

MARCH 1969

## SACRAMENTO



15th ANNUAL CAMELLIA FESTIVAL  
SACRAMENTO  
March 8 - 9, 1968

# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

35c

## Vol. 26 No. 3

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

EDITOR . . . . . Vi Dexheimer  
BUSINESS MGR . . . . . Walt Dexheimer

COVER DESIGN . . . . . Hilda Sachs  
PHOTOGRAPHY . . . . . Henry Bloom

RESEARCH COORDINATOR .. Dorothy Tamburini  
COSTUME RESEARCH EDITOR .. Audrey Fifield

### CONTRIBUTORS

Liesl Barnett	Suzy Martine
Perle Bleadon	Bruce Mitchell
Judy & Jane Coulter	Lanya Pavliger
Audrey Fifield	Leonora R. Ponti
Robert Frost	Lydia Strafelda
Alice Hauserman	Fred Sweger
Dorothy Henney	Avis Tarvin

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### OFFICES

EDITORIAL . . . Advertising and Promotion  
Vi Dexheimer, 1604 Felton Street  
San Francisco, California 94134  
Phone -- 333-5583

### PUBLICATION

Folk Dance Federation of California, Inc.  
1095 Market Street, Rm. 213  
San Francisco, Calif. 94103  
Phone: 431-8717

SUBSCRIPTION PRICE: \$3.00 per year  
(Foreign) 4.00 per year

## TABLE OF CONTENTS

Folk Arts & Crafts .....	1
Costumes of Norway .....	5
Record Shops .....	9
View Point (President's Page) ..	11
Who's Who (Omega Graham Andreola) ...	12
Dance Descriptions The Saint John River .....	16
1314 (Thirteen-Fourteen) ..	18
Camellia Festival Program ....	20
Discoverer's Dream	
20th Annual Spring Festival ..	30
(East Bay Women's Dance Circle)	
Statewide News .....	31
Echoes from the Southland ....	32
The Royal Scottish Country Dance Society .....	34
Council Clips .....	35
Calendar of Events .....	38-39
Classified Ads .....	40

# FOLK ARTS & CRAFTS

GRACE C. NICHOLS



*For many centuries all the articles that man used in his work and play were made by his hands. As civilization progressed guilds were formed of persons who specialized in making articles for specific vocational uses, and other guilds specialized in art forms. But there have always been those, not in the guilds, who yearned to use their hands and release their artistic expressions whether it be for pleasure, religious fervor, or to fulfill their esthetic need for beauty. And because their products were not a vital necessity, the materials were usually things on hand or scraps and by-products of the various guilds' work. These productions have become known as Folk Arts and Crafts, as differentiated from the arts and crafts of the Master Guilds who pursued these arts as a livelihood. So, while folk crafts are not financially rewarding, they do give immeasurable pleasure, are a fulfillment of our artistic needs, and are traditional.*

## Pseudo Wood Cuts for the Modern Craftsman

One of the oldest and most universal of handicrafts is wood carving. The man with a knife and piece of wood was a creator. He could make very practical, beautiful, and useful articles; one of these was wood cuts. A wood cut was a smooth block of wood with a design on it. The background of the design was carved out leaving the design or picture on the smooth surface; this was coated with ink and stamped on paper. These wood cuts were the great-great-grandfather of printed pictures. Wood cuts were a very fine and exacting craft requiring great technical skill and talent, but today, with our modern know-how, any person with patience and care can make a beautiful block print.

We call our modern method "block printing" as the blocks are not carved from wood, but from linoleum (the smooth, heavy type called "battleship linoleum" with no pattern on it). The uses of block printing are legion: Greeting cards, pictures, designs on linens or clothing or wall hangings, even to simulate embroidery on our folk dance costumes. So, if you'd like to try block printing, here is the method.

### YOU WILL NEED:

(1) A design which lends itself to standing out against a background. Do not discourage yourself by using too fine and intricate a design for your first block or two. Color in with pencil the part which will be printed, so that you can



## PSEUDO WOOD CUTS FOR THE MODERN CRAFTSMAN (continued)

see what it looks like and not be confused about what part is to be cut out. Thusly: -



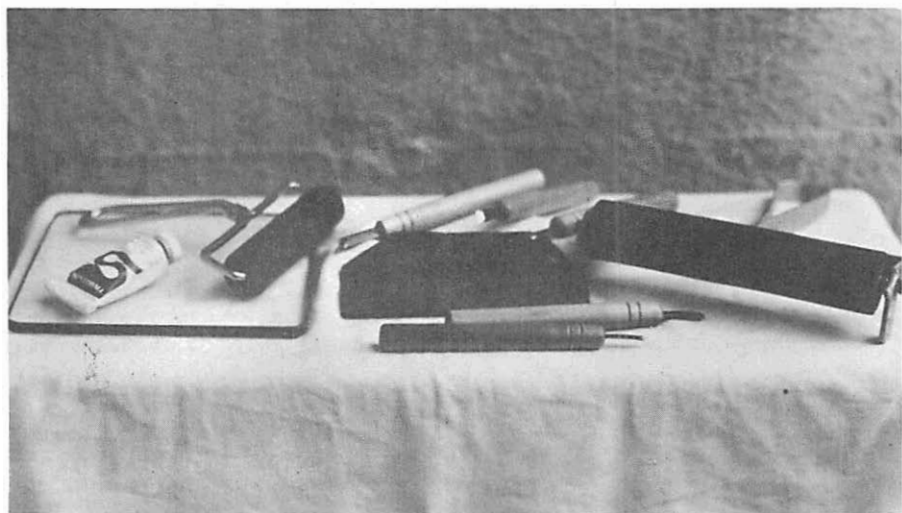
(2) Battleship linoleum.....The piece does not need to be any larger than the design. You can buy scraps at most linoleum stores. It is sold at craft shops, but is usually mounted on a block of wood which is hard to print except in a press.

(3) Cutting tools.....can be purchased in craft shops. Get the cheaper set, about \$1.50, as they hold up well (I use mine for about 25 blocks), and are cheaper to replace than to have an expensive set sharpened.

(4) Brayers and ink....can be purchased in craft shops. One soft rubber brayer to apply the ink; one hard rubber or wood brayer to apply pressure for printing.

Ink - oil base (textile inks) for printing on cloth; water base for printing on paper.

(5) You will also need....a flat piece of glass, at least 8" x 8"(a plate will do) to apply the ink to the brayer, a solid table for printing, plenty of newspapers to use as a cushion to print on and to cover up for ink mess, and a space to lay out or hang up your printed product until it is dry.



## PSEUDO WOOD CUTS FOR THE MODERN CRAFTSMAN (continued)

### **CUTTING THE LINOLEUM BLOCK:-**

Scrub the linoleum with Bon-Omi (doesn't scratch) to remove all wax or oil.

