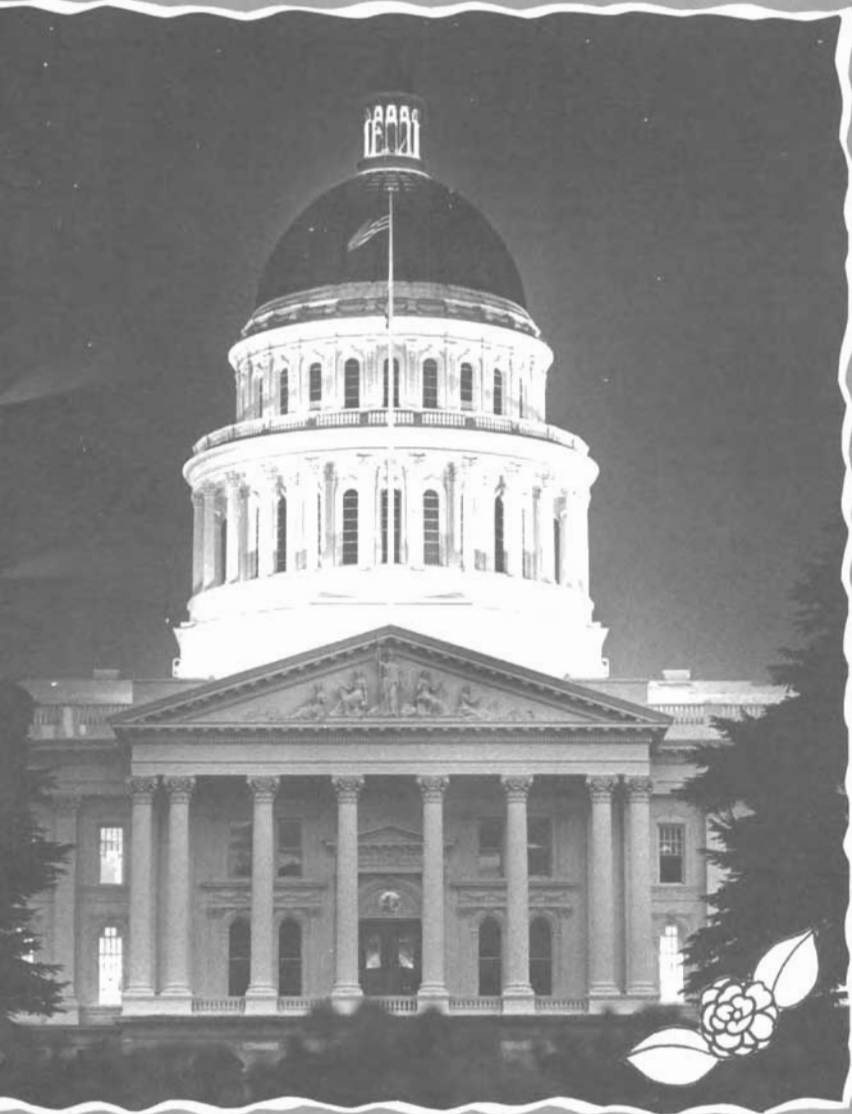


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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER

State Capital, Sacramento, CA
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Camellia Festival

MEMORIAL AUDITORIUM, 15th and J STREETS
SACRAMENTO, CALIFORNIA



INVITATION TO ALL FOLK DANCERS WELCOME

The Sacramento Council of Folk Dance Clubs extends a warm welcome to folk dancers to attend Sacramento's 31st Annual Camellia Festival, March 9 and 10, 1985, at the Memorial Auditorium at 15th & J Streets. Our two-day celebration honoring the Scandinavian countries, Sweden, Denmark, Norway and Finland, begins on Saturday afternoon at 1:00 PM, (donation \$3.00), with two teaching Institutes. One for beginners in Memorial Hall, and the other for advanced/intermediate dancers in the Main Hall. Teachers, Dean & Nancy Linscott and Denise Heenan will interchange classes.

Saturday evening dancing (donation \$3.00) from 8:00 PM-1:00 AM. International Dancing will be featured in the Main Auditorium and Balkan Line Dancing in Memorial Hall.

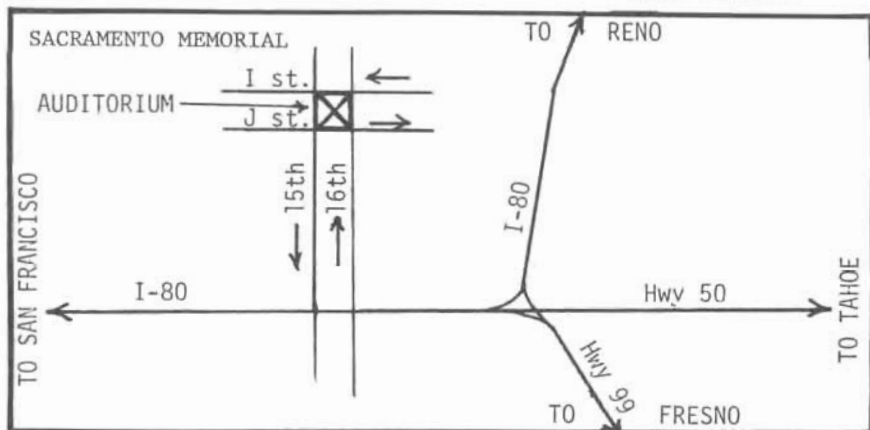
Exhibition groups will perform on Sunday from 1:00-3:00 PM, (donation \$3.00). Doors open at 12:00. The traditional folk dance pageant of fine exhibition dancers will include such groups as the Pittsburg Filipinia, Ballet del Sol, and the Fire Mountain Cloggers. A special Scandinavian chorus will sing the first verse of the National Anthem of the four honored countries.

