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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Official Publication of the Folk Dance Federation of California, Inc.

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ON OUR COVER:

Prof. Mariano Tapia of
Ballet Folklorico Los Matlachines
in Mexican Costume

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PRESIDENT'S MESSAGE

The budget for 1990-91 has been presented and passed; and as you may know, we are going to be operating at a huge deficit. We MUST think of ways and means to bring in money for the Federation. The following are some of the ways that have been mentioned at Board meetings:

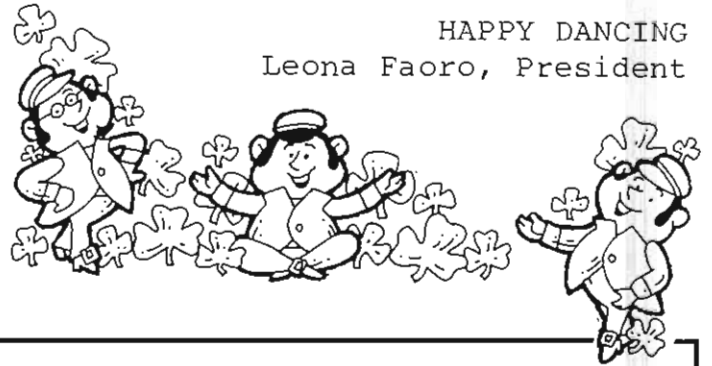
1. Every festival committee MUST make a bigger effort to get ADVERTISING.
2. Individuals could take out ads at the time of their festival.
3. Additional fund raisers.

Now to elaborate on these items. Advertising is VERY IMPORTANT for Let's Dance to stay in the black, which it is not doing

at the present time. Additional fundraisers could work if dates can be found between festivals and other Federation events, and if the majority of our membership participates. These are bold statements which we all must think about NOW!

On April 8, the Redwood Council will be hosting the Cherry Blossom Festival in Sonoma at the Veterans Memorial Building. The San Francisco Council will be holding their Blossom Festival on April 22 at the Student Union of San Francisco City College. Try to attend these ever-popular festivals. A good time will be had by all!

HAPPY DANCING
Leona Faoro, President



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Worth Rerunning About

BLOSSOM FESTIVAL

Sunday,
APRIL 22, 1990

1:30-5:30 p.m.

*City College
of San Francisco
50 Phelan Ave. S.F.*

Student Union Bldg.
*(Building
off Ocean Avenue)*

Fed. Assembly Meeting - 11:45 am.

Folk & Square Dancing - 1:30-5:30 p.m.

EXHIBITIONS

Donation - \$4.00



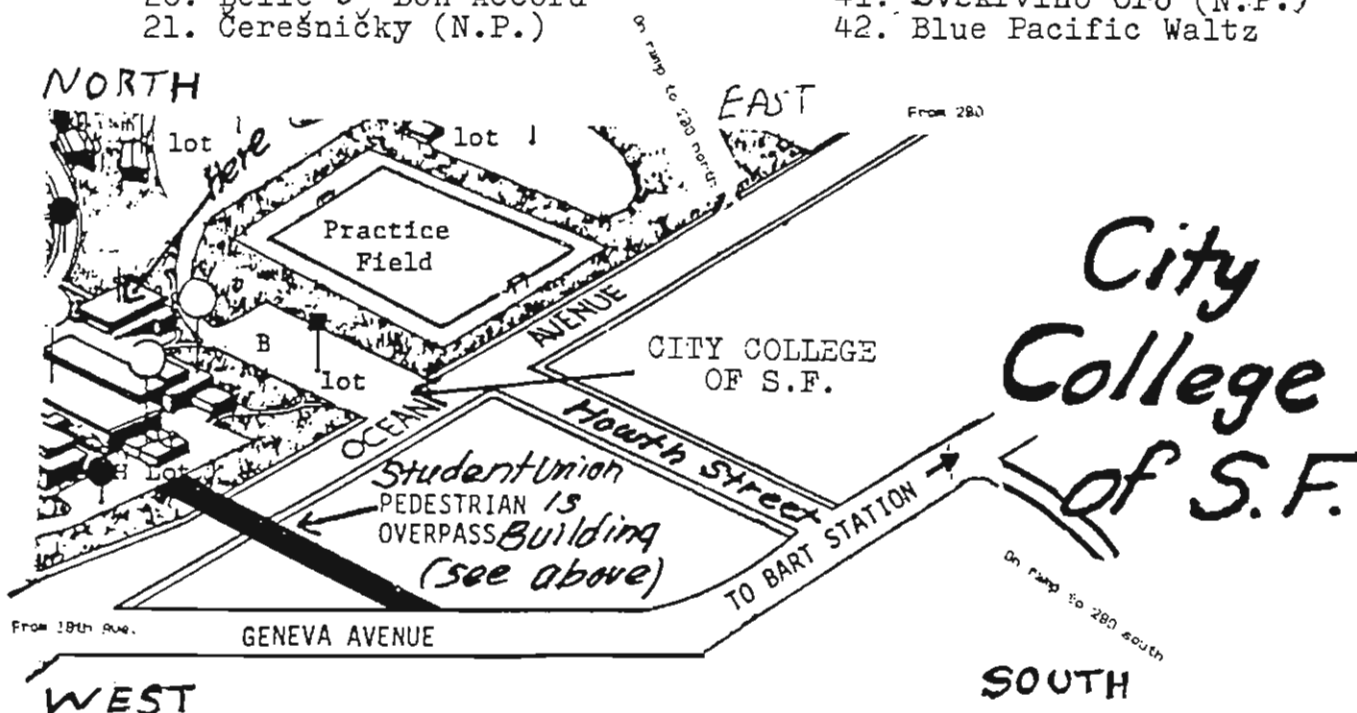
Welcome to the Blossom Festival to be held in the Student Union Building. The program includes favorite dances including Squares. This year marks the 50th Anniversary of the last year of the World's Fair on Treasure Island. There were many beautiful gardens and a Court of Flowers. In this court a statue of a woman was holding a rainbow above the many hued blossoms. The many colors of the costumes worn by entertaining folk dancers and musicians were a highlight of the Fair. We look forward to seeing you our folk dance friends at this Festival

