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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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ON OUR COVER

Santa Barbara Mission
Photograph by
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Statewide '85



FIESTA FOLKLORICA

As chairman of Statewide '85 Fiesta Folklorica, I wish to extend to the dancers of the Folk Dance Federation of the North a warm welcome to Santa Barbara. My committee and I have spent many long hours to insure that you have an enjoyable weekend. Starting with the Friday night pre-party and continuing to the Monday BBQ, we have 12 hours of programmed dancing, 5 hours of teaching, 4 hours of concerts and 7 hours of late night dancing, which should keep all of us going from start to finish.

We have made a few changes this year in the standard format, and we hope that the results will be positive. For example, in addition to the exhibition groups, we have arranged for the San Francisco based group, Khadra, to perform in a rare Southern California concert. Khadra will lend an extra musical dimension to the weekend. Also, we will be having overlapping teaching sessions, so that dancers may choose to enjoy Bulgarian and Scandinavian material, or to focus on dances from a single region.

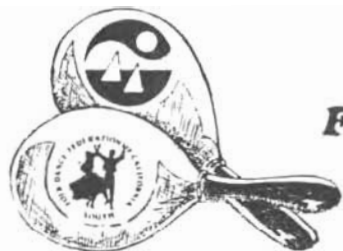
For those of you driving from the north, take Highway 101 south to Santa Barbara, exit at Storke Road (about 10 miles BEFORE the downtown area), and follow the signs to U.C.S.B. If you are driving from the south, take Ward Memorial Blvd. (about 8 miles north of the downtown area), which leads to U.C.S.B. Once on campus, follow the arrows to Robertson Gym for registration, which starts at 7:00 PM Friday and 12:00 noon on Saturday.

The hotel headquarters is the Holiday Inn in Goleta (805/964-6241, be sure to mention the Folk Dance Festival for special rates). For other hotels, call toll free 800/637-0006 or your local travel agent (best source of economical rooms).

See you in Santa Barbara!

Statewide '85 Chairman

Steve Davis



Statewide '85

FIESTA FOLKLORICA

May 24-27, 1985

University of California Santa Barbara

STATEWIDE PROGRAM for SATURDAY 8-11 P.M.

Ciuleandra
Tropanka (Moskoff)
Drmes Iz Zdencine
Road to the Isles
Shiri le Kineret
Swedish Finn Mixer
Les Noto
Hambo
(2 Institute Dances)

Karamfil
Sonderhonig
Dobrudjanska Pandela
La Bastringe
Sirba Pe Loc
Lipa Ma Maryca
Sweet Girl
Zillertaler Landler
(Squares)

At Va'ani
Ada's Kujawiak #3
Abdala
Walpole Cottage
Baztan Dantza
Ally Ally
Kor Csardas
Hora Spoitorilor
1314
(2 Institute Dances)

Kortanc
Rorospols
Ceresnicky
Korobushka
Florica Oltenearca
Salty Dog Rag
Garoon
Willow Tree
(2 Institute Dances)

Joshua
Pirinska Igra
Beejo
Doudlebska Polka
Hasapiko
Divotinsko Horo
Vossarull
Bosmat
(Squares)

Syrto
Stabberinglender
Dobudjanska Reka
Let's Have A Ceilidh
Stipsko
Rachael
Olahos
Vrapcheto
Zalna Majka



FIESTA FOLKLORICA

STATEWIDE PROGRAM for SUNDAY 3-5 P.M.



Tino Mori
Sulam Ya'akov
Divcibarsko Kolo
Wattentaler Masolka
Pentozali
Bitte Mand I Knibe
Bavno Oro
Bekesi Paros
(2 Institute Dances)

Hora Pe Gheata
Tubarozsa Csardas
Negotinka
Corrido
Pravo Horo
Ve David
Ajde Jano
Trip to Bavaria
(2 Institute Dances)

Erev Ba
Vrtielka
Iste Hendik
Hambo
Trei Pazeste
To Ting
Mairi's Wedding
Somogyi Karikazo
(Squares)

Tarina De La Abrud
Lep Anko Kolo Vodi
Kapuvari Verbunk
Postie's Jig
Briuletul
(Institute Dance)
Yovano Yovanke
Ada's Kujawiak #1
Pravo Rhodopsko Hora



STATEWIDE PROGRAM for MONDAY 12-4 P.M.
(requests and institute dances to be added)

Armenian Turn
Promoroaca
Hambo
Gavotte d'Honneur
Elvira
Sitna Zborenka
Feiar Med Vals
Ali Pasa
Picking Up Sticks
Cimpoi

Teen
Hora Fetelor
Sukacica
Ashrei Haish
Familjevalsen
Jove Male Mome
Tehuantepec
Kostursko Oro
Sweets of May
Dedo Mili Dedo

Tzadik Katamar
Raca
De A Lungul
Yankinata
Machar
Ally Ally
Snoa
Syrto
Rothesay Rant
Mindrele

Savila Sa Belaloza
Ma Navu
Milondito Tango
Strumicka Petorka
St. Gilgen Figurentanz
Ciganski Orijent
Couple Hasipiko
Horehronsky Czardas
Gustaf's Skal
Daronee Yerker Yev Barer

GALA DRESS OF YUCATAN: THE "TERNO YUCATECO"

Lupe de DeLaRosa, Ethnologist

Mexico can boast of having the most number of Indian groups within its boundries--each one different and distinctive, and each one conscious and proud of their own characteristics. Despite external(1) efforts to obliterate native traditions, most Indian groups tenaciously cling to their own language, traditions, social organizations and life style including aesthetic codes, crafts, music, dance and costume. As a result, the number and variety of native costumes present in Mexico is staggering, because "each ethnic group favored a different style of dress which characterizes it". (Lechuga (1982:41)

As a result of the Spanish Conquest new types of garments were introduced by the colonizers and as some of the old styles were lost, the new ones were absorbed and a distinctive type of rural non-Indian costume emerged acquiring regional characteristics that made a rich, varied and yet distinctive counterpart to the native Indian styles. This is the Mestizo dress. Despite its importance, it has received less attention in literature than the Indian type. Perhaps it is considered a hybridization and not worthy of serious study. But whatever the reason, the sources of information on Mestizo dresses are very scarce.

