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Donald F. Burrill



IRISH HARPIST

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# Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING . . .35¢

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MAGAZINE OF FOLK AND SQUARE DANCING

December, 1961

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## ON OUR COVER



### IRISH HARPIST

Courtesy of Irish Tourist  
Office, New York City

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## IRISH FOLK MUSIC – SONG – DANCE AND COSTUME

The folk music, song and dance of the Irish people, as in other countries, is a self expression of the people, and reflects the characteristics of the country. It's origin cannot be ascertained, since, after its creation, it was handed down from generation to generation, and subject to change, until put into writing.

*Folk Music* – The earliest known tune, according to my source, is in manuscript form, in the Library of Trinity College, in Dublin, Ireland, and was created no later than the year 1600. With a few exceptions, the earliest Irish airs are found in print, not in manuscript form, and a number of them may be found in books of the 17th century. The English Ballad Opera, in the 18th century, had much to do with the publication of a number of Irish melodies. Towards the end of the 18th century there was a marked awareness of Irish music.

One of the earliest known men to promote Irish Folk Music was an 18 year old organist, named Edward Bunting, who was engaged by a group of people to take down the music at a harp Festival, where ten Irish Harpists, six of whom were blind, and most of them past the age of seventy, performed. As they rendered their repertoire of airs, Edward Bunting made notes. His experience with the harpists gave him the necessary enthusiasm to continue his search for Irish airs and to record them. By 1840 his third volume of Folk Songs was published. He died in 1843. Edward Bunting will not be forgotten as a pioneer of folk music.

There were others who gained recognition as collectors of Irish music. Robert Emmet, Thomas Moore, Henry Hudson were among these. From 1841 to 1843 Henry Hudson was Musical Editor of a Dublin Newspaper, which gave him the opportunity to publish hundreds of tunes. He died in 1889 and left a vast amount of material unpublished. Another who collected and promoted the Irish Airs was George Petrie, who was instrumental in founding the Society for the Preservation and Publication of the Melodies of Ireland. He was responsible for spinning tunes, lullabies, plow tunes, dance tunes and compositions for the harp. Before he died in 1871 he had collected more than two thousand airs.

A young man called Patrick Weston Joyce was responsible for a volume of "Old Folk Music and Songs", containing over 800 tunes.

The harp is regarded by many as the musical instrument of Ireland. In early days it was considered an honor to play a harp as an accompaniment to chants or songs. Harpers, as they were called, were held in high esteem, and were accorded a superior social status. The best known Irish harper-composer was called Carolan, born in 1670. Before he reached middle age a volume of his composition was published in Dublin. It is said he had a genius for making melodies, and for fifty years he traveled throughout the country, playing and singing for the people with whom he stayed. It was his practice to compose a song in praise of the patron who was to be

his host; then he composed verses to fit the song. He died in 1738. The compositions of Carolan are found in scattered manuscripts and in rare printed books.

*Folk Songs* -Towards the end of the 17th century folk songs were written down in verse by so-called scribes and scholars, and it is regrettable that the airs to the songs were not arranged at the same time. It was not until 1888 that Irish words under the notes of the music appeared in book form. More recently words and music have been noted together and two publications are worth mentioning: Mr. A. Martin Freeman's collection of "West Cork Songs", issued with annotations by the Folk Song Society, and the late Carl Hardebeck's "Seoda Ceoil", in which the airs are arranged by the collector. In the majority of Irish Folk Songs, however, the verse is in one place and the tune is in another.

While Irish remained the spoken tongue of the people, a variety of popular music and poetry was created. Love songs predominate, but there are also lullabies, drinking songs, humorous and religious songs, songs of occupation, such as plowing, milking and spinning. One source described Irish songs or folk melodies as having extra-ordinary tenderness and beauty, deep sincerity, with a naturalness and poetic expression unusual in folk songs.

#### YOUNG PEOPLE OF IRELAND PERFORMING AN IRISH DANCE



*Photo: Courtesy of Irish Tourist Office . . New York*



*Folk Dancing* - It is a surprising fact that Mediaeval Irish literature contains no reference to the subject of dancing, either folk or contemporary. The oldest reference to dancing in Ireland seems to be in a song in the dialect of Southern England, which dates from the period 1300 to 1350. Another reference is made to a dance performed in 1413. Both these references, however, are in English. It is in error to assume that dance in older Ireland, however, was unknown. It is not until the 17th century, however, that specific dances were performed. These were described as Sword dances, Warlike dances and Long dances. These latter dances are presumed to be the most common, and were described as such because of the unusual length, performed by a number of persons on gala occasions, when songs were sung and girls, heavily laden with garlands danced. Some of the older dances of Ireland, such as the Cake Dance, the Potato-Planting dance and the Irish Hey have not survived. The folk dances that have survived, however, are the Jig, the Reel and the Hornpipe, together with various Set Dances. With few exceptions, according to my source, Set Dances were always danced by a man without a partner, and this applies also to the Hornpipe. The Reel is clearly of Scottish origin, and the Hornpipe is definitely not Irish. The single Jig and the Slip Jig are, no doubt, derivatives of the Double Jig, which is the commonest of the Irish Dances, and, unless the Irish Reel is a descendant of the Irish Hey, the Double Jig is the oldest of all.

Traditional Dancing on the Village Green is a thing of the past. Contemporary dancing, which has changed considerably from the traditional dancing, is still kept alive in Dublin and Belfast. Because dancing has become competitive, the dances have lost some of their creative simplicity. My source explains: "Folk Dancing at its best is not a gymnastic exercise but an individual expression of rhythmic vitality, and the rhythm is spoilt if the melody be too rapid".



*Folk Costumes* - The accepted costume at Festivals and competitions seems to have been designed about the beginning of the Gaelic Revival half a century ago. The traditional costume for the women consists of a green dress embroidered with "celtic" designs, black stockings, a girdle, a short white apron, a fichu and cuffs. The hair is bound with a fillet and a cloak is worn over the dress, secured on the shoulder with a "Tara" Brooch.

*Typical Irish Costumes of the 18th Century -*

This Irish miss wears a white blouse and green underskirt. The cummerbund is red, the scarf is green plaid and the top skirt is tan. Shoes and stockings are black.

(continued on page 8)



## MEET . . LIESL BARNETT



The dynamo behind the Let's Dance Representation and Director of Publicity, Folk Dance Federation of California, South, is a folk dancer from "way back".

Born in Vienna Austria, Liesl started folk dancing at the age of four doing Kolos with the Yugoslav peasants, learning Hungarian dances from her Hungarian godmother (the Serbian godfather provided the Kolo enthusiasm), and learning Austrian and Czech dances from various maids. Additional dance instruction was received along with

less important subjects like math, in schools in Austria, Switzerland, Czechoslovakia and Yugoslavia, and in Turnvereins in both Vienna and Iglau (now Jihlava in Moravia, Czechoslovakia).

She became interested in customs and costumes of the various nationalities on her father's prodding, an interest that has survived and grown over the years.

She danced in the huge International Youth Congress in Vienna in 1936 and many other exhibitions in Europe. After coming to the U.S.A. in 1939 she did no folk dancing for almost two years. Reason; no knowledge of the English language and ignorance of the existence of folk dancing and clubs devoted to it in this country. In 1941 Liesl became a member of Chang's International Folk Dancers in San Francisco. She was the group's research chairman (costumes and folklore) for two years; finished the unexpired term of Boris Abramson, who died before the first half year was up, then was elected twice to the Dance Chairman (Exhibition). Also, she worked on Chang's monthly bulletin,

In 1948 Liesl moved to Santa Rosa and joined the Santa Rosa Merry Mixers. She was active as instructor for this group, and also, served as co-instructor for the Santa Rosa Junior Merry Mixers. Then in 1949 she established the Santa Rosa Tune Trotters (now defunct), serving as their first president and teacher. In addition, while in Santa Rosa she taught folk dancing at the Guillucos School, Olivet Elementary School (to both children and parents), and to 4-H club members.

In 1952 the Barnett's moved to Tooele, Utah, where Liesl taught some folk dancing, but on a very limited scale as this was primarily a square dance area. She was a member of a Caller's Association, but did not renew the membership after leaving Utah.