Lee Fifer, President S.F. Council

BLOSSOM FESTIVAL - APRIL 22, 1990

PROGRAM

- | | |
|-------------------------------|---------------------------------|
| 1. Savila Se Bela Loza (N.P.) | 22. Lights of Vienna |
| 2. Sirto | 23. Oslo Waltz |
| 3. Korobushka | 24. Ada's Kujawiak #3 |
| 4. Tehautepec | 25. Levi Jackson's Rag |
| 5. Postie's Jig | 26. Armenian Turn (N.P.) |
| 6. Tzadik Katamar (N.P.) | 27. Japanese Soft Shoe |
| 7. Dreisteyrer | 28. Oklahoma Mixer (P.) |
| 8. Tant' Hessie (P.) | 29. Russian Peasant Dance |
| 9. Skater's Tango | 30. A Trip to Bavaria |
| 10. The Dundee Whaler | 31. Ali Pasa (N.P.) |
| 11. Vlasko (N.P.) | 32. Roros Pols |
| 12. Maple Leaf Rag | 33. St. Gilgen Figurentanz (P.) |
| 13. Swedish-Finn Mixer (P.) | 34. Shan Yueh Tao Hua |
| 14. Somewhere My Love | 35. Sweets of May |
| 15. Picking up Sticks | 36. Erev Ba (N.P.) |
| 16. Karamfil (N.P.) | 37. Square Tango |
| 17. Knödeldrahner | 38. Vrapcheto (N.P.) |
| 18. Apat Apat (P.) | 39. Siesta in Seville |
| 19. Tango Mannita | 40. The Double Sixsome |
| 20. Belle O' Bon Accord | 41. Svekrvino Oro (N.P.) |
| 21. Cerešničky (N.P.) | 42. Blue Pacific Waltz |



PARK IN B PARKING LOT

FROM BAY BRIDGE Take Hghy 101 to 280 South. Take Ocean Ave. Off-Ramp
Turn **RIGHT** on Ocean Ave to LOT B on your right. see map.

FROM GOLDEN GATE BRIDGE Take 19th Ave. to Left TURN LANE TO SLOAT BLVD.
RIGHT LANE on Sloat Blvd. Turn on Junipero Serra going to LEFT LANES Turn onto OCEAN AVE.
Continue about 2 miles, keep to right. TURN RIGHT ON ANGLE TO GENEVA AVE. to Howth
Turn Left onto HOWTH ST. At Ocean continue across it making a LEFT JOG TO LOT B SEE MAP

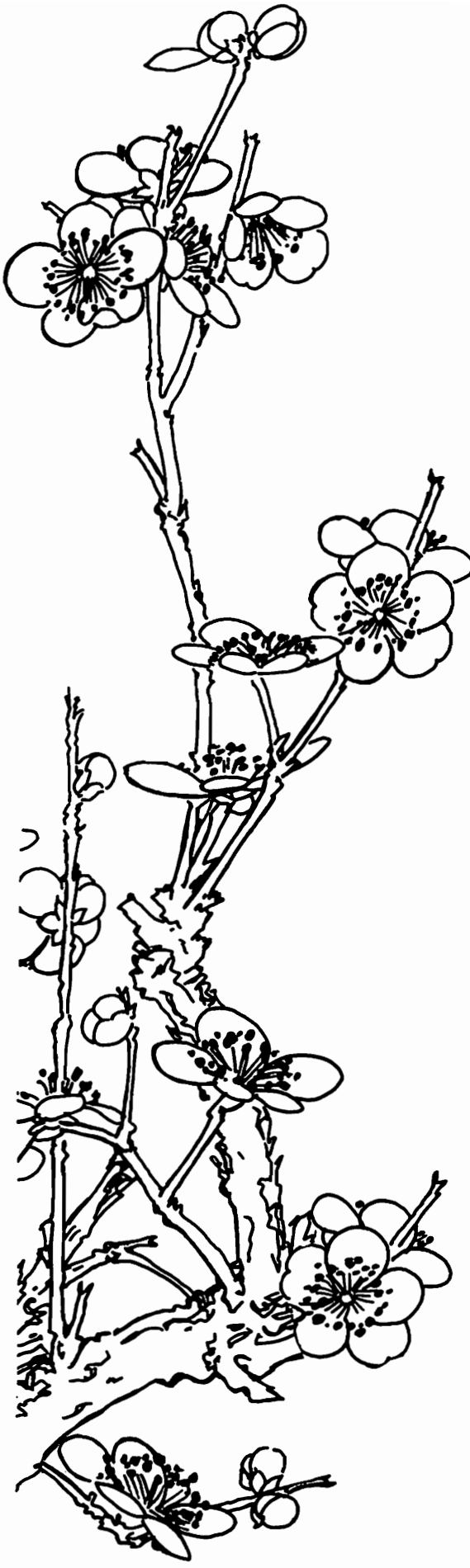
FROM PENINSULA Take Hghy 280 North to GENEVA OFF-RAMP. Turn LEFT ON GENEVA TO HOWTH.
Turn RIGHT ON HOWTH to Ocean. Cross Ocean. Make a Left jog to B LOT. see Map.

In addition to Lot B
there is a parking lot
off Phelan Ave. off
map toward 19th Ave.

CHERRY BLOSSOM FESTIVAL

SONOMA VETERANS MEMORIAL BLDG.
SONOMA, CALIFORNIA

SUNDAY, APRIL 8, 1990
1:30 TO 5:30 P.M.