MESTIZO vs. INDIAN

The traditional dresses(2) of Mexico may be divided into two main types, Indian and Mestizo. The characteristics that differentiate them can be divided into three main areas:

Manufacturing techniques: Most native Indian dresses are still made of fabric woven on backstrap looms. The designs are brocaded and/or embroidered on the cloth and natural dyes are used to color the fibers. The designs encode some symbolic meaning having their own names and are transmitted from one generation to the next from mother to daughter. (Lechuga, 1982: 143)

Mestizo dresses are mostly made of commercial fabrics of different types, depending on the region.

Style: The female Indian dress of today is similar in shape to the styles preferred by their pre-Columbian ancestors as the illustrations of many codices indicate. This is a sack-type garment called "Huipil" (Wee-peel), or "Hipil" (Ee-peel) as it is known in Yucatan. It is made by joining 2, 3, or even 5 (Lechuga, 1982:146) strips of hand-woven cloth to give it the desired width. It is then folded in half and sewn on the sides, leaving two openings for the arms, and a slit or a round hole for the head.

The mestizo dress, in contrast, resembles the European styles

from which it evolved: full, long ruffled skirts worn over equally full and ruffled petticoats, tight fitting bodices with full sleeves, and either high or low necklines with decorations of buttons, lace, ribbons, and pleats.(3)

Distribution: This refers to the specific population that uses each type of dress. Thus, the huipiles are preferred by the most conservative Indian women, whereas the mestizo dress is favored by the rural women who are in closer contact with the larger society.

For the recreational Folk Dancer, either style would be acceptable, but for the exhibition dancer, these guidelines should be observed depending on the dances to be performed.(4).

THE DRESS IN YUCATAN

This dress was selected because it is simple, beautiful, and elegant, and it offers a range of possibilities for its re-creation. It is traditional and contemporary, and is perhaps the only dress in Mexico that cuts across social and ethnic lines because it is used by both the Indian and Mestizo women of Yucatan. Mapelli Mozzi (1968, II:97) comments by saying, "even though this is called 'dress of the Mestizo women of Yucatan,' it is used by authentic Mayan women." Personal observation reveals that Mestizo women of the Yucatan elite do not miss an opportunity to wear it with great pride. The dress itself includes symbolic and historical elements that enrich it beyond its utilitarian aspect.

According to Lechuga (1982:53) archeological evidence demonstrates that the Mayas wore the most lavish, elaborated and varied dress of Mesoamerica. The dresses were manufactured of cloth richly brocaded, embroidered, or woven with feathers, and decorated with beads, shells and/or precious stones, and worn with equally elaborate jewelry and head decorations. By the time the Spaniards arrived, this richness had given way to a more subdued style, apparently influenced by the Mexico or Aztec. According to Landa the female attire at this time consisted of a wrap-around garment known as "pik" in Mayan. It was tied to the waist with a belt or "faja", no top, and a cloth covering the head that also served as a blanket at night. The "truly modest" women of Bacakar and Compeche also used a piece of cloth tied under the arms to cover the breasts. (Landa, 1978:58). Women of the elite used huipiles that were much shorter in front than in back, and therefore, gave the appearance of a cape (Lechuga, 1982:58). The fine cloth used in these huipils were woven on backstrap looms and the edges were finished in a round technique or step-like fashion that was also prevalent in Perú. The designs that decorated the dresses of both men and women "were symbols related to the Mayan religion, as well as stylized representations of the planets, the calendar, and the Gods" (Lechuga, 1982:59).

As elsewhere in Mesoamerica, the elaborate dress identified its wearer, not only as a privileged member of the elite, but

even pointed to the specific rank and particular association to which he or she belonged.

THE TERNO YUCATECO

Today this complexity is gone, leaving a simple style that, paradoxically, is the very essence of its elegance.

"Terno yucateco" or "traje de gala de la mestiza yucateca" (gala dress of the Mestizo women of Yucatán), is the most elaborate of the Yucatán dresses, and is reserved for the many festive occasions. Mappelli Mozzi (1968:98) explains that terno (Spanish derivative of the number three) refers to the three embroidered pieces that decorate the dress and provide color contrast to an otherwise all-white background; or it may refer instead to the three separate pieces of which the dress consisted. These were the top or hipil, a skirt or pik, and a white "rebozo" (shawl) that was embroidered with the same motifs as the dress. The embroidered rebozo has been replaced by a commercial type of different colors. This is the dress in which the typical dances of the region, "jaranas", are performed, and they are played and danced at festive occasions. One wears one's "Sunday best" to attend these festivities and it is culturally determined that the jaranas are the preferred type of music/dance in Yucatán(5), and the terno de lujo (gala dress) is the typical dress of the region. Inevitably music, dance, and dress are joined together, becoming one a symbol for the other.

At such occasions, the women endeavor to wear the most lavish renditions of this dress. Each one made of the best material the owner can afford, linen, cotton batiste, heavy satin or even silk. The embroidery on the finest dresses is done by hand, and although several techniques are used, the most appreciated is cross-stitch. The most traditional motifs were grecas, animals, naturalistic and geometric designs. Currently the most popular designs are flowers, individually, garlands, or bouquets in a multitude of colors.

