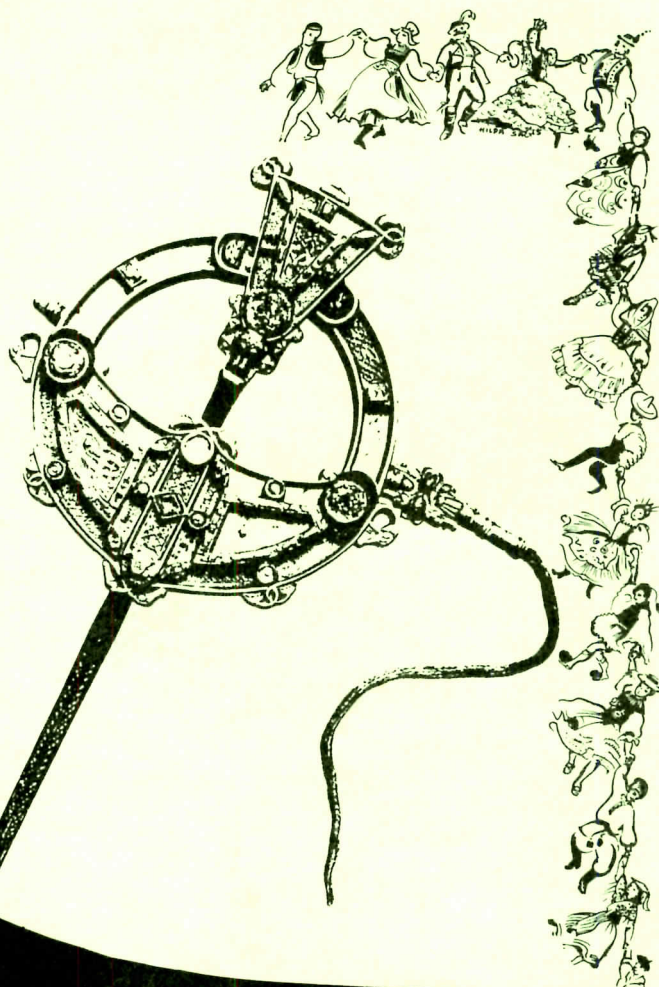


APRIL 1977



Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

65¢

Vol 34, No. 4

OFFICIAL PUBLICATION OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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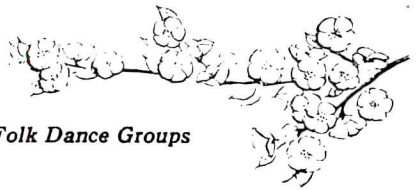
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ON OUR COVER

"The Tara Brooch". See page 36.
Taken from the March 1955 LET'S
DANCE.

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San Francisco Council of Folk Dance Groups

Presents

BLOSSOM FESTIVAL

The Blossom Festival will be held at the Recreational Arts Bldg, 50 Scott at Dubcoe, the same place as 1976. Harlan Beard has planned a program of favorite dances. Popular square dance callers will provide lively squares and our MCs represent several Councils. The Terpsichoreans and a group of delightful children from the International Dance Group instructed by Stella Alvarado will be the featured exhibitions. The Kolo Hour under Edith Cuthbert Jr will follow the afternoon dancing and an all-request program will be held from 7:30 to 9:30 PM. Mark your calendar for April 17th.

Lee Fifer



**SHAMROCK
REALTY**

PETER NAUGHTON

LICENSED REAL ESTATE BROKER

645 TARAVAL STREET
SAN FRANCISCO, 94116

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RES: 564-5032

Blossom Festival

Sunday, April 17, 1977

11:45 AM - Federation Meeting
 1:30-5:00 PM - Dancing
 5:00-6:00 PM - Kolo Hour
 7:30-9:30 PM - All-request

Afternoon Program
 1:30-5:00 PM

MC - Ernest Drescher
Tsiganochka
Ranchera (Uruguay)
Trip to Bavaria
Ciuleandra
El Gaucho Tango

Squares - Bill D'Alvy
 Walt Baldwin

MC - Dee Rossi
San Gilgen Figurentanz
Folsom Prison Blues
Poznan Oberek
Grand Square
Ha'aer Beafor
Somewhere My Love

Squares - Joe Davis
 Jim Oxford

MC - John Mooney
To Tur
Happy Heart
Hambo
J.B. Milne
Tino Mori
La Encantada Tango

MC - Lee Fifer
Scandinavian Polka
Dancing in the Streets
Ada's Kujawiak
Sauerlander Quadrille
Almelul
Hofbrauhaus Laendler

Squares - Ray Olson
 Stan Valentine

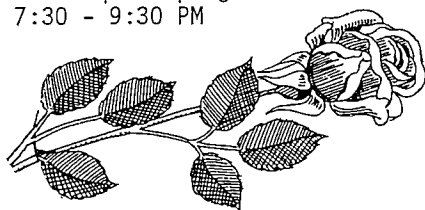
MC - Ray Olson
Das Fenster
Lights of Vienna
Siamsa Bierte
The Bees of Maggie Knockater
Prekid Kolo
St Bernard's Waltz

Squares - Earl Wilson
 Phil Maron

MC - Ed Kremers
Comme Tu Es Belle
Polish Mazur
La Golondrina
Postie's Jig
El Shotis Viejo
Waltz (Free Style)

Kolo Hour
 5:00-6:00 PM

All-request program
 7:30 - 9:30 PM



Ireland

Article and drawings by Eleanor Bacon

What could be more pleasant on a warm sunny afternoon than to be perusing through many colorfully illustrated books on the Emerald Isle, the Tara Brooch, the "Book of Kells" and on the intriguing celtic designs while listening to the lively and haunting melodies performed and recorded by some of Ireland's most popular musicians. All of this was made possible by the graciousness of Cay Rafferty of the Irish Guild House. She had also borrowed two lovely dresses, one of red wool fabric, lined in black cotton and embroidered in blue, purple, light blue, white, gold and green on the front of the bodice, wrist area, the skirt front and the cape. The other dress was of the princess line style, the center panel being of a yellow wool and the rest of the dress in a green wool. There was extensive embroidery down the front of the dress and on the cape. Both dresses had beautiful Irish lace collars two and a half inches wide.



Back



Front

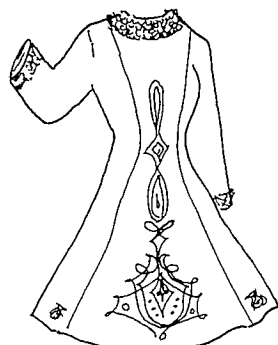
FIRST TYPE OF DRESS

These dresses were two of the several styles used in Irish dance. The over-all silhouette is a fitted top; long sleeves fitted or bell-shaped; a flared skirt with enough room for the high stepping; and a "Broth" or scarf. The dress may have a waistline seam or be of the princess-line style, and it opens in the back. The dress is completely lined in a contrasting but co-ordinating color or black. Wool is the preferred fabric, but velveteen may also be used for a more dressy look, but either fabric is always in a solid color. The high round neckline has a delicate Irish lace collar, and both the collar and the bodice open in the back. The bodice may have a celtic design on the front, and the sleeves may have either the lace or the celtic border. The skirt is flared, coming from the princess-

SECOND TYPE OF DRESS



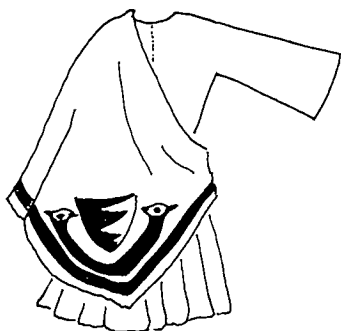
Back



Front

line seams, or as a circular skirt, which may be plain or pleated in large pleats. The center front of the skirts usually have an ornate celtic design embroidered on them. The cape, or Broth, is of matching fabric, lined in a coordinated color, (green & gold, dark blue and light blue, etc.) and may be of several designs. The original was made from a large square scarf with a fringe, then became a large triangular scarf with a celtic or coat-of-arms in the corner. One end of the scarf was attached to the front left shoulder with a ring brooch or Tara brooch, the other to the right waist, leaving the remaining corner to hang freely down the back. A simplified version, and now the most popular, is the narrow cape. It too has several styles; plain, side folded up, and sometimes a box pleat. Of course, all the styles have the beautiful celtic designs embroidered on them.

There is another style of dance dress and that is the green gathered skirt, white peasant style blouse, black sleeveless bodice, and a large scarf held with the brooch if preferred. This dress is also worn with the black tights.