Transfer the design to the linoleum with carbon paper. Fasten the design and carbon paper to the linoleum with thumbtacks, but be sure the tacks are in the background so as not to mar the printing surface. The traced design must be in reverse to the finished print. You can easily accomplish this by drawing the design on tracing paper and placing it face down on the linoleum to transfer it.

Trace over the design on the linoleum with ink because the carbon will rub off as you work. If the carbon doesn't show up, paint the linoleum with a thin coat of white poster paint; let it dry, then transfer the design with carbon on the painted surface and trace over it with ink.

Cut away the background. Be sure it is lower than the design. Make the edges of the parts to be printed as sharp and smooth as possible. Do not undercut these edges; they might break off and also ink will gather there.

Now scrub the block with soap and water and a brush. This will remove any carbon, ink, and tiny linoleum scraps, and make the printing edges smoother.

### **PRINTING A LINOLEUM BLOCK WITHOUT A PRESS:-**

Set up the table with a thick pad of newspaper to print on. Be sure there are no wrinkles or folds in the paper. Place the cloth or paper to be printed on this pad.

Put some ink on the glass and roll the soft brayer on it until there is an even coat of ink on the brayer.

Place the block, cut side up, on newspaper near the inked glass. Roll the inked brayer on the block until the printing surface is evenly covered with ink. Do not ink it too thickly as that will make ridges of ink on the edges of the design in the print. This takes a little practice, but you'll soon know how much is enough. Now with a cloth wrapped around your finger, carefully wipe off any ink that has gotten on the background.

Set the inked block face down on the surface to be printed. It must be exactly where you want it; it cannot be moved. Now roll the hard brayer over the back of the block, applying pressure to transfer the ink to the material. Press straight downward; if the pressure is applied at a slant it may move the block and smear the print.

Hold the material down (with a clean hand) and remove the block. Be careful not to touch any other part of the material with it. And there is your block print!

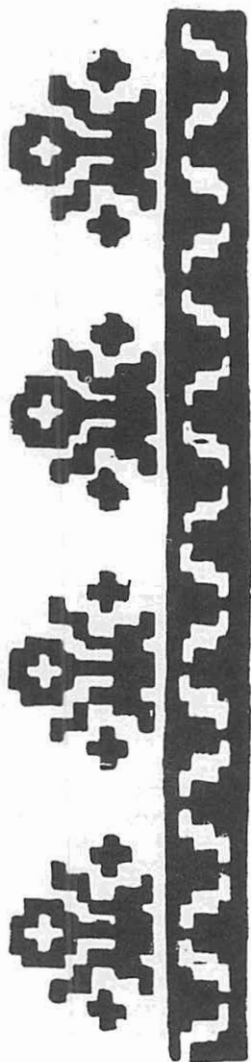
You may have to clean the block off after every 10 or 20 prints, but only if the ink gathers in the small cut places. For water soluble inks clean with an old toothbrush under running water (for textile inks use solvent and toothbrush), then

PSEUDO WOOD CUTS FOR THE MODERN CRAFTSMAN (continued)

dry with a clean cloth and continue printing.

Here are a few samples. Good luck to you!

*Grace C. Nicholes*



# Costumes of Norway

## IN TWO PARTS (Part I)

By Audrey Fifield

Generally, the costume of Norwegian men varies little from region to region. The principal difference being the cut and color of the waistcoats. All are doublebreasted and closed with 12 silver buttons, and most have either a rolled collar or a standing collar and lapels. They are longer than standard suit vests and come well down over the top of the pants. Some have different colored backs and are usually of a different material. Men's clothing is usually black or a very dark navy blue. The pants have a fly-front and a band at the knee is closed with two silver buttons. Stockings are white or black and white patterned knit, and shoes are black with a high tongue and a silver or steel buckle. Knitted garters of red, green, black and white wool secure the stockings, and are finished with gay tassels or a bunch of ribbons.

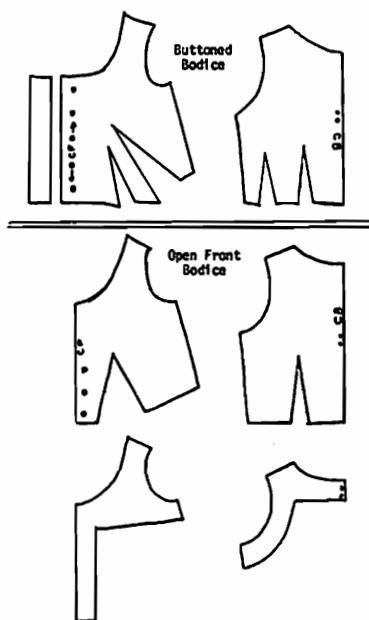
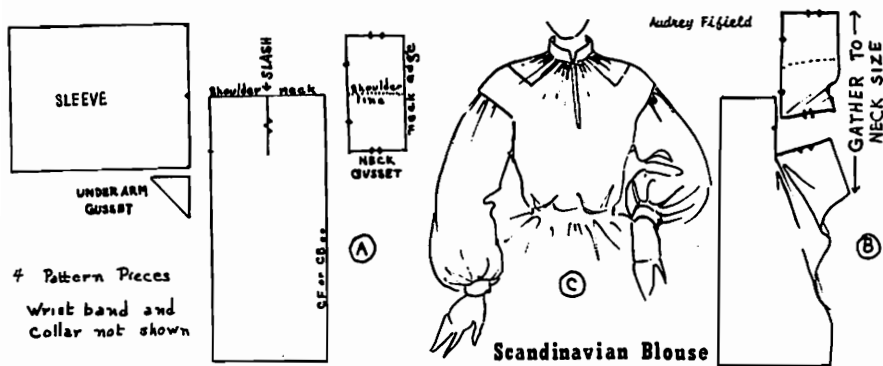
The men's jackets are also narrowly double breasted and are trimmed with narrow silver braid, braided buttonholes and 16 silver buttons, eight on each side. Two silver buttons linked together close the shirt at the throat. The coat has no cuffs. This totals up to 34 silver buttons, and a matched set is highly prized by its owner. Some sets are very old and have been handed down for generations.

In Plate I, the dancers are from Vest Telemark. The man's very simple, uncollared vest is all black. The back is of satin and the length is shorter than those of most areas.