International folk dancing will follow the exhibitions with the first set geared to introductory dances for beginners. Musicians are welcome to have a jam session during the Sunday afternoon dancing.

Come join us for this spectacular spring festival.

UFF DA!! "Let's Get Going"

Leah Burdman



Camellia Festival

MEMORIAL AUDITORIUM
15th & "J" Streets
SACRAMENTO, CALIFORNIA



SATURDAY PROGRAM

MARCH 9, 1985
8:00 PM - 1:00 AM

Šetnja np
*To Tur p
El Gaucho Tango
Alexandrovska
Davy Nick Nack
Čerešničky np
*Snurrebocken
Corrido
Squares or Contra

Never On Sunday np
Sankt Gilgen Figurentanz p
*Rørospols
Oklahoma Mixer by 3's p
Rothesay Rant
Milondita Tango
Dreisteyrer
Ali Paša np
Squares or Contra

Imate Li Vino np
Arnold's Circle p
*Hambo
INSTITUTE DANCE
Double Sixsome
Western Trio Mixer
Caballito Blanco
Sulam Ya'akov np
Squares or Contra

Karamfil np
Das Fenster p
Marklaender
Knoedledrahner
Polharrow Burn
Hora Fetelor np
*Scandinavian Polka
Békési Páros
Squares or Contra

INSTITUTE DANCE
Mason's Apron p
Miss Frenchy Brown
Schuhplattler Laendler
Bare Necessities
Boogie Woogie Bugle Boy
*O.T.B. Schottische
Dirlada np

Divčibarsko Kolo np
Bal In Da Straat p
*Vossarull
Hasápiko
Elizabeth Quadrille
Somewhere My Love
La Encantada Tango
*Oslo Waltz



Camellia Festival

Camellia Pageant

March 10, 1985 - 1:00-3:00 pm

Dancing - 3:00 - 6:00 pm

SUNDAY PROGRAM

Körtánc np

Zemer Atik

Savila Se Bela Loza np

*Swedish-Finn Mixer p

Pleskavac np

Biserka/Bojarka np

Cotton Eyed Joe

Niska Banja

Yaylalar

Road to the Isles

Squares or Contra

Horehronsky Chardas W np

*Danish Family Circle p

Vrtielka

Shiri Li Kinneret np

Sauerländer Quadrille

*Døla Mazurka

INSTITUTE DANCE np

Zillertaler Laendler

Squares or Contra

*Scandinavian Dances

Vlaško np

*Little Man in a Fix p

Bapardess Leyad Hashoket np

INSTITUTE DANCE

Trip To Bavaria

Tzadik Katamar np

Santa Rita

Vrapcheto np

Japanese Soft Shoe

Rustemul np

Postie's Jig

Belasičko Oro np

Spinnradl p

Cuilleandra np

*Snoa

Sitna Zborenka np

*Hambo

Alunelul np

Zwiefacher

Cimpoi np

Ada's Kujawiak #1

Erev Ba Il np

Saturday - Institutes - Registration	1:00- 1.30 PM
March 9 Memorial Hall - Main Hall	1:30- 5:00 PM
Teachers - Denise Heenan - The Linscotts	
General Dancing - Main Hall	8:00- 1:00 AM
Balkan Dancing - Memorial Hall	8:00- 1:00 AM
Sunday - Federation Assembly Meeting	11:00 AM
March 10 - Camellia Pageant	1:00- 3:00 PM
General Dancing	3:00- 6:00 PM
Sat. Reg. \$3.00; Dancing - \$3.00 /person	
Sun. Donation: \$3.00	

Costumes Of France For Bourées-Part II

On checking the dances of the past few years, the one without costumes are some from Auvergne and other places near there, where bourées are danced. In these places the dances have been preserved and revived.

The costumes of Auvergne are among those seldom included in the more recently published books. The period covered is the same as that which gave rise to the costumes identified as attributed to Auvergne. This province lies halfway between the south coast and the Loire River, with its beautifully situated Chateaux, or castles. The influence of the upper-class occupants of these imposing residences is a possible reason for this costume to resemble the "Polonaise Dress". In historic costume study, this style is associated with wealthy ladies of fashion. The costume of an area's peasantry with so close a copy, is surprising, in central rural France.

Parts of the formal traditional clothing for women of Auvergne were covered in the February issue of Let's Dance. This included hats, bonnets, caps, hairdress styles, other accessories including sabots, shoes, jewelry, and clothing for the men. We continue:

Chemise or Shift

The basic garment of many folk costumes. In France, this was made of fine linen, though other possible fabrics might be a thin silk known as gauze, or light weight cotton. Another name for this garment is "nightgown", without meaning this to be exclusively worn for going to bed, as in modern usage. It could be cut with a curved neckline to fit flat, or with extra fabric to be pulled up to fit by use of a drawstring. A ruffle usually would be seamed around the neckline, either just high enough to show above the top of the bodice or corset, or it may be enough higher to come up over the collarbones. Sleeves may end with a drawstring just above or just below the elbow, forming a moderate puff, and a ruffle at the edge. If a lace or tatting finish is desired, it would be narrow.

Kerchief

This was sometimes called a fichu, and was worn as a filler in the neckline, or sometimes worn outside to cover a little of the shoulders. The size varies from about 24" to 36" or more, and may be plain white or colored. Also popular were checks about 1" square, and some prints such as floral or paisley designs. For the smaller size, a silver ring was a likely choice to hold the ends at the front.

