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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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APRIL 1989

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ON OUR COVER:

Gordon Tracie
and his partner,
Linnelle Lillie

1981 Stockton
Folk Dance Camp



FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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PRESIDENT'S MESSAGE

At the Executive Board Meeting held on February 12, 1989, a preliminary budget for 1989-90 was presented. It was based on our present income derived from club dues, associate member dues, and subscriptions to Let's Dance.

We are faced with a \$3000 deficit, which is unacceptable with our limited resources. The primary reason for the deficit is the increased office rent. We lost our lease last year and had to find new facilities for the Federation Office at a considerable increase in rent, from \$160 to \$300 per month. The postage increase for Let's Dance amounts to \$300, and the increase for the office's mail is \$200. We need to buy some new equipment for the office which will cost about \$4000.

We agreed after a lengthy discussion that, effective May 1, club dues will be raised from \$15 to \$25, associate member dues from \$4 to \$5, and Let's Dance from \$10 to \$15. Advertising is a VERY important source of income for Let's Dance, so I urge EVERY Council President to appoint a committee to solicit advertising for the issue pertaining to their festival.

On a lighter note, the Costume Committee is looking for more people interested in costuming of all kinds to become members of their committee. If you are interested, contact me or Eleanor Bacon.

This month, on April 23, the San Francisco Council will hold their Blossom Festival. Please try to attend these festivals to show the Councils how much you appreciate their efforts.

Support Your Federation
Leona Faoro, President

*When you want to know where to dance
throughout North America*

The **1989 People's Folk Dance Directory**

P.O. Box 8575 — Austin, TX 78713 — (512) 454-0175

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\$6.00 first class or in Canada

BLOSSOM FESTIVAL

This 50th Anniversary year of the World's Fair on Treasure Island brings memories of folk dancing to many of us who enjoyed the fair. Grace Nicholes and her group of dancers were the first group this writer had seen; and in a few years, I became a folk dancer. Our Blossom Festival also reminds us of the Magic Carpet and the Enchanting Gardens at the fair. Do come and enjoy our dances from around the world.

Leonore Fifer, President

SUNDAY, APRIL 23

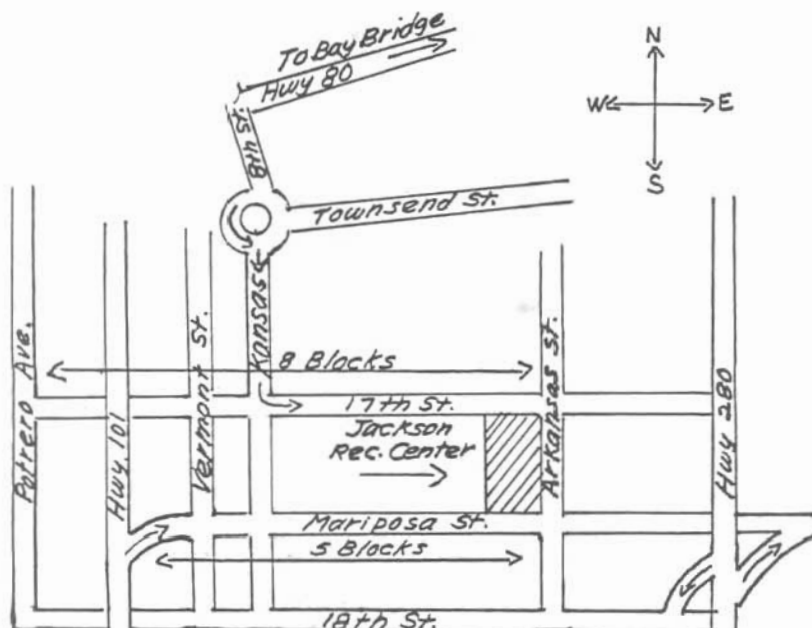
Assembly Meeting, 11:15 A.M.

Dancing, 1:00-4:30 P.M.

Jackson Recreation Center

Mariposa & Arkansas, San Francisco

Donation \$3, Soft Shoes Please





1. TZADIK KATAMAR
2. CROATION WALTZ
3. POSTIE'S JIG
4. LA BASTRINGUE
5. BELASIČKO ORO
6. EL GAUCHO TANGO
7. LEVI JACKSON RAG
8. AMANOR WALTZ
9. BAPARDESS
10. DOUDLEBSKA POLKA
11. DOUBLE SIXSOME
12. ALEXANDROVSKA
13. MARGARET'S WALTZ
14. GODEČKI ČAČAK
15. MAIRI'S WEDDING
16. KON TIKI
17. WESTERN TRIO MIXER
18. J.B. MILNE

19. MILONDITA TANGO
20. MA NA'AVU
21. VE DAVID
22. PINWOODS REEL
23. BLUE PACIFIC WALTZ
24. KÖRTÁNC
25. TEHAUNTEPEC
26. BLACK MOUNTAIN REEL
27. FOLSOM PRISON BLUES
28. OKLAHOMA MIXER
29. DREISTEYRER
30. LIPA MA MARÝKA
31. KOROBUSHKA
32. A TRIP TO BAVARIA
33. MAPLE LEAF RAG
34. ČERESNIČKY
35. SOMEWHERE MY LOVE
36. MARE DE LA MUNTE
37. LA ENCANTADA TANGO
38. VLAŠKO
39. JAPANESE SOFT SHOE
40. LET'S HAVE A CIELDH
41. BAL IN DA STRAAT
42. FREE STYLE WALTZ

DIRECTIONS:

NORTH BOUND ON 101 - Take Vermont Exit and go east on Mariposa to Arkansas.