Back

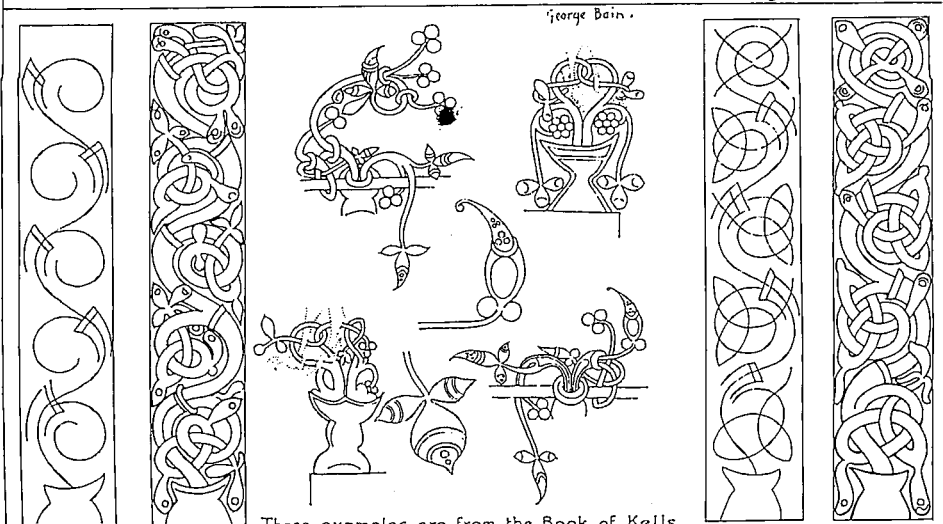


Front

The celtic designs used on the costumes are believed to have originated during the Early Christian Period in the 5th century. At this time, Ireland was converted to Christianity, one noted missionary being St. Patrick, and many articles for the altar and church use were made by the local artisans. As a result of closer ties with Europe, because of the missionary monks during the 6th and 7th centuries, the artisans became acquainted with new artistic styles and motifs which they adopted and enriched with their own styles and those of the past. One basic characteristic of this style was that it was not at all realistic. Birds were somewhat reasonable in likeness; but the animals and plants were imaginary in design. The most naturalistic plant design being the vine in the "Book of Kells".

The patterns were derived from two main groups; the one being from the Iron Age motifs and the other of the North European ancestry. The first group was La Tene in inspiration and its chief motifs were the trumpet pattern, the spiral, and the triskele and palmette. The trumpet was elongated, the coil joined with others into symmetrical groups or running scrolls. The second group of patterns were interlacements of ribbon derived from the Mediterranean world. These ribbons, in single or double strands, were woven into a variety of designs, both simple and complex, to fill any space or any shape. These celtic designs now used on the Irish costumes today are a combination of ancient and more modern designs. Some of these designs are available in ready-to-use iron-on transfers of various sizes from the Irish Guild House. The designs should be embroidered with a satin stitch, but for reasons of time, some are being done in the chain stitch or with a narrow braid. The colors vary according to the dress color and the design, but what ever color is used it must be attractive, and be balanced in color as well as design.

Celtic Art. On Pictish Stones and in the Book of Kells the "Tree of Life" emerges From a Pot.



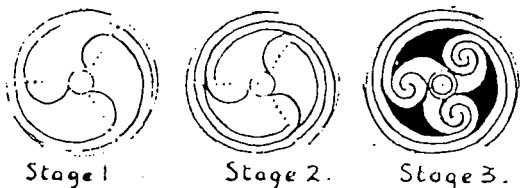
The Irish lace collar may be of any width and as delicate and as lovely as one can afford. It is attached to the dress and opens in the back. Irish lace is worked either with a distinctive mesh background like a chain lace, double picot lace, single picot lace or loop lace stitch; on which are applied the typical motifs, or else the motif is worked first and then the mesh background is worked around it. Four of the favorite motifs are the rose, shamrock, and the single or triple leaf motif.

The brooch is of even earlier ancestry. The basic idea is the same as the ring brooches used during the first century after Christ which was a penannular ring of which the ends were slightly expanded and decorated. A long pin with a looped head sliding on the ring was pushed through a pinched-up fold of the garment, and the protruding end of the pin lifted through the opening in the ring. The end of the pin was then slid over to the front of the ring where the pull of the fabric held it in place. During the 8th century the ends of the ring were expanded to large plates, the pin head attached to the ring by a loop at the back of its head. In many brooches of this era the original opening disappeared, the ends being fused or connected with a connecting strip.

There were many various types of these brooches and they must have been extremely common as they have survived throughout the ages, although they are now almost invariably silver and have wide terminals which are separated by a gap through which the pin can be raised, as was the earlier archtypical forms.

The most beautiful of the surviving examples of these brooches is the Tara Brooch which dates back to early 8th century. According to the book "Treasures of Ireland", the association of the Tara Brooch to Tara, the seat of an ancient kinship in C. Meath, is purely fictitious as it was found in 1850 at Bettystown on the coast of that county.

Black tights are worn with the Irish costumes, and the shoes vary according to the style of dance. The soft shoes (like the Scottish shoes) are for the slip-jig which is a ladies dance, and the other jigs, hornpipes and reels are done in the hard shoes as they are called. Some of the hard shoes that are imported from Ireland have many nailheads in both the soles and the heels to make the taps louder. Although the patent leather shoes with a 1" heel have been the most popular, it seems the dancers now prefer the dull black leather oxford or boy's shoe. This choice seems to vary with the times.



Example of a Triskele



IRISH BREAD

Submitted by Margaret Harrison

Although this appears to be more like a cake it is called "Bread" and most people spread butter on it.

1 cup dark raisins)
1 cup water) Combine in saucepan; bring to boiling and
remove from heat.

Stir in 1/2 cup shortening or salad oil and cool to lukewarm.

Stir in: 1 cup sugar
1 slightly beaten egg

Sift together separately:

1 3/4 cups sifted all-purpose flour
1/4 teaspoon salt
1 teaspoon soda
1 teaspoon nutmeg
1/2 teaspoon allspice
1/4 teaspoon cloves

Add dry ingredients to raisin mixture and stir well. Pour into a greased 9x5x3 pan. Bake in 350° oven for 20 min, and 375° oven for 40 min.

IRISH SODA BREAD

Submitted by Barbara Bockholt

An Irish Soda Bread that's great with Irish Coffee!

4 cups sifted all-purpose flour
1 teaspoon baking soda
1 teaspoon salt
1 cup sugar
3/4 cup butter
1 cup raisins
1 1/3 cups buttermilk

Bake at 350° Sift flour, salt, sugar, and soda together. Cut butter into dry mixture until it resembles corn meal. Stir in raisins. Add buttermilk gradually and mix. Turn dough out on lightly floured board and knead until smooth. Divide dough into 2 balls. Flatten slightly and cut a shallow cross in tops. Brush with buttermilk. Bake on cookie sheet about 1 hr.

EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers



Here are some tips on Irish Dancing, and its unique styling. The body is held erect, with hands hanging relaxed at the sides, thumbs forward. Dance UP on the balls of the feet. Most of the movement is in the legs and feet.

The "sevens and threes" which occur in many Irish dances, are done very relaxed (but controlled), with steps as small as possible. Have the body facing straight ahead (not turned to the side). Turn the feet out diagonally in opposition to each other.

The promenade or traveling step (as in "Sweets 'O May") has a reaching out step in order to MOVE and cover ground.

It is traditional to wait eight measures at the beginning of the dance, with feet in position, ready to start on the up-beat of measure eight. The Master of Ceremonies should announce this before starting the music.

Irish dances are great fun! Some people tire quickly while doing them. The cure for this is to learn controlled relaxation. Relax in action! This is also true of any dance to be done in fast tempo. Another trick is to take advantage of any rest spots in the dance, sequences in which you are inactive.

It is hoped that Irish dances will become more popular... not just for St. Patrick's month.

Editor's note: At the end of last month's article, THE POLKA II, the note following the article was written as an "Editor's Note. This was erroneous in that it was really written by Dorothy herself. Our apologies to her for this oversight.





Let's Do Squares!

by Bruce Wyckoff

GARDY LOO
(United States)

Gardy Loo is a Contra for any number of couples over 6; it was submitted to LET'S DANCE by Glover Whittaker, 514 Tallant Road, Santa Barbara, CA 93104. The pattern is for sets of two couples with that cpl of each set closest to the music being the active cpl. Active cpls progress down the hall one place with each pattern; upon reaching the foot of the hall they wait out one pattern and then become inactive. Inactive cpls progress up the hall one place with each pattern; upon reaching the head of the hall they wait out one pattern and then become active. All contras are called, or more properly prompted. The caller calls the action of each movement and completes the call prior to the musical phrase upon which it is to be danced.

MUSIC: Record: Any good Contra record or 32 meas reel.

FORMATION: Contra lines, lines of cpls down the length of the hall with ptrs facing and M with L shldr to the music. Before the dance starts 1, 3, 5, etc cpls exchange places with their ptrs. These are the active cpls, others are inactive.

STEPS: Walk*

MOVEMENT: Right and Left Through*: Two designated cpls pass through by R shldr, assume Back Promenade Pos* and turn CCW to face opp line (courtesy turn).
Ladies Chain*: Two designated W take R hands and exchange places, assume Back Promenade Pos* and turn CCW to face opp line (courtesy turn).

*Described in Volumes A-2, B-1, and B-2 of FOLK DANCES FROM NEAR AND FAR, published by the Folk Dance Federation of California, Inc, Hayward, CA.

