

# Let's Dance

THE MAGAZINE OF FOLK & SQUARE DANCING

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IN THIS ISSUE

IRISH DANCE AND LORE

# Let's Dance

THE MAGAZINE

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# Let's Dance Calendar

LEE KENNEDY, 146 Dolores Street, San Francisco

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## Federation Festivals

MARCH 12, SATURDAY 8 p.m.-12 midnight.  
Municipal Auditorium  
Long Beach

Host: Long Beach Folk Dance Co-op.  
Chairman: Oliver Seely.

MARCH 20, SUNDAY. San Francisco  
State Armory  
14th and Mission streets

Chairman: Harlan Beard.  
Council Meeting: 12:30 p.m. Dancing 1:30-5:30 and 7:30-10:30 p.m.

APRIL 17, SUNDAY. Pleasanton  
Amador High School

Hosts: Kolonial Kut-Ups.  
Chairman: W. W. McFadyen.  
Council Meeting: 12:30 p.m. Afternoon dancing only 1:30-6:30 p.m.

APRIL 24, SUNDAY 1:30-5 p.m. Culver City  
Hosts: Westwood Folk Dance Co-op.  
Council Meeting: 11 a.m.

MAY 15, SUNDAY Santa Rosa  
Veterans' Memorial Auditorium  
Council Meeting: 12:30 p.m.  
Dancing: 1:30-5:30 and 7:30-10:30 p.m.

## Regional Festivals

MARCH 19, SATURDAY NIGHT. Carmel  
Carmel High School

Hosts: Monterey Bay Area Council.

MARCH 29, TUESDAY 8-11 p.m. Long Beach  
Silverado Park Clubhouse

Hosts: Silverado Folk Dancers.  
APRIL 23, SATURDAY NIGHT. Westwood  
Town Auditorium  
4th and Birch streets

Hosts: Jacks-N-Jills.  
Dancing: 8 p.m. to 12 mid.  
APRIL 26, TUESDAY 8-11 p.m. Long Beach  
Silverado Park Clubhouse

Hosts: Silverado Folk Dancers.  
MAY 1, SUNDAY. Placerville  
Placerville High School

Hosts: Hangtown Twirlers and Junior Hangtown Twirlers.  
Dancing: 1:30 to 6 p.m.

## Special Events

SUNDAY, MARCH 27 1:30-5 p.m.  
Institute: Dances from Idyllwild Folk Dance Workshop.

MARCH 26, SATURDAY 8:30 p.m.  
Philharmonic Auditorium  
Los Angeles  
Eighth Annual International Folk Dance Festival.  
20 ethnic groups, chorus and narration.

## State Wide Festival

MAY 27-30. Sacramento  
Governor's Hall  
General Chairman: John Moore.

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# A MESSAGE FROM THE FEDERATION PRESIDENT

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THESE ARE BOTH promising and perilous times for the folk dance movement in our area. Many have a feeling that folk dancing is at some critical turning point and as president of the Federation I consider it my obligation to develop the opportunities and minimize the perils which face us.

The only way I can accomplish this is by providing leadership that deserves and receives full support of the membership. Progress will be obstructed if constructive ideas and actions draw criticism from

prominent members more intent on being big for the sake of bigness than on being of service and considering our future. I am convinced that with enthusiasm, cooperation and unity we can make the present crossroads a turning point for the better.

I believe that the varied international program offered here in California is second to none in the world. However, the present trend in some quarters of introducing more and more new dances is causing confusion. It leaves little room

for teaching and reviewing the dances that have proved their stability by consistent appearance on festival programs for many years. This confusion can be alleviated and the cause of unity strengthened by a program of first teaching the folk dances compiled by the Federation in volumes for that purpose. I think that 12 new dances a year should make the "eager beavers" happy, and surely the rank and file of our members cannot be

*Continued on Page 14*

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## San Francisco

City by Golden Gate Puts Out  
Welcome Mat for March 20

## Your Host Cities

## Long Beach

Southern City to Host Spring  
Festival March 12

IT'S TIME AGAIN for San Francisco's folk dancers to put out their welcome mat and say "Hi, come on to our Festival."

The Federation Folk Dance Festival will be held Sunday, March 20, at the National Guard Armory, 14th and Mission streets, with dancing from 1:30 to 5:30 p.m. and from 7:30 to 10:30 p.m.

Reams have been written on San Francisco's charms. From Bret Harte to Herb Caen and Stanton Delaplane, men have tried to capture the city's moods on paper. San Francisco is a tourist's paradise with many facets to its personality and make up. One would hardly call it a quaint city, yet there is a delightful quaintness about the cable cars, the narrow, crowded streets of Chinatown, the colorful homes on Telegraph Hill. There's a sophistication too, in the streamlined stores and sleek skyscrapers. And there is cultural leadership in the many schools and colleges, the churches of many faiths, and the libraries, museums and concert halls.

And San Francisco has its whims in weather. It will pick up a brisk breeze one day, then bask in the sunshine the next. And then the city will pull in fog so thick one can almost taste it.

San Francisco is world-famous for its restaurants and hotels, its colorful parks and sea-scented fisherman's wharf.

As host to the Festival, the San Francisco Folk Dance Council is working hard for the folk dancers' pleasure. Balanced afternoon and evening programs of dancing have been planned and leading exhibition groups will perform. An innovation in square dance calling will be presented by Randy Randolph, square dance chairman, to keep the squares moving at a faster pace. San Francisco will present in all 16 of its local callers.

—Bill Powers.

THE LONG BEACH FOLK DANCE CO-OP will be host at the Federation Early Spring Folk Dance Festival in Long Beach Municipal Auditorium on Sat. night, March 12.

Beginning at 6 p.m. with a Federation council meeting, the evening will continue with dancing from 7:30 until midnight, to be interrupted only by several exhibitions by favorite dance groups.

Since the turn of the century Long Beach has been known for its leisurely, happy living. Since World War II, the city has seen phenomenal growth until it is no longer the seaside resort of yesterday, but now is a thriving metropolis.

Since the first producing well in 1921, oil has played an important role in the city's development. Black gold is being produced by the millions of gallons, and the city's treasury is strongly supported by oil reserves.

The aircraft industry also has done much to make the city's

*Continued on Page 14*

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## Cover for March

March is the month of the Irish so LET'S DANCE puts on a green face for a change and Art Director Hilda Sachs creates a Shamrock, a pair of dancing Colleens and a bit of an Irish air.



# Irish Dance and Song - - A Story of Survival



HEARN



MCCARTHY



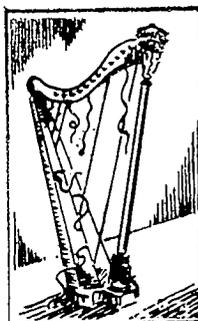
MCDONOUGH

The crests . . .



Cherished steps and tunes,  
preserved for centuries,  
come to the New World

By SEAN AND  
UNA O'FARRELL



IN THE YEAR 432 a lonely missionary brought home the first news of Christianity to a small island off the western coast of Europe. To illustrate to the King and to the chieftains the mystery of the Holy Trinity in One God, he bent down and plucked from the green sod a sprig of a tiny plant with three leaves on one stem, and he handed it to the King. It was the first St. Patrick's Day, and the first green Shamrock to be honored by an Irishman.

Fifteen hundred and twenty-three years later, in 1955, millions of people scattered over the earth, from Killarney to Kuala Lumpur and from Limerick to Lodi, will don green ties, throw back their chests and proudly announce that "It's a great day for the Irish."

Music has flourished in Ireland, since the dawn

of history. There is evidence that as many as nine different musical instruments were in use in Ireland in the fifth century. Like many other ancient races, Ireland claims to have invented the harp, which, by the way, is a small harp, played upon the knee, with the musician seated. Other instruments were the *corn-phioba*, or horn pipe which gave its name to one of our dances. There was also a stringed instrument called *fidil*, a name now associated with a violin.

The country was governed by the chiefs of great families. Each had his own particular district under his jurisdiction. Some old-timers were the *O'Neills of Tyrone*, the *O'Briens of Thomoni*, the *O'Rourke's of Breffny*, and many others. When life was too quiet, a chief would raid the territory of his neighbors and carry off gold, cattle or

other valuables. The shortest declaration of war in history is said to have been used on one of these occasions. O'Neill sent a message to his neighbor O'Donnell. It said "Leave my territory—or", O'Donnell sent back a message: "I will not leave your territory—and if—".

After the chief, the most important person in the kingdom was the *Ollav* or judge, who interpreted the law. After him came the *bard*, or poet and musician. In peace time he acted as chronicler of all events in the land and he recounted them to the court in long epic poems to the accompaniment of the harp. Many of these great poems have been handed down word-for-word to the present day, and much Irish history is re-told in them.

In the ninth, tenth and eleventh centuries, Ireland was invaded by the Danes and the Normans. Henry the Second, the Norman King of England, also made himself King of Ireland and from that day to this we have never had a day's peace in the country. For the past 700 years the story is one of decline and destruction. The Golden Age of Music, song and dance was over. The great families were slowly wiped out or forced to leave the country. The musicians, blamed for keeping alive the spark of national feeling, were forbidden under penalty of death to play their music. The end came with the departure of the last remnants of the old families for Europe at the end of the 17th century. They were called the "wild geese" and the musicians they left behind were

Members of Stockton's Polk-Y-Dots, directed by Lawton Harris, perform the Irish Bonfire Reel.