## LIESL BARNETT

After moving to Edgwood, Maryland in 1953, she organized with the Farm Bureau and County assisting in a Homemaker's Club, and immediately started the group on folk dancing, serving as their only teacher. She also taught at the Officer's Club, NCO Club, Army-sponsored Teenage Center, Edgwood Elementary and High Schools and to the Luther Leaguers of her church.

Then in 1956 the Barnett's moved to Santa Monica, California. Soon after arriving Liesl joined the Santa Monica Folk Dancers, served as the Club's Secretary, Program Chairman and, currently as President.

Other folk dance activities included dancing in Chang's Exhibition Group for six years; working on the script for the 1st Woodminster presentation; working on narration and serving with Walter Grothe on several folk dance concerts at the San Francisco Museum of Fine Arts. Now she is starting her second term as Director of Publicity and Let's Dance Representative for the Federation, South. She has been an active contributor to Let's Dance since its beginning.

Liesl married Ben Barnett in 1940. Ben is an enthusiastic folk dancer, though refuses to become as involved as his spouse. They have four sons, ages 13, 16, 18 and 20 years, none of whom as yet can be persuaded to give folk dancing a try.

Other activities: Volunteer secretary to the Chaplain of the Santa Monica Lutheran Hospital, and she has recently received the only 1000 hour service pin given in the Los Angeles area.

Liesl is currently enrolled as a foreign language major at the Santa Monica City College, with the goal of graduating after three semesters or less. She sings in the choir at the St. Paul's Lutheran Church. Hobbies, other than folk dancing, include researching and making costumes, bowling, writing, making jewelry, and getting her nose into a million and one activities, and collecting friends.

Question most often asked Liesl is: "When do you find time to do all this?" Regular answer: "Who needs sleep???"

By . . Valerie Staigh



## Speaking of Things . . . . .

By . . Robert Chevalier, President  
(North)

One never ceases to wonder — just where do they get the time . . . . Time to carry their folk dancing on beyond the realm of average; Time to be leaders in their Clubs; Time to practice and perfect their dancing. I refer to the Exhibition Dancer, the one who dances while you and I watch!

You and I, average Folk Dancers go to Festivals to dance and to greet our friends throughout the State. We go to dance the dances from many lands and to dance the favorites of the area putting on the Festival. Our program breaks in the middle to give us time to catch our breaths. At this point the Exhibition dancers take over.

We see dances from many lands. We have seen fiery fandangos with whirling skirts and castanets beating out the rhythms; line dances of the Balkan Countries serpentineing over the floor with participants either locking arms or shoulder to shoulder while the feet step out the patterns. Other Balkan dances done with precision rapid footwork, yet we know the dancers are not Balkan origin! We've seen dances reminiscent of the Moseyev group, with all the precision and spectacular pry zadkas of the professionals, yet none of these dancers are of Russian background. One group can dance this type of dance, change costumes, come out and do a Mexican machette dance with all the claging, banging, and sparks-a-flying as you'd see done in Mexico.

Another of our Exhibition groups does beautiful Hungarian dances with all the stately grace the dancers require, does many scotch Reels, and at the drop of a hat swings into as fiery a Spanish Jota as you'd see anywhere. Still another dances to the accompaniment of its own voices, singing in that difficult pitch of the Balkans while the slippers beat out a rhythm of the dance. Another does French Basque dances; Another Danish. One of San Francisco's larger Clubs has in its repertoire a beautiful Czech Polka, Rumanian, and Greek dances.

The Costumes worn by members of these groups are nearly all replicas, meticulously sewn by the feminine members of these groups. Much research as to authenticity of region, color and styling is done by the dancers themselves. There are the multi-pleated butterfly skirts of the Serbian women, the many petticoated Hungarian skirts that swirl fully six feet on turns, the heavily embroidered shirts of the men and too many more to mention.

One can compare these dancers to the bowlers, the golfer, the skier — one who derives his pleasure in excelling, one who gives a little more, and who derives his pleasure by doing. The Folk Dance Federation is grateful



to these nearly thirty groups who enhance and add color to our festivals and take us to the land of the origin of the dance they do – if only for a few fleeting moments. We are grateful for those extra hours of practice and many evenings of sewing sessions.

We still wonder – just when and where do they find the time!!

*. . . Robert Chevalier*



*Merry Christmas Everyone !*



**INTERNATIONAL DANCE THEATRE – Madelynne Greene, Director**

*Photo by . . . Henry L. Bloom*

## TYPICAL IRISH COSTUMES OF THE 18TH CENTURY

(continued from page 3)

The men's costume consists of a high buttoned waistcoat, which just shows his cravat, knee-breeches, stockings and brogues.

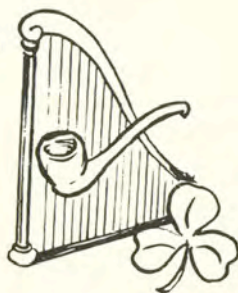
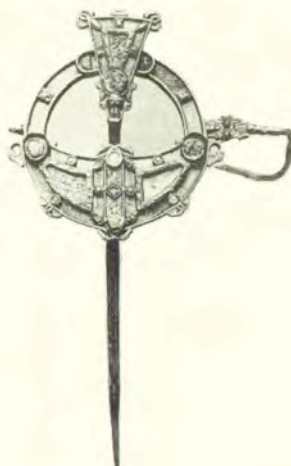


This gentleman wears light beige kneepants and tan coat. His tan hat is trimmed with a green ribbon. He sports a green bow tie and a green vest. His shoes and stockings also are black.

### MODERN DAY IRISH COSTUMES -

Popular costumes for Irish folk dancing are, for the girls, the kilts, and for the boys the conventional trousers with white shirts, green tie and a dash of the orange color. Although traditionally made for men, the kilts today are worn by the girls.

### The 'Tara brooch'



### REFERENCE:

Irish Folk Music and Song by  
Donal O'Sullivan (Printed at  
the Sign of the Three Candles,  
Dublin, Ireland).

*Courtesy of the Irish Consulate General, San Francisco*



## THE FOLK DANCE ORGANIZATION ▲ ▲ ▲

AS INTERPRETED BY NED T. GAULT . . *Director of Extension*  
(North)

Folk dancing in California is organized by our parent body, the Folk Dance Federation of California, Inc. There is also the Folk Dance Federation of California, South, Inc., with similar functions.

Dancers in folk dance clubs or classes are grouped into ten regional councils in the Northern Section, each council having a set of officers to deal with problems within its own area. The purpose of the regional council is to unify and coordinate the activities in its area so that all dancers will have the same opportunity to enjoy dancing. The councils sponsor parties and other activities so that the dancers will be able to meet and dance with others in the area. The Southern Section, because of widespread areas has not found it practical to be divided into councils.

Each council takes a turn hosting a festival for the Folk Dance Federation. These Federation festivals are held once a month somewhere in the northern part of the state (January, San Jose; February, Oakland; March, Sacramento; April, San Francisco; etc.) and are attended by many hundreds of dancers. Admission is free to dancers and spectators alike. What month is *your* council host?

The most often-heard questions in folk dancing seem to be, "Well, what is the Federation anyway?" . . and . . "What does it do for me?" . . or . . "Why should I do anything for it?" Most of the answers to these questions is obvious some of them are not. Let us try to answer as completely as possible.

The Federation is a non-profit organization dedicated to promoting folk dancing as a most enjoyable recreation and hobby. Dedicated, also to preventing such commercialization of folk dancing as has happened to other recreational activities. To this end, none of the officers or committee members receives pay for the long hours spent in our behalf. We summarize some of the many activities of the Federation below - - !

**LET'S DANCE** - THE magazine of and for the Folk Dance movement. Information on things and events, on people and places, classes, costumes, and cultures. Top interest-value for all who dance.

**RESEARCH** - A competent staff of active people whose never-ending task is to work with those who bring new dances to us and make sure that the directions for such dances are written clearly and correctly in a uniform style so that we will all be doing the same version of a dance, no matter where we dance in California.

**VOLUMES** - The dance directions written by Research are collected into volumes, each representing a level of dance ability, beginning, intermediate and advanced. Printed and sold

by the Folk Dance Federation, they are a valuable source for teachers and dancers.