NORTH BOUND ON 280 - Take Mariposa Exit west to Arkansas.

SOUTH BOUND ON 101 - Golden Gate Bridge to Van Ness (right turn), across Market (changes to South Van Ness), turn left onto 17th Street (about 8 blocks) to Arkansas.

SOUTH BOUND ON 280 - Take 18th Street Exit, go west to Arkansas, then right to Mariposa.

HIGHWAY 80 - Cross Bay Bridge, take 9th Street Civic Center Exit, left side of fork will put you on 8th Street (Townsend-Division Circle), go half way around to the right onto Kansas Street, turn left on 17th Street to Arkansas.

Sunday, April 2, 1:30-5:50 P.M.
"I" House, 2299 Piedmont Ave., Berkeley

Beginners Festival

The program will be made up from the following dances which were most recently taught at Federation Clubs and the "I" House classes or appeared on the U.C. Folk Dancers list of the 65 most popular dances. Donation for the Festival is \$3.

AJDE JANO
ALEXANDROVSKA
ALÍ PASA
ALUNELUL ARMENIAN
MISIRLOU
BAL IN DA STRAAT
BANNIELOU LAMBOAL
BLUE PACIFIC WALTZ
BUFCANSKO
CONTRA
CORRIDO
COTTON EYED JOE
COUPLE HASAPICO
CUMBERLAND REEL
DOUDLEBSKA POLKA
ELENO MOME
HORA MARE
IVANICE
JACOB'S LADDER
KARAMFIL
KÖRCSÁRDÁS
KOROBUSHKA
KOSTURSKO ORO
LA BASTRINGUE
LESNOTO ORO
LITTLE MAN IN A FIX



MARI MARIKO
NARODNO
ORIJENT
OSLO WALTZ
PAIDUSHKO HORO
PINOSAVSKA
PLATANIÓTICO NERÓ
POSTIES JIG
SALTY DOG RAG
SAVILA SE BELA LOZA
SEPASTIA BAR
SETNJA
ST. GILGEN FIGURENTANZ
ST. JOHN RIVER
SWEDISH-FINN MIXER
SWEET GIRL
SYRTOS
TALGOXEN
TANGO POQUITO
TRÜGNALA RUMJANA
TZADIK KATAMAR
VE DAVID
VRANJANKA
VRAPCHETO
WESTERN TRIO MIXER
25 BASIC SQUARE
DANCE CALLS





Cherry Blossom Festival

VETERAN'S MEMORIAL AUDITORIUM

1094 Petaluma Blvd. So., Petaluma

Welcome to all Folk Dancers far and near. Petaluma will have a Folk Dance Festival on the 9th of April from 1:30 to 5:00 P.M. The dance program will have some oldies plus some from Stockton Folk Dance Camp. Spring time will be just around the corner and a ride to the countryside will be your answer to get away from TV to see your folk dance friends again. There is no charge and we will serve you coffee and lemonade.

Dee Rossi

Setnja	Savila Se Pela Loza
Alexandrovska	El Gaucho Tango
Doudlebska Polka	Hambo
Elizabeth Quadrille	Dundee Whaler
Caballito Blanco	St. Gilgen Figurentanz
Somewhere My Love	Oklahoma Mixer for 3
Let's Have A Ceilidh	Levi Jackson Rag
Karamfil	Plataništiko Neró
Ada's Kujawiak No. 1	Maple Leaf Rag
Salty Dog Rag	La Encantada Tango
Gary Strathspey	La Bastringue
Knödelbrahner	Korobushka
Tango Poquito	Sirta
Corrido	Belaricko
Tine Mori	Swedish-Finn Mixer
Japanese Soft Shoe	Pinewood Reel
Santa Rita	La Cachucha
Sauerlander Quadrille	Margaret's Waltz
Lucky	Miss Frenchy Brown
Vrtilka Czardas	Lights of Vienna
Couple Hasapiko	Squares & Contrás

COUNCIL·CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

We look forward to welcoming folk dancers to the Blossom Festival, Sunday, April 23, 1989. Please note that the dance will start at 1:00 P.M. The Council Meeting will be at 11:15 A.M., also half an hour earlier than usual. Folk dancers will be happy to learn that our good friend of folk dancers, Ed Kremers, won the \$50 Savings Bond at the Warm Up Party. This year our Blossom Festival will be at Jackson Playground Hall, Mariposa and Arkansas Streets. For more information, call Lee Fifer at 415-566-0573.