—Henry L. Bloom photo.





... of a few of the many Irish clans

all that was left of this most ancient of national cultures. These poets and musicians became wandering beggars and roamed the country, playing for dancing and singing, and in return, getting a meal and a bed for the night.

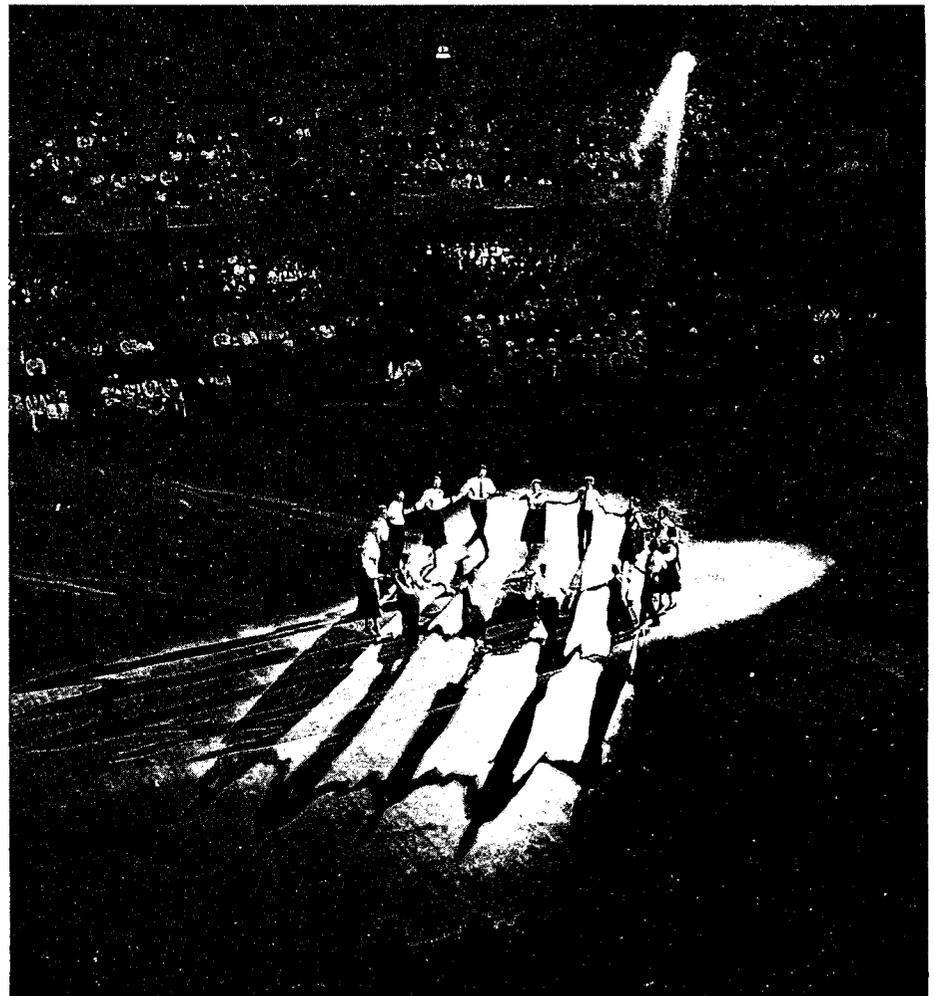
In spite of poverty and discouragement, this handful of men met at intervals of a year or two and exchanged music and ideas. The last great meeting of Irish bards was held in Belfast in 1792. By a fortunate stroke of fate there was at that meeting a young musician who realized that he was listening to music that was left only in the minds of a group of old men and he got to work and wrote down as many melodies as he could. He was Edward Bunting—the man who saved Ireland's music. Since then, many collections have been made. Approximately 3000 Irish melodies are in print—probably a tenth of what was once the national music.

At the beginning of the present century, a small group of men started to develop an interest in Irish language, dances, music and everything that was truly Irish. The majority of the people of Ireland had succumbed to English influence and the Irish language was spoken only in a small area on the West Coast. This small group started an organization known as the Gaelic League, and from this group came the movement for independence, which resulted in the Rising of Easter Week, 1916, and the formation of the Irish Republic as it is today.

Since the attainment of self-government, Irish dancing and music have been widely encouraged. The dances most popular are those like the figure dances, 16 hand reels, eight hand jigs, and so forth. The three major divisions of the dances are reels, jigs and hornpipes. The reels are danced to common-time and are the fastest. The jigs are danced six-eight time except for a few which are called *slip-jigs* or *hop-jigs*, and these are danced to a peculiar nine-eighths time. The horn pipes are all four-four time and have a very characteristic repetition of the last note three times. At dances in Ireland, records are rarely used and there are few neighborhoods without a fiddler or a whistler or a musician of some sort.

Irish dancing must be taken easily. Let it come slowly, and do not try to do too much at a time. Rarely in Ireland is the dancing done without a stop for a song or a solo dance or a tune on the fiddle. There is a tendency among beginners to play the music too fast and to try to dance too quickly. Irish group dances are not spectacular. They are meant to be danced for pure enjoyment by the dancer.

Those in Ireland who love and cherish the national dances and culture above all else, have a great struggle on their hands. It is difficult for young people not to be swept off their feet by the top-hit tunes on the radio and Hollywood



—Ace Smith photo.

The spotlight catches the Polk-Y-Dots as they circle in the Bonfire Reel.

musicals which invade the quietness of the Irish countryside. It is hard for an Irish father who has perhaps suffered for the freedom of his country to see his children lose interest in the national heritage of culture.

But what is this amazing California doing? Having had for years a reputation for sophistication, it now gives every cross-roads fiddler and every step-dancer a clap on the back and says, "Please teach us to dance."

What a wonderful source of pride to us to write home and say that 300 folk dance clubs in California would like to do an Irish dance. Do the folk dancers here realize what encouragement they give to the people in "the old country" when they practice a country's dances? Some of these days our people at home will tune in on the radio to California and their hearts will rise when they hear the "Walls of Limerick" in-

stead of "Poppa Loves Mambo." *Beannacht de ar an obair* (God bless the work).

(For a profile of the co-authors of this article, see Miriam Lidster's report on Page 7.)

## IRISH PARTY DATES IN LOS ANGELES

A Spring Dance April 23 and a Summer Picnic July 31 are the party plans for the Irish Rover's Club of Los Angeles. The spring party will be held at the Wilshire Hall, 4157 W. Fifth street and the picnic at the Croation grounds at 117th street and Budlong. Purpose of the parties is to raise funds for a long-wanted club house.

The Irish Rovers organized as an ethnic dance group three years ago under the leadership of Eddie Masterson. They are dedicated to "the learning of Irish dance and the promotion of Irish culture."



**TYPICAL IRISH COSTUMES**—This Irish miss wears a white blouse and green underskirt. The cummerbund is red, the scarf is green plaid and the top skirt is tan. Shoes and stockings are black. The gentleman wears light beige knepants and tan coat. His tan hat is trimmed with a green ribbon. He sports a green bow tie and a green vest. His shoes and stockings also are black.

## The Lepruchans

'Twould be foolhardy indeed  
not to believe in them.

I have never seen a lepruchan, neither have I ever seen an Eskimo. I am quite certain both exist because I believe some reliable friends of mine who have seen them. Anyway, even if I did not believe in lepruchans, I would not be so foolish as to say so. I do not want my fountain pen to go dry—or the keys to fall off my typewriter. Maybe the spring would fall down on the bed tonight, or my car tires would mysteriously go flat. No—no—if any lepruchans happen to read this, let them realize I believe in them—

In a shady nook one moonlight night  
A lepruchan I spied,  
With scarlet cap and coat of green  
A *cruiskeen* by his side.  
T'was tick, tick, tick his hammer went  
Upon a weeny shoe:  
And I laughed to think of a purse of gold  
But the fairy was laughing too!

As quick as thought I seized the elf,  
"Your fairy purse," I cried.  
"The purse," he said, "'tis in the hand  
Of that lady by your side!"  
I turned to look; the elf was off;  
Then what was I to do?  
Oh, I laughed to think what a fool I'd been,  
And the fairy was laughing, too.

And as for you readers who say it is all nonsense, let me tell you this: In a museum in Ireland, there is a tiny shoe about the size of your thumbnail—an old man's shoe perfectly made of leather—and it's worn down at the heel.

—Sean O'Farrell.



Shrine of  
St Patrick's Bell

## Why Folk Dances of Ireland are Different--and Difficult

St. Patrick's day seems to be set aside throughout the world just for Irish dancing. The lilting music that accompanies the dance fills many an on-looker with the desire to dart to the floor to execute the dance himself, and it is then that this question is often heard:

"Just why is it that the folk dances of Ireland are so difficult and different from those of other lands?"

It is the highly elaborate and intricate figures of these dances, especially of the solo, or step dancing, together with the fact that only leg movements are permitted that raise the question of difficulty. The answer seems to be the same that must be given to questions concerning other aspects of Irish culture, such as the language, laws, literature, art, religion, customs and costumes. It is that the Irish are such an ancient race that almost everything connected with their civilization is of a highly wrought, intricate nature.

