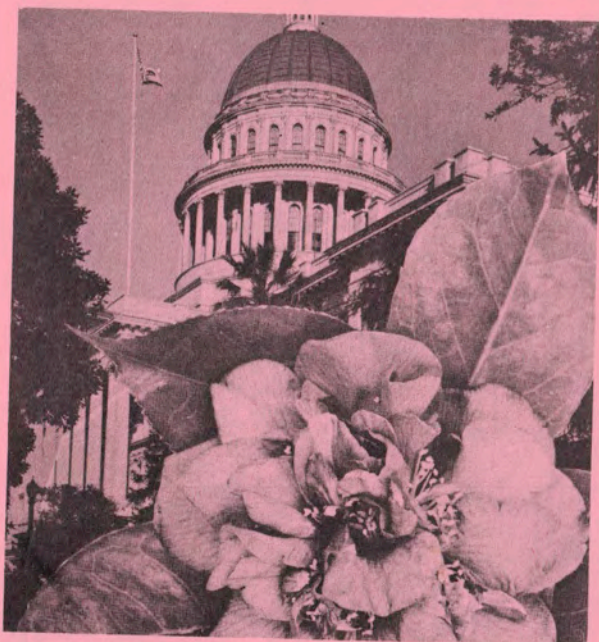


MARCH 1978

Camellia Festival



Let's Dance

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RICHARD BALTZ
1004 DUDLEY ST
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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

65¢

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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MARCH 1978

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ON OUR COVER

The State Capital in Sacramento,
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Camellia

24th Annual

Festival

Memorial Auditorium
16th & J Streets
Sacramento

MARCH 11 & 12, 1978



Beautiful camellia blossoms, pretty young girls, and the Country of Scotland, are all rolled into one for Sacramento's 24th Annual Camellia Festival. The important dates are March 3 through March 12, 1978.

This Camellia Festival is not just Flowers & Folk Dancing, although these two events play a major role. The Camellia Show -oldest and largest in the United States, opens the first weekend, March 4 and 5, with 8,000 to 10,000 blossoms on display with approximately 20,000 people in the two days of viewing the spectacular gorgeous array of blossoms in all colors and sizes. Petite, average, common and mammoth size blossoms receive exciting response and admiration from the many viewers.

The Festival closes on Sunday, March 12, with the Folk Dance Pageant. In October, publicity goes out to the Colleges, Sacramento City, American River, Consumnes and California State University at Sacramento, inviting their participation in the selection of two young ladies from their respective colleges, one of whom will be Queen, and the others, her Royal Court. The young ladies selected must have an acceptable academic standing and be willing and capable to maintain that standard throughout their involvement in Festival activities. For the Princesses this means about 150 hours, and for the Queen, many additional appearances throughout the year.

Distribution of entry blanks for the Annual Parade and Poster Contest participation have been delivered to all Elementary, Secondary, and Private Schools, and to all Youth Groups. There is a contest for the most interesting and exciting Camellia Button design which we all wear with pride as Sacramento is known as the "Camellia City". So please purchase and wear a Camellia Button for the price of one dollar.

We expect 5,000 people to participate in the Parade of Floats, March 11, with 20 or more bands. This year's Parade will be headed by the Sacramento Cameron Pipe Band, the same group that has escorted the Queen and her Royal Court at the close of the Pageant for more than 15 years. This speaks well for our Scottish friends, as we honor their homeland, Scotland.

The Sacramento Scottish Group will be hosting the International Friendship Luncheon on March 11, at the Red Lion Motor Inn.

Invitations have been extended for the participation in both Men's and Women's Golf Tournaments held respectively on March 31 and April 7. Proceeds from these activities assist in supporting the Camellia Festival expense. (Con't on page 4)

Saturday, March 11, 1978
 Institute 1:30 - 4:30 PM
 General Dancing 8:00 - 11:30 PM.

Tzadik Katamar - L	Israel
El Shotis Viejo	Mexico
Lights of Vienna	U.S.A.
Ship O'Grace	Scotland
Tango Poquito - P	U.S.A.
INSTITUTE DANCE	
Hambo	Sweden

SQUARES

Ciuleandra	Romania
Scandinavian Polka	Scandinavia
Milondita Tango	U.S.A.
Postie's Jig	Scotland
Teton Mt Stomp	U.S.A.
INSTITUTE DANCE	
La Encantada Tango	U.S.A.

SQUARES

EXHIBITIONS

Ali Pasa - L	Turkey
La Cachucha	Early Calif
Happy Heart	U.S.A.
J.B. Milne	Scotland
Little Man In A Fix	Denmark
INSTITUTE DANCE	
Zillertaler Ländler	Austria

SQUARES

Tino Mori - L	Macedonia
Korobushka - P	Russia
Ada's Kujawiak	Poland
Bees of Maggie Knockater-S	Scotland
Vo Sadu	Russia
INSTITUTE DANCE	
Čardáš Z Košických Hámrov	Slovakia

SQUARES

Sham Hareh Golan	Israel
International Waltz	U.S.A.
Dr Gsatslig:	Swiss
Trip to Bavaria	Scotland
Bal In Da Straat - P	Belgium
Siesta in Sevilla	U.S.A.
Hofbrauhaus Laendler	Bavaria



Camellia

Festival



Memorial Auditorium
16th & J Streets
SACRAMENTO

Sunday, March 12, 1978

Council President's Meeting	10:00 AM
General Assembly Meeting	11:45 AM
Camellia Pageant	1:30 PM
Afternoon Festival	3:30-6:00 PM



Misirlou - L	Greek
Døla Mazurka	Norway
Corrido	Mexico
Elizabeth Quadrille - Sq	U.S.A.
Doudlebska Polka - P	Czechoslovakia
La Golondrina	U.S.A.
Lubi - Lubi	Philippine

SQUARES

Hora Fetelor - L	Romania
Caballito Blanco	Mexico
Alexandrovska	Russia
Double Sixsome - Set	Scotland
St Gilgen Gigurentanz -P	Austria
Polish Mazur	Poland
Somewhere My Love	U.S.A.

SQUARES

Alunelul - L	Romania
Jota Criolla	Argentina
Square Tango	England
Garry Strathspey - Set	Scotland
La Bastringue - P	French Canadian
Schuhplattler Laendler	Bavaria
Kujawiak #3	Poland

SQUARES

Hora Hadera - L	Israel
Vrtielka	Slovakia
Blue Pacific Waltz	U.S.A.
Sauerlander Quadrille-Sq	Germany
Schrittwaltzer - P	Germany
Russian Peasant	Russia
Goodnight Waltz	U.S.A.



CAMELLIA FESTIVAL WELCOME - con't



New Things added to this Year's Festival on the first weekend:

An International Stereo Slide Show, featuring scenes around the world, to be held at the Red Lion Inn.

A Bicycle Race "Criterion" on a National Level in conjunction, with a Foot Race.

An Ice Skating Show, entitled "Theatre on Ice" will be held at the Ice Palace with seating for spectators with an admission charge.

So you see--Between the Opening of the Camellia Show and the Closing with Folk Dance Pageant and public dancing, we offer something for all; the young, the young at heart, the sports-minded, the ice skaters, the photographers, the racers, but most of all the Folk Dancers.

The Sacramento Council of Folk Dance Clubs invites you to join us in a week of varied events, and especially the weekend of March 11 and 12.

One big change -

The folk dancing will end at 6:00 PM Sunday.

***** Winona S Perry

CAMELLIA FESTIVAL Teacher's Institute--Saturday, March 11, 1978

Jean Patrick will teach: ANGUS MCKINNON and BRAES OF MELLINISH

Bruce Mitchell will teach four no partner Israeli dances. - -

NATATI LA HAYAI, NUMI NUMI, YEDID NEFESH, VE SHUV ITCHEM

One is a "disco" number, another is a lovely waltz folk dancers will enjoy, we think.

		<h1>Macchiavelli's</h1>			
		FOR			
		ITALIAN FOODS			
		<i>"Everything You'd Like a Restaurant to Be"</i>			
		Cocktails			
		PARTIES AND BANQUETS			
		444-3207			
		712 J STREET			
		Open Daily 10 A.M. to Midnite Sunday - CLOSED Sat. 4 P.M. - 12 Midnite			

Come To SCOTLAND

By Jean Patrick

Bonnie Scotland is steeped in history and mystery. The country for the most part is rugged, calling for a man with singleness of mind, a man not afraid to state his views or stand alone. His ancient past probably has some of the purest British blood with an early sprinkling of Norse, seafarers and fighters both. The Clan System was a natural outcome of small narrow glens and rough country, harbouring small tight-knit communities owing their allegiance to one leader, and it has continued to thrive despite the English Kings' efforts to squash it. The wearing of the kilt was banned and so were the pipes and dancing, but all seem to have survived to give Scotland a rich heritage.

People not only come to Scotland for the beautiful countryside, but also for the dancing . . . highland and country. Each year, Highland Games are held at various places, Braemar and Cael, where the world championships are held, being two of the most famous. The Games are competitions for prowess in every aspect of life, much as the Country Fair is here. The shepherd and his dog compete on their ability to handle the flock. The ladies bring their canning. The pipers pipe, the dancers pound the boards with their intricate steps. Competitors come from all parts of the world.