WHAT'S HAPPENING AT CHANGS: LATEST NEWS! Changs has changed our meeting nights from Fridays to Thursdays, 8-11 P.M. In April we will be meeting at St. Monica's School Gymnasium, 24th Avenue and Geary Blvd., San Francisco. We will meet there on THURSDAY NIGHTS, April 6, 13, and 20. Changs will be closed on April 27.

FUN CLUB: We invite you to come and enjoy an Italian Dinner and Party on May 6, at 6:30 P.M., at the Church of the Brethren Hall, 34th Avenue and Noriega Street (enter on Noriega). Reservations may be sent to the Fun Club. Please make your check payable to the Treasurer, Herman Fifer, and mail to 1701 22nd Avenue, San Francisco, 94122. Please make your reservations by May 1. Do come to our Roaring 20s Party on Saturday, April 1. If you have a 20s outfit, wear it and be sure to practice your Charleston. Officers for the new term are: President, Charles Crawford; Vice President, Gloria Ebeling; Secretary, Lee Fifer; and Treasurer, Herman Fifer. Bob Hardenbrook is director of the Folk Dance Class that meets Thursday evenings at Jackson Playground Hall. For information, call 415-824-0339.

SAN FRANCISCO WOMEN'S DANCE CIRCLE presents an opportunity to learn basic folk dance steps and apply them to popular folk dances. Meetings are every Wednesday from 9:45 to 11:45 A.M., at 50 Scott Street, at the corner of Duboce. Grace Nicholes is the instructor. Dance Club members will dance with and assist new dancers, and all are encouraged to remain until 11:45 A.M. for the balance of the

class. The upcoming schedule of dances is as follows: April 5, walking dances; April 12, two-step and polka; April 19, schottosche; and April 24, review. Call 586-3054 or 681-4806, evenings only.

JANES AND JOHNS FOLK DANCE GROUP: Pearl Preston, Folk Dance Instructor, is convalescing from a serious illness. We await word of time and place of her class resuming when she returns to good health.

GREATER EAST BAY FOLK DANCE COUNCIL

The Berkeley Senior Citizen Dancers will have their party Sunday, April 16, 1 to 4 P.M., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, Lloyd Day will MC.

The Concord Folk Dancers will have their party Sunday, April 2, 1 to 4 P.M., at the Concord Senior Center, 2727 Parkside Circle, Baldwin Park, Concord. Refreshments will be served at 2:30. Stan Valentine will call squares.

The Greater East Bay Folk Dance Council will have their 5th Saturday Party on Saturday, April 29, 8-11 P.M., at Piedmont Avenue School, 4314 Piedmont Avenue, Oakland. Your host will be the Walnut Whirlers. Stan Valentine will call squares.

The East Bay Women's Dance Circle will hold their Spring Festival on April 13, 9:30-11:30 A.M. Guests will include ladies' groups from San Francisco and Oakland. The festival will be held at Allendale Recreation Center, 3711 Suter Street, Oakland. Grace Nicholes directs the group, and is assisted by Gwen Heisler and Jerry Washburn, Jr. This affair will mark the group's 40th Anniversary.

FRESNO

Memorial services were held at the Retired Teachers Memorial Building for Fresno folk dancer Leslie George Peterson. Leslie was an assistant teacher and a member of the Central Valley Folk Dancers. He was active with that group until his brief illness and death in January 1989. He will be greatly missed by all who knew him.



VENTURA MOTELS AND HOTELS

RATES

\$50 BEST WESTERN INN OF VENTURA
708 E. Thompson Blvd
Ventura, CA 93001 (805) 648-3101

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Ventura, CA 93003 (805) 643-6427

\$85 & up CLOCKTOWER INN
181 E. Santa Clara St.
Ventura, CA 93001 (805) 652-0141

\$78 & up COUNTRY INN
298 S. Chestnut
Ventura, CA 93001 (805) 653-1434

\$75 & up HARBORTOWN MARINA RESORT HOTEL
1050 Schooner Dr.
Ventura, CA 93001 (805) 658-1212

\$55 & up HOLIDAY INN
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Ventura, CA 93001 (805) 652-2000

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Ventura, CA 93003 (805) 642-8430

RATES

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\$35 PACIFIC INN MOTEL
350 E. Thompson Blvd
Ventura, CA 93001 (805) 653-0877

\$66 & up PIERPONT INN (H.C.)
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Ventura, CA 93001 (805) 643-6144

\$40 SEAGULL INN
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\$60 & up SEAWARD INN
2094 E. Harbor Blvd
Ventura, CA 93001 (805) 653-5000

\$44 SHORES MOTEL
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Ventura, CA 93001 (805) 643-9600

\$46 TRAVELODGE VENTURA BEACH
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Ventura, CA 93001 (805) 648-2557

\$36 VICTORIA MOTEL
2350 S. Victoria Ave.
Ventura, CA 93003 (805) 642-2173

NOTE Rates do not include tax and are for a double with one bed

VENTURA BEACH R.V. RESORT
800 West Main St., Ventura, CA 93001
(805) 656-7522

No overnight RV parking will be allowed at Ventura College

Folk Dance Scene

For info on the many aspects of various ethnic communities in the world, for up-to-date info on "folk" happenings in the U.S. and abroad, for interviews with notable folk dance personalities, and much more, you should be reading the FOLK DANCE SCENE



