneth Peden of the Fairmont Folk Dancers is General Chairman of the Festival and is being ably assisted on the invitations and programs by Mel Stanley of the Berkeley Folk Dancers. Vic Wintheiser of Richmond Circle Up Folk Dancers and Ernest Melin of the Folk Dancers Guild are arranging for the sound. Lucille Czarnowski of the U.C. Folk and Square Dancers and George Sweet of the Richmond Circle Up Folk Dancers are planning the decorations and art work. Walter Miller of the Albany Folk Dancers and Gerry Wintheiser of the Richmond Circle Up Folk Dancers are publicity chairmen. Roy Gill of the Richmond Refinery Folk Dancers is contacting the square dance callers, and Al Talbot of the Garfield Folk Dancers has invited the exhibition groups.

As incoming officers of the East Bay Regional Folk Dance Council for 1955, President Vic Wintheiser of the Richmond Circle Up Folk Dancers, Vice-President, Mel Stanley of the Berkeley Folk Dancers and Secretary-Treasurer, Helena Lightfoot of the Garfield Folk Dancers join Festival Chairman Kenneth Peden and his Committee in a personal invitation to all folk dancers to make a date to *Rendez-vous in Richmond* on Sunday, December 5, 1954.

Schuplattler Quadrille

(German-Bavarian)

This Schuplattler Quadrille was brought back from Europe in 1952 by Millie von Konsky. Gaiety and even a boisterous attitude should be taken by the men whose steps should always be done in an exaggerated manner. The ladies' steps should be smoothly performed.

MUSIC: Record: Vic. 25-4032 "Original Laendler".
FORMATION: Regular square formation (W on M R), numbering 1-4 CCW. W keeps free hands on hips, fingers fwd.; M may hold thumb of free hand at armpit or suspender.
STEPS: Balance*, Slow Skip*, Walking Turn, Smooth Laendler Waltz with definite accent on ct. 1 of each measure.
Note: M begins L, W R, throughout the dance. W may hold corner of apron with R during walking turn.

MUSIC 3/4

PATTERN

INTRODUCTION

4 meas. All couples. Face partner, joining hands, nod to partner and lean away (bwd.), arms extended.

I. TURN AND ARCH

1-4 Cpls. 1 and 3 (both hands still joined) step beside partner, R shoulders adjacent, R arms extended at shoulder level and L bent at elbow. (M face CCW, W CW.) Beginning M L, W R, dance in place turning CW with 3 ländler steps. On 4th step finish facing center, inside hands joined at shoulder height.

Note: In this turn both dance ländler sdwd.; first to M L, then to M R.

Simultaneously cpls. 2 and 4 (inside hands joined at shoulder height) exchange places, with cpl. 2 passing under an arch made by cpl. 4, with 4 fwd. moving ländler steps. Repeat action of Fig. I, meas. 1-4, with cpls. 1 passing under arch of cpl. 3, and cpls. 2 and 4 making one full turn CW to finish facing center with W on M L.

5-8 Cpls. 2 and 4 return to place with cpl. 4 passing under arch made by cpl. 2.

9-12 Simultaneously cpls. 1 and 3 turn in place. Finish facing center with W on M L.

13-16 Cpls. 1 and 3 return to place with cpl. 3 passing under the arch made by cpl. 1.

Simultaneously cpls. 2 and 4 turn in place.

All cpls. finish facing partner (M CCW, W CW).

II. BALANCE AND M VISIT

1-2 All cpls. Partners, R joined, balance together and away.

3-4 With 2 ländler steps M move CCW on inside of the square to next W. W turn L in place with 2 ländler steps.

5-16 Repeat action of Fig. II, meas. 1-4 three more times, M finish facing partner, back to center.

III. PLATTLE, W VISIT AND CLAP

1-4 Women's part: All W perform a walking turn (CW) of 12 steps moving CCW halfway around the outside of the set to visit opp. M.

5-6 With 6 steps W turn CCW in place. End facing M visited.

7 W clap R with M R (ct. 1), clap L with M L (ct. 2), clap own hands (ct. 3).

8 Raise hands shoulder high, elbows bent (ct. 1), hold (cts. 2,3).

Men's Part: All M remain in place performing the following plattle:

1 Beginning with wt. on L, leap sdwd. onto R and simultaneously raise L behind R knee and slap sole of shoe with R hand (ct. 1) repeat action, leaping onto L and at the same time raise R behind L knee and slap sole of shoe with L hand (ct. 2), clap own hands at chest level (ct. 3).

2 Slap R thigh (ct. 1), L thigh (ct. 2), clap own hands (ct. 3).

3 Slap thighs R, L, R, L (cts. 1 & 2 &), raise R leg (knee out), heel in front of L knee, and slap side of shoe (ct. 3).

4 Repeat action by slapping thighs L, R, L, R (cts. 1 & 2 &), raise R leg (knee out), heel in front of L knee, and slap side of shoe (ct. 3).

5-6 Repeat action of Fig. III, meas. 1 and 2.