ŠETNJA
EL GAUCHO TANGO
DOUDLEBSKA POLKA (P)
DOUBLE SIXSOME
CABALLITO BLANCO
SQUARE

SVEKRVINO ORO
LEVI JACKSON RAG
ST. GILGEN
FIGURENTANZ (P)
VRAPCHETO
CORRIDO
SQUARE

TZADIK KATAMAR
HAMBO
TANGO POQUITO (P)
BLACKMOUNTAIN REEL
ŠIRTO
CONTRA

ORIJENT
ADA'S KUJAWIAK NO-1
TRIP TO BAVARIA
TINO MORI
MAPLE LEAF RAG
SQUARE

PLATANIOTIKO NERO
LA ENCANTADA TANGO
SWEDISH-FINN MIXER (P)
GARRY STRATHSPEY
DREISTEYRER
SQUARE

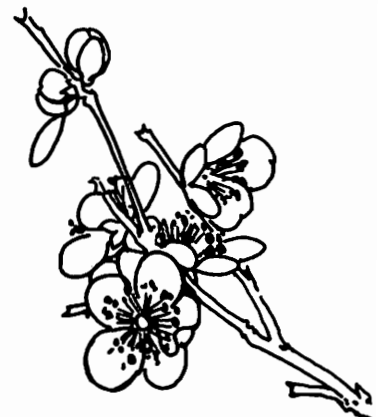
ALI PAŠA
JAPANESE SOFT SHOE
LET'S HAVE A CEILIDH
KARAMFIL
SANTA RITA
CONTRA

DIVČIBARSKO KOLO
ZILLERTALER LAENDLER
LA BASTRINGUE (P)
ELIZABETH QUADRILLE
DOBBEL REINLENDER
GRAND SQUARE

GODEČKI ČAČAK
SOMEWHERE MY LOVE
ARNOLD'S CIRCLE (P)
DUNDEE WHALER
LIGHTS OF VIENNA
VRTIELKA

BAZTAN DANTZA
ALEXANDROVSKA
BAL IN DA STRAAT (P)
SAUERLANDER QUADRILLE
LA CACHUCHA
LOUISIANA SATURDAY
NIGHT

LESNOTO
FRENCHY BROWN
POSTIES JIG
COUPLE HASAPIKO
KNÖDELDRÄHNER
BLUE PACIFIC WALTZ



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WORKSHOP ON STEPS AND STYLING

— Peruvian Dance & Folklore —



Instructor: MARTHA ESPEJO

SUNDAY, JUNE 10, 1990
PARK SCHOOL, MILL VALLEY
E. Blythdale & Elm Streets
9:30 A.M to 12:30 P.M.

\$10 PRE-PAID, \$12 AT THE DOOR

The Peruvian Folklore Company is a group of dancers and musicians whose purpose is to promote the folklore and culture of Peru, they have been performing in California for several years in theatres, consulates, universities, schools, fairs, festivals, etc. They have recently been selected to perform at the Ethnic Dance Festival in San Francisco.

Peruvian music and dance is rich and varied. Coming from the Coast, the Highlands and the Jungle. Their dance types include couple, line, and circle formations.

Ms. Martha Espejo owns a collection of authentic handmade dresses from almost every region of Peru.

PRE-REGISTRATION: MAIL THIS FORM AND \$10 BEFORE MAY 25 TO:

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
1020 "B" Street, Room 2, Hayward, CA 94541

Name _____

Address _____ Zip _____

FOLK·DANCE·NEWS

YUGOSLAVIAN SEMINAR - Two seminars on Macedonian Folklore will be held in Struga, Yugoslavia: one July 20-31, and a second July 28-August 8. Students will learn many different national dances and songs from the best Macedonian dancers, singers, and players. At the end of the seminar, each participant will receive a diploma from the Association of Culture and Education of Macedonia. For more information, contact Boris Ilievski, c/o Makotex Ltd., 2401 Eglinton Avenue East #202, Scarborough, Ontario, M1K 2M5, Canada.

IRISH COUNTRY DANCING - With Larry Lynch. Dance to live music in San Francisco the second Friday of every month except July and August. Also set dancing lessons on Wednesday evenings. Tour Ireland and dance sets with local people every evening in different localities for fourteen days. This will be the tour's tenth year. For times and locations for all these activities, call 415-863-6424.

WAITING FOR THE ALASKA CRUISE - Mel and Paula Mann's 1990 Alaska Dance on the Water Cruise sold out. They are planning another Alaska cruise for 1991, and are accepting names for that trip now. Their June Bermuda/Caribbean cruise still has some space available. For more information, call 526-4033.

FESTIVAL OF NATIONS - Experience the folklore and friendship of 75 ethnic groups at the 1990 Festival of Nations - April 27-29, at the St. Paul Civic Center, St. Paul, Minnesota. Acclaimed as "one of the top 100 events of North America," this celebration of ethnic diversity spotlights 244 folk dance and music performances, 48 sidewalk cafes with 285 authentic foods, 50 folk art and craft demonstrations, 52 cultural exhibits, and 60 shopping

booths at the international bazaar. For ticket information, call 612-647-0191.

THE ANNUAL SUMMER SOLSTICE FOLK MUSIC AND DANCE FESTIVAL - is a unique celebration of traditional music and dance organized by the California Traditional Music Society. This year, the festival will take place on June 22-24, in the Los Angeles area. There will be multiple simultaneous concerts and scores of traditional music and dance workshops. In addition, storytelling and arts and crafts will be featured. For more information, call the CTMS at 818-342-7664.

LOCAL DANCE SHOW WINS AWARD - "Dancing on the Edge," a half-hour show produced by KQED Channel 9 is the recipient of the Special Jury Award in the Broadcast Television - Fine Arts/Musical Variety category in the 1990 Golden Gate Awards Competition of the San Francisco International Film Festival. "Dancing on the Edge" brings together San Francisco's well-known new choreographers and performing artists with its imaginative community of videographers. It aired nationally as part of "Alive from Off-Center," the acclaimed public television performance series known for exploring unique interplays between television and the arts.

POLISH BALL REVIVES GRANDEUR - A fund-raising masquerade ball was held in Milwaukee this past January to raise money for the Polish-American Community Center Building Fund. The elegant ballroom of the Marc Plaza Hotel was filled with swirling, elegantly-costumed dancers, poignant music of the past and present, and marching legions of 19th century Polish lancers - all reviving the grandeur of the Polish nobility.

CLASSIFIED ADS

FOR SALE: CALIFONE SOUND SYSTEMS - Phil Maron, 4820-A Lawton Avenue, Oakland, CA 94609, 415-654-1124. Folk dance records

COME DANCE - with Millie von Kinsky. Sgles, cpls welcome. Day classes in Folk, Line, Square, Round. Mon., 1 P.M., 300 Estudillo, San Leandro. Tues., 1:30 P.M., 22325 N. 3rd, Hayward.

JOSETTA DANCERS - Josetta Dance Studio, 3280 El Camino, Santa Clara. Folk Dancing, Wed, 7:30 P.M.; Latin/Ballroom/Disco Mon. and Fri, 7:30 P.M.; Studio Party, Tues, 8:30 P.M. Josetta.