Scottish Country Dancers also make their pilgrimage to St. Andrew's in July and August when the parent body, the Royal Scottish Country Dance Society holds a month-long Summer school. Classes are held every morning, the afternoons are free to explore, and the evenings are full of Ceildhs - dance parties run by various groups in the area - or visiting other gatherings such as the fiddlers at Pitlochry, or the band contest atand so the long list continues.

ARDSHEAL HOUSE - bordering Lock Linnhe, this secluded historic mansion offers all the warmth and comfort of a country inn. Fine food, gracious dining, fishing, tennis, golf (in Oban), boating, riding and hill-walking. The best in Scotland.

ROTTAL LODGE - Glen Clova, Angus - Beautifully situated in the heart of the Glen, amidst unspoilt mountain scenery. Good food based on local produce. Carefully chosen wines. Hill-walking, climbing, golf, fishing and stalking by arrangement with the estate. Edinburgh Airport, two hours drive. Hunting, shooting and fishing. The tourists and holiday makers come in their thousands every year to feast their eyes on Scotland's tranquillity and enjoy her hospitality, for though the Scot is given the reputation of being thrifty, he is one of the most open-hearted people you could meet.

Come to Scotland - "Rest and be Thankful!"

(Note: Rest and Be Thankful is close to Braemar and Balmoral Castle on the River Dee.)



"Cabbage Band" Standing left to right:
 Paul Machlis, Robert McOwen, Caryn Palmer, Roy Kaitner.
 Seated from left:
 Vaughn Wolff, Jane Landstra, Ken Embrey, Barbara Bouwsma.
 On floor: Margot Leslie.

Photo credit: Eliot Khuner

*** NEW TIME *** MOVING FROM MONDAY NIGHT ***
 Walnut Whirlers - Starting on February 22, 1978
 Beginners and Intermediate classes will be meeting at 7:30 PM
 on Wednesday. Tice Valley Elementary School, Tice Valley Blvd
 Walnut Creek, California

THE ROSEMOUNT GRILL

AND
 COCKTAIL LOUNGE
 OPEN DAILY FROM 11 A.M. TO 11 P.M.
 BANQUET FACILITIES

3145 Folsom Boulevard (AT ALHAMBRA) 455-5387

"Cabbage Band"

Since the theme of this year's Camellia Festival and the March issue of "Let's Dance" is Scotland, it seems appropriate to honor the latest development in Scottish dancing in the Bay Area - live music. When Barbara Bouwsma toured Britain after attending the Royal Scottish Country Dance Society's summer school at St. Andrews in 1973, she collected numerous books of Scottish and English dance tunes. Upon returning home, Barbara, who played the violin with Ardeleana at one time, and a few fellow dancers began bringing instruments to dance classes. The group increased and soon anywhere from four to a dozen musicians were playing at the monthly dances and other events. This amorphous group became known loosely as the Cabbage Band, and in the spring of 1975, several members performed on the KQED Open Studio program "A Ceilidh". Barbara arranged tunes into sets appropriate for particular dances and hand-printed them for duplication. She also wrote harmony parts to add depth and variety. These leaves of music which she so carefully produced, provided the material from which "Cabbage" emerged.

A Scottish weekend institute in Burlingame, featuring Mary Stoker from London and C. Stewart Smith from Houston, was held in the fall of 1975. The band was invited to play for the Saturday night ball that is part of such affairs. This was its first formal engagement and the band suddenly needed a finite personnel and regular rehearsals. The result was most satisfying. It achieved a level of performance which was enthusiastically received by the dancers that evening, and which became the standard for the future. Through the next year, the band (in its more serious moments known as the Berkeley Scottish Players,) played at several parties, for the RSCDS demonstration at State-wide '76, and a semi-formal ball at the Santa Rosa Highland Games.

At Santa Rosa, it was approached by Roger Clugston who was organizing a night of Celtic entertainment in Fresno. This was the first opportunity for a performance before a sit-down audience, and the band enlarged its repertoire to include Highland dances, Shetland fiddle tunes and Scottish songs. The program, which also featured Kenny Hall and friends, and Maureen Hall's Irish dancers of Fresno, was extremely successful.

Scottish dancers in the Bay Area soon began talking about the possibility of the band making a record. There are many good dances in the Royal Scottish Country Dance Society collections for which recordings are not available, and the local Scottish dancers had become partial to the violin sound of "their" band as opposed to the accordion-led bands which are recording today. The violin is the traditional instrument for Scottish country dancing, and it is only in the last few decades that the accordion has gained favor for the urge and strong beat it can give to the music. The conversion has been so complete

that many today mistake the accordion for a Scottish instrument when it is actually an importation from the continent. Traditional or not, a more important fact is that many original tunes for Scottish country dancing evolved on the fiddle and in some cases cannot be properly played on the accordion. For this reason, the Cabbage Band depends on violins for melody (with occasional additions of flute, viola, banjo, hammered dulcimer, and mandolin) and piano, guitar, bass and drums for rhythm. It has found that this instrumentation allows greater flexibility or harmonies and arrangements. The production of the record itself was quite an undertaking and could fill an entire article. However, the venture was such a success, that a second effort is now nearly complete.

The people who play these instruments are an interesting and talented group. Leader Barbara Bouwsma, who plays the violin, has a BA in music with background in both classical and folk music and folk dancing as well as Scottish country dancing. She earns her living as a typist and musician. Also in the violin section are Vaughn Wolff, a computer operator for Pacific Telephone, whose background is similar - - classical music and folk dancing; Karen Nelson, who also plays the viola; and Ken Embrey, maker and restorer of instruments, who plays the hard-anger fiddle, bass and banjo. Pianist Paul Machlis has composed some Scottish dance tunes, works in U. C. Berkeley's Bancroft Library and plays the Campanile Bells several times a week. Guitarist Robert McOwen, who is an excellent Highland dancer, is a PhD candidate in mathematics at U.C. Berkeley. His musical background is folk-rock. Jane Landstra plays the hammered dulcimer, violin, guitar and bass and teaches music in the Oakland School District; she also sings. Drummer Roy Kaitner brings a background in jazz to his growing interest in folk music. He works at the Oakland Naval Base. Flutists are Patricia Rosenmeyer and Carol Ginsberg. A student of comparative literature at Radcliff, Patty's home is in Berkeley, where she developed interest in classical music, ballet, Israeli, Highland and Scottish dancing. Carol's background is in folk music and she has played with Ardeleana as has Jane. Mandolin player Will German, Karen and Ken, also play with the Kopachka Band. Most of the Band are dancers as well as musicians; Barbara recently obtained her certificate as a RSCDS teacher (see *Let's Dance* for November 1973, pg. 25) and Patty and Robert are following in her footsteps. These are the people whose music you hear on the first recording, A Camp of Pleasure. There are others who play with the band on occasion, and who are involved with the new recording.

If you enjoy Scottish music, we hope you have had a chance to dance to, or listen to the Berkeley Scottish Players. They have added a delightful new dimension to Scottish country dancing in the Bay Area.

Eugene and Virginia Bissell and Robert McOwen



EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers

A conversation with a friend at Berkeley Folk Dancers revealed the fact that "1314", as the title of a Scottish Country Dance meant absolutely nothing to the dancer. Perhaps when it was first taught, the teacher failed to give the background for the title. At any rate, it should be known that 1314 is the date of the famous Battle of Bannockburn which eventually resulted in a treaty recognizing Scotland as an independent kingdom under Robert, the Bruce.

Since there has been a surge of interest in Scottish Country Dancing, and since the theme of this month's Camellia Festival is Scotland, there might be some interest in the Scottish Country Dance Society. Some say Scottish Country Dancing dates back to the 15th Century. It has never been more popular than it is today.

Miss Jean Milligan, co-founder in 1923 of the "Royal Scottish Country Dance Society", is the foremost personality in the Scottish Dance field. She has collected and published many of the dances, established qualifications for the teachers, and traveled all over the world to supervise their examinations. The Society has a Royal Charter and a membership of well over 17,000. There were 108 branches (World-Wide) in 1974-75, with 286 affiliated groups. In California there are three branches, one each in San Francisco, Los Angeles, and San Diego. The California affiliated groups are in Mill Valley, Fresno, and Laverne. Membership in the branches varies from eight members (a branch in Scotland) to the Toronto, Canada branch with 902 annual memberships plus 30 life members.

In 1973 a Golden Jubilee Ball was held in Edinburgh. The Queen, Prince Philip, and Princess Anne attended the Ball and participated in the dancing.

Wear your kilts and plaids at the Camellia Festival. Your costume can be authentic, or maybe just "make-believe". As usual, let's have fun, while we follow the admonitions of Miss Milligan who says that Scottish Country Dancing should be performed with "controlled abandon" and should never deteriorate into "disorderly romp".

FOOD IN THE SCOTTISH MANNER



Although the Scottish people are described as being reserved in nature, they are very hospitable. Scotland's contributions to the gourmet world is limited. Of their natural resources, salmon and trout are outstanding delicacies. Herring is also a specialty.