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SAN BUENAVENTURA STATEWIDE FOLK DANCE FIESTA

VENTURA, CALIFORNIA
May 26, 27, 28, 29

INSTITUTE STAFF:
YVES MOREAU
(Bulgarian)
and
SUSAN CASHION
(Mexican)

Afterparty Musicians
THE ETHNOTONES

SAN BUENAVENTURA STATEWIDE FOLK DANCE FIESTA

Registration Form

PRE-REGISTRATION DEADLINE - MAY 12, 1989

Name(s): _____ Phone: () _____

Address: _____

City: _____ State: _____ Zip: _____

Weekend Package (\$30.00)

NOTE: Weekend Package includes everything except syllabus, concert,
installation dinner and the BBQ.

	No. of Persons	Amount
Preparty (\$3.00)	_____	\$ _____
Saturday Institute (\$6.00)	_____	\$ _____
Saturday Afternoon Dance (\$4.00)	_____	\$ _____
Saturday Evening Dance (\$5.00)	_____	\$ _____
Saturday Afterparty (\$4.00)	_____	\$ _____
Sunday Institute (\$6.00)	_____	\$ _____
Concert (\$7.00)	_____	\$ _____
Installation Dinner (\$14.00)	_____	\$ _____
Sunday Evening Dance (\$5.00)	_____	\$ _____
Sunday Afterparty (\$4.00)	_____	\$ _____
Picnic and BBQ (\$8.00)	_____	\$ _____
Syllabus (\$2.50)	_____	\$ _____
		TOTAL \$ _____

Installation Dinner Menu (please check one)

BBQ Lamb ☐ BBQ Fish ☐

Monday BBQ Menu (please check one)

Tri-Tip ☐ Chicken ☐

Make check payable to: Folk Dance Federation of California, South

Mail to: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035

University of the Pacific

42nd Annual

Stockton Folk Dance Camp



1989

JULY 23 - JULY 29

Two Identical Weeks

JULY 30 - AUGUST 5



TOMMY & EWA ENGLUND Swedish

NED & MARION GAULT Austrian

JOE GRAZIOSI Greek

JERRY HELT. . . . American Squares

NICO HILFERINK Romanian

STEVE KOTANSKY Transylvanian

AHMET LULECI Turkish

YVES MOREAU Bulgarian

RICHARD & MELANIE POWERS Early American

ED CIRIO West Coast Swing Workshop

BARBARA McOWEN Live Music

GRACE NICHOLS Parties

1st week Transylvanian

2nd week Turkish

REGISTRATIONS:

Mr. Bruce Mitchell, Director
Stockton Folk Dance Camp
University of The Pacific
Stockton, CA 95211

SCHOLARSHIP APPLICATIONS:

Bee Mitchell
911 Dianna Drive
Lodi, CA 95240

FEES - 1989: \$385 Total - Includes Tuition,
Room & Board, Complete Syllabus
DEPOSIT: \$50.00 now to hold reservation,
additional \$125.00 by May 15, Balance at camp

Glavniško Četvorno

(Bulgaria)

Glavniško Četvorno (GLAHV-neesh-koh chet-VOR-noh) is a line dance from the village of Glavnica in the Pazardžik region (Western Thrace), Bulgaria. "Četvorno" means "in four." There are many "Četvornos", but this one seems not to be related to any other, according to Yves Moreau who presented the dance at the 1987 University of the Pacific Folk Dance Camp. An interesting feature of the dance is the alternating meters - 16 measures of 2/4 followed by 12 measures of 7/16.

RECORD: Bulgar Dance 002 (45 rpm) 2/4 and 7/16 meter

CASSETTE: Y. Moreau Tape UOP YM-87

RHYTHM: 2/4 - 1,2. 7/16 - 2/16, 2/16, 3/16 notated here as cts 1,2,3.

FORMATION: Circle, or short lines. Grasp neighbor's belt toward the front, L arm over neighbor's R arm. Can also use "V" pos.

STYLING: Fig I is done with fairly heavy steps, knees rather wide apart and slightly bent;
Fig II is bouncy and light.

MUSIC 2/4 and 7/16 meter PATTERN

Measures

7/16

6 meas INTRODUCTION No action.

2/4 I. TRAVEL SIDEWARD IN LOD AND RLOD

A 1 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).

2 Step on R to R (ct 1); step on L across in front of R (ct 2).

3 Repeat meas 1.

4 Step on R to R (ct 1); hop on R in place, bringing L leg up in front of R shin, knee bent (ct 2).

5-8 Repeat meas 1-4 with opp ftwk and direction.

9-16 Repeat meas 1-8.

NOTE: It is fun to do a stamp with the stepping ft on the "uh" ct preceding ct 1 of meas 1, 5, 9, or 12 - but don't overdo it!

7/16 II. FORWARD AND BACK

B 1 Facing ctr and moving fwd, hop twice on L ft, touching R heel in front of L (cts 1,2); step fwd on R with emphasis, bending R knee (ct 3).