**SUMMER CAMPS** - Each year in the summer, the Federation aids the presentation of the various dance camps, each generally one week long, where new material is taught by the lead-authorities in the dance field, and existing material is reviewed. Folk Dance Camp becomes for many people an enjoyable place to spend a week's vacation.

**JUNIOR SCHOLARSHIPS** - The Federation gives six full-tuition Folk Dance Camp scholarships each year to teenagers who are deserving and qualified.

**WOODMINSTER** - The Woodminster Amphitheater in the Oakland hills is the scene each Labor Day weekend for a professional - quality dance performance put on by the top folk dance exhibition groups in the state.

**TREASURER'S BALL** - The fund-raising festival, held each November at Kezar Pavilion in San Francisco.

**LEGISLATIVE** - A committee in Sacramento which watches over our interest in the legal field. These men keep an eye out for any bills which would be adverse to folk dancers, such as those restricting the use of school buildings. They will also help explain the laws governing the use of school building to school officials in any area where such buildings are not open to folk dancers or where rent is excessive.

**STATEWIDE FESTIVAL** - Each year on Memorial Day weekend, a festival for folk dancers throughout the state, north and south, is sponsored by a hosting city. This festival draws thousands of dancers, not only from California, but also from Washington, Oregon, Nevada and Idaho, even foreign countries.

**INSTITUTES FOR TEACHERS AND DANCERS** - At least five times per year, the Federation gives afternoon sessions where dancers go to learn new material from the teachers who introduced it.

**TEACHER TRAINING** - Once or twice a year the Federation co-sponsors with a state college a program (seven Saturdays - all day) designed to teach people how to teach folk dancing. It



*(Teacher Training)*  
*(continued)*

is given by teachers who are among the top in the country, and it is recognized as an excellent course by all colleges in California. Upper division credit in physical education may be earned by participating in this training course.

This pretty well answers two of the three questions asked above . . . . "What is the Federation?" and "What does it do for me?" For the answer to the third question, "Why should I do anything for it?", let us just say, "Silly question", and change the third question to read instead, "What can I do for it?"

The answer to this is very easy — "PARTICIPATE!" Take an active part in the affairs of your class, your club, your council, and your Federation.

The Federation has but one purpose — that of serving the dancers in order to make Folk Dancing more enjoyable to YOU. The few people who comprise the Federation's office cannot possibly do this immense job by themselves! It takes the combined efforts of hundreds of people to put on a festival, or to publish and sell the dance volumes, or to research dances and teach them to the dance teachers all over the state. Your part is to be, in some way, one of these "hundreds" that are required to make Folk Dancing grow.

There are many ways to help. First — financially: One way that many dancers have picked is to become an associate member of the Federation. Associate members are "sponsors" who help back the Federation's activities. \*\*Others have made time to serve on one of the various committees which meet in their area to do the typing, cataloging, writing, research and other committee activities necessary to our dancers.

You can also effectively serve the Federation and folk dancing by being an active member of your Regional Council. The councils meet somewhere in your area about once a month to discuss problems which apply directly to YOU. The least any of us can do is to be interested enough in our own welfare to attend these meetings and join in the discussions.

In short, do anything — **BUT DO SOMETHING!** Be on a Federation activity, or be the person at a festival who smiles and says, "Welcome" as we enter. The Federation, its councils and clubs are for our enjoyment, but continued enjoyment insists that each of us **PUT SOMETHING BACK** into the program. **PARTICIPATE!!!**

*\*\*Another way to help financially, is to subscribe to the "Let's Dance" magazine, which, as the Federation publication, is one permanent way of advertising your folk dance activities.*

*. . . Ned Gault*



The Irish potato, which is now a food staple in Ireland, is not of Irish origin, as many would believe. The Indians of South America were the first to use it as a food. After the discovery of America in 1492, the white potato was taken to Europe by Columbus' men, where it found its way to England. English settlers brought it to Virginia. It was introduced into Ireland by Sir John Hawkins, and then again, brought back to England by Sir Walter Raleigh. It was used only for cattle when it was first introduced, but later, during a grain famine in Ireland, it was the only staple food item available.

▲ ▲ ▲

#### BACON AND CABBAGE

2 Pounds Salt Pork

2 Med. sized Heads of Cabbage

Wash meat thoroughly; cover with cold water and bring to a boil. Simmer about 2 hours or until the meat is tender. Meanwhile remove the outside leaves and stalks from the cabbage and cut into squares. Wash well and soak in cold water for 30 minutes. Remove meat and add the cabbage to the boiling stock and cook rapidly for 20 minutes. Add the meat and continue cooking until meat is reheated. To serve, place meat on platter and arrange the cabbage, which has been well drained, around the bacon. Serve with boiled potatoes.

▲ ▲ ▲

#### KILKENNY PANCAKES

6 tablespoons flour

1/4 teaspoon nutmeg

1 tablespoon sugar

2 eggs, well beaten

1/4 cup whiskey

1 1/2 cup milk

Pinch of Baking Powder

Sift the flour, nutmeg and sugar together. Make a well in center of ingredients and add the well beaten eggs, whiskey and milk and beat mixture until well blended. Let stand in a cool place for 30 minutes before frying. When ready to cook add the baking powder. Pour mixture into well buttered skillet and fry until brown. Serve with powdered sugar and lemon.

Source: Round the World Cook Book, published by  
Culinary Arts Press, Reading, Pa.



Larry Miller, Ruth Ruling, Dorothy Tamburini

# SWEETS OF MAY

(IRELAND)

Note: For easy reading open staples,  
remove description, close staples.

Sweets of May or Solaisai na Bealtaine (So-law-shee' nuh Byowl'-thuh-nuh) means the pleasure or joys of May and should have a feeling of Spring. It comes from the North of Ireland and was presented at the 1961 Folk Dance Camp at the University of the Pacific, Stockton, California, by Sean and Una O'Farrell.

MUSIC: Record: Rank Records of America, #RM310, Side 2, Band 2, "Come to the Ceili".

FORMATION: 4 cpls in square formation, cpl 1 with backs to music.

STEPS: A "Seven" in jig time (2 meas): When moving to the L, hop L (ct 6 of preceding meas), step R back of L (ct 1), step L to L (ct 3), step R behind L (ct 4), step L to L (ct 6), step R back of L (meas 2, ct 1), step L to L (meas 2, ct 3), step R behind L (meas 2, ct 4). The "seven" may also be done to the R reversing footwork and direction.

A "Three" in jig time: Hop L (ct 6 of preceding meas), step R (ct 1), step L (ct 3), step R (ct 4). Next step starts hopping R and stepping LRL. A "three" may be danced in place or moving in any direction.

A Sidestep consists of one "seven" and two "threes". If the sidestep is danced to the L, the first "three" starts hopping R and stepping in place L behind R, R in front of L, L behind R and the second "three" starts hopping L, etc.

All Irish dance steps are done up on the ball of the foot in a relaxed easy style.

## MUSIC 6/8

## PATTERN

## Measures

8 INTRODUCTION All join hands at shoulder height.

I. SIDESTEP IN CIRCLE

A 1-4 All circle L with sidestep to L.

5-8 Circle back to place with sidestep to R. On last "three" take an extra step R (meas 8, ct 6) to adjust wt for next step.

1-4 Continue to circle R with sidestep to R.

(repeated)

5-8 Circle back to place with sidestep to L.

II. CHORUSa. Promenade Across

B 9-10 Ptrs join inside hands at shoulder height, outside hands free. Cpls 1 and 3 exchange places through the ctr of the set with two "threes", M passing L shoulders. Cpls 2 and 4 dance two "threes" in place.

11-12 All dancing two "threes", cpls 2 and 4 exchange places while cpls 1 and 3 release hands, turn individually, M  $\frac{1}{2}$  CW, W  $\frac{1}{2}$  CCW, and join new inside hands at shoulder height.

13-14 With two "threes" cpls 1 and 3 return to original places through the ctr of the set, W passing L shoulders, while cpls 2 and 4 turn individually.

15-16 With two "threes" cpls 2 and 4 return, while cpls 1 and 3 turn individually, M  $\frac{1}{2}$  CCW, W  $\frac{1}{2}$  CW.

b. Forward and Back

9-10 With two "threes", cpls 1 and 3 move fwd twd each other, while cpls 2 and 4 repeat the action of cpls 1 and 3 in Fig II a, meas 15-16.