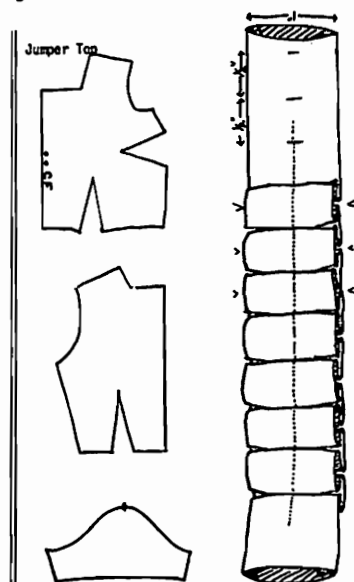
The women's headdresses tell their marital status. The fillet indicates unmarried and replaces a small cap of four squares worn in many places. The 'kerchief-cap indicates a married woman. Both might go bareheaded. The girl's dress is all black wool, and the woman's is dark blue. The braid is plain red, sometimes edged with yellow cord, and the crewel embroideries are of red, green and yellow wool, shaded and very intricately designed.

These bodices are differently designed than those of other areas of Norway, as the wearer's back is exposed. They have eight silver latchets, four on each side, and are very ornate. The lacings of most holiday bodices are a silver chain which hangs down the front of the skirt. This applies to all costumes shown where laces are used, not only to Vest Telemark.

All Norwegian women use the same blouse, either pullover type or left open down the front and crossed surplice style. The throat is always closed by a silver or gold bangle or target pin, and the bodice holds the front closed. Neck bands are embroidered and collars and cuffs are usually edged with narrow needle lace, pillow lace or tatting.



### Norwegian Bodices





COSTUMES OF NORWAY (Vest Telemark)



PLATE I

## COSTUMES OF NORWAY (continued)

Black stockings and shoes, with tongues, and silver buckles, often engraved, are standard footwear.

About skirt lengths: Except for Hallingdal, where skirts are invariably ankle length, and Setesdal, where they still speak archaic Norwegian and wear their skirts to their knees there is no rule except good taste and the vintage of the dress itself.

The character of the national costume is longitudinal, not horizontal. Aprons are narrow, about 27 inches, and long. Skirts are full but usually pleated rather than gathered so lay flat and are not stuffed with many petticoats, and except for the very young, most skirts are worn mid-calf or just below the calf. Modern copies are often longer than those of forty years ago. This is snobbery, as a genuine heirloom, invariably very long, is a status symbol.

A Norwegian girl visiting here was asked when they wore their national dress. She answered, "Any time. To town, to church, parties, either formal or informal, it's quite correct; or to be introduced to the King, it's proper at court." We were all duly impressed. She was wearing an antique white wool Nordfjord dress (Fig. 1) without the apron. The color may also be all black or all blue with a black apron. One I saw had a blue skirt embroidered with fine crewel work, and some gold threads, and had a green wool damask bodice. There may possibly be other colors.

The Hallingdal dress (Fig 2) is long and full and both skirt and matching apron are sewn into an embroidered band that circles the wearer over the chest and just under the arms. The color is usually black, with matching cap, though there is a dark blue or black type with a printed wool challis apron. Bright red roses and green leaves scattered on a dark blue ground make this apron.

*Audrey Fifield*

*(To be continued in the April 1969 issue of LET'S DANCE)*

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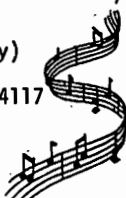


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Bruce Mitchell (North)

## VIEWPOINT

### PRESIDENT'S PAGE



Alice Hauserman (South)

### FOLK DANCING IS A BARGAIN!

Costs to us folk dancers for the enjoyment of our favorite hobby are relatively low, and for some of us, even rock bottom. Do we give any thought to comparing our costs to those of other hobbies and activities? Think of the costs of conferences, seminars and institutes in other fields, and think of the charges for an evening of entertainment or instruction in other kinds of hobbies and sports.

Compare these with our folk dance fees, always kept at a minimum. Equipment and material costs and building rentals are usually the determining factors. The great human "blood, sweat and tears" though, is voluntary. I refer to the humans who choose to volunteer their free services and time and gas to attending meetings, planning, toting, typing, drawing, corresponding, compiling, collating, etc. It's this great free human effort that keeps our costs down. Let's appreciate!

One painless easy way for helping: Enjoy an evening and at the same time increase the scholarship fund by attending the Irwin Parnes' International Folk Dance Festival production at the Los Angeles Music Center on Saturday, March 15. BUT, your ticket will not benefit the scholarship fund unless you purchase it through the committee (Ruth Oser, 1654 Rising Glen Road, Los Angeles, California 90069).

Speaking of bargains, the registration fee for the whole Statewide weekend, in San Diego, May 29 through June 1, is only \$2.50, and if it's received before May 18 - only \$2.00! (Registration through V. Woll, P. O. Box 1741, San Diego, CA 92112)

*Alice Hauserman, President  
Folk Dance Federation  
of California, South*



# WHO'S WHO

## OMEGA GRAHAM ANDREOLA

ALOHA, KANES AND WAHINES!

Sending her warmest greetings from the Pacific State is former Sacramento resident, folk dance leader and charming personality, Omega Graham Andreola. At the Camellia Festival two years ago, many of us learned that this hard-working gal would be leaving California to begin a new life in Hawaii, and were sorry to lose her talents and contributions to the folk dance movement.

Omega's story of her interest and introduction to dance is an interesting one - - more so, because she came from a deeply religious family (eight children plus mom and dad), and was not allowed to dance in any form as a child. She was born in Madill, Oklahoma, of Irish - English - Choctaw Indian parents, and only remembers seeing Indian dances occasionally at parades or picnics. But Omega had a desire to dance, and so began making up her own rhythms and steps, and would then teach them to one of her sisters "behind-the-barn" style! She says that later, when she discovered folk dancing, it was like "meeting an old friend."

She began Square dancing in Yuba City in 1944, and as a member of the Yuba - Sutter Old Time Square Dance Club, she also learned the waltz, minuet, three-step, and more of the old-country dances. An interesting side-light of this club is that the instructor had learned the dances from Lucile Czarnowski, Berkeley dance leader and friend to many in the movement. In 1947 a class was started in Marysville and Yuba City, and Omega literally "jumped in" with both feet the first evening. A performance was scheduled for an Eastern Star program, and with only one practice session, Omega danced as the partner of the instructor. She is firm in saying, "I don't have that much nerve now!" From this class' beginning, the Twin City Twirlers were formed, and she stayed active in this club until moving to Sacramento in 1955.

Omega's list of activities and accomplishments between the years 1944 and her move to the Capitol City is a long one indeed, and here is just a smattering of them: Not knowing anything about dance in the beginning, she did her own research in costumes, music, culture, etc., of foreign countries, for her own information; she attended workshops, institutes, training sessions; helped to organize clubs in the Paradise-Chico area; in 1950 she stepped into her first teaching assignment, a class in Wheatland; in 1952 she became active in the Olivehurst Tangoettes; and became instructor of her old club, the Twin City Twirlers.