2 Repeat meas 1 with opp ftwk.

3 Repeat meas 1 bending fwd at waist and raising L knee high in front on ct 3.

4-6 Straightening up, move bkwd, stepping L,R,L; R,L,R; L,R,L (cts 1,2,3 in each meas).

7-12 Repeat meas 1-6.

DANCE SEQUENCE: Repeat dance from beginning. Dance is done 4 times.

Påscher aus Mieger

(Austria)

Påscher aus Mieger (PASH-er ous MEE-ger) is a group dance from Southern Austria (Mieger is near Klag-enfurt, close to the Slovenian border). The men perform multi-rhythmic clapping patterns; "påscher" is a dialect form of "patschen" or "slapping." Marian and Ned Gault danced Påscher aus Mieger in Austria in the summers of 1977-1986 and presented it at the 1988 University of the Pacific Folk Dance Camp.

CASSETTE: "Volkstänze/Volksmusik" E10-102 Side A/2

4/4, 2/4 meter

FORMATION: Cpls in a double circle, M back to ctr, ptrs facing. Hands on waist, fingers fwd.

STEPS and Side-Close Step (2 per meas): Step on R to R side (ct 1); step on L beside R (ct 2).

STYLING: Next one moves again to R, repeating cts 1,2 exactly (cts 3,4). Step may begin with L ft to L side.

Austrian Polka (1 per meas): May be danced in any direction. Small leap onto L in desired direction (ct 1); step on R near L (ct 2); step on L near R (ct 3). Step alternates. When danced in Closed Turn Pos, two Austrian Polkas are used to make one CW turn. Steps are small and kept under the body, accenting the turn rather than covering a lot of ground. The leap is soft and bouncy.

Closed Turn Pos: Ptrs facing, M hands on W back just below shoulder blades, arms rounded. M may hold W upper R arm with his L hand. W hands on M shoulders.

MUSIC	4/4, 2/4 meter	PATTERN
Measures 4/4		
4 meas	<u>INTRODUCTION</u> No action.	
	<u>I. SIDE-CLOSE, TURN IN PLACE</u>	
1	Beg ML, WR, dance one Side-Close Step in LOD (CCW)(cts 1,2); step on ML, WR, sdwd in LOD (ct 3); close MR to L, WL to R (no wt)(ct 4). Steps are small and light.	
2	Repeat meas 1 with opp ftwk and direction, moving sdwd in RLOD (CW). At end take Closed Turn Pos.	
3-4	Beg ML, WR, dance 8 small pivot steps to make 2 turns CW on the spot (1 step to a ct).	
5-8	Release ptr and repeat meas 1-4, except on the turn (meas 7-8) M take only 6 steps and instead of completing the second turn, release ptr and turn L to face ctr stepping on L ft (meas 8, ct 3) and hold (meas 8, ct 4). W dance all 8 steps as before, to end facing ctr, standing directly behind ptr, hands on waist, fingers fwd.	
	<u>II. MAN CLAP AND WOMAN TURN</u>	
1-8	M: Beg R, dance 16 Side-Close Steps in LOD. On the "side" steps (cts 1,3 of each meas) clap hands in front at chest level.	
(1)	W: Beg R, dance 2 Side-Close Steps in LOD.	
(2)	Beg R, turn once CW with 2 steps (cts 1,2); beg R, dance 1 Side-Close Step in LOD (cts 3,4). The turn is light, done on the balls of the ft. Adjust steps so as to stay behind ptr as the circle moves in LOD.	
(3-8)	Repeat meas 1-2 three times.	
9-16	M: Repeat meas 1-8, except some M now clap on the "close" steps (cts 2,4 of each meas) while the rest continue clapping as before. A few M may clap other rhythmic patterns (within the 4/4 framework).	

- (9-16) W: Repeat meas 1-2 four more times, except on the last closing step (meas 16, ct 4) touch L rather than take wt.
NOTE: In Austria many W do not dance the 2 Side-Close Steps (meas 1) but only dance meas 2 (turn and Side-Close) 16 times.

2/4 III. AUSTRIAN POLKA TURN

- 1 M: Beg R, dance 1 Austrian Polka turning $\frac{1}{2}$ CW to face ptr and join in Closed Turn Pos with ptr.
W: Beg L, dance 1 Austrian Polka in place.
2-15 Beg ML, WR, dance 14 Austrian Polka steps turning CW and moving in LOD.
16 M step L,R (W - R,L) to stop turn with M on inside of circle, ptrs facing (cts 1,2).

4/4 IV. SIDE-CLOSE, TURN IN PLACE

- 1-2 Repeat Fig I, meas 1-2, but use closed ballroom pos. During meas 1 extend ML, WR straight in LOD. During meas 2 bend elbows to bring joined hands twd chest.
3-4 Repeat Fig I, meas 3-4 (Turn in Place) with joined hands (ML,WR) extended as in closed ballroom pos.
5-8 Repeat Fig I, meas 5-8 but continuing in closed ballroom pos instead of Closed Turn Pos. End as in Fig I, meas 8: M facing ctr, W behind ptr, also facing ctr.