FOOTNOTES

(1) First by the Conquerors, now by the Government's efforts to "integrate" the Indian segment to the larger society.

(2) Because of the changes that have taken place in the realm of traditional male attire, I will refer to the female dress only.

(3) Although the styles used by the lower class women evolved in tandem with that of the upper classes, some of the dresses that are now considered "folkloric" are those that seemed to have been fashion around the turn of the century, and some that became established after the Revolution of 1910.

(4) I refer here to one of the problems surrounding the concept of "authenticity:" the fact that the music, dance and costume of one region should be considered as a single unit. Many a performance of Mexican folk dance is ruined or open to criticism by presenting a careless combination of these elements under the

assumption that the viewers lack the necessary knowledge to judge.

(5) Also Campeche and Quintans Roo.

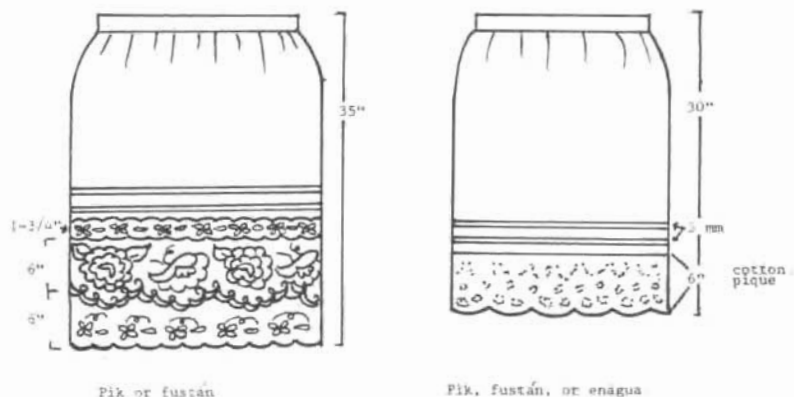
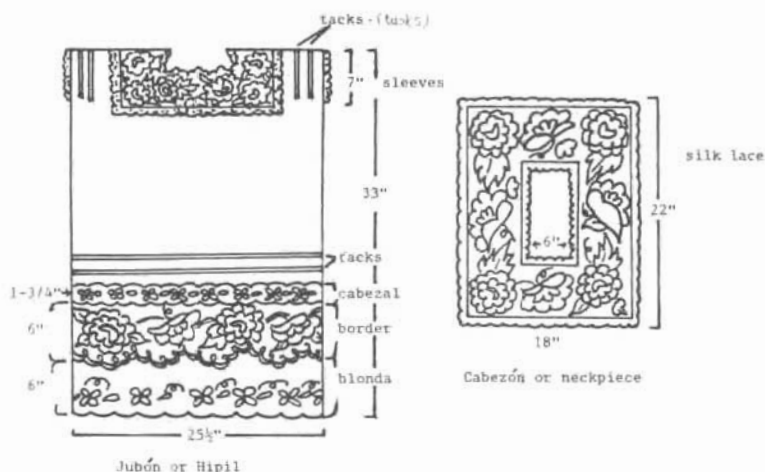
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LECHUGA, RUTH D. El Traje Indígena de México, su evolución desde la época Prehispánica hasta la actualidad. Panorama Editorial, S.A. México.

MAPELLI MOZZI, CARLOTA & CASTELLO YTURBIDE, TERESA. El Traje Indígena en México. Tomo II, Instituto Nacional de Antropología e Historia (INAH), México, Buenos Aires.

The continuation of this article, "GALA DRESS OF YUCATAN" will be published in the July/August issue of "Let's Dance"



The President's Message



March was a very busy month for all of us. First the Camellia Festival in Sacramento on March 9th and 10th. We are always impressed with the Concert on Sunday afternoon, and the dance program that follows. Our thanks to the President, Lupie Luna, her committees and the Sacramento Council of Folk Dance Clubs for another wonderful Festival.

At the Assembly Meeting in the morning of March 10th, election of officers for the year 1985-86 was held. The present officers, with the exception of secretary, were elected for another term. We thank the delegates for their confidence in us to allow us to serve again. Our present secretary, Louise DeLonzor has served for five years and decided not to be a candidate for reelection. We thank Louise for her years of service to the Federation. She has done an outstanding job. We will miss her.

I would like to welcome Judy Thurston (our daughter), as secretary for 1985-86.

On March 17th, we had the Beginners' Festival in Palo Alto. I have not received the official report, but I feel there were at least 200 dancers in attendance.

The dance selections were great with a full floor for every dance. It was great to see so many new dancers having such a good time. Our thanks to Ruth Ruling and Bruce Wyckoff and their committee for this festival.

On May 19th, we will hold our last executive board meeting at the home of Page Masson in Kenwood. This will also be our Annual Meeting. All reports are due in writing.

Then onward to Statewide in Santa Barbara. That will complete the year for 1984-85, and what a great year it has been. Thanks to all of you for your support.

Support your Federation,

Oscar Faoro, Federation President



In Memoriam

Ralph Page, the father of modern contra dancing. Feb. 1985
It was "Uncle Ralph" who researched, preserved, called and taught contra dances fifty years ago when contras were dying out, and brought them back to life again. Many, if not most, of today's contra callers got their start through his teaching and inspiration. For 35 years he published Northern Jun- ket, a magazine devoted to traditional dancing as done in the New England area.