MUSIC 2/4

PATTERN

Measures

- 1-4 Call: All pass through and turn alone.
With 8 walking steps all pass R shldrs with ptr and turn R in ptrs original place to again face ptr. Note: Any "waiting" cpls at the end of the line also pass through and turn alone.
- 1-4 Call: M, with the W on your R, Promenade Across. Each M take Promenade Pos, R hands joined over L hands, with the W on the R and with 8 walking steps pass L shldr with opp M and turn CCW to face opp line. Note: Active cpls have now progressed one pos.
- 1-4 Call: Make a R hand star.
Each cpl (ones who have just promemaded) put in R hands, make a star with opp cpl and walk fwd with 8 walking steps (CW).
- 1-4 Call: Make a L hand star.
Each cpl put in L hands and with opp cpl, make a star and walk fwd (CCW) with 8 walking steps to return to place in line.
- 1-4 Call: R and L Through.
Each cpl R and L Through with opp cpl with 8 walking steps. Note: In many locations R and L through is done just as in Square Dancing (see description above). In New England, however, R and L Through is done without taking hands, cpls pass through and turn as a cpl, CCW, but without taking hands.
- 1-4 Call: R and L Through Back.
Each cpl R and L Through with opp cpl with 8 walking steps.
- 1-4 Call: Ladies Chain.
Two opp W Ladies Chain with 8 walking steps.
- 1-4 Call: Ladies Chain Back.
Two opp Ladies Chain Back.
Repeat pattern until end of music or as long as caller desires.

Old Dances of Ireland

Surprisingly enough, mediaeval Irish literature contains no references whatever to the subject of dancing. It has therefore been assumed that this pastime was not known in ancient Ireland. There are two words for dance in Early Modern Irish, *rinnce* and *damhsa*, the former, perhaps, derived from the English "rink", and the latter, apparently, from the French word "danse".

The oldest reference to dancing in Ireland seems to be a song which dates from the period 1300-1350. The song is short enough to be quoted in full:

*I cham of Irlaunde
ant of the holy londe of Irlaunde.
Gode sir pray ich ye
for of saynte charite
come ant daunce wyt me
in Irlaunde.*

In the 17th century there appeared four types of dances:--- the withy dance, the sword dance, the warlike dance, and the long dance. Because the long dance (*Rinnce Fada*) is most frequently mentioned, it is assumed it was the most common. This was a dance of unusual length, performed by a number of persons on occasions of rejoicing, such as a May Day celebration, when songs were sung by dancing girls garlanded with flowers. Another description of the dance is with 'three girls in front, each holding the ends of a white handkerchief; the others behind in pairs, a white handkerchief between them. The pairs advance in order to a brisk tempo, pass under the handkerchiefs of the three in front, cast off, wheel around in semi-circles and unite in their former positions.

Some of the names of other early dances were *Cake Dance*, *the Potato Planting Dance*, and *Irish Hey*. The surviving folk dances of Ireland are the jig, the reel and the hornpipe, together with the various set dances. With few exceptions, set dances were always danced by a man without a partner, and this applies also to the hornpipe.

Most dances of the living tradition owe their present form and their steps to the dancing masters of the late eighteenth and the early nineteenth centuries. The origin of the reel is clearly Scottish, and the origin of the hornpipe is not Irish. However, the tunes used in these dances are native to Ireland. The single jig and the slip jig are derivatives of the double jig, which is the most common of the Irish dances, and unless the Irish reel is a descendant of the Irish Hey, the double jig is the oldest of all.

Understandably, traditional dancing has largely disappeared from the village greens, although it is alive in Dublin and Belfast, and most of the large centers of population. At the same time, much contemporary dancing represents a departure from tradition. The dances too often attach undue importance to complexity of steps, forgetting there is grace in simplicity. Folk dancing at its best is not a gymnastic exercise but an individual expression of rhythmic vitality, and the rhythm is spoiled if the melody is too rapid.

(Source: Irish Folk Music and Song by Donal O'Sullivan)



Folk Dance Record Shops

SAN FRANCISCO

FESTIVAL RECORDS

(Ed Kremers & John Fillich)
161 Turk Street
San Francisco, CA 94102
Phone: 775-3434

LOS ANGELES

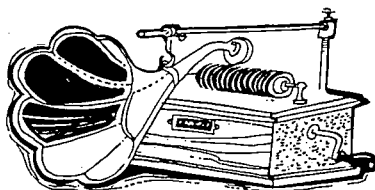
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2769 West Pico (Near Normandie)
Los Angeles, CA 90006
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OAKLAND

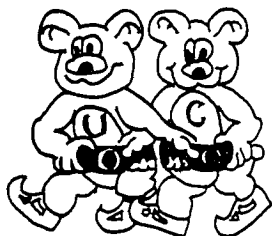
PHIL MARON'S FOLK SHOP

(Phil Maron)
1531 Clay Street
Oakland, CA 94612
Phone: 893-7541



Seventh Annual

U.C. Berkeley Folk Dance Festival



April 15-17, 1977

Teachers:

Sunni Bloland -- from Berkeley -- Romanian
Marcus Holt -- From San Francisco -- Bulgarian
Morley Leyton -- from Philadelphia -- Polish
Ingvar Sodal -- from Boulder -- Scandinavian

Schedule:

Friday -- Opening Night Party in Hearst Gym.
Saturday -- 4 Dance Workshops
 -- A Balkan singing session
 -- A Gala Dance Party in Pauley Ballroom
 featuring the NISAVA Orchestra
Sunday -- 4 Dance Workshops

Tickets are limited to insure class sizes. Series tickets include all workshops and dance parties. Dance parties are unlimited and tickets may be purchased at the door.

For your convenience a lunch of hearty soup, salad, cheese, and bread will be offered both days at a nominal cost. Please help us with food plans by indicating if you want to have lunch with us.

General tickets are \$14 and student tickets (full-time college, high school, or younger; bring I.D.) are \$12 for the series. Please register by March 31, 1977

Contact: UC Folkdancers
200 Hearst Gym
UC Berkeley
Berkeley, CA 94720



Announcements

Please make a note of the following events you will want to attend!

The WSU-Pullman International Folk Dancers of Pullman, Washington will be putting on a festival on April 23, 1977. Featured will be Sunni Bloland teaching Romanian dances. Review session will be 9-11 AM (review of dances Sunni has already introduced to the Northwest). From 1-4 PM Sunni will teach new material. Potluck supper is at 5:30 PM, followed by the Festival Dance, which includes some guest performing groups, at 8 PM. The afterparty is from midnight to 4 AM April 24, and it will have food and dancing. Teaching and Festival Dance will be at Gladish Middle School, N.W. 115 State St., Pullman WA 99163. All other events will be at the Pullman Community Center, corner of Kamiaken and Paradise Sts in Pullman. Everyone is invited. For further information write to

HEDY HERRICK
Rt. 1, Box 331
Pullman, WA 99163

The BULGARIAN BANDSTAND will present Billy Burke teaching Bulgarian and Macedonian dances for a weekend in the Redwoods of the Mendocino Woodlands, April 22-24, 1977. \$28.00 includes meals and lodging. The mailing deadline is April 8, so send your money now! There will also be live music by Pitu Guli.

Bulgarian Bandstand
P.O. Box 164
Cotati, CA 94928
Ph: (707) 795-5743
or (707) 544-1368

There will be an all-day session on May 14, called the Costume Seminar. Some topics to be discussed are: Where can you go to learn about the costume; How can you tell if the information is correct; How to know what kind of pattern to use; What fabrics are to be used; plus discussions and demonstrations given by Vilma Matchette; teacher, lecturer & researcher in Folk Costumes and Customs. For more information write

COSTUME RESEARCH COMMITTEE
Eleanor Bacon
2339 Valerie Ct.,
Campbell, CA 95008

The annual BEGINNERS' FESTIVAL is to be held this year at Oakland's Skyline High School, 12250 Skyline Blvd, Oakland, on Sunday, April 3, 1977 from 1:30 to 5:30 PM. All Beginning Folk Dancers, as well as intermediates, advanced dancers, or anyone is invited!! This event is sponsored by the Folk Dance Federation of California, Inc.

The ISRAELI FOLK DANCE INSTITUTE will be held at San Luis Obispo on June 24, 25, 26, 1977. The teacher, brought directly from Israel, is Johnathan Gabay

It has come to our attention that the list of dances for "Seaside Statewide '77" published last month in LET'S DANCE on page 16 was NOT the final list of dances, as was stated on page 9. We are informed that there will be even more than are on the list! (P.S.; be sure to pre-register for "Seaside Statewide '77" by filling out the form on page 16 of this issue.)

JUST A MATTER OF SEMANTICS....

In the introductory statement to all of the Federation researched dances it will usually say "Introduced by..." It has come to our attention that in fact this same dance is being done by an ethnic group or by some group in some other part of the country and therefore was introduced by someone different than the one mentioned.

Our research department is only indicating the person to whom they are thankful for providing the original teaching to the members of the research department of the Folk Dance Federation of California, Inc. In fact, a large part of our researched dances come from the two week summer camp program at UOP Stockton. There are other sources but this seems to be the most fruitful and reliable at the moment.





Come to Statewide!

PRE-REGISTER NOW!! SAVE TIME!! SAVE MONEY!!

Pre-Registration deadline: May 15

REGISTRATION BADGES MUST BE WORN AT ALL EVENTS!