7 M clap R with W R (ct. 1), clap L with W L (ct. 2), clap own hands (ct. 3)

8 Raise hands shoulder high, elbows bent (ct. 1), hold (cts. 2,3).

9-16 M and W repeat action of Fig. III, meas. 1-8. End fig. with own partner.

IV. STAR AND TURN

- 1-4 M form L hand star, while partners join inside hands (M R, W L) at shoulder height, and move to opp. places. M takes 4 slow skipping steps while W dances 4 ländler steps.
- 5-8 W dance 4 ländler steps in place (facing CCW) while M take 4 slow skipping steps around own partner.
- 9-16 Repeat action of Fig. IV, meas. 1-8 to end in own place.
- 64 meas. Repeat all of dance.

CODA: LAENDLER, PLATTLE AND POSE

- 1-16 Assume ballroom position*, M L and W R well extended. Turning CW dance CCW once around the set with 16 ländler steps.
- 1-8 Repeat action of Fig. III, meas. 1-8.
- 9-14 Again repeat action of Fig. III, meas. 1-6, ending with own partner.
- 15 Partners join both hands. M turn W CW under her R arm (end R shoulders adjacent, hands still joined).
- 16 M drop to L knee and pose.

Report From Southern California

Joyeux Noel—Gut Jul—Buon Natale—in any language, Merry Christmas! 'Tis the season to come, let us be joyful and do seven jumps at the thought of all the Merry Christmas polkas and parties coming up, the Festival of the Bells in Santa Monica, and the usual St. Lucia celebration at the Swedish halls here.

The October Festival here was a bit different inasmuch as it was on a Thursday. Originally scheduled to be Teeveed, at the final moment, the video plans fell through. Too bad this, because the Virgil Twirlers who hosted the festival did amazingly well with it considering it was on very short notice and also their first attempt at staging a festival. Anyhow, the possibility of going on the airwaves before the eyes of millions brought out a large crowd of dancers, most of whom were nicely costumed as well, which was a pleasure indeed to see.

* * *

Quite a large number of Southlanders, led by top officers Minnie Anstine and Elma McFarland wended their ways up to the Raisin Harvest Festival in Fresno, and delegations of ten members more or less from each of such clubs as the Glendale Folk Dancers, the Santa Barbara Dancers, the Gandy Dancers and San Diego, exhibitions by Don Landauer's Yosemite Workshop and Helen Yost's Jarabe Club, and many other individuals and delegates including the Wilsons from Long Beach, were among those present. It was sure nice to see Harvard Hicks again, too. Betty and the boys are getting settled down up Anacortes way in Washington, and enjoy it there too.

* * *

Hallowe'en came opportunely for the Pasadena Co-op this year, for the month had a fifth Friday which tied in nicely with that club's usual party on that day, consequently the goblins walked that eve and the theme was "A Ghost Jaunt".

* * *

At the Sartu Theatre in Hollywood, Margaret Hargreaves and Whitney Stine presented a program of folk dances for the treatre. A goodly



Pretty June Loesch of Seattle, costume from Sisak, Croatia.

proportion of the participants were members of the Federation, either as individuals and small groups or as clubs such as the Glendale and Gandy dancers, and they enjoyed themselves despite the numerous "hitches" that always seem to plague non professionals on stage. We saw Paul Erfer in the lobby with subscriptions to "LET'S DANCE", and it is too bad there wasn't a full house so we could have gotten more subscribers.

* * *

The Gandy's Annual Hallowe'en Antics played to one of the largest crowds in ages at the hall there, and guests from Changs to breakfast as well as many old and retired (I was about to say venerable) members were present too. This is the one meeting of the year when all teaching and rehearsing goes by the board and anything goes (and usually does!)

* * *

Although non-federated as yet, the West Hollywood Folk Dancers have been coming right along to the extent that they are hosting the November Festival. More of that anon, but it is just to show that it isn't necessary to have years of existence back of you to put on a festival. With all our clubs in the South, it seems we could easily have at least one a month without having to scabble for them. Let's campaign for one regular and one regional as a minimum every month next year and get back on the bandwagon again.

Pudget Soundings

By JUNE LOESCH
Seattle, Washington

The folk dancers of Oregon held a big Stockton Folk Dance Camp reunion festival in Portland on October 16 and 17. Dances learned at the 1954 Folk Dance Camp were taught to a large crowd from both Oregon and Washington.

The following week-end, October 23 and 24, the Folklanders' of Seattle hosted their Fall Harvest Festival at the Magnolia Field House. Dancers from all over the state attended a well-prepared program and were treated to exhibitions by the Lake Chelan Folk Twirlers, Polonia Dancers of Seattle, Glacier Gliders of Enumclaw and the Spokane Teen Twirlers. On Sunday morning a dancer's institute was held from 9:00 a.m. until 2:00 p.m. at Riley's Aqua Barn. Approximately 150 dancers attended this session learning dances selected mainly from the 1954 Stockton Folk Dance Camp.