Those of us who knew him will miss his dry wit, pungent humor, warm hospitality, his cigar - but most of all we will miss him! Our condolences to his wife, daughter and sister. Send memorial contributions to the Cheshire County Historical Society, Box 803, Keene, New Hampshire 03431.

Louise "Bobbie" McQuone, sister of Grace Nicholes - Jan. 1985
Best remembered as a warm outgoing person. She was a doer and a helper for festivals and parties in Fresno.

Irene Marie Weed, collapsed and died suddenly March 1985.
She gave many years to teaching dance. She was always gracious in putting on exhibitions for the San Francisco Council's events. She was much loved by all who knew her, and will be missed by her many friends in Folk Dancing.



OLD-TIME FAVORITES OF THE PAST FOUR DECADES



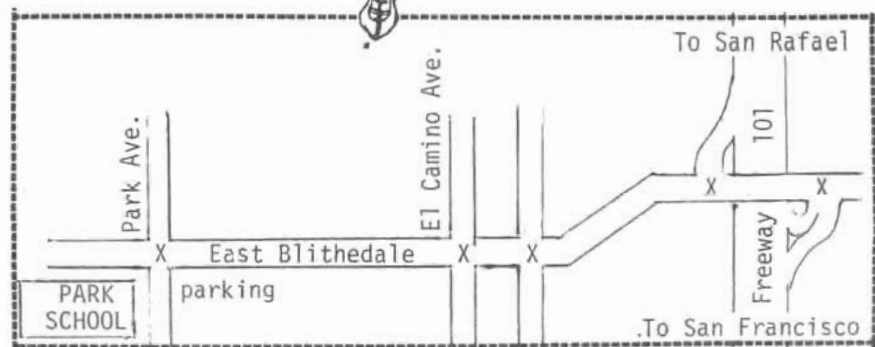
The Marin Folk Dance Council invites all Folk Dancers to their 40th Anniversary Festival, June 9, 1985 at Park School in Mill Valley. Dancing begins at 1:30 PM. We will feature dances that were danced during the past 40 years. The price for the Festival will be the same as it has been for 40 years - Free.

So come and help us celebrate



"Forty Years of "Fun In Marin".

Gwen Rasella



ANNUAL FOLK DANCE FESTIVAL

Sunday, June 9

PARK ELEMENTARY SCHOOL

East Blithedale Ave. and Elm St.
Mill Valley, California



OLD-TIME FAVORITES OF
THE PAST FOUR DECADES

1945-1954

Polka Mazurka
Vrtielka
Misirlou
Markläender
Neopolitan Tarantella
Nebesko Kolo
Korobushka
Fandango Española

*40 years of
Fun In Marin*

1955-1964

Polish Nazur
La Cachuca
Bela Rada
Slovenian Waltz
Ve'David
Ersko Kolo
Schuhplattler Laendler
Vo Sadu
Squares

FREE
(Old-Time Price!)

1975-1984

Corrido
J.B. Milne
Tino Mori
Ada's Kujawiak #1
Hofbraühaus Laendler
Bella Franca
St. John River
Pariserpolka
Squares

1965-1974

Caballito Blanco
Couple Hasápiko
Orijent
Farewell to Auchterarder
Blue Pacific Waltz
Jovano Jovanke
Russian Peasant Dance
Čardáš Z Košických Hámrov

1985

Hambo
Miss Alison Rose
Karamfil
St. Gilgen Figurentanz
La Encantada Tango
Imate Li Vino
Santa Rita
St. Bernard Waltz

EXHIBITIONS

11:45 a.m. - Federation Assembly Meeting
1:30 p.m. - General Folk/Square Dancing

OTB Schottis (Sweden)

OTB Schottis was brought from Sweden in 1979 by Alix Cordray, who learned it from a Swedish Dance Group near Stromstad close to the Norwegian border. The title is somewhat whimsical and stands for "Over the Border". It was chosen by Alix because she was unable to learn the proper name for the dance which came from somewhere "over the border" from Norway. The boot slapping steps, while not at all unusual for men to use, are rarely seen as women's movements. Alix taught OTB at the Mandala in March, 1979 and at Stanford University in May, 1981.

14

RECORD: Any suitable slow Swedish Schottis. 4/4 meter

FORMATION: Cpls at random about the dance floor in closed pos*, both facing LOD.

STEPS and STYLING: Basic step (2 meas): (Described for M, W opp).
Take a long step fwd L (ct 1); step R beside L (ct 2); step L (ct 3); hold (ct 4). Step R (ct 1); hold (ct 2); step L (ct 3); step R (ct 4). Cue for timing is QQS;SQQ (cts 1,2,3;1,3,4).

The steps may be done fwd in LOD, or turning individually while progressing in LOD, and they are danced rather smoothly as done in Sweden, not springy as in Norway.

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

MUSIC 4/4

PATTERN

Measures

* INTRODUCTION May vary with the record or with the whim of the dancers.

I. WOMEN TURN

- 1 Beg ML, WR dance one Basic step fwd in LOD.
On ct 3, M beg to turn W once CW under joined ML, WR hands.
- 2 Beg MR, WL repeat meas 1, W complete the turn CW on ct 1; then during the last 2 cts take closed pos*.
- 3-4 Turn twice CW with 4 smooth pivot steps, (M LRLR, W RLRL) while progressing in LOD (cts 1,3;1,3).
- 5-8 Repeat meas 1-4.