WESTWOOD CO-OP FOLK DANCERS - meet Thursday nights, 8:00 to 10:45 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

FOLK DANCE RECORD SHOP

ED KREMERS' FOLK SHOWPLACE - Dance, school, and foreign records. Dance books and supplies. Public address systems and cassettes of "unavailable" music. Teacher, Caller, Party Leader. 155 Turk Street, San Francisco, CA 94102, Downstairs, Afternoons, 415-775-3444.

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 CRUISE COST: FROM \$1,295

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DANCE WITH LOCAL FOLK DANCERS

Please Send More Information About

1990 BERMUDA/CARIBBEAN FOLK DANCE CRUISE
 1990 ALASKA FOLK DANCE CRUISE
 SINGLE SHARES INFORMATION: FEMALE MALE

Name _____
 Address _____
 City _____ State _____
 Zip _____ Phone _____

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COUNCIL CLIPS

GREATER EAST BAY FOLK DANCE COUNCIL

The Berkeley Senior Citizen Dancers will have a joint party with the Concord Folk Dancers on the first Sunday, April 1, from 1 to 4 P.M., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, and Lloyd Day will MC.

The East Bay Women's Dance Circle will have their annual Spring Dance Festival on Thursday, April 19, from 9:30 to 11:30 A.M. They folk dance under the direction of Grace Nicholes, assisted by Gwen Heisler and Jerry Washburn, Jr., at the Allendale Recreation Center, 3711 Suter Street, Oakland. Ladies are always welcome to join the group.

The Berkeley Folk Dancers decided in February to accept a package deal to begin dancing at the clubhouse in Live Oak Park starting at the end of June. A Fun Night at Live Oak Park is scheduled for March 17 to try out the facilities.

FRESNO COUNCIL

The Fresno Folk Dance Council hosted the Vera Jones Scholarship Dance on February 10. Frances Ajoian was the MC, and finger food and request dancing were enjoyed by all at the Lafayette Center. Valentines were used to decorate in keeping with the season. The next Fifth Saturday will be hosted by Fresno Central Valley on March 31, at Lafayette Center. Louise Peterson will hostess the potluck dinner and request dancing at 7:00.

PENINSULA COUNCIL

The Palo Alto Folk Dancer party, "Think Spring," will be April 21 at Mitchell Park; the Docey Doe party, "April in Paris," will be April 28, 7:30; and Marcel Vinokur will teach an advanced workshop on April 28. info call 415-327-0759.

SAN FRANCISCO COUNCIL

The following is a message from the Council President, George Pavelka:

GOOD NEWS! I am happy to announce that Changs will be returning to the Social Hall in the Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, on February 23, when we will be celebrating our good fortune in being able to return to our regular activities.

I am sorry that it has been so long since Changs has been able to meet because of earthquake damage to our meeting place. Thank you for your patience through these troubled times. Since we were not able to find another suitable place, we had to be patient and wait until the church was again available to us.

Last September, when we first started dancing there, we felt very fortunate to have found it because it met all our requirements including a wooden floor, available parking, and convenient public transportation.

Some of our members who have experienced bad effects from dancing on concrete or hard floors felt that they could no longer do so. Therefore, the membership decided that the most important requirement was a wooden floor.



WELCOME TO THE

BLOSSOM FESTIVAL

WES TAKARA



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Bratach Bana (Scotland)

Bratach Bana (BRAH-tahk BAH-nah) is a 32 bar reel for 3 couples devised by John Drewry. The dance was presented by John and Jennifer Kelly at the Spirit of '76 Statewide Institute, May 30, 1976, at Hayward, California.

RECORD: GES 1055 Scottish Country Dance Favorites, Vol I, Side A/1; any suitably phrased 32 bar reel. 2/4 meter

FORMATION: Set of 4 cpls in longways formation*. Beg at the top, cpls are numbered from 1 to 4.

STEPS and STYLING: Bow and curtsey*, cast down*, cast up*, move up*, pas de basque*, polite turn*, skip change of step*.

Promenade Position: Dancers side by side facing in same direction. Hands are joined, R with R, L with L. R arms are above L arms. W may be on R or L side of M.

Half Reel of Three: Dance meas 1-4 of Reel of Three*. Active dancer makes one loop and end dancers change places.

Half Rights and Lefts: Dance meas 1-4 (2 changes) of Rights and Lefts*. On meas 4, W 3 and M 2 make polite turns.

Skip change of step (beg R) is used throughout unless otherwise noted.

*Described in Scottish Glossary section of Steps and Styling, published by the Folk Dance Federation of California, Inc.

MUSIC	2/4 meter	PATTERN
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Measures

Chord INTRODUCTION M bow and W curtsey to ptr.

I. TURN; CAST DOWN; CAST UP

1-4 Cpl 1 turn once by R hand and cast down to 2nd place on own sides. Cpl 2 move up on meas 3-4.

5-8 M 1 dance down between cpl 3, then cast up around W 3 to 2nd place on W side of set. W 1 dance up between cpl 2, then cast down around M 2 to 2nd place on M side of set.

II. HALF REELS OF THREE ON SIDES AND ACROSS

1-4 M 1 dance Half Reel of Three on the W side with W 2 and W 3; beg by M 1 giving R shldr to W 2.

W 1 dance Half Reel of Three on the M side with M 2 and M 3; beg by W 1 giving R shldr to M 3.

5-8 M 1 dance Half Reel of Three across the set in first place with M 3 and W 3; beg by M 1 giving L shldr to M 3.

W 1 dance Half Reel of Three across the set in 3rd place with M 2 and W 2; beg by W 1 giving L shldr to W 2.

Cpl 1 end in second place on own side; Cpl 2 in third place on wrong side; Cpl 3 in first place on wrong side.

III. TURN PARTNER AND CORNERS

1-2 Cpl 1 turn with L hand in ctr of set between cpl 2 and 3.

3-4 Cpl 1 dance a R hand turn with 1st corners (who are on "wrong" sides of the dance): M 1 with W 3; W 1 with M 2.

5-6 Cpl 1 pass each other by R shldr to face 2nd corners.