On November 5th, the Central Puget Sound Council held its annual Fall Festival in Seattle. Highlight of the evening was the appearance of the Appleland Wheelers, a wheel-chair square dance club, from Wenatchee. They were a marvel to behold.

A group of dancers from Washington, or sometimes referred to as kolomaniacs, made the long, long trek to San Francisco to attend the Kolo Festival and renew acquaintances in the Bay Area. Needless to say—everyone was very tired the following Monday morning, but all were glad they had not missed the Kolo Festival.

With the Christmas season approaching, the Polonia Dancers are putting the finishing touches on a project they have been slaving over for many months. That is the completion of dozens of traditional, hand-made, Polish ornaments to decorate a Christmas tree at the Museum of History and Industry. Along with the trees of several other nations, it will be part of a display of "Christmas Around the World" at the Museum during the month of December. On Sunday afternoon December 12, the Polonia Dancers will gather around their tree and dance and sing "kolendy" (carols) for visitors in the museum.

Gleanings From Federation Minutes, October

Junior Scholarship

Suggested provisions for the establishment of a Junior Scholarship Fund and committee.

A.

1. Applicants should be recommended by a Regional Council. Each applicant in his request for consideration shall answer, in addition to any other questions asked by the Federation, the following: Why he would like to attend a Folk Dance Camp; to what use he will put his camp experience; and his choice of a camp.

2. Applicants should be willing to uphold the Constitution and By-Laws of the Folk Dance Federation of California (N).

3. Applicants should demonstrate that their primary recreational interest is folk dancing.

4. The age limit should be set. (Not under 16 and not over 20 years of age, at the time attending camp.)

5. The applicant should have the qualities that make good leaders and instructors, and the desire to be a Folk Dance Instructor.

6. If he receives a scholarship grant, the applicant should be willing to present or teach material learned, if requested by a Federation body.

B.

1. The minimum scholarship should be not less than the cost of tuition.

2. The maximum scholarship should not be more than the cost of tuition plus board and room as set by the selected folk dance camp.

3. The number and amount of scholarships given should be decided upon by a Federation Committee, according to the funds available.

4. There shall be a scholarship Committee to screen and select applicants and to promote and raise funds for this project. This committee shall be appointed by the President of the Folk Dance Federation of California (North) who shall be an ex-officio member of this committee.

5. Each Regional Council shall present its applicant to the Scholarship Committee at the time requested. The Scholarship Committee shall screen the applicants, choosing the most eligible

when there are not enough scholarships for each council of the Federation.

Temporary Scholarship Committee: Millie von Konsky, chairman, Art Harvey, Bob Crider, Randy Randolph, Frank Clark.

Ed. Note: The above are suggestions only. Final action to be taken at later date.

Dances written by the Research Committee 1953-54 presented at Teachers' Institutes:

- *Helena Polka
Tarantella Villagio
- *La Chulita
Moonlight Saunter
Missouri Waltz
- *Jonkelis
Sur le Bord de la Rievre
- *Sheena
Waltz Mazurka
Flax Harvest
- *Neopolitan Tarantella (So)
- *Valmit Sugok Magannak
- *Congo
- *Jo Ester Kivanok
Gypsy Polka
- *Rio Rimba
- *Fandango Espana
- *Makedonka
- *Joropo
- *Milanovo Kolo
- *Espunyolet Krakowiak
- *Im Hoopalnu
- *Elizabeth Quadrille
Danish Family Circle
Wrangler's Two Step

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Dances completed for publication and submitted to the editor of LET'S DANCE:

- *Suennros
- *Im Hooplum
- *Congo
- *Joropo
Danish Family Circle
Gypsy Polka
- *Flachsernten
El Pericon
- *Schuplattler Quadrille
Mazurka from Martinique.
- *Dances published in LET'S DANCE.

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By Albert C. Hartnack

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With those grand old quadrilles,
Their graceful steps
And musical frills.

Fun, frolic and gayety, fill the air.
Carefree, light-hearted and debonair,
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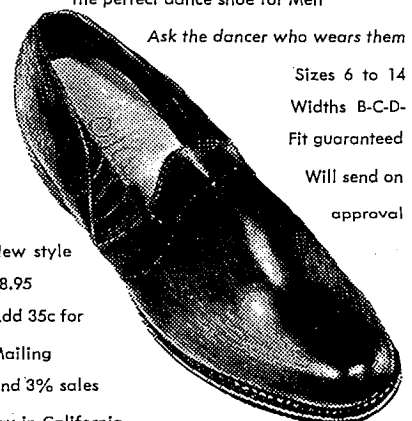
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The Record Finder

Reviewed by PAUL ERFER

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

For Christmas giving, LP albums in the Folkways Library are ideal for your folk dancing friends. These include many fine examples of songs and dances from all over the world. The European nations covered are Romania, France, Spain, Yugoslavia, Ukraine, Norway, Greece (includes Gerakina), Scotland, Ireland, Switzerland, Armenia, and the Basque country. All afford rare listening pleasure as well as danceable melodies played on native instruments. For the more exotically-minded, music from Asia, Africa and the Pacific islands are also available.