PLEASE PRINT

NAME _____ CLUB _____
(As it will appear on your badge)

NAME _____ CLUB _____
(As it will appear on your badge)

ADDRESS _____ PHONE () _____

CITY _____ STATE _____ ZIP _____

ADVANCE

REGISTRATION COSTS (per person)

AFTER MAY 15

Pre-registration \$3.50

\$ _____

Registration \$5.00

BOTH afterparties \$2.00

\$ _____

EACH afterparty @ \$2.00

Institute \$2.00

\$ _____

Institute \$3.00

Installation Brunch \$3.50

\$ _____

Installation Brunch \$3.50

Monday Picnic BBQ \$3.50

\$ _____

Monday Picnic BBQ \$3.50

TOTAL AMOUNT ENCLOSED...\$ _____

CHECKS PAYABLE TO:

'77 SEASIDE STATEWIDE

MAIL FORM AND CHECK TO:

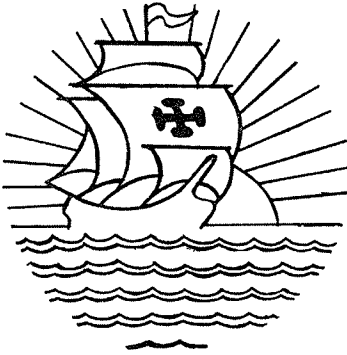
ELSA MILLER
3455 Loma Lada Drive
Los Angeles, CA 90065

Phone (213) 225-0429

TOTAL PACKAGE: \$14.50 (Pre-registration) or \$19.00 (After May 15).

BE QUICK: SAVE \$4.50!

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC. (A Non-profit Corporation)



SANTA MARIA FESTIVAL CANCELLED,
HOWEVER - - - - -

It is with deep regret that the Santa Maria Folkdancers were forced to cancel the April 2-3 festival (error in scheduling in county offices), especially since plans for teachers, parties and many reservations were finalized.

HOWEVER, we just can't give up the ship so - - plans are made for a Friday night festival Party on April 29 (before the Scottish weekend April 30-May 1).

All activities, including the Scottish weekend, will take place at the beautiful Veteran's Memorial Hall, (wooden spring floor) located at Pine and Tunnell Sts. There will be exhibitions from Solvang, Cal-Poly, San Luis Obispo, Mexican Folklorico, and the Scottish Dancers invading Santa Maria for their weekend.

The RSCDS will have Stewart Smith from Texas, Bob Blackey from Toronto, and Mary Murray from Vancouver on the staff for the weekend institute. Anyone desiring more information for these classes may call L.A. (213) 394-2603.

So, why not take in the free International party on Friday night, and come to Santa Maria for a weekend of Scottish dance classes (fee) and have a double treat!

Audrey Silva



SAŠINO KOLO

(Serbia)

Sašino Kolo (SAH-shee-noh KO-lo) was presented by Bora Gajicki at the 1976 University of the Pacific Folk Dance Camp. He learned the dance from local people while living in Beograd in the early 1960's.

MUSIC: Records: Borino Folk Ensemble BK-576, Jugoton LP YVS-60941.

FORMATION: Open Circle, hands joined and held down, all facing ctr.

MUSIC 4/4

PATTERN

Measures

There is no introductory music so leader may use 2 or 4 measures for introduction and accordingly reduce number of repeats of first figure.

I. IN PLACE

- 1 Facing ctr of circle, hop on L (ct 1); step R beside L (ct &); step L beside R (ct 2); step R beside L (ct 3); hop on R (ct 4).
- 2 Repeat action of meas 1 with opp ftwk.
- 3-8 Repeat action of meas 1-2 three times; finish facing diag R ctr.

II. TRAVEL

- 1 Moving LOD, step fwd with R (ct 1); step fwd with L (ct 2); step fwd with R (ct 3); hop on R (ct 4).
- 2 Repeat action of meas 1 (Fig II) with opp ftwk.
- 3 Repeat action of meas 1 (Fig II).
- 4 Stamp lightly L, R, L (cts 1, 2, 3); hop on L (ct 4). During this action gradually turn to face RLOD.
- 5-8 Moving in RLOD, repeat action of meas 1-4 (Fig II). Omit hop on meas 8, ct 4, and finish facing ctr.

III. HOP-TOUCH

- 1 Moving in LOD, hop on L, simultaneously touch floor with full R ft in front of L (ct 1); step fwd on full R lifting L behind R (ct 2); hop on R, simultaneously touching floor with full L in front of R (ct 3); step fwd on full L lifting R behind L (ct 4).
- 2-3 Repeat action of meas 1 (Fig III), twice.
- 4 Stamp R, L, R (cts 1, 2, 3); turn to face RLOD during stamps taking no weight on third stamp; hold (ct 4).
- 5-8 Moving in RLOD, repeat action of meas 1-4 (Fig III), with same ftwk; finish facing ctr.

CHERISH THE LADIES

(Ireland)

Cherish the Ladies is a couple dance that was taught by Maureen Hall at the 1976 Marin Institute in Mill Valley. It is a "set" dance, which means that the dance was composed to a particular tune. Mrs. Hall, originally from Ireland, has been in Irish dancing for many years. She is an examiner, an adjudicator and a teacher of Irish dancing.

MUSIC: Record: The Chieftains 4: S 2, B 4 6/8 meter (single jig).

FORMATION: Cpls in closed pos at random on the floor, M with back to ctr of the room.

STEPS and
STYLING: Walk*, "Threes": Leap onto L (ct 1); step on R (ct 3); step on L (ct 4). Step alternates.
Buzz Step: Step fwd on R, bending knee (ct 1); step on ball of L ft near R heel, straightening knee (ct 3); repeat exactly (cts 4, 6).
NOTE: All Irish dance steps are done on the balls of the feet, in a relaxed, easy manner.
Described for M, W does opp ftwk unless otherwise indicated.

*Described in volumes of Folk Dances From Near and Far, published by the Folk Dance Federation of California, Inc.

MUSIC 6/8

PATTERN

Measures

1-8

INTRODUCTION

I. TRAVEL IN LOD (CCW)

1

Step slwd to L on L (ct 1); step R beside L (ct 4).

2

Beg L, dance one "three" in place.

3-4

Beg R, dance two "threes" turning 1/2 CW to finish with M facing ctr. (Cpl may turn 1 1/2 by starting turn on meas 2).

5-8

Beg R to repeat action of meas 1-4 with opp ftwk. Turn CW and move in LOD.

9-16

Repeat action of meas 1-6.

II. TURN ACROSS

Ptrs side by side facing LOD, W to M R, nearer arm (MR-WL) around ptr waist, M arm on top. Outside hand (ML-WR) free at side.

1-2

Walk in LOD, L (ct 1), R (ct 4); L (ct 1), stamp R, L (cts 3, 4).

3-4

Beg R and continue in LOD: With 2 "threes" M turn once CW across in front of W to finish at her R side, facing LOD, M L arm, W R arm around ptr waist.

5-6

Repeat action of meas 1-2 (Fig II) with opp ftwk.

7-8

Repeat action of meas 3-4 (Fig II) with opp ftwk, as W turns once CW across in front of M to finish at his R side.

9-16

Repeat action of meas 1-8 (Fig II). At end, M free R ft.

III. BUZZ TURN

Face ptr, Join R hands, raised in front, elbows bent. With L hand hold ptr R elbow.

1-8

BOTH beg R, dance 16 buzz steps turning CW on the spot.

Cherish the Ladies - con't (page 2)

IV. TURNING CW, PROGRESSING LOD

- 1-8 Take closed pos. Beg ML-WR, dance 8 "threes" turning CW and progressing LOD (CCW).
Repeat dance from the beginning.

FOLK DANCE CAMPS

Editor's Note: This list will be increased as we receive additional information, which we hope will be promptly.

5th Annual Israeli Folk Dance Institute

June 24-26, Fri-Sun. San Luis Obispo. Teaching: from Israel -- Jonathan Gabay.

Camp Sacramento

June 24-26, Fri-Sun. Sacramento.

Idyllwild Folk Dance Weekend

June 24-July 1, Fri-Sun. Idyllwild.

Idyllwild Folk Dance Workshop

June 24-July 1, Fri-Fri. USC and Idyllwild Campus. Classes: 8-12, 2-5 weekdays; 8-12 Saturday. Festival -- Sun, 2-5. Contact: 144 Allen Ave., Pasadena, CA 91106.

Mendocino Folklore Camp

June 25-July 2, Sat-Sat. Mendocino Woodlands. Contact: 40 Glen Dr., Mill Valley, CA 94941.

San Diego State University Folk Dance Conference, Teacher/Leader Weekend

August 5-7, Fri-Sun. San Diego State University

San Diego State University Folk Dance Conference

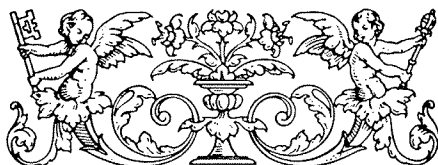
August 7-14, Sun-Sun. San Diego State University.

Feather River Family Camp

August 7-13, Sun-Sat. Moonlight Festival, August 13.
Contact: Office of Recreation & Parks
1520 Lakeside Dr., Oakland, 94612
(415) 273-3896

Stockton Folk Dance Camp

July 24-30, Sun-Sat; and July 31-August 6, Sun-Sat.
University of the Pacific, Stockton.



the little people

There are probably as many leprechaun stories in Ireland as there are sand grains on the sea shore. The one that I remember best is that of the "Musical Bridge" in CO. Mayo, on the beautiful west coast of Ireland.