7-8 Cpl 1 dance a half R hand turn with 2nd corners (who are on "wrong" sides of dance): M 1 with W 2; W 1 with M 3. 2nd corners dance half turn more on the spot as they join L hands with these same cpl 1 dancers. End in promenade pos facing diag across set.

W 1 end on L side of M 3; W 2 end on R side of M 1.

IV. PROMENADE; DIAGONAL HALF RIGHTS AND LEFTS

1-2 Cpl 1 dance with 2nd corners in promenade pos diag across the set to face out; M 1 with W 2 dance twd 1st place, passing above W 1 with M 3 who dance twd 3rd place.

3-4 Retaining promenade pos, Cpl 1 with 2nd corner dance 2 pas de basque steps while turning R to end in 2nd place. Cpl 1 release hands with 2nd corners. Cpl 1 end in second place, on wrong sides of the dance.

M 3 end in 3rd place on M side of dance across the set from M 2.
W 2 end in 1st place on W side of dance across the set from W 3.

5-6 M 1 and W 3 give R hands and change places diag across the set. At the same time, W 1 and M 2 give R hands and change places similarly.

7-8 M 1 and M 2 give L hands and change places on the side of the set. At the same time, W 1 and W 3 give L hands and change places similarly. M 2 and W 3 dance polite turns on meas 8.

32 meas Cpl 1 repeat dance in 2nd place with cpls 3 and 4.

After 2nd time through dance cpl 1 dance to bottom of set. Cpl 4 move up to 3rd place. Cpl 2, 3, and 4 each in turn repeat the dance twice through.

Chord M bow and W curtsey to ptr.

Belle of Bon Accord (Scotland)

The Belle of Bon Accord is a 32 bar strathspey devised by John Drewry and introduced by C. Stewart Smith at the 1972 University of the Pacific Folk Dance Camp.

RECORD: Scottish Dance Time SMT-70-2, Side B/3, "The Saint John River";
 Calclan CC-1-45, Side A, "The Bonnie Lass o' Bon Accord"; Calclan 002 B
 Fontana TFE 17187, Side B/2, "The Bonnie Lass o' Bon Accord". 4/4 meter

SCORE: Piano tune: "The Bonnie Lass o' Bon Accord" played with a variation of
 the tune for each turn of the dance. See "The Scottish Violinist," page 1
 for Scott Skinner's variations (Bayley and Ferguson). 4/4 meter

FORMATION: Set of 4 cpls in longways formation. Cpls are numbered from 1 to 4 with Cpl 1
 twd head of the hall, free hands at sides.

PATTERNS, STEPS and STYLING: Strathspey travelling step*, strathspey setting step*, cast down*, cast up*,
 hands across*, reel of four*.

Use travelling step throughout (and always beg R) unless otherwise stated.

See Scottish Glossary for general styling.

*Described in the Scottish Glossary of the Steps & Styling, published by the Folk
 Dance Federation of Calif., Inc.

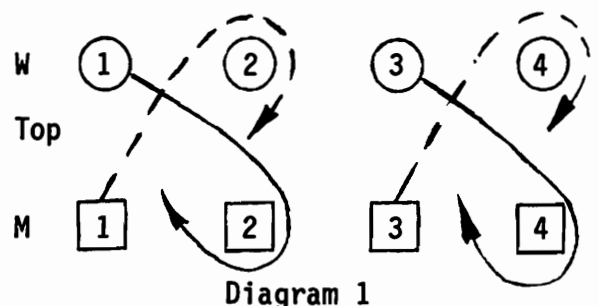
MUSIC	4/4 meter	PATTERN
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Measures

Chord & Upbeat INTRODUCTION M bow, W curtsey.

I. CROSS AND CAST; RIGHT HANDS ACROSS

1-4 W 1 dance down the ctr between Cpl 2,
 cross over to M side, cast up behind
 M 2 and dance into the ctr of the set.
 M 1 simultaneously dance straight
 across the set, cast down behind W 2
 and dance into the ctr of the set.
 Cpl 3 dance likewise around Cpl 4.
 (See diagram 1)



5-8 Cpl 1 with Cpl 2 and Cpl 3 with Cpl 4 dance R hands across, turning once CW.
 Cpls 1 and 3 finish in a straight line down the ctr of the set with M facing
 up and W facing down. Cpls 2 and 4 finish back in place.

II. REEL OF FOUR

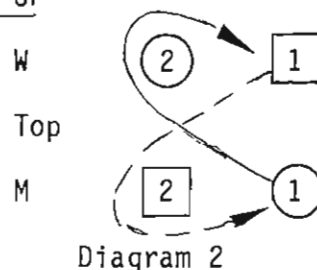
1-8 Cpls 1 and 3 dance a reel of four up and down the ctr of the set to finish
 back where they started.

III. RIGHT HAND TURN; SET AND CIRCLE FOUR

- 1-2 Cpls 1 and 3 turn ptr by R hand 3/4 CW to finish side by side, facing up, W on ML. M must change hands so that nearer hands are joined (ML, WR). Simultaneously on meas 1, Cpls 2 and 4 dance up on the sides of the set into 1st and 3rd place respectively. On meas 2 they dance into the ctr to join nearer hands with ptr facing down, W on ML.
- 3-4 Cpl 1 dance strathspey setting step to Cpl 2, and Cpl 3 set likewise to Cpl 4.
- 5-8 Cpls 1 and 2 join hands in a circle of 4 and dance CW once around. Cpls 3 and 4 dance likewise. All finish back on the sides in order from the top -- Cpls 2,1,4,3 with Cpls 1 and 3 on the wrong sides. (M on W side and W on M side).

IV. LEAD UP, CROSS AND CAST; 2 HAND TURN; DANCE DOWN OR CAST UP

- 1-4 Joining R hands, Cpl 1 lead up between Cpl 2. Releasing hands, cross over to own side, W crossing in front of the M, and cast down to 2nd place. Cpl 3 dance likewise around Cpl 4. (See diagram 2)
- 5-6 Cpls 1 and 3 dance into the ctr to join both hands with ptr and turn once CW. Release MR, WL hands to finish facing down the set with W on ML.
- 7-8 Cpl 1 dance down to 4th place as Cpl 3 cast up to 2nd place.