Round-up: An overwhelming number of round dances appear on discs this month, some new, some old. Lloyd Shaw presents *Dancing Tambourine* and *Smiles* on LS X63. Western Jubilee is out with quite a variety, listing *Gadabout Mixer/All-American Promenade* (WJ 721); *Connie Jean* (Oh)/*Lazy Two-Step* (Sleep) (WJ 722); *Swingin' Along/Waltz Patricia* (WJ 723); *Fascination Tango/Silver Rio Grande* (WJ 724). From Windsor we have *Memories/Missouri River Gal* (No. 7625); and from Old Timer *Waltz Together/Eva Three Step* (OT 8096). A couple of newer ones are found on Hoedown 403: *Snowflake Waltz* and *The Sequin Skirt* (La Cucaracha). On off-brand labels, we have *I Miss My Swiss* on Coral 60540, and *Easy Melody* on Ambassador 1007. With all these to choose from the round dance fan should never get bored!

Square Records: Jonesy's stint for MacGregor this month is a set of six squares called in the fine Jonesy manner. You will find *I'm Gonna Lock My Heart/Stoux City Sue* on Mac 712 with calls, No. 713 without; *Bonaparte's Retreat/Heart of My Heart* (No. 714 w.c.; 715 n.c.); *Poor Little Robin/Four Leaf Clover* (No. 716 w.c.; 717 n.c.) Windsor has released two more new ones with popular Bruce Johnson singing *When You Wore a Tulip* and *Sweet Sue* on No. 7435 (same instrumental, No. 7135), and Don Armstrong of Florida doing *Dixie* and *Darling Nelly Gray* on No. 7436 (instrumental, No. 7136). Both are swell.

Capitol Records continues their series of square dances by and with Bob Osgood, who does *Tic Tac Toe* and *Buffalo Quadrille* on Capitol DAS-4046 and a *Paul Jones* and *Mixup Square* on DAS-4047. Jack Barbour supplies the accompaniments and also plays four instrumental sides titled *Stone Rag/Buffalo Quadrille* (DAS4048) and *Laugh and Grow Fat/Pres. Garfield's Hornpipe* (DAS4049).

Hoedown offers a couple of numbers from the northwest with Bill Price singing *Ain't She Sweet* and *I Get So Lonely* on HD206 (same instrumental HD 306).

And the very latest current hit, *This Ole House* is snatched up by Arnie Kronenberger who gives out in square dance style on Sets in Order 1037; flipside, *Raggin' a Call*. For callers, SIO 2067.

Keep it up!

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FLACHSERNTEN

German

Flachserten, which tells of the harvesting of the flax, was introduced by Waltraud Herrmann. The melody originally came from Sweden, but the text, verse and dance are from northern Germany.

MUSIC: Record: Gaare 104 "Fiddler's Waltz (substitute). Slow speed *considerably*.
FORMATION: Circle of couples, all facing center, W to R of M, all hands joined at shoulder height.
STEPS: Walk waltz: three walking steps to each measure.
Note: This step-is used throughout the entire dance.

MUSIC 3/4

PATTERN

Measures
4 meas.

INTRODUCTION.

I. CIRCLE L—CIRCLE R.

1-4 Circle L (CW) with 4 walk waltz steps.
5-8 Circle R (CCW).

CHORUS

9-12 Partners face to start a Grand R and L. Give R to partner, L to the next, and R to the next. Keeping R joined (with this 3rd person) dance a full turn around CW to face opp. direction (W are now facing CCW; M CW).
13-16 Continue Grand R and L (in this reverse direction) giving L, R, L, keeping L joined with this last person and dancing a full turn CCW to end in original position. (Leaning away from each person throughout Chorus adds to the swing.)

II. THE HATCHEL (COMBING THE FLAX).

1-4 With 4 walk waltz steps W dance CCW around partner, while M mark time in place.
5-8 M dance CW around partner while W mark time stepping in place.

CHORUS

9-16 Repeat action of Chorus, Fig. I, meas. 9-16.

III. SPINNING

1-2 With 2 walk waltz steps W move twd. center and join hands at shoulder level.
3-4 Circle L.
5-6 Circle R.
7-8 With 2 walk waltz steps, W dance bwd. to place. M, with hands on hips, spin CW in place during entire Fig. III, meas. 1-8.

CHORUS

9-16 Repeat action of Chorus, Fig. I, meas. 9-16.

IV. WEAVING.

1-2 With 2 walk waltz steps, W move twd. center and join hands.
3-4 M move twd. center and duck under arches made by W joined hands; then M join hands bringing them over W heads to rest at back of W necks.
5-8 With 4 walk waltz steps all move slowly bwd., smoothly and gradually releasing hand holds.
Note: Throughout this entire figure dancing is continuous, smooth and flowing.

CHORUS

9-16 Repeat action of Chorus, Fig. I, meas. 9-16.
64 meas. Repeat entire dance.

1-16

CODA

Repeat action of Fig. I, meas. 1-16.