The one dish that typifies Scotland is HAGGIS. Most visitors to Scotland do not care to eat it when they learn the ingredients - - - sheep's heart, liver, and lungs, cooked with oatmeal in the lining of a sheep's stomach.

Scotland is known for its famous scones and shortbread, and Scottish housewives serve them at breakfast and teatime.

SCOTCH BROTH

1 pound lamb shanks	1 bay leaf
1/4 cup pearl barley	1/2 cup chopped onion
1-1/2 teaspoons salt	1/2 cup diced carrot
3 sprigs parsley, snipped	1/4 cup chopped celery
2 whole cloves	1/4 cup chopped turnip

In a 4-quart Dutch oven combine lamb shanks, barley, salt, parsley, cloves, bay leaf, and 5 cups water. Bring to a boil; reduce heat. Simmer, covered, until meat is tender, about 1 hour. Remove shanks from soup. Remove meat from bones; discard bones. Cut meat into pieces; return to soup. Add vegetables; cook until tender, about 30 minutes. Remove bay leaf and cloves. Serves 4 or 5

CREAMED FINNAN HADDIE

2 cups water	2 tablespoons flour
12 oz. smoked haddock fillets	Dash of pepper
1 teaspoon salt	1-1/3 cups light cream
2 tablespoons butter	Patty shells or toast

Bring water to boiling in 10" skillet. Sprinkle haddock with the salt. Place fish on a greased rack in the skillet so the fish does not touch water. Cover pan tightly; steam until fish flakes easily when tested with a fork, 3 to 4 minutes. Carefully remove fish, skin and flake it. Melt butter; stir in the flour and pepper. Add cream all at once. Cook and stir until thickened and bubbly. Add flaked fish; heat through. Spoon into patty shells or over toast. Garnish with sieved hardcooked egg yolk, if desired. Makes 4 servings



CREAM SCONES

2 cups sifted flour	3 tablespoons butter
1/8 teaspoon salt	1 egg
1 teaspoon baking powder	3 tablespoons cream

Sift the flour, salt, and baking powder into a bowl. Cut in the butter with a pastry blender 'til the consistency of coarse sand. Beat the egg and cream together and add to the mixture, tossing lightly with a fork until a dough is formed. Roll the dough about 3/4" thick on a floured surface. Do not roll more than once. Preheat oven to 400°. Butter a baking tin and dust lightly with flour. Place the dough on the tin and cut into 2" squares with a knife. Brush the top with a little milk. Bake in a 400° oven for 15 minutes. Recut the squares. Serve hot. Reheat before serving if the scones are served again. They may be eaten plain or with butter.

SCOTCH SHORTBREAD

1/2 pound sweet butter	1 cup sifted cake flour
1 cup confectioners' sugar	2 tablespoons cornstarch

Combine the butter and sugar together on a board. Blend together with hands. Sift the flour and cornstarch together and gradually work it into the previous mixture until well blended. Preheat oven to 425°. Butter an 8-inch square pan and dust very lightly with flour. Pat the dough into the pan with the hands, as this dough cannot be rolled. Prick the top with a fork in a number of places. Bake in a 425° oven for 5 minutes; then reduce the heat to 350° and bake 10 minutes longer, until lightly browned. Cut into squares immediately.

Source: *Heritage Cook Book, "Better Homes & Gardens"*
Round the World Cook Book, by Myra Waldo

KAMIL AND ADA DZIEWANOWSKI IN ISRAEL

Between December 18, 1977 and January 9, 1978, Kamil Dziewanowski, Professor of history at Boston University, and Ada Dziewanowski, instructor at Cambridge School of Adult Education and nationally known Polish Folk Dance teacher, paid a visit to Israel. Professor Dziewanowski delivered a series of lectures on Polish-Jewish relations and contemporary East European history at the Universities of Jerusalem, El Aviv and Bersheva.

Ada Dziewanowski gave several talks about Polish Folklore, including one at the Hebrew University of Jerusalem, and conducted a series of workshops of Polish Folk Dances for Israeli dance teachers. One of these sessions, illustrated with a film and slides, was given at the Ein Harod Kibbutz, one of Israel's oldest agricultural cooperatives.

The Dziewanowski's were guests of Riva Stroman.

A History of Scottish Country Dancing

By Diane Childers

Entering a room filled with resounding lively fiddle music, we notice the dancers posed in lines and attired in bright tartans, velvets and satin, their feet flashing along to the rhythm of the reel. They are performing a dance done by other dancers two and a half centuries ago. We have entered a Scottish ballroom and are watching a dance still done with the style and grace of an English court ballroom of the early 18th century.

Scottish country dance, although set to Scottish tunes, names, and occasionally some traditional highland steps, is not a folk dance. Neither is Scottish country dance originally Scottish. Longwise sets are a traditional village style of dancing in England, which eventually found its way into Scotland and was utilized with the traditional Scottish step dances, and performed with great gusto. This style can still be seen today in such dances as, *Reel of Tulloch* and *Eightsome Reel*.

The seventeenth century courts of England and France took some of the style of the dances done in the countryside, as well as the country music, and under the influence of the French dancing master, proceeded to develop dances for the ballroom with a blending of country longwise sets or squares, a little of the traditional steps, and much of their own styling. In Scottish country dancing we can see today the influence of the French ballet in the styling and foot positioning.

Scottish country dance, as done in English ballrooms, may have come into Scotland through the itinerant dancing master, as well as through the children of Scottish lairds being raised and educated in England after losing the battle of Culloden. It is difficult to trace the absorption into Scottish society of this form of dance, but it eventually began showing up in assembly programs and at private balls in Scotland. By the end of the 18th century it was an integral part of the social tradition. The Scots added to the repertoire of Scottish Country Dance with the addition of the Strathspey. This was a step developed primarily in the region of Atholl and Strathspey, and was a graceful moving step not unlike the Galliard of the previous century.

Country dancing died off in England by the mid 19th century but was done increasingly in Scotland outside the ballrooms of the wealthy--at weddings and fairs. By the 20th century only a few persistent favorites could be found at a ball. *Eightsome Reel*, *Dashing White Sergeant*, and *Strip-the-Willow*, are among the few still to be seen. The fiddlers, who had traditionally played the dances, were also disappearing and were being replaced by the accordion, thus changing the sound of the country dance.

In the 1920's, two ladies who were concerned with the loss

of the Scottish country dance tradition, Mrs. Stewart of Fasnacloich and Miss Jean C. Milligan founded the Royal Scottish Country Dance Society, and have since worked to ferret out the old traditional dances, and preserve them and the style of Scottish Country Dance. What they have achieved at this point in time, some fifty years later, is a large published collection of traditional dances, as well as sparking off the collections of new dances, a definite style and character which can be seen from Edinburg to Tokyo. Scottish Country Dance groups are to be found in almost every country today, all enjoying and working to preserve that unique style known as Scottish Country Dance.



NEED A TEACHER? ? ?

Eve Landstra has just told us that she would be available for a group or for someone who wished to start an evening group in Balkan-Israeli dancing for adults on either Monday or Thursday evenings. She does not want the responsibility of all the organization, she just loves to teach. This should be in the North Oakland, Montclair, Berkeley, El Cerrito or Kensington areas, so she would not have to drive so far. You may contact her at home (when you can catch her there) (415) 526-0140.

Folk Dance Record Shops

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FESTIVAL RECORDS

(Ed Kremers & John Filcich)

161 Turk Street

San Francisco, CA 94102

Phone: (415) 775-3434

Los Angeles

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Oakland

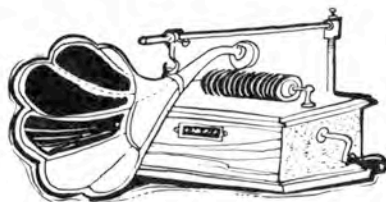
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Let's Do Squares!

by Bruce Wyckoff

Last month the first portion of an article submitted by Dave Kikuchi of Chapel Hill, South Carolina was printed here. Following is the concluding portion.

Pulse poll. Popularity poll of experimental movements published by "American Squaredance (Magazine)." This poll often indicates the future direction of choreography. Many figures appearing in the poll have later been certified by CALLERLAB into the Mainstream Plus levels.

CALLERLAB (International Association of Square Dance Callers). An association of caller/leaders formed in 1971 by several people in the Square Dance Hall of Fame that certifies movements, definitions of movements, and levels of dancing. One of the major contributions of CALLERLAB has been to bring together callers of all levels of expertise to make square dancing uniform throughout the entire square dance world.

LEGACY (LEaders GATHERed for Commitment and Yak). Communications group reflecting all phases of square dancing organized in 1972 by Charlie Baldwin (New England Caller), Stan Burdick (American Squaredance), and Bob Osgood (Square Dancing).

American Square Dance Society (SIOASDS). Largest square dance society in the world. It publishes "Square Dancing (Magazine)," distributes booklets, pamphlets, advertising flyers for the various clubs, posters, and some audio equipment, and provides scholarships to callers schools. Its headquarters is the home for the Square Dancing Hall of Fame.

"Square Dancing" (formerly "Sets in Order"). International square dance magazine, described by Vyts Beliajus as "the most influential publication among square dancers, and perhaps the oldest among square dance magazines."¹

"American Squaredance (Magazine)." Important and widely-respected square dance magazine providing a comprehensive overview into the problems, customs, language, and general folklore of the square dance community, by means of articles of description of figures, personal experiences and histories, activities of the various leaders, record reviews, and some workshops.