Petticoat or Underskirt

This garment was made of such fabric as "linen, wool, brocade, silk, or muslin. Some were lined and quilted, puckered or crimped." (4, p 14) The tape used for a waistband could be tied either in one place, or at both sides. The skirt was fitted to this band by means of unpressed pleats. Side seams were left open at both sides at the top to permit the lady to reach inside to use her pockets (next paragraph). The color chosen for the underskirt was most often a contrast to the color of the jacket, bodice, or overskirt. Frequently striped fabric was seen, with vertical stripes of white alternating with one or two colors, not necessarily using the color of the upper garments. In the small color sketches in Bruhn and Tilke's book (p. 142 & 144, ref. #1) stripes are shown in red, gray and white, and in several colors each with white. The same fabric sometimes was used crosswise as all or part of the sleeves.

Pockets

Could be worn singly, or one on each side, hung by a tape tied at the waist under the dress. Each pocket consisted of a flat bag, a little broader at lower part than at the top, with a vertical slit as an opening. Some were highly decorated with embroidery on a fabric of linen, canvas, or buckram. By the end of this period, drawstring purses replaced the pockets, with a long string to wind around the wrist, or hang at the shoulder. This, of course, made the decoration more visible.

Rumps and Buns

Hoops and farthingales were going out of style. In place of these, a lady might use pads, such as rumps or buns, or even "false bosoms" for fuller curves. These were tied on with tapes, and consisted of fabric bags stuffed with pieces of cork. Another means of filling out the desired shape was by quilting, and also by draping the skirt. The drape was done by pulling the parts of the skirt through the pocket slits, or by lifting them up by means of a loop of tape, as was done with the polonaise styles. A field worker often turned her skirt up across the front to tuck the sides into the waist, thus giving her somewhat the look of modern showgirls, with a short skirt (her shift) in front, and a longer one draped to the back. Her shoes and stockings, of course, were heavy and durable! The rump or bun provided a lift and extension for the back of the skirt, and in this case the skirt was cut with longer sections for the back than for the front (see illustration.)

Bodice, Corset, Jacket (Caraco)

These are names for shorter overgarments made of brocades or other firm fabrics, which had the advantage of smoothing the torso, and improving the wearer's posture. They have vertical closures at the front, with hooks, lacings, or linked pairs of

buttons. The Auvergne costumes in most cases had a wide square neckline, giving a definitely horizontal line at the middle of the upper body. Sometimes there was only a very narrow shoulder piece at the outer edge of the shoulder. Sleeves might be set-in, with the line at the back of the sleeve extended farther than the natural line. In some cases, however, these items were sleeveless, so that the white sleeves of the chemise became the featured detail.

Polonaise Dress or Overskirt

A combination of overskirt attached to some type of bodice, with the skirt left open over the petticoat, from side-front to side-front. The bodice part is fitted, as with the shorter garments listed in the paragraph above. Sleeves were set-in, with the in-curved line at upper back. The sleeves were made with very little gathers along the top of the cap. The rest of the sleeve might be straight or fitted, with one or two underarm seams. A cuff above or just below the elbow might be embroidered, or made of a contrast fabric. Separate ruffles could be pinned inside a flared sleeve without a cuff. Wrist-length sleeves also were trimmed with a white ruffle, especially in pictures of older women.

The skirt was lifted into a drape at center back, or one might have two loops, either side of center back, as in the illustration. Each loop of tape was about 30" long, and attached to the outer part of the bodice. The skirt would be turned up at the hem, and arranged to show colored lining or facing. One of these is shown in a navy dress, with a light blue piped edge, and a red lining.

If a draped skirt was worn with a separate top, the drape could be attached to the skirt band. More often, the separate skirt was not lifted by loops. It still would be separated at the front, or even just cover the back of the body. One shown this way was looped up into a low puff across the lower edge, so the striped underskirt shows only a short part at the bottom. There are also skirts which are not so divided and draped, more like the usual gathered skirts of other costumes. These sometimes were lifted at back by the padding described above.

Caraco Jackets

These were made in several lengths. One longer style buttons up center front with a false front, which is attached under lapels along the "princess line" The lower edge of the jacket is about at wrist-length. In the back a flared line is achieved by inverted pleats at center back and both side-back seams. The sleeves have a matching lower flounce rather than contrasting trim.

A second style has a curved open neckline, and added gussets in lower back to increase the out-curved line over the hips. This one closes with hooks and eyes at center front. The

sleeve has a narrow hem but no trim is indicated.

A third style is shorter but has a waistline seam, to which is attached a short, flared peplum (see illustration.) The front edges meet only at the waistline, form a wide V above, with lacings. Under the lacing can be worn either a separate "stomacher" made of padded white muslin, or a kerchief pulled underneath, to tuck in at the waistline. Other details are shown in illustration.

Aprons

These are not included for the "fashion" use of the polonaise, but are characteristic with the peasant costume, and in some related to American versions, as well. Typical apron design in France consists of straight gathered or pleated skirt, on a waistband or ribbon, with a shield-shaped bib. The bib can be as wide as about 11" at the upper edge, and about 7" deep, without shoulder straps. The bib is pinned or buttoned to the clothing, and the side edges taper in to a narrow width, or to another side that fits along a slant waistline seam, if matched to the design of the garment underneath. Another style is in the illustration, with no bib, and a waistband in the usual line. Apron colors range from black or white to colors that repeat a color from the rest of the outfit. Embroidery may be done only along the bottom edge, or may consist of several bands of different border designs, placed close to each other, across the lower few inches.

Shawls, Cloaks, Capes

Most wraps were fairly simple in line, and include shawls which might be made locally, or imported. Klinger describes shawls as being either knit or woven, though knitting would be less likely. Some of the shawls hang nearly as long as the ankles.