MARIN

Happy New Year! It will be an especially happy start for the new year for those who attend the big Karlstad Ball given annually on New Year's Eve by the Marin Dance Council, Inc., at the College of Marin in Kentfield.

Dancing will begin at 9:00 p.m. in the gymnasium which will be decorated with balloons, streamers, and serpentine under the direction of Lucile Conklin and the Sausalito Folk Dancers.

Rex Berry has contacted a number of prominent Bay Area exhibition groups, several of which have promised to attend. This we assure you will prove very entertaining for us all.

Janet Everson tells us that at midnight a buffet supper will be served consisting of cold meats, cheese, bread, salad, cake and coffee. Sound good?

Jack Roberts and Doris Donaldson have planned a program of dances that will appeal to all dancers at every level of advancement including a special section of kolos. Whatever your interest, you will find dances that you will enjoy.

Tickets will be \$1.50 each and will be available at all the Marin County clubs. It is requested that you purchase your tickets in advance in order to help the committees make plans. For further information or reservations, contact Ann Chaponot, 189 Morning Sun Ave., Mill Valley.

EAST BAY WOMEN'S GROUP

On Thursday, September 30, 1954, The East Bay Women's Dance Circle held an election of officers, namely,

President: Anne Diggelman.

Vice-President: Jessie Taylor.

Secretary: Rose Hoffman.

Treasurer: Gwen Heisler.

Publicity and Historian: Mabel C. Reed.

Costume chairmen: Helen Loughan & Theresa Barriours.

Receptionist: Helen Eltiste.

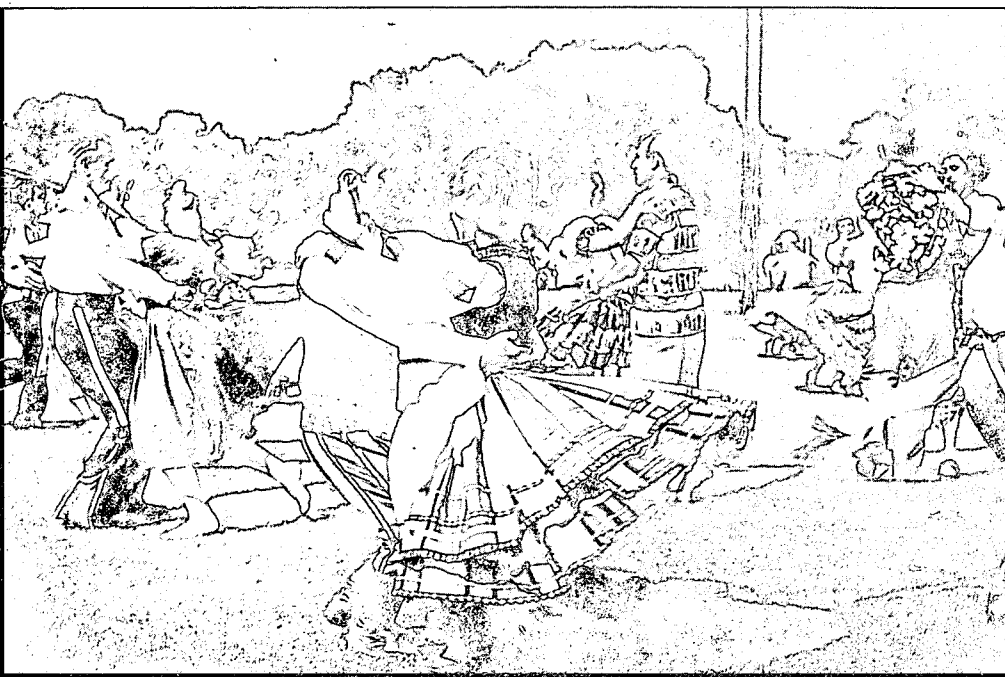
Sunshine: Louise Knick.

Party Co-ordinator: Alice Crank.

This "all women's" group is under the leadership of Millie von Konsky and assisted by Gwen Heisler.

They meet at Diamond Roller Rink 3245 Fruitvale Ave., Oakland, every Thursday morning from 9:30 to 11:30 o'clock.

Teddi and Al Wolterbeek (center) dancing the Hambo at Walnut Creek, 1954.
Photo by Rob't. Chevalier.



The membership consists of approximately fifty women.

SONOMA

It has been long known that folk-dancing provides deep enjoyment, and much credit should be given to the boys at Hanna Center for requesting that instruction in folk-dancing be given them. Accordingly, Mrs. Lucy Ricci, a member of the Sonoma Valley of the Moon Swingers, in charge of music and arrangements for the lessons, began a class with the boys last July.

The Valley of the Moon is the setting for the Hanna Boys' Center, the West's home for underprivileged boys of all races and creeds. The center is supported by the voluntary contributions of Westerners.

There are about twenty boys participating in the folk-dancing class, and they have progressed to the point where fourteen of them put on the Rumunjsko Kolo at the recent Sonoma Vintage Festival. Their colorful costumes were made by the local unit of the American Women's Voluntary Services, and they were truly a highlight in that afternoon of dancing.