V. MAN STAMP AND WOMAN TURN

- 1-8 M: Beg R, dance 16 Side-Close Steps in LOD, stamping R ft on the "side" (cts 1,3 of each meas). Keep steps small in order to emphasize the "stamp" sound. Hands are on waist, fingers fwd.
9-16 Repeat meas 1-8 adding a louder stamp on L ft on the "close" steps (cts 2,4 of each meas). This is in addition to the stamp R on the "side" steps.

- (1-16) W: Repeat Fig II.

2/4 VI. AUSTRIAN POLKA TURN

- 1-16 Repeat Fig III.

4/4 VII. SIDE-CLOSE, TURN IN PLACE

- 1-8 Repeat Fig I.

VIII. MAN STAMP, CLAP AND WOMAN TURN

- 1-8 M: Beg R, dance 16 Side-Close Steps in LOD, clapping hands and stamping R ft on each "side" step (cts 1,3 of each meas).
9-16 M: Beg R, dance 16 Side-Close Steps, stamping R ft on each "side" step (cts 1,3 of each meas) and clapping hands on each "close" step (cts 2,4 of each meas).

- (1-16) W: Repeat Fig II.

2/4 IX. AUSTRIAN POLKA TURN

- 1 Repeat Fig III, meas 1.
2-31 Dance 30 Austrian Polka steps turning CW and moving in LOD.
32 M step L,R (W - R,L) to stop turn with M on inside of circle, ptrs facing (cts 1,2).

Description based on notes written by Ned Gault.

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

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

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

THE ETHNIC EXPRESS INTERNATIONAL FOLK DANCERS - meet Monday nights, 7:00 to 9:00 P.M., Las Vegas, Nevada, 702-732-4871.

FOLK DANCE BASICS - 50 SCOTT ST., SAN FRANCISCO - Grace Nicholes, Weds. 9:45-10:30 A.M., women only, stay until 11:45 and dance with Dance Circle Members. April schedule: 5, walking dances; 12, two-step & polka; 19, schottische; 24, review. 586-3054 or 681-4806 evenings only.

IMPORTED FROM AUSTRIA AND GERMANY - Trachten - Lederhosen, socks for men and women, knickers (Bundhosen) hats, hat pins, jewelry, dirndl fabric and patterns. Also made to order dirndl dresses. BERGLAND TRACHTEN, Ltd., Box 52, Haysville, KS 67060.

OOPS! - In last month's issue, we incorrectly referred to Omega Andreola as Omega Andreola Graham. We regret this error.

The Editors

Raul and Nora teach the

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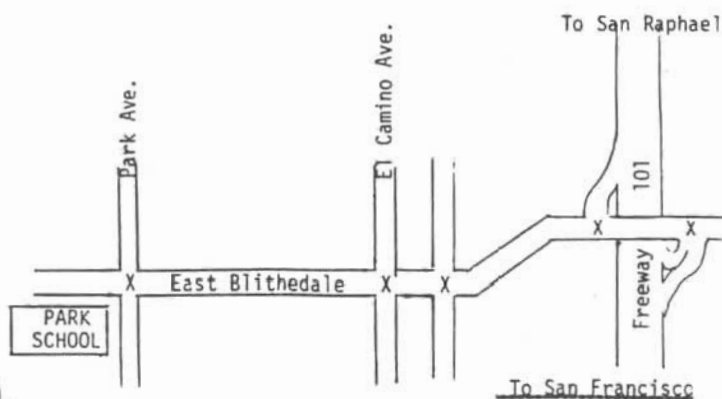
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ABOUT RAUL AND NORA

Raul Dinzelbacher is a director, choreographer, and performer. He was born in Buenos Aires, Argentina, and began dancing at the age of six, making his professional debut at sixteen. He received his M.D. at the National School of Dance. His dedication to Argentine dance forms led him to found the Argentina Folk Ballet in 1971. Since then, the company has toured and performed extensively throughout the Americas to wide acclaim of critics and audiences.

Nora Dinzelbacher also studied dance as a youngster, first in her native city of La Paz, Argentina, and later in Buenos Aires where she received her M.D. at the National School of Dance. Once in Buenos Aires, she joined the Argentina Folk Ballet, and she and Raul have been central figures of the company ever since.

The pair came to the United States in 1986, and have acquired impressive performance credentials in a short amount of time. Don't miss this opportunity to learn the Tango from a couple who have taught this fascinating dance for more than 20 years. The lessons are relaxed and enjoyable.



Costume of Early California

by Evelyn Woodworth & Eleanor Bacon

Statewide Folk Dance Fiesta "San Buenaventura" suggests a costume of early California with Spanish and Mexican influences. The mission was founded in 1782 by the founding settlers comprised of eight soldiers and their families, officials, and muleteers along with their cattle and pack animals loaded with church goods and home and farm implements. Since ships were able to drop anchor nearby, supplies as well as shippers' national influences, were easy to come by.

Because the Spanish were the first to arrive, we will start with Spanish men's attire. The gentleman (or caballero) wore a dark brown, blue, or black hat with a broad brim and conical crown about four or five inches high. Sometimes it was glazed and lined under the rim with silk. The hat could be of leather, or vicuna wool if he was wealthy, and might be dyed a bright color. There were gilt bands around the crown and also strings of small glass beads with tassels at the end, which lay on the brim. The throat strap was of ribbon or leather. To wear his hat cocked to one side or far back on the head was considered very dashing.