(repeated)

11-12 With two "threes" cpls 2 and 4 move fwd twd each other, while cpls 1 and 3 move bwd into place.

- 13-14 With two "threes" cpls 1 and 3 move fwd again, while cpls 2 and 4 move bwd.
- 15-16 Cpls 2 and 4 do two "threes" in place, while cpls 1 and 3 move bwd into place.
- c. Clap and Change
- C 17 All face ctr of set and clap thighs twice (cts 1,4).
- 18 Clap own hands together twice (cts 1,4).
- 19-20 Repeat action of Fig II c, meas 17-18.
- 21-24 Exchange places with ptr with one sidestep, M to R and W to L, W passing in front.
- 17-24 Repeat action of Fig II c, meas 17-24, returning to original places, M moving to L and W to R, M passing in front.
- (repeated)

### III. LEAD AROUND

- D 25-32 Ptrs with inside hands joined at shoulder height face CCW around the set and lead around (promenade) with 8 "threes". Release hands and turn individually M  $\frac{1}{2}$  CW, W  $\frac{1}{2}$  CCW on last 2 meas.
- 25-32 Join new inside hands and promenade back to original places.
- (repeated)

### IV. CHORUS

- EECC 32 Repeat entire action of Fig II.
- meas total

### V. ARCHES

- A 1-2 Ptrs join inside hands. Cpls 1 and 2 face each other. Cpls 3 and 4 face each other. Cpls 1 and 3 raise joined inside hands forming an arch, and all move fwd with two "threes", cpls 2 and 4 going under the arches made by cpls 1 and 3.

- 3-4 All release hands and turn individually, M  $\frac{1}{2}$  CW, W  $\frac{1}{2}$  CCW, with two "threes". Join new inside hands.
- 5-6 Cpls 2 and 4 make the arches while cpls 1 and 3 go under and back to original places.
- 7-8 Ptrs join both hands and turn  $\frac{1}{2}$  CW with two "threes" finishing so that cpls 1 and 4 face each other and cpls 2 and 3 face each other, W on MR.
- 1-6 Repeat action of Fig V, meas 1-6 facing new cpl.
- (repeated)
- 7-8 All release hands and turn individually to face ctr of set, M  $\frac{1}{2}$  CCW, W  $\frac{1}{2}$  CW.

### VI. CHORUS

- BBCC 32 Repeat entire action of Fig II. All join hands in a circle on last 2 meas.
- meas total

### VII. THREAD THE NEEDLE

- D 25-32 #1M and #4W release hands. Cpl 1 raise joined hands to form an arch. #4W dance under the arch leading the others behind her. She passes behind #1W and moves CCW back to original place in the circle with 8 "threes" in all. #1W turn once CCW under her L hand joined with ptr R to reform circle.
- 25-32 Repeat action of Fig VII, meas 25-32 with cpl 4 forming the arch while #1M leads the others through and around CW. #4M turn CW under his hand joined with ptr.
- (repeated)

### VIII. SIDESTEP IN CIRCLE

- E 33-40 All join hands in single circle and repeat entire action of Fig. I.
- 33-40
- (repeated)



# TRITE PATI

("Three Times")

BULGARIA

Note: For easy reading, open staples,  
remove description, close staples.

Trite Pati (Treé-teh púttee) was introduced by Dick Crum at the 1959 Folk Dance Camp at the College of the Pacific. He learned it from a Bulgarian dance group of Homestead, Pennsylvania.

MUSIC: Records: MH LP 104 (must be slowed); and "Bulgaria in Songs and Dance" (LP), NP 595, Side 1, Band 2.

FORMATION: Dancers in open or closed circle or line, hands joined down at sides. In preliminary pos, wt is on L ft.

STEPS AND STYLING: Step\*, Hop\*. Steps should be small and close to the floor. The fwd and back steps are more like steps next to the other foot, but a bit fwd,

## MUSIC 2/4

## PATTERN

### Measures

#### NO INTRODUCTION

- |     |      |   |
|-----|------|---|
| 1   | ct 1 | Facing to R, hop on L, moving to R.         |
|     | ct & | Step on R, moving to R.                     |
|     | ct 2 | Hop on R, moving to R.                      |
|     | ct & | Step on L, moving to R.                     |
| 2   | ct 1 | Hop on L, moving to R.                      |
|     | ct & | Step on R, turning to face ctr of circle.   |
|     | ct 2 | Take small step on L, moving slightly fwd.  |
|     | ct & | Step on R in place.                         |
| 3   | ct 1 | Hop on R, moving slightly to L.             |
|     | ct & | Take small step on L, moving slightly to L. |
|     | ct 2 | Take small step on R, moving slightly fwd.  |
|     | ct & | Step on L in place.                         |
| 4   | ct 1 | Take small step bwd on R.                   |
|     | ct & | Step on L in place.                         |
|     | ct 2 | Take small step fwd on R.                   |
|     | ct & | Step on L in place.                         |
| 5   | ct 1 | Hop on L, moving slightly to R.             |
|     | ct & | Take small step on R, moving slightly to R. |
|     | ct 2 | Take small step fwd on L.                   |
|     | ct & | Step on R in place.                         |
| 6-7 |      | Repeat action, meas 3-4.                    |

Repeat dance from beginning.

**TRITE PATI**  
(“Three Times”)

VARIATIONS: A little “scissors” step may be done in meas 4 and/or 7, as follows:

ct 1     Step on R in place, thrusting L ft fwd and low.

ct &     Step on L in place, thrusting R ft fwd and low.

ct 2     Step on R in place, thrusting L ft fwd and low.

ct &     Step on L in place, thrusting R ft fwd and low.

NOTE: This “scissors” step is considered an improved variation of the basic pattern, and should be used only occasionally during the dance, when the “hoolyeh” tells you so!





Vera Jones and Wilma Andersen

# BAINT AN FHEIR (HAYMAKER'S JIG)





(IRELAND)

Baint An Fheir (Bwint Un Air), which is best done with 5 couples, was taught by Una and Sean O'Farrell, at University of the Pacific Folk Dance Camp, Stockton, California.










MUSIC: Record: "Come To The Ceili", Top Rank Records of America, "Jigs", Side 2, Band 5.  
Also "My Ireland", Capitol T 10028, Side 2, Band 1, or any good jig.

FORMATION: Longways formation of 5 cpls. M stand in one line, with hands joined, facing their ptrs who are in a similar line. M L shoulder is twd music.

STEPS AND STYLING: Basic Three's (Promenade) for jig: hop L (ct 6), step on R (ct 1,2), step on L (ct 3), step on R (ct 4, 5). Next step would start with hop on R and use opp ft. This step may be done in place, moving in any direction or turning either R or L.

ct:	6	1, 2	3	4, 5
6/8				
	hop	step	step	step
	L	R	L	R

Jig Step: hop L, at the same time touching R toe on floor slightly in front of L (ct 1,2,3); hop on L again, raising R in front of L leg (ct 4,5); hop on L again, bringing R back (ct 6) to step R, L, R, L (ct 1,2,3,4, hold 5,6).

ct:	1,2,3	4, 5	6	1	2	3	4	-	-
6/8									
	touch	extend	hop	step	step	step	step	-	-
wt is on:	L	L	L	R	L	R	L		

Buzz Step: Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 150 Powell Street, San Francisco, California.

M and W are on same ft throughout this dance. Keep bodies erect, and steps light. Free hands hang at sides.

MUSIC 6/8

PATTERN

Measures

## INTRODUCTION

1-8 Note: Always wait for 8 meas before starting any Irish dance.

## I. ADVANCE AND RETIRE

1-2 M line and W line move twd each other with 2 promenade steps, starting with hop on L ft (ct 6 of previous meas).

3-4 Lines move back to place with 2 promenade steps.

5-8 Repeat action on Fig I, meas 1-4. Drop hands.

9-10 All do 1 jig step beginning with hop on L ft.

11-12 Repeat action of meas 9-10.

13-16 Repeat action of meas 1-4.

## II. ENDS MEET

1-4 With 4 promenade steps (start with hop on L), head W and last M move to ctr of set, join RH, make 1 turn CW, and return to place.