Repeat dance from beginning with Cpls 2 and 4 active as Cpls 1 and 3. Dance is done 4 times total, each time with new Cpls 1 and 3.

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Attention Past Presidents!

Start right now making plans to attend this years Statewide in Fresno, May 25-28. YES, NOW. Each year at Statewide, a nucleus of you show at the Past President's Party, and admit it - wasn't it great fun to once again rub elbows with old friends and former fellow workers. Don't let that spark go out that once glowed so brightly when you were at the center of California Folk Dance Fever.

For many, those new dances have passed us by but if that describes you, don't let it stand in your way of enjoying a week-end where you can not only renew old touches but witness a great Concert, enjoy the Past President's Party, relax and eat your fill at the Monday Barbeque and maybe even join in when Bev calls a Contra or test your memory when one of those oldies but goodies finds a spot on the program.

Just the other day I was talking to Don Spier, who is now convalescing from a two-week Hospital stay and he plans to be there and make a contribution as usual. So, HOW ABOUT IT BUZ - YOU TOO WALTER, also FLORENCE, CAROLYN and all the others who should be able to locate Fresno without too much difficulty. We know you are out there. Clarice and Wayne Wills, now residents of the State of Washington, were recent visitors as was Allen Pelton, first President of the South and Bill and Trudy too. So, what are you waiting for?

General Chairperson, Frances Adjoian and her Committee members have done a great job in negotiating for the outstanding facilities at California State University Fresno. Conveniently located housing is available at very attractive prices but make your reservation early.

This will be my 44th Statewide and I can't wait to again meet those many old friends who contributed so much to the Folk Dance Movement. I plan to bring my ever growing Program book and your name is in it, and maybe even a picture when we all were so young and such an important part of the picture.

Larry Getchell, Past President, 1948-49

A Brief Summary of the Evolution of Dancing Sets in Ireland

by
Larry Lynch

Quadrilles, or dances in square formation of four couples facing each other, evolved in France, becoming very popular in the early nineteenth century. Their popularity spread throughout Europe, including Great Britain and Ireland, and on to America. The quadrille was first danced publicly in Ireland in Dublin in 1816.

It is clear from the structure of sets in Ireland along with their movements and figures, that sets came from the quadrilles. The Plain Quadrille had five figures. Some of the movements of the five figures were: first, a Right and Left and Ladies' Chain; second, a Cross Over and Recross to Places; third, a Cross Over, Two Opposite Ladies Forward and Back, and Two Gentlemen Forward and Back; fourth, Leave Lady on Opposite Side, Forward Three and Back, Change Ladies, Forward Three and Back, Hands Round; fifth, Forward Two and All Chasse Across. The Plain Set from Newmarket, Co. Cork, and the Plain Set from Lakyle, Co. Clare, (included in *Set Dances of Ireland--Tradition & Evolution*) have similar movements adapted to an Irish country dancing style with wheeling interspersed and a wheel of four instead of Hands Round in the fourth figure. The following comparison demonstrates the remarkable similarity over one hundred years later:

The Plain Quadrille	Plain Set Newmarket	Plain Set Lakyle
Right and Left Ladies' Chain	Right and Left Ladies Chain	Pass Through Ladies Chain
Cross Over Recross To Places	Under the Wing Under the Wing	Advance Advance
Cross Over Forward and Back	Under the Wing Advance	Lead Around To Opposite Side Advance
Leave Lady on Opposite Side & Forward Three & Back	Advance	Advance
Change Ladies & Forward Three & Back	Advance	Advance
Hands Around	Four Wheel	Christmas

The same is true of The Lancers Quadrille and various Lancer Sets danced today in Ireland. Figures with All Balance To Corners, All Forward in Lines, and Grand Chain exist under different names and forms today in Lancer Sets in Crusheen, Co., Clare; Killenaule, Co. Tipperary; Kilmanagh, Co. Kilkenny; Slate Quarries, Co. Kilkenny.

Breandan Breathnach expounds on sets in nineteenth century Ireland in *Dancing in Ireland*: "Folklore has it that the quadrilles were introduced into rural areas in Ireland by the soldiers returning home from the Napoleonic wars. The Knight of Glin gave orders that all dancing masters within his territory should teach the new dance, as it was performed in France and Portugal. This

they did but they also began to adapt and fashion it after their own liking. Originally the quadrilles demanded a range of steps and movements but these, being beyond the ability of the vast majority of dancers, were reduced simply to a matter of walking and sliding. The dancing masters increased the pace to that of the native dances; they also made use of the native steps in the movements. Thus modified, the quadrilles spread throughout the countryside, developing everywhere into particular local forms. The long title was shortened into a set when four couples were involved, a half set when only two couples took the floor.

"Before the end of the last century the sets and half sets had pervaded the country and had completely ousted the old solo dances, jigs, reels and hornpipes, and the group dances based on them...For a comparatively short period in the first half of the century, between the two world wars, the old Irish social dances, notated from old dancing masters, and now designated as ceili dances, enjoyed a revival. Some years after its foundation in 1893 the Gaelic League began to foster these dances, the Eight hand reel, Sixteen hand reel, High Caul Cap or such, and with the edification of its members in mind declared all other forms of dancing as foreign and forbidden.

"It is ironic that the sets and half sets should have been outlawed in that fashion. They were the only form of dancing practised by the people of the *Gaeltacht*; in providing a function for traditional musicians they had helped greatly in preserving the traditional music, and there can be little doubt that in movements, and structure the Irish or ceili dances owed a lot to their inspiration."

Francis Roche in 1927 in his collection of Irish Music comments on the effect of the "revival dancing" on old style set dancing during the early part of the twentieth century: "The spectacular and difficult dances for the few were cultivated to the neglect of the simple ones for the many, leaving the social side untouched, except to criticise, or condemn. The ballroom dances in vogue at the time were the Quadrilles, or Sets, Lancers, Valse, Polka, Schottische or Barn Dance, Two Step, and Mazurka. These were all banned and nothing put in their place but a couple of long dances.

"An exception should have been made, one would imagine, in favour of the popular old Sets (that had become Irishised)..."