An example is the laws of ancient Ireland, called the Brehon Laws, which date back to pre-

historic times. Scholars marvel at the difference between these laws and those of other civilizations.

The language of these laws is the Gaelic. It is of such a highly elaborate grammatical system and is so rich in idiom and apt expressions that—like the dance—it is difficult and different from that of other lands. The literature in this language dates back to Anglo-Saxon times and pre-dates English literature.

The art of ancient Ireland follows the same intricate pattern. Students are baffled by designs in, for example, the Book of Kells, which reposes in a glass case in Trinity College, Dublin. It is a source of wonder to them where the monks began and ended curved lines and how they manufactured and blended the colors of the illuminated works.

As to the dances themselves, here is what Dugan, Schlottman and Rutledge have to say in "The Folk Dances of the British Isles" (A. S. Barnes & Co. New York, 1948):

"The folk dances of Ireland resemble those of

other countries only in that they are step dances based upon clog and shuffle steps which appear in the folk dances of various national groups. In Ireland, however, these so-called step dances, more difficult and highly elaborate than those of any other country, constitute a unique and distinctive form of their own with primary emphasis always upon the secondary rhythmic patterns tapped out by nimble feet often said to touch the floor as many as 75 times in 15 seconds. . ."

". . . The style of execution is singularly free from artificiality or affectation of any sort. The arms hang relaxed at the sides throughout, making no movements which might detract from the movements and the rhythmic patterns produced by the feet."

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

—Margaret White

# The Mr. and Mrs. of Irish Dancing



How Sean and Una O'Farrell became the West's leading exponents of the dances of their homeland

By MIRIAM LIDSTER



**M**ARCH BEING THE MONTH of the Irish and Una and Sean O'Farrell being my favorite among the Irish I wanted to know more about them. When dancing one rarely has the opportunity to say, "where did you learn to dance", or "do the Irish today dance the dances of their forefathers, or have they gone international in their dance"? So, I wrote a list of some ten questions to the O'Farrells and now I would like to share part of the seven pages of delightful answers with all of you who read Let's Dance.

Many of us met Una as Una Kennedy for the first time at a folk dance institute at Mills College, Oakland, in 1951. Many more of us danced with Una in her classes of Irish dance at the College of the Pacific Folk Dance Camp later in 1951 and again in 1954. Una also taught Irish dance in the Northwest and held institutes in Modesto and Los Angeles.

The twinkling dancing feet of Una began their career at about the age of six in a step dancing class held first in her cousin's home and later in her own. "TEN CENTS A DANCE"—this was the remarkable fee charged by their much-loved teacher, Tim Whelan, a member of the Irish Dance Teachers Association. Whelan is now a grand old Dublin man of about 70, "with the neatest, liveliest feet you ever saw". Whelan held large classes all over Dublin and at that time the children's classes were held in the late afternoon and on Saturdays and Ceili dancing classes for adults were held each evening. Like all teachers of Irish step dancing, Whelan's background was purely in Irish dance. He was an "active Irishman"—a strong supporter of the Irish language movement and active in the struggle for freedom in Dublin in 1916.

Sean said that his interest in dance did not begin or ripen at the age of six although he attended two dancing classes with his sister at this young age. However, during his activity in the Irish language movement he learned the Irish dance and eventually taught a Ceili dancing class and "MC-ed" many a Ceili for the local branch of the Gaelic League.

All of the Kennedy family danced. In fact, they all had a step dance lesson when the children arrived home from school. They then had supper and after supper friends and neighbors would arrive for Ceili (group) dances and singing. From one nearby family came a boy, his two sisters and their father who played the fiddle, and from another family came two boys and their

sister. The grocer and his wife with many other friends attended these dances. Una's father and mother danced. Her mother also played the piano and her father sang.

The dancing was Irish only. However, they did ballroom dancing at a local hall and at friends' houses. Now her family combines Irish dancing, international folk dancing, square dancing and a little ballroom. One of Una's young brothers, Declan, runs the group. Mildred Buhler, a California square dance leader now living in London, gave Declan some help in "calling" when she visited the Kennedys. Una taught Declan the dances she had learned at Folk Dance Camp when she returned to Ireland in 1952. She also left all the folk dance records Lawton Harris had given her. Una said the most popular dances from Folk Dance Camp were Neapolitan Tarantella, At The Inn, Zillertaller Landler, Marklander, Korobushka—anything energetic—and squares.

When Una's family moved in 1945 to Dalkey, the town where Sean lived, they had dancing every Friday night in a big room of their house. An average of 20 to 30 persons always attended and they were again taught by Whelan. This continued from 1945 to the time Una left for Mills College in 1950. Music for these dances was provided at the piano by Una's mother or by Sean or another member of the group. Sean also played a flute or tin whistle and various other members of the group took turns at the piano, fiddle and tin whistles "as the humor took them".

Dancing classes were given at school as an "extra" after school activity, but Una said Whelan was their best teacher. Una danced only once in competition—just to please Whelan. The competitions in Irish dancing are held many times during the year and a certain group participates in all of them and collects the medals and cups.

Una said many people in Ireland dance but the Irish dancing is seldom mixed with ballroom dancing. It is danced in the same town halls and hotel halls throughout the country but on different nights. At a Ceili there are people of all ages, but mostly young people. Between dances there are always solo selections from members of the band, and step dances and songs from the people present. The local festivals and competitions are often held outdoors on Sunday afternoons. These festivals are sometimes held in conjunction with pipe band competitions or Gaelic football matches and are called aeriocets.

Prior to Una's departure for Mills College she taught a children's class in Dalkey as an assistant

to Whelan. After her return to Ireland she taught a Gaelic League class in Dublin. This class was made up primarily of teen-agers. Sean played the piano and usually they had a fiddler and sometimes a flute or drum. They taught dances they later taught at Folk Dance Camp—and some that had a longer sequence.

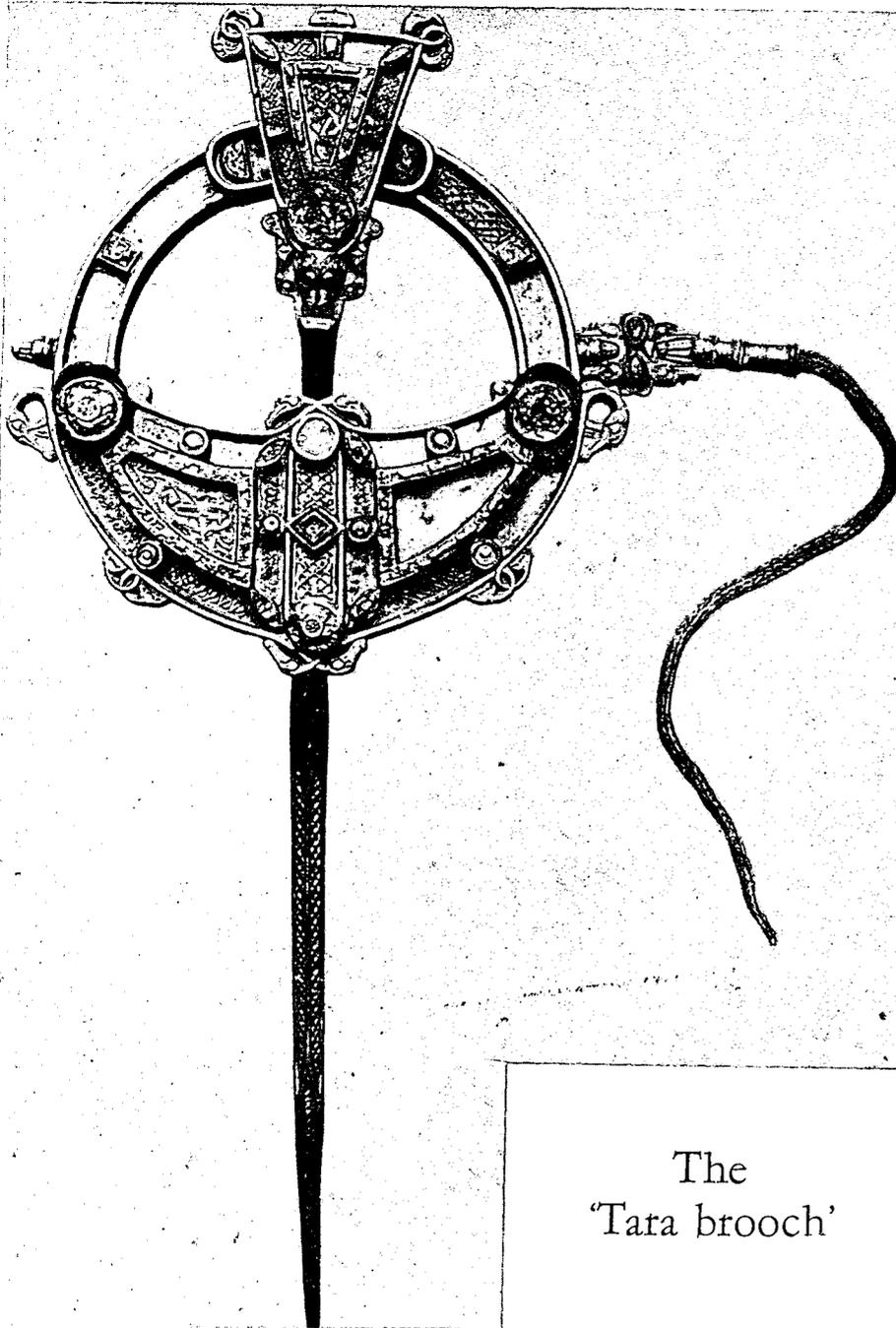
Some of you will remember our "tin whistle orchestra" that presented several selections at the 1954 Folk Dance Camp. Una said Sean never took lessons on the tin whistle or in fact any other instrument—he just went to Ceilis and was active

*Continued on Page 8*

**HOODED CLOAK**—This fine old lady from County Cork is wearing the hooded cloak which is the traditional feminine attire in certain districts in southwestern Ireland. These cloaks, elaborately woven, are regarded as family heirlooms and handed down from mother to daughter for generations.