## BAINT AN FHEIR

*(continued)*

- 5-8 Head M and last W repeat action of meas 1-4 (Fig II).
- 9-16 Repeat action of meas 1-8 (Fig II), but joining L and turning CCW.
- 17-24 Head W and last M go to ctr and join R as before; then each grasps the R elbow of the other with his L, as they turn CW with buzz steps.
- 25-32 Head M and last W repeat action of meas 17-24 (Fig II).
- 33-36 Head cpl take R arm hold and make 1-1/2 turns CW with 4 promenade steps. End with M facing 2nd W, W facing 2nd M.

### III. REEL

- 1-20 Head W joins L with 2nd M, head M joins L with 2nd W, and they turn 1 time CCW with 2 promenade steps. Continue reeling down the set with cpl 3,4,5, in turn, at the side of the set, and with each other in the ctr.
- 21-28 Head cpl joins both H at foot of set (R in R, L in L), and they swing (turning CW) with promenade steps back to the top of the set.
- 29-44 Heads cast off (M turns L and all M follow him; W turns R and all W follow her). Head cpl promenades to the foot of the set where they face each other and join H to form an arch. The others pass through the arch. Cpl No. 2 is now at the top of the set and becomes the new head cpl. Repeat the dance from the beginning with each cpl getting a turn as head cpl.



# 1961

## Treasurer's Ball

*Kezar Pavilion*

GOLDEN GATE PARK, SAN FRANCISCO



Photo: Burt Ladensohn

### SPECIAL NOTICE

From Ruth Browns

Every Thursday at Chang's, 1630 Stockton Street  
Beginner's Class in Balkan and Israeli Dance

December 3rd, Sunday, RIKUDOM - Israeli Dance Group  
1641 Taraval Street, 26th Avenue  
*Celebrating FEAST OF LIGHTS, Chanukah*

CHRISTMAS WEEKEND - Folkliner's

December 23rd, Saturday night. Kolo Party  
1641 Taraval Street near 26th Avenue (*note address*)

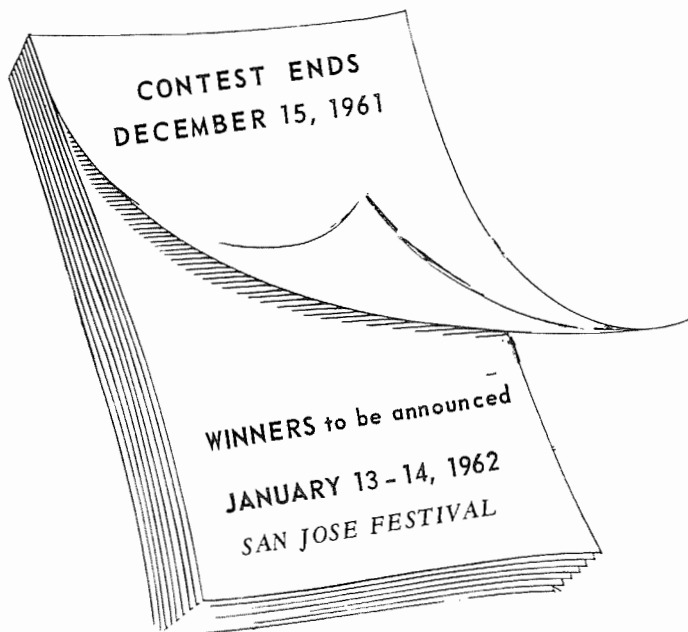
December 24th - Sunday Night. Israeli Dance Party  
1641 Taraval Street

December 29th, Friday - Folkliner's - KOLO PARTY  
625 Polk Street near Eddy (*note address*)



LAST CHANCE . . .  
TO PARTICIPATE IN THE  
SUBSCRIPTION CONTEST!!!

WIN AN AWARD —  
HELP YOUR COUNCIL AS  
WELL AS YOURSELF!!

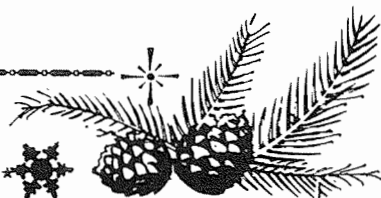


A trophy will be given to a single Club (throughout California); another trophy, to the Council being credited with the most number of new subscriptions in its area (North only); a \$25.00 Savings Bond to the individual submitting the most number of NEW subscriptions over the minimum of 10 required.

For Contest Blanks or individual Subscription Blanks, contact your Council, or your Club, or the Folk Dance Federation Office, 150 Powell Street Room 302, San Francisco 2, California.

SEASONS GREETINGS

TO OUR MANY FRIENDS \* \* \*





# ECHOES from the SOUTHLAND

By . . Liesl Barnett

**BERENDO FOLK DANCE CO-OP** - Harry Paley reports that this group is growing by leaps and bounds due to, in part, the expert teaching of Ruth and Jesse Oser, Miriam Samuelson and Vid Charette. These people were scholarship winners and are already richly repaying the trust placed in them.

**GARDEN GROVE FOLK DANCERS** - This young, up-and-coming group now has an official constitution. They don't let any grass grow under their feet!!

Our Southern California Dancers get around. On October 22nd, Ed Feldman, Perle Bleadon and Al Pill attended a meeting of ANTA (American National Theatre Academy) in North Hollywood. Al Pill presented a program. Another speaker was Michael Panaief of ballet fame.

Al traced the history of Folk Dancing from New England, the Kentucky hills, Virginia, New Mexico and other nations of the world. The two lectures added up to a most interesting and informative evening. After the lectures both speakers answered questions from the audience, most of whom (including Panaief) knew nothing about folk dancing. Their needs are mainly financing and they were astounded and overwhelmed by the revelation that folk dancing is a co-operative venture in most instances. Then they asked where dancers get their costumes and were completely non-plussed when told that they make their own, even the men.

One of the interested listeners was John Angelo who has put on Dance Festivals at the Pilgrimage Theater for the past 4 years and it is surprising that he, too, was ignorant about folk dancing. According to Perle, to whom I am indebted for this information, Al gave one of the most informative talks she has heard from him. And knowing how good Al usually is, it must really have been something.

Had another communique from our Millie, who is now in Israel. She is having a ball (doesn't she always?) now, but was very depressed by what she saw in India. As soon as she got to Israel she started teaching again and found El Llaneros and Haplik to be most popular. This particular group has a minimum attendance of 120 people who dance there twice weekly, and dance mainly American and South American folk dances. Next stop for Millie is her native Budapest.

## SANTA MONICA FOLK DANCERS -

**SANTA MONICA FOLK DANCERS** - were happy to see Lillian Breger up and about again after a lengthy illness. Festival plans well in hand, the group turned its efforts towards planning their big annual holiday party which this year will be catered by Zucky's.

After the name was chosen for the festival one of the Barnett boys' friends designed the posters and program covers, which this year in keeping with the

## ECHOES FROM THE SOUTHLAND

(continued)

theme of "*Christmas by the Sea*" was a Santa riding a surfboard in on a big wave. Signs of the times!

. . . *Liesl Barnett*



### CHULA VISTA

**FOLKLAENDERS SEAT NEW OFFICERS** - Election of officers was held on October 20th by the Folklaenders of Chula Vista and the following slate was seated.

Bill Farrell, President; Alice Hauserman, Vice President  
Ann Farrell, Secretary and May Sykes, Treasurer

Elizabeth Ullrich is the director and organized this group many years ago, and with her able assistance has kept folk dancing running at a smooth level. Classes are held every Friday night from 7:30 to 10 P.M. and meet at Meuller School, 715 'T' Street, Chula Vista. Our welcome mat is always out and everyone near and from far is invited to drop in and dance with us. Party Night with lots of us in costume is held on the last Friday of each month and refreshments are always served by the ladies of the group.

Our 5th Annual **OCTOBERFEST** was held October 7th and 8th at the Chula Vista Gym and was acclaimed by dancers and audiences as "the best ever"; including the Pizza after-party on both nights. We want to thank all who came down and danced with us and for us and made it such a happy and successful affair.