II. BOTH TURN AWAY

- 1 Release hands. Beg ML, WR, turn once individually away from ptr with 1 Basic step moving in LOD. M turn CCW, stepping LRL; W turn CW, RLR (cts 1,2,3). Pivoting 1/2 more on ML, WR, raise free ft under body, sharply slapping side of ft (or ankle) with palm (MR, WL) (ct 4).
- 2 Step, MR, WL continuing to turn another 1/2 (2 turns total) (ct 1); raise free ft, (ML, WR) under body and slap ft with palm (ML, WR) (ct 2); repeat Fig I, meas 2, cts 3-4, taking closed pos (cts 3-4).

Styling Note: When slapping ft during this Fig, raise ft up to hand; don't bend over to slap it.
- 3-4 Repeat Fig I, meas 3-4.
- 5-8 Repeat Fig II, meas 1-4.

Repeat dance from beg.

19

VARIATION:

- 1-2 In open pos*, beg ML, WR dance one Basic step fwd in LOD.
M step across in front of W on last 2 steps (ct 3,4) to take closed pos.
- 3-4 Repeat Fig I, meas 3-4.

Description written August 1984.



Vossarul

(Norway)

Vossarul (VAW-suh-rool) or Vossarudl, is a couple dance approximately 200 years old, coming from the town of Voss. Rul or rudl is one of the five types of folk dances done in Norway. Bruce Taylor learned it in 1966 from Anna Bakke in Bergen and taught it at the 1970 University of the Pacific Folk Dance Camp. Ingvar Sodal has also taught this dance at numerous workshops in California.

RECORD: Harmoni NGK TD-7; RCA FEP-11 2/4 meter

FORMATION: Cpls at random about the floor in open pos*, facing LOD with outside hands free.

STEPS and Two-step* - done lightly with a springy down-up feel on each step.
STYLING: Walk* - done with heel touching the floor first and rolling wt fwd onto ball of ft.
Each step has a slight knee bend and straightening followed by a slight lift, giving a springy or rolling feeling (but not bouncy). Outside arms are swung freely fwd and bkwd at sides.

Steps are described for the M, W opp.

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

MUSIC 2/4

PATTERN

Measures

2

INTRODUCTION

No action.

I. WALK

Any
number

Beg ML, WR walk fwd in LOD, 2 steps per meas, dancing any even number as long as the M desires. Always beg dance with this Fig.

II. TRANSITION TWO-STEPS

1

Beg ML, WR dance one two-step. M, dancing in place, lead W sharply across in front of him, as she makes a 1/4 rotation CCW around him to end ptrs face to face (cts 1,&,2).

2

Assume modified closed pos* with WR arm under ML arm and L hand high on MR shldr-blade, ML hand holds W skirt gently out to side (not up). Beg MR, WL dance one two-step turning slightly CW (cts 1,&,2).

Note: If W has no skirt to hold, ML hand holds WR arm above the elbow.

3-4

Cpl continue turn once CW with 2 two-steps, progressing in LOD.
Finish with M back to ctr.

III. TURN

17

1

Still in modified closed pos, pivot-turn once CW while progressing in LOD with 2 steps per meas (cts 1,2). Roll from heel to ball of ft, rising up on ball to give a lilting, down-up feel. May raise free ft slightly under body by bending knee. Both keep R ft between ptrs ft and L outside, but close to ptrs R. Each step must be fwd LOD to maintain progressing properly. Keep body close to ptr but pull away keeping firm hold to develop good momentum for the turn.

Any
number

Continue pivot-turn any number of meas as M desires.

VARIATIONS:

- A. May dance any number of two-steps turning either CCW or CW, while progressing in LOD.
- B. May go directly into the pivot-turn from the two-steps turning CW.
- C. May dance only the first 2 meas of transition two-steps (Fig II) and go directly into pivot-turns if you are in pos to do so.
- D. May resume open pos and repeat Fig I, as a resting step or to avoid traffic problems on the floor.

Description written Aug 1984.



NOTE DATE

SAN DIEGO STATE UNIV.

JULY 21 - 28, 1985

FOLK DANCE CONFERENCE



FOLK DANCE CONFERENCE

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 JUNE 1, 1985

AUGUST 11-17, 1985

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INSTRUCTORS: **Pat & Hugo Pressnall**

FOR INFORMATION & RESERVATIONS

(for Full Week or Moonlight Festival Weekend)

Contact: Office of Parks & Recreation

1520 Lakeside Drive, Oakland, CA 94612

Telephone: 415/273-3791, Camp Office



TENTH ANNUAL

Santa Barbara FOLK DANCE SYMPOSIUM

HELD AT THE UNIVERSITY OF CALIFORNIA

**AUGUST 27-
SEPTEMBER 1, 1985**

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Jaap Leegwater
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FOLK DANCE NEWS

A POLISH FOLK PAGEANT - IN SAN FRANCISCO

A pageant of Polish folk dance, music, and song will unfold in San Francisco when the Polish Folk Dance Association of the Americas present a week-long Festival at San Francisco State University, July 27--August 4, 1985.

The seminar features a week of intensive dance training with sessions covering national as well as regional dances of Poland. This year, the material will highlight the Kujawy and Sieradz regions, the Przemyśl district, the national dances Krakowiak and Mazur, as well as workshops on character and styling, song, and traditional folk customs for the stage. Instructors are selected from among Poland's finest choreographers and ethnologists.

The Festival committee will also have a small store open to the participants. Dancers may bring costumes to sell, and there will be folk articles offered for purchase.

On August 2, at 8:00 PM, the Lowiczanie Polish Folk Ensemble will present a Gala Concert at the Palace of Fine Arts. The performance is truly a pageant of color, and a testimony to the wealth and diversity of Polish folk dance and song.

Contact: Mary Kay Stuvland - 415/540-0835

Krystyna Chciuk - 415/285-4336 for information.