Capes might also be full length, but an attractive shorter style is shown in the illustration. While this one is circular, others were cut on lengthwise grain of fabrics, and some have hoods or collars. Fabrics are satin, velvet, or wool, and fur frequently is added for lining or edge trim.

References used for this report:

See page 11, February issue of Let's Dance.

Reference in text to -

4) Klinger, Robert L., Distaff Sketch Book, Pioneer Press, Box 684, Union City, Tenn. 1974.

Other reports by Harriet Calsbeek besides those mentioned:

On Basques, primarily on the Spanish side of the border, but also relates in many ways to the French Basques:

Let's Dance, July-Aug. 1979. Costumes of the Basques.

Basque Hotels (in Nevada). This issue also has recipes of Basque foods from Time-Life Foods of the World series.

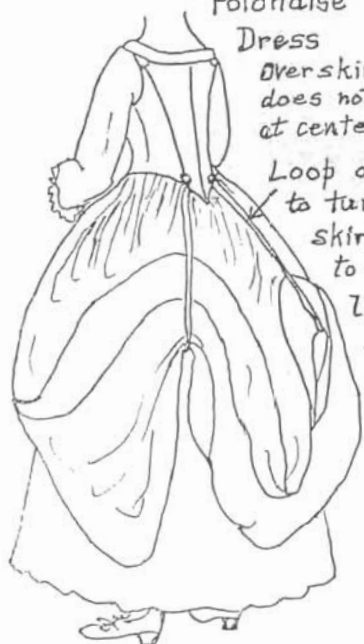
Harriet Calsbeek, 1985

Polonaise

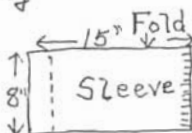
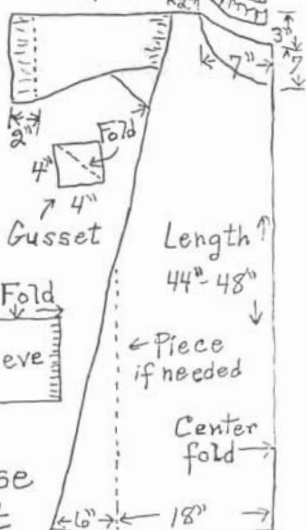
Dress

Overskirt
does not meet
at center front

Loop of tape
to turn up
skirt hem
to show the
lining or
facing

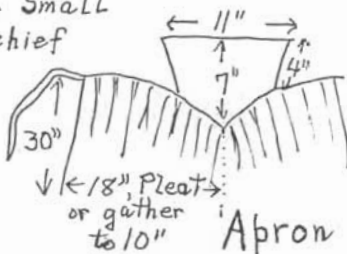


Ruffle 2" Wide
Kerchief



Chemise
or Shift

Bib Apron with Small Kerchief



Apron

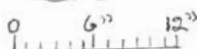
Large size
Kerchief

Some aprons have no bib



Pocket hangs on tape at waist

Slash and bind
opening in
outer
section

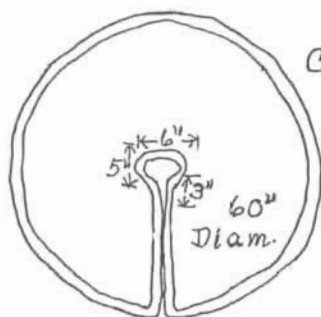
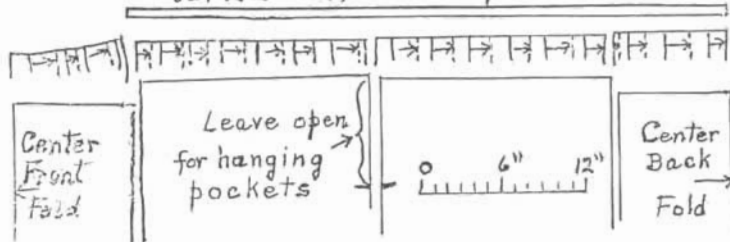


Petticoat or Under Skirt -

Length to
near the
Ankle



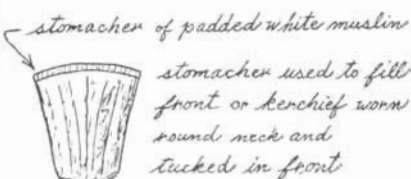
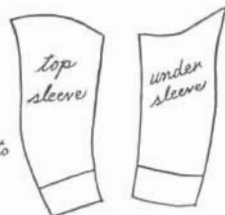
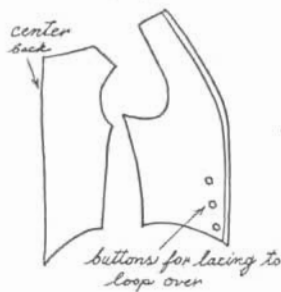
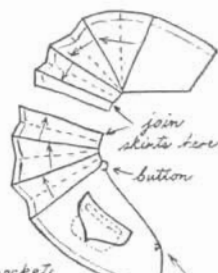
Cut 2 Bands, Pleat Top to Bands



Cape with Binding Around Edge



Jacket for undress and day wear



The President's Message



There are so many folk dancing events going on that we hardly have space enough to cover them. The Scottish Heritage Festival and Institute in Palo Alto was a huge success. I feel that we are experiencing a turnaround in Folk Dancing. We are beginning to see many more new dances at our Festivals. By the time you receive your March issue of Let's Dance we will have had our Dancer-Teacher Workshop in conjunction with the Festival of the Oaks. Grace Nicholes has worked very hard putting on three workshops this year. We Thank You very much for your untiring devotion to Folk Dancing.

The Camellia Festival in Sacramento will be the first event in March. This is always a Great Festival, Institute and Pageant. Please make every effort to attend. There will be a Federation Meeting Sunday morning at 11:00. It hardly seems possible, but we will have elections of officers for the year 1985-86 at this meeting.