The move to Sacramento plunged her even further into her "recreation" (?). She served on committees, helped instruct



OMEGA GRAHAM ANDREOLA

*Irving Rosen Photography*

## OMEGA GRAHAM ANDREOLA (continued)

classes and institutes. Around 1957 she began working with children and teenagers, and taught classes at the Peter Lassen School. The "Buttons & Bows" appeared in Camellia Pageants and danced on T.V., at the State Fair, and worked with the Sacramento Symphony Orchestra.

Her pet project, the Dionysian Folk Dance Club, was organized in 1960, with the help of Jerry Blodgett. They planned for two years before organizing the club. Even though Omega is not with the group now, it is still active, and has participated in many Community projects, Federation Festivals and raised enough money each year to send two people to Folk Dance Camp. She also became the instructor for the Sacramento Israeli Dance Guild and taught classes at both Temples in the city.

As many dancers do, she attended the Camps each summer, at Stockton and Santa Barbara, and in 1954 was appointed to the Research Committee. She also served as Chairman of this committee for the Sacramento area.

With all this, Omega has a family life, too. She is the mother of two children - Mrs. Don Eakes, of Fresno, California, and Bruce, who is 12 this month. Bruce danced and walked at approximately the same time, and has accompanied his mother at numerous dance events.

With her marriage to Tony Andreola in Honolulu, in 1966, and the subsequent move, Omega's life took an entirely different turn, and one that has brought her an even broader knowledge of dance. Together with Mary Scott, former Marinite and folk dancer, she organized the University Folk Dancers, and performs for P.T.A.'s, church groups, Girl Scouts, and belongs to the Folk Dance Federation of California. Education-wise, the two women taught an Elementary Teachers workshop, given under the auspices of the University of Hawaii, last August.

The inevitable - Hula lessons - were begun along with Hawaiian songs, and learning to play the Ukulele. Omega says that her instructor, Leilani Alama, is very strict and "I don't dare do anything wrong!"

The art of Japanese dance has also become of interest to her and her instructor, Miss Mabel Yamada, dressed her for the accompanying photo. The kimono is navy and white, the under-slip and under-kimono is red, and the obie is yellow. It is the club costume. Omega also sews, collects antiques, glassware and copper. She has a collection of Peking glass beads which have not been made for years. She recently completed a Hawaiian quilt, and in following tradition, put in 1,000 hours of work and one million stitches, each one to be considered a "labor of love". (It has to be!)

In the isle of beautiful flowers, Omega has cultivated her own orchids, and is justifiably proud of them.

She says that, in looking back over her years in folk dancing, she wants everyone to "know the enjoyment I have known. It is still the GREATEST"! We think she is, too. *Suzy Martine*

# Sambo's

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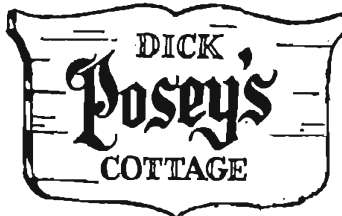


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DANCERS' INSTITUTE 1:00 - 4:00 p.m.  
FOLK DANCING - 8 to 11:30 p.m.  
AFTER PARTY 12 to ???

SATURDAY EVENING PROGRAM

1. *Šetnja*.....Serbian
2. *Apat Apat (P)*.....Philippine
3. *Scandinavian Polka*.....Scandinavian
4. *Blue Pacific Waltz*.....American
5. *Siamsa Beirte*.....Irish
6. *Horehonsky Cardas*.....Slovakian  
SQUARES
7. *Tino Mori*.....Macedonian
8. *Tarantella di Peppina*...Italian
9. *Korobushka (P)*.....Russian
10. *El Gaucho Tango*.....Argentine
11. *Marklander*.....German
12. *Square Tango*.....English  
SQUARES
13. *Mexican Schottis*.....Mexican
14. *To Tur (P)*.....Danish
15. *Número Cinco*.....American
16. *Bella Franca*.....Catalonian
17. *Neapolitan Tarantella*...Italian
18. *Bourrées Croisées*.....French  
SQUARES
19. *La Encantada Tango*....Argentine
20. *Tex-Mex Mixer (P)*.....Mex-Amer
21. *Sauerlander Quadrille*....German
22. *Horo Chassidit*.....Israeli
23. *Hambo*.....Swedish
24. *Shepherds Crook*.....Scottish  
SQUARES
25. *Zillertaler Laendler*....Austrian
26. *Baile Da Camacha*.....Portuguese
27. *Couple Hasapiko*.....Greek
28. *Horoa Haktana*.....Israeli
29. *Belasicko Oro*.....Serbian
30. *Oslo Waltz*.....English

# Discoverer's Dream

SUNDAY - MARCH 9, 1969

ASSEMBLY MEETING 12 to 1:30 p.m.  
CAMELLIA PAGEANT 1:30 to 3:30 p.m.  
FOLK DANCING 3:30 - 5:30 and 8:00 - 10:00 p.m.

SUNDAY AFTERNOON PROGRAM

1. *Rumanian Medley*.....Rumanian
2. *Tango Poquito (P)*....American
3. *La Joaquinita*.....Mexican
4. *Erev Ba II*.....Israeli
5. *St. Bernard Waltz*....Scottish
6. *Russian Peasant*.....Russian  
SQUARES
7. *Angus MacLeod*.....Scottish
8. *La Redova*.....Mexican
9. *Kapavári Verbunk*....Hungarian
10. *Swir Swir Mazur*.....Polish
11. *Das Fenster (P)*.....German
12. *Orijent*.....Serbian  
SQUARES
13. *Eleno Mome*.....Bulgarian
14. *Caballito Blanco*.....Mexican
15. *Ranchera*.....Argentine
16. *Polyanka*.....Russian
17. *Ve' David (P)*.....Israeli
18. *Beautiful Ohio*.....American

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SUNDAY EVENING PROGRAM

1. *Gerakina*.....Greek
2. *Alexandrovska*.....Russian
3. *Teton Mtn. Stomp (P)*....American
4. *Azul Cielo*.....Mexican
5. *Hopak*.....Ukrainian
6. *Brandiswalzer*.....Swiss  
SQUARES
7. *El Dorado Waltz*.....American
8. *Jota de Badajoz*.....Spanish
9. *Macedonka*.....Macedonian
10. *De Vlegerd*.....Dutch
11. *Good Old Days (P)*.....American
12. *Corrido*.....Mexican  
SQUARES
13. *Dodi Li*.....Israeli
14. *Croatian Waltz*.....Croatian
15. *Dr Gatslig*.....Swiss
16. *Rio Rimba*.....Brazilian
17. *Country Two Step*.....American
18. *Goodnight Waltz (P)*.....German



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# 1314 (THIRTEEN - FOURTEEN)

1314 (THIRTEEN-FOURTEEN)  
(Scotland)

Thirteen-Fourteen is a medley of strathspeys and reels, first performed in Sterling on June 24, 1967, the sixty-third anniversary of the Battle of Hannockburn. The dance was composed by John Drury of Aberdeen, Scotland. It was introduced to California folk dancers by C. Stewart Smith at Stanford University in the spring of 1968.