4TH ANNUAL HISTORICAL DANCE WEEK AT DOMINICAN FEATURES FOLK DANCES

The Fourth Annual Historical Dance Week at Dominican College in San Rafael (June 23-29) features special afternoon and evening events: 19th century couple dances, the mazurka quadrille, a festive Cotillion and a ragtime tea dance. This is in addition to an intensive daytime schedule of 16th-19th century Venetian technique and repertory. The special festivities are open to all participants, and also to the public, for a small admission charge.

Dancers of all levels, from beginning to advanced, are invited to take part in this special week.

Evening events: Waltz, gallop, polka and schottische are the 19th century couple dances scheduled for Sunday, June 23, 8 PM. All the couple dances combine traditional folk patterns with an elegant ballroom feeling. Tuesday, June 25, 8PM, the Mazurka Quadrille gives dancers the chance to blend fancy mazurka steps with the more staid square dance formations. Friday, June 28, 8 PM: The Cotillon a la Carnaval, a masked ball. Saturday, June 29, 3 PM: The Ragtime Tea Dance, highlights dances from the World War I era, ranging from the fox trot to the Argentine Tango. (\$5.00 per person - \$8.00 per couple)

For information contact: 415/485-3217

DOMINICAN COLLEGE, 1520 GRAND AVENUE, SAN RAFAEL CA 94901

COUNCIL CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Fun Club is having an International Dinner, Saturday, May 4th at Mission "Y", 4080 Mission Street. Dinner will be at 6:30 PM, and donation is \$7.50 which includes folk dancing after dinner. For reservations call Lee Fifer, 415/566-0573 or Sara Tergis, 415/648-5404.

What is happening at Changs in May and June? On May 3 and 10, Ruth Ruling will teach Na'ama (Israeli couple dance) and review Luckenbooth Brooch (Scottish longways 4-couple dance). The monthly party will be on May 17. Changs will be closed on May 24th so you may attend Statewide. Open for General Recreational Folk Dancing on May 31, June 7, 14, and 24. Changs 47th Anniversary Party and Dinner, Festa Italiana, will be held at 7:00 PM on Friday, June 21st, with Francesca Bowman in charge. Deadline for reservations is June 14th, and cost is \$8.00 per person. For reservations and details call 415/933-1263, 415/664-1011 or 415/845-7697. All activities, including the Anniversary Party will be held in the Fellowship Hall, Temple United Methodist Church, 65 Beverly Street, San Francisco.

Janes and Johns Folk Dance Group meets on Wednesdays, 8:00-9:30 PM at St. Mary's Recreation Center, Murray Ave. and Justin Drive, with Pearl Preston, Instructor. 415/664-2341.

San Francisco Melody Steppers Women's Folk Dance Group activities will cease until further notice due to the untimely death of Instructor, Irene Weed on March 17th. 415/558-3601.

Margaret O'Connor

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

The Steps and Styling workshop the second Saturday in May, on May 11 features Toni Cakouros teaching Greek folk dancing. Toni, a dramatic and expressive Greek dancer, known for her expressive and dynamic dancing, also teaches drama at CSUS, Sacramento.

In June our final workshop, June 8, will include Drew Herzig, who will complete our final workshop with some reviews and drills on some of the dances we have learned this season. We also look forward to Drew's expertise and commitment to technique and authentic stylization. Remember 46 & "T" Streets, Coloma Community Center, 1:30-4:30 PM - \$2.00 donation.

The Camellia Capital of the World wants to thank Denise Heenan and Dean & Nancy Linscott for their challenging and spectacular dances. The Camellia Festival was a huge success. The Scandinavian theme was emphasized by a stage set featuring a Scandinavian scene. Council President Lupe Luna and her dedicated committee are to be congratulated for a joyous Camellia Festival '85.


Leah Burdman

CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Ed Kremers, 155 Turk St., San Francisco, CA 94102-415/775-3444-

- MAY 3, Fri., SAN FRANCISCO Hungarian Workshop and dance, 1052 Geary, near VanNess. 415/853-0566 (also June 7)
- *MAY 4, Sat., PALO ALTO Party for experienced Folk Dancers Cubberley Pavilion, 4000 Middlefield Rd. 8:00-midnight \$3.00. Challenging program with requests. NO STREET SHOES
- *MAY 4, Sat., SACRAMENTO Scholarship Ball Clunie Clubhouse 8:00-11:30 PM.
- *MAY 4, Sat., SAN FRANCISCO Fun Club Dinner Dance, 4080 Mission. Reserve by May 1. 6:30 PM 415/566-0573 or 648-5404.
- *MAY 4, Sat., SAN FRANCISCO Scottish Country Dance Party, Temple United Methodist Church, 19th Ave. & Junipera Serra. 7:30 PM 415/333-9372 or 415/666-1800.
- *MAY 3, Fri., KHADRA Concerts McKenna Theatre San Francisco
- MAY 4, Sat., State University, Holloway Ave. near 19th Avenue 8:00 PM. \$9.00. Tickets at Bass outlets.
- *MAY 5, Sun., SANTA ROSA "Rose Festival" Veterans' Memorial Building, 1351 Maple Ave. Lodge Room 1:30-5:30 PM
Hosts: Santa Rosa Folk Dancers.
- MAY 10, Fri., SAN FRANCISCO Irish Ceilidh Dance Party, Fort Mason, Building C, Room 300.
- MAY 11, Sat., HAYWARD Bavarian Costume Folk Festival Dance at Centennial Hall, 22292 Foothill Blvd. 8:00 PM Dancing and food & beer. Tickets \$10.00 at door. 415/530-5229.
- *MAY 11, Sat., BERKELEY 44th Birthday Ball Dinner and Dance at the Good Table "YWCA", 2600 Bancroft Way. \$14.00 Dinner & dancing. Kolo dancing at 6:30, dinner at 7:00 PM. for reservations, 415/845-1905.
- *MAY 24-27, Fri-Mon., STATEWIDE Santa Barbara
See pages 3, 4, & 5, this issue.
- *JUNE 2, Sun., SUNNYVALE Concert of Folk Dance by Ensemble International, 2-4 PM, Sunnyvale Theater, 550 East Remington. Information 408/395-8026.
- *JUNE 8, Sat., MILL VALLEY Teacher Dancer Workshop at Park School, 360 E Blythedale. Ya'akov Eden, Israeli dancing.
- *JUNE 9, Sun., MILL VALLEY "Fun in Marin" Festival Park School, 360 E. Blythedale 1:30-5:30 PM.
- *JUNE 15, Sat., PINE GROVE Dance with the Ribas' at Pine Grove School, breakfast with Ribas' Sunday morning. Fun! Fun!
- *JUNE 21, Fri., SAN FRANCISCO Changs 47th Anniversary Dinner & Party, Temple United Methodist Church, 19th Ave. & Junipera Serra. 7:00 PM \$8.00 415/1263 or 415/664-1011.
- JUNE 23-29, SAN RAFAEL Historical Dance Workshop at Dominican College. Info: 1520 Grand, San Rafael, Ca 94901.
- *JUNE 28-30, Camp Sacramento Sacramento Council