Sunday, March 17, 1985 will be the Beginners' Festival in Palo Alto. This is a time for all of us to attend and show our support to our beginner dancers. Folk Dancing is a great form of recreation and our enthusiasm cannot help but rub off on our new Friends.

Support your Federation,

Oscar Faoro, Federation President

P.S. Your editor suggests: Wear a costume!

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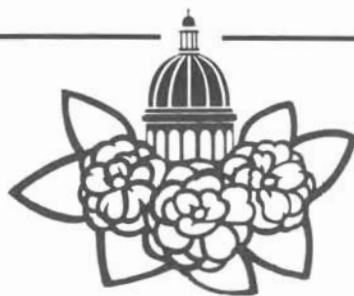
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THE CAMELLIA FESTIVAL ASSOCIATION OF
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WISHES TO THANK THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

AND ALL ITS MEMBER CLUBS,
ESPECIALLY THE SACRAMENTO COUNCIL OF FOLK DANCE CLUBS,
FOR THE WONDERFUL CO-OPERATION IN MAKING

THE CAMELLIA PAGEANT
SUCH A SPECTACULAR AFFAIR FOR THE PAST
THIRTY-ONE YEARS.

WE WISH
YOU EVERY SUCCESS FOR YOUR
CAMELLIA FESTIVAL 1985

MARCH 9, 10, 1985

David K. Murphy, President
Peggy Price, Executive Director

La Brande (France)

La Brande (lah BRAWN-duh) is a circle dance from the province of Berry, France. It was presented at the 1984 North-South Teachers' Seminar by Marilyn Wathen who learned the dance in France during the summer of 1982.

CASSETTE: Bal Folk en Californie by Le Soleil Side B/3.

2/4 meter

FORMATION: Dancers in a single circle, facing LOD (CCW). Hands are relaxed at sides and held slightly away from body.

STEPS and
STYLING:

Traveling Pas de Bourrée (pah duh boo-RAY): Step fwd on L (ct 1); step on R beside L (ct &); step on L slightly fwd (ct 2). Step alternates.

Pas de Bourrée Épaulé (ay-poh-LAY) 4 meas to complete:

Meas 1: Facing LOD with L shldr twd ctr, take a large step twd ctr on L, turning 1/2 CCW to end facing RLOD with R shldr twd ctr (ct 1); step on R beside L (ct &); step on L beside R (ct 2).

Variation: Dance ct 1 as described above (ct 1); bring R ft beside L, ankles almost touching and R ft parallel to floor but bearing no wt (ct &); hold (ct 2).

Meas 2: Décalage (DAY-kah-lahzh) Step on R beside L, bending R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct &); step on R beside L (ct 2).

Meas 3: Take a large step away from ctr on L, turning 1/2 CW to end facing LOD with L shldr twd ctr (ct 1); step on R beside L (ct &); step on L beside R (ct 2).

Variation: Dance ct 1 as described above (ct 1); bring R ft beside L, ankles almost touching and R ft parallel to floor but bearing no wt (ct &); hold (ct 2).

Meas 4: Repeat meas 2 (Décalage).

Styling is smooth and flat, with steps taken on the full ft. Knees are slightly bent throughout.

MUSIC 2/4

PATTERN

Measures

Chord +

8 meas

INTRODUCTION No action

I. TOWARD CENTER AND BACK

A 1-16 Beg L ft, dance 4 Pas de Bourrée Épaulé.

II. CIRCLE AND MOVE IN LOD

B 1 Beg L ft, dance 1 Traveling Pas de Bourrée twd ctr, making 1/2 turn CCW on ct 1.

2 Continuing the CCW turn, dance 1 Traveling Pas de Bourrée beg R ft and travel out to orig circle. End facing LOD having completed 1 full CCW loop during meas 1-2.

3-4 Travel in LOD with 2 Traveling Pas de Bourrée steps, beg L ft.

5-16 Repeat meas 1-4 three more times.

Repeat dance from beginning four more times.

Description written January 1985.



Rest And Be Thankful

(Scotland)

Rest and be Thankful, a 32 bar reel for 3 couples, was one of the first Scottish dances introduced by C. Stewart Smith to the California Folk Dance Federation. Stewart taught it at the 1965 Camellia Festival in Sacramento. More recently Joseph Wallin presented the dance at the 1982 University of the Pacific Folk Dance Camp.

RECORDS: Parlophone 45R4614 "North of the Grampeans"; Tacsound TAC002;
or any appropriately phrased 32 bar reel. 2/4 meter.

FORMATION: Longways set for 4 cpls.

STEPS and Skip change of step* is used throughout.
PATTERNS: Bow and curtsey*, cast down*, cast up*, move up*, corners*, reel of four*.

*Described in the Scottish section of the Glossary of 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

Chord INTRODUCTION M bow, W curtsey.

I. CROSS AND CAST

1-4 Cpl 1 cross over to ptrs place, giving R hands in passing, and cast down behind cpl 2 to finish in 2nd place. Cpl 2 move up on meas 3-4.

5-8 Cpl 1 cross back to own sides, giving L hands in passing. W cast up behind W2 while M1 cast down behind M3. Continuing, Cpl 1 then dance across the set to finish beside their 1st corners, (M1 with W3, W1 with M2). (See diagram 1).

II. PROMENADE CORNERS

9-12 Cpl 1 assume promenade pos* with 1st corners on their R side and lead them 1/2 CCW around the set. In doing so, they dance behind their 2nd corners and, releasing hands, place 1st corners in the opp 1st corner pos. Simultaneously, 2nd corners (W2, M3) dance 2 skip change of steps fwd twd each other and 2 more skip change of steps bkwd to place (advance and retire). (See diagram 2).