*—Irish Tourist Association photo.*





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.

## Recípes of The Month

### IRISH BREAD

4 level cups flour	2 tbs. shortening
4 heaping tsp. bak- ing powder	1 tbs. vanilla
1 cup raisins	1 tsp. caraway seeds
$\frac{3}{4}$ cup sugar	1 pt. milk with
1 tsp. salt	1 egg beaten in

Sift flour, baking powder, salt, into large mixing bowl. Add sugar, caraway seeds, raisins and shortening. Mix well with hands until shortening is mixed with other ingredients. Pour in milk and egg mixture all at once. Stir well until stiff batter is formed. Add vanilla. Grease dutch oven and pour in batter. Bake 350 degree oven until brown on top.

—Margaret Linehan, Burlingame, formerly Ballinagare, County Roscommon, Ireland

### IRISH COFFEE

When the March wind doth blow, and one is chilled to the marrow, there is nothing like a cup of Irish coffee. Its fame has been spread by transatlantic passengers who "discovered" it at the Shannon airport. For each serving take:

strong coffee
1 jigger Irish whiskey
thick cream
$\frac{1}{2}$ teaspoon sugar (optional)
mugs for serving

Put sugar in bottom of mug. Add piping hot coffee. Add jigger of whiskey. Float thick cream gently on top. Serve at once.

—Vincent J. McGinn

## Sean and Una O'Farrell

*Continued from Page 7*

in groups formed to revive the Irish language. There was always a piano and fiddle in his home and he taught himself to play those. He can't even remember when he bought his first tin whistle. He did mention that he took lessons in flute for awhile, and played bagpipes for a while, too.

Una and Sean first met ten years ago when she moved to Dalkey and Sean came to their house to ask Una's brother to take part in an Irish play. Una also participated in some of the plays. However, she said that it wasn't until her return from Mills that she really got to know Sean.

While at Mills Una majored in Child Development, which was her major interest, but fortunately for many of us she did not let her dance interest die and through the efforts of Henry "Buzz" Glass she was presented in a folk dance institute.

After Una had returned to Ireland for almost a year Sean came to the United States in '53 and lived with Mr. and Mrs. George Murton of Redwood City. Early in the spring of 1954 Sean went to Stockton to work and it wasn't long before "rumors were flying." Una came "bag and baggage" and they were married in Stockton on April 19, 1954. To Una and Sean we say "many, many years of happy dancing."

# All Eyes on Sacramento for May

Capital City's dancers are busy arranging many extras for the Statewide Festival, Fiesta Del Oro

Folk and square dancers in the Sacramento area are busy these days preparing for the Statewide Festival to be held in the capital city over the week end of May 27 to 30. The festival theme, Fiesta Del Oro, will be carried out in the decorations and programs. Also, costumes and special exhibits will portray the Gold Rush days.

Many extra events are being arranged for the week end. Dancers may join trips to the State Capitol, Sutter's Fort, Folsom Dam, gold dredging sites and other points of interest. Friday evening, May 27, will feature the Square Dance Jamboree. The Memorial Auditorium floor will be especially prepared and callers are being selected from all parts of the State.

The General Committee is urging all dancers to appear in costume. Exhibitions will be presented during the Saturday, Sunday and Monday programs. An evaluation breakfast is planned for Sunday morning, May 29, in the Hotel Senator. Dancers interested in the institutes will be able to make arrangements at the registration booths.

Festival headquarters will be in the Hotel Senator, and folk and square dancers can register there or at the Auditorium. The festival committee advises out-of-town visitors to make reservations early. Information about accommodations, exhibitions and other events can be obtained by writing to the general chairman, John S. Moore, 3915 T street, Sacramento.

The Circle Square Folk Dance Club was host for the Heart of My Heart, Valentine Festival Dance on February 13. The dance was held to

help finance the Fiesta Del Oro and attracted many out-of-town guests. The afternoon program featured folk dances and the evening square dance program featured live music.

Prizes and prize-winners at the Valentine Festival warmup dance were:

- 1—Television set, Richard Boundy of Loomis.
- 2—Electric mixer, Kay Davis of Carmichael.
- 3—Clock radio, Benjamin Friedeberg of Sacramento.
- 4—Automatic coffee maker, Leo Sween of Sacramento.
- 5—Percolator, O. L. Crump of Placerville.
- 6—Toaster, Walter Beek of San Francisco.
- 7—Automatic coffee maker, Cayuga Twirlers of San Francisco.
- 8—Automatic coffee maker, Wilson Makabe of Loomis.
- 9—Electric iron, Stan Lacy.
- 10—Electric shaver, V. F. Gerwer of Sacramento.
- 11—Electric clock, Bess Redd of Sacramento.

I'll need corn and bunion plaster  
If I do the Hambo faster.

## Volume C Available

William Sorensen, president of the Folk Dance Federation of California North, has announced that Volume C, containing 25 intermediate dances, is now available. The volumes can be ordered from the Folk Dance Federation office, 420 Market street, San Francisco, and cost \$2.



**EUROPE-BOUND**—Millie Libaw of Los Angeles is scheduled to leave March 17 for three months in Europe. She was honored at a bon voyage party given February 7 by her Brendo Co-op dance group. Millie said she hopes to be back for the state-wide festival in Sacramento. The picture above was taken recently in Mexico City.

## Stockton Camp Names Faculty for 1955

The College of the Pacific has announced that the faculty is completed and plans all set for its 1955 Folk Dance Camp, July 25 to 30 and August 1 to 6—the eighth to be held on the campus at Stockton.

The faculty of 30 will include such well-known leaders as Richard Crum, Anatol Joukowski, Vyts Beliajus, Madelynn Greene, Grace Perryman, Bruce Johnson, Walter Grothe, Ralph Page, Lucile Czarnowski, Miriam Lidster, and Larry and Helen Eisenberg. Other local leaders are John McKay, Jack Sankey, Dale Garrett, Edith Thompson, Ed Kremers, Vera Holleuffer, Ace Smith, George Murton, Buford and Betty Bush, John Filcich, Sean and Una O'Farrell, and Lawton and Sally Harris.

Special emphasis will be given this year to Yugoslav and Balkan dances, kolo and otherwise. Madelynn Greene will present the results of her recent study in Spain. Squares and Contras will be featured with Bruce Johnson, Dale Garrett, Ralph Page and a number of local callers.

Campers will have seven to ten hours of dancing each day, plus some time on theory and customs. They will live in the college dorms and eat at the college dining hall. Six to seven classes meet each hour, affording each dancer a wide choice. Students may enroll for either one or two weeks. One unit of college credit may be earned each week.

Information is available from the camp director, Lawton Harris, at the College of the Pacific, Stockton 4, California.

# They'll do it every dance

BY Phil Eng

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Hambo  
La Chulita  
Road To The Isles  
Viennese Waltz

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American Squares  
Square Tango  
Polyanka  
California Schottische  
Oberek Zwyczejny  
Corrido  
Hambo  
Bruder Lustig  
Vienna Two-Step  
(Prog.)  
Ladies' Whim  
American Squares  
Polka Mazurka  
Hopak  
Drstisteyrer (Old)

EXHIBITIONS

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San Francisco  
Folk Artists  
Chang's International  
Folk Dancers  
Dance Guild  
Millbrae Highlanders  
Oakland Recreation  
Dance Arts

ION OF CALIFORNIA

# isco Festival

MARCH 20

14th AND MISSION STREETS



—Photo by Art Frisch, courtesy San Francisco Chronicle.

### EVENING DANCE PROGRAM—7:30 - 10:30

St. Bernard's Waltz  
Mexican Schottische

Oklahoma Mixer  
(Prog.)

Fandango Espana  
Waltz Mazurka  
American Squares

Russian Peasant  
Españ  
American Squares

#### CALLERS

Peg Allmond  
Charlie Bissett  
Harlan Beard  
Gary Kirschaer  
Ed Kremers  
Pete Lydon  
Dan McDonald

Ed Wright  
Arne Nielsen  
Bill Powers  
Randy Randolph  
Jack Sankey  
Johnny Savage  
"Bunk" Sicotte  
Art Young

La Mesticita  
Ranchera  
Hambo  
Philippine Mazurka  
Yablochko

American Squares  
Neapolitan Tarantella  
Circle Schottische  
(Prog.)  
Silencio Tango

Russian Polka  
Dodi Li  
Hambo  
Dutch Foursome  
(Prog.)  
Cotton Eyed Joe

American Squares  
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# Tell It To Danny

By DAN McDONALD

4356 18th street, San Francisco 14

Here we are, well in to a happy pair of fives, and it looks like a glorious year if the pupil will give and the teacher will take the time to see what a well planned schedule can do for each other. . . .