HISTORICAL DANCE WORKSHOP

JUNE 23-29, 1985

OFFERINGS:

- A "Carnaval de Venise" theme, exploring the masks and merriment of Carnival season, the mystique of Venice and the influence of both on 16-19th century dances.
- For beginners: repertory from Caroso's late 16th c. Venetian publications, the 18th c. "La Venitienne," a 19th c. contre-danse from a rare unpublished manuscript — and more!
- For more advanced dancers (skilled in reading Feuillet notation): independent projects such as dances from Andre Camppra's *Les Fetes Venitiennes*, choreographed by Pecour — and more!
- Daily schedule of classes in 16-18th century technique; chance for specialization in 18th c. notation and repertory, and in 16th c. reconstruction and repertory; 19th c. quadrilles; afternoon lectures and discussions.
- NEW THIS YEAR: morning warm-up with "Awareness Through Movement," (Feldenkrais method).

SPECIAL EVENTS:

- Festive evening dance parties, such as 19th c. couple dances (waltz, galop, polka, schottische); the mazurka quadrille; and a Ragtime tea dance.
- An evening of mask-making
- Cotillon a la Carnaval, masked ball featuring 19th century ballroom party games.



FACULTY:

Angene Feves, Renaissance
& Baroque Theatrical
Sandra Hammond, Baroque
& Early 19th c. Ballet
Jacqueline Ogg, Feldenkrais

Desmond Strobel,
Contre-Dance, Cotillion and
Quadrille, 18th & 19th c. Social
Dance Forms.
Carol Teten, Feuillet Notation,
19th c. Social Dance, Ragtime.

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(415) 485-3217



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on Israeli Dance

steps & styling

presented by

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PRE-REGISTER - \$10.00

10-12:30 - TEACHING SESSION

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Ya'akov Eden has a wonderful background of Israeli dancing having started at the age of 11 with the Youth Movement in Israel. Later he danced with the National Kibutz Troupe "Lahavat Hachativa" and with the "Students of Haifa Dancers". He came to the United States in 1966. Earned a BA Degree at the University of Oregon and an M Degree at Ball State University in Indiana. He is the director of the Blue Star Israeli Folk Dance Camp, and has taught Israeli dance for several sessions at the University of Pacific Folk Dance Camp. He is a fine teacher and is most generous with his knowledge of Israeli dance steps and styling.

Please return this form and \$10.00 for pre-registration which must be received by May 31, 1985

To - FOLK DANCE FEDERATION OF CALIFORNIA, INC.
1275 "A" Street, Room 111, Hayward, CA 94541

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Zip _____ Telephone _____	At the door: \$9.00 _____
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Statewide '85 FIESTA FOLKLORICA

Folk Dance Festival May 24-27, 1985

University of California Santa Barbara

SCHEDULE OF EVENTS

EVENT	PRE-REGISTRATION	AFTER MAY 10, 1985
Friday, May 24:		
*8:00pm - 11:00pm Warm-up Party.....	\$2.00.....	\$2.50
Saturday, May 25:		
*12:30pm - 5:30pm Afternoon Institute & Exhibitions.....	\$5.00.....	\$5.50
3:30pm - 5:30pm Exhibitions Only.....	\$2.00.....	\$2.50
*8:00pm - 11:00pm Evening Dancing.....	\$3.00.....	\$3.50
*11:00pm - 2:00am Afterparty (Music by NISAVA).....	\$2.00.....	\$2.50
Sunday, May 26:		
10:00am - 12:00pm Installation Brunch.....	\$6.00.....	\$6.00
*12:30pm - 5:30pm Afternoon Institute & Dancing.....	\$5.00.....	\$5.50
3:30pm - 5:30pm Afternoon Dancing Only.....	\$2.00.....	\$2.50
8:00pm - 9:45pm KHADRA Concert in Campbell Hall.....	\$5 \$7 \$9.....	\$6 \$8 \$10
*10:00pm - 2:00am Afterparty (Music by NISAVA).....	\$2.00.....	\$2.50
The above events (except the KHADRA Concert) will be held in Robertson Gym.		
Monday, May 27		
12:00pm - 4:00pm BBQ and Dancing at Oak Park.....	\$6.00.....	\$6.00
*Pre-Registration Package \$15.00 (Before May 10, 1985)		

TEACHING STAFF

JAAP LEEGWATER

Jaap Leegwater is a folkdance instructor and choreographer from Amsterdam, Holland. He studied at the State Choreographers School in Sofia and Plovdiv, Bulgaria and took part in rehearsals of many dance ensembles, both amateur and professional, such as: The State Folksong- and dance ensembles of "Pirin", "Philip Kutev", "Rhodopa" and "Nayden Kirov".