Here is where folk-dancing is a real need, and can and does provide so much pleasure.

SAN FRANCISCO

Circle 8 Promenaders held their 5th Anniversary folk dance party, Saturday, October 30 at the Mission YMCA's new building 4088 Mission Street. We appreciate the attendance of the many represented groups to make our party a great success. The new officers elected for the coming year are: Ethel Best, president; Rose Balloti, vice-president; George Hinson, secretary; Ray Wolken, treasurer.

FLYING AROUND THE WORLD?

We received a card from our "Flying Folk Dancer," Will Whiting, from Singapore, stating "Am progressing nicely. Have covered over half the Globe. Seems more interesting the further I go. Best wishes to all folk dancers."

Will neglected to state whether or not he was flying his own plane.

Club and Council News



Mickey and June McGowan, Marin dance leaders and teachers, Sausalito, Calif.
The Photo Shop photo.

FRESNO COUNCIL

With the passing of another year it is time to reflect on values, folk dancewise to see what our Fresno Folk Dance Council has accomplished in the past twelve months.

The first is our Planning, or Co-ordinating Council, headed by Rafael Spring, President of the Fresno Council, who was appointed at the beginning of the year. This committee consists of Council committee chairmen, teachers and the Vice-President. Its purpose is to co-ordinate all Council activities so their activities dovetail with one another.

The second is the Council Intermediate class with Tommy Northrup as teacher. This class is a counterpart of the Advanced Workshop which is governed by the Fresno Folk Dance Guild headed by Hill Adkins as chairman with a committee of representatives from all our clubs.

The Council feels a real sense of accomplishment in hosting the Folk Dance Camp reunion at the Raisin Harvest Festival. This reunion brought into our area the many well-qualified people and their techniques. Also, it signified for us that sense of unity which all of us are striving for.

Among those from far away was Jane Farwell of Wisconsin to share with us her charming Swiss dances and to participate in our Festival.

James Cavagnaro, our very able publicity director, has done an outstanding job in cementing our community support with the good feeling that exists between the Folk Dance Council and the city as a whole.

Of course, all has not been smooth sailing. We have had our difficulties stemming from finances. However, we have a class jointly sponsored by the Council and Fresno's Recreation Department with Rose Welch as teacher at the Earnstein Playground. We want to build up this class, so tell your friends about it.



Let's Give Let's Dance

A few names—Alfred and Madelynne Metz of Merced celebrated their honeymoon in Fresno by attending the 1953 Statewide here. Al came to the 1954 Raisin Harvest Festival, with the Joaquin Waltzers who did a very graceful exhibition on Friday night. Madelynne Metz had two good reasons for not being with us; namely, twin boys who arrived a few days before. Our best wishes to the Metz family!

IDYLLWILD FOLK DANCE WORKSHOP

The week of July 10 to 17, 1955 has been set aside for a Folk Dance Workshop under the sponsorship of the Idyllwild Foundation and the Folk Dance Federation of California, South. This will mark the workshops third year in the pine scented classrooms and outdoor pavilions of this cultural center. Last year's faculty included such outstanding names as Vyts Beliajus, Lucile Czarnowski, Millie von Konsky, Ataloea, Beatrice Krone, Sam Hinton. An equally brilliant faculty of well known Folk Dance leaders will again assemble for your dancing pleasure next July.

U.S.C. College credits are available to students attending the workshop and additional courses at ISOMATA. Further details will be sent upon request.

If you have children or non-dancing husband or wife, bring them to Idyllwild. Special recreational and cultural pastimes ("Vacationers Program") is provided for non folk dancers. Trained leaders are in charge of programs of play, Recreation, Arts and Crafts, Swimming, Folk Dancing for children. These activities are scheduled while you are enjoying the folk dance activities.



Fiesta Del Oro

STATEWIDE FESTIVAL
MAY 27, 28, 29, 30, 1955

Sacramento will be your Host City for the 1955 Statewide Festival. The Memorial Auditorium will be the setting for four days of colorful dancing—May 27, 28, 29, 30, 1955.

"Fiesta del Oro" was selected as the Theme for the Festival. This fits in well with Sacramento's historical past; and the General Committee hopes that the Festival will leave with the dancers golden memories of a great Festival!

General plans and committee assignments were completed at a meeting of the General Committee, held November 6 at the home of John S. Moore, General Chairman.

Plans are also under way to raise funds to cover the expenses for the festival. Tickets are being sold for a "Warm-up" dance to be held in Governor's Hall, State Fair Grounds, the date of which will be announced later. \$500 in door prizes will be given, at a drawing to be held at the "Warm-up" dance, to lucky ticket holders. The Finance Committee reports that tickets are being sent to areas throughout the State.

The General Committee has tried to draw on all Clubs in the area for representation on the various committees; and anticipate 100% support which will be necessary to assure the success of the "Fiesta Del Oro." Should more information be desired, Clubs may contact John S. Moore, 3915 T. Street, Sacramento.