This glossary is in the public domain to encourage interest and communication between the square and folk dance communities. I wish to thank Stan Burdick and Will Orlich (American Squaredance) and Bob Osgood (Square Dancing) for checking the accuracy of the descriptions, and offering numerous comments and suggestions.

¹Viltis, 36(1) (1977), 18.

The CALLERLAB MAINSTREAM BASICS LIST is listed on page 16. The basics list through item 41 is similar to the list of movements for Folk Dancers published in Let's Dance in December 1974 and again in May-June 1976.

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CALLERLAB MAINSTREAM BASICS LIST
(as of CALLERLAB 1977)

- | | |
|----------------------------------|---------------------------------|
| 1 Circle left/right | 36 Alamo/Balance |
| 2 Forward and back | 37 Star thru |
| 3 Do sa do | 38 Couples backtrack |
| 4 Swing | 39 Turn thru |
| 5 Promenade family | 40 Pass to the center |
| (Full, 1/2, 3/4) | 41 Eight chain thru (1-8) |
| a Couples c Wrong Way | 42 Ocean wave/Balance |
| b Single file | (Right/left) |
| 6 Allemande left/Arm turns | 43 Swing thru family |
| 7 Grand right and left/Weave | a Right b Left c Alamo |
| 8 Pass thru | 44 Flutter wheel/Reverse |
| 9 U-turn back | 45 Sweep a quarter |
| 10 Split couple/ring | 46 Veer left/right |
| (round one, two) | 47 Run family (Right, left) |
| 11 Couples separate/divide | a Boys c Ends e Couples |
| 12 Courtesy turn | b Girls d Centers f Partner |
| 13 Chain family | 48 Trade family |
| a Two ladies c 3/4 chain | a Boys c Ends e Couples |
| b Four ladies | b Girls d Centers f Partner |
| 14 Dopaso | 49 Circulate family |
| 15 Right and left thru | a Boys d Ends g Box |
| 16 Star family | b Girls e Centers h Single file |
| a Right hand b Left hand | c All-8 f Couples i Split |
| 17 Star promenade | 50 Spin the top |
| 18 Inside out/Outside in | 51 Trade-by |
| 19 Couples lead right/left | 52 Zoom |
| 20 Circle to a line | 53 Wheel and deal |
| 21 Bend the line | 54 Double pass thru |
| 22 All around left hand lady | 55 Centers in/out |
| 23 See saw | 56 Cast family |
| 24 Grand square | a Off b In c Right d Left |
| 25 Box gnat/Swat the flea | 57 Cloverleaf |
| 26 Square thru family | 58 Slide thru |
| (Full, 3/4, 1/2) | 59 Fold family |
| a Standard c Mixed sex | a Boys c Ends e Cross |
| b Left d Same sex | b Girls d Centers |
| 27 California twirl | 60 Dixie style |
| 28 Dive thru | 61 Spin chain thru |
| 29 Cross trail thru | 62 Peel off |
| 30 Couples wheel around | 63 Tag family |
| 31 Single file turnback | a Line b Partner |
| 32 Allemande thar/Wrong-way thar | Curlique |
| 33 Shoot the star (1/2, full) | 64 Walk and dodge |
| 34 Slip the clutch | 65 Scootback |
| 35 Half sashay family | 66 Fan the top |
| a Standard c Ladies in, | 67 Hinge family |
| b Rollaway men sashay | 68 a Couples b Single c Partner |

THE FRISKY

(Scotland)

This 8 x 32 bar jig uses a traditional singing game melody, "Humber Jumber." It was taught by C. Stewart Smith at the 1977 University of the Pacific Folk Dance Camp. A description of The Frisky also appears as number 10 in Book 26 published by the Royal Scottish Country Dance Society.

MUSIC: Scottish Records, Dances of Scotland, 33 SR 150;
Thistle Records, Caledonian Ball, Vol 3, BSLP 122S, Side 1, Band 1; or any 8 x 32 bar jig.

FORMATION: Four cpls in longways formation, ptrs facing. Free hands are at sides or W may hold skirts with thumb and first two fingers.

STEPS and All dancing is done on balls of ft with toes turned out. Handshake hold is used whenever turns are done. Joined hands are held at shldr level.

STYLING: Bow*, Curtsey*, Cast Down*.

Skip Change of Step: Hop on L, lifting R leg fwd with toe pointing down, knee turned out (ct 6 of preceding meas); step fwd on R (ct 1); step on L close behind R, L instep close to R heel (ct 3); step fwd on R (ct 4). Next step begins on ct 6 with a hop on R and lifting L leg fwd. This is the basic step used throughout the dance and each figure always starts with hopping on the L ft and lifting R leg fwd.

Move Up (2 meas): Described for M, W use opp ftwk. Step on L diag fwd L (ct 1); step on R across in front of L (ct 4); step on L diag bkwd L (meas 2, ct 1); step on R beside L (ct 4).

Move Down (2 meas): Same movement as Move Up but reverse ftwk and direction.

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

Slip Step (2 per meas): Step on L to L side, heels raised and toes turned out (ct 1); step on R close to L, heels meeting and toes still turned out (ct 3); repeat exactly for cts 4, 6. To change direction take no wt on last step.

Half Rights and Lefts (4 meas): Done by 2 cpls. Give R hand to ptr across the set and change places (meas 1-2). On the sides of the set, give L hand to next person and change places (meas 3-4). M 1 and W 2 make Polite Turns* on meas 4.

* Described in the volume "Steps and Styling" published by the Folk Dance Federation of California, Inc. 1275 "A" Street, Room 111, Hayward, California 94541.

MUSIC 6/8

PATTERN

Measures

Chord M bow and W curtsey to ptr.

I. TURN AND CAST

1-4 1st cpl give R hands and turn once around (meas 1-2); then Cast Down to 2nd place on own sides (meas 3-4). 2nd cpl Move Up on meas 3-4.

5-8 1st cpl give L hands and turn once around (meas 5-6); then Cast Down to 3rd place on own sides (meas 7-8). 3rd cpl Move Up on meas 7-8.

II. SIX HANDS ROUND AND BACK

9-12 2nd, 3rd and 1st cpls join hands and dance 8 Slip Steps CW.

13-16 Same cpls dance 8 Slip Steps CCW back to place. Retain hand holds until lines are straight.

III. SET AND HALF RIGHTS AND LEFTS

- 17-20 With nearer hands joined, 1st cpl lead up to top. 2nd and 3rd cpls join nearer hands on the sides (M with M, W with W) and Move Down on meas 19-20.
- 21-24 With nearer hands joined (M with M, W with W) 1st and 2nd cpls Set to ptrs twice.
- 25-28 1st and 2nd cpls dance Half Rights and Lefts.
- 29-30 With nearer hands joined 1st and 2nd cpls Set once to ptr.
- 31-32 Giving R hand to ptr, 1st and 2nd cpl cross over to own side of dance. 1st cpl has progressed into 2nd place.

Cpl 1 repeat dance from second place, dancing with 3rd and 4th cpls. On meas 31-32 1st cpl do not give hands but cross over to the bottom on own side of dance, W cross in front of M. At same time 4th cpl Move Up.

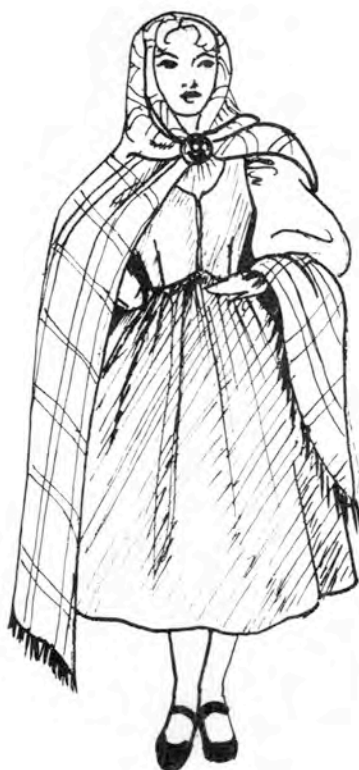
Music is played 6 more times as cpls 2, 3, and 4 (each in turn) repeat dance twice.

Chord M bow and W curtsy to ptr.

17



Mid-18th Century Costume



19th & 20th Century Costume



20th Century
New Haven
Fish Wife

Scottish Dress
Sketches by
Audrey Fifield
Let's Dance 1966

24

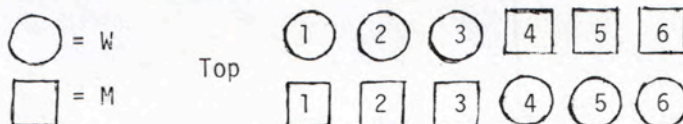
THE DOUBLE SIXSOME

(Scotland)

The Double Sixsome, a dance for six couples, was devised by Mary Brandon and taught by her at the 1975 Mendocino Folklore Camp.

MUSIC: Record: Pasadena Teachers Choice #2-52575 A "Double Sixsome"
Express 45 "Double Sixsome"
The tunes used are "Bert Mc Croskie" and "Walking on the Moon".