13-16 Cpl 1 turn ptr with L hands 1 3/4 CCW in ctr of the set to finish beside 2nd corners, (M1 with W2, W1 with M3).

17-20 Cpl 1 repeat meas 9-12 with 2nd corners while 1st corner (W3, M2) advance and retire. Cpls 2 and 3 are both now on wrong side of the set.

21-24 Cpl 1 turn with L hands 1 1/4 CCW in ctr of the set to finish with backs to the ctr facing orig 1st corner pos. (M1 face M2, W1 face W3). (See diagram 3)

III. TWO HALF REELS OF FOUR

25-28 Beg passing R shldr with 1st corner, cpl 1 dance a half reel of four diag across the set. 1st corners are now on their own side of the set. (See diagram 4)

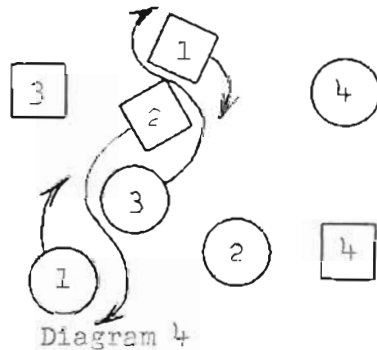
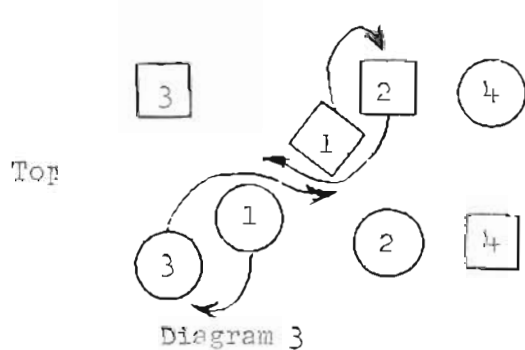
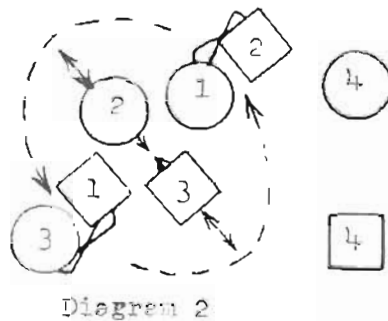
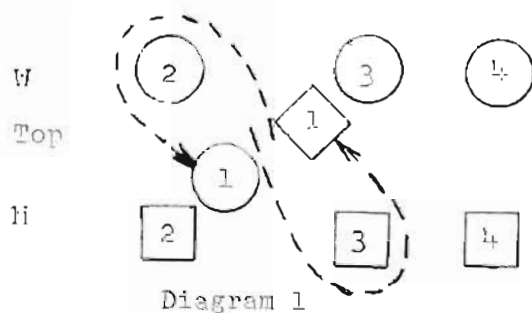
29-32 Cpl 1 pass ptr by R shldr in the ctr of the set to face 2nd corners (M1 face M3, W1 face W2). Dance a half reel of four diag across the set with 2nd corners, who now finish on their own side of the set. On last meas cpl 1 pass ptr by the R shldr to finish also on own side in 2nd place.

Cpl 1 repeat dance from beg in 2nd place.

On meas 31-32, cpl 1 give L hands in passing either to cast down below cpl 4, or to cross down the ctr of the set between cpl 4, W in front of the M, as cpl 4 move up.

Cpls 2,3,4 each in turn, then repeat the dance twice through.

Description written July 1984.



"APPLE BLOSSOM FOLK DANCE FESTIVAL"

march 31, 1985 1:30-5:30 PM

Sebastopol Veterans' Memorial Building
282 High Street.



The Redwood Folk Dancers extend a warm "Welcome to the Apple Blossom Folk Dance Festival", on Sunday afternoon, March 31st from 1:30-5:30 with exhibitions at about 3:30.

The Festival will be held at the Veterans' Memorial Building, 282 High Street, Sebastopol. FREE!!

Mark your calendar for a fun-filled weekend. Saturday night, near Sonoma in Vineburg, there is a 5th Saturday Party hosted by Wendell & June Schaal.

See you in Sebastopol - - *Dee Rossi*

Welcome

SUNDAY, MARCH 31, 1985

TO THE

Apple Blossom Festival

VETERANS' MEMORIAL AUDITORIUM

282 High Street, Sebastopol, CA.

REDWOOD FOLK DANCE CLUB



BEGINNERS' FESTIVAL

WHEN: Sunday, March 17, 1985

WHERE: Cubberley Pavilion, 4000 Middlefield Rd., Palo Alto, Ca

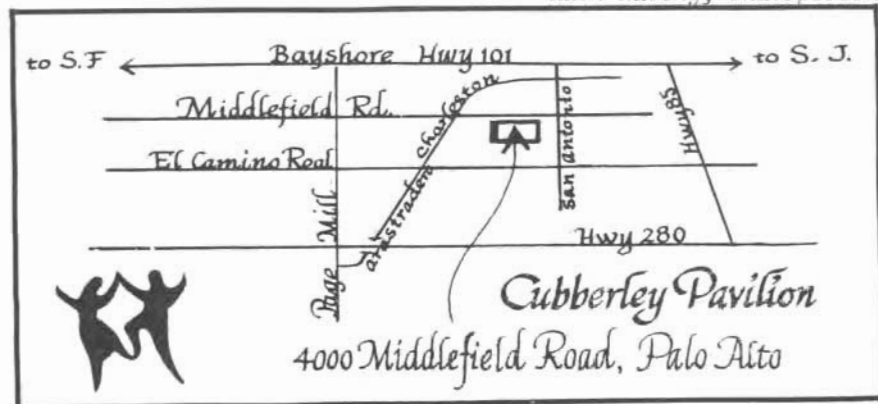


Come and enjoy a program of favorite dances. This is an opportunity to support and encourage new dancers. The floor is one of the best available for dancing. WEAR SOFT-SOLED SHOES

We are delighted to have Ensemble International, led by Ned and Marian Gault, presenting an exhibition for us.