Mention the name "Musical Bridge" in the Mayo area of Ballina, and all the local people will know you are talking of the bridge at Bellacorrick. It was built in the late 1800's when a bridge was an obvious necessity to all who travelled the Bellacorrick road, probably no more than a dirt track in those days. The runoff from the boglands higher in the hillside crossed the road in a small stream which swelled to a larger stream in bad weather. The makeshift wooden planks were continually out of place or even missing. The local council proposed building a bridge but the older people in the area cautioned against its being built, with furtive references to the little folk not liking it, and the ground being sacred in the place of the proposed construction. It was even prophesied that such a bridge would never be completed. But local government, being what it is, sneered at such superstition and work was started on the project. (So that you might not get the size of the bridge out of proportion in your mind, it was to be a small simple construction, made of local stone and mortar. It was expected that two workers would take a week to ten days to erect it.)

Work was scheduled to begin. Unfortunately there was a mix-up with the building materials mysteriously not being available at the council work yard, so a week or two went by before that was sorted out. Work was re-scheduled and a week or two later everything was ready. The carts were loaded and the work party on its way when both the horses pulling the carts to the site went lame and all had to return to the council yard. Next the workmen took sick and were unable to work. When they reported back to work the county was locked in an Atlantic gale which made all outside work just about impossible.

Men, materials and conditions finally synchronized and work started about three months after originally scheduled. But the project continued to be plagued with setbacks; stones were continually missing, digging was hampered for one reason or another, emergencies in other parts of the county took the men away from their bridge-building job, so that instead of taking a mere couple of weeks it took the greater part of a year to complete the bridge.

Eventually, however, it was finished and the head of the county works projects went to inspect it. To his rage he found

one of the stones at the corner of the bridge was not fitted into place, but was sitting loosely next to where it was supposed to be. The poor workmen were baffled -- they had finished their job and couldn't explain why that one stone was not where it should have been. One of the workmen was ordered to mortar it into place. He carried out the simple repair the same day. That night he returned home to find his house has burned down during the day. The next day the stone was again found sitting beside its designated place. Again another worker was ordered to mortar it into place. This done, he was on his way home when he collapsed and died. A third time it was fixed into place and a third time a tragedy befell the worker who had put it into place. After that the stone was left alone; the men were afraid to touch it.

The children of the area, however, were delighted with the bridge -- it was fun for them to play on and under it, transforming it into any number of imaginative objects for themselves. They discovered that if they took a stone in their hands and ran it along the brick wall of the bridge they could produce different "sounds" -- musical tones. Nobody could explain why the "music" could be made on that particular bridge. All the bridges in the area were made of the same material, but none of the others could produce the same noises.

So, that's the story of the musical bridge.. It is still being used to this day and the one stone in the corner is still out of place. Some people say the site of the bridge was the home of the little people and they created all the mischief connected with it. Others say that the area was used as a mass burial ground at the time of the famine and that it is the spirits of the dead that are unsettled and cry out in the form of "music" in the bridge. Each time I hear the story from a different relative the detail is slightly different, but all agree that the bridge is still incomplete and it does make music.

Margaret Harrison





Slavic-American Society

EDUCATIONAL NON PROFIT ORGANIZATION



After the excitement and enthusiasm of the first Institute in Yugoslavia in 1975, it was quite a thrill to find that the second year was just as great. An incredibly fine group of people traveled to Yugoslavia from the USA, Canada, England, Germany and Japan.

The two-week session began Saturday night, July 10th, with a dinner-reception at the Hotel Slavija in Beograd. Music was provided by the Djoka Pavlović Ensemble of which Trajce Simeonovski is artistic director. Trajce taught the first week of the Yugoslav Institute, presenting dances from his native Macedonia and from Vranje, Banat, and Beograd.

The second week was taught by Slavko Kozomarić, a young Serb from Beograd with fifteen years' experience as a dancer and recently director of his own ensemble. He presented dances from Pirot, Croatia, the Banat, and Mačva. With him was Franja Lacozić, the kind of accordian player you dream about - he never wants to stop playing!

The total group was about forty and included Stevan Radojčić and Carol Walker, officers of the Slavic-American Society which sponsors the Institute. Augmenting the staff and students of the Institute is an every-growing number of local residents who get acquainted in various ways; some come to watch the dancing and even sit through the classes; quite a few young people come to dance with us at our parties - this year we taught them Dokuzlu, Floriçica Olteneasca, Cotton-eyed Joe, Good Old Days and the Hokey Pokey. Some even remembered Salty Dog Rag from last year!

High point of the two weeks was our final evening; we presented a concert which was announced on the local radio. The audience packed into the Hotel Sumadija. For openers, the entire group sang Fatise Kolo, during which our age 20 to age 72 dancers brought down the house! A polished Dokuzlu and a belly dance followed; then Kujawiak Niebieski and a Polish polka; a Japanese dance in authentic kimono; a French--Canadian Square dance; and a Charleston number to take care of the American side of things. The last number was Pirotski Splet, our Institute dances in a medley, beautifully choreographed by Slavko, ending with a racy Čačak with lines going in all directions.

Another two weeks of Yugoslav Institute will be held the 1st to the 15th of August, 1977, again in Arandjelovac. For further information on this and other events, contact Carol Walker or Stevan Radojčić at the Slavic-American Society, 3661 Brand Ave., Oakland, CA 94610.

[illegible]

FRI, 7:30 PM, Cabrillo Coll Gym; Al Daoud, Balkan & Mid-East

ECHOES

FROM THE

SOUTHLAND

By Perle Bleadon

INSTRUCTIONS FROM SEASIDE STATEWIDE '77 REGISTRATION COMMITTEE:

Would you like to learn the Registration Line Shuffle? It's easy. All you have to do is put off preregistering for Seaside Statewide '77 until it is too late! Then, show up Memorial Day weekend outside Santa Monica Civic Auditorium, where you can join the throng of procrastinators in their "line". The "music" you hear will be a cacaphony of groans, sighs and an occasional wail of "Oh, why didn't I preregister?"

The "Formation" for the Registration Line Shuffle is a l-o-o-ng line. Face LOD, with your chin on the shoulder of the person in front of you -- (Variation: or your nose between his shoulder blades). The "styling" is rather restrained; if the ocean air is brisk, shoulders are hunched and hands are in pockets. The "leader-procrastinator", who, of course is at the end of the line, may wave a knotted handkerchief so that newcomers can see him. The "steps" consist of shifting weight from R to L or L to R to relieve boredom, and an occasional "shushing" in LOD as you inch your way to the entrance. Repeat indefinitely.

According to reliable folklore, the RL Shuffle can last for as long as two hours. (Even if the efficient and dedicated volunteers processed each registration in a few minutes, think how long it would take to register the multitude which arrives just prior to each event! While you are outside shuffling, dancers who preregistered by mail will have bypassed the Registration line, picked up their packets (prepared in advance) and sauntered into the auditorium. They will be inside doing your favorite dances, watching those exciting exhibitions you wanted to see, and partaking of the festive statewide atmosphere. If you don't think you would like the Registration Line Shuffle, avoid it by PREREGISTERING!

*Donna and Art Hurst,
Co-Registrars*

PRIVATE HOUSING (No cost) will be made available for Seaside Statewide '77. Contact Eunice Udelf, 10122 Palms Blvd. #5, Los Angeles, CA 90034, phone 213-837-4242. Indicate (1) name, (2) number of bed or (3) sleeping bag spaces needed; (4) whether together or separate; (5) transportation needs and (6) Club association and (7) name, address and phone number of a Federation representative or member as a reference. Contact me for transportation help, too. The Los Angeles housing list will be kept for use at any future festivals. Motels don't need all of our business.

COME TO STATEWIDE!!!

Dear Comer-To-Statewide:

The latest meeting of our committee has just concluded and we felt that you, as one who is planning on coming to Santa Monica over Memorial Day weekend for Seaside Statewide '77 (you ARE coming, aren't you?), would be very interested in knowing the latest, hot off the griddle.

There will be periods for exhibitions during each festival and some groups have been confirmed, but we'll wait until all are lined up ere announcing them. There will also be a costume parade on each of the Sunday festivals. There will be live music at the Friday evening party. Both after-parties, Saturday and Sunday will feature live folk orchestras. (There may be as many as five altogether -- we have some very fine folk orchestras here in the Southland.)

The Saturday afternoon institute will feature fine teaching by excellent instructors representing both the North and the South. We are waiting notice of their acceptance before announcing the names, however.

The picnic lunch in Lincoln Park on Monday afternoon will take care of the hungriest of you. The dancing to follow -- probably starting at 1 PM will be both on the slab and in Miles Playhouse. The same program will be in both places, so there will be no divisiveness.

Much time was spent in discussing the pre-registration plans, and on handling the packages, etc. As you know, everybody saves time and money by registering ahead. You don't have to stand in line at the last moment signing up while your favorite music is being played. It was decided that a drawing would be held among the pre-registrants, and that a \$25.00 savings bond would be given to the winner. Pick up a registration blank from your own club or delegate or at the information table at the next festival, or use the blank to be found elsewhere in this issue of LET'S DANCE. Also, remember you must wear a registration badge to attend any or all of the Statewide events.