\* \* \*

The East Bay Indoor Sports, under my direction, have been busy in their wheelchairs. Dates to perform at Polio benefits, coming from far and near, are doing a world of good for them. Because of double dates they couldn't make it to the Stockton Festival and the Merced Party, but they ROLLED at Grass Valley February 6, invited by our old friend Les Clark, now owner-editor of the *Nevada City-Nugget*, a weekly with a wallop. The huge March of Dimes Folk Dance Festival included a spaghetti feed put on by the Nevada County Peace Officers Association, this being the fourth year of their combined efforts to bring benefits to others. Chief STIR'ER'ER, Deputy Chief Frank Galinno was in charge as usual. . . Marysville wants us for the Polio Show March 13. But we no can do. Another benefit is scheduled. Our Wheelchair Dancers WALTER CRONE and DOLORES LIVELY are getting married on that day. Dolores joined the class a couple of years ago in El Cerrito. Walt taught her to swing, and that started them going around together. The house he has been building for himself will be ideal for both as they wheel across the threshold. . . The Concord Polio Party contributed \$600 or more to the cause. It was hosted by the PLEASANT HILL FOLK DANCERS and was one of the most enjoyable programs this well rounded dancer has attended in a long time. Everybody danced and everybody was there. . .

\* \* \*

The exhibition chairman of the Merced Benefit Dance belongs to a real folk dance family—honeymooned all through the Raisin Harvest Festival, then while Al was doing duty as exhibition chairman at the Statewide Festival, Madeline was dutifully delivering twins, DENNIS and DAVID METZ. Al calls them their "Little Hopaks".

\* \* \*

March 20 the main monthly event will be held in the San Francisco Armory. . . Good news for April 17: we'll trek to the town of Pleasanton for our first Federation Festival to be hosted by those KRAZY KILLERIOUS KOLONIAL KUTUPS for the BENEFIT of ALL.

\* \* \*

Signs I've seen—"Spikes must not be worn on the seats" (Kezar Stadium). . . "Stay off mats with shoes" (St. Dom's.)

# Fresnotes -- News from the Valley

Annual Raisin Festival to be a Spring event this year;  
three-day folk dance party set for May 6 to 8

Fresno invites all folk dancers to the Raisin Festival scheduled for May 6, 7 and 8—a three-day folk dance party complete with fine exhibitions, International Food Market and institute.

For six years this event has been associated with the raisin harvest in the fall, so it will come as a surprise to many to find it listed as a spring event. The date has been changed at the request of the California Raisin Advisory Board, which for years has done a great deal financially to foster folk dancing in California by enabling the Fresno group to put on what many term the "little State Festival."

The Raisin Festival will be the highlight of a week-long series of civic activities calling the attention of the nation to Fresno's place as world capital for the production of the little, iron-packed fruit.

In answer to those who have been asking whether Fresno will also have a fall festival, the answer is yes.

The Bakersfield Circle 8 Club had its annual February festival on the 5th. As usual, the hos-

pitality of this group was the topic of conversation long after the festival was over. The Fresno Frolickers and the Council Workshop presented exhibitions. Fresno dancers feel that this festival is a "must" and no wonder for not only is the program good and there is a capacity house of appreciative spectators, but the host club goes "all out" to make the out-of-town dancers feel like long-awaited and desired guests. Incidentally, members of the Circle 8 have beautiful costume reproductions. Their Hungarian men's and women's costumes are lavishly hand embroidered and represent weeks of research. Barbara and Jim Ryan's Serbian costumes, complete with hand tooled curved-toe sandals which Jim made himself, have excited many comments even from the Kolomaniacs, who are accustomed to seeing beautiful costumes.

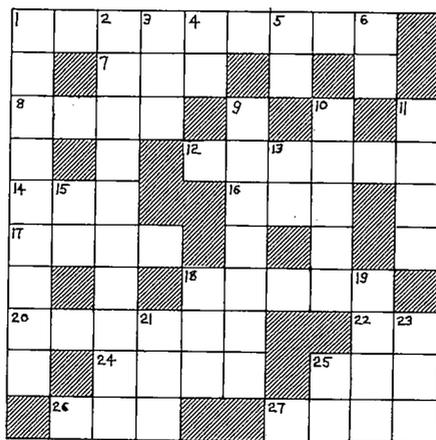
We are continuing to give the beginner a large share of our thoughts, in the hope that we may have a resurgence of the days when hundreds of enthusiasts crowded Fresno's beginner classes. Maybe we are daydreaming. However, our crowded auditorium balconies, which seat 1500, filled to the tip top at all our festivals, with standees remaining by the hour (!) to see the dances, attest to the large reservoir of folk dance lovers in the community.

How to get them to the classes and how to keep them there is a problem. Another teaser is why so many turn to the square dance classes almost immediately. There are many answers to the latter question and no doubt there is truth in all of them. But here is one observation made as a member of the beginner class committee in Fresno. In line with Volume A, Rose Welch, a beginning teacher—a very capable person of long teaching experience and great personal charm—introduced Spinning Waltz, California Schottische, St. Bernard's Waltz, etc. to the class. The beginners learned the dances with earnest expressions and frowns. However, when the squares were introduced and everyone arranged in sets, there were smiles, exchange of comments, and as soon as the music started, tapping of feet. Remember these were "rank" beginners who had to learn the allemande, grand right, etc. from "scratch" and had as hard a time doing it as learning the folk dance steps.

The reason for the change in attitude seems to be the fact that in the square formation the beginner feels the coziness of working in a small set instead of just being part of a large roomful, is dancing with seven other people instead of just one (who may be his wife, making him feel very inferior as he stumbles around!), and also lively music invites active participation. Could our choice of folk dances for the beginner be improved? We could include more of the folk dances that are done in sets and are at beginner level and those which have a lively, gay flavor. Once we capture their interest beginners will learn to appreciate a diversity of dances.

—Mary Spring.

## Crossword Puzzle



### ACROSS

1. Your dance magazine
7. Exclamation
8. The central part
12. To slide (square dancing)
14. A vase with a pedestal
16. Another name for Keos, island in Aegean Sea
17. Tardy
18. From the—came the wine
20. Estonian dance
22. Meitzi Putz—
24. English tango
25. Mrs. O'Farrell
26. Merry
27. Mr. O'Farrell

### DOWN

1. Argentine tango
2. Italian dance
3. Feminine pronoun
4. District Attorney (abbrev.)
5. Negative
6. — Farrario
9. Polish folk dance
10. High in pitch
11. Editor of Viltis
13. South East
15. Note in scale
18. Slang for girl
19. Girl's name
21. Gladness
23. Man's name
25. United Empire

Solution on Page 19

Research Committee:

Miriam Lidster,  
Bev Wilder, Larry Miller,  
Reva Ward, Pearl Preston,  
and Sue Lemmon.

# SIAMSA BEIRTE (Sheem-suh Berta)

(Irish)

An Irish couple dance in Hornpipe time. This dance was introduced at the College of the Pacific Folk Dance Camp, 1954, by Sean and Una O'Farrell.

- MUSIC: Record: Parlophone MIP 306, "Bluebell Polka", or any good hornpipe.
- FORMATION: Partners face with R hands joined at shoulder height, elbows bent and down, M with back to center of circle. Free hand hangs at side.
- STEPS: Threes, rock, promenade. A complete description with meas. and ct. is given in LET'S DANCE, October 1951, and in Folk Dances From Near and Far, Vol. VII. The steps are described for the M, the W does the counterpart.  
*Note:* The step pattern for Siamsa Beirte begins on the 4th ct. and each meas. description includes the 4th ct. of the preceding meas.

MUSIC: Slow 4/4 Hornpipe

STEP PATTERN

Measures	Introduction: With this record there is no music for introduction.
	<i>I.—THREES, ROCK</i>
1	(a) Moving to M's L, M <i>hop</i> on R in place (ct. 4). Step to L on L (ct. 1), step on R behind L (ct. 2), step to L on L (ct. 3).
2	Repeat meas. 1, Fig. I, using opposite feet and moving in opposite direction. (b) <i>Note:</i> This step is done in one place and is very quick and subtle. <i>Do not move away from partner.</i> One ft. replaces the other on the hop. On the rock the wt. is transferred from the ball of one ft. to the ball of the other ft.
3-4	Hop on R ft. in place (ct. 4), bring L behind R, then step on L (ct. 1), now hop on L (ct. 4), bring R behind L and step on L (ct. 3); hop on R (ct. 4), bring L behind R and <i>rock</i> L, R, L (ct. 1, 2, 3).
5-8	Repeat action of Fig. I (a), (b), meas. 1-2, 3-4. Beginning M's L, W's R, and moving in reverse LOD.
	<i>II.—CHANGE PLACES, PROMENADE</i>
9-10	(a) Repeat action of Fig. I (a), meas. 1. Then M and W change places using 1 three: hop, step, step, step. M makes half turn CW, W moves CCW into M's place, turning under R hands which are still joined. W also does 1 three step.
11-12	Repeat action of Fig. II, meas. 9-10, moving against LOD and changing places so M is again on the inside of the circle.
13-16	(b) Both hands joined with partner—R joined over, L joined under. Do a continuous turn CW, moving CCW with 4 Promenade steps: hop, step, step, step. <i>Note:</i> On the Promenade (swing), partners are close, elbows bent, forearms upright. <i>Variation on hand hold for promenade (swing):</i> M rolls joined R hand toward him and under their joined L hands to finish with R hands near W, L hands near M, W arms resting on M arms with elbows held out horizontally.