During his dance classes, Jaap likes to work on style and technique, at the same time emphasizing the fun of dancing together and the natural emotions present in the dances and their music, such as: pleasure, happiness, and joy.

INGVAR SODAL

Ingvar has taught folk dancing at all levels in Norway and in the U.S.. Before he moved to Colorado he was a member of the Norwegian National Advisory Board of Folk Dancing and Folk Music for four years, a leader and instructor for exhibition groups in Norway, instructor for the Bolder International Folk Dancers (workshops, regularly scheduled teaching sessions, etc.), leader and instructor for the Scandinavian Folk Dancers at the University of Colorado, and the Scandinavian Performing Group in Bolder, Colorado. He has been an instructor at many camps and workshops throughout the country.

Sponsored by:

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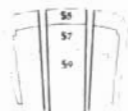
Khadra

San Francisco's International Folk Ballet

8:00pm Sunday, May 26, 1985, Campbell Hall, UCSB

UCSB Arts and Lectures, in cooperation with the Folk Dance Federation South Statewide '85 Festival, is proud to sponsor the first ever Southern California appearance of KHADRA, presenting a diverse program of dance and music from Eastern Europe, Russia, the British Isles, and North America.

Special prices for festival participants are \$9, \$7, or \$5 (see seating chart) until May 10, 1985. To qualify for special rates, tickets must be ordered with your festival pre-registration.



The KHADRA Band will play at the Sunday Afterparty, adding an extra musical dimension to the evening's activities.

With dancers trained in classical European character dance and imbued with a deep appreciation of the world's folk arts, KHADRA boasts a unique international repertoire. The Company excels in rarely seen dances from the Caucasus Mountains of Soviet Georgia. Here the lyrical gliding movements of the women are contrasted by the fiery clashing swords and the technical brilliance of the men's toe dancing. Equally engaging are the whirling couple dances of central Hungary, the quick-stepping quadrilles of Russia, and the spirited Ukrainian "Hopak." Audiences also enjoy the spectacular national dances of Poland, the ancient dances of Scotland, and the lively, syncopated Appalachian "clog dancing" from the back hills of North Carolina. A KHADRA performance, highlighting the exciting dance cultures of the world, has a broad appeal to audiences of all ages.

REGISTRATION FORM

Please use a separate form for each person (see other side). Please print clearly in the spaces provided.

Name:

Club:

Address:

City: State:

Zip: Phone:

Please circle events desired:

Pre-Registration Package \$15.00

FRIDAY	Warm-up Party	\$2.00				
SATURDAY	Institute & Exhibitions	\$5.00	Exhibitions Only	\$2.00	Dancing	\$3.00
					Afterparty	\$2.00
SUNDAY	Brunch	\$6.00	Institute & Dancing	\$5.00	Dancing Only	\$2.00
					Afterparty	\$2.00
	KHADRA Concert \$5 / \$7 / \$9 (circle one)					
MONDAY	Barbecue	\$6.00				

Total Amount

Mail registration with check or money order to: STATEWIDE '85, 488 Devon Place, Santa Barbara, CA 93111

For additional information please contact:

Steve Davis
488 Devon Place
Santa Barbara, CA 93111
(805) 964-5591

Nancy Linscott
40 Glen Drive
Mill Valley, CA 94941
(415) 383-1014

Donna & Art Hurst
20556 Cahia Street
Woodland Hills, CA 91367
(818) 340-5011

CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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- MAY 3-5, Skandia at Solvang Veterans' Auditorium, Solvang
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Scandinavian Ball Saturday evening.
- MAY 4, Karpatok Concert East County Performing Arts
Center, Grossmont Community College District.
210 E. Main St., El Cajon. 619/462-5552
- MAY 5, All Day & Evening Armenian Dance Institute & Party
Teaching with Arsen Anoushian & Tom Bozigian
Elk's Lodge, 120 E. Colorado, Glendale.
- MAY 7, Armenian Dance Workshop Caltech, Dabney Hall.
Tom Bozigian & Arsen Anoushian
- MAY 24-27, STATEWIDE - 1985 Fiesta Folklorica Santa Barbara
Fri. - Warm-Up Party
Sat. - Institute-Exhibitions-Dancing
Sun. - Brunch-Dancing-Concert by Khadra
Mon. - BBQ and Dancing - Oak Park
Institute Teachers - Jaap Leegwater - Ingvar Sodal
- JUNE 21-23, Idyllwild Folk Dance Workshop
-

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) 306-7898

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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SENIORS, Sgle, Cpls, 45+ - recreational folk/square/round dance. Mon, 1 PM, 300 Estudillo, San Leandro: Tue, 1:30 PM, 22325 N. 3d, Hayward: Wed, 10AM, 8th & H Sts, Livermore, M. von Kinsky

VILLAGE DANCE MUSIC - a book of international folk dance music for recorders. Sheet music for your favorite Balkan and international folk dances. Send inquiries in SASE to: Richard Geisler, 15181 Ballantree Lane, Grass Valley, Ca 95945.

LOS ANGELES

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Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

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