FORMATION: 6 couples in longways formation. Beginning at the top, couples are numbered from 1 to 6 with the bottom couples 4, 5 & 6 crossed over to the wrong side of the dance. (See diagram)



STEPS AND Skip change of step*, Slip step*, Set*, Bow and curtsey*,

PATTERNS: Allemande*, Hands across*, Rights and lefts*.

*Described in STEPS AND STYLING, July 1977, published by the Folk Dance Federation of California, Inc., Hayward, California.

MUSIC 2/4

PATTERN

Measures

Chord Introduction: M bow, W curtsey.

I. FORWARD AND BACK: AROUND PTR

1-4 All 6 W with hands joined in 2 lines of 3 people dance fwd twd M with 2 skip change of step and then bkwd to place with 2 skip change of step. M stand in place.

5-8 With 4 skip change of step all M dance fwd and CW around ptr, passing R shldr with her and finishing facing her with both hands joined and stretched just slightly out to the sides.

II. SIDEWARD SLIDES

9-16 Cpls 1, 2 and 3 move down the dance with 8 slip steps and back up again with 8 slip steps. Simultaneously, cpls 4, 5, 6 move up the dance with 8 slip steps and down again with 8 slip steps. M pass back to back. Finish with all cpls in allemande (varsouvienne) pos, cpls 1, 2, 3 facing up and cpls 4, 5, 6 facing down the dance.

III. THREE COUPLE ALLEMANDE

17-24 Using skip change of step throughout, cpls 1, 2, 3 dance an allemande with cpl 3 moving between cpls 1 and 2 during meas 19-20. Simultaneously, cpls 4, 5, 6 dance an allemande with cpl 4 moving between cpls 5 and 6 (meas 19-20). Finish in order from the top 2, 3, 1, 6, 4, 5.

IV. HANDS ACROSS

25-32 Cpls 1 and 6 dance R hands across in the middle with 4 skip change of step. Reverse and dance L hands across with 4 skip change of step. All others stand in place.

V. RIGHTS AND LEFTS

Cpls 2 and 3, and likewise cpls 4 and 5, dance rights and lefts with 8 skip change of step. Cpls 1 and 6 stand in place.

VI. CROSS AND BETWEEN AT OWN END

- 41-46 Using skip change of step throughout, cpl 1 with L hands joined dance up the ctr. Using joined hands to help pull by before releasing them, cross above cpl 3 (W in front of M), dance out between cpls 2 and 3 and then up and around cpl 2. Cpl 1 join nearer hands and dance down the ctr. Simultaneously, cpl 6 with L hands joined dance down the ctr, cross below cpl 4, dance between cpls 4 and 5, down and around cpl 5 and then dance up.
- 47-48 Cpls 1 and 6 meet in the middle. M 1 and W 6, and likewise W 1 and M 6, join both hands and turn 1/2 CW with 2 skip change of step. On last ct release hands and turn individually halfway around twd ptr (M CCW, W CW), so that M 1 and W 1 continue to face down, while W 6 and M 6 face up the dance.

VII. CROSS AND BETWEEN AT OPP END

- 49-56 Repeat action of Fig VI with cpl 6 dancing the action of cpl 1 and with cpl 1 dancing the action of cpl 6. Finish with cpl 1 in 3rd place and cpl 6 in 4th place.

VIII. SET TWICE AND TURN PTR

- 57-64 All join hands in 2 long lines on each side and set twice to ptr. Turn ptr with R hands once CW with 4 skip change of step, finishing back in place.

Repeat dance twice more, finishing in orig place.

- Chord M bow, W curtsy.

SCOTLAND

MAN

SHIRT: White with a plain tie. A tartan tie should not be worn with a kilt.

SPORRAN: (Large purse) Partly sealskin; partly leather.

KILT: Approximately six yards of tartan; it is pleated, starting from the left side around the back to the right side. The areas at each end of the kilted tartan are plain and laps, left end over the right end, are held together by one of the various types of kilt pins at the lower right side. Length of lower edge should just split the knee-cap. Should fit the hips as well as the waist.

Bottom of the kilt is not hemmed. The selvedge of cloth forms the bottom line, and all adjustments as to length must be made at the waist.

SHOES: Highland type.

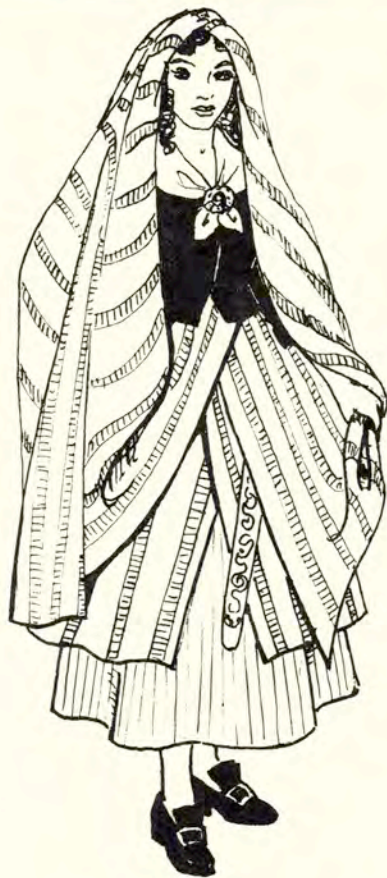
HOSE: Plain with colored flashes.

WOMAN

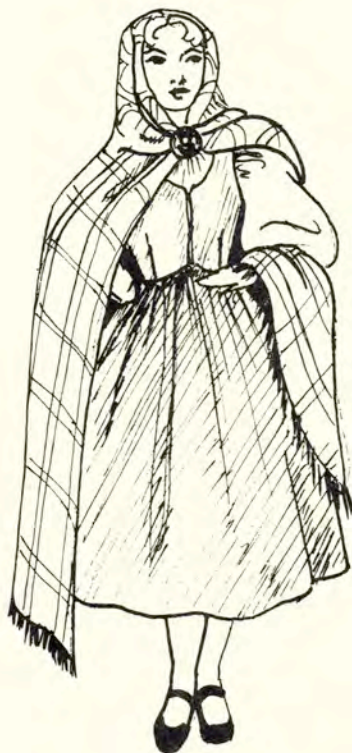
SKIRT and BLOUSE: A softly flowing evening gown; white or light colored, of tartan silk cloth. Can be long or short in length.

SASH: Tartan sash gathered at the shoulder, fastened with a brooch.





Mid-18th Century Costume



19th & 20th Century Costume



20th Century
New Haven
Fish Wife

Scottish Dress
Sketches by
Audrey Fifield
Let's Dance 1966

Tartan - Plaid - Kilt



The dress of the Scottish Country Dancer is a kilt for men and a white dress with a plaid over the shoulder for the women. The plaid is a garment, a blanket-like mantle, which may be folded in various ways and joined at the shoulder with a large brooch.

The Gaelic word "tarsuin" means a cloth, referring to crossing bars of color. This is commonly referred to as a "tartan." The tartan, a square, works from a dark edge, getting lighter toward the center, and working back to a dark edge on the other side.

The earliest use of the tartan was to show rank or position. Servants had one color, rent-paying farmers had two, Officers three, kinsmen four, chieftains five, priestly orders six, and a king was to have seven.

Originally the tartan was a belted plaid or "Breacan-feile" (piece of tartan cloth) wrapped about a man's body and fastened with a belt. This gathered the material into folds which developed into the pleating of the kilt. The upper part was thrown over the shoulder and fastened with a brooch, pulled over the head or over both shoulders in bad weather. The kilt developed from the evolution of the belted plaid into a formalized "skirt" or kilt and dropping the upper portion (plaid) and replacing it with a blouse of cotton or silk.

In time the wearing of the tartan came to show relationship to the chief and even later the clan. The kilt and the plaid became one tartan with no distinction in rank.

An individual may wear any tartan associated with his clan, family or sept (adoption or marriage). If such a relationship can not be established it is considered correct to wear either the Jacobite or Caledonia Tartan. It would also be correct to wear any of the Royal or Regimental Tartans or a tartan from one's locality.

The Caledonia is the National Tartan being the Roman name for Scotland. The Jacobite Rebellion of 1746-82 resulted in the loss of whole clans, thereby creating a number of non-existent tartans.

From 1745 until 1782, when the Highland costume was suppressed, the people felt shame at wearing trousers. The army was permitted to wear the kilt, thus creating the Highland Regiments.

from LET'S DANCE, December 1959 & April 1966.



Feather River Family Camp

The City of Oakland Parks and Recreation Department sponsors the popular Feather River Family Dance Camp which will be held again this year, beginning on Sunday, August 6 through August 12, 1978.

Millie and "Von" von Konsky are the instructors. The campsite is located five miles out of the little town of Quincy in the beautiful National Forest of Northern California.

When not folk dancing, you can enjoy swimming, fishing, or hiking, playing bridge, volleyball, horseshoes, shuffleboard, ping-pong, or you may involve yourself in the arts-and-crafts program offered. Additional recreation will include a short "disco" session after breakfast when the Hustle, Bus Stop, Body language, etc. are taught.