MUSIC: Record: Calclan CC-1-45; Waverly ELP 154, Side 2, band 1  
Piano: "Bonnie Bridge" - Scottish Country Dance Music  
"Stirling Castle" - Kerr's Collection of Reels and Strathspeys  
"The Old Bog Hole" - Kerr's Modern Dance Album  
"Soldier's Joy" - Kerr's Modern Dance Album

FORMATION: Four cpls in a square (W to M R), cpl 1 with back to music, other cpls numbered CCW around the square. Free hands are at sides, or W may hold skirt down at sides.

STEPS AND STYLING: Strathspey Step: Keeping ft close to floor, step fwd on ball of R (ct 1); closing step L behind R, L instep to R heel (ct 2); keeping ft close to floor, step fwd R bending R knee slightly (ct 3); hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out (ct 4). Begin next step L moving fwd.

Strathspey Setting Step (2 meas): Step R sdwd R, knee and toe turned out (ct 1); closing step L behind R, L instep to R heel (ct 2); step R sdwd R again (ct 3); Hop R bringing L up behind R ankle, L knee turned out and toe pointing down (ct 4). Begin next step sdwd L.

Skip Change of Step (2/4 meter): Hop on L, lifting R fwd with knee turned out and toe pointing down (ct &); step fwd R (ct 1); closing step L behind R, L instep close to R heel (ct &); step fwd R (ct 2). Next step begins with hop on R (ct &).

Pas de Basque: Leap onto R, knee and toe turned out (ct 1); step L beside R with L heel close to R instep and L toe turned out (ct &); step R extending L fwd, toe pointing down an inch or two off floor, knee straight and turned out (ct 2). Next step begins with leap onto L.

Set (2 meas): Pas de Basque R and L.

Slip Step: (2 per meas): Step sdwd L (ct 1), close R to L (ct &); repeat for cts 2, &. Dance on balls of ft with toes turned out. Step may also begin sdwd R.

NOTE: Ftwork is same for both M and W; all figures start R unless otherwise stated. Handshake hold is used whenever M turns W, and joined hands are held at shoulder height.

MUSIC 4/4, 2/4

PATTERN

Measures  
4/4

## Strathspey

Chord INTRODUCTION: M bow, W curtsy to ptr.

### I. REEL OF FOUR IN THE CIRCLE

1-8 Pass first person (ptr) by R shoulder, next person by the L shoulder, third person by R shoulder and curve 1/2 CW; repeat reel returning to place and curve CW to finish in own place facing ptr.

### II. PROMENADE

#### Head cpls

1-2 Cpls 1 and 3 turn ptr by the R hand (M making 1/2 turn, W a full turn CW) to finish with W on the inside, both facing CW in promenade pos.

3-4 Cpls 1 and 3 promenade (CW) between the side cpls (cpl 1 between cpl 2, cpl 3 between cpl 4) while side cpls are setting.

5-6 Cpl 1 curve around (CW) into 3rd cpls place, while 3rd cpl curves into 1st

#### Side cpls

W 2 and W 4 both turn individually 3/4 into ctr to finish back to back, facing out. Simultaneously, M 2 and M 4 turn 3/4 CW in own place to finish facing ptr.

Side cpls (cpls 2 and 4) set to ptr.

M2 and M4 turn 3/4 CW into ptrs original place, while W 2 and W 4 turn 3/4 CW,

cpls place.

moving diag fwd R into M original place.  
Finish facing ptr.

7-8 Cpls 1 and 3 release ptrs L and star  
R into original place.

Cpls 2 and 4 turn ptr by R hand half-  
way round to finish in own place.

9-16 Cpls 1 and 3 dance action described  
for side cpls (meas 1-8 (Fig II) turn  
and set).

Cpls 2 and 4 dance action described for  
head cpls (meas 1-8, promenade and star.

### III. CIRCLE AND SET

1-4 All join hands at shoulder height and circle L (CW).

5-8 Circle R.

9-12 All set to ptr and turn ptr by the R hand.

13-16 All set to corner and turn corner by the L hand to finish in own place with M facing  
in and W facing out of square (R shoulder twd ptr).

### IV. SCHIEHALLION REEL

1-2 ALL M move (CCW) inside the square, diag R, to pos of R hand W, to finish facing out  
of square while ALL W dance small circle CW to finish in ptrs place, facing in.  
(M and new W finish with R shoulders adjacent.)

3-4 ALL W move inside the square diag R (CCW) to finish in next W place, facing out, while  
all M dance small circle CW to finish in M place facing in. (Original ptrs now have  
R shoulders adjacent.

5-16 Repeat action of meas 1-4 (Fig IV) three more times to finish in own place.

### V. TURNS

1-8 All turn ptr by the R hand, corner by the L, ptr by the R, corner by the L.  
Finish facing ptr. Clap on last ct of meas 8.

2/4 REEL

1-8 Repeat action of Fig I, using SKIP CHANGE OF STEP.

1-16 Repeat action of Fig II, Promenade and Star with SKIP CHANGE OF STEP: individual turns  
with PAS de BASQUE, R and L; set with PAS de BASQUE R and L, and turn ptr with SKIP  
CHANGE OF STEP.

1-8 Repeat action of Fig III, meas 1-8, using 8 slip steps L and 8 slip steps R.

9-12 All set to ptr with Pas de Basque R and L, and turn ptr by the R with two SKIP CHANGE  
OF STEPS.

13-16 All set to corner; and turn corner by the L with 2 SKIP CHANGE OF STEPS. Finish in  
own place, M facing in, W facing out of square, R shoulders adjacent.

1-16 Repeat action of Fig IV (SCHIEHALLION REEL) using SKIP CHANGE OF STEP.

1-8 ALL turn ptr by the R arm (elbow grip) with 16 buzz steps.  
(No knee bend, up on toes.) W free hand at side, M free hand up.

Chord M bow, W curtsey.



## THE SAINT JOHN RIVER

(Canada)

This Scottish dance was composed in Canada by Prudence Edwards of Fredericton, NB. It was the winning dance in the competition to select a Scottish country dance to commemorate Canada's Centennial in 1967. C. Stewart Smith introduced it at the Folk Dance Federation of California, Inc. Statewide Institute, Oakland, California, May 31, 1968.