## Corrections For Oberek

- Fig. IV. meas. 1-7 (line 2): *Both starting R ft.*  
meas. 8: taking 2 quick steps (L R)—W makes a complete L turn in 2 steps (L,R)——  
meas. 9-16: (last line)——, starting L ft.
- Fig. V. meas. 9-16: (last line) On meas. 16 assume position for Oberek step.
- Fig. VII. meas. 1-2: (line 2) 2 pas de basque steps——  
meas. 5-6: ——, dance 1 pas de basque to M L and 1 pas de basque to M R——
- Fig. VIII. meas. 7-8: M turns W under their joined hands (CW) (meas. 7) and drops to R knee, with L knee up and fwd. in LOD (meas. 8).

## Experimental 'Beginners' Party Scores a Hit

As an experiment, the Cayuga Twirlers of San Francisco recently planned a dance program for one of their monthly parties that would interest beginners in folk dancing.

Every dance described in Volume "A" "Basic Dances Presented by the Folk Dance Federation of California", with one or two exceptions, was included in the program.

In advance of each party it is customary for the Cayuga Twirlers to send out a "blurb" listing the dances planned for that particular party, so everyone on the mailing list knew what dances to expect.

With doubt in several of the members' minds that the party would be a success because of the simple program, the Cayuga Twirlers awaited the arrival of their guests. Much to the surprise of the reception committee, folk dancers began streaming in before 8 o'clock. Usually the dancers wander in anywhere from 8 to 9 o'clock, and some later. However, by 8:30 there was as large a group of dancers as is usual around 10 o'clock.

In looking around the dance floor at 51 Lakeshore Plaza, near 34th avenue and Sloat boule-

vard, it was noted that throughout the evening only an occasional person was sitting on the sidelines. Everyone seemed to be enjoying himself.

As it turned out, the party, especially for beginners, was a huge success. Even the more advanced dancers were surprised to learn how much fun it was to dance the dances they had almost forgotten.

It is the writer's thought that while a "beginners" folk dance party every month would not be enticing enough to hold the interest of the more advanced dancers, it certainly would not do any harm to give the "beginners" a chance to come to an occasional party for their own particular enjoyment, and at the same time the advanced dancers would realize the fun of "effortless" dancing.

We would be interested in hearing from clubs that have a problem trying to please everyone who comes to their parties. If you have any suggestions, why not send in your comments to the Editor of "LET'S DANCE", so we can all read about them.

—Vi Dexheimer.

## President's Message

Continued from Page 3

expected to absorb a hundred or more new dances a year.

All folk dancers in the area can evince their cooperation by striving to enlist an ever-wider membership in the Federation. Another important way they can cooperate is by subscribing for LET'S DANCE, and getting their friends to subscribe. This magazine is one of our greatest assets and through wide circulation and readership can be influential in binding us together.

I urge serious consideration of these points and welcome the comments of individuals and clubs at regular council meetings. The Federation belongs to its members and is the members' responsibility. I can only fulfill the obligations of my office by securing the members' support of an effective program. I have complete faith in the membership's loyalty to the Folk Dance Federation and believe that a unified effort behind a sound program will be our salvation.

—Bill Sorensen.

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Jig and hambo, tarantella,  
Promenade as gal meets fella;  
Dip and bow and sway and swing,  
In the end a wedding ring.

## Long Beach Festival

Continued from Page 3

employment picture one of the brightest in the Nation. The famed harbor carries on much world trade and handles more cotton than any other port on the Pacific coast.

Long Beach is the home of the Miss Universe Contest, the All Western Band Review, and is the site of a new \$2,600,000 hilltop campus of Long Beach State College.

The Municipal Auditorium, scene of the Festival, is located at the foot of Long Beach boulevard (American avenue). Folk dancers from all California and surrounding areas are expected to attend.

Working for the success of the festival are Oliver Seely, general chairman; Phyllis Lovelace, program; Loren Larsen and Dean Linscott, exhibitions; Marilyn Bowman and Vernon Bowman, auditorium; Francis Ridgley, auditor; Lee Kutulas, art and decorations, and Temma Cohen and Mary Sturdivant, publicity.

—Temma Cohen



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# The Record Finder

Reviewed by PAUL ERFER

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

Macedonia, a small Balkan province divided between Greece, Bulgaria and Yugoslavia, has its national dance, the Horo (or Oro), recorded on a couple of special hard-to-get labels: Kime Nanchoff, and Sperry. The former lists 13 records played by Kime Nanchoff, a clarinetist of no mean ability, and his band; 15 sides are Horos of one kind or another, including two which were introduced at the recent Kolo Festival in San Francisco. These are *Cigansko Horo* (KN No. 4) and *Paidushko Horo* (KN No. 7). Folk dancers will recognize in No. 12, entitled *Kukuneshe*, the familiar Hopak melody which seems to have traveled from the Ukraine across several borders in the way that folk tunes often do. The other sides are made up of Macedonian songs, marches, Greek Sirtos and Hasapikos. One record, KN No. 21, is the *Rachenitsa*, one of the popular folk dances from Bulgaria.

The Horos on Sperry were recorded in Skope, Macedonia, and have a fine dance quality and spirited style of playing. There are about a dozen records available. Routines to two of them have been taught in California—*Lesnoto* (titled "Makedonsko Narodno Horo") on Sperry 1528 and *Kutzovlasko* on Sperry 6114. These records make for very exciting listening and dancing, particularly *Kutzovlasko*.

Stinson 3157 has two very interesting Russian dance tunes entitled "Akh, Vi Seni Moi Seni" and "Plesoviye Negrishi." The first one has been used by Joukowsky to create an interesting *Russian Quadrille*.

Folk Dancer has released two of four Swiss numbers, new to most dance fans. These were collected and supervised by Jane Farwell and are well recorded, though a little tame-sounding. Titles and numbers: *Brandiswalzer* (original) backed with *Dreisache Kreuzpolka* on FD 1113; and *Der G'satslig* and *'Strommt em Babeli* (for threes) on FD 1114. We eagerly await the other two.

*Tarantella Barese* on Harmonia 2074 is claimed to be the correct music for the *Tarantella Villagio*. Flipside, *Quadriglia Allegria*. Both played in good style by Giovanni Vicari who has made several excellent *Tarantellas* on Harmonia label.

ROUND-UP: A current hit, *Melody of Love* on Victor 20-5973 has been grabbed up for the latest roundance creation. Look for this on other labels soon. MacGregor offers *I Miss My Swiss* together with *Down Hill Drag* (Swingin' Along) on No. 722 and *Little Grass Shack* backed with *Rangers Polka* (Metro Polka) on No. 723. You will also find danceable arrangements of *Metro Polka* on Western Jubilee 7003 and *Coral* 64074.

SQUARES: Jonesy does his good stint this month by singing out *Let'er Go* and *All Four Ladies* on MacGregor 720. Music for the same, *Bald Buzzard/Arkansas Traveler* is on Mac 721. Bruce Johnson adds his fine voice to *This Ole House* on Windsor 7439; flipside, *It's a Good Day*. Same, instrumental on Windsor 7139. Pancho Baird who did such a good job for Western Jubilee before comes up with a pair of new ones, *Corinna* and *Teasing* on WJ 587. Music for the same two will be found on WJ 819. In the field of straight hoedowns, try *Sets* in Order 2069, *Beaumont Rag* and *Dusty Roads*.

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# In Other States

Roundup of folk dance news  
from around the country

From Denver, Colo., comes news of a state-wide dance festival to be held in the City Auditorium May 6 and 7. Folk, round and square dancers will have separate halls for their dancing, clinics and exhibitions. The three well-known dance leaders who head up the programs are Walter Drake, folk dancing; Bob Osgood, squares, and Manning Smith, rounds.

\* \* \*

The George Williams College Camp, Williams Bay, Wisc., will be the setting for the third Geneva Folk and Country dance school. Gretel and Paul Dunsing of Chicago and George Williams College, and Phil Merrill of New York and American Country Dance Society, will be the leaders. School days will be from July 2 to July 10 and registrations must be in by June 1. For further information, contact Gretel Dunsing, George Williams College, 5315 Drexel, Chicago 15, Ill.

\* \* \*

The Chicago Folk Dance Leaders Council will hold its third folk dance festival in May with Bernie Kosnick and Marguerite Luty's folk dancers as hosts.

The Chicago folk dancers held their first festival in November and it was such a success, they planned a second event in February. Last of the series will be in August. Admission is free.