. . . Ann Farrell, 4432 - 44th Street, San Diego 15, California (*Secretary*)





# 1961

## Treasurer's Ball

### SOUTHLAND

*The Second Annual Treasurer's Ball* was a huge and rewarding success. People kept coming and we ran out of tickets! (Now that is a new angle for you.) The delicious refreshments disappeared, the huge stack of prizes, ditto, and everyone had a marvelous time. Even those dancers who had almost worn their feet to nubs at the really excellent institute held during the afternoon, but had stayed on for the ball — had a ball, if I may be permitted to pun. Congratulations to chairman Avis Tarvin — it was even better this year than last year. And with such crowds — next one should be at SANTA MONICA Civic Auditorium!

*Merry Christmas*

from our house to yours



# Party Places

- BAKERSFIELD:** Every Tuesday - 8:00 to 10:30. Circle 8 Folk Dance Club, Gardiner Annex, 14th & F Streets.
- BERKELEY:** 3rd Saturday each month - 8:00 to 12:00. Garfield Folk Dancers Le Conte School, Russell & Ellsworth.
- BURLINGAME:** Alternate 1st Saturdays - 8:30 to 12:00. Big Circle Folk Dancers Burlingame Recrea. Center. Alternate 2nd Saturdays - 8:00 to 12:00. Bustle and Beaux Club, Burlingame Recreation Center.
- CHULA VISTA:** Every Friday Night - 7:00 to 10:30. The Folklanders. Mueller School, 715 J Street.
- EL CERRITO:** 4th Saturday each month - 8:00 to 12:00. Folk Dance Guild, El Cerrito High School Cafetorium.
- FRESNO:** Every Sunday - 8:30 to 12:00. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite and Voorman Streets. Every Saturday Night: 8:30 to ?. SQUARE ROUNDERS, The Danish Hall, Voorman and Yosemite.
- HUNTINGTON PARK:** Every Thursday- 7:30 to 10:00. Huntington Park Folk Dancers, Huntington Park Recrea. Bldg., 3401 E. Florence Ave. H. P. Calif.
- LONG BEACH:** Last Tuesday, each month-8:00 P.M. Silverado Folk Dance Club, Silverado Rec. Pk. Bldg., 31st & Santa Fe Ave. - 2nd Thursday each month: 7:30 to 10:30. Long Beach Folk Dance Co-operative, Women's Gym. L.B.C.C. 4901 E. Carson Street.
- LOS BANOS:** Every Wednesday Night - 8:00 to 10:00. The Pacheco Promenaders. Los Banos Recreation Hall.
- LOS ANGELES:** Every Saturday Night - 8:00 to 11:00. Saturday Mix-ers, Boy's Gym, Berendo Jr. High School, 1157 S. Berendo Street, Los Angeles. Every Wednesday Night - 7:30 to 10:00. El Sereno Folk Dancers, El Sereno. *Fifth Thurs. of the Month - 8:00 to 11 P.M.* Westwood Co-op Folk Dancers, Emerson Jr. High School Gym, 1670 Selby Ave. Los Angeles.
- MARIN:** 4th Wednesday each month - 8:15 to 12:00. Marin Whirlaways. Carpenters' Hall, San Rafael, California.
- MONTEREY:** Every Friday - 8:00 to 11:00. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O. Webster and El Estero.
- OAKLAND:** 5th Thursdays - 9:30 to 11:30.am East Bay Women's Dance Club. 1228 E. 14th Street, Oakland.
- Every Thursday - 8:00 to 10:30. Oakland Folk Dancers (Formerly Fruitvale Folk Dancers) Hawthorne School, E. 17th and 28th Avenue.
- 4th Friday each month - 8:00 to 11:30. Seminary Swingers, Webster School, 8000 Birch Street.



# Party Places

**PALO ALTO:** 1st Saturday each month - 8:15 to 12:00. Barronaders. Barron Park School, Barron Avenue, South Palo Alto.

**PENGROVE:** 2nd Saturday (each month except August)-8:00 til ?? Petaluma International Folk Dancers, Pengrove Club House.

**POMONA:** 1st Friday each month - 8:00 to 11:00. Pomona Folkateers, Washington Park Clubhouse, Grand and Towne Avenue.

**REDDING:** 1st Saturday each month - 8:00. Redding Recreation Folk Dance Club, Sequoia School.

**REDWOOD CITY:** 4th Saturday each month - 8:30 to 12:00. Docey Doe Club Hoover School.

**RICHMOND:** 1st Saturday each month - 8:00 to 12:00. Richmond-San Pablo Folk Dancers, Downer Junior High School, 18th and Wilcox.  
2nd Saturday each month - 8:00 to 12 P.M. Fairmont Folk Dancers, Mira Vista Auditorium.

**RIVERSIDE:** 4th Friday each month - 8:00 to 11:00. Riverside Folk Dancers Grant School Auditorium, corner of 14th and Brockton Streets, Riverside.

**SACRAMENTO:** 2nd Saturday each month - 8:00 to 12. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Avenue & Stockton Blvd. - 4th Saturday each month; 8:00 to 11:00. Triple S Folk Dance Club, Theodore Judah School.

**SAN FERNANDO VALLEY:** Last Friday each month - 8:00 to 11:00. West Valley Dancers, Canoga Park Elem. School, 7438 Topanga Canyon Blvd., Canoga Pk.

**SAN FRANCISCO:** 4th Saturday each month - 8:00 to 12:00. Cayuga Twirlers, Genova Hall, 1074 Valencia Street.  
Last Wednesday each month - 8:00 to 12:00. Scandinavian Folk Dance Club, 362 Capp Street

3rd Saturday in March 1962 (Once a Year Party)- San Francisco Merry Mixers.

3rd Saturday each month - 8:30 to 12:00. Swingsters Folk Dance Club, 1641 Taraval Street, San Francisco.

2nd Saturday each month - 8:00 to 12:00. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia St.

2nd Friday each month - 8:30 to 12:00. San Francisco Carrousel, 1748 Clay Street, San Francisco.

**SAN LEANDRO:** 3rd Saturday each month - 8:00 to 11:00 Dancers Internationale Bancroft Junior High School, 1150 Bancroft Avenue.

**SAN JOSE:** 2nd Saturday each month - 8:30 to 12:30. So N' So's, Burbank School on West San Carlos.

**SAN MATEO:** Alternate 2nd Saturday- 8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue.



# Party Places

**SANTA CRUZ:** 2nd Saturday each month - 8:00 to 11:00. Mission Hill Junior High School, 425 King Street. Santa Cruz Breakers.

**SANTA MONICA:** 2nd Tuesday every month (except December). - 8:00 to 11:00. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd., Santa Monica

**SONOMA:** 1st Saturday each month - 8:00 to 12:00. Valley of the Moon Swingers, Community Center, 276 Napa Street.

**STOCKTON:** Last Friday each month - 8:00. Kalico Cutters, Growers Hall, North Wilson Way. - 2nd Saturday each month - 8:00 to 12:00. Stockton Steppers, Lincoln Community Hall, Lincoln Center, Stockton.

**VENTURA:** Last Thursday each month - 8:00. Buena Folk Dancers, Recreation Center, 1266 East Main Street.

**WHITTIER:** Every 5th Saturday - 8:00 to 12:00. Whittier Co-op Folk Dancers, West Whittier School, Norwalk Boulevard.

(Editor's Note: If you want to see your Club's Party Place appear on this page, without charge for one year, assist your Club in securing five (5) new subscriptions to "LET'S DANCE" Magazine.)



## RECORD SHOPS

### SAN FRANCISCO

#### • FESTIVAL FOLKSHOP (John Filcich & Ed Kremers)

161 Turk Street, S.F. 2  
PR 5-3434

#### • MODERN RADIO (DOT & JACK SANKEY) Square & Folk Dance Records & Accessories

1475 HAIGHT STREET  
UN 1-4751

#### • HELEN ERFER'S Folk Arts Bazaar 1010 S. Berendo Street DU 8-5265

### OAKLAND

#### • PHIL MARON'S FOLK SHOP

1531 Clay Street  
TWinoaks 3-7541

#### • FRUITVALE RECORD SHOP

3511 East 14th Street  
KE 4-4246

### LOS ANGELES

#### • dancer's shop CHILDREN'S MUSIC CENTER, INC. 5373 W. PICO BLVD., LOS ANGELES 19, CALIF. Webster 7-1825



## GREATER EAST BAY FOLK DANCE COUNCIL

New Officers since October for the East Bay Women's Dance Circle are; Eva Lalor, President; Adeline Augello, Vice President; Ann Diggelman, Secretary; and Gwen Heisler, Treasurer. Congratulations to the new officers.