MUSIC: Records: Calclan CC-1-45, Side 1 "The Bonnie Lass o' Bon Accord"  
Fontana TFE17187, Side 2, Band 2, "The Bonnie Lass o' Bon Accord"  
(This last record must be played through twice.)

FORMATION: 4 cpls in longways formation, a line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line. Free hands at sides.

STEPS AND STYLING: Strathspey Step: Keeping ft close to floor, step fwd on ball of R (ct 1); closing step L behind R, L instep close to R heel (ct 2); keeping ft close to floor, step fwd R bending R knee slightly (ct 3); hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out (ct 4). Begin next step L.  
Use Strathspey Steps throughout the dance, and always start R.

MUSIC 4/4

PATTERN

Measures

Chord INTRODUCTION: M bow, W curtsy.

### I. THE CHASE

A 1-8 W1 cast off one place (turn 3/4 CW to go behind W2), go between W2 and W3, cross through the middle of the set, go between M2 and M3, around behind M3 and between M3 and M4, cross through the middle of the set, go between W3 and W4, around behind W4, and then cross the set to finish below M4 on M side of the dance. Meanwhile M1 follows his ptr to finish below W4 on W side of the dance. Look at ptr throughout. On last meas cpls 2 and 4 form 2-hand arches with ptr straight across, as cpl 3 separate farther by stepping back to widen the set slightly.

### II. THE BRIDGES AND POOLS

A 1-2 Cpl 1 with nearer hands (ML, WR) joined dance up under arch formed by cpl 4.  
rpt  
3-6 Cpl 1 join both hands and turn 1-1/2 CW, then on last meas release ML, WR hands to face up the set.  
rpt  
7-8 Cpl 1 dance up under arch formed by cpl 2, release hands and finish in first place on own side of the dance. On last meas cpls 2, 3 and 4 face up the set.  
rpt

### III. THE REVERSING FALLS

Through this figure whenever cpls change direction, release hands, turn twd ptr and join nearer hands unless otherwise stated.

B 1-8 Cpl 1 with nearer hands joined dance down the middle of the set (4 meas), turn to face up the set and dance up to finish in original place (4 meas).  
Cpl 2 dance up to first place (2 meas), turn to face down the set and follow cpl 1 down (2 meas), face up the set and dance back to first place (2 meas), release hands, turn away from ptr to face down the set and dance down to finish in original place (2 meas).  
Cpl 3 dance up to first place (3 meas), turn to face down the set and follow cpl 2 down (1 meas), face up the set and dance back to first place (1 meas), release hands, turn away from ptr to face down the set and dance down to finish in original place (3 meas).  
Cpl 4 dance up to first place coming together to meet in ctr but do not join hands (4 meas), then turn away from ptr to face down the set and dance back down to finish in original place (4 meas).

### IV. THE RIVER MEETS THE SEA

B 1-4 All cpls dance a dos-a-dos, staying close to ptr during the back-to-back movement.  
rpt  
5-8 Cpl 1 face down the set and wend their way down own sides of the set (Grand R and L), changing places with cpl 2 with R hands, cpl 3 with L hands and cpl 4 with R hands to finish in 4th place. On last meas M1 and W4 turn 3/4 more CW to finish facing ptr across the set.  
rpt  
Repeat the dance with cpls 2, 3 and 4 active in turn until all cpls finish in original

THE SAINT JOHN RIVER (continued)

places.

Chord            M bow, W curtsy.

Note: Explanation of the figures:

- I. THE CHASE describes the meandering course of the River.
- II. THE BRIDGES AND POOLS is explained by its title.
- III. THE REVERSING FALLS describes the reversing falls at Saint John; when the tide is ebbing, the River runs downstream over a shallow waterfall, and when the tide comes in, it forces the River to flow upstream up the fall.
- IV. THE RIVER MEETS THE SEA is described in the wave-like back-to-back movement of all four cpls, and the first cpl wending their way down to 4th place describes the River disappearing into the sea.





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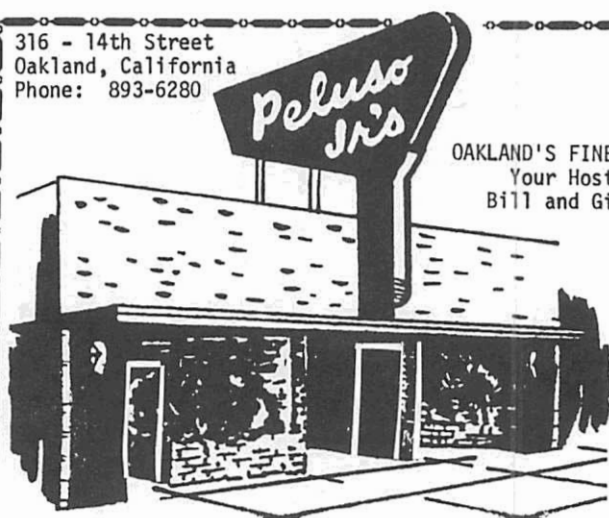
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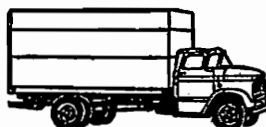
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20TH ANNUAL SPRING FESTIVAL  
FOR THE  
EAST BAY WOMEN'S DANCE CIRCLE

The EAST BAY WOMEN'S DANCE CIRCLE will be presenting its Twentieth Annual Spring Festival on Thursday morning, March 27, 1969, from 9:30 a.m. to 11:30 a.m., at the Eagles Hall, 1228 36th Avenue, Oakland, California. The public is invited and there is no admission charge.

This year's Spring Festival theme will be the "GREEK COFFEE HOUSE". Mrs. Margaret Mitchell is Festival Chairman and will be working with her Committee on special decorations, etc. A demonstration of the Greek dance *Sirtaki* will be given by members of the Dance Circle. Intermediate and advanced folk and round dances will be on the program.

The EAST BAY WOMEN'S DANCE CIRCLE is under the direction of Mrs. Millie von Konsky, assisted by Mrs. Gwen Heisler. The Dance Circle wish to extend a hearty welcome to the public who wish to attend classes held every Thursday morning, from 9:30 a.m. to 11:30 a.m. at the above address.

Mrs. Olive Sammet  
Publicity Chairman



East Bay Women's Dance Circle Committee in Charge of Festival

# STATEWIDE NEWS

San Diego enjoyed a representative group of folk dancers at their Pre-Party, January 11 to kick-off plans toward our Statewide in May. Many of the out of town guests had a chance to view the theater, rooms and other facilities which will be used during our Statewide, in addition to pre-registering and making accommodation reservations. As you may or may not know, San Diego is celebrating its 200th anniversary all during 1969, so many conventions want to take advantage of this Fiesta atmosphere.