We desire to make this another outstanding festival, not only from the standpoint of dancing pleasure, but also to provide arrangements for special tours to points of historical interest as well as legislative "spots" in Sacramento—the Heart of the Golden Empire!

More details concerning hotel accommodations, program, and other arrangements will appear at later dates.

Federation Office Information

Office hours of the California Folk Dance Federation, North at 420 Market Street, Room 521 are from 9:30 a.m. to 1:30 p.m. daily. Closed Saturdays and Sundays. The pleasant girl who will answer your questions or take your subscriptions is Mrs. Margaret Moore.

Speaking of Things

Two years ago, when appointed Editor of LET'S DANCE by Leonard Murphy, I gave a promise to "build upon what had been achieved." In the face of many dire critics, who later were used by me as a challenge, I strove to make LET'S DANCE the best in the folk field. Of course, the task couldn't be done alone. I have had a very competent staff all anxious that you, the reader, could have the best in folklore and information—and I am truly grateful.

We created the Host Cities, that tribute to the club or council hosting the monthly Federation Festival. We livened up the cover—the design created by our talented Art Director, Frank Kane, who has contributed so much to LET'S DANCE. In January 1954 we started sampling Nations for their folk lore. Pursuing the same trend, we are proud of the Yugoslav issue in April, Scandinavian in August, Carribean in September, Armenian in October and the Scottish issue in November.

Looking back into the last two years of LET'S DANCE, there have been many contributors. Too many to name here. My thanks go to them, to my staff, faithful and regular . . . thanks for your assistance.

It is my sincere hope that I have built upon what has been achieved" by the former editors of LET'S DANCE.

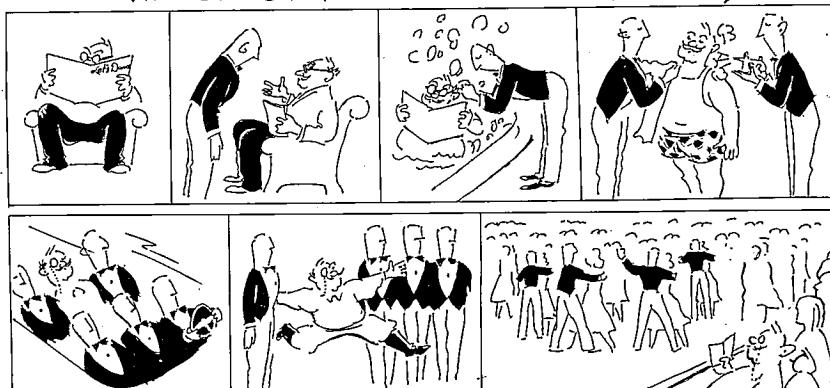
—Robert H. Chevalier, Editor

Eng

THEY'LL DO IT EVERY DANCE

"THE BIG SHOT"

BY Phil Eng



By PEG ALLMOND

Seasonal Square Dancing! The Eastern magazines are full of spirit as they announce resumption of Square Dancing—it seems that the heat makes square dancing less enjoyable in the summer and while there are some clubs where dances are held all summer, it seems many of them lay off for a couple of months and then start off with a bang in the fall. That seems a good idea—for the folks who like to travel, but leaves those who stay at home out on the limb for their favorite pastime.

* * *

National Square Dance Convention—headquarters for the 4th National convention will be Oklahoma City, Oklahoma—the date will be April 21-23, 1955.

* * *

Raisin Harvest Festival held in Fresno October 22-23-24 was a wonderful experience. 26 exhibitions during the three parties, and it would be hard to pick out the best—each one was beautiful, costumed perfectly and routines something to see! As usual, and to the delight of everyone who attended, the International Food Market in the lobby of the Memorial Auditorium was a highlight—people watching their weight fell off their diets and epicures gorged on the delights prepared in ethnic manner of Armenia, Canada, Czechoslovakia, Greece, Poland, Serbia and Mexico. Jack McKay, Bev Wilder, Harvard Hicks, Harvey Wentzell, Dale Garrett, Hunter Crosby Bob Baker, Danny McDonald, Bing West, Sue Lemmon and Peg Allmond called the squares for the festival. Fresno loves their squares and it is always a pleasure to call there.

* * *

Hallowe'en Parties are reported held at the Star Dusters, Daly City; Carrousel, San Francisco; 49'ers, Buri Buri, and the Gate Swingers, San Francisco.

* * *

Send a report of your club's party to Peg Allmond, 470 23rd Avenue, San Francisco 21, California and share your ideas with the readers of LET'S DANCE.

* * *

Party idea—send your invitation written in Rebus—Gateswingers sent out an invitation in Rebus form, to a surprise shower for Ginny Eskinazi who is to be married this month. The Rebus was great fun to unravel and created terrific interest in the affair immediately. Write me if you want further information.

* * *

"A Stranger Is a Friend You Haven't Met" (took that out of the notes I made at Pappy Shaw's this summer.

SICK LIST

Carmen Schweers, our Sacramento correspondent, is on the mend after a major operation. Carmen wrote in to apologize for the omission of her column this month.