Also at the October meeting of the GEBFDC Harry Ahlborn (member of Seminary Swingers and Dancers International) was elected to fill the post of Vice President for resigning Bill Walter. Further congratulations!!

**NORTHBAY NOTES:** Lorraine Pinto and Lila Van Roekel flew to Hawaii the end of November for a vacation described as shopping, hula lessons, shopping, picture taking, shopping, Island hopping. They are returning the early part of December to start planning that super Hawaiian party for 1962.

**RICHMOND- SAN PABLO** - had a Winery Tour the end of November in Asti that wound up with one of those famous dinners at the Occidental Hotel. Hope none of you missed it!

**SEMINARY SWINGERS** - celebrated their Seventh Anniversary on November 4th with a dinner and dance at Leona Lodge. Lots of food, lots of dancing, and lots of fun for everyone.

**CHRISTMAS PARTIES** - *all month!* The club to start the ball rolling is Richmond-San Pablo, Saturday, December 2, 8:30 p.m., Downer Jr. High, 18th and Wilcox, Richmond. Stan Valentine calling squares. Next we have the Seminary Swingers on Friday, December 15th, (one week earlier than usual) with their annual Mexican Christmas Party, complete with a pinata for the children, 8 p.m., Webster School, 8000 Birch Street, Oakland. Then on Saturday, December 16th, we have the Pantalooners celebrating Christmas at the Driftwood restaurant in Alameda. Contact a club member for further information. Also on Saturday, December 16th, Garfield Folk Dancers are having "*Christmas Around the World*" at Le Conte School, Ellsworth and Russell Streets, Berkeley, 8 p.m. And on Saturday, December 23rd, Folk Dancers Guild Christmas Party, Marin School, Marin, and Santa Fe Avenues, Albany.

**LOOKING FORWARD** into 1962 - Watch for news of Dimond Dancers Theatre Party at the Altarena Theatre in Alameda. The last party was an advance sell-out. We also hope to have for you in January a schedule of dances being taught and reviewed by several of the East Bay area clubs.



## GEBFDC

Won't you please send me your club information for Council Clips — a post card or phone call will do the trick. You know ---- plan AHEAD!!



*. . . And do have a Merry Christmas*

ADELAIDE HACK

5505 A Harmon Avenue, Oakland 21, California

## MARIN COUNTY COUNCIL CLIPS

A belated bouquet to Marilyn Drescher for taking over the job of Council Secretary when the post was unavoidably vacated in midterm. She and spouse Roy have been old faithfuls in their support of any folk dance cause. They also hold the #1 spot in Marin as givers of the "far into the night" after party. Another un-sung dancer is Jack Roberts who quietly goes about maintaining the garden and floor at the Center, helping the beginners, watching the treasury, serving as Parliamentarian, and spreading joy to partnerless ladies. Jack has a charming wife, Dell, but her dancing energy is limited due to the pressure of a demanding job. We mention this to protect Jack from anyone with predatory inclinations!

Sue Obee, junior scholarship winner from Novato, made a very admirable gesture of thanks to the Federation by hostessing a benefit dance. She showed much poise and ability in her presentation of a varied program spacious hall, and bountiful eats. Bernice Schramm, who has groomed and guided Sue, has good reason to be proud. Would that we had more young people in folk dancing to replace the warnin' energies of the old guard.

*We were all saddened to hear of the passing of Charles Ullom (member of the former Tamalpais International Club. Our condolences are extended to his wife, Vi, and their two daughters.*

All our clubs "lived it up" with Halloween parties, and are making plans for big doins' during the holiday season. Our Marin family of dancing is also waiting news of expected babies. Daughter of the Angeli's, Mercedes, and Betty Greer are the star performers. And speaking of the offspring of folk dancers, Carol Patterson, recent graduate of Stanford, is now teaching school in Santa Maria. We hope that dancer Carol will be inspired to teach some folk dances to her young charges, of which there are 135!

And to our President, Bob Chevalier, the Hardly Ables are proud to claim you as a member, and wish you great success in your term of office. Also to Kay, for most of our leaders have a wonderful and efficient wife working for them behind the scenes.

The program is compiled, decoration set and menu completed for the new year's party at Masonic Hall in San Rafael. Council president Bill D'Alvy can lead you to an advance reservation of which there is a limited supply.

*. . . Claire Tilden*



## FRESNOTES

Most Fresno folk dancers have been suffering from festival let-down these days. Our 13th annual folk dance festival, held on the weekend of October 28th and 29th, was a great success and we hope our out-of-town dancers enjoyed it as much as their hosts did! Here are some highlights as they occur to me . . . the tremendous Sunday crowd of spectators, standing two-deep against the wall of the upper balconies, after all possible seating space had been occupied, and overflowing on the main floor — an excellent Camp Reunion Institute with 200 registrants from different localities, representing a perfect cross section of California folk dancers — the neat row of gaily costumed Japanese teenage girls, who served the chicken teriyaki in the Food Market — the artistic and beautifully executed Oriental decor for which the Vinehoppers were responsible — the unbelievable coverage given to our festival by the Fresno Bee, including a large color photo on the front page, for which Thelda Frost, our publicity gal deserves the credit . . . the gratifying fact that practically all the officers of both the Northern and the Southern sections of the Federation were present. The exhibitions were of particular interest because they represented a variety of styles and countries, ranging from the stately Francaise (Austrian) presented by the Fresno Frolickers, to the exotic Indonesian dances presented by Raden Soekardi of Monterey. Please accept our warm thanks for supporting our institute and our festival by your attendance.

The Council has accepted a new member club, the Zephyrs, which developed from the beginners' class. The chairman is Norman Lindrose and co-chairman is Mildred Darbinian. Their enthusiasm and that of the entire group is inoculating the rest of us with renewed zest. They participated wholeheartedly in the festival and we are indeed proud of them.

The new beginners' class initiated by the Council had its first meeting on November 7th, under the co-sponsorship of the Y.W.C.A. This class will run for a 7-week course, with Cecilia Wisotzke as the teacher, and is held every Tuesday evening at 1600 M St., the activities building of the Y.W.C.A.

One sure way to cure a let-down is to start on another project, and so while the October festival now belongs to history, we have begun preparations for the 1962 Statewide Festival, which as you know will be held in Fresno on the last weekend in May. Look in "Let's Dance" for announcement of our theme, which will be made shortly after the first of the year.

. . . Mary Spring, 2004 Clinton Avenue, Fresno

## SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Sacramento was well represented this year at Fresno with about 50 people including the two exhibition groups, Twilight Twirlers and Camellia City dancers.

The Harvest Time Festival in November was very successful with everybody attending, reaping a harvest of good times. (Oh boy, who let that one in?) There was a good turn out and beautiful decorations.



Hazel Bartell, Institute Chairman has announced an institute will be held prior to the Whirlajigs party on December 9th, at Donner School, 8th Avenue and Stockton Blvd. These are always interesting and informative sessions for dancers who want to MOVE ONWARD.

The *CLUNIE CLUBHOUSE* gang is going strong. The class, instructed by Wee and Bob Steuber, has been attracting some 30 to 40 new folk dancers every week.

Something new has been added to at least two of the clubs. Besides the regular folk dance teaching, Circle Square and Dionysians are now receiving square dance instructions from two of the local callers. Frank Andino has been helping Circle Square and Tom McCue is putting Dionysians through their paces. These programs are going over very well with mutual benefits.

The Israeli Folk Dance Club has another newlywed couple now. Valerie Hogan became Mrs. Walter Hale recently. They are happy to have Walt dancing with them now.

The Israeli dancers were guests of the Rikudom Israeli Folk Dance Group of San Francisco on the weekend of October 21-22, at a special party. The club also attended a performance of Tin'Am Dancers and Singers, a professional group, at the Old Spaghetti Factory in North Beach.