The Convention and Visitors Bureau has advised us to encourage our guests to make accommodation reservations early and at the same time pre-register for the Festival. Hotel and Motel brochures are now available from our Hospitality Chairman, Mrs. John Cannau, 6235 Fernwood Drive, La Mesa, California, and pre-registration blanks are available through Vivian Woll, P.O. Box 1741, San Diego 92112.

We expect a big turnout for this Memorial Day Week-end and are prepared to help you all if you can plan ahead. If, however, you cannot make plans that far in advance we will do our best to help make arrangements after you arrive.

Much planning has already been done toward Statewide by many hard working souls, and much more is yet to be done. Institutes sound exciting, all programs will be taped for smooth sailing, beautiful hardwood floors for your tender feet, our lovely civic theater for the concert of unmatched exhibitions, and all facilities in one large complex.

We are all looking forward to seeing you in May, as you are the most important ingredient in the making of a great Statewide.

Dee Todd  
Publicity Chairman  
Statewide '69

# ¡ Fiesta 200!

# Echoes *from the* Southland

Perle Bleadon

## WESTWOOD CO-OPERATIVE FOLK DANCERS

The Westwood Co-operative Folk Dancers will be celebrating their 24th birthday with their annual Festival to be held at the Culver City Veterans' Memorial Auditorium, Culver Blvd. and Overland, on Sunday afternoon, April 20, from 1:30 to 5:30 p.m. Among the groups presenting exhibitions will be the Los Angeles Branch, Royal Scottish Country Dance Society, directed by MARY BRANDON, and the G.T.V. d'Oberlandlers, directed by MORRIE GELMAN.

Westwood welcomes RUTH BIENNENFELD and MARLENE STUMP as new members.

Wedding bells have sounded for two more Westwood members. We send congratulations and best wishes for happiness always to... MARIBETH CARUFEL and BILL WOLFF, who were married on December 21, and to IVY KREHM and ELMER WITTMAYER, who were married on January 6.

Westwood's weekend at Hillbilly Lodge has been cancelled because the lodge was unavailable as planned, however HERMAN PINSKY and AL BECKERMAN are making other contacts. Watch for further announcements.

## GANDY DANCERS

The Gandy Dancers invite you to their folk dance festival to be held on March 16, from 2 to 6 p.m., at the International Institute, 435 S.Boyle Avenue, Los Angeles. There will be general folk dancing, dance exhibitions by ethnic groups associated with the International Institute, costume displays, food, and the record dealers will have records and folklore materials available. Donation: \$1.00 to the International Institute.

ANN FINK's many friends will be interested to hear of her marriage on January 31 to ARBOR HALL. The newlyweds are living in Covina. Gandys and friends were visible January 27 on the Smothers Bros. Show. Gandys' President, AVIS TARVIN, counted over 30 nationality costumes.

## IRWIN PARNES' INTERNATIONAL FOLK DANCE FESTIVAL

The 22nd edition of the Folk Dance Concert will be presented this year at the Dorothy Chandler Pavilion of the Music Center, in Los Angeles, March 15. Please purchase your tickets through the Scholarship Committee, as \$1.00 from the sale of each ticket will go to the Federation Scholarship Fund. Prices are..... \$3.00, \$3.50, \$4. and \$4.50. RUTH OSER, 1654 Rising Glen Road, Los Angeles 90069, is Committee Chairman. Her phone number is 657-1692. Others to contact are: SID PIERRE, 762-3094, Valley; SHEILA RUBY, 465-5063, Hollywood; BOB BOWLEY, 728-3827, Montebello; NITCHE GRAHAM, 790-7004, La Canada; KAREN CODMAN, (805) 967-9991, Santa Barbara-



### COUNCIL CLIPS (continued)

Dance Class on Thursday nights, from 8 to 10:30, at the Jefferson School, 19th Avenue and Irving Streets, in San Francisco. They are featuring well-known instructors, specializing in the dances of different countries. Refreshments are served during intermission and there is general folk dancing after the intermission.

*Leonora R. Ponti, 580 McAllister St., Apt. 219, S.F. 94102*

### SACRAMENTO FOLK DANCE COUNCIL

This is a reminder that this month is the month of our annual Camellia Festival in Sacramento. The date for the Folk Dance participation in the festival is March 8 and 9 so set this date aside for a weekend of fun. As a rundown of what is happening, here is the schedule of events. The institute is on Saturday afternoon, March 8, from 1:30 to 4 p.m. It will be a No-Partner institute, with Gordon Engler and Ruth Browns as teachers. Registration is at 1:00 p.m. Saturday evening will be general folk dancing and exhibitions from 8:00 to 12 midnight, with after parties from 12 midnight to 2:00 a.m. Sunday will start off with the Federation Assembly meeting at 12 noon. The Pageant presentation will be from 1:30 to 3:00 p.m., with the introduction of the Camellia Queen and her royal court at 3:10 p.m. After the pageant there will be general folk dancing from 3:30 to 5:30 p.m. and 8:00 to 10:00 p.m. All events will take place in the Memorial Auditorium at 16th and J Streets. We also invite you to come early and see the Children's Camellia Parade. If you are interested, on the weekend before the Folk Dance Festival, Sacramento will be having its 45th Annual Camellia Show on March 1 and 2. Bring your dancing shoes and we will see you all at the Festival.

*Judy and Jane Coulter, 5410 - 71st St., Sacramento 95820*

### GREATER EAST BAY FOLK DANCE COUNCIL

On Sunday afternoon, Feb. 2, the Oakland Recreation Department and the Oakland Catholic Schools held their annual Tally Ho Festival. The Oakland Municipal Auditorium resounded with the happy sound of 1200 dancing 12 year olds having a wonderful time. This festival is directed by Millie von Konsky. If you have not been fortunate enough to attend this festival you must put it on your calendar for next year.

President Dolly Schiwal announced the birth of her fourth grandchild, at the February council meeting. His name is Scott Robert Seale. He was born on January 29 to Bob and Janet Seale. Bob will be remembered as a former member of the Oakland Pantolettes exhibition group. This is the second child for this couple and first son. This makes two grand daughters and two grandsons for Dolly.