\* \* \*

A teachers training course under the direction of Pirrko Roecker, Eugene, Ore., is being inaugurated by the Oregon Federation of Folk Dancers to stimulate state-wide interest in folk dancing. Following the training course, new teachers and new groups will all be working on the same dances, advancing from elementary to intermediate and finally to advanced material. Walter Reager is president of the Oregon Federation.

\* \* \*

The Festival House, 326 W. 25th street, Baltimore, Md., bids a merry welcome to traveling folk dancers. It opened its doors February 1, and will house classes, seminars and special events. It is, according to hosts Bill and Barbara Neelands, "a center of information and a place to dance."

## INTERNATIONAL FESTIVAL SCHEDULED IN OSLO

The International Folk Music Council will hold its Third International Festival of Folk Dance and Song and its Eighth Annual Conference in Oslo, Norway, from June 29 to July 5.

Countries in all parts of the world are being invited to send representative groups of dancers and singers. Only authentic folk music will be performed, and as far as possible, it will be executed by traditional dancers and singers.

Conferences will be held in the mornings with afternoons left free for excursions and meetings of special commissions. A Folk Dance Ball will be held on the evening of June 29 with public festival performances July 1 through 4. President of the International Folk Music Council is Dr. R. Vaughan Williams, O.M. Further information may be obtained by writing him at 12 Clorane Gardens, London, N.W. 3.



By ED FERRARIO

### BREAKS

Presented by JOHN SAVAGE

1. Allemande left with your left hand
2. With a right and left till you meet your ma (original partner)
3. Now twirl by the right, she's center bound (girls make a right face turn, men just touch their right hands, and the girls twirl in toward the center with a right hand star.)
4. Pick her up as she comes down
5. Promenade around the town
6. Take a little walk on the heel and toe
7. Around the ring and away you go
8. Promenade

1. Allemande left and allemande thar
2. Go right and left and form a star
3. Gents back up but not too far
4. Now form that ring as quick as a wink (the girl in front of man is his corner girl. Break in the center and take her right hand and make a ring Alamo style, men facing out, girls in.)
5. Forward and back and make it blink
6. Swing with the left and around you go
7. It's forward and back and do-pa-so (girl you now have with the left hand is now your partner, do-pa-so with her)
8. Partner left with a full turn around
9. Corner right and don't fall down
10. Partner left and left hand around
11. Promenade your corner when she comes down

1. Allemande left with the corner
2. Promenade your partner round
3. Gents turn back with the right hand star
4. Twice around on the heel and toe
5. And meet your partner, do-pa-so
6. Your partner by the left
7. And your corner by the right
8. Partner left and don't be late
9. Gents cross right and balance eight (finish do-pa-so like an allemande thar, balance eight, girls go forward too)
10. Go forward and back
11. Now turn with the left and around you go
12. And forward and back, you're gone again
13. Turn the right hand lady with the right hand around
14. Girls cross left and balance forward and balance back
15. And the allemande left with the corner maid
16. Take your partner and promenade.

### Fresno Council Officers

New officers for the Fresno Folk Dance Council for 1955 were installed at the annual dinner in January. They are: Marjorie Widman, president; Walter Frank, vice president; Mary Paolini, secretary; Harlan Poulson, treasurer; and Lennie Parker, historian.

### PLEASANTON MIXER

Original presented by JOE MORAY

1. Gents star right and away you go
2. But you come back home for a do-pas-o
3. Left to your own and a right to your corner
4. Left to your own and gents star right
5. Now swing your opposite with all your might
6. Hold that swing and tickle her ear
7. And swing her again until next year
8. Now gents star left to the opposite girl
9. You give her a swing, you give her a whirl
10. The allemande left and allemande X
11. Skip your gal and swing the next
12. Hold that swing and look her in the eye
13. Then swing her again till you say goodbye
14. Now gents star left, go across the ring
15. She's a new gal, so give her a swing
16. Hold that swing and pat her on the cheek
17. And swing her again till you both feel weak
18. Now allemande left and allemande X
19. Skip that gal and swing the next
20. She's the first one that you met
21. So promenade her around the set
22. Promenade and hold her tight
23. Come back home and turn out the light
24. Now gents run away to a brand new square
25. And take your same positions there.

(Repeat in new Square)

### BREAK

By HARRY MANN

Allemande left and Allemande A, go right and left and a half sashay,  
Re-sashay go all the way around, Four Gents star across the town  
(Gents step right into a right hand star)  
Opposite gal a left allemande, a full turn around for a wrong way grand,  
Go right and left on the reverse track, meet that same girl and turn right back.  
(Turn just half way round)  
It's a right hand swing and go back two, with a left and right and promenade.  
(Your partner)



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## By PEG ALLMOND

WHIRLING SKIRTS is the name decided upon for the new women's dance group in Oakland. Ethel Bryant is the leader—watch for more news on these gals. They meet Wednesday mornings at the Roller Rink on Fruitvale avenue, Oakland.

\* \* \*

The new slate of officers of the SKIPS AND MISSES Dance Club: Jim Lomba, president; Leo Price, vice president; Marie Blyth, secretary, and Mabel Smith, treasurer.

\* \* \*

DAISY CHAINS, square dancers in Richmond, put on a real hoedown at the Coronado School in February. They imported Bill Fowler from San Jose to do the plain and fancy calling. 'Twas fun!

\* \* \*

CUPID'S CHOICE of a place to dance on the first Saturday was at the GRASSHOPPER HOEDOWN at Veteran's Memorial Hall in San Leandro. Invitations were all "hearty" and "lacey" with cupids and bows and arrows. Ruth Graham was M.C. and featured callers included Jim Mork, Johnny White and Luke Raley.

\* \* \*

CARROUSEL HILLBILLY PARTY was atmosphere at its best! Gracey Perryman was completely costumed for the affair, even to a sun-bonnet . . . only thing missing was a clay pipe. Some members came bare-footed and danced all evening that way . . . One was complete with patched overalls, bare feet, raccoon cap! Gracey called a Virginia Reel, and Red River Valley. Harlan Beard, Pete Lydon and Peg Allmond furnished the squares.

\* \* \*

FOLK FANTASY was the name given the festival sponsored by the Folk and Square Dance Council and the Federation at Stockton January 16. The Stockton council is comprised of 11 clubs and they decorated the auditorium beautifully. There were 30 dances on the afternoon program and in addition three sets of squares and a set of contras. The evening program listed 30 dances (and the only duplication was the Hambo). Think of it—a repertoire of SIXTY FOLK DANCES! Four sets of squares and one of contras were included on the evening program. Afternoon squares were called by Randy Randolph, Lou Hall and an extra by Peg Allmond; contras by Jack McKay; evening squares by Helen Gill, Harvey Wentzel, Emmet Carlisle and Ray DeVol; contras by Del Price. Heartwarming side-light was the informal and spontaneous reception given Lawton Harris, who appeared for the first time in public since his harrowing sick spell. He was given so many blood transfusions during his illness (and all were contributed by folk dancers) Lawton thinks he should be more able to do INTERNATIONAL FOLK DANCES—with ease, that is, because of the "57 VARIETIES" of blood in his system.

\* \* \*

That fifth Saturday night party of the BOWS AND BELLS at Bushrod Club House in Oakland in January ran from 7:30 to 11:30 o'clock . . .



**COUPLE CALLING TEAMS**—The Michigan Square Dance Leaders Association has nine husband-wife calling teams and it is interesting to note that most of them started with the wife doing the calling and husband just tagging along. Pictured are eight of the cou-

ples, Mildred and Lee Brennan, Dorothy and "Shorty" Hoffmeyer, Ruth and Harold Slate, Sue and Bob Copland, Donna and Dick Backus, June and Chuck Kopta, Velma and Gene Mathers, and Claire and Don May.

the dancing was so-o-o-o- good nobody wanted to go home.

\* \* \*

March of Dimes dances among the square dance clubs are numerous this year. First reports are in on Salinas, Alameda, Oakland and Novato. Send in news about YOUR DIMES DANCE and anything special so we can include the news next month. (Peg Allmond, 470 - 23rd avenue, San Francisco 21.)

\* \* \*

Square Dancers Association sponsored Bruce Johnson at the dance on the last Saturday in January. EIGHTY SQUARES assembled at the San Leandro High School gym, and enjoyed the smooth calling and singing of Santa Barbara's favorite son. Bruce is on the faculty at Folk Dance Camp, so has many admirers in Northern California.

\* \* \*

COMING EVENTS to plan on—National Square Dance Convention, Oklahoma City, in April.

Florida's Third Annual Square and Folk Dance Convention, also in April.

Folk and Square Dance Festival in Denver, in May.

National Folk Festival in St. Louis in April—this is the 21st Annual!

Pappy Shaw's in June.

Folk Dance Camp in July and August.

See you there! Want more dope? write to your reporter.

## Sonoma County Parties

The Sonoma County Folk and Square Dance Council has inaugurated a "Fifth Saturday" dance party with a member club acting as host for the evening. The parties are open to all folk and square dancers and interested spectators. Clubs belonging to the council are Valley of the Moon Swingers, Healdsburg Country Dancers, Sebastopol Swingers, Sebastopol Square "S" Dancers, Monte Rio Reelers, Oak Grove Jacks and Jills, Petaluma International Folk Dancers, Redwood Empire Callers' association, Santa Rosa Merry Mixers, Fay-Lou Twirlers and Santa Rosa Guys and Gals.