We hope to see you --- each and every one in Santa Monica come May 27-30!

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC. (A non-profit Corporation)

LECH LAMIDBAR AT CHINA LAKE

The China Lake Desert Dancers will hold their second annual spring festival, Lech Lamidbar '77, Saturday April 2nd at the China Lake Community Center. Events include an afternoon dance from 2 to 5 PM, admission free; and an evening dance, 8-11:30 PM, \$2.50, which will feature live music by Pecurka and exhibitions by Jasna Planina and the Cygany Dancers. Due to limited floor space, spectators cannot be accomodated in the main hall during the evening dance; a patio area and an adjacent smaller room will be available for sitting and smoking.

If you would like to dine with the Desert Dancers between the dance sessions, a catered dinner will be served at the Community Center at 6:00 PM at a cost of \$3.50 per person. It is essential that the number of dinners be known ahead of time, so if you wish to partake of the dinner, please write or phone either: Muriel McEwan, 132 Desert Candles, Ridgecrest, CA 93555 or Naomi Fujinami, PO Box 1995, Ridgecrest, CA 93555, 714-375-5631. RSVP as soon as possible.

WESTWOOD CO-OPERATIVE FOLK DANCERS

Westwood members are busy co-ordinating the Big Event of the season --- our annual festival --- to take place this year April 17th, Sunday afternoon from 1:30 to 5:30 PM. We hope to have as exhibitions the Ukranian Spirit Dancers, Relampago Del Cielo (they were sensational at Laguna) and the Scottish Dance Ensemble. The Ukranian and Mexican groups are new members of the Federation South. There is to be a Federation Council Meeting which will precede the festival at 11:00 AM. This is an important meeting at which time the new Federation officers will be announced.

We extend sympathy to Gerry Gordon and members of her family on the recent passing of her sister Elaine Posner.

SANTA MARIA FESTIVAL AND ROYAL SCOTTISH COUNTRY DANCE SOCIETY

It is with regret that the Santa Maria Folk Dancers were forced to cancel the April 2-3 Festival -- an error in scheduling in the county offices. However, we can't give up the ship, so, plans are made for a Friday night festival - party on April 29th, before the Scottish weekend April 30-May 1. All activities, including the weekend will take place at the beautiful Veterans' Memorial Hall, with its wooden floor, located at Pine and Tunnel Streets. There will be exhibitions from Solvan, Cal Poly, San Luis Obispo, Mexican Folklorico and the Scottish dancers invading Santa Maria for their weekend.

The Society will have Stewart Smith from Texas, Bob Blackey from Toronto, and Mary Murray from Vancouver on their staff for the institute. Anyone desiring information on this may call 213/395-2603 in the Los Angeles area. So, why not take in the free international party on Friday night and come to Santa Maria for a weekend of Scottish dance classes (a fee here) and have a double treat?

Audrey Silva

SILVERADO FOLK DANCERS

The Silverado Folk Dancers extend sympathy to the family of Grace Dimmick, who passed away in December after a long illness. Grace was a charter member and president of the Silverado group and was active in the folk dance movement for many years. She was a very talented artist and a member of the local Art association. Her paintings and posters were exhibited on many occasions and at special events.

The Silverado Folk Dancers elected the following officers for the year 1977; Pres. Ralph Surlage; Vice Pres Tom Daw; Secretary Katia Olson; Treasurer Mart Graeber. The Exhibitionists performed at the St. Francis Hospital in Lynwood to a very appreciative audience.

Mart Graeber

HOLLYWOOD PEASANTS

The Hollywood Peasants advise us to: FOLK DANCE -- A GREAT WAY OF LIFE. The Hollywood Peasants have been very busy as usual -- with a great dance party at the Russian Renaissance Restaurant, guest teaching by Cam Williams and Johnny Savage, James Lomath, who taught Double Sixsome. Posties Jig was being taught by Ruth Oser and Hey Valla taught by Molly Sunderland. The Hollywood Peasants meet every Wednesday evening at West Hollywood Playground, 647 San Vicente Blvd.

THE VIRGILEERS

On Tuesday evening, February 15th, the Virgileers celebrated their annual Valentine party, to honor our own Valentine, Josephine Civello, who was born on Valentine's Day --- what a nice day for a birthday! Also sharing the same birthday were Oscar Rosenblatt, Nat Day and Howard Parker. Approximately 50 folk dancers enjoyed dancing their favorite dances in our beautiful newly decorated Auditorium made festive with Valentine decorations. Besides the delicious and beautifully decorated cake made by Josephine, there were other delicious goodies furnished by the folk dancers. The Saint Patrick's party on Tuesday, March 15th was another fun-filled event.

Inez Taylor

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

FOLK DANCE SCENE

Lists Special Events, Items of Interest, Beginner Classes, Club Teaching Schedules, Festival Dates, Cafe Society, Display Advertising & Classifieds.

11 issues: Price \$4.00 per year

Contact: Folk Dance Scene, Circulation Department
3455 Loma Lada Drive
Los Angeles, California 90065
For Southern California Folk Dance Information,
phone (213) 398-9398

COUNCIL CLIPS

REDWOOD FOLK DANCE COUNCIL

The April first-Saturday party of Valley of the Moon Folk Dancers in Vineburg will be hosted by artist Vivian Bennett, assisted by John and Mona Verzi. Vivian announced that it will be a BLACK-AND-WHITE Ball; it will be fun to see what an artist does with this theme -- and what in the world will she dream up for food? We can be sure it will be more of the delicious fare this club is noted for "dishing out".

The annual Apple Blossom Festival will be the usual fun and beauty; a forenoon drive through the blossoms and a quick picnic in the area is always a delightful preview to the afternoon of dancing and, for those hardy persons who desire more, there is dinner and dancing at the um-pah-pah "Heidelberg" on the Old Redwood Highway just north of Santa Rosa.

Many of our folkdancers are attending square dance classes; it is interesting to see that more and more dancers are dancing more and more difficult calls. Our good and patient callers must be gratified with this change.

Petaluma International Folk Dancers are especially pleased to have members the Dave Zitas and the Norman Fujiwaras. Not only are they happy, enthusiastic dancers with nice costumes; Irene and Alice are Master Cake Decorators! Their Cakes are as delicious as they are beautiful. The second-Saturday parties in Petaluma have been well-attended and the usual country hospitality along with Frank Bacher's music and enthusiasm make these parties really special.

Mona Verzi, 30 Corte Precita, Greenbrae, CA 94904

PENINSULA FOLK DANCE COUNCIL

The Barronaders, having been pushed around numerous schools for the past six months or so, are moving to their original home, Barron Park School, in Palo Alto. Their party night is being changed in April to the First Friday, instead of the first Saturday. Also, the workshop, which was advertised in LET'S DANCE is being discontinued. All dances -- Wednesday night classes as well as monthly parties -- will be at Barron Park School, 800 Barron Avenue, from April on. Wednesday night classes will run from 8 to 10:15 PM and parties from 8:30 PM.

Gretchen Wolbert, 1037 Windermere Ave., Menlo Park, CA 94025

FRESNO FOLK DANCE COUNCIL

February ended with a bang! -- spelled AMAN! Their most enjoyable concert, sponsored by City College, was held in its new Theatre, where every seat is a good one. There were workshops, well attended, on both Friday and Saturday. A party in honor of the troupe was held, following the concert, in Romain

Social Hall, where good food, dancing -- and live music by the Amanites was enjoyed by a near capacity crowd. Thank you, Janice Jansen, for bringing us Aman. A young man who had been practicing his flamenco dancing stood watching this, his first folkdancing, and, after Floricica, was heard to say, "Man! I've been doing the wrong kind of dancing!"

The annual Squarama filled the Convention Center Halls one weekend. There was something for everyone; beginner's party round dance and clogging workshops, fashion show and exhibitions and a number of our folk dance members participated in various events there.

Square Rounders welcomed guests Nita and George Feddersons, who dropped in on their way to a vacation in New Zealand.

The Teeners were busy as usual, dancing at Hypana and the Fresno Convalescent Hospitals, for a handicapped group at Mosqueda Center, for the AARP at Masten Towers, for International night at Baird School, and at Irwin Jr High for the City Schools Curriculum Staff luncheon.

French dances were requested for a mini-workshop at a convention of foreign language teachers. They were so pleased with the material presented that they have arranged for a second workshop. The folkdancers have been asked to perform on the downtown Mall on April 30th, designated as Fresno County Day.

The Square Rounders have changed their monthly potluck from the 1st to the 3rd Saturday of the month, at 7 PM.

Anyone wishing to teach folk dancing, or in learning new materials for their group may be interested in a Teacher Training class being conducted every Thursday afternoon between 4 and 7 PM at Romain Playground. The class is sponsored by the Fresno Recreation Dept, and is free.