. . . Miss Keats Henderson, 1421 W Street, Sacramento, California

## SAN FRANCISCO COUNCIL NEWS

**FRESNO FESTIVAL** — One of the largest festivals of the year has again come and gone, and San Francisco was adequately represented with some of its most outstanding exhibition groups. That is the Fresno Festival I'm talking about, and I don't know of any festival which comes closer to statewide in quantity and quality. It was so good to see all my northern friends again. It is certainly true that the friendly dancers are in the north.

Stewart Smith's *Reel and Strathspey* put on their usual lovely performance in spite of the fact that his piper couldn't make it. At the last minute he had to fall back to recorded music. The number of kilt wearers at festivals is increasing.

The groups of Madelynne Greene and Grace Nicholes gave an exciting slavic air with their dances from Russia and the Ukraine.

CHANGS exhibition group came out with a Balles in their beautiful Greek costumes.

The Balkan exhibitions were most outstanding. John Skow's *Sokoli* presented a medley of Croatia dances in lovely imported costumes. The embroidery was really a sight. *DANCE GUILD* presented Macedonian dances. One of the youngest groups which must be mentioned is *Lakonogilgraci* from Berkeley. The men played the music for the girls who did a *Serbian* dance.

Millie von Konsky's *Dance Arts of Oakland* was among the most elaborately dressed groups. Their Polish dance matched their brilliant costumes in quality. We must not forget *Rikudom* who performed their Israeli medley. I could go on and on about the Bay Area groups there, which leads right back

to the fact that nowhere else in the Federation is the quality, quantity, and friendliness of dancers exceeded over the Bay Area groups.

**FOLKLINERS** - Ruth Brown's Balkan class has resumed its Friday night dancing, (teaching 8:30 to 9:30, general dancing 'till 12) but at a different place. They meet at the California Hall, 625 Polk St., also the home of Reel & Strathspey. Refreshments available. Every Friday night is "Party Night" Ruth is indeed becoming a popular gal. She is the director of *Rikudom* and is doing an outstanding job with them.

**SWINGSTERS** - The Swingsters' Tuesday night class has resumed at Lakeshore School, as of November 14th, with Walter Grothe as instructor. Instruction covers two hours - 8:30 to 10:30. Sally Suttman advises that temporary arrangements have been made to hold their monthly parties on the THIRD Saturday of the month, at 1641 Taraval Street, San Francisco.

**IN MEMORIUM** - It was learned from Danny McDonald, that his long time friend, Alfred E. "Scotty" Kretschmer, and a friend of many folk dancers, passed away on September 29, after a long illness. It was his wish that no one should know of his passing, since he did not want anyone to grieve for him. He had been a member for many years of Changs International Folk Dancers and the Gate Swingers.

Please get on the ball and send me your club news. I have to have it a month and two weeks before the issue in which it is to appear. Don't forget my new address - 209 Agnus Drive, Ventura, California.

Yours in dancing . . Trelle Hastings



## STOCKTON AREA NEWS

**THE WEBSTER WHIRLERS** Teenage group - Whirled into the fall season with a Roaring Twenties party at the November 17th meeting. This group is taught by Carlos Ferrer and has for its advisors: Mrs. Elsie Juencke, Mrs. Marge Charles and Mrs. Clara Wood.

**THE KALLICO KUTTERS** added to the Thanksgiving week with their party on November 24. The committee were Hazel and Herbert Heim, Frank and Rose Rodgers and Marge and Ian Lockhart.

**THE STOCKTON STEPPERS** had their November meeting at their new meeting place at Lincoln Center with Don and Elsie Steffa, Herbert and Hazel Heim and Ruth and Vern Range as the committee.

The Stockton Area Council met November 5th at Helen Gills' home to discuss the success of the Fall Festival held in October and to make plans for the new year.

Helen Gillis is still having one night a month at the Blind Center in Stockton but she is having a little trouble in getting some people out to dance with them. It helps so much for the folk dancers to come out and help so I hope that the Stockton Area gets behind this worthwhile project.

Judy Garner, 66 W. Sonoma, Stockton, California



# CALENDAR OF EVENTS

Folk Dance Federation of California - South, Inc.

ED FELDMAN - 2026 So. La Cienega Blvd., Apt. 2, Los Angeles, Calif.

FEDERATION FESTIVALS \* 1961 - 1962

DEC. 10 - SANTA MONICA FESTIVAL  
Santa Monica Civic Aud.  
Pico & Main, Santa Monica  
Hosts: Santa Monica Folk Dancers

JANUARY - 1962 . . GLENDALE  
Glendale Civic Auditorium  
Hosts: Pasadena Folk Dance Co-Op.

FEB 10, 1962 - BAKERSFIELD  
FESTIVAL  
Hosts: Circle Eight Folk Dancers  
Sat. - Harvey Auditorium  
(Feb. 11) Sun. - Bakersfield High School

MARCH - 1962 . . OJAI  
Hosts: The Ojai Folk Dance Festival  
Association, Inc.

APRIL - 1962 - RIVERSIDE FESTIVAL  
Hosts: Riverside Folk Dancers

MAY 26-27, 1962 - FRESNO  
STATEWIDE

JULY 1, 1962 - VENTURA FESTIVAL  
Hosts: Buena Folk Dancers

AUG. - 1962 - SANTA BARBARA  
FESTIVAL  
Hosts: Santa Barbara Folk Dancers

OCTOBER, 1962 - LONG BEACH  
FESTIVAL  
Hosts: Silverado Folk Dancers and  
Long Beach Co-Op.

## SPECIAL EVENTS

FEB. 18, 1962 -- Los Angeles  
Santa Barbara Folk Dance Conference Reunion Party & Valentine Party  
Sportsman's Park: 75¢ . . . Door Prizes . . . Refreshments

AFTER THE DANCE

***Zucky's***

RESTAURANT • DELICATESSEN

*"Famous for Corned Beef"*

5th & Wilshire Santa Monica, Calif.



# CALENDAR OF EVENTS

Folk Dance Federation of California

DEADLINE FOR JANUARY EVENTS - NOVEMBER 27.

DAUDEE DOUGLAS, Room 502 - 821 Market St., San Francisco

## 1961 - FEDERATION FESTIVALS

DECEMBER 2 - Saturday - 8 to 12 p.m.

SAN LUIS OBISPO - Veteran's

Memorial Bldg., 801 Grand Ave.

Theme: JUL FAST

Hosts: Santa Lucia Folk Dancers

After Party . . 12 - ?

December 3 - Council Breakfast

Meeting 9 A.M.

All Dancers Welcome !!!

## 1962 - FEDERATION FESTIVALS

JANUARY 13-14 - Saturday & Sunday

SAN JOSE - Civic Auditorium

Market & San Carlos

Theme: HOLIDAY IN VENICE

Hosts: Peninsula Folk Dance  
Council

Jan. 13 - Institute - 1:00-4:30 p.m.

- Dance & Kolo Party - 8 ??

" 14 - Council Meeting - 12 Noon

- Dancing - 1:30-5:30 p.m.

FEBRUARY 18 . . OAKLAND

MARCH 10-11 . . SACRAMENTO

MAY 20 . . . . . SANTA ROSA

MAY 26-27 . . . . FRESNO-STATEWIDE

JULY 15 . . . . . KENTFIELD

SEPTEMBER 30 . DIABLO COUNCIL

## 1962 - REGIONAL FESTIVALS

DECEMBER 10 - Sunday - 1:30-5:30pm

SAN FRANCISCO - Funston Field

Clubhouse, Chestnut St. between

Webster & Laguna

Hosts: Mission Dolores

Belles & Beaux

## 1962 - TEACHERS' & DANCERS' INSTITUTE

SUNDAYS - 1:30-5:30 P.M.

January 28 - Spril

April 22 - Both at

OAKLAND - Sailboat House Club

Room, 568 Bellevue, Lakeside Pk.

## 1962-TEACHER TRAINING PROGRAM

FEBRUARY - SAN FRANCISCO

Watch for Announcement !!

Plan NOW to receive YOUR basics  
It is NOT NECESSARY that you be  
a Teacher.

Season's greetings  
From

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

DONALD F. BURRILL  
N.Y. MILITARY ACADEMY  
CORNWALL-ON HUDSON N Y  
FEB 8



CONTACT THE  
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