Throughout the nineteenth and well into the twentieth century rural people danced sets in their homes and at public gatherings. Still, opposition from many quarters was faced by those who persisted in dancing sets. Dancing sets was banned by the Gaelic League and then ignored by *An Coimisiun le Rinci Gaelacha*, the organization within the Gaelic League established to promote and preserve Irish dancing. The hierarchy of the Catholic Church and local curates condemned dancing sets into the 1940s. In 1935 the Public Dance Halls Act outlawed house dances where sets were danced and admission was charged. Emigration from the mid-twenties until well into the 1960s decimated the ranks of rural people who danced sets for recreation. Yet, somehow, sets survived these adversities. The changing times from the 1950s onward, however, struck the death knell for old style set dancing in the homes. Increased mobility with the use of automobiles and tarred rural roads led to easy accessibility to other forms of entertainment in the towns, e.g., cabaret and lounge entertainment, singing pubs with ladies as well as men in attendance, cinemas,

concerts and ballrooms. Television soon supplanted the visiting in the evening among rural people with its attendant conversation, music and dancing. Musical tastes changed with the ever increasing popularity of cabaret singing, country and western music, and rock and roll. It is safe to say that almost without exception anyone born after 1940 did not grow up in a home dancing sets. Today, it is rare to find sets danced in the home on a regular basis for recreation. Since the 1970s in some areas, particularly in Munster, sets are danced in pubs during the summer months, and in some few instances, year round. Sets are also danced at weddings, public festivals, and official gatherings of organizations such as *Scor* and *Comhaltas Ceoltoiri Eireann*.

It is interesting to note that the revival of dancing sets, albeit in altered format, by *Scor* beginning in 1971 and *Comhaltas Ceoltoiri Eireann* beginning in 1978, occurred at a time of decreased emigration. There were more young people at home available for all forms of recreation. This revival of dancing sets in competition and exhibition format is still going strong through the 1980s. This new style embodies most of the following elements: high stepping, instead of gliding along the ground; heavy pounding with ladies active, not just the men, in lieu of subtle, yet lively, battering; trebling with the toe, instead of battering with the heel; the use of step dancing shoes except in competitions sponsored by *Comhaltas Ceoltoiri Eireann*; military precision in timing; uniformity in style and step, eliminating individualization; hands held high when joining hands in a circle, in hands across, and in ladies chain; ladies hands on top instead of men's when joining hands in a circle; figures in a set limited to two or three, instead of four to seven; invented figures; combined figures; new terminology in naming the movements and figures; standard uniforms to differentiate clubs or local chapters; faster music. Other organizations that promote competition sets are: *Slogadh (Seit Traidisiunta* and *Seit "Cabaret")* and the Irish Countrywomen's Association.

The Willie Clancy Summer School, Miltown Malbay, Co. Clare, began including the instruction of sets in 1982 and has continued ever since. Various styles are taught entailing urban dance class style, old style and competition style steps and sets. At the final concert at the end of the school each year performances are given in all the styles including uniformed competition dancers.

A secondary revival occurred in the urban areas in the 1980s. Dance teachers organized classes and set dance clubs were formed. Sets are generally danced in the style of the teacher, as opposed to the different local styles of each set. Today when watching set dancers, it is possible to tell who their teacher is, or whether they are competition set dancers, simply by the style of their dancing.

The various revivals have insured that dancing sets in one form or another will survive in Ireland. It is also still possible to see and learn the old style set dancing from people in the countryside and keep this optional way of dancing sets alive for future generations.

The above chapter was excerpted from: *Set Dances of Ireland--Tradition & Evolution*. Miltown Malbay, Co. Clare, Republic of Ireland: Seadna Books in collaboration with Dal gCais Publications, 1989. Copies of the book may be purchased from the author, Larry Lynch, 88 Walter St., San Francisco, CA 94114, 415/863-6424.

CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
Ed Kremers, 155 Turk, San Francisco 94102, 415-775-3444

1990

- Apr. 2 Mon SAN FRANCISCO Bulgarian State Female Choir at Davies Hall; 415-431-5400.
- April 6 Fri SAN FRANCISCO Family Folkdancing at 60 Onondaga; 415-592-1190 (also every first Fri. during Spring)
- April 8 Sun SONOMA Cherry Blossom Time Festival, Veterans Building, 1:30-5:30 p.m. \$2.50 707-546-8877
- Apr. 15 Sun PENINSULA Easter Camp-Out for folk dancers; Call "Planina" 415-494-1631
- Apr. 22 Sun SAN FRANCISCO Blossom Festival, City College, Phelan & Ocean, Student Union Building. 1:30-5:30 p.m. \$4.00 Folk Dance Federation meeting 11:45 A.M.
- April 27 Fri SAN FRANCISCO Changs International Folk Dancers Party Night. Back at the Presbyterian Church 1329 7th Ave, near Irving 8-11 p.m.
- May 5 Sat SACRAMENTO Council Scholarship Ball; 916-421-8833
- May 20 Sun SANTA ROSA Rose Festival, Veterans Building 1351 Maple Ave., Santa Rosa 1:30-5:30 p.m. \$2.50
- May 25-28 F-M FRESNO Statewide Folk Dance Festival week-end 209-255-1786 See registration form in Let's Dance
- June 2 Sat FRESNO: Dance & Pot Luck, Lafayette Social Hall. 209-255-1786
- June 10 Sun MILL VALLEY. Morning Workshop and Afternoon Festival Park School, E. Blythesdale & Elm. 415-584-9046
- June 16 Sat JACKSON Senior Center, Off 88 near hospital; Folk Dance in the mountains with the Ribas. 5:30 P.M. pot-luck at Riba's home. 209-296-4970
- June 22, 23, & 24 CAMP SACRAMENTO in the High Sierras near Lake Tahoe; Information: 916-421-8833
- June 23-July 1 MENDOCINO FOLKLORE CAMP; 415-525-1711
- June 30 FIFTH SATURDAY PARTIES: Peninsula (Int & Adv) 415-494-7753
East Bay 415-228-8598
Fresno 209-255-1786