The hair was parted in the center and combed straight back, tied as high as possible, and braided into one or two braids in the back and allowed to fall on the shoulders. The ends were tied with colored ribbons. The face was clean shaven except for whiskers allowed to grow from the temple to the point of the lower jaw. A black or colored handkerchief, which could be silk, was bound around the head and tied behind or over the forehead. A hat was worn over this.

The shirt was of white linen or cotton, and sometimes was embroidered in colors. It was open necked with a rolled collar or a high collar with a jaconet cravat. A waistcoat was sometimes worn. It was of brocaded silk, satin, velvet, nankeen, calico, or damask, in colors to contrast with the jacket and breeches. It reached to the waist, and was sometimes left open to show the sash underneath. It was double breasted, with turned back lapels and

collar. The jacket was of twill, nankeen, satin, corduroy, velvet, or sometimes deerskin. Colors were blue, green, black, or red, and sometimes did not match either the breeches or the waistcoat. It was short, with a slightly fitted round back, a rolled collar and lapels which could be large or small. It was open in the front, with rows of silver or copper buttons on each side. The wealthy sometimes used silver and gold pieces of high denominations. The edges were bound in the same or a contrasting color. The cuffs were of velvet or silk, and sometimes bound or embroidered with gold or silver thread. Spangles were common on gala occasions, and fabric frogs were often sewn on the back.

The breeches were not always of the same cloth as the jacket, and they varied widely in color. They were gathered at the waist with a cord. Below the knee, they ended in a band which fastened with a buckle, or with garters. After 1804, they sometimes were left open at the bottom, which allowed the white drawers to peek out at the knees, because the last six inches or so of the side seam was left open. The edges of these splits were lined or bound with the same or a contrasting color, and there were four or six silver or copper buttons on each side of the split. Sometimes seams were sewn about three or four inches up from the knees, and the rest of the seam left open to the waist, the edges lined and having buttons and buttonholes. Both breeches and drawers were bound at the knees with garters.

The sash could be red, purple, yellow, or another bright color of silk, satin, or cotton. It was wound around the waist and kept the shirt from being seen between the vest and breeches, as well as serving as a belt for the breeches. It was tied on one side or the other, and the ends were fringed or had tassels of beads, gold, or silver.

The drawers were of white linen and were very full at the knee to be seen through the slits in the breeches. The stockings were of white silk or cotton and fit loosely. The garters were long strips about one or one and a half inches wide, knitted of colored silk thread. The ends were finished with large flowers made of silk, gold, or silver thread, or with spangles or bugles of gold or silver in different forms such as hearts, men, or women

Continued

Costume of Early California (Continued)





11th ANNUAL 1989 CULTURAL

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WELCOMES FOLK DANCERS

TO THE

BLOSSOM FESTIVAL

APRIL 23, 1989

WELCOME TO THE

BLOSSOM FESTIVAL

WES TAKARA

Costume of Early California (Continued)

The ties were knotted in large bunches on the outside of the legs. A knife was carried in a sheath in the garter on the outside of the right leg. The leggings were of black or red leather, and were ornamented with white stitching or were tooled. The edges were bound with colored leather or ribbon. They reached from below the knees, where they were fastened by the garters used for the breeches, to the ankles, where they were stuck inside the shoes.

Flaps fell over the tops of the shoes like gaiters or spats, the straps passing under the instep of the shoe. At the back of the legs, the leggings were left open above the heels, where they were sewn together. The shoes were of black deerskin, with heavy leather soles that turned up front in points about one and a half inches long to prevent the shoes from wearing against the stirrup covers. The upper part of the shoe was sometimes divided lengthwise into two parts, one yellow and one brown. The shoes came up to the ankle and fastened on the outside with thongs. Later they were tied in the front. The heels were about an inch high and had an attached fringed piece which supported the spurs, which were very large.

The poncho was oval in shape, with an opening in the center for inserting the head. It reached to the wrists on the sides and to mid-calf in the front and back. The opening was tied together at the throat. A short circular cape was often sewn to the poncho, the edges extending just beyond the shoulders. The poncho was of dark blue or black broadcloth, the cape of velvet, and the edges of both were trimmed with either gold fringe, velvet, or both. Often it was lined with a contrasting color.

Next month, women's attire of the San Buenaventura Mission Area will be described.

FOLK DANCE RECORD SHOP

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

FOLK·DANCE·NEWS

FESTIVAL OF NATIONS - Minnesota's largest ethnic celebration will be held on May 5-7, at the St. Paul Civic Center. The festival will include cafes, a bazaar, exhibits, dancing, and folk art demonstrations. For ticket information, call 612-647-0191.

THE LORILEWIS DANCE STUDIO - is proud to sponsor the Khadra Folk Ballet School which offers dance for children and folk and character classes for teens. Their most active teacher, Brenda Bess, has been a member of the Khadra International Folk Ballet for many years. She provides props and costumes in each class to teach folk dances from around the world and incorporates folk stories to enhance the study of traditions from different cultures. This group performed at the Greater East Bay Folk Dance Council's festival in February, and they were outstanding.