*Lanya Pavliger, 1164 Alfred Ave., Walnut Creek 94596*

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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## Federation Festivals

MAR 16 - Sun - LOS ANGELES  
International Institute  
4th & Boyle (2 til 6 pm)  
Hosts: Gandy Dancers

APR 20 - Sun - CULVER CITY  
Memorial Auditorium - 1:30  
Hosts: Westwood Co-op

MAY 29 to STATEWIDE 1969  
JUNE 1 SAN DIEGO  
Headquarters: U.S. Grant Hotel  
Events: Community Concourse

AUG 1969 - SANTA BARBARA  
Hosts: Santa Barbara  
Folk Dancers

OCT 12 - Sun - SAN DIEGO  
Hosts: San Diego Folk  
Dance Club

## STATEWIDE 1969

"FIESTA 200"  
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## Special Events

MAR 1, 8, 15, 22  
Teachers Training Seminar  
California State  
Los Angeles  
4 Remaining Sessions

MAR 15 - Sat - LOS ANGELES  
The Irvin International  
Folk Dance Concert  
Music Center, Los Angeles  
(See your Scholarship Com-  
mittee for special tickets  
that will benefit the  
Federation)

MAY 3 - Sat - USC Campus  
Idyllwild Workshop  
Annual Bacchanal  
Town & Gown Hall

JUL 4 - Fri - LOS ANGELES  
Annual 4th of July Party  
Hosted by the Santa Monica  
Folk Dancers on the Slab at  
7th & California Sts.

JUL 4-6 - IDYLLWILD Weekend  
7-11 - IDYLLWILD Workshop

AUG 8, 9, 10 - SAN DIEGO  
Teachers/Leaders Workshop  
Weekend  
AUG 10-17 - Folk Dance  
Conference  
SAN DIEGO STATE COLLEGE  
(Note change in dates and  
location)

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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## Federation Festivals

MAR 8, 9 Sat-Sun - SACRAMENTO  
Camellia Festival  
Sacramento Memorial Auditorium  
16th & Jay Streets  
Hosts: Sacramento Council of  
Folk Dance Clubs

APR 20 - Sun - SAN FRANCISCO  
Blossom Festival  
Kezar Pavilion  
Waller & Stanyon Streets  
Hosts: San Francisco Council  
of Folk Dance Groups

MAY 29 to JUNE 1 - SAN DIEGO  
Fiesta 200 - STATEWIDE 1969  
Headquarters: U.S. Grant Hotel  
Events: U.S. Grant Hotel and  
Community Concourse Theatre

JUL 12,13 Sat-Sun - KENTFIELD  
Sat - Park School, Mill Valley  
Sun - College of Marin  
Kentfield  
Hosts: Marin Dance Council

## Regional Festivals

APR 13 - Sun - SEBASTOPOL  
Apple Blossom Festival  
Hosts: Sebastopol C of C and  
Redwood Folk Dance Council

MAY 17 - Sat - SALINAS  
Hosts: Monterey Folk Dance Ccl

MAY 18 - Sun - SANTA ROSA  
Rose Festival  
Veterans' Memorial Auditorium  
Hosts: Redwood Folk Dance Ccl

JUN 22 - Sun - WALNUT GROVE  
Hosts: Sacramento Folk Dance  
Council  
International Food Market  
JUN 22 - Sun - DALY CITY  
Hosts: San Francisco Council

## Regional Festivals

JULY 4 - Fri - OAKLAND  
4th of July Festival  
Oakland Civic Auditorium  
Hosts: Mayor's 4th of July  
Committee and Greater East  
Bay Folk Dance Council

AUG 17 - Sun - GUERNEVILLE  
Little Festival in Redwoods  
From Noon to 9:00 p.m. +  
Potluck lunch and dinner  
Armstrong Redwoods State Pk  
Dancing - Guerneville School  
Hosts: Petaluma Int'l Folk  
Dancers

## Special Events

MAR 27 - Thurs A.M. - OAKLAND  
Annual Festival - "Greek  
Coffee House" Eagles Hall  
1228 - 36th Ave., Oakland  
Hosts: East Bay Women's  
Dance Circle

APR 12 - Sat - SAN RAFAEL  
President's Ball  
"A St. George Festival"  
Hosts: Marin Dance Council

APR 26 - Sat - SACRAMENTO  
Scholarship Party  
Hosts: Sacramento Council

AUG 16 - Sat - PLUMAS NAT'L  
FOREST - "Moonlight Festival"  
5 miles north of Quincy

## Institute Dates

MAR 8 - SACRAMENTO - Civic Aud.  
MAY 4 - OAKLAND - Eagles Hall

## TEACHER TRAINING

MAR 1, 15, 22, 29 9:00-3:30  
Single Sessions - \$5.00 ea.  
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Tuesday: YMCA, 921 Kalns Ave., Albany, Cal. 8 to 10 p.m.

Friday: St. Stephens Episcopal Church, St. Stephens Dr.  
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Instructor - Milie von Konsky

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Friday nights. Beginning, Intermediate, Advanced. 8:30.

Instructor - Dolly Schiwal

**PENINSULA**

**JO BUTTITTA** . . . Invites all dancers to join the Y.W. Twirlers, Y.W.C.A., 2nd Street, San Jose, Wednesdays, 7:30 to 10:30 p.m., Beginners; Friday, 7:30 to 10:45 p.m. Intermediates. Folk - Latin - Ballroom.

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**LOS ANGELES**

**WESTWOOD CO-OP FOLK DANCERS** meet every Thursday night at 8:00 p.m., Emerson Jr. High School, Selby, near Santa Monica Blvd., West Los Angeles.

**WESTWOOD'S BEGINNERS CLASS** in International Folk Dancing. 75¢ Monday Evenings, 8 to 10:30 p.m. at Stoner Avenue Playground, Los Angeles. Teacher: Dave Slater.

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Varys Hasápihos//Karagouna/Pentozális/Tsakónikos/Nizámikos/Kerkyraikós/Zeibékikos

GREEK FOLK DANCES (Volume II) — LP-6

Ais Giórgis (St. George) / Zagorísios / Kótchari / Syrtós Keffalinías /Gaitanáki Ródou// Le-  
tchina//Tái Tái/Syrtós Haniótikos/Berátis/Omál Trapezoundéikon/Mérmingas Keffalinías/  
Menóúsis

GREEK FOLK DANCES (Volume III) — LP-8

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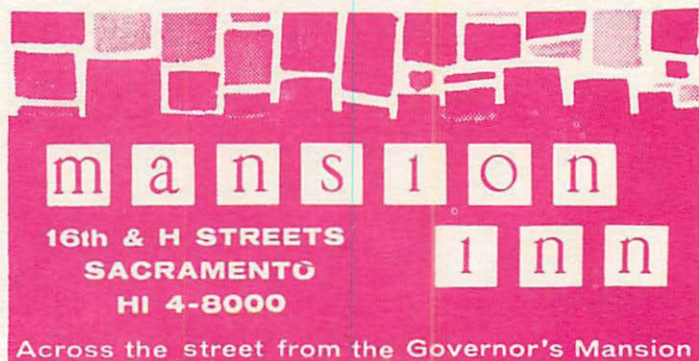
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