Families with small children will have available very competent camp personnel for child care. Camp facilities include: tents or cabins; dining room (family-style service); a new hardwood floor (veranda); volleyball courts, etc.

Folk dance classes will be held throughout the morning each day. The first session will include folk dancing for beginners (all members of the family). The beginners' class will be followed by an advanced folk dance workshop.

A folk dance party will be held each evening from 8:00 PM to 11:00 PM. There will be a special costume party on Wednesday evening, campers entertaining!

The folk dance camp week will conclude with the festivities of a "Moonlight Festival" scheduled for Saturday evening, August 12th. Campers will help to plan the festival program and perform several of the dances learned during the week.

Folk dances which have been taught at camp in prior years include: Ballos, from Chios - Greek; Vira do Sito - Portuguese; Zabarka - Serbian; Sirtaki - Greek; Hemig Sa Nayon -Philippine; Prazplattler - Austrian; Jarabe Tapatio - Mexican.

Folk dancers who wish to enjoy a vacation with their family will be impressed with the Feather River Family Folk Dance Camp. They will dance, play and relax. For those fair-minded, Quincy County will hold its Fair during the week of camp.

Registration begins April 1, 1978 . . Write to the Oakland Parks and Recreation Department, 1520 Lakeside Drive, Oakland, CA., 94612, for reservations and further information.

Mrs. Betty Price (415) 273-3786

Millie von Konsky (414) 828-5976

Apple Blossom Festival



SEBASTOPOL

SUNDAY, APRIL 9, 1978

WHAT COULD BE MORE PLEASANT ON A SUNDAY AFTERNOON than to be in Sebastopol when the apple trees are in bloom and the countryside so green in the spring? Mother Nature will be painting colors of all kinds with spring flowers along the hills and meadows. After an "Apple Blossom Tour" you will be ready to visit the Art and Flower show in the Memorial Building, where most of the activities will take place.

Folk dancing will start at 1:30 and continue until 5:30 with exhibitions in mid-afternoon. Perhaps after dancing, you will want to dine at your favorite restaurant. That will complete a perfect day. Remember - mark your calendar for Sunday Afternoon, April 9, in Sebastopol for the "Apple Blossom Folk Dance Festival." It will fill your heart with happiness.

Your hosts: Wendell Schaal and Dee Rossi
and the Sebastopol Chamber of Commerce.

Veteran's Memorial Building
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Pre-Registration deadline: May 15

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Monday BBQ Picnic	\$4.25	\$ _____	Monday BBQ Picnic	\$4.25
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FOLK DANCE FEDERATION OF CALIF., INC.



STATEWIDE 1978

The Folk Dance Federation of California, Inc., will present a - - - "GREEK ODYSSEY" - - - Statewide folk dance festival for all folk dancers on Memorial day weekend, May 26-29, 1978.

The Oakland Hyatt House Hotel and the wonderful Oakland Auditorium, with its fantastic wooden floor, will be the headquarters for our weekend.

On page 28 you will find a registration form. Make it easy for our registrars, Vi and Walt Dexheimer, AND yourself by pre-registering early! ! !

Plan to attend all the activities, including the Brunch, where our newly elected officers for the fiscal year, are installed. Then end your whole exciting weekend at the barbecue picnic in the beautiful Joaquin Miller Park, with more dancing.

If you have a Greek costume, please plan to wear it. If not, and you would like to make one, you will find many different patterns to choose from in our past issues of Let's Dance (June 1955; July 1957; April 1961; November 1963; and January 1967. Also in the Costume Calendars for 1965, 1968 and 1970. Viltis issues for April-May 1961 and May 1976 also have lovely Greek Costumes.

The entire Statewide Committee is working diligently on all the particulars, including an institute on Saturday afternoon with GREAT teachers. ALL this to make a wonderful, exciting weekend for YOU.

"OPA!" 

Raymond and Phyllis Olson
President Chairperson



OJAI FESTIVAL

The Ojai Folk Dance Festival, to be held April 8 and 9, promises to present a wide variety of exhibition groups. Those who will appear include Aman, the Chumash Indians and the girls of the San Diego Scottish Highland Dancers. The Chumash Indians will be coming from the Santa Ynez Reservation.

The fun begins at the Art Center with a party Friday night. This is to be followed by a 1:30 Kolo party Saturday. The real show starts at 8:00 PM in the Norhoff High School Gymnasium.

Admission: Adults \$2.00. Children \$1.00

Costumes and soft shoes must be worn to dance.



Dance Coordination

In the September 1977 issue of LET'S DANCE there appeared an article by Bruce Wyckoff, Vice President of the Federation entitled, "Federation Information." The subject dealt with an activity in the Greater East Bay Council designed to bring about greater uniformity in the teaching of dances in its various clubs. If this could be achieved, dancers could attend a function of any club and be familiar with most of the dances on the program. It has been a year since this activity was initiated, time enough for us to evaluate what we have accomplished. We thought you would like to know the details.

Each month, every club representative is furnished a form on which to record new dances being taught, and dances being reviewed during that month in their club. This is sent out with the Council minutes. At the beginning of the next month, these lists are returned to the Council. A list is then compiled of dances being taught and reviewed that month, tabulated by clubs. This list is then sent out with the Council minutes to everyone on the mailing list. All teachers, council officers, club representatives, and other key people receive this list. It is suggested that each club post these at their meeting and class night locations, to share the information with all dancers. Everyone, teachers and dancers alike, seem to be interested in what is being taught in the other clubs. "Are the clubs really cooperating?" you may ask. Yes, ten out of a possible twelve clubs have been most cooperative.

We know that teachers each have their own way of choosing those dances they will present to their classes. We know that uniformity can not be achieved by dictating what dances will be taught. It is very important to respect the right of the individual teacher and club to arrange their own teaching program. Because there are Council Parties and club functions which cut across club lines, it becomes of interest to those individuals who write programs, and to the teachers who are concerned that class members be able to participate in these inter-club or Council activities. Hence, these monthly dance lists are of direct value. They have an indirect value too, the psychological "power of suggestion." Does it work? Apparently so. Each month we notice that more clubs are beginning to teach the same dances. Of course this may be because certain dances were introduced at an institute, or at a dance camp which was attended by many teachers. However, the publicizing of the dances being taught to each club has its effect too. From all of this we were able to tabulate our own "Popularity List," those dances taught in the greater number of clubs during the year.

What has all this to do with the Federation, or with other councils? There are many festivals and parties during the year when dancers from wider geographic areas and different Councils participate - Federation Festivals - Statewide- Regional Festivals and special events. This is where programing is of great

concern. Is it possible that some degree of uniformity might be achieved between the councils? Of course it can never be 100% or even 90%, but we certainly can make some improvement if we want to and if we try.

This program is working in the Greater East Bay. I think it would work in other Councils as well. All it would take would be one person interested enough to compile the dancelist. Once a Council list is generated, it is easy to see that inter-council cooperation can take place. The Greater East Bay Council would be happy to share the forms with any other Council and to offer whatever assistance would be required to get started. Copies of these forms and a sample list will be sent to any council on request.

To project just one step further. Council lists could be shared through an Inter-Council Coordinator, using "LET'S DANCE" as its vehicle or as an attachment to the Assembly Meeting minutes.

It is intriguing to think that programs can be written where a majority of dancers at a festival will be able to do most of the dances on the program.

Yours for happier dancing,

Rachel Sakalay, Greater East Bay Folk Dance Council

EDITORS NOTE: Many coordinating programs have been started in various councils within the Federation and across the Nation, all with varying degrees of success. Three years ago the Redwood Council started meetings between the teachers. Burt Scholin initiated the attempt at coordination in the Greater East Bay Council where, with the help of Rachel Sakalay, the secretary at that time, this system was developed. It bears merit. It just may be the answer to a sticky problem, one that was one of the reasons for the Folk Dance Federation in the first place.

PULLMAN, WASHINGTON.

The WSU-PULLMAN INTERNATIONAL FOLK DANCERS' Festival for 1978, is scheduled for April 15. Dean and Nancy Linscott will be teaching dances from a variety of countries. There will be two teaching sessions, one beginning at 9:00 AM, the other at 1:00 PM. The afternoon session will include some color-sound movies of Folk Dancing in Europe, taken by the Linscotts. This will be at the Student Compton Union Building on the WSU campus. There will be a potluck supper at 5:30 and a Festival Dance, with several guest groups performing at 8:00 PM. An after party with food and dance will run until 4:00 PM Sunday at Pullman's Community Center, corner of Kamiaken and Paradise Streets.

For further information contact Hedy Herrick, Rt.1, Bx 331, Pullman, Washington 99163.

[illegible]

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

COUNCIL CLIPS

REDWOOD COUNCIL

The SWEETHEART FESTIVAL was the usual delight; superb decorations, danceable program, some new-and-different exhibitions and a beautiful day after the rain. The green countryside in the Napa area is picturesque, making the drive an extra special dimension to the dancing afternoon.