Vera Jones, 4649 N. Wilson Ave., Fresno, CA 93704

SAN FRANCISCO FOLK DANCE COUNCIL

The Warm-up Party at Kezar Pavilion was filled with many happy-hearted dancers surrounded by Valentines and flowers. Thanks to the clubs and members who donated some 60 door prizes. The Council was proud to introduce to the Bay Area, Lorenzo Trujillo, Professor of Dance at S.F. State. He and his charming wife, Mary Ann, gave a lively interpretation of several dances from Vera Cruz. The audience gasped when Kathy De Felice was performing East Indian and Moroccan dances and produced a live Boa. The snake was not only harmless but seemed to enjoy being a part of her graceful dances, and the audience responded with enthusiastic applause for her and the Trujillos.

Coming up in April the Fun Club will celebrate Paris in the Spring and Stan Valentine will be the guest caller on April 2 at Portalhurst Presbyterian Church, Funston and Taraval.

Gung Hay Fat Choy from Cathy Jair, chairperson of the Changs salute to Chinese New Year. Colorful posters, Chinese costumes and a hand-painted poster by Hilda Sachs, plus authentic Chinese food and good fortune cookies made for a delightful February

social.

The Fun Club had a funny Valentine Party with cute comic valentine decorations by Virginia Hardenbrook, delicious food furnished by Jean Gomez and Gloria Ebeling. Gloria took the prize for the funniest costume, and Virginia for the prettiest.

Cayuga Twirlers welcome dancers the 2nd Saturday and Gate-swingers the last Thursday of each month to their party night, Changes the third Friday. Also all these clubs have class nights so keep stepping in San Francisco where Folk Dancers have a grand time and welcome visitors at all times.

Lee Fifer, 1701 22nd Ave., San Francisco, CA 94122

GREATER EAST BAY FOLK DANCE COUNCIL

Don't forget the BFD's 36th Birthday Ball on May 14th. Price is \$6.75. The Blue Dolphin Restaurant in the San Leandro Marina is a lovely place to eat and dance. Kolos start at 6:30 PM; dinner is at 7 PM with general folk dancing at 8 PM. Contact Merrelyn Sheehan (415) 530-2771 for tickets.

Evelyn Woodworth is offering to help dancers make costumes for easy dancing or work with you on copies of authentic dress of the various countries. She has resources galore and talent. She is offering her services and her home free on Monday - morning or afternoon - and on Tuesday evenings. Give her a call at (415) 524-7452; she will be happy to reserve a place for you.

The East Bay Women's Dance Circle held their 28th Anniversary Spring Festival on March 17th. Special guests included members of the San Francisco Melody Steppers. Grace Nicholes is the Director, assisted by Gwen Heisler and Jerry Washburn, Jr. The group meets on Thursday mornings in Oakland.

The next 5th Saturday party hosted by the GEBFDC will be on April 30th at Frick Junior High School, Foothill Blvd and 64th Avenue in Oakland. Cameraderie, food and dancing will as usual be excellent.

Genevieve Pereira, 1811 Cornell Dr., Alameda CA 94501

MARIN FOLK DANCE COUNCIL

Almost two years ago Selma Pinsker started a new class for beginner dancers in Mill Valley. From the start, thanks to careful instruction from Selma, and gentle backing and guidance from her husband Leon, the class flourished and was blessed with that special ingredient among its fledgling dancers that makes some classes lots of fun to be in, and others only mediocre. The group recently decided they were at the stage that they should be a Club rather than just a class, so they voted on a name for themselves and are now known as the Dolina Dancers. "Dolina" is a Serbo-Croatian word meaning "valley" (as in Mill Valley, presumably), and I understand from Leon that the only reason they chose a Serbo-Croatian word was because that was the only foreign dictionary they had available. If you'd like to visit the Dolina Dancers their class meets at the Mill Valley Recreation Center every Monday evening starting at 7:45 PM.

Probably the best party ever held in our area was the last Mendocino Memories Party. The theme was "Greek Taverna", and sure enough, the back room at Park School was decorated to look just like a Greek Taverna, complete with wax-bedecked wine-bottle candle holders. The Taverna food was included in the cost of admission and was outstanding --- cheeses, crusty bakery-bread, tomatoes, stuffed grape leaves, and Greek cookies. The grape leaves (all 480 of them!) were prepared by Nancy Linscott, Honora Clark, and Joan Donlevy as they discussed Mendocino business. Home-baked Baklava (made by Honora's neighbor) was also available. The dance floor was overseen by a floor-to-ceiling sized Greek figure in fisunell costume, who looked proudly at the Greek pillars lining the side walls of the hall. All the decorations were masterminded by Honora who has no equal when it comes to dreaming up the wild and wonderful for party decorating. Thrown into this \$2.00 bargain was the live music of the Kopachka Band, who played better than they ever have before. I won't bore you with details of how far and wide the 260 attendees travelled to get to the party, but one car was reported as having lights left on --- it had a Wisconsin license plate! I understand that well over \$400 was raised for the scholarship fund.

The Marin Dance Council is sponsoring a very exciting event on May 14th -- an afternoon institute in Scottish dances that most folk dancers know, along with an equal number of international dances. The teachers will be Jennifer Kelly, John Kelly, and Barbara Bouwsma. Barbara is a highly talented individual, accomplished at both Scottish dancing (which she teaches in Berkeley), and international dancing, in addition to being an excellent musician. She is the director of the Berkeley Scottish Players (or Cabbage Band as they are sometimes called). Her band recently made a record of Scottish country dance music and at the institute in Marin she and the Kellys will teach five or six dances that are on the record. The Berkeley Scottish Players and the Kopachka-Band will provide the music for the evening party, and there will be demonstrations of highland and country dancing. Publicity sheets detailing the event have been sent out with the Federation minutes, and also distributed to various Bay Area classes, but if you are interested and didn't get one let me know -- (415) 453-6334.

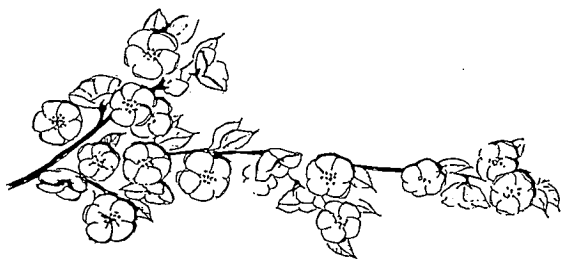
Marin dancer Scott Tilden pulled a muscle in his leg recently so his wife Claire took him up to the Kaiser hospital to have it checked. As they were going in they met the Dance Council President's wife, Betty Heinrich, coming out, her arm in a sling after an injury sustained at a recent dance party. After greetings were exchanged Betty pointed up to one of the hospital windows and announced that dance teacher Bill D'Alvy was being detained there, having a heart condition monitored. The last I heard all three patients are on the road to recovery.

Currently for a mere 50¢ is a fantastic little 12-page

booklet detailing places to dance in the Bay Area. It is more comprehensive than most such listings and include the names of the teachers, level and type of instruction, cost, and in some cases, the name of the sponsoring organization. Copies of the directory, entitled "Church of the Planina, Folkdance Directory", are available at various folkdance places, mostly in Palo Alto. If you would like to receive a copy by mail send a legal-size envelope with your address and 25¢ postage plus 50¢ cost per directory, to Jim Endy, 1256 College Avenue, Palo Alto, CA 94306.

Don't forget: the next Marin party will be the President's Costume Ball on April 2nd. It will be held at Park School in Mill Valley, starting at 8 PM with line dances. The donation will be \$1.25, and you don't have to be present to win any of the numerous door prizes which will be awarded. This is the party which raises funding for our July Festival so we hope as many as possible will attend. If you need tickets, let me know.

Margaret Harrison, 162 Knight Dr., San Rafael, CA 94901



COVER STORY:

The 'Tara brooch'

OF THE MANY EXAMPLES of antique Irish jewelry, the Tara brooch is by far the most imposing in size, and surpasses all the others in the fineness of its ornament and the diversity of techniques employed in its manufacture. It was made about the middle of the eighth century. This type of brooch is worn on the shoulder with the Irish kilt. A kilt is made up of two parts called **filleadh mor** and **filleadh beag**. Filleadh means a turn or a twist and the parts are the large turn and the small turn. Originally the kilt was just one piece of material about ten yards long or even more. It was laid on the floor in pleats or folds and the wearer lay down on the material and fastened the folds around him with a leather belt. The loose end was draped around the shoulders and caught at the neck by the ornamental brooch. The part draped over the shoulders was the large turn or fold. Kilts worn on ceremonial occasions are usually either green or **saffron** (orange) colored.