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# Report from Southern California

Parties and programs keep the Southlanders hopping;  
tremendous interest in kolos noted

By PAUL PRITCHARD

5552 Mesmer, Culver City

While the March winds blow, bringing possible snow in the Highlands for the benefit of some of our hardier tribespeople such as the Mountain Dancers, I find these selfsame winds are most conducive to steering me to the warmth of my fireside where I can get out this month's contribution to our favorite magazine in real comfort.

\* \* \*

The Santa Monica Folk Dancers had a turkey dinner for the outgoing officers and featured teachers. New officers are Nick Price, president, and Morrie Guerse, Claudette Guerin, Richard Fordham and Avis Tarvin.

\* \* \*

The Pasadena Co-op migrated to Glendale again for its annual Midwinter Festival, and had what many dancers felt was its best festival. Having personally been to all but one, I concur. A novelty for Pasadena, though, was the absence of squares and longways. Maybe they only do them on Pasadena soil.

\* \* \*

Probably the greatest phenomenon of the past two years is the tremendous interest in kolos and related dances. Everybody seems to be koloino and while a few years back, "Seljancica" or "Zikino" might be featured on a festival program, nowadays it is usual for four or more different ones to turn up each month. We have "kolo" exhibition groups rising, and one of the new clubs is the Zdenkas Kolo group, which we expect to see much more of in the near future.

\* \* \*

Oh yes, those so controversial "Terps" have had a name change and with their new director and choreographer, Michael Brigante, are sailing under the colors of "The Brigantes". Yo ho, ho,

me hearties, and that beautiful new exhibition number of theirs is called "The Dream Waltz".

\* \* \*

Silverado Folk Dancers have elected "Hap" Reynolds, who was their president in 1952, to lead the club again in 1955. The members of his staff are Bill Bulwa, Beverly Matland and Gertrude Vaughn. We wish "Hap", his aides and Silverado lots of luck in the year ahead.

\* \* \*

The new playground clubhouse in Eagle Rock was dedicated with a family night program of folk dances, presented by the Verdugo Folk Dancers, lead by Elma McFarland and Florence Comstock. The dances were generally simple, with a view to encouraging some new folk dance converts.

\* \* \*

Probably the biggest event of the young year so far in Soucal was the Institute at which "Mr. J" taught. A full house attended both Saturday night and Sunday afternoon. Much credit is due Cathy Carey, the guiding light in presenting the Institute. After the Saturday night classes, most of the participants went over to "open house" at the Gandy Dancers. The little Gandy Hall was bulging at the seams and really hopping as dancers were up for anything on the turntable. Despite the fact the dancing continued past 2 a.m. all were down bright and early for Anatol's second session the next day.

\* \* \*

The recent folk dance at the Ojai Art Center attracted more than 100 dancers. Many came from as far away as Santa Barbara to enjoy the program of Mary Williams, Cecil Bowman's decorations, and indulge in the refreshments supervised by Mary Nightingale. We are glad to know folk dancing is increasing in Ojai, with Mary Williams' Tuesday and Thursday classes steadily growing. An exhibition was recently held at the PTA. Others, both in Ojai and out of town are scheduled.

## CHANGS TO HOLD COSTUME SHOW

A costume show and clinic will be presented by Changs International Folk Dancers at 2 p.m., Sunday, March 27, at 1630 Stockton street, San Francisco.

Authentic national costumes from the collections of Ruth Prager, Anatol Joukowsky, Madelynne Greene, Ada Harris and Wilma and George Matchette will be shown.

Members of Changs will also model copies of authentic national costumes that have been made by the members. As an added feature, information will be given as to yardage, materials and patterns. An information booth will be set up to answer particular costume problems. The program will conclude with general dancing. There will be a nominal admission charge.

## PLANS SHAPING UP FOR IDYLLWILD WORKSHOP

The Idyllwild Folk Dance Workshop will be held from July 10 to 17. Caroline Mitchill is the chairman. Outstanding teachers are Madelynne Greene, San Francisco; Vyts Beliajus, San Diego; Larry Eisenberg, Lucile Czarnowski, Berkeley; Glenn Stubblefield, Oakland; Evelyn Prewett, San Diego and Cathy Cary, Pasadena.

Classes will include folk lore; mixers, party stunts, tangos and special dances from the Appalachian Mountains. There will also be a program for beginners and special programs of interest to non folk dancers and children.

For detailed information write Elma McFarland, secretary of the workshop, 177½ North Hill Avenue, Pasadena, or to Isomata, Idyllwild.

# Sacramento Area

News of clubs and parties;  
institute set for April 24

Sacramento City Recreation Department and Sacramento Council of Folk Dance Clubs are sponsoring the folk and square dance classes that were resumed on January 4 for another 12-week session.

\* \* \*

The Sacramento Council Meeting and teachers institute will be held April 24 at the Arcade School. New officers will be elected. The nominating committee made its report on February 6.

\* \* \*

Marysville Twin City Twirlers held their annual March of Dimes Festival in the Marysville Memorial Auditorium. Exhibitions were given by Marysville Twin City Twirlers, Olivehurst Tangoettes, Marysville Recreation Department (teenagers), Olivehurst Junior-ettes and Placerville Junior Hangtown Twirlers.

\* \* \*

Centennial Swingers held a "Winter Days" party at the Mariposa Avenue School. Guests were from Sacramento Merry Mixers, Wagon Reelers, Triple S, Loomis Levis and Laces. On the committee were the Don Roinas, Ernie Harris and George Alexanders.

\* \* \*

Sacramento Wagon Wheelers held a "Backward" party at the Theodore Judah School. On the committee were Bee and Harold Whittier, Wee and Bob Steuber, Carmen and Bob Schweers.

\* \* \*

Sacramento Triple S Folk Dancers entertained the Circle Square Dance Club at the Theodore School. The Shelly Peters, Mark Rawsons and Charles Carmacks served on the committee.

\* \* \*

Loomis Levis and Laces held their January party at the Loomis Grammer School. Guest club was the Centennial Swingers. Evening program and refreshments were in charge of the Keith Lairds, Steven Marches, Bill Provert and Bob Sparks.

\* \* \*

The Roseville Merry Twirlers have been invited to give an Exhibition for the Teen-age Festival to be held in Stockton April 17. They will do Unterwestner Schuhplattler. —Carmen Schweers.

## Solution to Puzzle on Page 12

L	E	T	S	D	A	N	C	E	
A	A	H	A	O	D				
C	O	R	E	M	S	V			
H	A	S	A	S	H	A	Y		
U	R	N	Z	E	A	T			
L	A	T	E	U	R	S			
I	E	G	R	A	P	E			
T	U	L	J	A	K	D	I		
A	L	O	L	A	U	N	A		
G	A	Y	S	E	A	N			

## 'International Cavalcade' Pageant Draws Capacity Crowd in Oakland

Credit for the highly successful International Cavalcade Pageant and Federation Festival held in Oakland last month goes to the City of Oakland, the Recreation Department and the Chamber of Commerce as well as the general committee of folk dancers.

The Municipal Auditorium had capacity crowds for both events. Dr. Glenn Stubblefield, representing the Oakland Folk Dance Council, said "Our appreciation cannot be stated in words alone. The fact that so many could enjoy this wonderful week end of dancing made the project worthy of support."

## Puget Soundings

Lots of news from Pullman, Wash.—the arrival of a baby girl for the Oliver Newmans and plans for an international folk dance festival at Washington State College on March 4, 5 and 6. The dancing will begin on Friday evening, with dance sessions, costume workshop and banquet on Saturday, and a Sunday morning workshop.

\* \* \*

The Rainier Council Spring Festival dance, the "Shamrock Shennanigans" will be held at the Tacoma Army on March 12. Gather around all you square dancers!

\* \* \*

Over and gone is Scandia's Second Annual Ball—but not soon forgotten—the wonderful time everyone had on February 18 at the HUB on the University of Washington campus doing Scandinavian folk dances and stuffing themselves with Scandinavian goodies. Happy birthday to Gordon Tracie's Scandia Club.

\* \* \*

Interfolk, in addition to conducting their regular club session on Mondays at Eagleson Hall on the University of Washington campus under the leadership of Ted Morgan, are now sponsoring an international folk dance workshop on Thursdays at the Fremont Hall with Chet Little as director.

\* \* \*

Joan Leipnik will not be in our midst much longer. She and her husband, Roy, who has just been awarded a Guggenheim Fellowship, will be traveling to Australia. Joan is hoping to enjoy some folk dancing "down under."

\* \* \*

Folklander's annual Spring Festival has been scheduled for April 16 at 8:30 p.m. at the Magnolia Fieldhouse, 28th avenue west and West McGraw street, Seattle. It has been announced that all "folk-dance happy" people will be admitted free.

\* \* \*

The Washington State Festival in Wenatchee is scheduled for May 20 and 21. The Boleros, directed by William Gans, will be hosts for the international folk dancers. —June Loesch.

## Parker Polka Dots

The Parker Polka Dots, Parker School, 7921 Ney avenue, Oakland, have Norman and Ethel Bryan as instructors for their Friday evening classes in beginning and intermediate folk dances. Classes begin at 8 p.m.

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