Lorilewis Studio also offers FOLK DANCE II, a parent/child class. Now is your chance to spend Saturday mornings dancing together. Learn the Chinese Dragon Dance, the Philippine "Tininkling" with bamboo sticks, American, Russian, African dances, and more. DANCE WORKOUT is a beginning-level, dance-oriented stretch and toning class for adults. It is geared toward those who are interested in developing strength, flexibility, and coordination in preparation for adult dance classes; learning to move again after an absence from exercise; or individual attention for the beginner. Call Lorilewis at 431-1314. They are located at 333 Dolores Street in San Francisco.

ALOHA! - Hawaii Dance Seminar is one week of intensive study in Honolulu, Hawaii, July 9-15, 1989. Designed primarily for intermediate and advanced dancers, classes will include both kahiko (ancient) and 'auana (modern) hula. The fun-and-sun-filled week will finish with a visit to the Prince Lot Hula Festival. For more information, write Hawaii Dance Seminar '89, 7607 S. Newland St., Littleton, CO 80123 or call 303-933-2157.

CALENDAR *of* EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- APR 2 Sun., BERKELEY, Beginners Festival in the "I" House, 2299 Piedmont Ave., 1:30-5:30 P.M., 415-228-8598.
- APR 9 Sun., PETALUMA, Cherry Blossom Festival, Veterans Memorial, 1094 Petaluma Blvd.S., 707-545-5649.
- APR 14 Fri., SAN FRANCISCO, Irish folk dance party, 415-863-6424.
- APR 20-23 Thu.-Sun., CAMP KIWANILONG, North Oregon Coast, write to: 409 W. 25th St., Vancouver, WA 98660.
- APR 23 Sun., SAN FRANCISCO, Annual Blossom Festival, afternoon at Jackson Recreation Center, Mariposa and Arkansas, soft shoes, meeting 11:15, dancing 1-4:30.
- APR 29 Sat., Fifth Saturday Parties, East Bay and Fresno.
- MAY 7 Sun., SARATOGA, Beginners Party, Lutheran Church, 12770 Saratoga Avenue.
- MAY 21 Sun., SANTA ROSA, Rose (Folk Dance) Festival.
- MAY 26-29 Fri.-Mon., VENTURA, Statewide Folk Dance Festival, (see pp. 10 through 13 of this issue for details).
- JUN 3 Sat., FRESNO, Installation Party, 209-255-1786.
- JUN 14-29 IRELAND, Ninth Annual Dance and Music Tour of Ireland, with Larry Lynch, 415-863-6424.
- JUN 16-17 Fri.-Sat., SALT LAKE CITY, Utah, Annual Slavic Festival, P.O. Box 624, S.L.C., Utah 84110-0624, 801-596-1757.
- JUN 24- JUL 2 MENDOCINO FOLKLORE CAMP, 415-383-1014.
- JUL 4 Tues., MARTINEZ, "Down on the Farm" Picnic, with the Horns, 415-228-8598.
- JUL 23-29 & JUL 30- AUG 5 SUNS.-SATS., STOCKTON FOLK DANCE CAMP, Folk Dance Office, University of the Pacific, Stockton, CA 95211.
- JUL 29 Fifth Saturday Parties.
- AUG 20 Sun., GUERNEVILLE, Little Festival in the Redwoods.
- SEP 1-3 Fri.-Sun., SANTA ROSA, Annual Scottish Weekend.

CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
Walt Metcalf, 805-482-8291

APR 23	Sun., Westwood Cooperative Folk Dancers' Festival, Culver City Memorial Auditorium, Culver City Blvd. at Overland, Culver City, 1:30 to 5:30 P.M., Admission Free.
MAY 26-29	Fri.-Sun., Statewide Folk Dance Festival, Ventura.
JUN 23-30	Fri.-Fri., Idyllwild Folk Dance Camp, Week.
JUN 23-25	Fri.-Sun., Idyllwild Folk Dance Camp, Weekend.
JUL 4	Tues., 4th of July on the Slab, Lincoln Park, Santa Monica, noon to ?
SEP 24	Sun., Idyllwild Folk Dance Camp Afterparty.
OCT 7-8	Sat.-Sun., Octoberfest, San Diego International Folk Dance Club, San Diego.



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ATTENTION LET'S DANCE CONTRIBUTORS - Copy for the May/June issue of Let's Dance will be due at the Federation Office on or before WEDNESDAY, MARCH 29. As you may know, we edit, type, and lay out the magazine during the week between the first and second Wednesday of the month. The rest of the month is taken up with printing, collating, and mailing. Because of the way the dates fall on the calendar this month, we must consider March 29 as the first Wednesday or delay the magazine for a whole week. Thank you for helping us get your magazine to you as close to the first of the month as possible.

The Editors



WELCOME!

to San Francisco's

BLOSSOM FESTIVAL

APRIL 23, 1989, 1:00-5:00 P.M.
AT THE JACKSON PLAYGROUND

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