CHANGE YOUR CALENDARS RIGHT NOW! The annual APPLE BLOSSOM FESTIVAL has been changed to Sunday, APRIL 9, in the Sebastopol Veterans' Memorial Building. Dancing will be 1:30 to 5:30 with an exhibition interlude. This is always an especially enjoyable afternoon, surrounded by the apple blossoms, which should be at their very showiest after the abundant rains we have had. This entire weekend of events was "flexed" by the Sebastopol Chamber of Commerce. (Our apologies to the Beginners' Festival.)

ANOTHER CALENDAR CHANGE! Because of a building schedule conflict, the FIESTA DE SONOMA weekend has been changed to September 23 and 24. Many plans are already being made for the Saturday Institute and Warm-up Party and the Sunday Dancing. You will be hearing and reading much more about the specifics. For now, just "Calendar The Event."

The February Anniversary Party of the SUNNYSIDE FOLK DANCERS in Vallejo was a delightful celebration; their friendly hospitality, their "good" food for which they have always been famous, and some old-timers there to reminisce; 1978 will obviously be another good year of dancing with them. Their parties are on the fourth Friday every month at the Vallejo Community Center.

FRANK AND MILA KANE, their honeymoon over (over?), are now finding time to dance with us. It is great to see them at weekly classes and at parties. All of us know that: Happiness is... hearing Frank during the liveliest dances! Both of them are special, REAL SPECIAL!

We have another unusual event! The VALLEY OF THE MOON FOLK DANCERS are observing their thirtieth, yes 30th, anniversary. They have invited friends from far and near to join them Saturday, APRIL 1, when they will host a dinner-dance at the SONOMA MISSION INN. Visiting-hour will begin at 6:30, buffet dinner at 7:30, then dancing. Door prizes will be awarded every hour on the hour. The price - \$5.85, including tax and tips. Tickets may be purchased from the four officers: Wendell Schaal, Dee Rossi, Edith Mager, and Fran Cressa. The Anniversary cake will be interesting, pretty, and delicious. Magrita Klassen is arranging a display of pictures and memento items. A word of warning; DO NOT GO TO VINEBURG THAT NIGHT - there will be no dancing there!

Mona Verzi, 30 Corte Precita, Greenbrae, CA. 94904



MARIN FOLK DANCE COUNCIL

A memorable Karlstaad Ball was staged by the Marin Dance Council. The food, prepared by the HARDLY ABLES was superb, the French touch was carried out with Eulalia Patterson's mustard sauce and the dessert of French pastries. The STEP-TOGETHERS did the publicity, tickets and table decorations. Edna Pixley did "Yeoman" duty as ticket chairman. The program, Ann D'Alvy chairman, was eminently danceable, and the Paris theme decorations were a joint effort of both clubs. The plusses were a "Before" party at the Rasella's and an "After" party at the Melville's.

The PRESIDENT'S BALL location has been changed to ALMONTE HALL in Mill Valley instead of Park School. The format will be the same--plenty of door prizes, refreshments, a good program, and a good floor. So remember, PRESIDENT'S BALL, April 8, at ALMONTE HALL, on Wysteria near Almonte, Mill Valley.

The July Festival, "FUN IN MARIN" will revert to a "Sunday only" festival this year. This was the usual custom in Marin during the fifties and sixties. There will be no Institute on Saturday afternoon and no warm-up party Saturday evening. Watch for further details.

Gwen Rasella, 81 Montford, Mill Valley, CA. 94941

GREATER EAST BAY FOLK DANCE COUNCIL

'Tis "WEARIN' O' THE GREEN" time again and several of our clubs will be celebrating with Irish theme parties:

March 15, Wednesday evening, 8:00 PM, PANTALOONERS at Laurel School, 3820 Kansas Street, Oakland, For information call Merle Sieff - (415) 832-5797.

March 16, Thursday morning, 9:30-11:30 AM, EAST BAY WOMEN'S DANCE CIRCLE will celebrate their 29th Anniversary Spring Festival at the Senior Center of Our Ladies' Home, Foothill Blvd. and 35th Avenue, Oakland. For information call: Anne Diggelman, (414) 531-7381.

March 30, Thursday evening, 8:00 PM, OAKLAND FOLK DANCERS, fifth Thursday party, Hawthorne School, 1700 28th Avenue, Oakland. For information call: Louise Schillare, (415) 278-9669.

All of our regular monthly parties are shown under "Party Places-North."

Even heavy rains do not keep dancers away from a great event as attested to by an attendance of almost 300 at the BERKELEY FOLK DANCERS' "I" Ball, held in January. The English Country Dance theme was carried out in the decorations as well as in the exhibitions performed by Dean Linscott and his Kopachka Dancers who presented a series of "Morris" dances. The Kopachka orchestra played for dancers later, and Merrelyn Sheehan, was installed as the new president for 1978 by Bill Clark, along with the other new officers.



Since Oakland will be the scene of "STATEWIDE, 1978", there is much activity already under way in preparation. The program has already been drawn up. Be sure and pre-register NOW at "Bargain" rates. The programs and the Exhibitions promise to be TOPS!

Rachel Sakalay, 1475 167th Ave. #18, San Leandro, CA. 94578

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The San Francisco Council invites all Folk Dancers to a Warm-Up Party for the Blossom Festival to be held Sunday, March 19, 1:30-5:30 PM, at the Recreational Arts Building at 50 Scott Street. All advance tickets will be \$1.50 and the ticket holder will have a chance to win a \$25.00 U.S. Savings Bond or other prizes. It will not be necessary to be present to win. Tickets may be purchased from member clubs or by mail. Check should be payable to the San Francisco Council of Folk Dance Groups and enclose a stamped self-addressed envelope. Send to Ms. Shirley Dalrymple, Treasurer, 735 8th Ave., San Francisco, 94118 no later than March 10.

This year on Sunday, April 16 the Blossom Festival will be held at the Irish Cultural Center, 2700 45th Ave., at Sloat Blvd., across from the Zoo. They have a hardwood floor and it is one of the newest and most attractive halls in San Francisco. They also have a large dining room. The charge will be \$2.00 for the afternoon and evening programs. There will be exhibitions, squares, and a program of your favorite dances. Chairman is Bob Hardenbrook.

ICHANGS held a Smorgasbord on January 20, prepared by its own members. Congratulations are due Chairperson, Bee Drescher and her committee. Dainty flower arrangements were on each table and Scandinavian decorations were painted by Hilda Sachs.

CHANGS classes are held each Friday, 8:00 PM, and dancers are invited to keep up on new dances and review older ones. The place is Temple Methodist Church; 19th Ave., and Junipero Serra, enter off Beverly at 19th Avenue.

The Fun Club's men showed that they can put out as much good food as the women. They did a fine job, thanks fellas. The March 4th theme is Philippine and on April 1, come and see what fun awaits you at the "April Fool's" Party. Monday evening is class night at Eureka Valley Recreation Center, 18th Street and Collingwood, near Castro and Market.

Leonore Fifer, 1701-22nd Ave., San Francisco, CA. 94122



CANCELLED - - CANCELLED - - CANCELLED - - CANCELLED - - -

Springtime Folklore Camp at Pilgrim Pines during the week of March 19-24, 1978.

Due to technical difficulty. - - - - -



ECHOES FROM THE SOUTHLAND

By Perle Bleadon

If you have not already done so, hurry and get your reservations in for CAMP HESS KRAMER INSTITUTE WEEKEND, the next institute sponsored by the Folk Dance Federation of California, South. Inasmuch as Hess Kramer is undergoing extensive remodeling, the camp this time will be held at Gindling Hilltop Camp right above Hess Kramer. There will be 2 nights lodging, 6 complete meals, teaching Friday evening and Saturday, reviews Sunday morning - - MARCH 17, 18 and 19. There will be a Happy Hour before dinner on Saturday with a big Saturday night dance party. Camp breaks on Sunday at 4 PM. The cost is only \$39.00 per person. Staff will include Albert S. Pill, foremost teacher of Mexican dance and culture and possibly Dick Crum, internationally known specialist in Balkan material.

----- Make checks payable to FEDERATION INSTITUTE COMMITTEE and mail to Shiela Ruby, Chairman, 5667 Spreading Oak Drive, Los Angeles, California 90068.

There may still be time to apply for one of the HOLLYWOOD PEASANTS' two SCHOLARSHIPS, the Dorothy Sossin and Joe Posell scholarships. If winners have not yet been chosen and you wish to apply contact any of the committee members: Sonia Schatz - 474-2048; Lee Weisman - 662-0252; Jesse Oser - 657-1692.

Recent teachers at the HOLLYWOOD PEASANTS have been Morrie Schorow, teaching Damul, a Romanian line dance, Anne Brock teaching Morovac, a Serbian line dance and Josephine Civello reviewing Baile da Camache, a Portuguese couple-set dance.

The HOLLYWOOD PEASANTS are planning another weekend at Highland Springs, March 10, 11 & 12.

Our January COUNCIL MEETING was hosted by the PASADENA CO-OP. The director of extension reported 3 new club applications; the Nominating Committee reported progress being made in selection of a slate of officers for 1978-79. The January 8, Beginners' Festival was reported a big success. A committee is investigating the qualities of various sound systems to replace or shore up our present system.

Ed Feldman is looking for more volunteers to participate in the weekly dance performance/patient participation programs at Gateways Hospital. He is also looking for a chairperson to take care of the "Springtime in the Meadow Festival" in June at Griffith Park. If interested, please contact Ed Feldman at (213) 839-6719.