Reports from Edith Thompson have it that Lawton Harris, former editor of LET'S DANCE, is hospitalized at Stockton.

LET'S DANCE readers wish a speedy recovery for both.

By ED FERRARIO

BIRDS OF A FEATHER

By MADELINE and DAN ALLEN

First couple bow and swing
Promenade the outside ring
Side ladies chain across the way
And finish it off with a half-sa-shay.

(After finishing the promenade all the way around, and the two side ladies chaining across, the half sashay is accomplished by the side ladies crossing over in front of their man to end up on his left side. The gent can expedite things by taking a step to his own right. Fantasylike, the lady may roll one left shoulder turn to accomplish the Sashay.)

First couple lead to the right, and circle half
Outside arch, the inside under, and around just one, stand four in line.

(No. 1 couple makes the arch, and the second couple dives through, walks around one person to stand in a single line of four, No. 1 on the inside, the second couple one on each end.)

Third couple do a half sashay
Lead on out to the left that way

Split that four, go round just two.

(Split No. 1 couple and go round two people, third man goes left, third lady goes right.)

And circle up eight, that's what you do
Now form two lines like birds of a feather
Forward eight and back together

(Four ladies in a line, four gents in the other line.)

Center four pass on through and around just one

Into the center with a right hand star

Go once around from where you are

Corners all with a left allemande

And walk right into a right and left grand.

(Original Partner.)

The two day Institute of the Square Dance Callers Association of Northern California held at Monte Toyon, Aptos on October 23 and 24 was well attended and offered a session on Round Dance Teaching Techniques — Bill Castner in charge; the callers at the Saturday night dance were all "taped" and then Sunday morning callers who wanted criticism of their calls, had the calls played back and a panel offered suggestions and help—a nice way to handle a callers clinic! The two day affair is always a "family affair" as arrangements are made to include children.

From Belgrade, Yugoslavia

Dear Sir,

My sister and collaborator Danice and I express our thanks for the note appearing in the April 1954 number of your magazine LET'S DANCE, relating our Summary of Volumes I-VI on Folk Dances.

Sincerely yours,

Ljubica S. Yantovic.

(Ed. NOTE: That was one of the two books reviewed in our Yugoslav issue.)

BILL BAILEY VARIATION

By JOHNNY ESKANAZI

(A lot of Callers found the melody and figure of Bill Bailey a great dancer's favorite. Here's a new version you should also try):

I.

Head couples separate, go halfway around the ring and swing

Swing with your own pretty baby.

Side couples separate, go halfway round the ring and swing

Swing your own pretty baby.

(To separate, each couple turn back to back and walk forward round the outside ring, passing right shoulders with anyone you meet.)

All four couples separate, go all the way around the hall and do-sa-do your partners all
Promenade the ring with the sweet little thing
Bill Bailey won't you please come home.

II.

Four ladies right hand star

Go all the way around the hall

And swing with your own pretty baby

And Allemande left—Allemande Thar

Right and left and form a star

You've got a brand new baby.

(Form the Allemande thar with your right hand lady.)

Shoot that star, Right to the next girl

A Wagon Wheel and let it whirl.

(That's your original opposite.)

And Texas Star around the ring

Roll to your corner girl

(Gents roll back away from the gal you've got, in the Wagon Wheel almost in place to promenade the corner girl.)

Promenade around the world

Bill Bailey won't you please come home.

(Repeat II with four men leading out on right hand Star. Repeat I. Repeat II entirely. Repeat I.)

SALT LAKE CITY, UTAH

The 3rd Annual Intermountain Square Dance Festival was held October 2, 1954 at Salt Lake City. Over 1,000 dancers and spectators enjoyed the affair.

Although it was a Square Dance Festival, the Folk Dancers played an important part. Plans are to make it a combination festival next year. Forty of the International Folk Dancers did Fado Blanquita as an exhibition. Reports have it that folk dancing is on the increase in the Utah area.

All the proceeds of the Festival went to the Utah Society for Crippled Children and Adults. The Festival Director was C. A. Thomas.

There is now a state organization to promote dancing, with C. A. Thomas and Randy Stevens as co-chairmen of the Southern Utah clubs and Clarence Funk as chairman of the Northern clubs.

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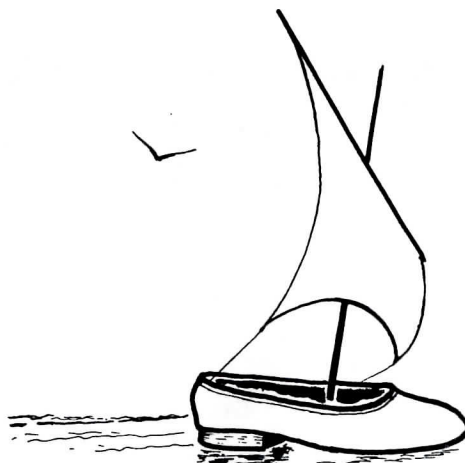


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