See you on the 17th of March.

Ruth Ruling, chairperson



Beginners' Festival



Cubberley Pavilion

*4000 Middlefield Road
Palo Alto*

March 17, 1985

1:30 - 5:30 PM



Ada's Kujawiak #1
Alexandrovska
Alunelul
Arnold's Circle
Bal In Da Straat
Biserka-Bojerka
Corrido
Couple Hasápiko
Cumberland Square
Das Fenster
Doudlebska Polka
Erev Ba



Ersko Kolo
Ha'shual
Ivanice
Jovano Jovanke
Karagouna
Kohanotchka
Körcsárdás
Korobushka
Körtánc
Kostursko Oro
La Bastringue
Lesnoto
Little Man in a Fix



Makazice
Makedonka
Ma Na'avu
Mayim
Milanovo Kolo
Milondita Tango
Misirlou
Oklahoma Mixer
Oslo Waltz
Postie's Jig
Road to the Isles
Salty Dog Rag
Savila Se Bela Loza

✓
Setnja
Sham Hareh Golan
St. Gilgen Figurentanz
Sulam Ya'akov
Swedish-Finn Mixer
Tango Poquito
Teton Mt. Stomp
Tragnala Rumjana
Tzadik Katamar
Ve'David
Vranjanka
Vrapcheto



Dance program will be made up with the dances listed above.

EXHIBITIONS - ENSEMBLE INTERNATIONAL



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• FALL

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COUNCIL CLIPS

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Sacramento again wants to extend a warm invitation to all of you to join in our 31st spectacular spring Camellia Festival on March 9 & 10 at the Memorial Auditorium on 15th & J streets. Join us in the teaching institute on Saturday and the evening dance parties from 8:00-1:00 am. The Sunday celebration features a Scandinavian Holiday from 1:00-3:00 with exhibition dances and will be followed with general dancing.

Our Steps & Styling Workshops the second Saturday of each month at Coloma Community Center, 46th & "T" Streets, continue to flourish with the next one (none in March) scheduled for April 14, 1985 with Mary Schiedt teaching Israeli dances. We had a charming and authentic English Halfpenny Tea Dance complete with tea and scones led by Marv and Ardis Blanchard. See you in the Camellia Capital of the World on March 9th & 10th.

Leah Burdman

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Our weather has been icy cold, but the annual Warm-Up Party of February 10th was a real warm fun raising as well as a fund raising event. Plans are being developed for the Annual Blossom Festival set for April 28th. Chuck Stern is chairman.

Fun Club: The first Saturday Party will occur March 2nd, 8 PM at 4080 Mission Street "Y". Sure and the theme will be "Wearin' Of The Green".

Changs: March 1 and 8, Ruth Ruling will be teaching La Brande, French non-partner dance, also Clarinetes Calientes, Mexican couple dance. Party will be March 15th, with recreational folk dancing March 22nd & 29th from 8-11 PM at Fellowship Hall, Temple United Methodist Church, 65 Beverly St.,

Margaret O'Connor

PENINSULA FOLK DANCE COUNCIL

"A Little Nite Music" is the theme for a new party sponsored by the Peninsula Council to be held on the first Saturday of odd-numbered months in Cubberley Pavilion in Palo Alto. Dates for the parties are March 2, May 4, July 6. The programs will feature mostly advanced dances, offering interesting, challenging numbers, with ample room for requests. Dancers of all levels will be most welcome. M.C. for the March Party will be Christa Valero Werling.

The Annual January Festival was a huge success. The Scottish Heritage theme was emphasized in exhibitions by the the Red Thistle Dancers, directed by Jennifer Kelly with Piper Aaron Shaw adding a colorful accompanying note; The San Jose School of Highland Dancing performed accompanied by Piper Doug Chapin. The Ensemble International, under the direction of Ned

& Marian Gault performed dances from the French speaking region of Switzerland in costumes from Montreux. The von Konsky Dancers under Millie von Konsky's direction, also performed on the program. Council President Alex MacDonald and his dedicated helpers are to be congratulated for a splendid "Festival 85".

Gretchen Wolbert

GREATER EAST BAY FOLK DANCE COUNCIL

The Concord Folk Dancers will dance at their party on March 3rd, 1 to 4 PM at the Concord Senior Center, 2727 Parkside Circle.

Walnut Whirlers are dancing at their monthly party, March 23, at the Alamo Women's Clubhouse in Alamo. Max Horn does all the honors as instructor and MC. Come at 8:00 PM.

Lloyd Day announces the Merry Mixers "Spring Festival" held on Saturday, March 16th at Redwood Heights School, 4401 -39th Ave., Oakland. They will dance from 8-11 PM. Donation at the door. Please join them in an evening of dance for spring.

Berkeley Folk Dancers have a Friday request night of dancing at Jefferson High School, Rose at Sacramento Streets in Berkeley. It is a fun night of dancing - join them.