Please check your calendar with the calendar of events, and add the Federation events.

Josephine Civello reports that her beginners' class has been quite successful and is growing. They meet at the Eagle Rock Playground on Friday evenings.

The HOLLYWOOD PEASANTS' New Year Weekend at Laguna was a smashing success and fellow folk dancers of the West Hollywood Folk Dance Club sent this poem:



The Peasants were having a party,
and we were invited--
For New Years in Laguna; to accept
--we were delighted.
We started with dinner,
the banquet was great;
There was wine and Prime Rib,
we drank and we ate.
With the program of dances
no one could find fault.
We danced and we danced,
'til our feet called our "Halt".
We had entertainment and at midnight,
Champagne!
Then came after-parties where -
we ate once again.
The weekend evolved with
more dancing and food;
We played and we rested -
whatever our mood.
The fiesta is over,
but the memories remain,
Of warmth and enjoyment,
clear skies and no rain.
Eighteen of us came,
you welcomed our presence,
We were happy to join you.

THANKS, HOLLYWOOD PEASANTS.

*By Estelle Curtis, West Hollywood Folk Dancers.
From Folk Dance Scene*

We are saddened to report the death of Jack Murasaki, one of the early, dedicated Folk Dancers in the Southland. Jack had been dancing since the early 1950's. He had danced with the PASADENA CO-OP, and the HOLLYWOOD PEASANTS, at Whittier, Santa Monica, Berendo, El Sereno, Griffith Park and Westwood and is well remembered for his willingness to dance with all the ladies and help them through dances they were not familiar with. He was a very kindhearted person and cared for his invalid parents for many years. We extend our sympathy to his family and many friends.

Apple Blossom Festival

 For a day of Happiness, come to 

Dancing from 1:50 - 5:30 PM

Veteran's Memorial Building

APRIL 9, 1978

SEBASTOPOL

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Due to the Resignation of Louise Flannery as Calendar of Events Chairperson, and pending the appointment of a replacement, forward all material to: 6200 Alhambra Ave., Martinez, CA. 94553

MAR 5, REDWOOD CITY. "Officer's Ball." 1:00-7:00 PM Vets Memorial Building, 1455 Madison Ave., Redwood City, CA. Hosts: Folk Dance Federation. Will include dinner. Info: Bruce Wyckoff, 1215 Chesterton Ave., Redwood City, CA 94061 358-7834

MAR 11-12, Sat-Sun, SACRAMENTO. "Camellia Festival" Veterans' Memorial Building, 16th & J Streets. Sat: Institute, 1:30-4:30 PM. General Dancing 8:00-11:30 PM. Sun: Pageant 1:30-3:30 PM. General Dancing 3:30-6:00 PM. Hosts: Sacramento Council of Folk Dance Clubs.

MAR 18, Sat, OAKLAND. "Children's Citywide Folk Dance Festival" 1:00-3:00 PM. Oakland Municipal Auditorium, (Participation needs to be arranged through Millie von Konsky. Phone: 838-5976

MAR 19, Sun, SAN FRANCISCO. "Warm-Up Party" for April Blossom Festival. 1:30-5:30 PM. Recreational Arts Building, 50 Scott Street. Hosts: San Francisco Council of Folk Dance Groups

APR 8, 22, 29, May 6, OAKLAND. 1978 Teacher Training Program 4 Sats. 9 AM-3:30 PM (all sessions) Reg: April 8, 8:30-9:00 AM Folk, Social & Square Dance, Merritt College Studio (T 12 Studio), 12500 Campus Drive, Oakland.

APR 8, Sat, MILL VALLEY. "President's Ball" Almonte Hall on Wysteria near Almonte.

APR 9, Sun. OAKLAND "Beginners' Festival" Skyline High School 12250 Skyline Blvd., 1:30-5:30 PM. Federation sponsored Hosts: Greater East Bay Folk Dance Council.

APR 9, Sun. SEBASTOPOL. "Apple Blossom Festival" Veterans' Memorial Building, High Street. Dancing 1:30-5:30 with exhibitions. Hosts: Redwood Folk Dancers.

APR 16, Sun. SAN FRANCISCO. "Blossom Festival." Irish Cultural Center, 2700 45th Avenue at Sloat. Gen. Dancing 1:30-5:00 PM Kolo hour 7:00-8:00 PM. General Dancing 8:00-10:00 PM, Hosts: San Francisco Council of Folk Dance Groups.

APR 29, Sat., SACRAMENTO "Scholarship Ball".

MAY 6, Sun., SACRAMENTO "Installation Ball".

MAY 21, Sun., SANTA ROSA "Rose Festival".

MAY 26-29, Fri-Mon., OAKLAND. "Statewide '78" "GREEK ODYSSEY"

JUNE 8, Tues., OAKLAND "Installation Dinner".

JUNE 23-25, Fri-Sun., Camp Sacramento

JULY 4 Tues., OAKLAND July 4th Festival

JULY 4 Tues., Sacramento Village Green Opens.

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Alice Stirling, 647 W. Manor Dr., Chula Vista, CA 92010

MAR 17-19 Fri-Sun., Federation Institute Week-end, Gindling Hilltop Camp, Malibu.

APR 1 Sat., "Regional Festival" Host: China Lake Desert Dancers

APR 8-9, Sat-Sun., "Festival" Host: Ojai Folk Dance Festival Association, Ojai.

APR 15, Sat., Parnes International Folk Dance Concert, Music Center, Los Angeles.

APR 30, Sun., "Festival" Culver City Veterans' Memorial Auditorium, Host: Westwood Co-op Folk Dancers. 1:30-5:30 PM.

MAY 7, Sun., Idyllwild Spring Festival at Eagle Rock Recreation Center, Eagle Rock.

MAY 26-28, Fri-Sun., Statewide at Oakland.

JUN 11, Sun., Springtime in the Meadow at Griffith Park. Co-sponsored by L.A. Dept. of Parks & Recreation and Folk Dance Federation, South.

JUN 23-25, "Idyllwild Folk Dance Weekend.

JUN 26-30, "Idyllwild Folk Dance Workshop."

AUG 11-13, San Diego State University Folk Dance Conference Teacher/Leader Weekend.

AUG 13-20, San Diego State University Folk Dance Conference.

SEPT 16, San Diego State University Folk Dance Conference After Party.

OCT 7-8, Sat-Sun., SAN DIEGO. "Festival" Balboa Park Club, Balboa Park. Host: Cabrillo International Folk Dancers.

OCT 13-14-15, Fri-Sun., Hess Kramer Weekend.

NOV 11, Sat., Treasurer's Ball.

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

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

-----FEDERATION ANNUAL MEETING-----

***** Watch for change in date and location *****

CLASSIFIED ADS

(\$1.00 per issue for one (1) line)

EL CERRITO FOLK DANCERS: Wednesdays, 7-10 PM, Del Mar Sch; Moe-ser @ Avis, El Cerrito, Beg & Int. Intern. F.D., Eve Landstra

DANCERS INTERNATIONALE - OAKLAND RECREATION CLASS - - WELCOME!
Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th Ave., Oakland. Millie and "Von" Instructors (415) 828-5976

INTERNATIONAL FOLKLORE FESTIVAL: Alura F. de Angeles, Director
Oaxtepec, Mexico. Two summer sessions, One winter session.
Summer: August 6 - 11 and August 13 - 18, 1978.
Winter: December 26 - 31, 1978. Contact: Manuel Gomez Jr.
219 Rolling Green, San Antonio, Texas. (512) 432-6958

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap, Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and Adults, 5316 Fulton St., San Francisco, (415) 751-5468.

JOSETTA DANCERS meet at Josetta Dance Studio, 3280 El Camino, Santa Clara. Folkdancing, Wed. 7:30 PM; Latin - Ballroom, Mon. & Fri. 7:30 PM; Studio Party, Tues, 8:30 PM. Jo Buttitta

RICHMOND-SAN PABLO FOLK DANCERS: Wed. 8:00-10:00PM Dover School
21st & Market Sts, San Pablo, Intern. Folk Dance, Jack Pinto

SWEDISH FOLK DANCE GROUP: Thursdays, 7:30-10:30 PM, Terman Jr. High School, 655 Arastradero Rd., Palo Alto. Exclusively Scandinavian. Kenneth Seeman, Instructor, (415) 327-3200.

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM
Emerson Jr. High School, Selby near Santa Monica Blvd., WLA.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH FOLK DANCE SCENE

Lists Special Events, Items of Interest, Beginner
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INTERNATIONAL CONCERTS EXCHANGE

The I.C.E. announces its 31st annual International Folk Dance Festival at the Dorothy Chandler Pavilion of the L.A. Music Center on Saturday, April 15, 8-11 P.M. Robert Vaughn will narrate the program of music, dance, costume and songs from around the world.

Early Mail orders are recommended. Tickets are from \$3.50 to \$6.50 with groups of forty or more on special rates. Phone the I.C.E. office (213) 272-5539 for more information or ticket orders.

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DINING ROOM Opens 4:30 P.M. Mon-Sat
Sunday-Lounge 2 P.M. Dining 2:30 P.M.

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