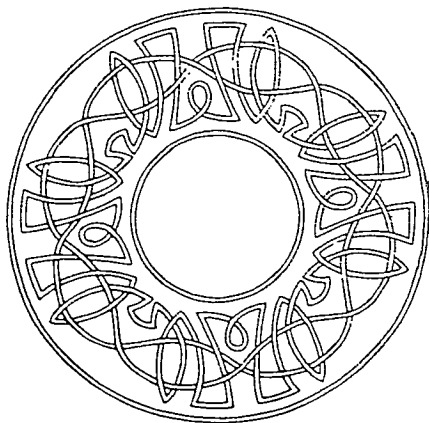
CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

GAIL CLUNE, 85 OAKVUE ROAD, PLEASANT HILL, CA 94523 (937-2585)

- APR 2, Sat, MILL VALLEY. "President's Ball." Park School, 360 E. Blithedale. International Folk Dancing, 7:30 - 11:30 PM. Host: Marin Dance Council.
- APR 3, Sun, OAKLAND. "3rd Annual Beginners' Festival." Skyline HS Gymnasium, 12250 Skyline. International Folk Dancing, 1:30 - 5:30 PM. Host: Folk Dance Federation of California, Inc. and Greater East Bay Folk Dance Council. Wear soft soled shoes where possible.
- APR 3, Sun, SEBASTOPOL. "Apple Blossom Festival." Veteran's Memorial Building, High Street. International Folk Dancing, 1:30 - 5:30 PM. Host: Redwood Folk Dancers.
- APR 16, Sat, SACRAMENTO. "Installation Ball". El Dorado School 5255 J Street. Host: Sacramento Council.
- APR 17, Sun, SAN FRANCISCO. "Blossom Festival". Recreation Arts Building, 50 Scott Street. International Folk Dancing, 1:30 - 5:30 PM and 7:30 - 9:30 PM. Kolo Hour, 6:30 PM. Host: San Francisco Council.
- APR 30, Sat, OAKLAND. "Fifth Saturday Party". Frick Jr High School, Foothill Blvd and 64th Ave. International Folk Dancing, 7:30 - 11:00 PM. Host: Greater East Bay Council.
- APR 30, Sat, SACRAMENTO. "Scholarship Ball." Host: Sacto. Council.
- APR 30, Sat, PENINSULA. "Fifth Saturday Party."
- MAY 14, Sat, SAN LEANDRO. "Berkeley Folk Dancers' Birthday Ball". Blue Dolphin Restaurant, Marina Blvd West. Kolo Hour, 6:30 PM; Dinner, 7 PM; International Folk Dancing, 8 PM. For reservations, contact Merrelyn Sheehan, (415) 530-2771.
- MAY 14, Sat, SACRAMENTO. "Whirl-A-Jigs' 30th Anniversary Dinner-Dance."
- MAY 15, Sun, SANTA ROSA. "Rose Festival". Santa Rosa Jr High School Gymnasium, 1000 College Ave. International Folk Dancing, 1:30-5:30 PM. Hosts: Santa Rosa Folk Dancers and Redwood Folk Dancers.
- JUN 4, Sat, FRESNO. "Fresno Folk Dance Installation Potluck." Danish Brotherhood Hall, Yosemite and Voorman Sts., 6:30 PM Host: Fresno Folk Dance Council.
- JUN 5, Sun, OAKLAND. "Picnic at Dunsmuir House Games." Host: Royal Scottish Country Dance Society.
- JUN 12, Sun, PETALUMA. "Marin Dance Council Annual Picnic." Marin French Cheese Company, 7500 Redhill Rd. Picnic lunch and dancing on lawn, 11:00 AM - 5:00 PM. Food and drink may be purchased there. Host: Marin Dance Council.

JUN 24-26, Fri-Sun, SAN LUIS OBISPO. "5th Annual Israeli Inst."
 JUN 24-JUL1, Fri-Fri, IDYLLWILD. "Idyllwild Folk Dance Workshop." USC and Idyllwild Campus. Classes: 8-12 noon, 2-5 PM weekdays, 8-12 noon Saturday. Festival, Sun, 2-5 PM. Contact: 144 S. Allen Ave., Pasadena 91106. Host; Idyllwild Folk Dance Workshop Committee.
 JUN 25-JUL2, Sat-Sat, MENDOCINO WOODLANDS. "Mendocino Folklore Camp." Contact: 40 Glen Dr., Mill Valley 94941.
 JUL 4, Mon, SACRAMENTO. "Opening of the Village Green."
 JUL 4, Mon, OAKLAND. "July 4th Festival."
 JUL 9, Sat, MILL VALLEY. "Institute and Warm-up Party."
 JUL 10, Sun, KENTFIELD. "Fun in Marin."
 JUL 24-30, Sun-Sat, STOCKTON. "Stockton Folk Dance Camp."
 JUL 30, Sat, OAKLAND. "Fifth Saturday Party."
 JUL 30, Sat, PENINSULA. "Fifth Saturday Party."
 JUL 31-AUG 6, Sun-Sat, STOCKTON. "Stockton Folk Dance Camp."
 AUG 21, Sun, GUERNEVILLE. "Little Festival in the Redwoods."
 SEPT 4, Sun, SANTA ROSA. "Post Games Dance."
 SEPT 10-11, Sat-Sun, BLUE LAKE, LAKE COUNTY. "MDC Camp-out."
 SEPT 17-18, Sat-Sun, SONOMA. "Fiesta De Sonoma."
 SEPT 30-OCT 2, Fri-Sun, PACIFIC GROVE. "Asilomar-Scottish Weekend Institute."



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

DOROTHY DAW, 12527 Chadwell St., Lakewood, CA 90715

- APR 17, Sun, CULVER CITY. "Festival." Memorial Auditorium,
1:30 PM. Host: Westwood Co-op folk dancers.
- MAY 1, Sun, EAGLE ROCK. "Idyllwild Baccanal." Eagle Rock Play-
ground, 1-5 PM. Donation: \$1.50.
- MAY 6-8, Fri-Sun, LAS VEGAS, NEVADA. "Regional Festival." Host:
Las Vegas Folk Dancers.
- MAY 27-30, Fri-Mon, SANTA MONICA. "Statewide."
- JUN 5, Sun, LOS ANGELES. "Springtime in the Meadow." Griffith
Park.
- JUN 19, Sun, "Beginners' Festival". Eagle Rock Playground,
Eagle Rock. Host: Federation Beginners' Committee.
- JUN 24-26, Fri-Sun, "Idyllwild Folk Dance Camp, Weekend."
- JUN 24-JUL 1, Sun-Fri, "Idyllwild Folk Dance Workshop."
- JUL 4, Mon, "4th of July on the Slab." Host: Santa Monica
Folk Dancers. 12 noon to ?
- AUG 5-7, Fri-Sun, "San Diego State University Folk Dance Con-
ference, Teacher/Leader Weekend."
- AUG 7-14, Sun-Sun, "San Diego SUFD Conference."
- SEP 17, Sat, "San Diego SUFD Conference Afterparty."
- OCT 1-2, Sat-Sun, SAN DIEGO. "Cabrillo Folk Dancers' October-
fest." Balboa Park Club, Balboa Park. Sat, Institute 1-4
Pm, pre-party 7:30-11:30 PM; festival 1:30-5 PM. Sun.
- OCT 7-9, Fri-Sun, "Camp Hess Kramer Institute."
- NOV 12, Sat, "Treasurer's Ball."
- DEC 10, Sat, "Festival" Host: Santa Monica Folk Dancers.
- 1978
- JAN 22, Sun, GLENDALE. "Festival." Host: Pasadena Co-op. Glen-
dale Civic Center.
- FEB 10-12, Fri-Sun, "Festival." Host: Laguna Folk Dancers.
- FEB 11, Sat, "Valentine Party." Host: San Diego SUFD Conference.

For information concerning folk dance activities in Southern
California, contact the

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
13250 Ida Avenue, Los Angeles, CA 90066
Telephone: (213) 398-9398

CLASSIFIED ADS

(\$1 per issue for one (1) line)

ALMENRAUSCH SCHUHPLATTLER meets Mondays, 8-10 PM, in Oakland.

Specializing in Alpine dancing. New dancers welcome! Call Bill Dinwiddie at 451-5014, for further information.

DANCERS INTERNATIONALE -- OAKLAND RECREATION CLASS -- WELCOME!

Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th Ave., Oakland. Millie and "Von" Instructors.

FUN CLUB invites you to their popular folk dance class - Mons.,

7:45-9:45 PM, Eureka Valley Center - Collingwood off 18th, S.F. Bob & Virginia Hardenbrook instruct -- 824-0339.

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap,

Ballet, Modern, Jazz, Hawaiian, Discotheque. Children & Adults, 5316 Fulton St., San Francisco. 751-5468

JOSETTA TWIRLERS meet at Josetta Dance Studio, 3280 El Camino,

Santa Clara. Folkdancing, Wed. 7:30 PM; Latin-Ballroom,

Mon & Fri 7:30 PM; Studio Party, Tues, 8:30 PM. Jo Buttitta

SWEDISH FOLK DANCE GROUP-Thursdays, 7:30-10:30 PM, Terman Jr.

High School, 655 Arastradero Rd, Palo Alto. Exclusively Scandinavian. Kenneth Seeman, instructor, 327-3200.

THE BARRONADERS FOLK DANCE CLUB of Mt View will hold workshop

classes on Wed nights, 7:30-8:30, Theuerkauf School, 1625

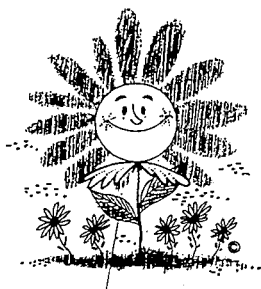
San Luis, Mt View. Instructor: Edith Thompson. Gen Dan after.

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM

Emerson Jr High School, Selby near Santa Monica Blvd.,

West Los Angeles.



APRIL 1

BRUCE WYCKOFF

1215 CHESTERTON AVE

REDWOOD CITY CA 94061