1990 Folk Dance Popularity List

Tzadik Katamar	Arnold's Circle	Yedid Nefesh
Vrapcheto	Hora Fetelor	Road to the Isles
La Bastringue	Ada's Kujawiak No. 1	Godečki Čačak
Karamfil	Belasičko Oro	Armenian Misirlou
Korobushka	St. (Sankt) Gilgen Figurentanz	Lights of Vienna
Swedish - Finn Mixer	Corrido	Baztan-Dantz
Alunelul	Hasápiko (Slow)	Dundee Whaler
Alí Pasa	El Gaucho Tango	Margarets Waltz
Syrtós	Troika	Double Sixsome
Biserka-Bojarka	Postie's Jig	✓ Sirto
Sulam Ya' Akov	Levi Jackson Rag	Santa Rita
Lesnoto	Teton Mountain Stomp	Somewhere My Love
Doudlebska Polka	Tango Poquito	Lepa Anka Kolo Vodi
Ersko Kolo	Never On Sunday	Mari Mariiko
Ve' David	Savila Se Bela Loza	Hofbráúhaus Leander
Tsámikos	Karagouna	Jovano Jovanke
Trugnala Rumjana	Ciuleandro	Floricicá
Maple Leaf Rag	Sweet Girl	Svekrvino Oro
Tino Mori	Kujawiak No. 3	Folsom Prison Blues
At Va' ani	Ikariotikos	Sweet Girl
Salty Dog Rag	Bela Rada	Kohanotchka
Japanese Soft Shoe	Cumberland Square	Stabberinglender
Vranjanka	Let's Have a Ceilidh	Vlaško
Little Man in a Fix	Sham Hareh Golan	Ha'shual
Oslo Waltz	Ma Na'avu	Plataniotiko Nero
Hambo	Alexandrovska	Keshenavo
✓ Šetnja	Körcsárdás	Fascination Tango
Orijent	Double Sixsome	La Cachucha
Gerakina	Santa Rita	Ivanice
Couple Hasápiko	Dodi Li	Hora Mare
✓ Ceresnický	Divčibarsko	Kortanc
Tsiganochka	Bal in da Straat	Erev Ba 11
Milondita Tango	Bela Rada	
Horehronsky Chardas	Trip to Bavaria	

Compiled By Millie von Konsky

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L'ÉPAULE DE PORC FOURRE (Stuffed Shoulder of Pork)

- 4 pound shoulder of pork
- 3/4 cup dark rum
- 2-1/2 cups dry bread crumbs
- 1 cup milk
- 1/2 tsp., each, sage and thyme
- 1 Tbsp. chopped chives
- 1/2 fresh hot pepper, seeded and chopped
- 1 bay leaf, crushed
- 1 Tbsp. chopped parsley
- 2 cloves garlic, chopped
- Salt and Ground Pepper
- 6 peppercorns, crushed
- 1 cup chicken stock

Bone the shoulder of pork and score the skin. Pour 1/2 cup of rum over the meat and let it stand while the stuffing is prepared.

Soak the bread crumbs in the milk and squeeze dry. Mix with sage, thyme, chives, hot pepper, bay leaf, parsley, garlic, salt and pepper to taste and the peppercorns.

Drain the rum from the meat and pour it over the stuffing, mixing lightly. Stuff the shoulder and sew it up.

Roast on a rack in a roasting pan in a 325° oven for 2 hours and 45 minutes, or until a meat thermometer registers 180°. Remove meat to a platter and keep warm.

Pour off the fat from the pan, add the remaining 1/4 cup of rum into the pan, scraping up all the brown bits. Pour in the chicken stock and simmer until reduced to 1 cup. Serve, separately, in a sauceboat.

LE CANETON AUX ANANAS (Duckling with Pineapple)

- 4-1/2 pound duckling
- Salt and ground pepper
- 2 Tablespoons unsalted butter
- 3/4 cup dark rum
- 1 cup unsweetened pineapple juice
- 1 cup stock made from neck & giblets.
- 2 cups unsweetened, canned pineapple, chopped
- 2 teaspoons arrowroot

Remove loose fat from cavity of duckling, and prick the fatty parts with a fork. Season with salt and pepper. Heat the butter in a heavy casserole. Brown the bird all over, lift out and discard the fat. Return the duckling to the casserole with 1/2 cup of rum and 1/2 cup pineapple juice. Cover and cook for 1 to 1-1/2 hours in a 325° oven. Remove the duckling to a platter and keep warm. Discard any accumulated fat. Add the remaining 1/4 cup of rum. Pour into a saucepan. Add the balance of pineapple juice and the giblet stock, and cook over brisk heat until reduced to 2 cups. Add the chopped pineapple and cook for 5 minutes longer. Mix the arrowroot with 1/4 cup cold water and stir into sauce. Cook just long enough to thicken lightly. Serve separately to accompany the duckling. Serves 4

CHOU PALMISTE EN SAUCE BLANCHE (Palm Hearts in White Sauce)

- 2 14-oz cans palm hearts
- 3 Tbsp. sweet butter
- 3 Tbsp. all-purpose flour
- 1 cup milk
- 1/2 cup heavy cream
- Salt and white pepper
- 1/2 cup grated Parmesan or Gruyère cheese

Heat the palm hearts in their own liquid. Drain and chop coarsely. Place in a buttered oven-proof dish.

Meanwhile, melt butter in a saucepan, stir in the flour and cook over low heat, stirring constantly, for a minute.

Heat the milk and cream together and pour on to the butter and flour mixture, stirring constantly until smooth. Season to taste and pour over the palm hearts.

Top with grated cheese and place under a broiler until cheese is lightly browned.

Serves 6

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1990

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STATEWIDE

The Folk Dance Federation of California will hold their 45th Annual Statewide Folk Dance Festival, "Frolicking 90s," May 25-28, at the California State University at Fresno, located at Shaw and Cedar, Fresno. Dancers from all over California and from out-of-state will attend.

Festivities will begin with registration and a warm-up party on Friday. Saturday's activities will feature an Institute of Vintage Dancing, a Costume Parade, and an evening of partner and non-partner dancing. An after party will continue until 1 A.M., with ethnic food and live music. On Sunday, a concert is scheduled; and an Installation Dinner for Federation officers will be held. Dinner will be followed by dancing. Monday's activities will begin with a picnic, followed by a square dance workshop and all-request dancing.

Overnight RV parking is available in designated areas. For further information on any aspect of the Statewide Festival contact the co-chairmen, Fran Ajoian (209-255-4508) or Gary Hughes (209-439-1416). This festival is sponsored by the Folk Dance Federation of California, Inc. and the California Association of

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