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CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- MAR. 1, Fri., SAN JOSE State University Cajun and Bulgarian Workshop & Party, with Jerry Duke. 7th & San Carlos St. 8 PM Women's Gym, WG 101. 408/287-6369. \$3.00
- MAR. 2, Sat., SAN FRANCISCO Contra Dance St. Paul's Church, 43rd Ave. & Judah (N Judah car). All dances taught. 8PM \$3.50 (Every 1st & 3rd Saturday)
- *MAR. 2, 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 Also May 4th and July 6th.
- MAR. 7, Thurs. SAN FRANCISCO Israeli Folk Dance Party JCC, 3200 Calif. St. 7:30 PM. \$4.00 415/346-6040.
- *MAR. 9-10, Sat-Sun., SACRAMENTO "Camellia Festival" See all the details on pages 3-5, this issue.
- *MAR. 16, Sat., OAKLAND "Spring Festival" Redwood Heights School, 4401 -39th Ave. 8:00-11:00 PM Hosts: Merry Mixers
- *MAR. 17, Sun., PALO ALTO "Beginners' Festival" 1:30-5:00 PM Cubberley Pavilion, 4000 Middlefield Rd., NO STREET SHOES
- *MAR. 30, Sat., Fifth Saturday Parties Oakland & Peninsula
- *MAR. 31, Sun., SEBASTOPOL "Apple Blossom Festival" 1:30-5:30 Veterans' Memorial Building, 282 High Street. Hosted by The Redwood Folk Dancers.
- Mar. 31, Sun., SAN FRANCISCO Yugoslav dancing and singing program, Slavonic Society, 60 Onondaga. 3-6 PM 415/586-2659
- APR. 10-21, Fri-Sun., Razzmatazz Bandstand Weekend- Bulgarian Mendocino Woodlands. Inf: 707/526-7552.
- *APR. 28, Sun., SAN FRANCISCO "Blossom Festival"
- *MAY 5, Sun., SANTA ROSA "Rose Festival"
- *MAY 24-27, Fri-Mon., SANTA BARBARA STATEWIDE '85 "Fiesta Folklorica" U.C. Campus.
- *JUNE 9, Sun., LARKSPUR "Fun In Marin"
- JUNE 15, Sat., Dance with the Ribas' at Pine Grove School on Sat. night and enjoy breakfast with them on Sunday morning.
- *JUNE 21-23, Fri-Sun., Camp Sacramento.
- *AUG. 11-17, Feather River Folk Dance Week Hugo & Pat Pressnall.

ECHOES FROM THE SOUTHLAND

by Perle Bleaden Feldman

STATEWIDE 1985 FIESTA FOLKLORICA SANTA BARBARA

Remember to make your reservations early. Santa Barbara is a very popular resort and it is necessary to make your reservations as soon as you can.

WESTWOOD CO-OPERATIVE FOLK DANCERS

We are busy preparing for our 40th Anniversary Spring Festival, Sunday afternoon, April 14th at the Culver City Memorial Auditorium where we have had every festival since 1965. The Federation Council Meeting and the After-Party will take place at the same location.

Westwood is dancing on a lovely wooden floor, newly refinished so we ask that you carry your dancing shoes and change at the door. We have been dancing at Emerson Jr. High School for 26 years.

Westwood has a number of celebrations planned, one of which is the Participating Members Party at United Magyar House which consists of dinner, folk dancing and ballroom dancing. Then in the last weekend in March we will have our traditional fun week-end at Camp Hess Kramer. Then, of course, we always have our FIFTH THURSDAY Party night. We welcome all you people who usually danced at the Intersection, which we are very sorry to say is now closed. Come dance with us every Thursday evening from 8:00 PM (teaching 'till 9:00) until 10:45. Westwood Co-op meets at Emerson Jr. High School, entrance on Selby, back of the Mormon Temple on Santa Monica Blvd. every Thursday night.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

Plan to attend the Conference which this year will be held July 21-28, 1985. We'll be housed in newly refinished air-conditioned and renovated El Conquistador Residence Hall and we'll be dancing on Wooden Floors. Staff will consist of Sunni Bloland teaching Romanian; Ya'akov Eden, Israeli; Jerry Helt, Squares and Yves Moreau, Bulgarian and French Canadian.

For information or to make a reservation contact Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008. 213/292-4030. Prices will be the same as last year. A \$50.00 deposit will hold a reservation for one person.

IDYLLWILD FOLK DANCE WORKSHOP - 1985

Make your plans to attend. Week, June 21-28, and weekend June 21-23. Dance in the mountain greenery of the Isomata Campus, Idyllwild, Ca. Staff will be Daniel Sundstedt Beal teaching Scandinavian; Joe Graziosi, Greek; Jaap Leegwater, Bulgarian; Steve Kotansky, Italian-Slovenian & Transylvanian; Sherrie Cochran, reateach dances and after-parties. For info: Fran Slater, 1524 Cardiff Ave., Los Angeles, Ca 90035. 213/556-3791. A \$50.00 deposit will hold a reservation for one person.

CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Marshall Cates, 1926 North Harding, Altadena, California

MAR. 3, Sun., Idyllwild Scholarship Dance 1:30-5:30 PM
West Hollywood Playground
647 North San Vicente Blvd.,
West Los Angeles, Ca.

MAR. 29-31, Camp Hess Kramer presented by
Westwood Co-op Folk Dancers
Friday Dinner through Sunday Lunch.

APRIL 14, Sun., Westwood Co-op Folk Dance
Spring Festival
Culver City Veterans' Memorial Auditorium

MAY 24-27, Fri-Mon., STATEWIDE - 1985
Fiesta Folklorica - Santa Barbara

JUNE 21-23, Idyllwild Folk Dance Workshop
Weekend Conference
Isomata, Idyllwild, CA

JUNE 21-28, Idyllwild Folk Dance Workshop
Week-long Conference
Isomata, Idyllwild, Ca.

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

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

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LOS ANGELES

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

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